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Making the Arts Accessible for All

By Stephanie Harte

Hearing loop systems, sensory-friendly performances and the GalaPro app are three innovative ways venues are trying to improve the theater-going experience for audiences.

Get in the Loop

After losing his beloved wife Gordana to a heart condition last May, Milan Racic chose to memorialize her with a substantial gift to Next Act Theater, a place she cherished as a board member and active supporter. The couples’ theater-loving roots run deep, thanks in large part to attending dozens of performances in their home country of Yugoslavia in the 1950s before moving to America.

Milan’s generous donation largely funded Next Act’s new induction hearing loop system, which essentially turns hearing aids into loudspeakers by delivering sound directly from a microphone into a patron’s ear, eliminating other background noise.

The loop system consists of three pieces: the microphone (located above the stage) to pick up the speaker’s voice, an amplifier to process the signal, and finally a loop cable, which receives the signal. The loop cable is placed around the perimeter of the auditorium, acting as an antenna that radiates the magnetic signal to the hearing aid.

So why are hearing loops needed? While hearing aids enhance sound quality in conversational settings, sound often becomes unclear when loudspeakers are at a distance, causing a performer’s words to reverberate around the room.

“It’s like trying to hear someone when the wind is blowing hard, compared to what happens when the wind stops blowing,” explains David Cesarini, Next Act’s producing artistic director. “I’m really happy with the significant improvement.”

Dave Scroggins, owner of DRS Sound Inc. based in Kiel, Wisconsin, explains that patrons who have hearing aids equipped with telecoils (T-coils) simply have to switch their hearing aids to the ‘T’ setting to enjoy the improved sound quality that a loop system provides. Scroggins and his crew installed Next Act’s loop system in September, just in time for the 2018-2019 season to commence.

“The loop system is very discrete when installed correctly and life changing for people who use it,” Scroggins says. “It’s been an uphill battle to get theaters to accept hearing loop systems over the less expensive FM systems, but based on user experiences, 98% of them prefer a hearing loop over an FM system.”

In 2017, the Consumer’s Guide to Hearing Aids showed that around 70% of all hearing aids could be fitted with T-coils, as could 83% of models larger than the miniaturized completely-in-the-canal aid. If patrons do not have the T-coil setting in their hearing aids, they can still use portable receivers and headsets to access the hearing loop system.

DRS Sound began as a production sound and lighting company 35 years ago, and shifted over to exclusively installing hearing loops in 2007.
“I kept getting inquiries asking me if I had heard of hearing loops,” Scroggins says. “That motivated me to dig into ‘what is a hearing loop?’ I searched it and contacted a company in Ohio and they sent me the equipment and piece of wire to test things. From there on I was basically trained via email and phone calls.”

Since then, DRS Sound has coordinated 15 one-week long trainings throughout the United States for other hearing loop manufacturers. The ambitious team has also traveled around the country for installations in Seattle, Los Angeles, and Washington D.C.

Scroggins estimates that DRS Sound installed about 50 hearing loops in 2018, and close to 500 since they began specializing in the systems 12 years ago.

Locally, Scroggins and his team also installed a hearing loop system in Milwaukee Repertory Theater’s newly renovated Stackner Cabaret. Frances White, the Reps’ director of media relations, explains that since the $1.75 million renovation required the construction team to strip the space down to its bare bones, adding the finest listening technology only made sense.

“Our patrons have raved about it,” White enthusiastically reports. “They keep encouraging us to publicize it more. It’s been great.”

While the Rep’s two other performance spaces, the Quadracci Powerhouse and Stiemke Studio, don’t have the T-coil listening loop system, a variety of services for patrons that are hard of hearing are still available. Assistive listening devices that are compatible with the infrared listening system in both spaces are available at the Concierge Desk.

The Rep also offers one Thursday evening performance interpreted in American Sign Language for each Quadracci Powerhouse and Stiemke Studio production. Another option for the Quadracci Powerhouse is captioned performances, where a screen to the side of the stage displays supertitles of the lines being spoken.

“We want people to come to the Rep again and again,” White says. “The more services we can add to make them feel comfortable and welcome in our space the better.”
For parents with children on the autism spectrum, asking their family to sit quietly in the dark for the course of a two-hour production may seem out of the question. But children’s theaters around the country, including First Stage and Children’s Theater of Madison, are trying to change that.

“One of the best comments I’ve ever heard from a parent was that, ‘this experience redefined what we thought we could do as a family,’” shares Erica Berman, director of education for Children’s Theater of Madison.

Both First Stage and Children’s Theater of Madison offer two to three sensory-friendly performances each season. During these performances, certain sensory elements are adjusted to be less intense for people who are sensitive to light and sound. For instance, the house lights will be kept on at all times during the production for guests to safely move around the auditorium.

Giana Blazquez, director of First Stage’s Next Steps and K-4 Program, explains that the performers are notified that audience members might be making noise and moving around during the sensory-friendly shows. Actors greet families in the lobby before the performance, while introducing themselves and the names of their characters to the children.

“We want to make it very clear to the children that we are just acting and it’s not going to be a scary thing,” Blazquez says. “We try to make sure the experience has as few surprises as possible for the students, so they can stay as regulated as they can.”

Before attending a sensory-friendly performance, parents are encouraged to download a detailed social story available on First Stage and Children’s Theater of Madison’s websites. These packets lay out the full experience of what attending the production will be like, from where their family will park to what hallways the children will walk down to get to the auditorium. The social stories also include a synopsis of the show, with moments
that may seem surprising or loud underlined.

Despite these precautions, Children’s Theater of Madison and First Stage understand that children on the autism spectrum may still feel overwhelmed during a production. That’s why quiet areas equipped with coloring books, beanbag chairs, and other toys to help the students regulate are ready at any moment.

“Even if a student only makes it through 15 minutes of a performance, the fact that they made it to the theater is still a success,” says Megwyn Sanders-Andrews, Children’s Theater of Madison’s access for all coordinator. “The art is still art. Our goal is to make sure all families can come in and enjoy our offerings.”

For more information on sensory-friendly performances, visit ctmtheater.org or firststage.org

[Image of children enjoying a meet and greet with performers of Children’s Theater of Madison’s sensory-friendly performance of “Seussical.” Photos courtesy of Children’s Theater of Madison.]
While you may initially feel like you are breaking a cardinal sin in the theater world, several touring Broadway productions are giving patrons a hall pass to break out their phones during a performance.

Last November, when the national tour of School of Rock the Musical made its way to the Overture Center in Madison, the venue tested GalaPro for the first time, with impressive results.

GalaPro, short for GalaPrompter, is an app that allows Deaf, blind/low-vision and non-English-speaking audience members a way to conveniently follow a live performance. The app offers individual multilingual subtitles, closed captioning, and audio descriptions at the click of a button.

To activate the app, users simply switch their devices to airplane mode and connect to the free GalaPro Network. This ensures patrons do not receive notifications during the production that may distract other audience members. Users have the freedom to adjust font size and brightness on the closed captioning to fit their preferences.

“This new technology is really exciting to think about down the road,” says Jacquie Goetz, Overture Center’s VP of Operations. “Eventually if everyone jumps on board we will be able to, as a theater community, offer a wonderful library of scripts and shows through the app.”
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Now in its 65th Season, Milwaukee Repertory Theater is the largest performing arts organization in Wisconsin in terms of audiences served and is nationally recognized as an incubator of new work, an agent of community change and a forward-thinking provider of vital arts education programs.

Located in the heart of downtown Milwaukee, the Patty and Jay Baker Theater Complex is a cleverly converted power generation theater plant that welcomes up to 275,000 people at nearly 700 performances of 15 productions annually ranging from compelling dramas, powerful classics, new plays and full-scale musicals in its three unique performance venues — the Quadracci Powerhouse (720 seats), Stiemke Studio (205 seats) and Stackner Cabaret (186 seats).

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

Milwaukee Repertory Theater presents
The John (Jack) D. Lewis New Play Development Program
World Premiere production of

MARK TWAIN'S
River of Song

By Randal Myler and Dan Wheetman

Directed by
Randal Myler •

Music Direction/Composition
Dan Wheetman

Scenic Designer
Kristin Ellert

Costume Designer
Leslie Vaglica

Lighting Designer
Greg Hofmann

Sound Designer
Eric Backus

Production Dramaturg
Brent Hazelton

Casting Director
Frank Honts

Stage Manager
Audra Kuchling*

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CAST (IN ALPHABETICAL ORDER)

Ensemble
Harvy Blanks*, David M. Lutken*, Spiff Wiegand*

PRODUCTION SUPPORT
Costume Design Assistant ................................................................................................. Ameila Strahan
Stage Management Fellow ............................................................................................... Kira Neighbors
Assistant Director ............................................................................................................ Jose Galvan

Mark Twain’s River of Song will be performed with one 15 minute 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 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.
Since 1958 Milwaukee Repertory Theater has premiered nearly 150 plays and musicals and thanks to the John (Jack) D. Lewis New Play Development Program continues to add new works to the theatrical cannon each season.

Some highlights over the years include:

Larry Shue’s most well-known plays, The Nerd and The Foreigner were both written and first performed at The Rep. The Foreigner premiered in 1983 before opening off-Broadway the following year for a successful run of over 650 performances.

Critically acclaimed playwright David Mamet, best known for Glengarry Glen Ross, American Buffalo and Speed-the-Plow, had his first play produced at The Rep in 1980. Lakeboat starred Larry Shue as Sailor Joe and Mamet later dedicated the play in Shue’s name.

Roger Bean’s musical comedy, The Marvelous Wonderettes was written especially for The Rep’s Stackner Cabaret. It premiered in 1999 and returned in 2001 for an extended run. The show then went on to greater success in Los Angeles before a long off-Broadway run at the Westside Theater in 2008. It was revived in 2016 and continues to play at the off-Broadway Row Kirk Theatre in New York.

Rick Cleveland’s Five Presidents premiered in 2015 as part of the resurgence in The Rep’s new play development program. Inspired by the iconic photograph of Gerald Ford, Ronald Reagan, Jimmy Carter, George H.W. Bush and Bill Clinton at Richard Nixon’s funeral, Five Presidents was a hit with Milwaukee audiences and beyond.

In the last five years, The Rep has introduced new works including Joanna-Murray Smith’s American Song, Randal Myler and Dan Wheatem’s Back Home Again: On the Road with John Denver and Catherine Trieschmann’s One House Over. American Song examines the challenges of parenting in today’s fractured society while Back Home Again: On the Road with John Denver offers an insightful look at the man behind the music and pays homage to a brilliant musician.

With the inclusion of River of Song in this 65th Anniversary Season, The Rep continues the pedigree of commissioning new and innovative theatrical works that express strong local relevance and carry wider national appeal to our stages.
Act One:
“Crow Black Chicken”
“Don’t She Roll”*
“She’s Comin’ Into Town”*
“King of the River”*
“Big Boat”
“Lumberjack’s Life/Shanty Boys”
“Whiskey Before Breakfast”
“The Wild Lumberjack”
“The Farmer Is the Man”
“Little Old Sod Shanty On My Claim”
“One Thin Dime”*
“Half a Mile a Day”*
“Mississippi Sawyer”(Fiddle Tune)
“Boatman Dance”

Act Two:
“Goin’ Up River”*
“Markin’ On the Twine”
“Rovin’ Gambler”
“Stagger Lee”
“Levee Blues”*
“Up ‘Round the Bend”*
“Follow the Drinkin’ Gourd”
“River”*
“Sometimes I Feel like a Motherless Child”
“Dreamin’ of the Delta”*

*Words and music by Dan Wheetman (Happy Skies Publishing)
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Harvy Blanks, 
Performer

Harvy appeared on Broadway as Shealy in the Tony winning production of *Jitney* directed by Ruben Santiago Hudson. Off-Broadway, he received the Drama Desk Award for his performance in *Tabletop*. Other Off-Broadway credits include *First Breeze of Summer* and *Guest at Central Park West*. His many regional appearances include *Moscow, Moscow, Moscow, Moscow, Moscow* (Williamstown), *Familiar* (Yale Rep, The Guthrie and Seattle Rep) and *Fire on the Mountain* (TheatreWorks Palo Alto). At The Denver Center he starred in *Ruined, Fences, Joe Turner’s Come and Gone, Gem of the Ocean, Seven Guitars* and *Radio Golf* among others. At Two River Theater, Blanks appeared in *Two Trains Running, Ma Rainey’s Black Bottom* and *King Hedley II*. Harvy can be seen this season in Terrence Nance’s “Random Acts of Flyness” on HBO. His other television appearances include “Preacher” and “Crime Story.”

Spiff Wiegand, 
Performer

Spiff was born with 2 thumbs on his right hand. He plays over 20 instruments and up to 7 simultaneously as a one-man band (videos on YouTube). Jimmy Fallon and Brad Pitt have lip-synced to his yodeling, and his accordion playing was featured on John Oliver. His children’s songs were commissioned by and performed at Carnegie Hall. Spiff was once a “mark” on TV’s “What Would You Do?,” he did the right thing. National Tour: *War Horse*. New York: *Red Roses, Green Gold* (Minetta Lane), *Enemy of the People* (Barrow Group), *New York Animals* (Bedlam Theatre Company), *Much Ado About Nothing* (Theatre for a New Audience). Regional: *Indecent* (Palm Beach Dramaworks), *Woody Sez* (People’s Light), *Ring of Fire* (Infinity), *Cyrano de Bergerac* (Fulton), *Godspell* (Walnut Street), *Buddy Holly Story* (LTOTS, Foothills) and *Seven Brides for Seven Brothers* (Goodspeed).

David M. Lutken, 
Performer

Originally from Dallas, Texas, David graduated from Duke University with a Bachelor of Arts in Classical Studies, and completed his acting degree at the Webber Douglas Academy of Dramatic Arts in London. He is pleased to be back at Milwaukee Rep, having played in the Stackner twice before in *Back Home Again* and *Woody Sez*. Broadway: *Inherit the Wind, Ring of Fire, The Civil War* and *The Will Rogers Follies*. Off-Broadway: *Woody Sez* (Outer Critics’ Circle, Off-Broadway Alliance & Drama League Best Musical nominations), *Southern Comfort, Stars in Your Eyes* and *Winter Man*. London: *Woody Sez* (Evening Standard Best Musical nomination), *Dark of the Moon, Bonnie and Clyde and A Month in the Country*. With his original show, *Woody Sez: The Life and Music of Woody Guthrie*, he and his company have toured Europe, the British Isles, the Middle East and China.

Randal Myler, 
Director and Playwright

Randal is excited to be returning to The Rep, where he co-conceived and directed *Low Down Dirty Blues and Back Home Again*. Randal received two Tony Award nominations for *It Ain’t Nothin’ But The Blues* (Best Book of a Musical and Best Musical). His musical on the life of Hank Williams *Lost Highway* ran for two years at the Grand Ole Opry’s Ryman Auditorium and Off-Broadway and garnered many awards, including a Drama Desk nomination and Best Director nomination from the Outer Critics Circle. Mr. Myler’s hit musical *Love, Janis* ran for over 750 performances.
Off-Broadway and has been produced throughout the country, and his directing and productions have received over fifteen Jeff Awards and nominations from Chicago critics. Randal's numerous regional theatre directorial credits include Lincoln Center, Kennedy Center, the Arena Stage, Actor's Theatre of Louisville, Mark Taper Forum, Denver Center, Seattle Rep and many others.

**Dan Wheetman,**  
*Music Director and Playwright*

Dan is happy to be returning to Milwaukee for the third time. Dan is a musician, actor, award winning musical director and Tony-nominated author. His plays, *It Ain't Nothin' But The Blues, Appalachian Strings, Fire On The Mountain, Mama Hated Diesels, The Road: My Life with John Denver and Low Down Dirty Blues* written with co-author, Randal Myler have been performed in theaters throughout the US. He has recorded a 78rpm record with R. Crumb, played in John Denver's touring band for eight years and wrote a Christmas song for Kermit the Frog. He is a Sage Arts solo recording artist and songwriter and a member of the long-running band, Marley's Ghost.

**Kristin Ellert,**  
*Scenic Designer*

Previous Milwaukee Rep credits include *McGuire* (set and video design). Scenic design: *Much Ado About Nothing, Antony and Cleopatra* and *Elizabeth Rex* (Illinois Shakespeare Festival), *The Other Place* and *Behind The Eye* (Park Square Theatre), *The Best Christmas Pageant Ever: The Musical, James and the Giant Peach and Shrek The Musical* (First Stage), *Hoover Comes Alive!* (La Jolla), *The Internationalist* (University of Toledo), *The Cripple of Inishmaan* (University of Evansville), *Vanya and Sonia and Masha and Spike* and *Les Misérables* (Hope Summer Rep), *In The Next Room* (Gustavus Adolphus College) and *Giant* and 9 to 5 (Illinois Wesleyan University). Video design: *Dracula* (Utah Shakespeare Festival), *All The Way* (South Coast Rep), *Big Nate: The Musical* (First Stage) and *The Taming of the Shrew* (Oregon Shakespeare Festival).

**Leslie Vaglica,**  
*Costume Designer*

Leslie, a Milwaukee based designer, holds degrees in Art and Political Science from UW-Eau Claire and a degree in Fashion from Mt. Mary College. Regionally she designs for opera, dance and theater. Other favorite work include Milwaukee Opera Theatre's *Svadba*, floating dresses for *Acts of Wilderness* with Wild Space Dance Co., Florentine Opera's *Three Decembers*, Milwaukee Chamber Theatre's *Brothers Size* and True Penny Theater's *Dali's Liquid Ladies*. She is proud to be working on the *Mark Twain's River of Song*, she's particularly in love with the Mississippi between the Quad Cities and the Trempeleau Hotel, which offered plenty of inspiration.

**Greg Hofmann,**  
*Lighting Designer*

Credits include *Ride the Cyclone* at MCC Theatre (Lortel Award nominee), *A Midsummer Night's Dream, Nell Gwynn, Peter Pan, Mary Stuart, Love's Labor's Lost, Ride the Cyclone* and *Road Show* at Chicago Shakespeare Theatre, *The Wizard of Oz, Elf, Jesus Christ Superstar* (Jeff Award nominee), *Mamma Mia!, Hairspray, Oklahoma, Tommy* (Jeff Award), *Mary Poppins, Annie* and *42nd Street* at Paramount Theatre, *Rock of Ages, The Game's Afoot, Les Misérables* (Jeff Award nominee) and *Oliver!* at Drury Lane and *Marjorie Prime, Outside Mullingar, Silent Sky* and *Sons of the Prophet* at Forward Theater. MFA from University of Wisconsin-Madison. Mr. Hofmann has also designed over fifty productions for Cedar Fair amusement parks across the country.
Eric Backus,
Sound Designer

Eric is excited to return to Milwaukee Rep after working on The All Night Strut! A Chicago-based sound designer and composer, Eric’s recent regional credits include Miss Bennet: Christmas at Pemberley (TheatreSquared), 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), 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.

Brent Hazelton,
Production Dramaturg

A Whitewater native, this year is Brent’s 20th Season at Milwaukee Rep and eighth as Associate Artistic Director. He oversees the John (Jack) D. Lewis New Play Development Program and its two dozen projects in progress, spearheads season planning, and collaborates on strategic planning. From 2003 to 2010, he led Milwaukee Rep’s Artistic Internship Program, strengthening it into the premier regional theater internship for emerging professional artists. Brent wrote and directed the Stackner Cabaret hit Liberace!, conceived the first Rep Lab, and directed Song Man Dance Man, How the World Began, The Whipping Man (closed as best-selling drama in Stiemke Studio history), the final installment of the Hanreddy/Morgan A Christmas Carol, McGuire (best-selling production in Stackner Cabaret history) and Our Town. He served as Production Dramaturg on One House Over, Five Presidents, American Song and Sirens of Song, and will do so on Things I Know To Be True. As of July 1st, 2020 he will become Producing Artistic Director of Milwaukee Chamber Theatre. www.brenthazelton.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 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 graduate of Brown University in Providence, Rhode Island.

Audra Kuchling,
Stage Manager

Audra is delighted to be back at The Rep for her fifth season, after beginning her career at Milwaukee Rep as an intern in 2014. Favorite credits among her 20+ shows at The Rep include Liberace!, Dreamgirls, The Foreigner, Black Pearl Sings! and Our Town. Audra is a 2014 graduate of Illinois Wesleyan University in Bloomington, Illinois, where she graduated with degrees in English literature, theatre arts, and history. She’s extraordinarily grateful for the artistic home she has made here over the years and for the dedicated Rep staff and artists who feel like family. All her love to Stephen for being her biggest supporter in all she does.
Kira Neighbors,
Stage Management Fellow

Kira is looking forward to returning to Milwaukee Rep as the new Stage Management Fellow after completing a wonderful season as a Stage Management Resident. Before making her way to Milwaukee, Kira attended the University of South Carolina where she studied theatre with a focus in stage management. Favorite past productions include Our Town and Souvenir (Milwaukee Rep) and Outlaw Song (University of South Carolina).

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), Brownsville 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).
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Mark Clements, Artist 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 musicals to the mainstage, starting a tradition that is now the highlight of every season, including Cabaret, Next To Normal, Assassins, Ragtime, Dreamgirls, The Color Purple, Man Of La Mancha, Guys & Dolls & In The Heights. Other Milwaukee Rep directing credits include the world premieres of One House Over, his own adaptation of the current A Christmas Carol, Five Presidents, and American Song. Also directed for Milwaukee Rep, The Glass Menagerie, Of Mice and Men, Othello, Death Of A Salesman, The History of Invulnerability, End of the Rainbow, Clybourne Park, & Bombshells. Some of his New York and international work includes 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, Artistic Director for 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. Mark is currently working with Ayad Akhtar on adapting his critically acclaimed novel American Dervish for the stage to make its world premiere at Milwaukee Rep in an upcoming season.

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.
MILWAUKEE REPERTORY THEATER STAFF

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Mark Clements

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Associate Artistic Director and
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Associate Artistic Director..........................May Adrales
Casting Director and Director of
Emerging Professional Residency...............Frank Honts
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Artistic Administrator ..............................Dylan Sladky

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Dan Kazemi (Composer/Musician),
Marc Kudisch (Actor), Reese Madigan (Actor),
Jeff Nells (Lighting Designer),
James Pickering (Actor), Aaron Posner (Director),
Todd Rosenthal (Scenic Designer),
Eric Simonson (Director/Playwright),
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Nathanial Stemple (Actor),
John Tanner (Composer/Musician)

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Costume Shop Assistant/
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Tailor ............................................Jef Ouwens
First Hand .....................................Katharine Engelen,
Jessica H. Jaeger, Leslie Vaglica
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Assistant Lighting Design Residnet ......Annalise Caudle

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Taylor Varney
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River of Song
Thanks to a generous donation from Nancy and Steve Einhorn, the newly renovated Stackner Cabaret features a state-of-the-art Induction Loop listening system. A hearing loop (sometimes called an audio induction loop) is a special type of sound system for use by people with hearing aids. The hearing loop provides a magnetic, wireless signal that is picked up by the hearing aid when it is set to ‘T’ (Telecoil) setting.

The hearing loop system consists of a microphone to pick up the spoken word; an amplifier that processes the signal which is then sent through the final piece; the loop cable, a wire placed around the perimeter of the Stackner to act as an antenna that radiates the magnetic signal to the hearing aid.

**Hearing Loop Instructions**

**T-Coil Listeners:** Simply set your hearing device to the ‘T’ (Telecoil) setting, and enjoy the show.

**Conventional Listeners:** Check out a receiver and headphone seat at the Kiosk in the outer Stackner Lobby. The House Manager can instruct you on its use, but here are some simple instructions.

Like a transistor radio, the small box has an off-on and volume knob; turn on and adjust for your comfort level. You will need to be sitting in a Stackner seat to receive the Loop signal. The Box works directionally, that is, it matters which way it is pointing.

Please ask the House Manager for assistance, if needed. We hope you enjoy the show.
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Music, movement and a giant snake collide once again in this collaboration between three of Milwaukee’s most inventive performing arts groups!

PHOTOGRAPH 51
Renaissance Theaterworks
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WINTERDANCES: REFUGE
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“Winterdances” looks at the connection between community, family lineages, the environment, and navigating our concerns for social and racial justice.

BLOOD AT THE ROOT
Next Act Theatre
As racial tensions grow, six students wrestle with the causes and consequences of deeply-entrenched injustice.

LEAVING IOWA
Falls Patio Players
This family-friendly comedy is a toast to the idealism of parents from the “greatest generation,” and a little roast of their dedication to the family road trip.
RYAN & RYAN
Wisconsin Lutheran College
From Rachmaninoff to Gershwin to Billy Joel, Donald and Barron Ryan combine their talents to create a dazzling blend of old and new schools.

THE UNDERPANTS
Waukesha Civic Theatre
Theo Maske opens with a complaint: his wife, Louise, has allowed her underpants to fall to the ground while attending a parade for the king.

SENTIMENTAL JOURNEY: A TRIBUTE TO DORIS DAY
Oconomowoc Arts Center
Get ready to reminisce as Kerry Bieneman and her quartet bring you Doris Day's biggest hits.

SYMPHONIC POWER
Milwaukee Youth Symphony Orchestra
Featuring Milwaukee Youth Symphony Orchestra's Percussion Ensemble, Wind Ensemble, and Metropolitan Symphony Orchestra.

February 6
Schwan Concert Hall
(414) 443-8802

February 7 – 24
Waukesha Civic Theatre
(262) 547-0708

February 8 – 9
OAC Cabaret Theater
(262) 560-3172

February 10
Uihlein Hall
(414) 267-2950
VINTAGE MIX
First Congregational Church of Wauwatosa
Vintage Mix is a mixed quartet of 17-year-old quadruplets performing four-part harmony a cappella selections.
February 10
First Congregational Church of Wauwatosa
(414) 258-7375

THE CHINESE LADY
Milwaukee Repertory Theater
Inspired by the true story of America's first female Chinese immigrant, playwright Lloyd Suh questions the way we look at ourselves and others.
February 13 – March 24
Stiemke Studio
(414) 224-9490

FLUTE FANFARE
Milwaukee Youth Symphony Orchestra
This concert will feature Milwaukee Youth Symphony Orchestra's two flute choirs, Flute Chorale and Chamber Flute Ensemble.
February 15
Vogel Hall
(414) 267-2950

ROBIN HOOD
Concordia University Theatre
Come to the 461-seat Todd Wehr Auditorium and enjoy the popular children's play, Robin Hood.
February 15 – 17
Todd Wehr Theatre
(262) 243-4444

IMAGE OF AN UNKNOWN YOUNG WOMAN
Marquette Theatre
In this compelling play, a video of a young woman being shot sparks an uprising.
February 15 – 24
Helfaer Theatre
(414) 288-7504

SYMPHONY JOURNEY
Milwaukee Youth Symphony Orchestra
Showcasing our flagship orchestra, the Senior Symphony, the concert also features Milwaukee Symphony Orchestra Associate Concertmaster Ilana Setapen.
February 17
Sharon Lynne Wilson Center for the Arts
(414) 224-9490

BRILLIANCE AND ROMANCE
Philomusica String Quartet
Featuring compositions by Fran Joseph Haydn, Antonín Dvořák and Edvard Grieg.
February 18
Schwan Concert Hall
(414) 443-8802

THE VELOCITY OF AUTUMN
In Tandem Theatre
A wickedly funny and wonderfully touching discovery of the fragility and ferocity of life.
February 21 – March 17
Tenth Street Theatre
(414) 271-1371
THINGS THAT GO DING!
Skylight Music Theatre
Skylight percussionist Michael “Ding” Lorenz will mesmerize you with his outrageous collection of eclectic and vintage percussion instruments.
February 22 – March 3
Miller High Life Theatre
(414) 291-7800

STRANGE SNOW
Milwaukee Chamber Theatre
Stephen Metcalfe's Off-Broadway success is a truthful, solid portrayal of the emotional fallout that lingers long after the war is over.
February 22 – March 17
Broadway Theatre Center
(414) 291-7800

SYMPHONIC SPECTACULAR
Milwaukee Youth Symphony Orchestra
Featuring the Milwaukee Youth Symphony Orchestra Prelude Orchestra, combined String Orchestras North & Central, and Philharmonia.
February 23
Shattuck Auditorium
(414) 267-2950

CLASSIC CADENCES
Milwaukee Youth Symphony Orchestra
Milwaukee Youth Symphony Orchestra's combined String Orchestras South & West, Sinfonia, and Chamber Orchestra are featured.
February 24
Shattuck Auditorium
(414) 267-2950

THE CURIOUS SAVAGE
Sunset Playhouse
Mrs. Savage is an elderly woman whose late husband has left her $10 million. She intends to give the entire fortune away, but her stepchildren object.
February 28 – March 17
Furlan Auditorium
(262) 782-4430

GENTRI: THE GENTLEMEN TRIO
Cedarburg Performing Arts Center
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Cedarburg PAC
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SPAMALOT
WI Center District
Spamalot tells the tale of King Arthur and his Knights of the Round Table as they embark on their quest for the Holy Grail.
March 2 – 3
Miller High Life Theatre
1-800-745-3000

THINGS I KNOW TO BE TRUE
Milwaukee Repertory Theater
A unique perspective on the struggles the four adult Price children face to establish their identities and deal with personal crises.
March 5 – 31
Quadracci Powerhouse
(414) 224-9490
ALL MY SONS
UWM Peck School of the Arts
All My Sons introduces themes that thread through Miller’s work as a whole, including the haunting reminder that the past is not dead.

THE WIZARD OF OZ UNPLUGGED
Waukesha Civic Theatre
Sometimes you don’t need to go over the rainbow; the answer could be right under your nose.

MILWAUKEE SYMPHONY BRASS QUINTET
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CARMINA BURANA
Skylight Music Theatre
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A MURDER IS ANNOUNCED
Peninsula Players Theatre
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