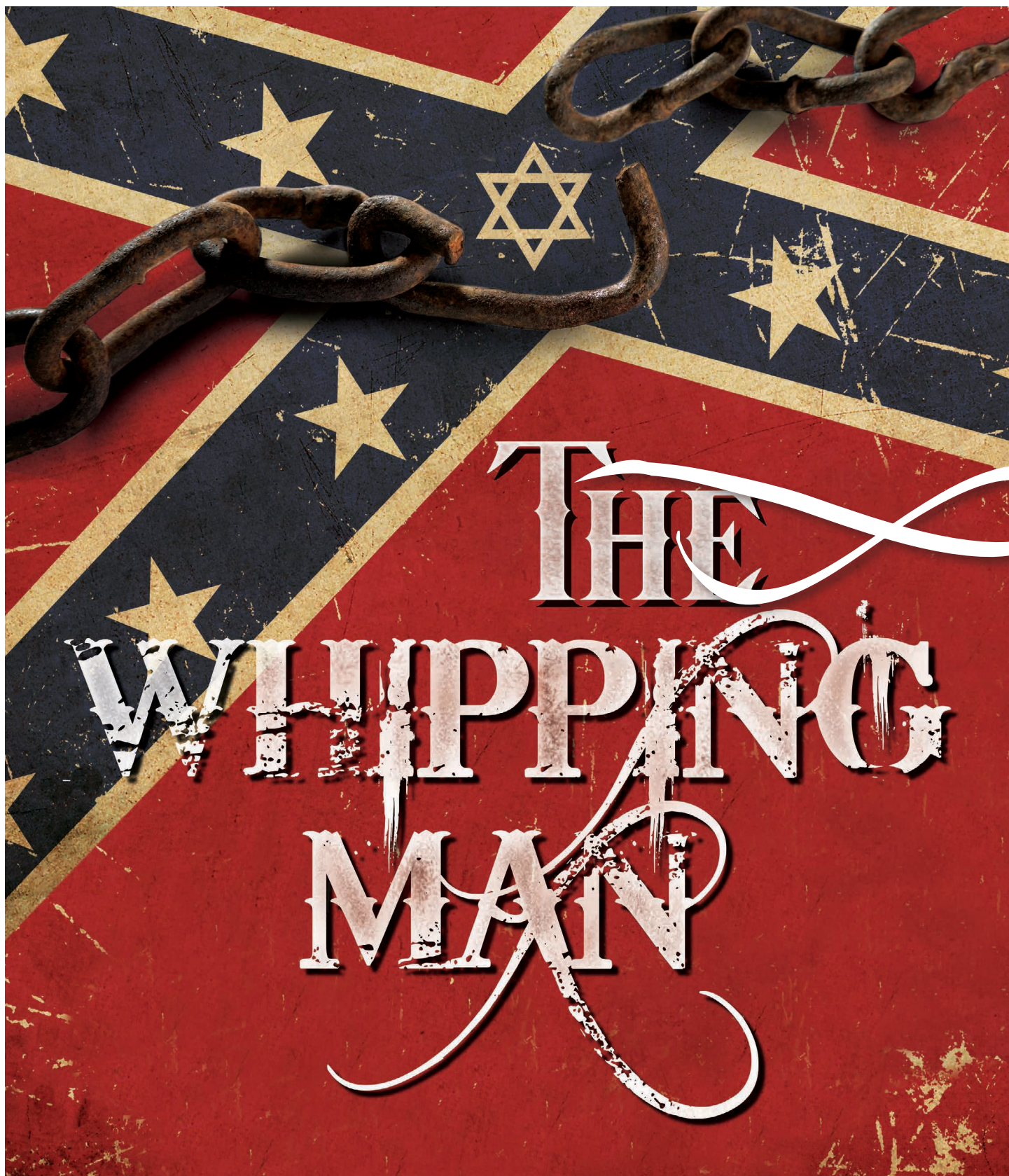


FEBRUARY 5 – MARCH 16

Stiemke Season presented by John and Connie Kordsmeier

Play
Guide



By **Matthew Lopez** | Directed by **Brent Hazelton**

The Whipping Man
PLAY GUIDE

Play Guide written by
Lindsey Hoel-Neds
Education Assistant

Margaret Bridges
Education Intern

Play Guide edited by
Jenny Toutant Kostreva
Education Director

Leda Hoffmann
Literary Coordinator

Lisa Fulton
*Director of Marketing and
Communications*

Graphic Design by
Eric Reda



Mark Clements
Artistic Director

Chad Bauman
Managing Director

Milwaukee Repertory Theater
108 E. Wells Street
Milwaukee, WI • 53202

Tickets: 414-224-9490
www.MilwaukeeRep.com

Milwaukee Repertory Theater presents

THE WHIPPING MAN

February 5 – March 16
STIEMKE STUDIO

By Matthew Lopez
Directed by Brent Hazelton



MARK'S TAKE

"My first experience with *The Whipping Man* was to be viscerally struck by the raw power of its theatricality. A harrowing story about the conclusion of the Civil War, it offers a uniquely dramatic and compelling take on the Jewish faith, the abolition of slavery, and a particularly important period in American history that still evokes passionate feelings today."

-Mark Clements, Artistic Director

TABLE OF CONTENTS

Synopsis.....	3
People Referenced in the Play	5
Notable Places in the <i>The Whipping Man</i>	6
Jewish Traditions in <i>The Whipping Man</i>	7
First Rehearsal Remarks from Director Brent Hazelton	8
Jewish Confederates and Jewish Soldiers	9
Deserters and the Wounded in the Civil War.....	9
Civil War Timeline	10
Wisconsin and the Civil War	12
About the Production	13
Featured Artist, Lara Dalbey	13
Visiting the Rep	14

Act I

On April 13, 1865, a young Confederate soldier named Caleb DeLeon enters a dilapidated, but once stately, Richmond, Virginia town home. The wound on his leg makes it difficult for him to move and he collapses on the floor. An older black man, Simon, enters the room with gun and lantern in hand. He tries to rouse the young man and after a moment of confusion they recognize each other. Caleb realizes he is in his own home and begins to question Simon about the whereabouts of his family, learning they left Richmond before the destruction of the city. Caleb and Simon discuss the state of the home and the city, and Simon goes to get something to dress Caleb's gunshot wound.

Caleb sees someone prowling at the window, but the figure disappears by the time Simon returns. Upon his return, Simon tells Caleb that they must remove his gangrenous leg, and he goes to fetch tools to perform the surgery because Caleb adamantly refuses to go to the hospital. The mysterious figure returns and enters the house, revealing that he is one of the DeLeon family's other former slaves, John. John tells Caleb that he has been living off of goods he has found in abandoned homes. When Simon returns to the room, he and John talk about the procedure to come. The two men make Caleb drink to dull the pain, and they amputate his leg.

The following morning, John provides breakfast for he and Simon from his pilfered stash and they discuss Caleb's condition. Simon shares that Mr. DeLeon promised him money if the slaves were freed after the war, so he is waiting for the family to return to get his payment and to reunite with his wife and daughter.

That evening the house has been transformed as John has stolen more furniture and clothing that starts to fill the barren space. When John tries to take a packet of letters out of Caleb's pocket as he is sleeping, Caleb wakes with a start, grabbing John around the neck. The two struggle, and as Caleb becomes more lucid he realizes where he is and that his leg is gone. John tells Caleb of his plan to head to New York and meet up with another one of the DeLeon's freed slaves. John quotes the Torah as he tells Caleb about his father's promise to provide for his freed slaves. Simon has slaughtered Caleb's dead horse, and the men eat it in their hunger, even though they normally keep a kosher home. The men realize it is the Sabbath, so Simon and John say the traditional blessing; Caleb does not join in. They also realize that Passover is upon them as well.

Simon comments on Caleb's noticeable lack of prayer, and the three get into a discussion about their faith. Caleb blames his loss of belief on the war. Getting into a discussion about slavery and the Jewish faith, John points out that reading the Torah made him think about how the DeLeons could be Jewish and also be slave owners when their religion forbids it. Caleb points out that John and Simon were not on a plantation and that Caleb's mother taught John how to read.

Simon counters with talk of the familial connection he feels with the DeLeons and reiterates Caleb's sentiment about how good their lives were because they lived in a home that raised them in the Jewish faith. Simon reminds John that he and Caleb were very close as children. John then relates the story of his first trip to the whipping man, the man in charge of punishing slaves, before he exits to the kitchen with a bottle of whiskey in hand.

SYNOPSIS *(Continued)*

Simon tells Caleb his plan for a makeshift Seder for the following day. John reenters, drunker, and he confronts Caleb about why he is home. Caleb counters with questioning John about a local white man who is looking for him. John asks Caleb where his pardon is, and Caleb skirts the issue. John accuses Caleb of being a deserter, and tells Caleb information he had been keeping about Simon's family. Although Caleb wants to tell Simon, he keeps the information secret once John points out that he would be all alone to fend for himself if Simon left to try to find them.

Act II

It is now the following evening, and John enters reading one of Caleb's private letters aloud as he sleeps. Caleb tries to retrieve it, but is still in too much pain to fight with John. Startled, both men react to a figure at the door, who reveals himself as Simon. Simon tells them that President Lincoln has been killed. Simon tells of meeting Lincoln and shares the reverence he holds for the late president. Caleb begins sobbing. When Simon approaches him, Caleb continues to cry and repeats "I'm sorry," over and over again.

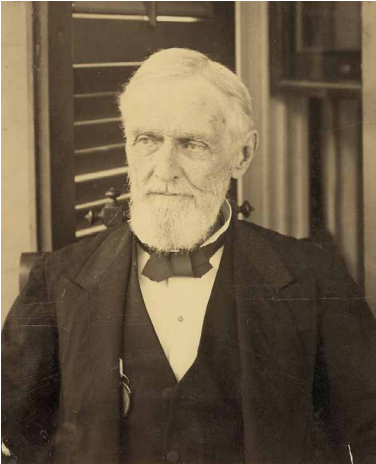
The men celebrate the Passover Seder, using what they can find to represent the symbols of the ceremony. As Simon asks the questions that are part of the rite, the significance of the connection between the freeing of the Israelites and the freeing of the slaves in America becomes part of the conversation. Caleb cannot contain the news about Simon's family any longer and reveals the truth to Simon.

After confronting the other men, Simon leaves to find his family. John tries to leave, but is compelled to stay. The play closes with the two young men together again.

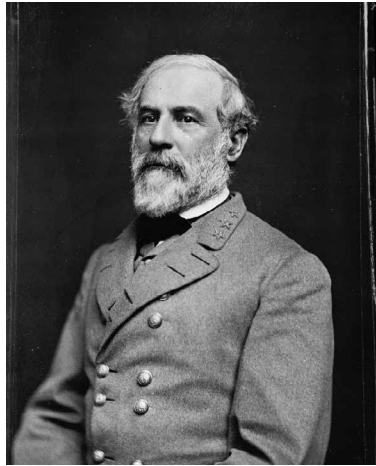
Josh Landay, James Craven and Ro Boddie. Photo by Michael Brosilow.



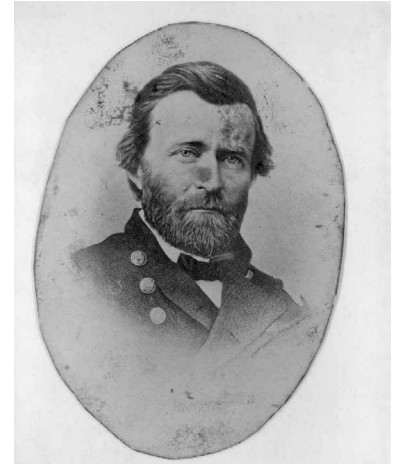
PEOPLE REFERENCED IN THE PLAY



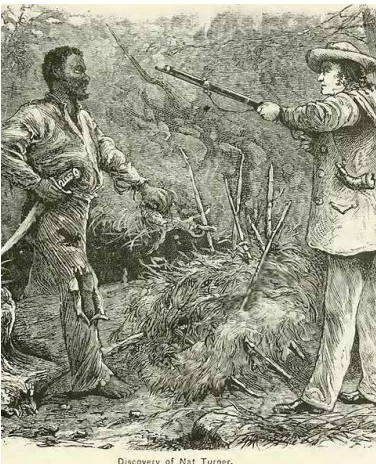
President Jefferson Davis: President of the Confederate States of America during the Civil War (1861-1865).



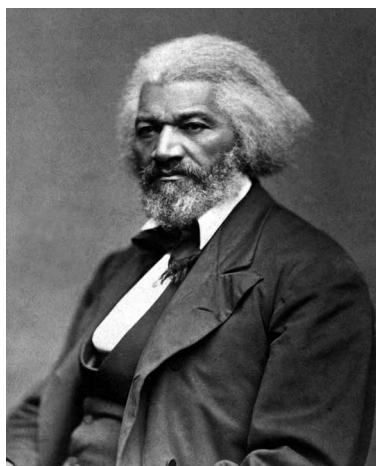
Robert E. Lee: Military officer who commanded the Confederate Army of Northern Virginia during the Civil War (1861-1865).



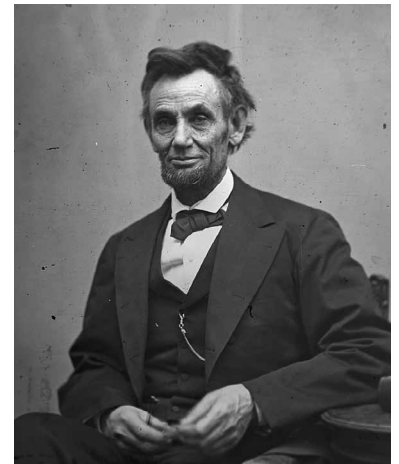
Ulysses S. Grant: Military officer who commanded the Union Army during the Civil War.



Nat Turner: A slave from Virginia who led a rebellion in Southhampton County, Virginia in August of 1831.



Frederick Douglass: A famous African-American reformer, orator, and writer. A leader of the Abolitionist Movement before, during, and after the Civil War.



President Abraham Lincoln: The 16th President of the United States who served during the Civil War and was assassinated on April 15th, 1865.

NOTABLE PLACES IN *THE WHIPPING MAN*

Gettysburg, Pennsylvania

The site of the largest battle in the Civil War, fought in July of 1863. CALEB fought in this battle.

Sharpsburg, Maryland

The site of the Battle of Antietam, fought in September of 1862. CALEB fought in this battle.

Chimborazo Hospital, Richmond, Virginia

One of the best and most successful war hospitals during The Civil War. SIMON helped patients here during the war.

Richmond, Virginia

Setting of *The Whipping Man* and capitol of the Confederate States of America during The Civil War (1861-1865).

Fredericksburg, Virginia

The site of one of the most one-sided battles of the war in 1862, with the Confederate army winning a pivotal victory over the Union army. CALEB fought in this battle.

Appomattox Court House

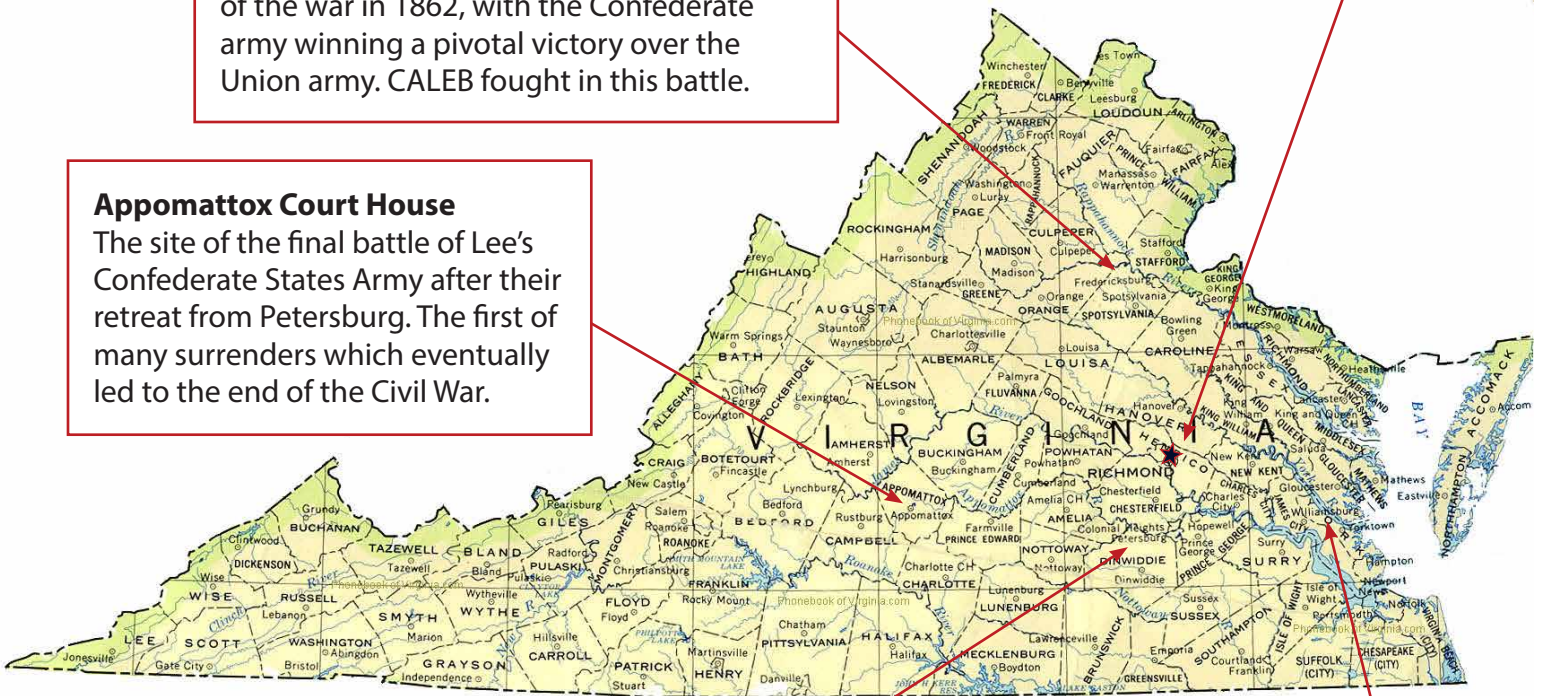
The site of the final battle of Lee's Confederate States Army after their retreat from Petersburg. The first of many surrenders which eventually led to the end of the Civil War.

Petersburg, Virginia

Location of the Siege of Petersburg, where, in April 1865 (right before the beginning of the play) Robert E. Lee and his troops retreat from Ulysses S. Grant's Union Army, marking the beginning of the end of the Civil War. This is where the character CALEB allegedly deserted his troops.

Williamsburg, Virginia

A base for the Confederate States Army and location of The Battle of Williamsburg on May 5, 1862. CALEB's family retreated here after the Siege of Petersburg.



JEWISH TRADITIONS IN *THE WHIPPING MAN*

The Jewish faith plays an important role in *The Whipping Man*. Raised in a Jewish home, the question of faith and religious belief is central to Caleb, John and Simon's interactions during the time of the play and throughout their lives.

The play takes place during Passover (*Pesach*), a Jewish spring holiday that celebrates the liberation of the Israelites from Egypt. The festival usually lasts seven or eight days and includes a ritual meal, called a Seder, which the characters in *The Whipping Man* celebrate in the second act of the play.

In preparation for Passover, families rid their homes of any *chametz*, or leavened products, symbolizing the haste in which the Israelites had to leave Egypt, not allowing their bread to rise. The night before Passover, first-born sons observe a minor fast to commemorate the "passing over" of the first-born sons of the Israelites.

The Seder is celebrated with family at the beginning of Passover. The *haggadah* contains the text of the ceremony of Passover. The Seder ritual commences in the following order:

- A blessing over wine in honor of the holiday.
- Washing of hands.
- A vegetable, usually parsley, is dipped into salt water and eaten. This symbolizes the origins of the Jewish people and the tears shed over slavery.
- Breaking one of the three *matzahs*.
- The telling of the story of the Exodus from Egypt. It begins with the youngest person asking the Four Questions, a set of questions encouraging participation in the Seder. At the end of the story a blessing is said over a second cup of wine and it is drunk.
- A second washing of hands with a blessing in preparation for eating the *matzah*.
- Two blessings are said over the *matzah* and some of it is eaten.
- A bitter vegetable, often horseradish, is dipped in charoset and eaten to symbolize the bitterness of slavery and the building the Israelites did while enslaved.
- A festive meal is eaten.
- A piece of the *matzah* that was set aside is eaten as the last food of the meal.
- A third cup of wine is blessed and drunk. A fourth cup is set aside for the prophet Elijah. The door is opened for Elijah.
- Psalms are sung. A blessing is said over the last cup of wine and it is drunk.
- A statement closing the Seder is said, followed by stories and songs.

The seder plate also includes a shank bone to symbolize the lamb that was sacrificed the evening before the Exodus and a hard-boiled egg representing the holiday offering brought in the days of the Holy Temple.

Kosher: A term for food which falls under Jewish dietary laws, usually pertaining to meat and dairy.

Rabbi: A Jewish scholar or teacher.

"Shabbat Shalom": A greeting for the Sabbath, literally meaning "peaceful Sabbath".

Sabbath: The Jewish holy day.

Torah: Jewish holy book.

Charoset: A mixture of apples, nuts, cinnamon, and wine used in the Seder ceremony.

Matzah: Unleavened bread made from flour and water and cooked very quickly that is an important part of Passover.



A table set for the Passover Seder

AN EXCEPT FROM FIRST REHEARSAL REMARKS FROM DIRECTOR BRENT HAZELTON



Brent Hazelton

Think about this for a second: we, as a nation, are today only 148 years removed from being a slave-holding country. The concept of institutionalized American chattel slavery itself feels, in a way, like something out of ancient history. But we are only five generations removed from being a nation in which nearly four million people (13% of the total population and, in some areas of the south, more than 40% of the local population)—were the property of another American.

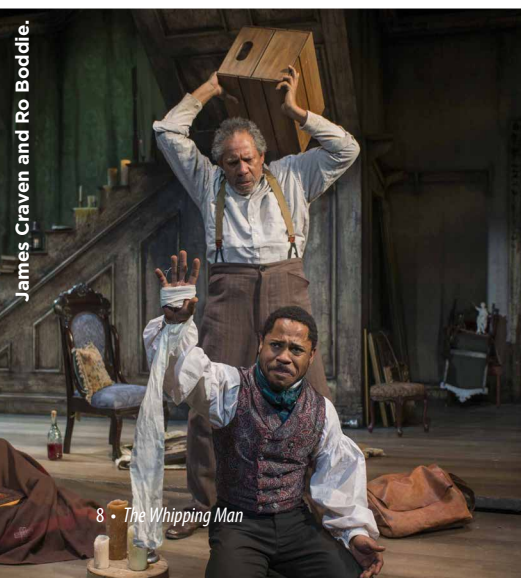
And given that we were a slave-holding nation for more than twice as long as we have been a legislatively free nation, I do not think that it is a stretch to suggest that we are, as a nation, in many ways still trying to come to terms and move forward into the free future envisioned at the massive, epoch-shifting moment that was Emancipation.

As the holder of an American History degree with a focus on the mid-19th century, my preparation for the Civil War-related elements of *The Whipping Man* was completed years ago. But my exploration of the Judaic elements in the play started six months ago with the purchase of a copy of *Judaism for Dummies*. Among all of the fascinating things that that book taught me (and led me to discover in other books and conversations), a comment about the Judaic concept of freedom struck me as

particularly relevant to the play—that of the separation of freedom into two classifications: the freedom from, and the freedom to. And how sometimes it is in the restraint instead of through the exercising of a particular freedom that one finds oneself most free.

This separation is, essentially, the ideological divide over which the Civil War was fought. For the North, the freedom from the South's economic dependence on human slavery and its expansion into the western territories, as well as bigger-picture freedom from states' rights entanglements and sectional divisions that were preventing the nation from coalescing into a more functional and more equitable whole. And, for the South, the freedom to self-determine governmental and cultural practices as it saw fit, free of interference from the North's increasing economic and political power. The conflict between the collective good and individual determination—between progressivism and conservatism, between the urban and the rural, between the economic and the social—between the freedom from, and the freedom to. And the very divide across which we, as Americans, still try to conduct our most meaningful national conversations today.

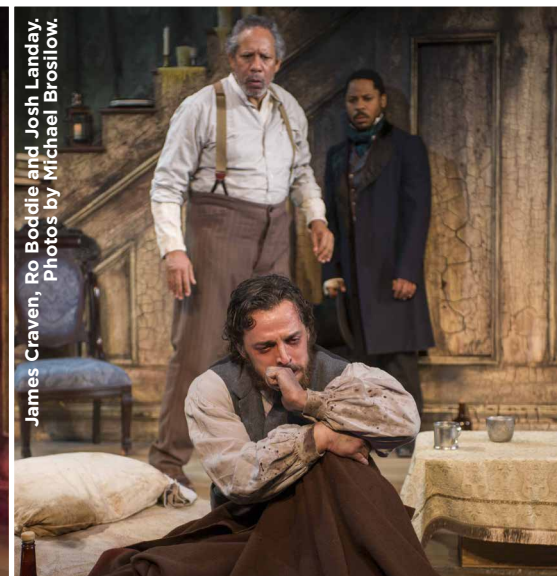
And for the three characters in *The Whipping Man*, it is this conflict that is at the center of each character's journey as he struggles to deal with his own suddenly and radically changed world. We watch as they struggle to move forward into an unknown and unknowable future, and as they strive mightily to shed the legacies of the past as embodied by the specter of the unseen character of the whipping man that looms so largely above each of them. And for a play that climaxes in a seder—the commemoration of a journey out of slavery and a ceremony designed to never allow its participants to take their freedoms for granted or to stop trying to shed their own enslavements—*The Whipping Man* functions not only as a wonderfully apt exploration of the Civil War's fundamental ideology, but also of the ideology of our current American cultural divide, as exemplified by the relationship between these three fascinating, unique, and distinctively American characters.



8 • *The Whipping Man*

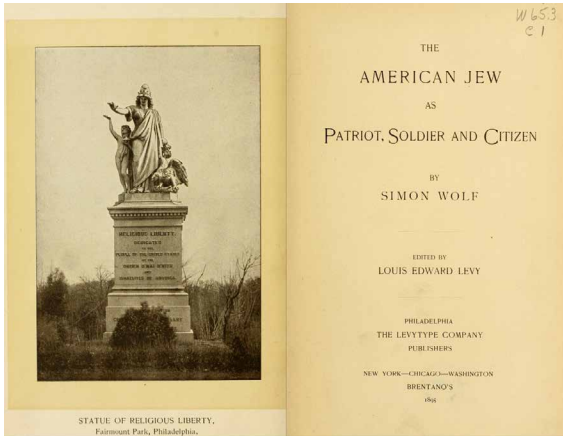


Josh Landay



James Craven, Ro Boddie and Josh Landay.
Photos by Michael Brosilow.

JEWISH CONFEDERATES AND JEWISH SOLDIERS



Title page of *The American Jew as Patriot, Soldier, and Citizen*, published in 1895

In 1860, the total Jewish population in the United States was around 150,000. In the eleven states of the Confederacy, the number ranged from 20,000 to 25,000. Richmond had a long-standing Jewish community and New Orleans and Charleston also were homes to many Jewish families. In *The Whipping Man*, the discussion of the descendants of an enslaved people, the Israelites, holding slaves, becomes a central issue in the plot. It is often hard for contemporary Americans to understand the importance of slave ownership to the culture of the South at the time; some Jewish families living in the South strove to immerse themselves in this culture to help them fit in with the dominant social order and held slaves.

There is no way to tell exactly how many soldiers in the Confederate Army were Jewish, but historians estimate between 2,000 and 6,000 Jewish soldiers served for the South. Estimates for the Union Army range from 6,000 to 8,000. Unfortunately, Jewish soldiers on both sides of the conflict faced anti-Semitism. The Union Army did not permit non-Christian chaplains until 1862, there were anti-Semitic comments in newspapers across the country, and when things went wrong in the war effort, Jews were often blamed.

Today, Richmond, Virginia is the home of one of the only Jewish Military Cemeteries outside of Israel. The Hebrew Confederate Cemetery, the resting place of a few dozen Confederate soldiers from The Civil War, is located on Shockoe Hill.

DESERTERS AND THE WOUNDED IN THE CIVIL WAR

Desertion, or a soldier leaving his post before he was formally dismissed, in the Civil War was formally punishable by death because it was a capital offense. However, it is believed that almost 250,000 soldiers deserted their posts during the war and there were not enough resources to convict the masses of men that left. Therefore, each infantry punished deserters (if they were ever caught) in their own way. Some men were branded with a "D", others had to pay a fine or were imprisoned. Some men were executed, but this practice was uncommon and was done usually to set an example to other soldiers.




Wounded near Fredericksburg, 1863

Deserting became more prevalent near the end of the war (when it was clear the Confederate Army would lose) and after the draft. In 1863, The Draft Act became the first instance of mandatory military service in America's history. However, because the South seceded, they instated their own draft in 1862, which was unofficial, yet obligatory. Riots and protests broke out all over the country in opposition to the new service requirement, and many men who went to war and soon thereafter deserted used the excuse of the draft being in conflict of their personal freedoms to escape punishment.

In the wake of the Civil War, a new bullet was invented named the Miniè ball, which when shot into human skin caused disastrous consequences. Because the Civil War was the first large scale battle in which this bullet was used, doctors did not know how to treat patients who were subjected to the bullet. Therefore, amputations and severing limbs became the most common "cure" to those with bullet wounds. Because doctors during this era had only used amputations in extreme circumstances, they were not up to date on how the procedure could cause infection. Many soldiers with amputated limbs died. Often performed in dire circumstances it is difficult to pinpoint the exact number of amputations during the Civil War. As *The Whipping Man* outlines, many were performed in back rooms or make-shift hospitals with no official reports. There are 30,000 amputations accounted for in the Union Army. That number does not include Confederate troops or surgeries on either side after the war.

CIVIL WAR TIMELINE

YEAR	DAY	EVENT
1860	November 6 th	Abraham Lincoln elected President.
	December 20 th	South Carolina, Mississippi, Florida, Alabama, Georgia, Louisiana, and Texas secede from the Union in opposition to Lincoln's anti-slavery agenda.
1861	February 9 th	The Confederate States of America is formed under Jefferson Davis.
	April 12 th	Confederates open fire on Fort Sumter in Charleston, South Carolina which begins The Civil War.
		
		Illustration of the Bombardment of Fort Sumter
	April 17 th (and following weeks)	Virginia, Arkansas, Tennessee, and North Carolina secede from the Union to join the Confederacy.
	April 20 th	Robert E. Lee joins the Confederate Army.
1862	July 21 st	The First Battle of Bull Run —The Union (North) Army suffers a defeat at Bull Run near Washington. Thomas "Stonewall" Jackson led The Confederate Army during this battle.
		
		Bull Run battlefield
	February 6 th	Ulysses S. Grant, a leader of the Union Army, captures Fort Henry in Tennessee, one of the first victories for the North.
	April 6 th	Confederate troops surprise attack the Union army at Shiloh, resulting in the highest casualties of any American war up until that time. 13,000 Union soldiers and 10,000 Confederate soldiers are killed.
	June 1 st June 25 th	Robert E. Lee becomes commander of the Army of Northern Virginia. The Seven Days Battles - Lee attacks Union troops, resulting in heavy losses for both troops and the Union's withdrawal toward Washington.
1863	August 29 th	The Second Battle of Bull Run —The Union Army is defeated a second time by Confederate troops led by Stonewall Jackson.
	September 4 th	Lee invades the North, heading for Harpers Ferry (50 miles northwest of Washington).
		
		Union Troops at Harpers Ferry
	September 17 th	Lee's troops are stopped by the Union Army in the bloodiest day of the Civil War at the Battle of Antietam . 26,000 soldiers are killed or wounded, Lee's troops retreat to Virginia.
	September 22 nd	Preliminary Emancipation Proclamation issued by Lincoln.
1863	January 1 st	President Lincoln issues the final Emancipation Proclamation freeing all slaves in territories held by Confederates.
	March 3 rd	U.S. Congress enacts a draft, male citizens between 20 and 45 must enlist in the army.
	May 1 st	Battle of Chancellorsville —Lee's troops defeat the Union Army. Stonewall Jackson is mortally wounded by his own soldiers.

YEAR	DAY	EVENT
1863 (cont.)	June 3rd	Lee attempts to invade the North a second time, this time heading for Pennsylvania.
	July 1st	The Battle of Gettysburg —The Union Army defeats Lee's troops in Gettysburg, changing opinions about which side may win the war. 
	July 4th	The Battle of Vicksburg —The Union Army takes control of the Mississippi River, effectively splitting the Confederate territory.
	August 10th	President Lincoln and Frederick Douglass meet to discuss full equality for "Negro Troops."
	November 19th	President Lincoln delivers The Gettysburg Address.
	November 23rd	The Rebel Siege of Chattanooga —The Union Army defeats the Confederates in one of the most dramatic moments of the war.
1864	March 9th	Ulysses S. Grant appointed head of the Union Army.
	May 4th	The beginning of a massive coordinated operation of the Union Army to advance on the South—Grant will take his troop to Richmond to engage Lee's troops.
	June 15th	The nine-month siege of Petersburg begins with Grant's troops surrounding Lee's troops.
	November 8th	Lincoln is re-elected President.
1865	January 31st	U.S. Congress approves the Thirteenth Amendment to abolish slavery.
	February 3rd	President Lincoln attempts to end the war by meeting with Confederate Vice President Alexander Stephens—the meeting fails and the war continues.
	April 2nd	Grant's troops finally force the Confederates to retreat from Petersburg. The Confederate capitol, Richmond, is evacuated leading to looting and fires. 
	April 4th	President Lincoln visits Richmond, VA.
	April 9th	Robert E. Lee surrenders to Ulysses S. Grant at the Appomattox Court House.
	April 14th	President Lincoln is shot at Ford's Theater in Washington.
	April 15th	President Lincoln dies early in the morning, Vice President Andrew Johnson takes over.
	May	The remaining Confederate forces surrender and the Civil War ends. During the war: 620,000 Americans died (both by disease and battle), around 50,000 suffered amputations.
	December 6th	The Thirteenth Amendment is finally ratified, slavery is permanently abolished according to The Constitution of the United States of America. 
		Missouri Emancipation Ordinance

WISCONSIN AND THE CIVIL WAR

In Wisconsin, and Milwaukee specifically, the Civil War was recognized as a turning-point in the state's progressive history. Numerous Wisconsin soldiers served in the Union Army during the war, most notably in The Iron Brigade. The Iron Brigade was a troop of soldiers from the Midwest who fought feverishly at the Battle of Gettysburg, but unfortunately lost about 60 percent of their men. In the 1860's, Wisconsin's population was predominantly German and Irish, and the African-American and Jewish populations were relatively small compared to other areas of the country. About 160 African-Americans served in the Union Army from the Milwaukee area and a few hundred Jewish soldiers as well. The 24th and 26th Wisconsin Infantries were comprised of numerous Jewish soldiers, and the 26th Infantry participated in the Union Army's great siege of the South, which eventually ended the war in 1865.

There were less than 2000 Jewish residents in the Milwaukee area during the Civil War. A handful of those citizens held various public offices, served as soldiers in the army, and supported troops and war efforts from the area (creating relief groups and organizing societies for new immigrants).

While the African-American male suffrage granted in the Wisconsin State Constitution in 1849 was not fully enforced until after the war, Wisconsin was generally more progressive in relation to the rights of African-Americans than some other parts of the country. Before the war, *The Waukesha Freeman* was one of the most radical abolitionist papers in the country and Wisconsin residents rallied around Joshua Glover, an escaped slave from Missouri who eventually made his way to freedom on the Underground Railroad. Cathedral Square, right up the street from The Rep, holds a historical marker commemorating Glover's story.

Did You Know?

Wisconsin had no cheese factories, only small family farm-based operations, at the beginning of the war in 1860. However, as time passed, Wisconsin soldiers relied on cheese as a protein and easily transportable snack on the road. More and more, families were sending their soldiers off to war with patties of cheese, and by 1865, the product was in such high demand that thirty cheese factories had sprung up across the state. In 1865, one soldier commented on how Wisconsin men loved cheese so much their heads must be made of it, and thus, Wisconsinites were given the nickname "cheeseheads."



Camp of 2nd Wisconsin Infantry, Petersburg, Virginia



Historical marker in Cathedral Square



2nd Wisconsin Cavalry officers

ABOUT THE PRODUCTION

Rain drips through holes in the ceiling of the set into holes in the floor to prevent wet hazardous conditions onstage for actors.

The Whipping Man won the John Gassner New Play Award from the New York Outer Critics Circle, an Obie, and a Lucille Lortel Award.

Besides his extensive background and education in theater, director Brent Hazelton has a degree in American History specializing in the mid 19th century.

Josh Landay is playing the role of Caleb for the second time.

Ro Boddie, Josh Landay and James Craven. Photo by Michael Brosilow.

FEATURED ARTIST: LARA DALBEY



Lara Dalbey

Lara Dalbey, the Wig Master and Head Make-up Artist, began her career with The Milwaukee Repertory Theater in 1999. She started her theatrical vocation working in opera in the 90's and joined the Rep as the Wig Assistant soon thereafter. She currently designs, builds, and creates various make-up and wig effects for all of the Rep shows. Her favorite aspects of wigs and make-up lie in the ever changing and collaborative aspect of the craft, as well as understanding how the history and background of the play can be entwined into her design and the overall concept.

Lara has worked on a multitude of shows at The Rep, including designing *A Christmas Carol* every season. This holiday show is one of her favorite projects because although the story stays the same, she continuously finds new ways to evolve her work so each year offers something new and fresh to her wig and make-up design.

This is Lara's first time working with *The Whipping Man* and she's thrilled The Rep has chosen a show with such an important and inspiring dialogue. The Stiemke Studio is her favorite Rep stage to design for, and she believes *The Whipping Man* audience will benefit from being close to the action and the dialogue in the smaller space.

Lara has used Ultra Materials in her work for many years. Ultra makes fake mud, tar, and other messy or dangerous materials for stage and film that is also safe for actor's skin and costumes. Recently, the company came out with a fake version of human puss. She has been eager to try this product, but until *The Whipping Man*, has not had an opportunity.

Two of the greatest challenges visually for the show will be the whipping scars and the leg amputation. At the beginning of the script, the playwright acknowledges that every theater producing this show should make the amputation scene their own, and Lara wholly appreciates this freedom. "The visual of the amputation is just one aspect," she explains, "and the scariest thing is the thing you do not see." For her, the amputation compliments one of the main themes of the play—severing what is dead or infectious and moving forward.



Renderings by costume designer, Rachel Laritz



VISITING THE REP

Milwaukee Repertory Theater's Patty and Jay Baker Theater Complex is located in the Milwaukee Center, downtown at the corner of Wells and Water Streets. The building was formerly the home of the Electric Railway and Light Company. The Ticket Office is visible on the left upon entering the Wells Street doors. The entrance to the Stiemke Studio is located by the large rotunda staircase.



THE REP VALUES YOUR SUPPORT:

Financial support enables The Rep to:

- Advance the art of theater with productions that inspire individuals and create community dialogue
- Provide a richer theater experience by hosting Rep In Depth, Talkbacks, and creating Play Guides to better inform our audiences about our productions.
- Educate over 20,000 students at 200+ schools in the greater Milwaukee area with Rep Immersion Day experiences, student matinees, workshops, tours and by making connections with their school curriculum through classroom teaching programs such as Reading Residencies and Scriptworks.
- Maintain our commitment to audiences with special needs through our Access Services that include American Sign Language interpreted productions, captioned theater, infrared listening systems and script synopses to ensure that theater at The Rep is accessible to all.
- Educate the next generation of theater professionals with our Artistic Intern Program which gives newly degreed artists a chance to hone their skills at The Rep as they begin to pursue their theatrical careers.

We value our supporters and partnerships and hope that you will help us to expand the ways The Rep has a positive impact on theater and on our Milwaukee Community.

**Donations can be made on our website at
www.MilwaukeeRep.com or at 414-290-5376.**

The Rep receives support from:

The Lynde and Harry Bradley Foundation • The Richard & Ethel Herzfeld Foundation
David and Julia Uihlein Charitable Foundation

