MURDER for Two
A New Musical Comedy

BOOK AND MUSIC BY Joe Kinosian
BOOK AND LYRICS BY Kellen Blair
DIRECTED BY JC Clementz
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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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Volunteers Help Milwaukee Theatre Scene Thrive

When going to a theater in Milwaukee, the only volunteers you typically see are the ushers who escort you to your seats. However, performing arts groups rely on volunteers for many other tasks including picking up performers from the airport, repairing costumes and assisting with administrative tasks.

The following volunteers have given back to their favorite arts organizations by always being on call when these groups need a helping hand.

Brad McKendry – In Tandem Theatre

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!”

Kimberly G. from Waterford, WI
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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.
Book and Lyrics by Kellen Blair
Book and Music by Joe Kinosian

Directed by
JC Clementz

Music Director
Dan Kazemi

Scenic Designer
Regina Garcia

Costume Designer
Misti Bradford

Lighting Designer
Lee Fiskness

Sound Designer
Megan Henninger

Movement Director
Kelley Faulkner

Casting Director
Frank Honts

Stage Manager
Richelle Harrington Calin*

November 10, 2017 - January 14, 2018
Stackner Cabaret

Executive Producers
Camille and David Kundert, Pete and Beth Gottsacker, and Adlon Partnership

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*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.
CAST IN ORDER OF APPEARANCE

Marcus Moscowicz ................................................................. Matt Edmonds*
The Suspects ................................................................. Joe Kinosian*

PRODUCTION SUPPORT

Assistant Director .................................................................................. Simon Evans
Stage Management Resident ..................................................................... Kira Neighbors

Murder for Two will be performed without an 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.

PRODUCTION STAFF

Production Manager ............................................................................. Jared Clarkin
Stackner Production Manager .................................................................. Kaitlyn Anderson
Technical Director .................................................................................... Libby Schultz
Properties Director ................................................................................... Jim Guy
Charge Scenic Artist ............................................................................... Jim Medved
Costume Director .................................................................................... Jennifer Vincent
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.

CREDITS

Murder For Two is presented through special arrangement with Murder for Two LLC.
For more information, please visit www.MurderForTwoMusical.com.
For licensing inquiries, please call 212-354-6510 or email MurderForTwoMusical@gmail.com
“Steppin’ Out” Track by Ethan Deppe

Murder for Two Artwork by AKA
Black Pearl Sings!

By Frank Higgins
Directed by Leda Hoffmann

“A wonderful jewel box of a show!” — Washington Weekly

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The Camille and David Kundert Stackner Cabaret Season
Executive Producer: Katherine Gehl

NOTE FROM COMPOSER AND CO-BOOK WRITER JOE KINOSIAN

If you’re a middle schooler who’s interested in theater, especially comedies, it might make sense that seeing James Pickering as Charlie in *The Foreigner* during The Rep’s 1992/93 Season would have a significant effect on you. I saw many plays at The Rep growing up (the sweet Elmer Rice comedy *Dream Girl* being another standout), but *The Foreigner* was a revelation.

For the matinees in those days, a volunteer usher would introduce the student groups to the play before the house opened. They’d give a little historical context and a plot outline and probably say a silent prayer that we wouldn’t scream too loud when the lights went down. I vividly remember the usher introducing us to *The Foreigner*. She began one sentence by saying, “when you laugh… and you will laugh…” and I thought in my standoffish, combative adolescent way, how does she know what’s going to make me laugh? Don’t make promises these actors can’t deliver on, lady!

But I did laugh. I laughed and laughed, and then I’m sure I cried when things turned heartfelt and the audience realizes that, for all their wackiness, we really love these characters.

To condense the next 25 years, I moved to New York, started writing musicals with Kellen Blair, and by some terrific bit of luck this thing we wrote called *Murder For Two* wound up getting produced across the country, and then worldwide. And now, in another lucky turn, it’s being done here at The Rep, the very theater that first gave me something to aspire to. (This is probably a good time to let you know that if you’re here for *Holmes and Watson*, it’s downstairs.)

It would be immodest to begin any sentence to you, the audience of *Murder For Two*, with “when you laugh… and you will laugh…” but let me say this: I hope you laugh. I hope you enjoy this exercise in Marx Bros.-style escapism that Kellen and I wrote as a love letter to musical theater, screwball comedy, and partnership. I hope Matt and I manage to put whatever’s bothering you out of your heads for 90 minutes while we sweat, leap, scream, and play the piano (yes, we’re really playing the piano). That hope is all just a reflection of what was promised to me 25 years ago by that usher here at The Rep.

To the community of people who make theater in Milwaukee and around Wisconsin, thank you for inspiring me when I was young and affirming my absuuuurd choice of a career. To the creative team at The Rep, thank you for all you’ve done and are doing, and thank you for having me.

If there’s any theater-loving middle schooler out there, I hope I do you proud. And if James Pickering is out there, I hope I do you proud too.

Joe Kinosian
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The Camille and David Kundert Stackner Cabaret Season
Executive Producers: Kris and Wayne Lueders

Kelley Faulkner in the 2011/12 production of Always... Patsy Cline. Photo by Michael Broslow.
Matt Edmonds, Marcus Moscowicz

Matt makes his Milwaukee Rep debut with Murder for Two, and he’s feeling pretty jazzed about the whole thing. A Chicago native, he’s been performing down there for about 10 years. His recent work includes: Ragtime (Griffin Theatre), Big River (Theatre at the Center), Death of a Salesman (Redtwist Theatre, Jeff Nomination for Actor in a Supporting Role), Rent (Theo Ubique, Jeff Award for Best Musical), James and the Giant Peach (Drury Lane Oakbrook), Titanic (Griffin Theatre), and The Last Five Years (Metropolis Performing Arts Center). Regionally, Matt has performed in Next To Normal (TheatreSquared) and Twelfth Night (Notre Dame Shakespeare Festival). He is a company member at Redtwist Theatre, and is represented by Shirley Hamilton Talent. www.matt-edmonds.com

Joe Kinosian, Book and Music, The Suspects

Joe is the co-recipient of Chicago’s Joseph Jefferson Award recognizing Murder For Two as Best New Musical following its record-breaking run at Chicago Shakespeare Theater; Joe also received a nomination for Best Leading Actor. Murder for Two went on to an Off-Broadway run (earning Drama Desk, Drama League, and Outer Critics Circle Award nominations), a two-year national tour, and well-received productions in England, Argentina, and throughout Asia. Joe’s work with Kellen Blair has appeared at The Kennedy Center, Lincoln Center, and on Broadway at the Theatre World Awards. Other regional: Dirty Blonde with Emily Skinner (Hangar Theater), and the title role in The Nerd (Bucks County Playhouse). Proud graduate, Milwaukee High School of the Arts. kinosianandblair.com

Kellen Blair, Book and Lyrics

Kellen is the Drama Desk nominated co-creator of Murder for Two (off Broadway: Second Stage Theatre and New World Stages. World premiere: Chicago Shakespeare Theatre). The show is currently touring internationally (with productions in Tokyo, Shanghai, Buenos Aires, and the UK). Kellen and co-writer Joe Kinosian are the recipients of the Joseph Jefferson Award for Best New Musical Work in Chicago (2011) and the ASCAP Foundation Mary Rodgers / Lorenz Hart Award (2013). Their work has been showcased on Broadway, the Kennedy Center, and theaters across the country; they’re currently developing an original musical farce with 2nd Stage Theatre in NYC. Kellen is also the lyricist of Scrooge in Love (42nd Street Moon, 2015 and 2016), for which he and composer Larry Grossman won the 2015 Bay Area Critics Award for Best Score. Updates, videos, song demos, and sheet music can be found at www.kinosianandblair.com.

JC Clementz, Director

JC is ecstatic to be returning to the Stackner Cabaret for the fifth time. His directing credits at The Rep include last season’s Irving Berlin’s I Love a Piano, as well as The Devil’s Music: The Life and Blues of Bessie Smith, The Doyle & Debbie Show, Forever Plaid, and five seasons of Rep Lab. He resides in Chicago where he is the Casting Director for Steppenwolf Theatre Company. Prior to leaving for Chicago, he spent five years at The Rep in various positions including Casting Director & Director of the Emerging Professional Residency. He holds an MFA in Directing from Western Illinois University. Much love to Phil and Tinkin!

Dan Kazemi, Music Director

Dan is a New York-based composer, actor, music director and educator, and
is an Associate Artist at The Rep. His past musical director credits for The Rep include *Guys and Dolls, I Love A Piano, Man of La Mancha, Dreamgirls, The Devil’s Music, The Color Purple, End of the Rainbow, A Christmas Carol, Forever Plaid, Ragtime, Blues in the Night, Assassins, Always . . . Patsy Cline, Next to Normal, Cabaret and Ain’t Misbehavin.* In Philadelphia, Dan recently musically directed *Lizzie* and *See What I Want to See* (Barrymore Nom), *Herringbone* (Barrymore Nom), and orchestrated and musically directed the world premiere musicals, *Field Hockey Hot* (Barrymore Nom) and *Tulipomania*. Dan musically directed *Tick, Tick . . . Boom!, Austentations, The PhillyRocks! concerts, The World Goes Round* (Barrymore Nom), *Reefer Madness, Little Shop of Horrors, Rooms and Trailer Park* for 11th Hour Theatre Company. He also received a Helen Hayes Nomination for his work on the D.C. premiere of *The Musical of Musicals: The Musical*, a Barrymore Nomination for *The Flea and the Professor* (Arden Theatre Company), and received a Barrymore Award for 11th Hour’s *Avenue X*. At the Walnut Street Theatre, Dan musically directed, arranged and performed in *The Irish . . . and How They Got That Way* (Two Barrymore Nominations). Dan’s music has been performed at the Cirque de Demain in Paris, Ballet Fleming and in 213 Productions collaborations *Untitled Project #213* and *Your Attention Please!*. Dan is also the composer of a new musical, *The Tapioca Miracle* (thetapiocamiracle.com).

**Regina García,**
Scenic Designer

An Illinois-based scenic designer, Regina has long standing relationships with renowned Latino theaters including Repertorio Español, the Puerto Rican Traveling Theater, INTAR, Teatro Vista and Pregones Theater. Regina is a Fellow of the NEA/TCG Career Development Program for Designers and the Princess Grace Awards, USA. She is a company member with Rivendell Theatre Ensemble in Chicago, Advisory Board member of the Latinx Theatre Commons, and a Regional Associate Member of the League of Professional Theatre Women. Recently completed projects include Steppenwolf Theatre, GALA Hispanic Theatre (Helen Hayes Nomination) and Arizona Theatre Company, with upcoming projects at the Denver Center for the Performing Arts and TimeLine Theatre, Chicago.

**Misti Bradford,**
Costume Designer

*Murder for Two* is Misti’s debut with Milwaukee Repertory Theatre, and she has thoroughly enjoyed the experience. Misti is a member of United Scenic Artists, Local 829 and has been designing professionally for several years. Her work has been seen recently in this region at First Stage, Milwaukee Chamber Theatre and Michigan Shakespeare Festival. Misti has spent a majority of her professional career designing on the west coast for the Utah Festival Opera and Musical Theatre, The Summer Repertory Theatre, and PCPA, where she served as a resident costume designer and costume crafts supervisor for several years. She has also recently worked as a costume crafts artisan for American Players Theatre in Spring Green, WI and is currently an Associate Professor of Costume Design at the University of Wisconsin-Parkside. Misti would like to thank Milwaukee Rep for this opportunity.

**Lee Fiskness,**
Lighting Designer

Milwaukee Rep credits include; *Forever Plaid, Ring of Fire, Song Man Dance Man* and *Liberace*. Lee has designed for companies including Steppenwolf, Chicago Shakespeare, Lookingglass, Drury Lane, Marriott Theatre, Writers Theatre, Victory Gardens, Windy City Playhouse, Northlight Theatre, Manhattan School Of Music, Opera Colorado, Portland Opera, People’s Light Theatre, Two River Theatre, Minneapolis Music Theatre. He has worked...
on the lighting teams for TV shows including; “The Oprah Winfrey Show,” “The Rosie Show,” and “The Steve Harvey Show.” He received a MFA from Northwestern University. Lee is the Lighting Director at The Santa Fe Opera. www.leefiskness.com

Megan B. Henninger, Sound Design
Megan B. Henninger is thrilled to return to Milwaukee Rep! She is a Milwaukee-based designer and has served as designer and assistant designer on shows large and small. Favorite designs include: The Bridges of Madison County (Peninsula Players), Sweeney Todd (Skylight Music Theatre), A Streetcar Named Desire, Hands on a Hardbody (Williams Street Rep), RRRED (NYMF), 42nd Street (TOTS tour), The Martian Chronicles (Fordham University), and Turn of the Screw (Lyric Opera, Kansas City). Assistant Designs include: You’re Welcome America, Ghetto Klown, Stick Fly, and Blithe Spirit (Broadway), Company (Lincoln Center).

Kelley Faulkner, Movement Director
Kelley was most recently seen as Adelaide in Guys & Dolls in the Quadracci Powerhouse, and this summer played Beatrice in Optimist Theatre’s Much Ado About Nothing across the street at the Marcus Center’s Peck Pavilion. This spring, she will be reviving the title role in Always... Patsy Cline, which she played in 2012 here in the Stackner Cabaret. Other work: Arizona Theatre Company, TheatreFest, Walnut Street Theatre, Fireside Theatre, and the New York City Opera. BFA from Montclair State University. Kelley is a native New Yorker by way of Philadelphia and now happily resides in Milwaukee. She is a proud member and national council member of Actors Equity Association. Many thanks to JC and the whole team! www.KelleyFaulkner.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.

Richelle Harrington Calin, Stage Manager
Richelle is delighted to be back in the Stackner Cabaret during her 14th season at Milwaukee Repertory Theater. Regionally Richelle has also worked at BoarsHead 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!

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.

Simon Evans,  
Assistant Director  
Simon most recently directed a production of Oscar Wilde’s Salomé on the mainstage of Muhlenberg College. Previous directing credits at Muhlenberg include The Brides by Harry Kondoleon and The Lover by Harold Pinter. He has also served as the assistant director for productions of Tarell Alvin McCraney’s Wig Out! and Romeo and Juliet. Simon studied physical theatre abroad in Arezzo, Italy, at the Accademia Dell’Arte. He holds a B.A. from Muhlenberg College, where he graduated with a double major in English and Theatre with a concentration in directing.

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 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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A traveling con man’s plan to flee River City changes after falling for the town librarian.

MOTHER COURAGE AND HER CHILDREN
Carthage Theatre
A dark satire about the effect war has on the people living through it.
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.

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Festival City Symphony
The rich and expansive music of William Walton, Jennifer Higdon, Aaron Copland and Antonin Dvorak evokes appreciation, wonder and thanks.

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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.”
THE SECRET MASK
Next Act Theatre
George and his father, Ernie, haven’t spoken for years, but suddenly George is asked to help Ernie cope with the aftermath of a stroke.

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This "Tale as Old as Time" focuses on the relationship between the Beast and a beautiful young woman whom he imprisons in his castle.

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After 20 players come down with food poisoning, only three are left to perform a musical adaption of A Christmas Carol.

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Two company members, Carol Klose and Jack Strawbridge, collaborated to write this musical version, which encompasses French and English carols.

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Follow Hunter, Jeff and their friends on their journey through the gauntlet of creative self-expression.

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