HOW TO WRITE A NEW BOOK FOR THE BIBLE

by Bill Cain

Directed by
David Cescarini

Generously sponsored by Sheldon & Marianne Lubar
Additional support from Maihaugen Foundation,
Milan Racic in memory of Gordana

Next Act Theatre’s 2018-19 Season is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

Scenic Design
Rick Graham

Lighting Design
Noele Stollmack+

Costume Design
Amy Horst

Sound Design
David Cescarini

Properties Design
Heidi Salter

Stage Manager
Jessica Connelly*

April 4 – 28, 2019

HOW TO WRITE A NEW BOOK FOR THE BIBLE was originally produced by Berkeley Repertory Theatre, Berkeley, CA Tony Taccone, Artistic Director / Sthe Theatreatan Medak, Managing Director and Seattle Repertory Theatre, Seattle, WA Jerry Manning, Artistic Director / Benjamin Moore, Managing Director

HOW TO WRITE A NEW BOOK FOR THE BIBLE was developed at the Ojai Playwrights Conference, Robert Egan, Artistic Director and at TheatreWorks, Palo Alto, CA as part of their New Works Festival.

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

Next Act Theatre | 255 S. Water Street | Milwaukee, WI 53204
THE CAST

Bill ......................................................................................................................... Jack Dwyer*
Mary ..................................................................................................................... Carrie Hitchcock*
Pete ...................................................................................................................... Norman Moses*
Paul ..................................................................................................................... Jonathan Wainwright*

*member of Actors’ Equity Association

TIME:
1997 and before

PLACE:
Syracuse, NY

The play will be performed with one intermission.

SPECIAL THANKS

Avenue Fabricare, John at Techno-Industrial Products

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As a writer, Bill Cain embraces the time-honored dictum for scribes through the centuries, “Write what you know.” At least in this play, that’s where he begins. So, I guess if it’s good enough for Mr. Cain, it’s plenty good for me.

What do I know?

- I know this play has been a challenge to work on, which has been both daunting and rewarding.
- I know that I have enjoyed my time in rehearsal with the four intrepid, curious, intelligent and creative actors you will see in this performance.
- I know I could not have directed this play without their generous collaboration, patience and understanding (well, that’s nothing new – good actors always make direction better).
- I know the above goes for our stage manager as well, who has shared every moment of the process.
- I know that each of our designers has embraced this project with a heightened sense of passionate precision, creating the perfect physical world in which our story thrives.
- I know we have exchanged tales of our various family journeys, personalities, predicaments, consternations and cares.
- I know this play has brought memories and emotions to the surface in each of us, due to Bill Cain’s magical touch with diamond-moments that express the inexplicable: a family’s love story.
- I know my thoughts have ranged far and wide, forward and back, over my family’s ongoing, ever-unfolding story – a story set in stone and not yet written, mythological and mundane, opportunities missed or not taken though still waiting up ahead.

Families are the building blocks of society. People are forged in the family unit. Families come in as many different shapes, sizes, styles and flavors as there are people to inhabit them and time to let them mix and grow. As Bill Cain searches for life’s meaning in his family story, he points the way (an author, a priest: they both point), encouraging us to do likewise.

- I know this play has the power to move the human heart; I know it does that to me.
- I don’t know, but I suspect, that it will do the same for you.
We have great news for patrons who require a hearing boost while attending our shows. Longtime supporter Milan Racic has honored his beloved late wife Gordana with a generous memorial gift. In part, these proceeds have been used to install a state-of-the-art Induction Loop listening system at Next Act. (The black striping you see on the floor along the front rows is part of the new system.) This greatly improves the listening experience for patrons who have special “T-coil” hearing aids, as well as for those who rely upon conventional sound augmentation. The Loop installation replaces our older radio signal system, and offers a much better quality of sound, with far less background noise.

T-coil listeners simply need to switch their aids to the Loop setting. For conventional listeners, handy receiver packs with headphones are available at the Concessions bar. The same strong sound will be available through either method of listening. We hope you take advantage of this terrific improvement and find you enjoy Next Act’s intimate brand of theatre even more!

Many, many thanks goes to Milan for his tremendous generosity. We believe that Gordana would have heartily endorsed this thoughtful and practical gift. Special thanks is also due to Nancy Einhorn, for her advocacy and support of this project.

**AUDIO LOOP INSTRUCTIONS:**

**T-Coil Listeners:** Simply set your hearing device to the Loop setting, and enjoy the show.

**Conventional Listeners:** Check out a receiver and headphones set at Concessions. The House Manager can instruct you on its use, but here are some simple instructions.

Like a transistor radio, the small box has an off-on and volume knob; turn on and adjust for your comfort level. You will need to be in the seats to receive the Loop signal.

The box works directionally, that is, it matters which way it is pointing.

- **In most of our seating,** the box works best when held up straight, with the volume knob on top, and the flat back pointing toward the stage.

- **In the front rows,** you will get the strongest signal with the box laying flat on your leg, with the flat back pointing straight to the floor.

Please ask the House Manager for assistance, if needed. We hope you enjoy the show.
BILL CAIN (Playwright)
Bill Cain is the author of HOW TO WRITE A NEW BOOK FOR THE BIBLE, which premiered in the 2011-12 season at Berkeley Repertory Theatre and Seattle Repertory Theatre. His play 9 CIRCLES was awarded the Sky/Cooper Prize by Marin Theatre Company where it received its world premiere production. It has gone to production around the country including theaters in Boston, Denver and Los Angeles. His play EQUIVOCATION received its world premiere production at the Oregon Shakespeare Festival and its New York premiere at Manhattan Theatre Club, as well as being produced at the Geffen Playhouse (Ovation Award for Best Play), Seattle Rep, Marin Theatre and Arena Stage. Other works include STAND-UP TRAGEDY, which earned six LA Critics Awards (including best production and distinguished writing) for its premiere at the Mark Taper Forum before moving around the country and eventually to Broadway. Screen credits include the series “Nothing Sacred” (co-creator / writer / producer) which aired on ABC, an adaptation of “Clover” for the Hallmark Channel and HBO, “Nightjohn,” which was named best American film of the year by The New Yorker, “Thicker Than Blood” (TNT), which was an adaptation of STAND-UP TRAGEDY, “Everything That Rises” (starring Mandy Patinkin), “Papa’s Angels” (starring Scott Bakula, Cynthia Nixon and Eva Marie Saint) and “Sounder.” He is the founder of the Boston Shakespeare Company, where he was Artistic Director for seven seasons, directing most of the Shakespeare canon. Awards include: Steinberg New Play Award (first ever recipient two years in a row), multiple Edgerton grants, Helen Hayes Awards, the Joe A. Callaway Award, a Peabody, the WGA Award for Episodic Drama and a Christopher Award, among others.

BIOGRAPHIES

CARRIE HITCHCOCK (Mary)
Carrie is delighted to be back at Next Act where she last appeared as Aoife in OUTSIDE MULLINGAR. A native of Milwaukee and a graduate of the University of Wisconsin-Milwaukee, her recent theater credits include Professor Willard in OUR TOWN with Milwaukee Repertory Theater, Miss Hannigan in ANNIE with Skylight Music Theatre, Williamina Fleming in SILENT SKY with Forward Theatre, Masha in VANYA AND SONIA AND MASHA AND SPIKE with Milwaukee Chamber Theatre and Lotte Schoen in LETTICE AND LOVAGE with Renaissance Theaterworks. Carrie is also a commercial voice actor and has appeared in the Independent films, “Expecting Mercy,” “Wishtaker,” and “Tomah, Wisconsin.”

NORMAN MOSES (Pete)
Norman Moses was most recently seen as Murray Lefkowitz in JUNK at the Milwaukee Repertory Theater. He last appeared at Next Act Theatre as Robert in BLOOMSDAY. Other Next Act roles include Groucho in GROUCHO: A LIFE IN REVUE, Edgar/Jane in THE MYSTERY OF IRMA VEP and George Bailey in IT’S A WONDERFUL LIFE LIVE RADIO SHOW. Other regional roles include Dr. Watson in SHAKESPEARE EN EL VERANO at Trinity Rep/RI LatinoArts; ROMEO AND JULIET at Notre Dame Shakespeare; ANTONY AND CLEOPATRA, ELIZABETH REX, and MUCH ADO ABOUT NOTHING at Illinois Shakespeare Festival; HAMLET, TWO GENTLEMEN OF VERONA and ROSECNANTZ AND GUILDENSTERN ARE DEAD at American Players Theatre; and WIDOWERS’ HOUSES at ShawChicago.

Graduate of the Brown/Trinity Acting MFA and Kenyon College.

HOW TO WRITE A NEW BOOK FOR THE BIBLE

JACK DWYER (Bill)
This is Jack’s first show at Next Act Theatre! Other credits include A CHRISTMAS CAROL at Trinity Rep; ROMEO AND JULIET:
HOLMES AND WATSON at Milwaukee Rep, Leonard Mugatti in WHY TORTURE IS WRONG, AND THE PEOPLE WHO LOVE THEM at Forward Theater, Malvolio in TWELFTH NIGHT at Door Shakespeare, Henry Higgins in MY FAIR LADY at Skylight Music Theatre, and Don Armado in LOVE’S LABOUR’S LOST at Milwaukee Shakespeare Company. He works part time at Lakefront Brewery as a tour guide and has a tax preparation business with around 90 clients, most of whom are in the arts.

JONATHAN WAINWRIGHT (Paul)
Jonathan is grateful to be back at Next Act working with David and Jess, and everyone involved in producing this beautiful script. He was most recently seen at Milwaukee Repertory as Scrooge in A CHRISTMAS CAROL and Boris Pronsky in the Midwest premiere of JUNK. At Next Act, he has had the pleasure of playing Sam in GRACE, Clifford in SIDEMAN, and Bobby in COYOTE ON A FENCE, to name a few. He has also worked for First Stage, Optimist Theatre, Door Shakespeare, and Milwaukee Chamber Theatre, in one of his favorites, THE GOOD FATHER opposite his wife, Laura Gray.

DAVID CECESARINI
(Director/Sound Designer)
The 2018-19 season marks David’s 40th year as a theatre professional, having debuted with the Guthrie Theatre in Minneapolis as a journeyman actor in 1978. He has proudly served as Producing Artistic Director for Milwaukee’s Next Act Theatre for 27 years and counting. David’s first directing assignment was the musical PERSONALS, for Theatre Tesseract, in 1989. He has since directed many Next Act productions; favorites included THE PAVILION; THE REAL THING; RED HERRING; SOMEONE WHO’LL WATCH OVER ME; THE DRESSER; ROOM SERVICE; SIDE MAN; and TWILIGHT: LOS ANGELES, 1992. While directing, he usually doubles as Sound Designer; he has created sound effects and scores for over 100 professional productions. Favorites include LAST OF THE BOYS, MICROCRISIS, THE VOICE OF THE PRAIRIE, THE DRESSER, MARY’S WEDDING and THE BRIDGE AT MO DUC.

JESSICA CONNELLY
(Resident Stage Manager)
Jessica first began working with Next Act Theatre in 2003. Since 2006 she has been the Resident Stage Manager here, stage managing more than 50 productions. A few of Jessica’s favorite projects include: DEAR ESTHER; MASTER HAROLD and the BOYS; LAST OF THE BOYS; THE MYSTERY OF IRMA VEP; GREETINGS; FAITH HEALER; PURGATORIO; GOING TO ST. IVES; VIGIL; GRACE; THREE VIEWS OF THE SAME OBJECT; TWILIGHT: LOS ANGELES, 1992; BLOOMSDAY; SILENT SKY; EQUIVOCATION; and I AND YOU (Next Act Theatre); A RISING WIND (John Michael Kohler Arts Center); CHESAPEAKE; TROJAN WOMEN; THE SHAPE OF THINGS; and the US premiere of SKIN TIGHT (Renaissance Theaterworks); FENCES and BLUE ROSE (Milwaukee Repertory Theater); SANTALAND DIARIES (Marcus Center for the Performing Arts), HAIRSPRAY (Little Theatre on the Square). Jessica is a proud member of Actors’ Equity Association. She is the loving dog mom to three small, furry babies Cleo, Auggie and Fritz.

RICK GRAHAM (Scenic Designer)
Mr. Graham was a Resident Scenic and Lighting Designer for the Milwaukee Repertory Theatre Company for five years during Nagel Jackson’s artistic leadership and Resident Lighting Designer for the Milwaukee Ballet Company for three years during Jean Paul
Comelin’s artistic leadership. Mr. Graham has also been a Resident Designer at the Alley Theatre in Houston and the Mill Mountain Playhouse in Roanoke, Virginia. He has designed for theatre, dance and opera across the country, including New York and Chicago and for virtually every theatre company in Milwaukee as well as the Milwaukee Art Museum, the Milwaukee Symphony Orchestra and Discovery World. He was resident designer for Theatre X for 14 years and a member of the company. His international credits include productions in Germany, Japan, Australia, Canada, Slovenia, France, and China. He has designed multiple productions for Michael Pink’s Milwaukee Ballet including LA BOHEME and PETER PAN which was broadcast in primetime on PBS nationwide. Mr. Graham taught Design and Graphics at the University of Wisconsin – Milwaukee’s Peck School of the Arts for 38 years. He recently received the Albert Nelson Marquis Lifetime Achievement Award which will be published in a special edition of Who’s Who.

NOELE STOLLMACK (Lighting Designer)
Noele Stollmack’s lighting has appeared onstage at The Brooklyn Academy of Music, Sydney Opera House, Carnegie Hall, The Library of Congress Theatre, as well as the opera companies of Ontario, Houston, Portland, Vancouver, New Orleans, Nashville, Madison and Milwaukee. Regional design for the theatre includes Jeff Daniels’ Purple Rose Theatre, Baltimore Center Stage, Milwaukee Chamber Theatre, Renaissance Theaterworks, Skylight Music Theatre, American Players Theatre, Forward Theatre and First Stage Children’s Theatre. Some notable examples of Noele’s scenic realization and set design includes Meredith Monk’s international tours of MERCY & IMPERMANENCE, GIULIO CESARE IN EGITTO, ALBERT HERRING, DIDO AND AENEAS, VENUS AND ADONIS, RIO DE SANGRE, MACBETH, TRISTAN UND ISOLDE and MAGIC FLUTE for the Florentine Opera, RAPE OF LUcretIA at Toledo Opera, PAGLIACCI with Columbus Opera, and MIRANDOLINA for the Milwaukee Rep. 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 of United Scenic Artists.

AMY HORST (Costume Designer)
Previously at Next Act: STONES IN HIS POCKETS, DEAR ESTHER, COYOTE ON A FENCE, EARS ON A BEATLE, AN INTERVIEW WITH PAUL ROBESON, LOMBARDI: THE ONLY THING, MARY’S WEDDING. These stories all have in common characters who are marginalized, dying and/or grieving, and attempting to connect across difference. I honor those among us who do the same, and hold up my many loved ones who are living with the scourge of cancer: Lisa, Julie, Ayne, Tiffany, Denise, Bram. Love to you and to the memory of my beloved mother Linda.

HEIDI SALTER (Properties Designer)
Heidi Salter is delighted to be designing props in her 5th season at Next Act Theatre. She has worked with Renaissance Theaterworks recently on PHOTOGRAPH 51 and at Milwaukee Chamber Theatre on SHERLOCK HOMES AND THE CASE OF THE JERSEY LILY. Heidi just began work at First Stage as the Annual Campaign & Development Database Manager. In her spare time (haha!) she founded Imagination Theatre of Germantown and has proudly produced and directed such shows as DEATH OF A SALESMAN, INTO THE WOODS, RUN FOR YOUR WIFE and RABBIT HOLE. Heidi wants to thank everyone at Next Act for all the fun and her wonderful husband, Eric, for always giving her unending support.

ANNE LEHMER (Development Director)
A nonprofit fundraising professional since 2005, Anne came to Next Act in January of 2016. In Seattle, she raised
millions for the Nordic Heritage Museum, United Indians for All Tribes Foundation and the YWCA Seattle|King|Snohomish, was active in the Northwest Development Officers Association and the WA Chapter of the Association of Fundraising Professionals (AFPWA), served on the Board of Directors of AFPWA and as Board Chair for teen mentoring organization, the Service Board. Anne holds a Masters in Museum Studies: Fundraising and Administration, from San Francisco State University. She loves exploring Milwaukee’s museums, historic architecture, green spaces, performing arts, festivals and ethnic/cultural events. That is, when she’s not puttering in a garden or playing in the snow.

**REBECCA MODER**  
(Marketing Director)  
Becky came to Next Act Theatre in 2012 after spending five years with the South Milwaukee Performing Arts Center. She holds a BA in Arts Management with a Business minor from UW-Stevens Point. When not at Next Act, Becky is spending time with family up north in Three Lakes, WI, working on home renovation projects with her husband, Tim, or sleeping on the couch with their dog, Tank.

**MIKE VAN DRESER**  
(Technical Director/ Rental Coordinator)  
Mike has served as Next Act Theatre’s Technical Director since 2011, taking on the additional roles of Facility Manager and Rental Coordinator in 2014. Previously, Mike was the resident Master Electrician and Light Board Operator. Mike studied with renowned Lighting Designer Jason Fassl. Some of Mike’s designs include I AND YOU; UnSILENT NIGHT; BRAVO, CARUSO!; IT’S A WONDERFUL LIFE LIVE RADIO SHOW; NO CHILD...; PERFECT MENDACITY; and ONE TIME with Next Act Theatre and HEDWIG & THE ANGRY INCH, NEXT TO NORMAL, THE WILD PARTY and LITTLE SHOP OF HORRORS with All In Productions. When Mike is not working for Next Act he is working on building his own production company that services technical theatre needs for high schools, colleges and other area theatre organizations. Mike looks forward to many more years with Next Act and the Greater Milwaukee theatre arts.

**GRACE DEWOLFF**  
(Education Manager)  
Grace is a Milwaukee born-and-raised theatre maker with experience as a professional actor and as an auxiliary theatre teacher in a multitude of MPS schools. Before working at Next Act, she taught in educational outreach programs at First Stage, Skylight, Arts@Large, and The Rep, and continues to bring professional theatre experiences to classrooms and students in and around Milwaukee. When not at Next Act, Grace can be found traveling to the Edinburgh, Scotland Fringe Festival or rehearsing a staged sword fight (someday maybe both at once).

**VERONICA ZAHN**  
(Administrative Assistant)  
Veronica Zahn has been the Administrative Assistant for Next Act since May 2017, focusing on marketing and development projects. Veronica has also stage managed at Next Act for THE OTHER PLACE and HEAR WHAT’S IN THE HEART. She has a BA in Theatre Arts from Bethel College and an MFA in Stage Management from Wayne State University. A part of the theatre community in Milwaukee since the 2014-15 season, Veronica has also stage managed at Milwaukee Chamber Theatre, Renaissance Theaterworks, Skylight Music Theatre and Theatre Gigante, in addition to teaching stage management at Carthage College. She enjoys exploring all that Milwaukee has to offer with her husband, Matt Norby.
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Milwaukee Ballet, The Nutcracker, 2017, Marize Fumero, Photo by Mark Frohna;
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We make every effort to make this list accurate. Please contact the office at 414-278-7780 or anne.lehmer@nextact.org for corrections.

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Equity, founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors’ Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.

Equity is governed by its own members through an elected Council, representing principal actors, chorus actors and stage managers living in three regions: Eastern, Central and Western. Members at large participate in Equity’s governance through a system of regional Boards and Committees. Equity has 28 designated area liaison cities with over 100 members each.

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FOR YOUR INFORMATION

FOOD AND BEVERAGES – Drinks may be taken into the theatre, but food is not permitted.

ENTERING AND EXITING THE THEATRE SPACE – Please use walkways to access the seating areas and refrain from crossing over the stage.

CANCELLATION POLICY – Next Act does not cancel or reschedule performances due to inclement weather or sporting events, nor do we offer refunds.

LATECOMER POLICY – Latecomers will not be seated until an appropriate time in the performance. This may be at the intermission. Seating may not be permitted 30 minutes after the start of a performance. If you are running late, please call the Ticket Office at 414-278-0765.

HEARING LOOP LISTENING SYSTEM – The theatre is equipped with an advanced technology Hearing Loop Listening System. The system will broadcast directly to those with T-coil hearing aids. Portable assistive listening devices for conventional listening are also available and may be checked out at the Concessions counter.

LOST PROPERTY – Items left at the theatre are kept in Lost & Found for 30 days. Call the Ticket Office at 414-278-0765 if you have lost an item.

TICKET EXCHANGES – Subscribers may exchange their tickets, without fee, up to 48 hours prior to the performance (price adjustments may apply). Single ticket buyers may exchange their tickets for a fee of $5 per ticket up to 48 hours prior. Exchanges are based strictly on availability. Patrons are strongly urged to request exchanges well in advance.

ELECTRONIC DEVICES – To avoid disturbing the performance, NO cameras or recording devices of any kind are allowed in the theatre. Please turn off all electronic equipment including pagers and cell phones.

SMOKING – The Next Act Theatre facility is a smoke-free environment.

STUDENT AND SENIOR CITIZEN DISCOUNTS – Seniors and students receive a $5 discount per ticket on advance sales. Students may also purchase half-price rush tickets with a valid student I.D. one half-hour prior to curtain, based on availability. Discounts are not available on performance run extensions.

GROUP DISCOUNTS – Groups of 10 or more receive a discount of 20%. To book groups, contact Becky at 414-278-7780. Discounts are not available on performance run extensions.

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