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Veterans Overcome Trauma Through Feast of Crispian Acting Program

Military veteran Carissa DiPietro struggled to get out of bed each day due to her major depression. Finally, in 2014 she made a New Year’s resolution to start participating in life again.

About a week after this resolution she saw a flyer posted in the women’s clinic at the Clement J. Zablocki VA Medical Center. The posting advertised Feast of Crispian, a non-profit organization that brings together professional actors with post deployment service veterans. Little did DiPietro know that this organization was about to change her life.

“This is the first group of people that I was able to tell that I was raped in the military,” DiPietro said. “I was also able to talk about my daughter who passed away. I hadn’t been able to speak about either of those things for decades. It’s been incredible to find my people and this sense of camaraderie.”

Feast of Crispian formed in 2013 under the direction of professional actors Nancy Smith-Watson, Bill Watson and Jim Tasse. The goal of the program is to teach and strengthen emotional resources that veterans need to overcome traumatic and reintegration issues. Feast of Crispian provides an alternative to traditional treatments and allows veterans to use Shakespeare to work through their issues.

“In therapeutic programs in the VA, (the veterans) are expected to talk about things that they’ve been through,” Smith-Watson said. “When they come and work with us it’s strictly about expressing whatever it is they want to express.”

Smith-Watson explained that Watson (her husband), Tasse and herself initially wanted to recreate a program out in Lenox, Massachusetts called Shakespeare in the Courts. The program gives adolescent offenders the opportunity to study, rehearse
and perform Shakespeare as an alternative to more punitive measures.

“While we were trying to find our way through the maze of the judicial system in 2012, we kept hearing stories about this enormous need in the veteran community, in particular for arts programs,” Smith-Watson said.

Initially, the group thought they were going to work at the VA temporarily until an opportunity within the court system opened up. However, they quickly developed a strong passion for working with the veterans.

“I love their nasty, ridiculously ruckus sense of humor, I absolutely love it,” Smith-Watson said. “I also love who I am when I’m with the veterans. I love having the ability to sit in the room with them and truly not judge anything that comes out of their mouths and keep my heart open.”

Feast of Crispian now hosts 10 weekend intensives, a weekly class and performs at least one show a year for a public audience.

So what is it about Shakespeare specifically that makes this program effective? Smith-Watson explained that in today’s world we tend to use modern language to cover up what we are truly feeling. However, in Shakespeare whatever a character says is the truth, they explain what is going on inside of them.

“One thing about PTSD is that when something gets stressful those struggling with the disorder just want to get out of there,” Smith-Watson said. “They can’t do that here because they have to make it all the way through the stressful situation in the script. In the end they feel good about themselves for making it through those emotions.”

Tim Schleis, another veteran and Feast of Crispian participant agreed that this ability to express himself is what keeps him coming back to the program.

“In the military you are taught you can’t have emotions, emotions are no good, so you push them down, bury them in your duffel bag, and move on,” Schleis said. “Here you are allowed to take your emotions out and play with them. I get way more out of coming to a three-day weekend intensive here then speaking to a counselor.”

If you are interested in working with Feast of Crispian, call 414-203-1960 or email info@feastofcrispian.org. Learn more about the organization at feastofcrispian.org.
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When Brad McKendry first stepped into In Tandem Theatre's current space at the Tenth Street Theatre, water leaked onto the floors and there were no walls to enclose the theater, which is located on the ground floor of a 150-year old church.

“My first reaction was ‘oh god this is going to be an expensive build out,’” McKendry said while chuckling.

McKendry became friends with In Tandem founders Chris and Jane Flieller through seeing their shows while they were a traveling theatre company. Although In Tandem started producing shows in 1998, the Tenth Street Theatre was the first permanent space the organization obtained. The theater is located below the Calvary Church on the corner of 10th and Wisconsin.

McKendry has a background in carpentry and decided to give the Fliellers a hand with helping to rebuild the space. More than 55 other volunteers lent their expertise in dry walling, painting and remodeling along with McKendry. Build out costs went from an original estimate of $350,000 to $150,000.

“I’ve always admired people who work for the passion of what they are doing versus having to make a buck,” McKendry said. “That’s how I describe small theatre groups, that is definitely what they represent.”
Aileen Smith – Milwaukee Repertory Theatre

Aileen Smith volunteered for her first Sundown Supper at The Rep with a friend and felt immediately drawn to the level of excitement and appreciation from the actors. Sundown Suppers provide a home-cooked meal to The Rep’s company members in between performances so they don’t have to worry about running out and getting food.

Ten years later, Smith is now president of Friends of The Rep, a membership volunteer organization that plays a vital role in helping The Rep produce world-class productions.

“When people talk about what’s important to them as a community, one of the things they always mention is a strong arts program,” Smith said. “Making sure that the arts community stays strong and vibrant for people living in Milwaukee is worthwhile for me.”

Smith feels proud to be connected to The Rep not only for the work it produces, but for the strong intentional focus the staff puts into selecting shows that reach out to a diverse audience.

“Milwaukee is a very segregated city,” Smith said. “One of the most important things The Rep does is try and improve the conditions of all people in Milwaukee by reaching out to audiences and groups that have been marginalized over the years.”

Mary Jo MacDonald & Karen Aaron – Milwaukee Chamber Theatre

After retiring from their jobs, Mary Jo MacDonald and Karen Aaron started volunteering for Milwaukee Chamber Theatre as a way to stay involved with the community.

Although they didn’t know each other prior, the two became great friends through volunteering. In fact, when I called MacDonald to interview her for this story, Aaron just happened to be on her way to MacDonald’s home to get ready for a screening at the Milwaukee Film Festival, allowing me to talk to both ladies at once.

“Volunteering keeps me busy and keeps me out of trouble…well, most of the time it keeps me out of trouble,” Aaron joked.

MacDonald and Aaron do a little bit of everything for MCT, from preparing Sundown Suppers to putting together directories and creating flyers.

“Most of the companies in town are small, they need volunteer help because they can’t afford to have a large paid staff,” MacDonald said. “We are lucky to have so many productions in Milwaukee that we can’t make it to them all. That’s not possible in cities where arts programs aren’t supported from volunteer time and money.”

Contact your favorite arts organization and see what you, too, can do to help. Volunteers are always needed!
“Our designer was great at interpreting our style and offering suggestions. She helped with various aspects of our new construction, such as paint colors and lighting, and also helped with furniture, room layout, and decor. We love the end result!“

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In its 64th Season, Milwaukee Repertory Theater is dedicated to providing the highest level of professional theater to Milwaukee and Wisconsin in addition to offering a wide range of educational and community programs.

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.
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.
Access

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.

Parking Passes
You may purchase parking passes to the Milwaukee Center’s garage for $8 in the Quadracci Powerhouse, Stiemke Studio and Stackner Cabaret lobbies as well as The Rep’s Ticket Office during Rep performance times.

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

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Holmes and Watson - 3
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Holmes and Watson

By Jeffrey Hatcher

Directed by Joseph Hanreddy ♦

Scenic Designer Bill Clarke
Costume Designer Kārin Simonson Kopischke
Lighting Designer Michael Chybowski

Sound Designer Rob Milburn and Michael Bodeen
Projection Designer Mike Tutaj
Fight/Stunt Director Ben Kahre

Dialect Coach Clare Arena Haden
Casting Director Frank Honts
Stage Manager Sarah Deming-Henes*

November 14-December 17, 2017
Quadracci Powerhouse

Executive Producers
Greg and Rhonda Oberland

Associate Producer
Four-Four Foundation, Inc.

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♦ A member of Stage Directors and Choreographers Society, an independent national labor union.
*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
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CAST IN ORDER OF APPEARANCE

Dr. Watson ...........................................................................................................Norman Moses*
Dr. Evans ...............................................................................................................Mark Corkins*
Orderly/Inspector/Moriarty .....................................................................................Eric Damon Smith*
Matron/The Woman ...............................................................................................Maggie Kettering*
Patient 1 ..................................................................................................................Ryan Imhoff*
Patient 2 ..................................................................................................................Grant Goodman*
Patient 3 ..................................................................................................................Rex Young*

Understudies:
Anthony Baldasare (Evans, Patient 2); Brade Bradshaw (Orderly/Inspector/Moriarty, Patient 1); Kelsey Rodriguez (Matron/The Woman); Daniel Stock (Patient 3, Watson)

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

TIME & PLACE

Spring 1894 in Dr. Watson’s Surgery, London and The Asylum, Scotland.

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The Julliard School Prop Department, Arena Stage Prop Department, Pete Koenig of Art’s Cameras Plus, Jenna Bruckner of Sports Physical Therapists, Douglas McCobbin and Milwaukee Ballet

PRODUCTION SUPPORT

Assistant Stage Manager ...........................................................................................Rebekah Heusel*
Assistant Director .....................................................................................................Sophiyaa Nayar

Holmes and Watson will be played without an 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 Vineint
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.
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The Rep Milwaukee
The question, “Who is Sherlock Holmes?” has been asked countless times since the character first appeared in Arthur Conan Doyle’s A Study in Scarlet. Sometimes the question has to do with Holmes’ character or personality. Sometimes it’s about his background and upbringing. And, since Holmes quickly became one of the most depicted characters in modern fiction, the question also has to do with how is he drawn, what features do the illustrators emphasize, who plays him on stage, in film, on television? I’ve wondered “Who is Sherlock Holmes?” dozens of times. On occasion the question shifts to “Who should portray Sherlock Holmes in a play or film script I’ve written?”

Sherlock Holmes, like James Bond, Scarlett O’Hara, Harry Potter and a very few others, is one of those imagined characters that gets such a firm grip on the imagination that the reader believes he possesses the man, at least his own version of him. We read a book, a character is described, we form a mental picture: how she moves, the timbre of her voice, the look in her eye. Some descriptive power is so vivid – theatrical even – that it gives the casting department little wiggle room. Charles Dickens describes Scrooge and Mr. Micawber and Fagin with such specificity and relish that one must search for an actor to fill the role. It’s not the same with Hamlet, Oedipus, Willy Loman, George and Martha, or Mama Rose. Actors as disparate as Ethel Merman, Angela Lansbury and Patty LaPone all played Rose in Gypsy without being similar to one another in any way. The same goes for Laurence Olivier, David Tennant and Simon Russell Beale, all three are splendid Hamlets without being in the least the same type. But a Scrooge must look like Scrooge. A Fagin must appear as Fagin is described as appearing. Bond has that cruel lip and the comma of black hair that falls onto his forehead (Sean Connery’s comma was part of a toupee starting with Goldfinger.) “Scarlett O’Hara was not beautiful,” wrote Margaret Mitchell, but who would cast a “not beautiful” actress in Gone With the Wind? Vivien Leigh may have been the most beautiful woman in motion pictures. She wasn’t American, she wasn’t from the South, she wasn’t of Irish background. She was an English rose. Yet she was the perfect Scarlett.

And Holmes? Holmes allows a certain amount of leeway, but he had better be tall, he had better be trim, with aquiline features not soft ones, and God help the actor with a pug nose. His voice must have the authority of intellect and empire, and his diction must cut through diamonds.

The idea for Holmes and Watson was the result of this kind of thinking. It’s difficult to write much more about the play without giving away the game. It’s a stage thriller, like the ones that used to print in the program: “For the enjoyment of future audiences, we ask you not to reveal the surprising plot twists that occur in Holmes and Watson.” I know what it’s like to sit in the theater and try to out-guess the writer, but if you know even one or two details about the plot, you’ve got an unfair advantage.

So try not to get ahead of H&W. It’s more fun not to know anything before the curtain goes up. You’ll get a bigger kick out of it if you haven’t been clued in. I can attest to that. I never read a word about the The Sixth Sense before I saw it, and I was delighted to be fooled. Although Sherlock Holmes probably wasn’t.

Jeffrey Hatcher
Originally printed for Arizona Theater Company
GEORGE ORWELL’S
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Adapted by Ian Wooldridge
Directed by May Adrales

‘Some Animals Are More Equal Than Others’

“Dare I say it – as good as the book.”
— The Guardian

“Ian Wooldridge’s adaptation makes the text as engagingly relevant as ever.”
— London Evening Standard
**Mark Corkins, Dr. Evans**

Mark is thrilled to return to The Rep. Milwaukee audiences will recognize Mark from his long history with the local theatre community. In addition to his many seasons with The Rep, he has performed with Next Act Theatre, Milwaukee Chamber Theatre, First Stage, In Tandem, Optimist Theatre, Cooperative Performance, and most recently Milwaukee Opera Theatre. Of his dozens of shows with The Rep, a few favorites include: *The Cherry Orchard, King Lear, True West, Seascape, Endgame,* and *A Christmas Carol.* Mark has worked nationally with: Stage West, Berkeley Rep, Arena Stage, Berkshire Theatre Festival, Utah Shakespeare, SITI Company—to name a few. He’s also spent many summers in Spring Green with American Players Theatre, where favorite productions include: *Anthony and Cleopatra, The Government Inspector, Uncle Vanya,* and *The Importance of Being Earnest.* This past summer Mark performed with Door Shakespeare as Sir Toby in *Twelfth Night* and Pierre in *The Heart of Robin Hood.* Earlier this year Mark was honored to serve as a panelist for Transformation through Training: Symposium on the Suzuki Method of Actor Training in celebration of SITI Company's 25th Anniversary season.

**Grant Goodman, Patient 2**

Grant is thrilled to return to Milwaukee Rep where he has appeared as Mr. Darcy in *Pride & Prejudice,* Dr. Givings in *In the Next Room or The Vibrator Play,* Alfred Lunt in *Ten Chimneys,* Jim/Tom in *Clybourne Park* and Fred in *A Christmas Carol.* Most recently Grant appeared in *Heartbreak House* at Hartford Stage, *Shakespeare in Love* at Cleveland Playhouse and *King Charles III* at Pioneer Theatre Company. National Tours include: *The Merchant of Venice* starring F. Murray Abraham. Off-Broadway credits include: *Richard II* (Pearl Theatre), *Antony & Cleopatra, The Merchant of Venice* (Theatre for a New Audience), *King Lear, Iliad* (Lincoln Center), *Pericles* (Red Bull Theater). Regional credits include extensive work with such theatres as Yale, Shakespeare Theatre Company (DC), Chicago Shakespeare Theater, The Old Globe, Actors Theatre of Louisville, Court Theatre, Cincinnati Playhouse in the Park, PlayMakers Repertory, Indiana, Syracuse Stage, People’s Light (Philadelphia), Shakespeare Theatre of New Jersey, Arizona Theatre Company and the Utah, Illinois, Notre Dame and Kentucky Shakespeare Festivals, among many others. Film/Television includes: “As the World Turns,” “Sex and the City,” *Sleepers.* Training: Graduate of NYU's Tisch School of the Arts. grantgoodmantheatre.com

**Ryan Imhoff, Patient 1**

Ryan is jazzed to return to Milwaukee Rep where he appeared as Tom in last season’s *The Glass Menagerie.* Regional credits include work with American Players Theatre, Chicago Shakespeare Theater, Windy City Playhouse, Utah Shakespeare Festival, Cincinnati Playhouse in the Park, New Theatre, Human Race Theatre, New Swan, Little Theatre on the Square, Know Theatre and Theatre Out. TV/Film: “Chicago PD”, *Wilt.* Education: M.F.A., UC, Irvine; B.F.A., WSU. Love to his family and to Christine. This one’s for his little brother, Todd, with whom he started a detective agency in the fourth grade. They never solved any cases but they had a fine time.
Maggie Kettering,  
Matron/The Woman  
Maggie is thrilled to make her debut at The Rep. Previously she has worked with Peninsula Players Theatre (Outside Mullingar, Lend Me a Tenor), Great Lakes Theater (A Christmas Carol, Love’s Labour’s Lost, And Then There Were None, Blithe Spirit, Much Ado about Nothing), House Theatre (Season on the Line - Joseph Jefferson Nomination), Shakespeare Theatre Company (Henry IV, parts 1 and 2), Chicago Shakespeare Theatre (Midsummer Night’s Dream), TimeLine Theatre (My Kind of Town), Northlight Theatre (Season’s Greetings - Jack Springer Award), Michigan Shakespeare Festival (Romeo and Juliet, Comedy of Errors), Irish Theatre of Chicago, Texas Shakespeare Festival, Idaho Shakespeare Festival, Contemporary American Theatre Festival, Warehouse Theatre, and Delaware Theatre Company. Maggie is a proud member of Actors’ Equity and a resident of Chicago.

Norman Moses,  
Dr. Watson  
Norman is happy to be returning to Milwaukee Repertory Theater, where he was last seen in Tomfoolery and The Sunshine Boys. This past summer he played Malvolio in Twelfth Night and Makepeace in The Heart of Robin Hood at Door Shakespeare. Other roles include Georges in La Cage Aux Follies and Henry Higgins in My Fair Lady at Skylight Music Theatre, Judge Taylor/Walter Cunningham in To Kill a Mockingbird at Resident Ensemble Players in Delaware, Charles II/William in Or at Forward Theater, Robert Lowell in Dear Elizabeth at Milwaukee Chamber Theatre, Antoine in The House of Martin Guerre at Goodman Theatre, and Robert in Bloomsday at Next Act Theatre. When not on stage, he prepares tax returns for people in the arts and works part time at Lakefront Brewery as a tour guide. Best. Job. Ever.

Eric Damon Smith,  
Orderly/Inspector/Moriarty  
Eric happily returns to The Rep and was last seen as Bud in Gutenberg! The Musical, and as an acting intern during the 2002/03 season. Recent work includes Blithe Spirit (Charles), Much Ado About Nothing, and As You Like It at Great Lakes Theatre; Sweeney Todd and Richard III (directed by Joe Hanreddy) at Idaho Shakespeare Festival; Pericles, Fair Maid of the West, and The Merchant of Venice at Riverside Theatre. A Chicago based actor and director, he is Producing Artistic Associate of Muse of Fire Theatre Company and studied at Hofstra University. Proud AEA member.

Rex Young,  
Patient 3  
Rex is happy to return to The Rep after last performing here in 2000. Roles at The Rep include Freddie in Noises Off, Stepson in Six Characters in Search of an Author, Benito in Benito Cereno. He has been a company member of the Oregon Shakespeare Festival for twenty seasons. Favorite roles there include Ford in The Merry Wives of Windsor, Dogberry in Much Ado About Nothing, George in The Language Archive, Sir Andrew in Twelfth Night, and Weinberl in On The Razzle. He has also performed with the Cincinnati Playhouse in the Park, Actors Theatre of Louisville, Indiana Repertory Theatre, Long Wharf Theatre, Utah Shakespeare Festival, Great River Shakespeare Festival, Seattle
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Shakespeare Company, PlayMakers Rep, and others. Film/TV: Captain Fantastic, ABCD, “All My Children,” “Designing Women.” Education: BFA Southern Oregon University, ART Institute at Harvard University.

**Joseph Hanreddy,**
**Director**

Joe served as The Rep’s Artistic Director from 1993-2010 and has been thrilled to see the company moving forward in so many exciting and important directions under Mark Clements’ leadership. Since moving on from The Rep Joe’s directing projects include: The Misanthrope (nominated for a Lucille Lortel award for Best Off-Broadway revival) Julius Caesar, Macbeth, and his adaptations of Sense and Sensibility and The Tavern for the Utah Shakespeare Festival, Richard III, King Lear, Midsummer Night’s Dream and Wait Until Dark for the Idaho and Great Lakes Shakespeare Festivals, Sense and Sensibility for People’s Light Theatre in Philadelphia, The Blonde, The Brunette and the Vengeful Redhead for Writers Theatre in Chicago, Our Country’s Good for Resident Ensemble Players at the University of Delaware, Theresa Rebeck’s O Beautiful for Connecticut Repertory Theatre, A Midsummer Night’s Dream and Twelfth Night for the Door Shakespeare Festival and closer to home: Jeff Hatcher’s Ten Chimneys for The Rep and Steven Dietz’s Bloomsday for Next Act Theatre. Joe’s adaptations (with JR Sullivan) of Pride and Prejudice and Sense and Sensibility have received more than 125 productions in the US and abroad, including Milwaukee Rep, American Players Theatre, Oregon Shakespeare Festival, South Coast Rep, Cincinnati Playhouse, Roundhouse Theatre, American Player’s Theatre, People’s Light, PCPA and Connecticut Rep. Upcoming Joe is directing Pride and Prejudice at the Idaho Shakespeare Festival and Great Lakes Theater. When not on the road directing, Joe resides in idyllic Door County with his loves, super dogs Fred and Odin and wife, Jami, and can be found riding his bike on most days.

**Bill Clarke,**
**Scenic Designer**

Bill Clarke is pleased to return to The Rep, where he previously designed The 39 Steps, Lady with All the Answers, Seascape, Enchanted April, Born Yesterday, Laughing Stock, You Can’t Take It With You, The Foreigner (twice), Arsenic and Old Lace, Of Mice and Men, Beauty Queen of Leenane, Noises Off, Picasso at the Lapin Agile, Last Night at Ballyhoo, Inspecting Carol and Season’s Greetings. He designed A Walk in the Woods on Broadway; off-Broadway work includes Misalliance (Pearl), So Help Me God! (Lortel), The Daughter-in-Law (Mint), June Moon (Drama Dep’t), Ann Magnuson’s You Could Be Home Now (NYSF), and new plays at Manhattan Theater Club and WPA. Production designer for 3 short films in 2013 including award-winning The Master Cleanse. Regional credits include Seattle Rep, Old Globe, A.R.T., Huntington, and McCarter.

**Kärin Simonson Kopischke,**
**Costume Designer**

Kärin Simonson Kopischke’s first costume design for Milwaukee Rep was also her first collaboration with Joe Hanreddy: How I Got That Story in 1993. Favorite productions at The Rep since then include Amadeus, Angels in America, A Doll’s House and the world premiere of Work Song (based on the life of Frank Lloyd Wright). Kärin is thrilled to have worked at Tony Award-winning theatres Steppenwolf, The Goodman, Chicago Shakespeare, American Conservatory Theater, Long Wharf, Victory Gardens, Children’s Theatre Company, Huntington Theatre, Crossroads, Utah Shakespeare Festival, & Cincinnati Playhouse, as well as Skylight, First Stage, Peninsula Players, Door Shakespeare and...
American Players Theatre. She has received the Joseph Jefferson Award, ariZoni Award and a Prague Quadrennial nomination for her costume designs. Kärin has taught costume design at The Theatre School at DePaul, Northwestern University, and now Lawrence University. She has had the privilege to design new works for Harry Connick Jr, Stephen Schwartz, and Kevin Puts’ 2012 Pulitzer Prize-winning opera Silent Night. She is a proud member of United Scenic Artists (USA 829). Kärin lives in Door County with her husband Alan, and children Anya & Simon.

Michael Chybowski,
Lighting Designer

Michael Chybowski has recently lit The Magic Flute and The Elixir of Love for Opera Theatre of St. Louis, After You for American Ballet Theatre, and the New York premiere of Sam Shephard’s A Particle of Dread. Michael has lit many dances for the Mark Morris Dance Group, including Grand Duo, Socrates, and V. His work in opera includes Parsifal for Seattle Opera and Mark Morris’ Four Saints in Three Acts for English National Opera. Michael’s work includes many productions in film, theatre, opera, and dance, as well as projects with the performance artist Laurie Anderson and fashion designer Isaac Mizrahi. Michael is the Head of Lighting for the UConn theatre training program and is the recipient of an Obie Award for Sustained Excellence, as well as the Hewes Award and two Lucille Lortel awards for his work in New York.

Rob Miburn & Michael Bodeen,
Sound Design

Broadway credits include music composition and sound for No Man’s Land & Waiting for Godot, Breakfast at Tiffany’s, The Miracle Worker, One Flew Over the Cuckoo’s Nest and The Speed of Darkness; music for My Thing of Love; and sound for Sweat, The Price, Larry David’s Fish in the Dark, This Is Our Youth, Of Mice and Men, Who’s Afraid of Virginia Woolf?, Superior Donuts, Reasons to be Pretty, A Year with Frog and Toad, Ma Rainey’s Black Bottom, Hollywood Arms, King Hedley II, Buried Child, The Song of Jacob Zulu and The Grapes of Wrath. Off-Broadway credits include music and sound for Gently Down the Stream, Guards at the Taj, Sticks and Bones, Checkers, Inked Baby, After Ashley, Boy Gets Girl, Red, Space, The Notebooks of Leonardo da Vinci and Marvin’s Room; sound for Sweat, The Spoils, Tales of Red Vienna, Brundibar, The Pain and the Itch and Jitney; and music direction and sound for Eyes for Consuela and Ruined. They have created music and sound at many of America’s resident theaters (often with Chicago’s Steppenwolf Theatre), the Comedy Theatre in London’s West End, The Barbican Center, the National Theatre of Great Britain, the Cameri Theatre in Tel Aviv, the Subaru Acting Company in Japan and festivals in Toronto, Dublin, Galway, Perth and Sydney. Please visit milbomusic.com

Mike Tutaj,
Projection Designer

Mike joins Milwaukee Rep for the first time with this production. Based in Chicago, Mike has designed projections for theatre and live performance for over 15 years. Chicago credits include productions with: Chicago Shakespeare Theater, Goodman, Steppenwolf, Court Theatre, Writers Theatre, The Chicago Symphony Orchestra, Second City, and many others both local and regional. He is the recipient of four Joseph Jefferson Awards and received the Michael Maggio Emerging Designer Award in 2012. He is an artistic associate with TimeLine Theatre, and has taught projection design at Columbia College, Chicago. www.miketutaj.com

Ben Kahre,
Fight/Stunt Director

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violence on numerous productions both for film and stage. He is an Associate Teacher with Dueling Arts International, an SAFD recognized actor/combatant, and aerial stuntman having trained at the International Stunt School. As an actor, he recently performed in The Rep's, *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*. TV credits: “The Mysteries of Laura” and “Jessica Jones.” Ben is a proud graduate of the American Conservatory Theater and the University of Evansville.

Clare Arena Haden,  
*Dialect Coach*

This is Clare’s second production with The Rep after dialect coaching *Guys and Dolls* with Mark Clements. She received her MFA in Acting with an emphasis in Voice for the Actor from UW-Madison. She has since worked as a professional actor, voice and speech coach, and teaching artist for theaters throughout the Midwest, including Forward Theater, Milwaukee Chamber Theatre, First Stage, Renaissance Theaterworks, Theatre LILA, and American Players Theatre. Clare currently works for the School of Nursing at UW using actor-training techniques to improve communication and is a proud member of AEA, VASTA, and TESOL.

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.

Sarah Deming-Henes,  
*Stage Manager*

Sarah is excitedly returning to The Rep, where in previous seasons she has stage managed *Song Man Dance Man, To Kill a Mockingbird, Sense and Sensibility, Noises Off, Liberace!, American Song and The Foreigner*. Other places you may have seen Sarah’s stage management include: Milwaukee Chamber Theatre, First Stage, and American Players Theatre. Many thanks to family and friends for all the unfailing kindnesses.

Rebekah Heusel,  
*Assistant Stage Manager*

Rebekah is thrilled to be making her Milwaukee Rep Debut on this production. Credits include *The Merchant of Venice* (Compagnia de’ Colombari), *Much Ado About Nothing* (Optimist Theatre), *Mary Jane* and *Cymbeline* (Yale Repertory Theatre), *The Little Mermaid Jr.* (Children’s Theatre Company), and *Blessing* (The Yale Institute for Music Theatre). Rebekah earned her BA in Classics and Theatre from Knox College and her MFA from the Yale School of Drama.

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: Guys and Dolls, 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 Inviolability, 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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**November 16 - December 10, 2017**

*A funny and heart-warming story of a father-son reconciliation.*

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*By Rick Chafe*

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*By Rick Chafe*

**November 16 - December 10, 2017**

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<td>Judy Hansen</td>
<td>Jane O’Gorman</td>
<td>Shirley Zauner</td>
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## MEMORIAL GIFTS

| In Memory of Thomas Altenburg | Mary Stratte | In Memory of Bruce C. O’Neill |
| Jan and Lou Frank | John and Marilyn Wermuth | Peppy O’Neill |
| Janet and Bill Hume | | In Memory of Eleanor Repinski |
| Stephen Koehl | Alison Riedi | Gillian Lester-George and |
| Dan and Shirley Mueller | In Memory of James Allen Dix | Manuel D. Montesinos |
| | Mary Paula Dix | In Memory of Angela Sauro |
| | Suzanne Frank | James Gantner |
| | | Jerome Pogodzinski |
| In Memory of Jo Reynolds Blochowiak | In Memory of Martin H. Frank | George and Kim Poh |
| Kenneth Blochowiak | Glenn Grunewald | In Memory of Elmer and Angela Seidler |
| In Memory of Constance Bowman The Crafts | | Jeanne and Neal Seidler |
| Diane Dalton | In Memory of Paul and Mary Noelke | In Memory of Diane Treptow |
| Judy Hansen | Paul and Carolyn Noelke | Ron Treptow |
| Laurie Judkins Hanson | | |
| Janet and Bill Hume | In Memory of Jeanne Normoyle | |
| Donna and Tony Meyer | Bobi Keenan | |
| Ann and Ted Sanderson | | |

## HONORING GIFTS

| In Honor of Katherine Gehl | In Honor of Kathy Baker | In Honor of Carole Pollack |
| | | Nancy Einhorn |
| | | In Honor of Audrey Thompson Wallace |
| In Honor of Katharine Banzhaf Julie Banzhaf-Stone | In Honor of Carol Lowey Judith and Tim Casper | David J. Sullivan III |
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MOTHER COURAGE AND HER CHILDREN
Carthage Theatre
A dark satire about the effect war has on the people living through it.

THE MUSIC MAN
Concordia University Theatre
A traveling con man’s plan to flee River City changes after falling for the town librarian.
ON THE VERGE, OR THE GEOGRAPHY OF YEARNING
Marquette University Theatre
Filled with wit and humor, *On The Verge*, is a wonderful exploration of finding one's place in the world.

MURDER FOR TWO
Milwaukee Repertory Theatre
In this hilarious 90-minute show, two performers play 13 roles – not to mention the piano – in a witty and winking homage to old-fashioned murder mysteries.

THANKSGIVING PROMISES
Festival City Symphony
The rich and expansive music of William Walton, Jennifer Higdon, Aaron Copland and Antonín Dvořák evokes appreciation, wonder and thanks.

HOLMES AND WATSON
Milwaukee Repertory Theater
Dr. Watson is called upon to disprove the many frauds who have popped up all over the world claiming to be Sherlock Holmes following his “death.”

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Helfaer Theatre
(414) 288-7504

MURDER FOR TWO
Milwaukee Repertory Theatre
November 10 – January 14
Stackner Cabaret
(414) 224-9490

THANKSGIVING PROMISES
Festival City Symphony
November 12
Pabst Theater
(414) 286-3205

HOLMES AND WATSON
Milwaukee Repertory Theater
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Quadracci Powerhouse
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**ANNIE**  
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November 17 – December 23  
Cabot Theatre  
(414) 291-7800

**FOUNDERS CONCERT**  
Milwaukee Youth Symphony Orchestra  
This annual performance showcases our flagship orchestra, the Senior Symphony, and Matthew Ernst as a guest soloist.  
November 19  
Shattuck Music Center Auditorium  
(414) 267 – 2950

**MIRACLE ON SOUTH DIVISION STREET**  
Milwaukee Chamber Theatre  
Tom Dudzick’s spirited comedy—just in time for the holidays—unspools a tale about believing in the powerful bonds that tie a family together.  
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franklymusic.org/tickets/

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Pabst Theater
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November 30 – December 23
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Tenth Street Theatre
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A KODACHROME CHRISTMAS
Oconomowoc Arts Center
John McGivern returns to Oconomowoc as the colorful cable access TV hostess, Earlene Hoople, in this hilariously touching “one-woman” show.

A CHRISTMAS CAROL
Fall Patio Players
Two company members, Carol Klose and Jack Strawbridge, collaborated to write this musical version, which encompasses French and English carols.

HOLIDAY MUSICAL SPECTACULAR
Cardinal Stritch University
This cabaret-style performance will include holiday favorites from Broadway musicals and beyond.

THE HOUSE WITHOUT A CHRISTMAS TREE
Waukesha Civic Theatre
Fifth-grader Addie sets out to teach her contrary father a thing or two about the Christmas spirit.

December 1 – 2
Neudecker Main Stage
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December 1 – 3
North Middle School
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December 1 – 10
Nancy Kendall Theater
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December 1 – 17
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Chant Claire Chamber Choir
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