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BY Lloyd Suh
DIRECTED BY May Adrales
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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 Cescarini, 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 Rep’s 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.”
Autism-Friendly Theater

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
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
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 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.
Contact Info

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

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

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

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

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

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

THE REP EXPERIENCE

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

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

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

Rep TalkBacks
After select performances, engage in a deeper
corversation with members of the cast, artistic
team and occasional special guests. Get TalkBack
schedules by calling the Ticket Office at 414-
SERVICES

Access

Deaf or Hard of Hearing Services: The Quadracci Powerhouse (QP) and the Stiemke Studio are equipped with an infrared listening system which ensures clarity of sound from any seat in the house. Performances are offered in American Sign Language for a Thursday evening of all QP productions and one Sunday matinee for all Stiemke Studio productions. We also offer a Captioned Theater performance during the second to last Sunday matinee performance of all QP productions. Please call The Rep Ticket Office at 414-224-9490 for more information. Script synopses are available upon request for QP and Stiemke Studio productions by calling 414-224-1761.

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

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

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

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

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

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

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The use of recording equipment and cameras in the theater is strictly forbidden.

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The Chinese Lady

by Lloyd Suh

Directed by
May Adrales*

Scenic Designer
Collette Pollard

Costume Designer
Melissa Ng

Lighting Designer
Noele Stollmack

Sound Designer
Andre J. Pluess

Voice & Text Coach
Clare Arena Haden

Dramaturg
Deanie Vallone

Casting Director
Frank Honts

New York Casting
Dale Brown, CSA

Stage Manager
Kimberly Carolus*

February 13- March 24, 2019
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Executive Producers
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Co-World Premiere presented at Barrington Stage, Pittsfield, MA, June 2017
Julianne Boyd, Artistic Director and Branden Huldeen, Artistic Producer

Commissioned by and Co-World Premiere presented at Ma-Yi Theater Company, Ralph B. Pena, Artistic Director; in New York City.

Developed with the support of the Roe Green Award at Cleveland Play House.

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*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
American Premiere
A John (Jack) D. Lewis New Play Development Program Production

THINGS I KNOW TO BE TRUE

By Andrew Bovell | Directed by Mark Clements

Can a parent love their children too much? Is it possible to not love them enough? These are questions that hover over this beautiful and complex portrait of a family and the frictions that arise when grown-up children try to push beyond the confines of their loving parents’ expectations.
CAST (in alphabetical order)

Afong Moy ............................................................................................................................... Lisa Helmi Johanson*
Atung......................................................................................................................................... Jon Norman Schneider*

Understudies
Jessica Ma (Afong Moy) and Michael Wu (Atung)

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

Michael Wu’s participation is underwritten by Four-Four Foundation, Inc.

SPECIAL THANKS

China Gourmet and Robert Isao

PRODUCTION SUPPORT

Dramaturgical Consultant......................................................................................................... Nancy Davis
Stage Management Resident................................................................................................. Josh Hart
Assistant Director ..................................................................................................................... Ismael Lara, Jr.

The Chinese Lady will be performed with no intermission

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

PRODUCTION STAFF

Production Manager .............................................................................................................. Jared Clarkin
Associate 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 origins of the Emerging Professional Residents (EPR) program began with The Rep's founder, Mary Widrig John. Concurrent with her establishment of the Fred Miller Theater, John founded the School for Performing Arts to educate young artists about the business of theater.

For more than 50 years, The Rep has had one of the nation's most highly respected training programs for early career professionals aimed at developing the next generation of theater artists by bridging the gap between academic learning and professional practice.

The Rep's Emerging Professional Residencies offer artists an opportunity to hone their craft and skills while experiencing the inner-workings of a premier professional theater. This year, 19 residents have joined our company in Acting, Directing, Stage Management, Design and Production, Education and Company Management, and throughout the year they will gain valuable experience and learn from experts in their fields. We have trained more than 150 artists in the last ten years alone who have gone on to careers on- and off-Broadway, at regional theaters, and in film and television. At a moment when only 5% of professional actors are working at any given moment, more than 90% of our EPRs secure employment in their fields. Many members of our staff at The Rep started as EPRs, including Production Stage Manager Kimberly Carolus, Associate Artistic Director Brent Hazelton, Casting Director Frank Honts, Artistic Administrator Dylan Sladky and Literary Associate Deanie Vallone.

Beyond The Rep, former EPRs have worked at every major professional company in Wisconsin—indeed, were it not for the EPR program, Wisconsin theater would not be what it is today.

Notable alumni include:

Lenny Banovez is the co-founder and Artistic Director of Titan Theatre Company in New York which focuses on breathing new life and clarity into classical works.

JC Clementz is now the Casting Director at Steppenwolf Theatre Company as well as a freelance director of several Rep shows including The All Night Strut!, Murder for Two, Irving Berlin's I Love a Piano, The Devil's Music: The Life and Blues of Bessie Smith, The Doyle & Debbie Show and Forever Plaid.

Marti Gobel is a seasoned actor and director in the region and runs the education program at Renaissance Theaterworks in Milwaukee.

DiMonte Henning is a successful working actor in Milwaukee most recently seen on the Quadracci Powerhouse stage in Junk, and last season's Our Town and Guys & Dolls.

Directing EPR Leda Hoffmann later kick started The Rep's Community Engagement Program as well as directed many Rep favorites such as The Amish Project, Lady Day at
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- **Directing EPR Leda Hoffmann** later kick started The Rep’s Community Engagement Program as well as directed many Rep favorites such as *The Amish Project, Lady Day at Emerson’s Bar and Grill* and *Black Pearl Sings!* She was recently named Artistic Director of Strawdog Theatre Company in Chicago.
- In addition to being the Associate Artistic Director of Milwaukee Chamber Theatre, **Marcella Kearns** continues to act, direct and also teaches at First Stage, Carthage College and Marquette University.
- **Molly Rhode** who made a name for herself at First Stage as a child actor, performed in *Work Song, Wit* and *A Christmas Carol* during her internship year in 2000/01 and is now the Associate Artistic Director at Northern Sky Theater in Door County and continues to act and direct all over Wisconsin.

Since starting as an intern in 1990, **Deborah Staples** has performed in over 65 Rep productions, including workshopping and performing in world premieres. Most recently, Staples played the Ghost of Christmas Past in The Rep’s annual production of *A Christmas Carol.*

**Carrie Van Hallgren** was an Artistic Assistant at The Rep following her internship in 1999 and now is Managing Director at American Players Theater in Spring Green.

**Jonathan Wainwright**’s first time onstage with Milwaukee Rep was in *A Christmas Carol* during his EPR year and now he’s played Scrooge the last three years in addition to many meaty roles at The Rep and around Milwaukee.
Lisa Helmi Johanson, Afong Moy

Lisa is grateful to be making her Milwaukee debut with this beautiful play of such profound and topical resonance.

NYC: Avenue Q, Three Sisters, Women Beware Women and Rescue Rue. Workshops: August Rush (dir. John Doyle), Beetlejuice (dir. Alex Timbers). Tours: Fiasco’s Into the Woods, Avenue Q. Select Regional: Anything Goes (Arena Stage), Vietgone (Denver Center), Waterfall (5th Avenue Theatre and Pasadena Playhouse), Priscilla, Queen of the Desert (Ogunquit & Gateway Playhouses), 4000 Miles (St. Louis Rep.) and The Taming of the Shrew (VA Stage). TV: “Law & Order: SVU,” “Z-Rock” (IFC) and “The Onion News Network.” Deep gratitude to HCKR, Milwaukee Rep and Jake. Dedicated to those not seen and heard being brought to the light. Micah 6:8 www.lisahelmijohanson.com Insta: @hurricanehelmi Twitter: @lisahelmi

Jon Norman Schneider, Atung


Lloyd Suh, Playwright

Lloyd is the author of The Chinese Lady, Charles Francis Chan Jr’s Exotic Oriental Murder Mystery (NAATCO, Guthrie with Mu, and others), Franklinland (Jackalope Theater), The Wong Kids in the Secret of the Space Chupacabra Go! (Children’s Theatre Company, Ma-Yi with La Mama, ArtsEmerson, Cultural Center of the Philippines), American Hwangap (Magic Theatre, Ma-Yi, Cultural Center of the Philippines, Halcyon/A-Squared, and with PCPA in Seoul, Korea), Jesus in India (Magic, Ma-Yi), Great Wall Story (Denver Center), and others. He has received support from the NEA Arena Stage New Play Development program, Andrew W. Mellon Launching New Plays initiative via the Lark, NYFA, NYSCA, Jerome, TCG, Dramatists Guild, and the New York Community Trust (Helen Merrill Award). He is an alum of Youngblood and the Soho Rep Writer/Director Lab, and from 2005-2010 served as Artistic Director of Second Generation and Co-Director of the Ma-Yi Writers Lab. He serves on the Dramatists Guild Council and has since 2011 served as Director of Artistic Programs at The Lark.

May Adrales, Director

May is thrilled to direct The Chinese Lady. Previous Milwaukee Rep credits include Yellowman, The Mountaintop, after all the terrible things I do, The Who & The What, Animal Farm and In The Heights. She has worked nationally, primarily directing new plays including Qui Nguyen’s award-winning Vietgone (Manhattan Theatre Club, South Coast Rep, Oregon Shakespeare Festival and Seattle Rep). Her work has been seen at Lincoln Center Theater, The Public Theater, Signature Theatre, Second Stage Theater, Old Globe, Actors Theatre of Louisville, The Goodman, Two River Theater, Portland Center Stage, Cleveland Play House and Syracuse Stage. She proudly serves as an Associate Artistic Director at
The Chinese Lady -

BIOGRAPHIES CONT.

Milwaukee Rep. She is a former Director of On-Site Programs at the Lark Play Development Center and Artistic Associate at The Public Theater. She received the Alan Schneider Director Award, TCG New Generations Grant, Denham Fellowship and Drama League Fellowship. MFA, Yale School of Drama. www.mayadrales.net

Collette Pollard,
Scenic Designer

Collette's work was last seen at Milwaukee Rep in Low Down Dirty Blues. Chicago credits: The Wolves, The Happiest Song Plays Last and Fishmen (Goodman), HIR, 1984, The Fundamentals, Between Riverside and Crazy, To Kill a Mockingbird and Head of Passes (Steppenwolf), Rightlynd (Victory Gardens), A Shayna Maidel (TimLine Theatre) and Thaddeus And Slocum and In the Garden (Lookingglass Theatre). Regional: Sense and Sensibility, Hannah and the Dread Gazebo and Great Expectations (Oregon Shakespeare Festival), How I Learned to Drive (Cleveland Playhouse and Syracuse Stage), Hamlet and A Midsummer Night's Dream (Santa Cruz Shakespeare) and The Oldest Boy (Marin Theatre). Collette is an Associate Professor of Scenic Design at The School of Theatre and Music at University of Illinois at Chicago (UIC). Thank you to her family for their love and support.

Melissa Ng,
Costume Designer


Noele Stollmack,
Lighting Designer

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

Andre J. Pluess,
Sound Designer

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

**Clare Arena Haden, Voice & Text Coach**

This is Clare's sixth production with Milwaukee Rep after dialect coaching *Guys and Dolls*, *Holmes and Watson*, *One House Over*, *Songs for Nobodies* and *Junk*. She received her MFA in acting with an emphasis in voice and speech from UW-Madison. She has since worked as a professional actor, voice and speech coach, and teaching artist for Forward Theater, Theatre LILA, Milwaukee Chamber Theatre, First Stage, Renaissance Theaterworks, Children's Theater of Madison and American Players Theatre. She was recently seen as Helen Bechdel in Forward Theater's production of *Fun Home*. Clare currently works for the School of Nursing at UW using actor-training techniques to improve communication and is a proud member of AEA, VASTA, and TESOL.

**Deanie Vallone, Production Dramaturg**

Deanie is in her second season as Literary Associate at Milwaukee Rep, working primarily in new play development. Previous Milwaukee Rep dramaturgical credits include *Lost Girl*, *Songs for Nobodies*, *Junk*, and numerous new play development workshops. She has previously worked at Baltimore Center Stage and Asolo Repertory Theater, and was a former Milwaukee Rep Education Intern (2014/15 season). Her writing has been published in *The Wisconsin Review*, *Jumeriah Magazine*, *HowlRound*, and *The Independent*, among other places. She received a BA in English and creative writing from Cardinal Stritch University and an MA in English from St. John’s College, University of Cambridge.

**Nancy Davis, Dramaturgical Consultant**

Nancy's research on Afong Moy began in the 1980s as she was doing her doctoral dissertation; learning more about this Chinese woman became her passionate quest for three decades. This research has culminated in a book entitled *The Chinese Lady: Afong Moy in Early America* by Oxford University Press, to be released in July 2019. Nancy's full-time work as a curator at the Smithsonian Institution's National Museum of American History resulted in exhibitions on Asian Americans, immigration, and business history. Currently curator emeritus at the Smithsonian, Nancy continues her research on the Asian influence on American life, and most recently on the role of Chinese and American women in Sino-American commerce from the 1830s to the 1930s.

**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...
BIographies cont.

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.

Dale Brown CSA,
New York Casting Director

Dale is delighted to work with May Adrales on The Chinese Lady, marking his 4th collaboration with Milwaukee Rep. His recent New York work includes Life Jacket Theatre’s acclaimed production of America Is Hard to See at HERE and the Drama Desk-nominated Daddy Long Legs. Some of his other regional credits include Paul Gordon’s musical Sense & Sensibility for Chicago Shakespeare Theater, Disgraced for Syracuse Stage and the upcoming production of Things I Know To Be True for Milwaukee Rep and Arizona Theatre Co. In collaboration with Duncan Stewart & Co. Dale cast the new musical Nerds for the Philadelphia Theatre Company, the NYC lab production of Maltby & Shire’s new musical Waterfall, and a tour of Kathleen Marshall’s production of Anything Goes. Dale spent over five years with Tara Rubin Casting, maintaining the North American companies of The Phantom of the Opera and Billy Elliot and worked on the Broadway productions of A Little Night Music, Jesus Christ Superstar, Guys & Dolls and Old Jews Telling Jokes off-Broadway. Dale is a member of the Casting Society of America and an honors graduate of Kalamazoo College & the BESGL Theater Program in London. www.dalebrowncasting.com

Kimberly Carolus,
Stage Manager

Kimberly is delighted to be in her sixth season with Milwaukee Rep. Some favorites from her time at The Rep include six seasons of A Christmas Carol, In The Heights, One House Over, Grounded, An Iliad and after all the terrible things I do. Kimberly has also worked at Great River Shakespeare Festival, First Stage, Fulton Theatre, Riverside Theatre in the Park (Iowa City, IA), and Walt Disney World. She would like to thank her family for their endless love and support.

Josh Hart,
Stage Management Resident

Josh is a recent graduate of the University of Chicago, with a BA in Psychology and a minor in Theater and Performance Studies. While at Chicago, he stage managed such shows as Peter and the Starcatcher, For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf, and a burlesque-inspired circus showcase. He was assistant stage manager for Echo Theater Collective’s first production, Blues for Mister Charlie, in Chicago. He is thrilled and grateful to be working with Milwaukee Rep this season!

Ismael Lara, Jr.,
Assistant Director

Ismael is a director, teacher, and community organizer from Southeast Texas. Directing credits include And All the Dead Lie Down by Harrison David Rivers (Convergence- Continuum, workshop), Aunt Leaf (Cleveland Play House: Theatre Academy), The Mint Play (Cleveland Public Theatre), The Story of Mr. Not So Well (Playwrights Local), The Tempest and The Winter’s Tale (San Francisco Shakespeare Festival: teen productions) and the Texas premiere of Clown Bar (Texas A&M Corpus Christi). Assistant Director credits include Junk, Miss Bennet: Christmas at Pemberley and Guards at the Taj (Milwaukee Rep), The Family Claxon
(Cleveland Public Theatre, world premiere), *Oreo. Carrot. Danger.* (Fault Line Theatre, San Francisco, world premiere), *The Heidi Chronicles, Passion Play* and *Julius Caesar* (TAMUCC). Ismael is also part of the 2018/19 SDCF Observership Class.

**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 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* and *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* and *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 and 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.
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   Theo and Shirley Sheedy
   Walter and Nancy Sievert
   David Smith
   Ingrid and Roy Smith
   Andrew Stavish
   Tony Stavish
   Joseph and Patricia Steigerwald
   Donald H. Steinke
   Maria Valent
   Anthony and Jean Vodnik
   Pat and Susie Walczak
   Frank and June Weber
   Victoria Ann Wenke
In Memory of Ralph Hazzard
   Carole Pecor
   Linda and Kristine Walsch
In Memory of Bob Holmes
   Jan Effinger
In Memory of Janice
   Milo and Betty Collins
In Memory of Dewonda K. Johnyakin
   Diane Dalton
In Memory of Carl Lutterbie
   Johanna Lutterbie
In Memory of Irena Macek
   Steve Macek
In Memory of Nelson D. Maier
   Bob and Laura Love
In Memory of Jack McKean
   Connie and John Kordsmeier
In Memory of Peggy McKendry
   David and Jan Hahn
In Memory of Jo McNelis
   Blochowiak
   Kenneth Blochowiak
In Memory of Terese B. Miller
   Paul M. Balistreri
In Memory of Bruce O’Neill
   Peppy O’Neill
In Memory of Isadore Perlmutter
   Jane and Stephen Chernof
In Memory of Tracey Priestly
   Marilyn Corlew
In Memory of Katherine Reising
   Robert and Karen Dean
   John and Susan Kaminsky
   Bill and Jenn Koch
   Robert and Sally Probst
   Jennifer Skierka
In Memory of Eleanor Repinski
   Gillian Lester-George and Manuel Montesinos
In Memory of Kathleen Rozewicz
   AFP Southeastern Wisconsin Board of Directors
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   Nancy Blanchard Watts

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   Alfred Buettner
   Steven Stone and Julie Banzhaf-Stone
In Honor of Kellen Bartel
   Tommie and Monica Jones
In Honor of Matt and Kellen Bartel’s Wedding
   Andrew Nunemaker
In Honor of Tom and Judy Christofferson
   Rick and Sue Strait
In Honor of Karen Dean
   Thomas and Suzanne McKale
In Honor of Alex and Haley Gerding
   Anonymous
In Honor of Jason Graham
   RSM US LLP
In Honor of Joe Hanreddy
   Charles and Estrella Lauter
In Honor of Debra and Peter Johnson
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   Sue and Jim Kiel
   Donna Kuhnt
   David and Nancy Wareham
In Honor of Her Parents
   Jane Kettler
In Honor of Marina krejci
   Mary Brayton and Mickey Sullivan
In Honor of Carol Lowey
   Kim and Judy Casper
In Honor of Rob and Carol Manegold
   Connie and Michael Mitchell
   Julie and Mark Petri
In Honor of Bob Holmes
   Jan Effinger
In Honor of Janice
   Milo and Betty Collins
In Honor of Dewonda K. Johnyakin
   Diane Dalton
In Honor of Carl Lutterbie
   Johanna Lutterbie
In Honor of Irena Macek
   Steve Macek
In Honor of Nelson D. Maier
   Bob and Laura Love
In Honor of Jack McKean
   Connie and John Kordsmeier
In Honor of Peggy McKendry
   David and Jan Hahn
In Memory of Jo McNelis
   Blochowiak
   Kenneth Blochowiak
In Memory of Terese B. Miller
   Paul M. Balistreri
In Memory of Bruce O’Neill
   Peppy O’Neill
In Memory of Isadore Perlmutter
   Jane and Stephen Chernof
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   Robert and Karen Dean
   John and Susan Kaminsky
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In Memory of Eleanor Repinski
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   Janet Dunst
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The Chinese Lady - 27
Support for the arts continues with a move to Milwaukee Catholic Home

Milwaukee Catholic Home’s exciting schedule of performing arts events has included performances by Paul Cebar, Robin Pluer, the Radio Rosies, and many others. Visit our website’s “Community Life” page to learn more.
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CHICAGO
Greendale Community Theater
In the midst of the razzle-dazzle decadence of 1920s Chicago, Roxie Hart and Velma Kelly find themselves together on death row after being convicted for murder.

TOM AND EVAN LEAHY BAND FEATURING STAS VENGLEVSKI
Oconomowoc Arts Center
Popular father and son musical duo are joined by accordion virtuoso, Stas Venglevski.

YOU GOT OLDER
Outskirts Theatre Company
A tender and darkly comic new play about family, illness, and cowboys – and how to remain standing when everything you know comes crashing down.

JUNK
Milwaukee Repertory Theater
Featuring one of the largest casts ever on the Quadracci Powerhouse stage, this riveting story is set in the financial world of the 1980s.

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A MURDER IS ANNOUNCED
Sunset Playhouse
An announcement in the local paper states the time and place of a murder to occur in Miss Blacklock’s Victorian house.

January 17 – February 2
Furlan Auditorium
(262) 782-4430

ZIE MAGIC FLUTE
Milwaukee Opera Theatre
Music, movement and a giant snake collide once again in this collaboration between three of Milwaukee’s most inventive performing arts groups!

January 18 – 27
Tripoli Shrine Center
1-800-838-3006

PHOTOGRAPH 51
Renaissance Theaterworks
If physician Rosalind Franklin was at the center of a scientific breakthrough, then what kept her out of the history books?

January 18 – February 10
Broadway Theatre Center
(414) 291-7800

MARK TWAIN’S RIVER OF SONG
Milwaukee Repertory Theater
Come take a ride on the Mississippi with the observations and insights of its most famous traveler, Mark Twain.

January 18 – March 17
Stackner Cabaret
(414) 224-9490

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Oconomowoc Arts Center
Beckie Menzie and Tom Michael offer a unique blend of whimsy, nostalgia and unquestionable talent.

January 19
OAC Main Stage
(262) 560-3172

FIVE GUYS NAMED MOE
Skylight Music Theatre
This joyful, jazzy tribute to Louis Jordan, the 1940s rhythm-and-blues singer, songwriter and band leader, is an unstoppable party of a show.

January 24 – February 10
Cedarburg PAC
(262) 376-6161

JOHN MUELLER’S WINTER DANCE PARTY
Cedarburg Performing Arts Center
The official live and authentic tribute to Buddy Holly, Ritchie Valens and the Big Bopper’s final tour.

January 26
Cedarburg PAC
(262) 376-6161

OUR HOME IN VIENNA
Festival City Symphony
Renew an appreciation for the remarkable culture and history of this city and hear masterpieces by composers who are...at home in Vienna.

January 27
Pabst Theater
(414) 286-3205

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ROBERT AND CLARA
Frankly Music
A commemoration of the 200th anniversary of Clara’s birth, as well as a few works by her husband, including his Piano Quartet, Op. 47.

January 29
Schwann Hall
(414) 443-8802

WINTERDANCES: REFUGE
UWM Peck School of the Arts
“Winterdances” looks at the connection between community, family lineages, the environment, and navigating our concerns for social and racial justice.

January 31 – February 3
UWM Main Stage Theater
(414) 229-4308

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

January 31 – February 24
Next Act Theatre
(414) 278-0765

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.

February 1 - 10
North Middle School Auditorium
(262) 255-8372

Our dishes are midwest inspired, classically rooted, with a focus on sharing and community.
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

PREVIEW
THE PLAYBILL

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

February 10
Uihlein Hall
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In Tandem Theatre
A wickedly funny and wonderfully touching discovery of the fragility and ferocity of life.

BRILLIANCE AND ROMANCE
Philomusica String Quartet
Featuring compositions by Fran Joseph Haydn, Antonín Dvořák and Edvard Grieg.

February 18
Schwan Concert Hall
(414) 267-2950

February 21 – March 17
Tenth Street Theatre
(414) 271-1371

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

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

February 10
First Congregational Church of Wauwatosa
(414) 258-7375

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 15
Vogel Hall
(414) 267-2950

February 15 – 17
Todd Wehr Theatre
(262) 243-4444

February 13 – March 24
Stiemke Studio
(414) 224-9490

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

February 10
First Congregational Church of Wauwatosa
(414) 258-7375

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

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
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.

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.

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
Cabot Theater
(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
The music of GENTRI is transfused with lush, epic orchestrations and rich, dynamic three-part harmonies.

March 2
Cedarburg PAC
(262) 376-6161

SYMPHONIC SPECTACULAR
February 24
Shattuck Auditorium
(414) 267-2950

February 23
Shattuck Auditorium
(414) 267-2950

GENTRI: THE GENTLEMEN TRIO
March 2
Cedarburg PAC
(262) 376-6161

February 22 – March 17
Broadway Theatre Center
(414) 291-7800

THINGS THAT GO DING!
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Cabot Theater
(414) 291-7800

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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.

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Waukesha Civic Theatre
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**MILWAUKEE SYMPHONY BRASS QUINTET**
First Congregational Church of Wauwatosa
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**REBECCA AND THE GREY NOTES BAND**
Oconomowoc Arts Center
From Etta James to Alison Krauss, the Beatles to Feist, Rebecca and the Grey Notes offer a unique style covering blues and jazz.

**CARMINA BURANA**
Skylight Music Theatre
Featuring the thrilling music of composer Carl Orff, this cantata takes an unflinching look at the pleasures and perils of the human condition.

**A MURDER IS ANNOUNCED**
Peninsula Players Theatre
Miss Marple makes her Door County stage debut in this gripping whodunit by Leslie Darbon. Adapted from Agatha Christie’s novel.

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