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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 Autism-Friendly Theater 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.”

Upcoming Sensory Friendly Performances:

Children’s Theater of Madison
How I Became a Pirate Feb. 17 at 11 a.m. and Roald Dahl’s Willy Wonka May 5 at 11 a.m. at The Playhouse at Overture Center.
To reserve your seats for either performance visit ctmtheater.org.

First Stage
Big River: The Adventures of Huckleberry Finn March 23 at 3:30 p.m. and Tinker Bell May 4 at 3:30 p.m. at the Marcus Center’s Todd Wehr Theater. Contact the First Stage Box Office to reserve your space at (414) 267-2961 or email ticketmanager@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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TIBET THROUGH THE RED BOX

By David Henry Hwang
Based on the book by Peter Sis

Director
Roseann Sheridan

Scene Designer
Christopher R. Dunham

Lighting Designer
†Greg Hofmann

Costume Designer
†Myron Elliott-Cisneros

Movement Director
Jenny Lamb

Sound Designer
Jeffrey Levin

Stage Manager
Anders Goodwin

† member, United Scenic Artists, Local 829

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†This project is supported by Dane Arts with additional funds from the Endres Mfg. Company Foundation, The Evjue Foundation, Inc., charitable arm of The Capital Times, the W. Jerome Frautschi Foundation, and the Pleasant T. Rowland Foundation.

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Thank you for joining us for this unique production! At CTM, we strive to provide diverse, exciting programming for all ages. We actively seek stories that reflect our common experiences and also expand our awareness of the many cultures and people in our world. Each season, we include one production for older youth. Something that might be a little more thought-provoking, or maybe a little more complex in its themes or ideas. We’re so grateful to you for choosing to support this type of programming at CTM by coming to see this regional premiere of Tibet Through the Red Box.

A very special thanks to the assistance of the Wisconsin Tibetan Association and the Tibetan School, especially Jampa Khedup, for helping us with this production. On Saturday, March 16th, students from the Tibetan School will be presenting some examples of Tibetan music and dance before the show. This event is free and open to the public, on the Rotunda Stage at 6:15pm. We’d love to see you there!

There are so many people who make it possible for us to create high quality productions for our community. We’re immensely grateful to the many actors, designers, and specialists that came together for this show. Your support — through ticket sales and donations — makes all of this possible.

Coming up next at CTM: Mark your calendars for Friday, April 5th, CTM’s annual “Springtacular” fundraiser, with an emphasis on FUN. The theme of this year’s event is “Pure Imagination” after our upcoming production of Willy Wonka. Proceeds help provide access for all youth to experience CTM’s productions and educational programs. Check out our website for more information and to reserve your seats!

Thank you again for making CTM part of your family’s quality time together. Enjoy the show!

Allen Ebert, Executive Director Roseann Sheridan, Artistic Director

AN EXTRA SPECIAL THANKS

CTM thanks the following individuals and companies for their generous contributions to our production of Tibet Through the Red Box: Todd Burchill, Hotel Aster, Hotel RED, Park Hotel and Stonehouse Development/The Madison Mark for artist housing; Peter Sis, the Wisconsin Tibetan Society, Deer Park Buddhist Center, and Wisconsin Tibetan School teachers, staff and students, for production support; Ian’s Pizza and Woodmans Food Market for donating to our many special events.
PRODUCTION AND ARTISTIC STAFF

Production Manager ................................................................. Kat Sirico
Technical Director ................................................................. Ryan Seifert
Assistant Director ................................................................. Nichole Young Clarke
Fight Choreographer ........................................................... Ryan Schabach
Cultural Advisor ................................................................. Jampa Khedup
Assistant Stage Manager ...................................................... Nicole Hageman
Assistant Costume Designer, Wardrobe Supervisor ................. Megan Dickel
Props Manager .......................................................... Garrett Steinke
Master Carpenter .............................................................. Jordan Rockman, Brett Price
Scenic Carpenter ............................................................... Ken Keith
Scenic Charge ................................................................. Beth Albrecht
Scenic Artist ................................................................. Colin Kovarik

CTM STAFF

Executive Director ................................................................. Allen Ebert
Artistic Director ................................................................. Roseann Sheridan
Director of Education & Artistic Associate ......................... Erica Berman
Director of Development .................................................. Kathy Borkowski
Education Manager ............................................................. Nichole Young Clarke
Director of Marketing & Communications ........................... Marc Glazer
Associate Artistic Director .................................................... Mike Lawler
Operations Manager ............................................................ Amy Montoya
Access for All Coordinator ................................................ Megwyn Sanders-Andrews
Technical Director ............................................................. Ryan Seifert
Production Manager .......................................................... Kat Sirico
Education Associate ........................................................... Mary Waldhart
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CAST OF CHARACTERS

Peter .................................................................................................................................................. Ben Brown
The Boy Spirit, also known as Jingle Bell Boy ................................................................. Imran Moe
Vladimir, Peter’s Father ........................................................................................................... Ryan Schabach*
Alenka, Peter’s Mother ........................................................................................................... Elizabeth Cassarino
Ensemble .................................................................................................................................... Anthony Baldasare, Christine Sáenz, Vinh Nguyen, Nay Myo Win

*member, Actors’ Equity Association, the Union of Professional Stage Managers & Actors

Time and Place: 1950, the beginning of the Cold War; Prague (Czechoslovakia), Tibet (mountains, villages, temples), and worlds in Peter’s imagination

FROM THE DIRECTOR

Theater gives us the opportunity to learn about other cultures, time periods, and places, opening doors to new discoveries, connections and ideas. We talk so much about theater building empathy by giving us the chance to “stand in someone else’s shoes”, helping us to realize that we are not so different from each other, and even our differences connect us.

On the simplest level, this is a story about a boy who longs for his father to come home. How we tell that story and all the many layers and worlds that we get to explore in doing so, is what makes theater such a wondrous adventure. Tony award-winning playwright David Henry Hwang has given us so much to explore in this play both culturally and thematically. It is not often that one finds a play for young audiences with such rich and diverse elements as Tibet Through the Red Box. Bringing the script to life onstage has been a true collaboration amongst everyone involved. You complete the picture and we’re excited to share this creation with you!

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Roseann Sheridan
CTM is committed to telling vibrant, diverse stories that reflect the lived experiences of the many communities in Madison. By living this commitment we have to reckon with, at times, telling stories that are, culturally, not our own. This is the case with Tibet Through the Red Box. This fascinating script speaks to universal experiences and commonalities, however, no one on CTM’s staff or production team identifies as Tibetan.

In considering Tibet Through the Red Box, the CTM team asked ourselves some fundamental questions including: What is our agenda in doing this play? And what is our responsibility in representing a culture not our own?

Our agenda was simply to tell this story and tell it well. For us, that meant making every effort to practice color conscious casting and a vigorous commitment to honoring Tibetan culture through a respectful, authentic representation.

Partnerships are foundational to the theatrical process. We, at CTM, connected with the Wisconsin Tibetan Association, the Center for East Asian Studies at the University of Wisconsin-Madison, and Deer Park Buddhist Center and Monastery. We invited Tibetan adults and youth to be part of the process as teachers, dancers, musicians, actors, and consultants. We are particularly grateful to the Wisconsin Tibetan Association for graciously welcoming us to their Saturday school for Tibetan arts and culture and to Jampa Khedup for serving as a cultural advisor during the rehearsal process.

At our first meeting with the Wisconsin Tibetan Association they wanted us, and Madison at large, to know that theirs is a rich cultural heritage that values kindness and compassion above all else. We hope you enjoy this glimpse of Tibetan culture, crafted with respect and admiration, in Tibet Through the Red Box.

TIBETANS IN WISCONSIN
In Tibet Through the Red Box, China is preparing to invade Tibet. In 1959, China began to occupy Tibet and that occupation continues today. Many Tibetans, including the Dalai Lama, have been exiled from their country and much of Tibet’s unique way of life has been destroyed. Tibetans immigrated to many places around the world, including Madison, WI. The Wisconsin Tibetan Association was established to support the Tibetan immigrants living in Wisconsin. In order to preserve the Tibetan language, culture, and tradition for a generation of children in exile, the Wisconsin Tibetan Association holds a Weekend (Saturday) Tibetan Language and Cultural School where 54 students are taught Tibetan Language, reading, writing, history, mindfulness meditation, dance, and music.

For more information, contact: President, P.O Box 5406, Madison, WI 53705 or visit wistib.org/facebook

BACKGROUND ABOUT THE STORY
Award winning author, artist, and filmmaker, Peter Sis, grew up in Czechoslovakia. His father, Vladimir Sis, was sent to Tibet to film the construction of a highway by the Chinese. He was gone more than 2 years, unable to communicate with his family. During that time, he kept a diary of his journey. This play is inspired by Peter Sis’ book of the same title and the stories his father later told him about his time in Tibet. Peter says of his book, “(This) is a special story, because it is my father’s story, and one I grew up with. It is a tribute to my dad, and to Tibet.”
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CTM is committed to making theater accessible to everyone in our community. Here are some of the programs that CTM offers throughout the year:

SENSORY FRIENDLY SHOWS
CTM presents sensory friendly performances of select shows each season for youth with autism, learning differences, or other sensory and communication needs. For more information on these performances, visit ctmtheater.org. These performances are generously supported by National Guardian Life, CI Pediatric Therapies, and Achieving Collaborative Treatment (ACT).

AMERICAN SIGN LANGUAGE INTERPRETERS
We offer ASL-interpreted performances for scheduled performances of CTM mainstage productions, serving the community of the hearing impaired. These services are generously underwritten by Ultratec. Check our season calendar or website for specific performance dates.

CENTER STAGE WITH CTM: FREE CLASSES at MADISON COMMUNITY CENTERS
Center Stage with CTM provides free after-school theater programs for the youth at Goodman Center (partnering for our fifth year) and Lussier Community Education Center (our second year). These programs are the first exposure to theater for many of these students.

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MEET THE CAST

COMPANY ACTORS

Anthony Baldasare (Ensemble) Anthony is ecstatic to be performing with CTM for the first time! He graduated from Ohio University in 2017 with a BFA in acting. He was an actor in Milwaukee Repertory Theater's 2017-2018 Emerging Professional Residency Program. Recent Chicago credits include the mid-season premiere of Chicago Fire Season 7.

Ben Brown (Peter) Ben is excited to be back with CTM! He performed in Tuck Everlasting last year and is thrilled to be back with CTM's amazing staff and actors. Ben also performed in Capitol City Theatre's Gypsy and has been practicing ballet since he was 4. He is a seventh grader at Cherokee Heights Middle School and dreams of a future in ballet and the performing arts.

Elizabeth Cassarino (Alenka) Elizabeth became a Madison local after receiving her MFA in Acting at UW-Madison in 2012. She has most recently been seen raising her two spirited children and driving race cars, not simultaneously, of course. Her stage credits include Silent Sky (Forward Theater), The Farnsworth Invention (Forward Theater), To Kill a Mockingbird (CTM), A Christmas Carol (CTM) as well as You Can't Take it With You, The Threepenny Opera, Valparaiso, Into the Woods, Blood Wedding, The 25th Annual Putnam County Spelling Bee, and Andrew Lippa's Wild Party. Liz also works as a dialect/vocal coach and a teaching artist at CTM.

Imran Moe (Jingle Bell Boy) Imran is proud to make his theatrical debut at CTM! He is a sixth grader at Madison Country Day School. Imran recently portrayed Custus in the Madison Country Day School performance of Crazy for You. He enjoys ultimate frisbee and Science Olympiad. Special thanks to his family for all their support!

Nay Myo Win (Ensemble) Nay is excited to be working with CTM for the first time. He was last seen playing the host in Mythical Creatures produced by KRASS in Madison. He would like to thank his family and friends for supporting him.

Vinh Nguyen (Ensemble) Vinh recently graduated from The Theatre School at Depaul University. He is excited to be working on his first professional play! Past TYA credits include the The Cat in the Hat, and The Kid Who Ran for President (Merle Reskin Theatre).

Christine Sáenz (Ensemble) Christine is ecstatic to be working with CTM for the first time! Favorite past productions include Leading Ladies, Scapino, and A Piece of My Heart (Unity Theatre). A Houston native, she holds a BFA in musical theatre from Sam Houston State University. She would like to thank the cast, crew, and production team for being the absolute best. Thanks to Ryan for getting her out to a place where it actually snows!

Ryan Schabach* (Vladimir) Ryan is thrilled to be making his debut with CTM. Wisconsin credits include Forward Theater Company, Milwaukee Rep, In Tandem, Next Act Theatre, and Milwaukee Chamber; regionally: three seasons at the Utah Shakespeare Festival, eleven seasons with Unity Theatre in Brenham, TX and eleven seasons with Stages Repertory Theatre in Houston. He holds a Psychology/Philosophy degree from UW-Oshkosh and an MFA in acting from UW-Madison. A special thanks to Roseann, the artistic team/crew, board, and those in the audience.

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MEET THE ARTISTIC TEAM

Roseann Sheridan (Director, CTM Artistic Director) This is Roseann’s twelfth season with CTM. She was Producer and Associate Artistic Director at American Players Theatre. She has directed for regional and university theatres, including UW-Madison, Texas Shakespeare Festival, Next Act Theatre (Milwaukee), Penobscot Theatre (Maine), UW-Whitewater, Edgewood College and UW-Oshkosh. She has also taught at UW-Madison, Edgewood College, Lincoln University, and UW-Fond du Lac. In 2017, Roseann was a participant at The La Mama International Directors Symposium in Spoleto, Italy. Roseann holds an MFA in Directing from Virginia Commonwealth University. Sincere thanks to CTM staff, board, and many families for their commitment and dedication to this company.

Myron Elliott-Cisneros (Costume Designer) Myron is pleased to be back with CTM for a second time this season. Chicago credits include Small Mouth Sounds, An Evening at the Talk House, 3C, The Nether, Pilgrim’s Progress, In a Garden, and The Opponent (A Red Orchid Theatre); Monuments, The Brink (Walkabout Theatre); The Pajama Game, Annie Get Your Gun (Ohio Light Opera); The Heart is a Lonely Hunter, To Kill a Mockingbird (Steppenwolf for Young Adults); Oblivion, Ski Dubai, Honest, Sex with Strangers (Steppenwolf First Look); Dental Society Midwinter Meeting (16th Street/ Theatre on the Lake); Eclipsed (Northlight Theatre); Collaborations include productions with Stages St. Louis, Theatre at the Center, American Theatre Co, Concert Dance Inc., Cincinnati Playhouse, Indiana Repertory Theatre, Aurora University, College of Wooster, and Berkshire Theatre Festival. Upcoming projects include Rome Sweet Rome at University of Illinois-Chicago, where he is an Assistant Professor.

Greg Hofmann (Lighting Designer) Greg’s past CTM productions include To Kill a Mockingbird, Wizard of Oz, The Music Lesson, Anne of Green Gables, and The American Girls Revue. Other selected designs: Rock of Ages, The Game’s Afoot, Les Misérables (Drury Lane Theatre); The Wizard of Oz, Elf, Jesus Christ Superstar, Mamma Mia, Oklahoma (Paramount Theatre); Nell Gwynn, Love’s Labour’s Lost, Ride the Cyclone, Road Show (Chicago Shakespeare Theatre); Marjorie Prime, Mr. Burns, Silent Sky (Forward Theatre); River of Song (Milwaukee Rep). Greg has also designed over 50 productions for Cedar Fair Amusement Parks across the country. He holds an MFA in lighting design from the University of Wisconsin-Madison. www.hofmannlightingdesign.com

Anders Goodwin (Stage Manager) Anders is thrilled to be back at CTM! A Milwaukee native, his work can be seen in local and regional theatres across the Midwest and beyond. Recent credits include Damn Yankees and How To Succeed... (Park Playhouse), Steel Magnolias (Theatre at the Center), Cyrano de Bergerac and A View from the Bridge (American Players Theatre).

Christopher R. Dunham (Scenic Designer) Christopher is pleased to be back with CTM. Chris is the Assistant Professor of Theatre Design and Technology and Technical Director for the Department of Theatre Arts at Edgewood College. In addition to his designs at Edgewood, he has collaborated with CTM, Theatre LILA, Four Seasons Theatre, and Forward Theater among others including designs for The Mojo and the Sayso, Marjorie Prime, and Anne of Green Gables.

Jenny Lamb (Movement Director) Jenny is an accomplished actor, educator and movement artist. She has worked with a variety of theatre companies in Chicago, California and Texas where favorite roles include Sally Bowles in Cabaret, Kate in Taming of the Shrew and Alison, et al in Trainspotting USA, and she was named one of six performers of note by the Chicago Tribune. Jenny received her MFA in Ensemble Based Physical Theatre from Dell’Arte International and has taught Movement at Monterey Peninsula College. She is currently a Theatre Lecturer at UW-
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Madison where she teaches Acting and Stage Movement. Recent artistic credits include Movement Coach and Intimacy Design for *Six Characters in Search of an Author* at UW Theatre, Lin in *The Great American Trailer Park Musical* with Stages Repertory Theatre, Fraulein Kost in *Cabaret* with Obsidian Theatre Company. ripskintinkle.wixsite.com/jennylamb

**Jeffrey Levin** (Sound Designer) Jeffrey is a composer, sound designer, and musician based in Chicago IL. He has contributed original music and sound designs for over 100 productions for various theaters in and outside of Chicago. He has collaborated with Steppenwolf, Court, Timeline, Steep, American Theatre Company, A Red Orchid, Adventure Stage Chicago, Filament, Lifeline, Oracle, Strawdog, Cor Theatre, Windy City Playhouse, Emerald City, Theatre Wit, Collaboration, Albany Park Theatre Project, The House Theatre, TUTA, Greenhouse Productions, Jackalope, Stage Left, Chicago Commercial Collective, Chicago Fringe Opera, ChiArts High School, Columbia College, and more.

Regionally he has worked with The Gulfshore Playhouse (Naples, FL), Hope Summer Repertory Theatre (Holland, MI), Denver Center for Performing Arts (Denver, CO), and CTM (Madison, WI). Awards and recognitions include eight Joseph Jefferson Award Nominations for Sound Design and Original Music.

**Kat Sirico** (CTM Production Manager) Formerly the Production Manager at Emerald City Theatre and a freelance designer in Chicago, Kat is happy to be working with CTM this season! She has worked throughout the US, including at Court Theatre, Finger Lakes Musical Theatre Festival, Texas A&M University, Northern Stage, Jacob’s Pillow Dance Festival, Berkshire Theatre Festival and Sunrise Theatre. Kat is a proud alumna of Nazareth College of Rochester and the Yale School of Drama.
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Free hands-on art experience for kids 6–10 years old. February 10 • March 10 • April 7

Young at Art • March 16–April 20
An exhibition of artwork from Madison-area K-12 students.

Family programs are generously funded by the Nimick Forbesway Foundation.
CTM thanks the following individuals, businesses, and foundations, whose gifts were received or pledged February 2018 to present. Your contributions are greatly appreciated! If you would like to learn more about how you can support CTM, please contact development@ctmtheater.org.

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What is HAMILTON about?
HAMILTON is the story of America’s Founding Father Alexander Hamilton, an immigrant from the West Indies who became George Washington’s right-hand man during the Revolutionary War and was the new nation’s first Treasury Secretary. Featuring a score that blends hip-hop, jazz, blues, rap, R&B and Broadway, HAMILTON is the story of America then, as told by America now.

When will HAMILTON be here?
HAMILTON will make its Madison debut as part of the 2019/20 Broadway at Overture series in Overture Hall.

How long will HAMILTON be in Madison?
Information regarding dates will be announced the evening of MON, APR 8, 2019.

Where can I learn more about HAMILTON?
hamiltonmusical.com
Facebook: HAMILTONMusical
Instagram: HAMILTONMusical
Twitter: @HAMILTONMusical

RENEWING SUBSCRIBERS:
Are Broadway at Overture RENEWING subscribers guaranteed tickets to HAMILTON?
Yes. Current 2018/19 subscribers who renew their season tickets by the renewal deadline will receive the same number of tickets to HAMILTON as is in their current 2018/19 season ticket order.

For example, if you have two seats in your 2018/19 subscription, you will receive two subscription tickets to all six package events in the 2019/20 Broadway at Overture season, including HAMILTON. You will also have the option of adding tickets to a 7th Broadway at Overture “add-on” show during the renewal process.

Can Broadway at Overture renewing subscribers request additional full-season tickets to their existing season subscription order?
Due to demand, requests for additional full-season tickets will be accepted but not all requests are guaranteed. You may request a maximum of two additional full-season tickets during the renewal period. Additional full-season tickets will be assigned on a first-come, first served basis and processed after renewing season ticket orders are seated. You will be notified during the summer if you will receive additional full-season tickets. Additional full-season tickets may not be seated next to your existing season tickets due to existing subscribers occupying those seats. We will make every effort to locate additional seats as close to your existing seat locations.

Renewing subscribers have until the renewal deadline to place their season ticket order and retain their current seating for the 2019/20 Broadway at Overture season. We recommend placing your order as well as any requests for additional full-season tickets and change requests at the start of the renewal period.
Will 2019/20 Broadway at Overture renewing subscribers be able to order additional single tickets to HAMILTON? There is no guarantee that additional single tickets will be available to subscribers. We do not know at this time.

When will I be able to add Season Specials to my season order? Renewing subscribers to the 6-show 2019/20 Broadway at Overture season will have the option of adding tickets to a 7th Broadway at Overture “add-on” show and any other season specials during the renewal process.

Can I request a change to my existing season renewal order? Yes, but our ability to grant requests is limited due to demand. We will make every effort to accommodate requests. Any stated ticket limits apply to change requests.

NEW SUBSCRIBERS: Will season subscriptions that include HAMILTON be available for sale to NEW subscribers? Yes, but availability is very limited. If you are not a current 2018/19 season subscriber, you may submit your 2019/20 Broadway at Overture subscription orders beginning the evening of MON, APR 8, 2019. New orders will be limited to four season tickets per household and will include tickets to all six package events in the 2019/20 season, including HAMILTON. You will also have the option of adding tickets to a 7th Broadway at Overture “add-on” show when you order. Following the season ticket renewal, change request and add-on periods, new subscriptions will be processed. Those who cannot be assigned seats will be contacted by email in the summer of 2019.

GROUP SALES: Due to demand, group sales are not available for HAMILTON. Group sales will be available for other 2019/20 season events. The best availability for group seating will be for 2019/20 Broadway at Overture add-on shows.

MEMBERS: Will Overture donors have access to HAMILTON tickets? At this time, we cannot guarantee tickets will be offered to donors as it will be based upon inventory and the number of current donors. Tickets, if offered, will be limited and are not guaranteed, and will only be available to individual donors beginning at the $1,500+ level. Please note that contributions must be current at the time of any priority sale.

I am not a current donor. Can I make a gift to access the HAMILTON donor presale? Supporting Overture Center for the Arts allows the fulfillment of its mission to provide access to the arts for all. At this time, we cannot guarantee if new and upgrading donors will be given access to tickets, based upon inventory and the number of current donors. Tickets, if
offered, will be limited and are not guaranteed, and will only be available to individual donors beginning at the $1,500+ level. For more information about membership, please visit our membership page.

**General HAMILTON ticketing questions:**

When single tickets to HAMILTON go on sale, how many tickets can be purchased?
The single ticket/general public on sale date for HAMILTON is still to be determined. There will be a single ticket limit of four tickets per household.

How much will tickets cost?
Single ticket prices will be determined prior to the public on sale, and will vary by date and availability.

How is it possible that there are tickets on secondary ticket sites and that they are so outrageously priced?
Overture.org is the official online ticket source for Overture Center tickets. We make every effort to sell directly to consumers so that our guests receive the best seats, at the best price, and receive the best customer service. We are dedicated to keeping tickets out of the hands of resellers by investing in technology that thwarts ticketing bots, by employing legal tactics to take down misleading websites that attempt to look official, by identifying and cancelling orders placed by brokers, and our ongoing efforts to educate the public to the dangers of purchasing from brokers and the secondary ticket market. If you purchase tickets from a ticket broker or any third party seller, Overture Center cannot guarantee that your tickets are valid, and you may be denied admission to the performance. We cannot reprint or replace your tickets if they are lost or stolen. We are unable to contact you with information regarding time changes or other pertinent updates regarding the performance. It is quite likely that you are paying excessive broker fees that are often double or triple the face value of the ticket.

Can I get on a waiting list for HAMILTON tickets?
There is no waiting list for HAMILTON. However, the best way to learn about all Overture Center events and happenings including the release of tickets to in-demand events is by joining our email list and connecting with us on social:
Facebook: overturecenter | Instagram: overturecenter | Twitter: @overturecenter

Will there be a lottery for HAMILTON in Madison?
Yes. More details regarding the HAMILTON lottery will be provided closer to the engagement.

Will there be discounts for HAMILTON in Madison?
No discounts are available for HAMILTON.

Will Lin-Manuel Miranda or any other members of the Broadway cast be performing in Madison?
No, this will be an all new cast but it will be produced, with the same talent, attention to detail and high quality as the Chicago & Broadway productions. For casting information visit hamiltonmusical.com.

If I get tickets and want to share my excitement on social media, is there anything I should avoid?
Each ticket has a one-of-a-kind barcode, and when you share your tickets along with your personal information online, your tickets can be compromised. You can still share your excitement online, just make sure to #CoverTheCode by covering the bar code and any other personal information on your ticket.

Are charitable ticket donation requests available for HAMILTON?
Unfortunately, we are unable to accommodate ticket donation requests for HAMILTON.
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ONE FUNNY MOTHER
Overture Center for the Arts
Dena Blizzard’s hilarious solo comedy show is about the trials and tribulations of motherhood and marriage.

ANGEL OF MUSIC
Edgerton Performing Arts Center
Acclaimed Broadway veterans Franc D’Ambrosio and Glory Crampton celebrate the music of Andrew Lloyd Webber from his many beloved musicals.

ABBA MANIA
Overture Center for the Arts
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ROCK OF AGES
Overture Center for the Arts
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February 1
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(608) 258-4141

February 2
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(608) 561-6093

February 2
Overture Hall
(608) 258-4141

February 7
Overture Hall
(608) 258-4141
HOW I BECAME A PIRATE
Children's Theater of Madison
Join Captain Braidbeard and his comical crew of pirates as they enlist young Jeremy Jacobs' help to find the perfect spot to bury their treasure.
February 16 – March 2
The Playhouse at Overture Center
(608) 258-4141

LOS VIVANCOS PRESENT BORN TO DANCE
Overture Center for the Arts
Six brothers set fire to the stage with tap-dance, humor, martial arts and musical virtuosity in this flamenco fusion show.
February 21
Overture Hall
(608) 258-4141

MASTERWORKS II
Wisconsin Chamber Orchestra
Pianist Ilya Yakushev returns with this jazz inspired program featuring works by Stravinsky, Tcherepnin and Tsfasman.
February 22
Capitol Theater
(608) 258-4141

GRUESOME PLAYGROUND INJURIES
Madison Theatre Guild
Over the course of 30 years, the lives of Kayleen and Doug intersect at the most bizarre intervals.
February 22 – March 9
Bartell Theatre
(608) 661-9696

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The story of the unconventional relationship that develops between the King of Siam and Anna Leonowens, a British schoolteacher.

LOVESICK
Edgewood College
A sequel written by the playwright of Almost Maine, Lovesick features ten one-act love stories that all take place at the same time and day.

NATIONAL GEOGRAPHIC LIVE:
STANDING AT THE WATER’S EDGE
Overture Center for the Arts
Photojournalist Cristina Mittermeier explores the power of water in three disparate communities.

DUCK SOUP CINEMA: THE WIND
Overture Center for the Arts
This special screening of Lillian Gish's last film of the silent era shows the tragic journey of Letty, a sheltered girl who is forced into life on the prairie.

THE KING AND I
February 26 – March 3
Overture Hall
(608) 258-4141

LOVESICK
March 1 – 9
Diane Ballweg Theatre
(608) 663-6710

NATIONAL GEOGRAPHIC LIVE:
March 5
Capitol Theater
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STANDING AT THE WATER’S EDGE
DUCK SOUP CINEMA: THE WIND
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Capitol Theater
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TIBET THROUGH THE RED BOX
Children's Theater of Madison
While in Tibet, Peter's father Vladimir is lost in an avalanche, leaving young Peter back in Prague, struggling to make sense of his father's absence.

ERTH'S PREHISTORIC AQUARIUM ADVENTURE
Overture Center for the Arts
Bring your family to explore the mystery of the dinosaurs of the deep, in this immersive theater experience.

CIRQUE MECHANICS: 42 FT
Overture Center for the Arts
Cirque Mechanics dares us to leap into the circus ring and experience the timelessness of this evolving art form.

ASERE! –HAVANA CUBA ALL-STARS
Overture Center for the Arts
With rhythms and melodies from the cha cha to the rumba, from “Son Cubano” style to the salsa, the All-Stars will showcase a wide variety of Cuban beats.

MASTERWORKS III
Wisconsin Chamber Orchestra
THE CHURCH BASEMENT LADIES IN RISE UP, O MEN
Overture Center for the Arts
This musical comedy introduces the men of the church right alongside your favorite ladies from the basement.

LIFE SUCKS
Forward Theater Company
Madison native Aaron Posner’s romp of a play reminds its seven hapless characters—and us—that to feel deeply is the price of a life well-lived.

MISS SAIGON
Overture Center for the Arts
The story of a young Vietnamese woman named Kim who is orphaned by war and forced to work in a bar run by a notorious character known as the Engineer.

NEXT TO NORMAL
University of Wisconsin- Rock County
This touching musical centers on a suburban family struggling with the effects of their mother’s mental illness.

THE MUSIC OF WORDS
Overture Center for the Arts
Join Bach Dancing & Dynamite Society for an evening of poetry, piano and flute.

AN EVENING WITH BRANFORD MARSALIS QUARTET
Overture Center for the Arts
The Branford Marsalis Quartet is one of the most innovative and forward-thinking jazz ensembles around today!

EMERGING VOICES
Madison Ballet
Madison Ballet’s repertory programs present ballet in its purest form—athletic, sensual, and intimate.

DUCK SOUP CINEMA: GRANDMA’S BOY
Overture Center for the Arts
A timid man gets a valuable lesson from his grandmother, which helps him summon his courage to capture an infamous criminal and get the girl of his dreams.
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