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There’s No Place Like the Stage for the Holidays

By Stephanie Harte

From world premieres and comedy sketches, to one-woman shows and classic literature sequels, we get the inside scoop on four nontraditional holiday shows coming to Milwaukee.

**Miss Bennet: Christmas at Pemberley, Milwaukee Repertory Theater**

While the Milwaukee Repertory Theater has treated audiences to a whopping 43 years and counting of *A Christmas Carol*, this season the powerhouse company is adding another holiday title to the docket.

*Miss Bennet: Christmas at Pemberley*, by Lauren Gunderson and Margot Melcon, serves as a sequel to Jane Austen’s *Pride and Prejudice*. This time, the nerdy and often forgotten middle child of the five Bennet sisters, Mary (Rebecca Hurd), takes the spotlight, and finds an unexpected romance of her own in fellow book worm Arthur de Bourgh (Jordan Brodess).

“I’m really looking forward to developing an ensemble with the amazing artists I’ve assembled,” director Kimberley Senior says. “The play is so engaging and has a wonderful wink to the fact we are watching it in 2018, even though it takes place in the past.”

*Miss Bennet* picks up two years after *Pride and Prejudice* left off, with Mary’s older sister Elizabeth (Margaret Ivey), hosting Christmas for her extended family at Pemberley, the ancestral home of Fitzwilliam Darcy (Yousof Sultani). Elizabeth and Fitzwilliam’s romance helped drive the plot of *Pride and Prejudice*.

Senior says her own experience as a sister gives her a personal connection to these characters.

“Our sisterly collisions regarding values and the way we were raised, versus the way we want to live our lives has colored most of our interactions these 40 years,” Senior explains. “I also love the feistiness of all the women (in the play) and that they get to take front and center stage is wonderful.”

*Miss Bennet: Christmas at Pemberley*, presented by Milwaukee Repertory Theater, runs November 13 – December 16 at the Rep’s Quadracci Powerhouse, 108 East Wells Street. For tickets visit milwaukeerep.com or call the box office at (414) 224-9490.
The Twelve Dates of Christmas, Next Act Theatre

Next Act Theatre has built a mission on producing pieces that bring social, cultural and political issues into the spotlight. However, this often makes finding a piece for the November-December slot challenging.

“I’ve learned over the years that people don’t really gravitate to those sort of topics during the holiday time,” says David Cecsarini, producing artistic director of Next Act. “Although I don’t look for something that necessarily has Christmas in the title or has a direct relationship to the holidays, I look for something, or create something that has redemptive value. Something that makes people feel good, while offering a fresh perspective.”

In 2015, after no luck finding a holiday piece that fit the bill, Cecsarini approached playwright Josh Kishline about creating a play set around a Milwaukee radio station on Christmas Eve in the 1950s. This came to be UnSilent Night, which premiered in Nov. 2016.

While this season’s offering, The Twelve Dates of Christmas, a one-woman show about navigating the dating world, may not sound like a typical Next Act piece, Cecsarini insists the redemptive quality in the script made it work.

“Mary (the woman) finds a certain peace within herself that allows her to not worry about what other people are saying,” Cecsarini explains. “She becomes comfortable embracing life.”

In The Twelve Dates of Christmas by Ginna Hoben, Mary (Susie Duecker) catches her fiancée kissing another woman on national TV at the Macy’s Thanksgiving Day parade. What follows is a year’s worth of luckless romances, building Mary’s cynicism on life and love.

Throughout the course of the play, Duecker will transform into the men Mary is dating and her persistent matchmaking family members.

The Twelve Dates of Christmas will also feature the musical stylings of two doo-wop girls, Kelly Doherty and Marcee Doherty-Elst. Although this singing duo doesn’t necessarily have to be in the show, Hoben includes a suggestion in her script to add this element of live music.

Cecsarini brought on Jack Forbes Wilson to music direct and arrange the musical accompaniment to the piece. Together they are also creating a number that parodies The Sound of Music to open the show.

“There’s hardly a Thanksgiving song out there, so we decided to add our own, called ‘My Thanksgiving Things,’” Cecsarini says. “It just adds entertainment value. The addition of live music is always energetic and fun.”

The Twelve Dates of Christmas, presented by Next Act Theatre, runs Nov. 15 – Dec. 9 at Next Act’s performance space, 255 S. Water St. For tickets visit nextact.org or call (414) 278-0765.

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Back in 1992, James DeVita slipped a script across a Milwaukee Rep dressing room counter to fellow actor C. Michael Wright. The script was for *Waiting for Vern*, a one-man show he had been quietly working on.

Although DeVita admits he didn’t know Wright well at the time, he greatly admired his work as an actor and director, and therefore wanted him to be the first person that saw his work. “He was wonderfully ruthless,” DeVita says. “There were Xs and red marks everywhere. He spent about a week with it, which was actually really encouraging because I know he saw some merit in it.”

After DeVita and Wright reworked the script, *Waiting for Vern* marked the inaugural production of the theatre company they started together, Collision Theatre Ensemble, in 1993. Although the company only lasted a few years, DeVita and Wright continued to collaborate on numerous projects, including another one-man play DeVita wrote called *Dickens in America*, which Wright directed.

This holiday season, Milwaukee Chamber Theatre presents the world premiere of DeVita’s *Christmas in Babylon*, a comedy about a blue-collar, lower-middle-class family living in North Babylon, Long Island. In *Christmas in Babylon*, Terry McShane (Tom Klubertanz) is randomly contacted by his ex-fiancée, Kathleen O’Rourke (Laura Gray), who he hasn’t seen in 25 years. Kathleen is a former Babylonian with an extremely successful self-help empire and a huge secret for Terry.

Wright has been MCT’s producing artistic director since 2005, and will once again direct DeVita’s piece. “Just like *Miracle on South Division Street* (last year’s holiday show at MCT) I love how it is about family,” Wright says. “What we regard as important in terms of who our family is and opening up our doors to a bigger family. I feel like because of my life in the theater, that’s always been a strong part of who I am. I consider Jimmy DeVita my brother. He is definitely part of my family because we have been through so much.”

Like the characters in the play, DeVita also grew up in North Babylon. DeVita’s own Irish family inspired the characters’ personalities. “They are the funniest people I have ever met,” DeVita says. “They are witty and dry and I don’t care what’s going on, how bad the situation is, they will find something to make you laugh. The world is on fire and if we could just get a little respite to laugh, I think that would be wonderful.”

*Christmas in Babylon*, presented by Milwaukee Chamber Theatre, runs Nov. 21 – Dec. 23 at the Broadway Theatre Center’s Studio Theatre, 158 N. Broadway. For tickets visit milwaukeechambertheatre.com or call the box office at (414) 291-7800.
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Over its past 21 seasons, In Tandem Theatre has become Milwaukee’s unofficial home for alternative holiday fun—and co-founders Chris and Jane Flieller do not plan on giving up that reputation anytime soon.

For this season’s offering, Merry Chris-Mess, think early Saturday Night Live.

The show is set as an old-fashioned television variety show, hosted by the Cudahy Carolers, of A Cudahy Caroler Christmas fame. In Tandem Theatre staged a non-consecutive nine seasons of A Cudahy Caroler Christmas, which connected with audiences for poking fun at our fair city with songs like “O Bowling Night,” “In the Dells,” and “We T’ree Guys from Cudahy Are.”

Profits from the first six runs of Cudahy Caroler played a major role in building and opening In Tandem’s current home, the Tenth Street Theatre, located in the lower level of the Calvary Church.

Merry Chris-Mess, In Tandem Theatre

with Merry Chris-Mess, bringing together new Cudahy Caroler songs, original sketches and a one-act spoof of It’s a Wonderful Life, frankly called It’s a Life.

“It dawned on me once while I was watching It’s A Wonderful Life just how irritating George (Bailey) was,” Wood jokes. “It’s still a charming film, but I just said ‘wow, what an annoying guy.’”

Wood then proceeded to rent the complete script of It’s A Wonderful Life from the Milwaukee Public Library and pick it apart. In Wood’s version, when the guardian angel shows George what life would be like without him, everyone is actually much happier.

“I think the reason it went over well with the original audience is that everybody knows that movie,” Wood says. “There probably isn’t anyone in this century that hasn’t seen it unless you live under a rock. You make a joke about something, they know what it is right away.”

Cudahy Caroler creator Anthony Wood returns
It’s a Life takes up the complete second act of Merry Chris-Mess, with the comedic sketches and Cudahy Caroler tunes making up the first act.

“It’s our favorite sketches from years passed and even before In Tandem,” Jane explains. “I know there are many people who haven’t seen these before, or haven’t seen them in 20 years or more.”

Before Jane and Chris started In Tandem, they were members of a theater company called Screaming Penguin Productions. Jane describes Screaming Penguins as a loose-knit group of friends that produced one to three pieces a year. Wood was also a part of Screaming Penguins.

“It was pretty much whoever smelt it dealt it,” Jane says. “If you went, ‘here’s a play I want to produce,’ then you got to produce it.”

Each season, Screaming Penguins created a show called Holiday Hell, composed of sketches and song parodies much like Merry Chris-Mess.

When the Fliellers decided to bring the Holiday Hell comedy variety show back in 2016, they commissioned Wood to write the piece. This turned into Holiday Hell: The Curse of Perry Williams, a full-length musical about a television crooner in the midst of his annual Christmas special in the 1950s.

“Since people would now associate Holiday Hell with Perry Williams, we had to come up with a new title for this sketch comedy show,” Jane shares. “We came up with Merry Chris-Mess so people would get the idea that it’s not your traditional holiday affair. It’s right in line with what we’ve become known for.”

Merry Chris-Mess, presented by In Tandem Theatre, runs November 29 – January 6 at the Tenth Street Theatre, 628 N. 10th St. For tickets visit intandemtheatre.org or call the box office at (414) 271-1371.
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Under the leadership of Artistic Director Mark Clements and Executive 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
Executive Director
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Conceived and Originally Directed and Choreographed by Fran Charnas
Musical Arrangements by Tom Fitt, Gil Lieb and Dick Schermesser
Additional Orchestration by Corey Allen

Directed by
JC Clementz

Music Director
Dan Kazemi ±

Scenic Designer
Arnel V. Sancianco

Costume Designer
Jason Orlenko

Lighting Designer
Marisa Abbott

Sound Designer
Eric Backus

Movement Director
Kelley Faulkner

Casting Director
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± Milwaukee Repertory Theater Associate Artists
*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
CAST (IN ALPHABETICAL ORDER)

Ensemble
Brian Russell Carey*, Kelley Faulkner*, Nygel D. Robinson*, Jonathan Spivey*, Katherine Thomas*

PRODUCTION SUPPORT
Assistant Director ................................................................. Jose Galvan
Stage Management Resident .............................................. Sara Hilton

The All Night Strut! will be performed with one 15 minute intermission.

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

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PRODUCTION STAFF
Production Manager ............................................................. Jared Clarkin
Stackner Cabaret Production Manager .................................. Kaitlyn Anderson
Co-Technical Director ......................................................... John Houtler-McCoy
Co-Technical Director ......................................................... Sean Walters
Properties Director ............................................................. Jim Guy
Charge Scenic Artist ........................................................... Jim Medved
Costume Director ............................................................... Nicholas Hartman
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.
The Stackner Cabaret is one of Milwaukee Rep’s most beloved spaces, seamlessly fusing the friendly atmosphere of a Midwest dinner party with The Rep’s high performance standards and one-of-a-kind productions from all genres. Since its establishment, the Stackner has been home to 133 productions over 31 Seasons.

Rep patrons have come face to face with some charming scene-stealers in the Stackner over the years. Longtime Rep enthusiasts may remember Tony Award-winner Anthony Crivello as the charismatic Al McGuire in McGuire in our 63rd season, or Jack Forbes as the triumphant title character in Liberace! Perhaps you enjoyed Terry Palasz as The Polish Diva from Milwaukee, recounting the highs and lows of being a Polish Catholic from Milwaukee with a love for the opera, or reveled in the antics of the comedic country duo in The Doyle and Debbie Show.

The Stackner Cabaret is a place where new works by both well-loved and up-and-coming artists are met with open arms. A hub of new play development, the Stackner has hosted 57 World Premieres—and counting! Some of these included Fred Alley and Rep Accounting Associate James Kaplan’s Guys on Ice, Rep Associate Artistic Director Brent Hazelton’s Liberace!, and Roger Bean’s The Marvelous Wonderettes, as well as the Stackner’s next World Premiere, Mark Twain’s River of Song by Randal Myler and Dan Wheatman this winter.

Through smaller scale yet clever and charming performances in a venue that hosts less than 200 guests at a time, the Stackner Cabaret allows The Rep to produce thought-provoking and entertaining theater for the citizens of Milwaukee and beyond.
SONG LIST

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Brian Russell Carey, Ensemble
Brian is so excited to be making his Milwaukee Rep debut! Off-Broadway: *Red Roses, Green Gold* and *A Christmas Carol* (MOD). New York: *Beau Club Gelbe Stern* and *Brass Heart* (Royal Family). Regional: *Back Home Again* (Lesher Center), *Ring of Fire* (Oregon Cabaret, Potsdam MT), *All Shook Up* (Dennis, CHT) and *The Drowsy Chaperone*. NY Composing: *green* and *The Cliff’s Edge*. BFA Musical Theatre from BYU. Brian plays 11 instruments and coaches all over NYC including AMDA, The Open Jar Institute and his private studio. He frequently collaborates with his boyfriend, musical theatre songwriter Joey Contreras. Love to Mom, Dad, Joey, friends and the wonderful creative team and crew! @brianrcarey brianrussellcarey.com

Nygel D. Robinson, Ensemble
Nygel is an actor, singer and songwriter based in New York City. His recent theater credits include Jimmy Powers in *Lady Day at Emerson’s Bar and Grill* and Joe Perkins in *Freedom Riders*. Make sure to check out his new single *One More Chance* located on all major music streaming platforms! For Emma and Dianne.

Jonathan Spivey, Ensemble
Jonathan previously appeared at Milwaukee Rep in 2009 as a Jack Russell Terrier in *Dogpark: The Musical*. Since then, Jonathan has played human beings in the Broadway revival of *The Front Page* starring Nathan Lane, Lincoln Center’s Tony Award-winning production *Act One* (later televised for PBS) and Off-Broadway in *Summer and Smoke* (Classic Stage Company). Regional favorites include *Arcadia* (Yale Rep), *Picasso at the Lapin Agile* (Long Wharf), *His Girl Friday* (Barrington Stage), *Born Yesterday* (Maltz Jupiter), *Baskerville* (Syracuse Stage), *Souvenir* (Virginia Rep), *Pump Boys and Dinettes* (Geva Theatre) and *Death of a Salesman, Richard III, As You Like It and Inherit the Wind* at San Diego’s Old Globe, where Jonathan earned his MFA in acting. Based in NYC, Jonathan also enjoys a prolific career as a playwright. www.jspivey.com

Katherine Thomas, Ensemble
Katherine is so excited to be performing in her first production in Wisconsin since high school! Now a New York-based actress, Katherine grew up in Kenosha and is happy to be working at Milwaukee Rep.
for the first time. She is a proud graduate of the musical theatre program at the University of Michigan. Some of her most recent credits include Sarah in "Ragtime" at Marriott Theatre and Griffin Theatre, Lorrell in "Dreamgirls" at Porchlight Musical Theatre, Dawn Shapiro in "We The People" (tour) and Minnie in "Jubilee" at Arena Stage (Spring 2019). Many thanks to my family, friends, and mentors for your love and support! GO BLUE!

Fran Charnas, Creator

Fran Charnas has worked as a producer, director, choreographer, writer and teacher. Her award-winning musical, "The All Night Strut!", has toured extensively, performed with the Boston Pops and the Glenn Miller Orchestra and was nationally broadcast on PBS-TV. She just recently completed a sequel, "In the Groove" and is co-author and director of "Sheboppin", a coming of age in the 60s musical about four girls who work in a beauty shop. Currently, Fran is at work on a musical based on the life of the legendary singer and actress, Ethel Waters. A professor at the Boston Conservatory, she teaches Musical Theatre Performance and leads workshops in song interpretation and popular American vocal and dance styles of the twentieth-century. Fran also works with NOMTI (New Opera and Musical Theatre Initiative) as a director and adjudicator.

Dan Kazemi, Music Director

Dan is a New York-based composer, actor, music director, educator, and is an Associate Artist at Milwaukee Rep. His recent musical director credits for Milwaukee Rep include "In the Heights", "Murder for Two", "Guys and Dolls", "Man of La Mancha", "Dreamgirls" and "A Christmas Carol". In Philadelphia, Dan recently musically directed "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". He received Barrymore Awards for 11th Hour’s "Avenue X" and "Lizzie". 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".

JC Clementz, Director

JC is delighted to return to Milwaukee Rep. Directing credits include "Murder for Two" (Milwaukee Rep/Merrimack Rep), "I Love a Piano", "The Devil's Music: The Life and Blues of Bessie Smith", "The Doyle & Debbie Show", "Forever Plaid" and five seasons of Rep Lab (Milwaukee Rep) and "Waiting: A Song Cycle" (The World’s Stage/Cherry Lane). As Casting Director at Steppenwolf Theatre Company, and previously at Milwaukee Rep, JC has cast over 75 productions out of Chicago and New York City. Highlights include the world premieres of Tracy Letts’ "Linda Vista" (also at Mark Taper Forum), "The Minutes", "The Doppelganger (an international farce)" starring Rainn Wilson and Antoinette Nwandu’s "Pass Over", which was filmed at Steppenwolf by Spike Lee and debuted at the 2018 Sundance Film Festival. He most recently cast and served as Artistic Producer on Steppenwolf’s world premiere production of Bruce Norris’ "Downstate", which will transfer to The National Theatre of Great Britain in spring of 2019. JC holds an MFA in Directing from Western Illinois University. Much love to Phil and Tinkin.

www.jcclementz.com

BIOGRAPHIES cont.
Arnel V. Sancianco,  
Scenic Designer

Arnel is excited to make his Milwaukee Rep debut. He studied drama with an honors in design at UC Irvine, and received his MFA in scenic design from Northwestern University. He has designed shows in Philadelphia, D.C., Milwaukee and Chicago. Design credits include *Crumbs from the Table of Joy* (Raven), *Rhoda and the Fossil Hunt* and *Empower* (Lyric Unlimited), *The Cake* (Rivendell Theatre), *Women Laughing Alone with Salads* (Theatre Wit), *Boy* (TimeLine Theatre), *The Belle of Amherst* (Court Theatre), *The Crucible* (Steppenwolf), *The Wiz and Little Fish* (Kokandy Productions), *Hangman* and *Pilgrims* (The Gift Theatre), *Hookman* and *Earthquakes in London* (Steep Theatre), *Peerless* (First Floor Theater), *The Displaced* (First Floor Theatre), *How We Got On* (Haven Theatre) and *You on The Moors Now* (The Hypocrites). For a more in depth look at his work visit www.ArnelDesigns.com

Jason Orlenko,  
Costume Designer

Jason is delighted to return to the Milwaukee Rep where he has previously designed costumes for *Souvenir, Lady Day at Emerson's Bar and Grill, The Devil's Music* and *Forever Plaid*. Around Milwaukee, Jason's costumes have graced the stages of the Skylight Music Theatre, First Stage Children's Theater, Renaissance Theaterworks, Milwaukee Chamber Theatre, Next Act Theatre, In Tandem Theatre, Milwaukee Opera Theatre, UW-Milwaukee and Marquette University. Additionally, he as designed for The Rep of St. Louis, Indiana Festival Theatre, Children's Theater of Madison, University of Alaska-Anchorage and Juniata College. Other professional credits include the Florentine Opera, the Illinois Shakespeare Festival and four summers at American Players Theatre. Jason currently resides in Bloomington, Indiana where he heads the Costume Design MFA Program at Indiana University. www.jasonorlenko.com

Marisa Abbott,  
Lighting Designer

Marisa works as a freelance Lighting Designer, Electrician, and Scenic Artist around the Milwaukee Area. Some recent lighting designs include *Lost Girl* (Milwaukee Repertory Theater), *Skeleton Crew* (Forward Theater Company), *Sex with Strangers* (Renaissance Theaterworks), *Momentum* (Milwaukee Ballet II), *The Skin of Our Teeth* and *Animal Farm* (First Stage), *Artifacts* (Wildspace Dance) and *Victory for Victoria* (Milwaukee Opera Theatre). She has helped paint scenery for Milwaukee Rep, Renaissance Theaterworks and Kohl’s Wild Theatre. ma-stagedesign.com

Eric Backus,  
Sound Designer

Eric is excited to work with Milwaukee Rep for the first time! A Chicago-based sound designer and composer, Eric’s recent regional credits include *Murder for Two* (Finger Lakes Musical Theatre) and *Rock of Ages* (Lake Dillon Theatre Co.). Chicago credits include *9 to 5: The Musical* (Firebrand Theatre), *Thrones! The Musical Parody* (Apollo Theater), *This Bitter Earth* and *Bull in a China Shop* (About Face Theatre), *Becky Shaw* and *Apartment 3A* (Windy City Playhouse), *Beauty's Daughter* (American Blues Theater), *Nice Girl* and *The Assembled Parties* (Raven Theatre) and *Anna Karenina* and *A Wrinkle in Time* (Lifeline Theatre). Eric also designed the Off-Broadway, Chicago and touring productions of SoloChicago Theatre’s *Churchill*. To hear some of his music, please visit ericbackus.com.

Frank Honts,  
Casting Director

Frank is in his third 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...
BIOGRAPHIES CONT.

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 was the inaugural recipient of the Michael Flachmann Fellowship at Utah Shakespeare Festival. He is a graduate of Brown University in Providence, Rhode Island.

Richelle Harrington Calin,  
Stage Manager

Richelle is delighted to be back for her 15th season with 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!

Sara Hilton,  
Stage Management Resident

Sara is excited to join Milwaukee Rep as an EPR this season. A graduate of the B.A. Theater program at University of South Carolina, she has spent the past two years working at Trustus Theatre in Columbia, where she is a company member. Her recent stage management credits at Trustus include Fun Home, Evil Dead The Musical and the original musical, The Restoration's Constance. Favorite university credits include her ASM work on The Tempest and Blithe Spirit. She sends her love to family and friends in South Carolina and thanks them for their support.

Jose Galvan,  
Assistant Director

Jose is an Emerging Professional Directing Resident in Milwaukee Rep’s 2018/19 Season. He is an Associate Member of the Stage Directors and Choreographers, an alumnus of Directors Lab West and University of San Diego. He was the first ever Artistic/Literary Intern at the Old Globe. Directing credits include Bees & Honey, Heridas Graves En El Parque De Juegos (San Diego Rep), Adam & Evie (self-produced), Supers (Cygnet), Gruesome Playground Injuries, Buried Child (USD). Assistant Directing credits include Kill Local (La Jolla Playhouse), The Blameless and tokyo fish story (Old Globe), Brownville Song and Orange Julius (Moxie). He is a 2-time recipient of the KCACTF Meritorious Achievement Award. He trained in Meisner (MCIT) and Contemporary Dance (Culture Shock).

Music Theatre International (MTI), Licensor

MTI is one of the world’s leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser, and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials and dynamic theatrical resources to over 70,000 professional, community and school theatres in the US and in over 60 countries worldwide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students. MTI maintains its global headquarters in New York City with additional offices in London (MTI Europe) and Melbourne (MTI Australasia).
Mark Clements, Artistic Director

Mark is an award-winning international theater director whose work has appeared in over 100 major theaters throughout Europe and the United States. He began his tenure as Artistic Director with the 2010/11 Season by bringing the musical to the mainstage, starting a tradition that is now the highlight of every season. His Milwaukee Rep directing credits include the world premiere of *One House Over*, world premiere adaptation of the current *A Christmas Carol*, *Guys and Dolls*, *The Glass Menagerie*, *Man of La Mancha*, world premiere of *American Song*, *Of Mice and Men*, *Dreamgirls*, world premiere of *Five Presidents*, *The Color Purple*, *The History of Invulnerability*, *End of the Rainbow*, *Ragtime*, *Assassins*, *Othello*, *Next to Normal*, *Death of a Salesman*, *Bombshells*, and *Cabaret*. Some of his New York and international work includes the world premieres of *Speaking in Tongues*, *The Milliner*, and *Blunt Speaking*, in addition to creating and directing the West End and UK National Tour of *Soul Train*. Prior to joining The Rep, Mark served as an Associate Artistic Director for several UK theater companies, most notably, the award-winning Derby Playhouse in the UK from 1992 - 2002, where he directed over 40 productions. He has been nominated for an Olivier Award, several UK Theatre Awards, and has won three Barrymore Awards from his time at Walnut Street Theatre in Philadelphia. He currently serves on the National Advisory Board for the Lunt-Fontanne Fellowship Program at Ten Chimneys.

Chad Bauman, Executive Director

Appointed in 2013, Chad is now in his sixth season at Milwaukee Rep. Under his guidance, the theater has grown significantly from a $9M organization to a $13M organization. He’s completed two capital campaigns, one to remodel and expand the Stackner Cabaret and the other to build the endowment, launched the John (Jack) D. Lewis New Play Development program, created a new *A Christmas Carol* and deepened the theater’s community engagement programs. Through his efforts, the theater has been awarded UPAF’s Good Steward Award three out of the last five years and is the only Milwaukee performing arts organization with a 4 star rating from Charity Navigator. Before moving to Milwaukee, he was the Associate Executive Director at Arena Stage where he was instrumental in opening 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 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 the world premieres of Marcus Gardley’s *Every Tongue Confess* starring Phylicia Rashad and *Red Hot Patriot* starring Kathleen Turner. He is currently President of the Milwaukee Arts Partners, a trustee of Pathways High School and an advisor to TRGArts. Bauman is a graduate of Harvard Business School's Strategic Perspectives in Non-Profit Management program and has a Master of Fine Arts in producing from the CalArts.
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December 16
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