PHOTOGRAPH 51
BY ANNA ZIEGLER

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Making the Arts Accessible for All

By Stephanie Harte

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

Get in the Loop

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.”

Photo via Facebook.com/pg/GalaProApp/
Presents

PHOTOGRAPH 51

By Anna Ziegler

January 18 – February 10, 2019
Directed by Suzan Fete

ASSISTANT DIRECTOR/DRAMATURG ................................................. Tanya Dhein
STAGE MANAGER ................................................................. Bailey Wegner*
TECHNICAL DIRECTOR ....................................................... Anthony Lyons
SCENIC DESIGN ................................................................. Sarah E. Ross^
LIGHTING DESIGN ............................................................. Noele Stollmack^
PROPS MASTER ................................................................ Heidi Salter
SOUND DESIGN .................................................................... Matthew Whitmore
COSTUME DESIGN ............................................................... Jason Orlenko^
DIALECT COACH ............................................................... Rick Pendzich

* Member of Actors' Equity Association  ^ Member of USAA

This play will run approximately 90 minutes with no intermission

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This play is the winner of the 2008 STAGE International Script Competition and was developed, in part, through the University of California, Santa Barbara’s STAGE Project by the Professional Artists Lab (Nancy Kawalek, Director) and the California NanoSystems Institute.

PHOTOGRAPH 51 was developed by The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science and Technology Project and received its New York premiere at the Ensemble Studio Theatre on October 27, 2010. Originally commissioned and produced by Active Cultures, the Vernacular Theatre of Maryland. Opening Night on Sunday, February 10, 2008. PHOTOGRAPH 51 was developed by the Cape Cod Theatre Project. PHOTOGRAPH 51 is presented by special arrangement with Dramatists Play Service, Inc., New York.

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CAST

ROSA LIND FRANKLIN .......................................................... Cassandra Bissell*
JAMES WATSON ............................................................... Nick Narcisi
FRANCIS CRICK ............................................................... Trevor Rees
MAURICE WILKINS ............................................................ Neil Brookshire*
RAY GOSLING ................................................................. Josh Krause
DON CASPAR ................................................................. Joe Picchetti

*Appearing through an Agreement between Renaissance Theaterworks and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

DIRECTOR’S NOTES

“Nothing in life is to be feared, it is only to be understood. Now is the time to understand more, so that we may fear less.” — Marie Curie

“As scientists understand very well, personality has always been an inseparable part of their styles of inquiry and a potent, if unacknowledged, factor in their results. Indeed, no art or popular entertainment is so carefully built as is science upon the individual talents, preferences and habits of its leaders.” — Horace Freeland Judson,
The Eighth Day of Creation:
Makers of the Revolution in Biology

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**Anna Ziegler (Playwright)**

Anna Ziegler’s play PHOTOGRAPH 51, produced on the West End starring Nicole Kidman and directed by Michael Grandage, won London’s 2016 WhatsOnStage award for Best New Play. It has been produced around the country and the world, most recently in Hamburg, Rome, and Stockholm. Her play THE LAST MATCH premiered at The Old Globe Theatre and was nominated for the 2016 San Diego Theatre Critics Circle Outstanding New Play award. BOY, which premiered off-Broadway in a Keen Company/Ensemble Studio Theatre co-production, was nominated for the 2016 Outer Critics Circle John Gassner Award. A DELICATE SHIP was produced at Cincinnati Playhouse in the Park and the Playwrights Realm and was a New York Times and Time Out Critic’s Pick. Anna holds commissions from Second Stage Theatre, The Geffen Playhouse and Seattle Rep. Oberon Books has published a collection of her work entitled “Anna Ziegler: Plays One.” She holds a BA from Yale and an MFA from NYU’s Tisch School of the Arts. www.annabziegler.net

**Suzan Fete (Director/Artistic Director)**

A graduate of University of Illinois, Suzan co-founded Renaissance Theaterworks in 1993. Favorite Renaissance Theaterworks projects include: directing TOPDOG/UNDERDOG, THE SHAPE OF THINGS, BLACKBIRD, TOP GIRLS, and THE ROAD TO MECCA, touring NEAT to Port Elizabeth, South Africa in 2013 and finishing as a finalist with LUCKY NUMBERS in the Samuel French Off Off Broadway Short Play Festival in 2015. She is especially proud that RTW won the prestigious 50/50 in 2020 International Applause Award for the 2015-16 season. The Applause Award is given to theaters in recognition of their commitment to women playwrights. Suzan lives happily in Wauwatosa with her husband Jeff.

**Tanya Dhein (Assistant Director/Dramaturg)**

As a long-time backstage presence for Renaissance Theaterworks, Tanya Dhein is so honored to join this production of PHOTOGRAPH 51 as Assistant Director. Since joining Renaissance Theaterworks in 2010, she has been blessed with a number of opportunities to hone her craft, including her positions as Deck Chief with RTW and Run Crew with Skylight Music Theatre. She has had the pleasure of working on many shows over the seasons, highlights of which include REASONS TO BE PRETTY, LETTICE AND LOVAGE, HONOUR, and AGNES OF GOD (Renaissance Theaterworks); PIRATES OF PENZANCE, VIOLET, and LA CAGE AUX FOLLES (Skylight Music Theatre). She would like to thank Renaissance, as always, for the amazing opportunities they provide her and Abby, her girlfriend, for all her love and support.

**Bailey Wegner* (Stage Manager/Production Manager)**

Bailey joined Renaissance Theaterworks following her role as Stage Manager for the 2017 Br!NK New Play Festival. Milwaukee Chamber Theatre credits include ASM for THE FEW, SM for the Young Playwrights Festival, and Interim Production Manager. UW-Milwaukee Credits include TRANSLATIONS, DIDO & AENEAS, and DAMN YANKEES. In addition, she has also completed a practicum with Theatre Bonn, Germany. She has a BFA in Theatre from University of Wisconsin - Milwaukee.

**Anthony Lyons (Technical Director)**

This season marks Anthony’s thirteenth year as Technical Director for Renaissance Theaterworks. In all, he has worked in various capacities on over forty Renaissance productions over the last twenty-five years. Anthony is also technical director for Wild Space Dance Company and Luminous...
Theatre. Anthony has worked for Alverno Presents (R.I.P.), Skylight Music Theatre, Milwaukee Chamber Theatre, and Bialystock & Bloom (R.I.P.). In a parallel universe, Anthony is a partner in a small custom carpentry firm.

Cassandra Bissell* (Rosalind Franklin)
Cassandra is so very happy to return to Renaissance where she has appeared previously in TOP GIRLS, AMELIA, THE UNDERSTUDY, and CRUMBS FROM THE TABLE OF JOY. Regional (LORT) credits: Actors’ Theatre of Louisville, Arizona Theatre Company, Cleveland Play House, Court Theatre, Great Lakes Theater, Idaho Shakespeare Festival, Indiana Repertory, Milwaukee Repertory, Northlight Theatre, People’s Light, and the Utah Shakespeare Festival. Chicago (CAT) credits: Chicago Shakespeare Theater, First Folio (Jeff nomination, Best Actress, SILENT SKY), Next Theatre, Rivendell Theatre Ensemble (Jeff nomination, Best Actress, MARY’S WEDDING), and Steppenwolf. Small Professional Theatre (SPT) credits: Company of Fools (Sun Valley, ID), freeFall Theatre (St. Petersburg, FL.) Resident Stock (CORST) credits: Peninsula Players (Door County, WI.) Cassandra holds a BA in Gender Studies from the University of Chicago.

Nick Narcisi (James Watson)
Nick Narcisi is happy to be back with Renaissance Theaterworks where he was last seen in SEX WITH STRANGERS. He last performed in Wisconsin in LUNGS with Third Avenue Playhouse. Before that Nick made his St. Louis debut as Stanley in A STREETCAR NAMED DESIRE with the Tennessee Williams Festival of St. Louis. He has also worked with the Milwaukee Repertory Theater, the Children’s Theatre of Madison, Montana Shakespeare in the Parks, the Great River Shakespeare Festival, Theater Red, Theatre Lila, Truepenny Theatre, and Riverside Theatre in the Park (Iowa City). Nick would like to give a special thanks to his family for all their love and support. For more information follow @ NickNarcisi on Instagram or visit www.NickNarcisi.com.

Trevor Rees (Francis Crick)
Trevor is excited to be back with Renaissance Theaterworks after performing and directing in the Br!NK Briefs this past summer. A few of his other previous professional experiences include work with Northern Sky Theater, Derby Dinner Playhouse, Forward Theater, Madison College, Theatre Lila, University Theatre, Children’s Theater of Madison, Four Seasons Theatre, Capital City Theatre, Cardinal Stritch University, UW-Whitewater at Rock County, and Activision/Raven in which he is a motion capture actor/stunt performer and has worked on six CALL OF DUTY video game titles. Trevor received his MFA in Acting & Directing from UW-Madison and his BA from Cardinal Stritch University in both Theater and Communications. Trevor would like to thank everyone at Renaissance for this opportunity and his wife and best friend, Izzy, for all of her love and support. Enjoy the show!

Neil Brookshire* (Maurice Wilkins)
Neil appeared previously in THE VIOLET HOUR with Renaissance Theaterworks. Originally from Wyoming, he earned a BA from Boise State University and an MFA in Acting from Northern Illinois University. Other theater credits: Great Lakes Theater, Company of Fools, Boise Contemporary Theater, Idaho Dance Theatre, Opera Idaho, Seattle Novyi Theatre, People’s Light, Cadence Theatre Co, Lake Tahoe Shakespeare Festival, Door Shakespeare, Peninsula Players, and ten seasons with the Idaho Shakespeare Festival.
His screen work includes the feature films THE PACT, COMING UP FOR AIR, as well as a number of shorts. Neil is also a visual artist and founder of Dirt Hills Productions, an independent company producing films and audio content.

Josh Krause (Ray Gosling) Josh Krause is thrilled to be making his Renaissance Theaterworks debut. He was just in Children Theater of Madison’s production of A CHRISTMAS CAROL (Mr. C/Narrator). Other regional credits include THE RECRUITING OFFICER (Bullock), BORN YESTERDAY (Eddie Brock), and OUR COUNTRY’S GOOD (Major Ross/Ketch) with American Players Theater (APT); EQUIVOCATION (Sharpe/Wintour/James) with Next Act; MIRACLE ON SOUTH DIVISION STREET (Jimmy), GREAT EXPECTATIONS (Pip) with Milwaukee Chamber Theater; and VISITING MR. GREEN (Ross) and JEEVES AT SEA (Crumpet) with Artists’ Ensemble. Josh received his MFA in Acting from Indiana University and completed the Apprentice Program at APT.

Joe Picchetti (Don Caspar) Joe Picchetti is thrilled to be returning to Renaissance Theaterworks for PHOTOGRAPH 51. Previous Renaissance credits include STILL, I HEAR EVERYTHING, and SWEETER THE CRIME as part of their Groundworks and BrINK series. Other regional credits include A CHRISTMAS CAROL (Children's Theatre of Madison); THE LION IN WINTER (Milwaukee Chamber Theatre); A CHORUS LINE (Milwaukee Opera Theatre/Theater Red); STONES IN HIS POCKETS, and THE METROMANIACS (Windfall Theatre), TWELFTH NIGHT, and COMEDY OF ERRORS (Summit Players Theatre); ASUNCION (Forge Theare); A NUMBER, and DOG SEES GOD (Splinter Group), and ARSENIC AND OLD...
LACE (Milwaukee Entertainment Group). Joe would like to thank Suzan for this opportunity, his fellow cast for their hard work, and finally his family, friends, and Maddy for their never-ending love and support.

Sarah E. Ross (Scenic Designer) THE DROWNING GIRLS (Footlights Nomination) and SEX WITH STRANGERS at Renaissance Theaterworks; NOW AND THEN, THE ACTUARY, CHAPATTI, THE HOLLOW, DIAL “M” FOR MURDER, A REAL LULU and THE TIN WOMAN at Peninsula Players Theater; BUDDY: THE BUDDY HOLLY STORY, DUTCHMAN/TRANSIT, THE RAINMAKER (Jeff Award), SIDE MAN, GROUNDED, and COLLECTED STORIES (Jeff Nomination) at American Blues Theater; GHOST, THE MUSICAL and THE TIN WOMAN at Theater at the Center; THE ROSE TATTOO (Jeff Nom) at Shattered Globe Theater. Other scenic, puppet, prop and costume designs featured at Marriott Theater Lincolnshire, Chicago Shakespeare Theater, The Second City and The Joffrey Ballet. Ensemble member with American Blues Theater. Proud member of USA Local 826 and the Society of Properties Artisans Managers. Currently teaching scenic and properties design at the University of Wisconsin Stevens Point.

Noele Stollmack (Lighting Designer) Noele returns to Renaissance Theaterworks having designed the lighting for NATIVE GARDENS, THE VIOLET HOUR, THE KREUTZER SONATA and THE BALLAD OF EMMETT TILL. Her scenery and lighting design includes, FLYING DUTCHMAN, GIULIO CESARE IN EGITTO, ALBERT HERRING, DIDO AND AENEAS, VENUS AND ADONIS, RIO DE SANGRE, MACBETH, TRISTAN UND ISOLDE and MAGIC FLUTE (Florentine Opera), RAPE OF LUCRETIA (Toledo Opera), PAGLIACCI (Opera Columbus), MIRANDOLINA (Milwaukee Rep), lighting and scenic realization for Meredith Monk's international tours of MERCY & IMPERMANENCE. Noele's lighting has appeared onstage at Carnegie Hall, The Brooklyn Academy of Music, Sydney Opera House, The Library of Congress, Opera Ontario, Opera Pacific, Portland Opera, Vancouver Opera, Madison Opera, Nashville Opera, First Stage Children's Theatre, American Players Theatre, Jeff Daniel's Purple Rose Theater and Skylight Music Theatre. As Lighting Director for Houston Grand Opera, she supervised lighting for over 50 operas and designed such productions as Andrei Serban's ELEKTRA, Dr. Jonathan Miller's DER ROSENKAVALIER, AIDA, and the world premieres of HARVEY MILK, DESERT OF ROSES and DRACULA DIARY.

Heidi Salter (Props Master) Heidi Salter is delighted to be coordinating props for the first time at Renaissance Theaterworks. She has been a freelance props master and is in her 5th season at Next Act Theatre. 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 the cast and crew at Renaissance for welcoming her! Break a leg to all!

Matthew Whitmore (Sound Designer) Matt Whitmore is a sound designer and engineer from Milwaukee. He is happy to be working with Renaissance Theaterworks for the first time. He has designed many shows seen at First Stage over the last decade, along with All In Productions. He is also an adjunct professor at Carthage College. He is a 2006 graduate of Columbia College Chicago, with a BA in audio arts and acoustics.

Jason Orlenko (Costume Designer) Jason is thrilled to return to Renaissance where he has designed costumes for RUSSIAN TRANSPORT, THE VIOLET HOUR, LETTICE & LOVAGE, and THE UNDERSTUDY. Around Milwaukee, Jason's costumes have graced the stages of the Milwaukee Rep, Skylight Music Theatre, First Stage Children's Theater, Milwaukee Chamber Theatre, Next Act Theatre, In Tandem Theatre, Milwaukee Opera Theatre, UW-Milwaukee, and Marquette University. Additionally he as designed for the Rep of
St. Louis, Indiana Festival Theatre, Children’s Theatre of Madison, University of Alaska-Anchorage, and Juniata College. Other professional credits include the Florentine Opera, the Illinois Shakespeare Festival and 4 summers at American Players Theatre. Jason currently resides in Bloomington, Indiana where he heads the Costume Design MFA Program at Indiana University. www.jasonorlenko.com

Rick Pendzich (Dialect Coach) An actor in Milwaukee, Rick has only recently begun coaching dialects for the stage. Assistant Dialect Coaching credits include, TOP GIRLS (Renaissance Theaterworks), SWEENEY TODD (Skylight Music Theatre) MARY POPPINS (Divine Savior Holy Angels), and MAJOR BARBARA (UWM).

Lisa Rasmussen (Managing Director) Lisa began her journey at Renaissance Theaterworks (RTW) as its first Development Director in 2008. In 2017, she was honored to be named its first Managing Director. Lisa received her BA in Theater and Psychology from Cardinal Stritch University. Lisa loves living in Bay View with Jake and Anna. Her favorite RTW experiences include, as a part of their DNA, facilitating brilliant teams of people to be a part of meaningful work. That includes you, dear theatergoer. She finds RTW’s Core Values to be impactful, especially – honoring “the collaborative process” and making “time for celebration and reflection.” Here’s to you and to RTW’s next 25 years, “yay us!”

Izetta Rees (Marketing & PR Director) Izetta holds a BA in Theater with Minors is Art and Communication Arts from Cardinal Stritch University. This is her 6th season with Renaissance Theaterworks (RTW), having been promoted to Marketing Director in Spring of 2017. In addition to her work at RTW, Izetta is a local theater artist and the Costume Designer for UW-Whitewater at Rock County’s Theatre Department. She lives happily in Bay View with her supportive husband, Trevor and their precious pup, Rudy.

Dana Dossett (Development Manager) Dana holds a Bachelor of Fine Arts in Theater from Drake University and a Master of Science in Nonprofit Management and Leadership from University of Wisconsin-Milwaukee. Prior to joining RTW, Dana most recently served as the Grants and Communications Coordinator for The Women’s Center in Waukesha. She loves exploring Milwaukee with her husband, Corey, and son, Micah.

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Our Green Room Group is a collection of our major individual donors. When these generous souls contribute $1,000 or more annually, they become members of this fun, exclusive group. Donations listed were received between July 1, 2017 and December 17, 2018.

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<td>Pamela &amp; Richard Ippolito</td>
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<td>Jane Barclay Mandel &amp; Paul Mandel</td>
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#### Peridot $2,000 - $2,999
- The Turquoise level benefits (above)
- 3 free parking passes for your use throughout the season

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<th>Isabel &amp; Alfred Bader</th>
<th>Sandy Laedtke</th>
<th>Judy Zwirlein</th>
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<td>Jill Heavenrich</td>
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#### Jade $3,000- $4,999
- The Turquoise level benefits (above)
- The Peridot level benefits (above)
- 2 complimentary tickets to see a show by Milwaukee Chamber Theatre, our friends and neighbors

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<th>Kate &amp; Ken Muth</th>
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#### Emerald $5,000+
- The Turquoise level benefits (above)
- The Peridot level benefits (above)
- The Jade level benefits (above)
- A 1-night sponsorship dedicated to you, a loved one or a business of your choice (think of a special birthday, anniversary or other milestone that you could acknowledge in a special way!)

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<td>Sandra Zingler &amp; Barbara</td>
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GENERAL INFORMATION

For more than 25 years, Renaissance Theaterworks has been an advocate for women theater artists; providing roles for women both onstage and off and keeping women’s stories and perspectives center stage.

Since its inception in 1993, RTW has mounted **over 100** productions and staged-readings. Among these are nine original works by Wisconsin playwrights, seven World Premieres and one North American Premiere. RTW has shared many women’s stories and provided opportunities for over **700** theater professionals; **75%** of these have been women.

Today RTW remains Milwaukee’s only women-founded, women-run professional theater company. The mission of Renaissance Theaterworks is to create moving theater that connects with our shared sense of being human. We are dedicated to promoting the work of women onstage and off. Renaissance Theaterworks was founded in 1993 by Suzan Fete, Marie Kohler, Raeleen McMillion, Jennifer Rupp, and Michele Traband. RTW is a 501(c)3 nonprofit that produces thought-provoking, intimate theater in the Studio Theatre at the Broadway Theatre Center. More information at www.r-t-w.com

RENAISSANCE THEATERWORKS BOARD OF DIRECTORS 2018-19

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Renaissance Theaterworks is a member of the National New Play Network, Playwrights Welcome, Theatre Communications Group (TCG), the national service organization of non-profit professional theaters, and of Theatre Wisconsin, UPAF, The Historic Third Ward Association, Hispanic Professionals of Greater Milwaukee & Visit Milwaukee

ABOUT UPAF

Each year, more than 30,000 individuals, corporations, and foundations in greater Milwaukee support the UPAF annual campaign, making it one of the nation’s largest united arts funds. In addition to raising and allocating operating funds, UPAF is enhancing its value to the community, donors, and the performing arts by serving as a community-wide resource for developing the excellence, reputation, and impact of our performing arts.

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

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!

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?

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.

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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.

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.

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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 19
OAC Main Stage
(262) 560-3172

January 24 – February 10
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January 27
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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.

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.

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

LEAVING IOWA
Falls Patio Players
This family-friendly comedy is a toast to the idealism of parents from the “greatest generation,” and a little roast of their dedication to the family road trip.

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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
THE VELOCITY OF AUTUMN  
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.

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.

FLUTE FANFARE  
Milwaukee Youth Symphony Orchestra  
This concert will feature Milwaukee Youth Symphony Orchestra's two flute choirs, Flute Chorale and Chamber Flute Ensemble.

ROBIN HOOD  
Concordia University Theatre  
Come to the 461-seat Todd Wehr Auditorium and enjoy the popular children's play, Robin Hood.

IMAGE OF AN UNKNOWN YOUNG WOMAN  
Marquette Theatre  
In this compelling play, a video of a young woman being shot sparks an uprising.

SYMPHONY JOURNEY  
Milwaukee Youth Symphony Orchestra  
Showcasing our flagship orchestra, the Senior Symphony, the concert also features Milwaukee Symphony Orchestra Associate Concertmaster Ilana Setapen.

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

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

February 15  
Vogel Hall  
(414) 267-2950

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

February 15 – 24  
Helfaer Theatre  
(414) 288-7504

February 17  
Sharon Lynne Wilson Center for the Arts  
(414)2 67-2950

February 18  
Schwan Concert Hall  
(414) 443-8802

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

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.

SYMPHONIC SPECTACULAR
Milwaukee Youth Symphony Orchestra
Featuring the Milwaukee Youth Symphony Orchestra Prelude Orchestra, combined String Orchestras North & Central, and Philharmonia.

CLASSIC CADENCES
Milwaukee Youth Symphony Orchestra
Milwaukee Youth Symphony Orchestra's combined String Orchestras South & West, Sinfonia, and Chamber Orchestra are featured.

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.

GENTRI: THE GENTLEMEN TRIO
Cedarburg Performing Arts Center
The music of GENTRI is transfused with lush, epic orchestrations and rich, dynamic three-part harmonies.

SYMPHONIC SPECTACULAR
February 23
Shattuck Auditorium
(414) 267-2950

CLASSIC CADENCES
February 24
Shattuck Auditorium
(414) 267-2950

THE CURIOUS SAVAGE
February 28 – March 17
Furlan Auditorium
(262) 782-4430

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

SPAMALOT
March 2 – 3
Miller High Life Theatre
1-800-745-3000

THINGS I KNOW TO BE TRUE
March 5 – 31
Quadracci Powerhouse
(414) 224-9490
ALL MY SONS
UWM Peck School of the Arts
*All My Sons* introduces themes that thread through Miller’s work as a whole, including the haunting reminder that the past is not dead.

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

MILWAUKEE SYMPHONY BRASS QUINTET
First Congregational Church of Wauwatosa
From Renaissance dances to Sousa marches and everything in between, brass players from the MSO share a wide variety of their favorite pieces.

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.

March 6 – 10
Mainstage Theatre
(414) 229-4308

March 7 – 10
Waukesha Civic Theatre
(262) 547-0708

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

March 15 – 16
OAC Cabaret Theater
(262) 560-3172

March 15 – 31
Cabot Theater
(414) 291-7800

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