

FEBRUARY 22 - APRIL 2, 2017 | STIEMKE STUDIO

*Play*  
**Guide**

A woman's profile is shown in silhouette against a blue background. Inside her head, a war-torn landscape is visible, featuring a large explosion, a tank, and a target symbol. The numbers 1773 and 118 are also visible within the landscape.

# GROUNDIED

THE STIEMKE STUDIO SEASON IS SPONSORED BY **Ed Seaberg & Patrick Smith**  
ASSOCIATE PRODUCERS **John & Connie Kordsmeier**



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Written by **George Brant**  
Directed by **Laura Braza**

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## SYNOPSIS

An unexpected pregnancy ends an ace fighter pilot's career in the sky. Reassigned to operate military drones from a windowless trailer outside Las Vegas, she hunts terrorists by day and returns to her family each night. As the pressure to track a high-profile target mounts, the boundaries begin to blur between the desert in which she lives and the one she patrols half a world away.

## GEORGE BRANT BIOGRAPHY

George Brant is a core writer at the Minneapolis-based Playwright's Center, which provides services to support playwrights and playwriting. His scripts have been produced internationally by various theaters, including Trinity Repertory Company and Premiere Stages. He has received several awards, including the Kennedy Center's David Cohen National Playwriting Award, the Smith Prize, the Keene Prize for Literature, and an Ohio Arts Council Individual Excellence Award for 2012. He has also been awarded several writing fellowships from the MacDowell Colony, the McCarter Theatre Center, Blue Mountain Center, and the Michener Center for Writers.

Citytheatrecompany.org, pwcenter.org



## CAST & CREATIVE TEAM



**Jessie Fischer,** PILOT



**Laura Braza,** DIRECTOR

**Megan B. Henninger,**  
SOUND DESIGNER

**Scott Davis,**  
SCENIC DESIGNER

**Frank Honts,**  
CASTING DIRECTOR

**Leslie Vaglica,**  
COSTUME DESIGNER

**Kimberly Carolus\*,**  
STAGE MANAGER

**Noelle Stollmack,**  
LIGHTING DESIGNER

**Kyle Winkelmann,**  
STAGE MANAGEMENT RESIDENT

**Hillary Leben,**  
VIDEO/PROJECTION DESIGNER

**Marina Bergenstock,**  
ASSISTANT DIRECTOR

## PRODUCTION HISTORY

*As provided by George Brant's Webpage: <http://georgebrant.net/plays.html>*

### productions

*Grounded* was first produced through the Rolling World Premiere Program from the National New Play Network (SF Playhouse, Borderlands Theater, and Unicorn Theatre) and by London's Gate Theatre at the Traverse Theatre in Scotland in August of 2013, under the direction of Christopher Haydon. Its New York premiere was produced by Page 73 (Liz Jones and Asher Richelli, Executive Directors; Michael Walkup, Associate Director). It has subsequently received over 80 productions in 17 different countries and has been translated into 8 languages.

### awards

Lucille Lortel Award, The Smith Prize, Scotsman Fringe First Award, British Council Recommendation, Off-West End Theatre Award for Best Production of 2013, Arizona Daily Star Mac Award for Best Drama of 2013, *and more...*

# ABOUT OUR PRODUCTION

Scene Designs by Scott Davis depicting the set with and without projections.

To create the desert landscape, our scene and paint shops used...

- **625 square feet** of foam
- **40 gallons** of flex glue
- **Five 55 gallons** of rubber sand

The parachute on stage is an authentic, genuine cargo parachute.

The uniform used for The Pilot's costume is an authentic Air Force Uniform.

In different productions of *Grounded*, costume designers have taken different approaches at utilizing insignia on the flight suit.

As Leslie Vaglica, our costume designer, explains, "The insignia help identify the things we know, she mentions she's a major, so she has a gold leaf on her hat and brown leaves on her shoulders. We know she works at Creech, so I'm hoping the 11th Reconnaissance is the correct squadron. Her name badge is particular in color background, text, and border, different from pilots or USAF members in other positions. The crest on her name badge has a lightning bolt which signifies UAV operator. Part of the reason designers may decide to keep the insignia is to show respect to the USAF standards and to make her a more specific character. Rather than, with a plain flight suit she may be perceived as representing 'every woman'."



## featured artist

# JIM MEDVED

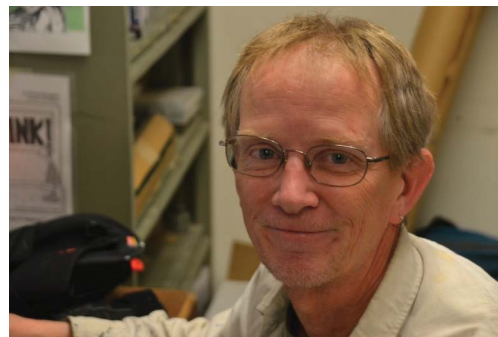
Jim Medved, Charge Scenic at Milwaukee Rep, explains his work as highly collaborative, both with his scenic artists, Shannon and Nerissa, and with the other production and scene shop team members. For every show his work starts when the scene designer provides him with drawings (a 2-D representation), a model (a 3-D representation), or painter's elevations (what they want the design elements to look like in scale). Jim and his team then turn these ideas into reality.

Medved received his BA in Secondary Education with emphasis in Theater and Industrial Arts, and his MFA in Scene Design and Scene Painting, both from South Illinois University at Carbondale. He bounced around the country working for various theater companies in Utah, New Jersey, and Texas before arriving at Milwaukee Rep in 1997. He cites his first show as Charge Scenic, as his "emotional favorite", though "the last show we worked on should be my favorite show. I have to have that strong of an attachment to the project while it is our responsibility."

The manual labor necessary for the design of *Grounded* is the greatest challenge. "It's hard work," says Medved and Eichinger, "Someone has to carve the foam. Someone has to actually sculpt the sand dune. We are using 14" chainsaws, large sawzalls, grinders to remove massive amounts of material that we are required. The biggest challenge is the physical labor aspect of doing it."

With multiple shows being put together at the same time, they often face what Medved calls the "Time-Space Continuum." Medved elaborates, "how much time is it going to take, how much space is it going to take...we have to fill the space, and whatever is filling the space can only be there for a certain amount of time because usually there is another show or another element of scenery for that show that still has to be worked on."

Regarding his work as a whole, Medved says, "There should be a part of it that should always be magical. If we do our job, as scenic and carpenters, you shouldn't even notice our work. Audiences should look it over, accept it, and enjoy the two hours that we are going to tell a story. That's the goal. In the end that's all theater can be. We can bring you to a different place, you can escape for a while, maybe we can educate you or pound you on the head with a story or a message, but for two hours you don't have to worry about anything. You can just sit in the dark with a bunch of other people and enjoy a good story. That's the humbling aspect that enables me to never have an ego. Our work should never be something you say looks good. Our work should be something you buy and move on."



*Jim Medved fine tuning the curvature of the sand dune.*



*Nerissa Eichinger, Scenic Artist, as she prepares for her next shift of carving the dune.*



*"The carpenters attached 4x8 sheets of foam at varying heights to the platforms and it looked like Minecraft. Just stacks and stacks of different rectilinear shapes, then we have to knock down and make look organic, like it blew in there, that the sand blew in there and make it look like a drift." - Medved explains the process of constructing the dune.*

# WOMEN IN THE MILITARY

Women were first allowed to join the military in 1917-1918, during the last two years of World War I. By World War II more than 400,000 women served at home and abroad in various non-combat roles. With more and more women joining the military, women were eventually granted veterans benefits and gradually made their way into more extensive roles. In 1978, women in the Navy and Marines began to serve on non-combat ships as technicians, nurses, and officers. 13 years later Congress authorized women to fly in combat missions and, in 1993, to serve on combat ships.

Today the U.S military is made up of 20% women with many serving in the same positions as men, a large number as military officers. Although women mainly serve in health related fields, they are starting to take on roles in fields such as engineering, flight, or as portrayed in *Grounded*, operating military drones. However, while women are able to serve in 90% of all military occupations, the frontline, direct combat roles are still limited to men. Because combat positions are more physically demanding, there remains major controversy as to whether women and men should be placed together in a combat environment.



*U.S. Army 1st Lt. Audrey Griffith and Spc. Heidi Gerke along the perimeter of Forward Operating Base Hadrian in Deh Rawud, Afghanistan in 2013. Both women are members of the 92nd Engineer Battalion from Fort Stewart, Ga. Image: Huffington Post*

## THE UNITED STATES AIR FORCE

The Air Force originally began as a subdivision of the U.S Army and declared an official combatant arm in 1920. During this time, war primarily took place on battle grounds and high seas, but with the intensity of World War II, the sky proved to be vital. After World War II, the military officially recognized the air forces as its own branch, and the abilities and demand of the force continued to increase.

## WOMEN AIRFORCE SERVICE PILOTS : WASP

*Selections from the Timeline of WASP History written by WASP Deanie Parrish*

During World War II, a select group of young women pilots became pioneers, heroes, and role models...They were the Women Airforce Service Pilots, WASP, the first women in history trained to fly American military aircraft.

**1939:** Jacqueline Cochran, female pilot, contacts First Lady Eleanor Roosevelt suggesting women can fly non-combat stateside military missions and release male pilots for combat if need arises.

**1940:** Nancy Harkness Love contacts Col. Olds, Ferrying Command: 'Civilian women pilots with over 1,000 hours could ferry aircraft and relieve male commercial pilots for military duties'. General Arnold rejects the idea.

**1941:** Cochran heads to Britain to study use of women pilots (approved by Gen. Arnold), and upon her return Pres. Roosevelt connects her with Asst. Secretary for Air, Robert Lovett, to plan an organization of women pilot to serve with US Army Air Corps. Gen. Arnold rejects the plan, but directs Cochran to work with British Air Transport Command.

**1942:** Series of communications occur between Gen. Arnold and Cochran due to the need for organization of women pilots, but she needs to remain in Britain for the time being. Congress establishes Women's Auxiliary Army Corps, Women for Voluntary Emergency Service, Nancy Love and Gen. George begin Women's Auxiliary Ferrying Squadron. Cochran and Arnold begin Women's Flying Training Detachment.

**1943:** Cochran appointed Director of Women Pilots, Nancy Love appointed Executive and Dir. Of Women in ATC. On August 4, WASP name is officially designated, but they still are not commissioned through the military, nor do they receive benefits or honors. All efforts to militarize are shut down in Congress. WASP cease to exist as of December 20, 1943. All official WASP military records sealed, and the history of WASP not recorded by historians in official historical accounts of WWII.

**1977:** Press release for first US Air Force Academy graduating 10 women pilots, WASP begin a campaign for fair and just recognition. Deputy Secretary of Defense officially supports WASP as veterans.



**LEARN MORE AT [WINGSACROSSAMERICA.US/WASP/](http://WINGSACROSSAMERICA.US/WASP/)**

# WOMEN IN THE AIR FORCE

In 1974-1989, the years following the Vietnam War, the military began to recognize contributions by women and minorities. In Air Force positions where there was a shortage of men, women earnestly volunteered. Women took on roles in the Air Force Communication Service, essential in global communication to secret electronic listening posts, and controlled air traffic landing and taking off from bases.

In 1976, women first entered pilot training (formally recognized by the military, see WASP timeline) and in 1993 they began fighter pilot training. Currently, the Air Force is made up of 62,112 women actively serving, but only 723 being pilots. In the two decades that women have been flying, women have advanced to flying fighter jets and flying as all-female air force combat teams.

In a fast changing environment, fighter pilots must be able to operate advanced navigating and communicating systems, and have extensive knowledge of fire control systems on the aircraft. Although combat positions in the Air Force present a different set of dangers than those on ground, time sensitive, life-altering decision making is necessary on the ground and in the air.



Jeannie Marie Leavitt became the first female fighter pilot in 1967 when she started flying fighter jets.

"I joined the Air Force because I wanted to fly airplanes," Leavitt said. "But I stayed because I loved what I was doing. I love the mission, I love the people. It's incredibly humbling to know ... you're playing a role in defending our freedoms, in letting people sleep at night without concerns about their freedom — it's incredible. For me, it means so much." - Air Force Times

Leavitt is also the first female fighter wing commander and has served in both Iraq and Afghanistan.

*Image: "This Day in Aviation"*



Shawna Kimbrell is the first female African-American fighter pilot. Kimbrell graduated from the Air Force Academy in 1998 and started fighter jet training soon after. In 2001, Kimbrell served as an Air Force combat pilot for the operation Northern and Southern Watch in Turkey and Saudi Arabia. She is also the first woman to fly for the Misawa Air Base's 35th Fighter Wing.

*Image: Black America Web, Air Force Times*



Lt. Col. Christine Mau, who flew combat missions in the F-15 Strike Eagle in Afghanistan. In May of 2015, she became the first female to fly F-35 Fighter Jet. "The plane doesn't know or care about your gender as a pilot, nor do the ground troops who need your support. You just have to perform. That's all anyone cares about when you're up there -- that you can do your job, and that you do it exceptionally well," she said in the Air Force statement.

*Source: CNN & Huffington Post*

# THE EVOLUTION OF DRONES THROUGH MILITARY TECHNOLOGY

Originally Abe Karem's pet project in the 1970s, the Predator Drone has become the most efficient military machine on the market and the face of modern combat power. As far back as the Civil War, the military has implemented technological marvels to achieve efficiency and victory. Modern Predators use the combined efforts of targeted missiles and communication devices half the world away, achieving all the power of their ancestors possessed in a single machine.

Manned planes of all sizes and specialties were utilized and studied in the development of the Predator. The goal of a better combat plane has furthered unmanned vehicles, crafts, and bombs for almost a century. Experimentation with drones originated from issues pilots faced in World War I attacking and sinking ships during naval battles.

Drones were used extensively to track and seek during the Vietnam War and behind the scenes during the Cold War. Vietnam-era drones were the first to be set up with cameras and switchable video feeds to see through the drone's perspective or the trajectory of its weapons. These smaller aircraft flew based on balance, and due to their limited capabilities in the air often dropped a bomb on one wing to balance the other. However, their laser guided systems helped theorize using drones to destroy supplies on Soviet lines during the Cold War. Their usages peaked during the 1991 Gulf War, when the U.S. Military drones caught the Pentagon's eye in the usage of their efficient smart bombs.

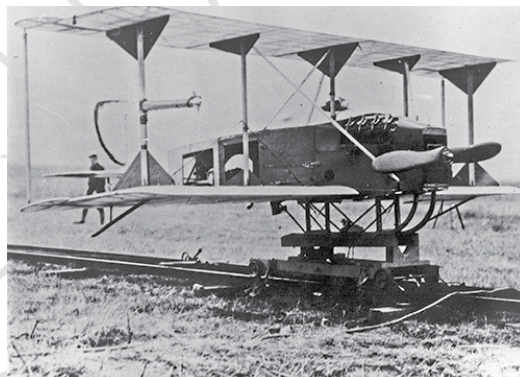
Modern drones leap past the Gulf War drones in their tech prowess. After September 11th, 2001, the CIA spent considerable amounts of money to build drones that could collect research and fulfill target hit lists, and Karem's model the Predator, filled those needs. The Predator is the drone referenced in *Grounded* and the contemporary model used by the U.S. Military today.



*Abe Karem and his Albatross, one of several prototypes for the Predator. Built in his garage a year after he graduated in 1980. Image: Texas Tech University Public Media*



*The drones of the 1980's through the 90's saw a sharp increase in quality thanks to better gear and heightened accuracy because of the internet and operating systems. Their implementation into warfare heightened during the 1991 Desert Storm operations. Image: Weebly.com*



*The Hewitt-Sperry flying bomb, a guided bomb and stepping stone for unmanned aircraft. The first flight test for this weapon took place in September 1917. Image: Kyler Davis, SimpleBooklet.com*



*1951 Firebee laser-guided drone used for missile target practice Image: White Sands Missile Range Museum*

# DRONES IN MODERN DAY MILITARY

The pilot's use of drones in *Grounded* examines the controversial effects of drones on modern day war strategies and veterans.

Jim Michaels, a military writer for USA TODAY and former Marine infantry officer, has covered wars around the world. Below is an excerpt of his article, "Drones: The face of the war on terror," where he explores the critical responses to drone use in combat.

JIM MICHAELS, USA TODAY, MARCH 19, 2015



*The most modern Predators became priority combatants in the Middle East following September 11th, 2001 and are still in use today. Image: Weebly.com*

A drone strike that killed an alleged planner of the 2013 Kenyan mall massacre is the latest victory for a U.S. campaign that has taken out more than 500 suspected terrorist leaders since shortly after the 9/11 attacks. Most have been drone strikes, the Obama administration's weapon of choice. It has authorized at least 450 attacks by unmanned aircraft, according to Micah Zenko, an analyst at the Council on Foreign Relations.

The unmanned aircraft provide the administration an accurate way of striking enemies while minimizing risks for U.S. personnel. They can control the weapons from American bases thousands of miles from the mountains of Pakistan or deserts of Yemen.

Outside the USA, the strikes have been controversial and triggered resentment. Critics of American foreign policy accuse the United States of killing innocent civilians in the strikes. Pakistan's government, which says it's an ally in the fight against global terrorism, has often been vocal in lashing out at the use of drone strikes in remote parts of the country.

Despite charges of civilian deaths, the weapons on the unmanned aircraft have become increasingly more precise, and surveillance equipment has allowed operators to get a much clearer picture of what is happening on the ground.

Often the allegations of civilian casualties come from critics who want to whip up anti-American sentiment, said Andrew Hunter, an analyst at the Center for Strategic and International Studies. Because the strikes are often in remote regions, it is difficult for journalists and human rights groups to investigate the allegations, he said. The number of drones, which are more commonly used for surveillance, has expanded dramatically, driven by their success in providing critical intelligence to American ground forces in Iraq and Afghanistan. They see extensive action over Iraq and Syria, where the United States is conducting an air campaign against its latest terrorist threat, the Islamic State.

"The ability to know what you're shooting at – that's where things have come huge distance," Hunter said.



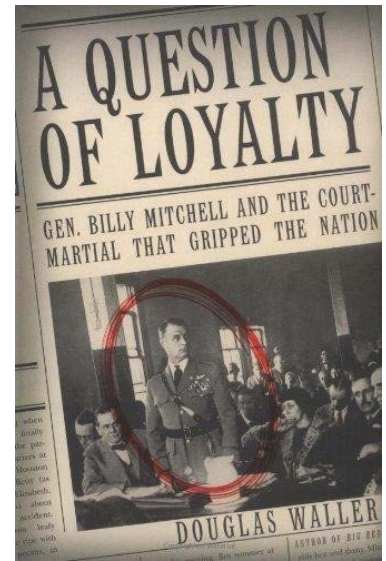
For specific information on the Iraq (Persian Gulf) War, check out the Council on Foreign Relations' Interactive Timeline [www.cfr.org/iraq/timeline-iraq-war/p18876](http://www.cfr.org/iraq/timeline-iraq-war/p18876)

# COURT MARTIAL

Throughout the history of the U.S. military anything infringing on neglect of orders, traitorous intent, or squad abandon are strictly punished. However, the occurrence of the trial in *Grounded* takes into account broader issues at play such as the Pilot's PTSD (Post-Traumatic Stress Disorder). The ethics of legal issues and military punishments have been rigid in their rules since their inception. Those who enter the military under the jurisdiction of its law are married to it, and failure to follow the rules are subjected to court martial. The law and the ethics of military law have loosened mildly since World War Two, yet mild punishments result in suspension, fines and no pay with an honorable or possibly dishonorable discharge.

Three different types of court martial exist: summary, special and general. Summary court martials may result in a reduction to the lowest pay grade and charged with solitary confinement for 30 days. For cases of slightly higher severity, Special court martial may consist of the same punishments to Summary but with a year of confinement too. A General court martial is the most severe kind, and may include all of the aforementioned punishments and the possibility of death. All court martials are tried based on the position in rank of the accused and the severity of the actions in question. The General court martial requires a board of five people on top of the accused, a defense attorney, and a military judge. While the punishment at the end of the trial takes into account the rules of Manual for Court Martial, the accused is still subject to a fair trial.

The first occurrences of U.S. court martial took place before the Civil War, when two minor violations were given to Benedict Arnold prior to his betrayal of the nation. Martial law became stricter when an Air Corpsman named Billy Mitchell criticized the authority in charge of developing air warfare. While his punishment in 1925 did not take his life, he was never allowed back into the military. Stricter cases include that of John Bennet in 1961, who was executed for attempted murder and rape. Cases become more complicated when they involve war crimes and general combat, such as the Lieutenant in charge during the My Lai massacre in Vietnam. Despite the killings of 22 people, his sentence was reduced from prison to house arrest for three years. Even in the face of what would be considered murder, the court martial directed toward William Calley resulted in a lesser sentence than others due to President Nixon. The president is able to reduce sentences, and orders for execution must go through the president. Newer law remains strict in the cases of all the guilty, but since World War II, court martial trials are treated more like civilian trials.



A book regarding the trial of Billy Mitchell.  
Image: Abe Books.com

## ENGAGE DEEPER WITH *GROUND*

Our Community Engagement Department will be leading a series of TalkBacks, Panels, and Pop-Up performances in collaboration with local Veteran's groups and performance organizations. Go to <http://www.milwaukeeep.com/Test-Area/Rep-Redesign-Home/Tickets--Events/201617-Season/Grounded/> to learn more about these events and how you can attend! See below for a shortened list of dates and events.



**March 2:** Talk Back immediately following the performance

**March 2:** Vets Light Up the Arts at the War Memorial Center

**March 9:** Talk Back immediately following the performance

**March 11:** (following the 8pm performance): Ajax Pop-Up Performance

**March 12:** (following the 2pm performance): Wisconsin Women in the Military Panel

**March 14:** (following the 7:30pm performance): Feast of Crispian Pop-Up performance

**March 15:** (following the 7:30pm performance): Stigmas & Stereotypes about Mental Health Panel

**March 16:** Talk Back immediately following the performance

**March 21:** (following the 7:30pm performance): Youth Storytelling Pop-Up Performance

**March 22:** (following the 7:30pm performance): Families at War: What It Means to Be a Parent and Soldier Panel

**March 23:** Talk Back immediately following the performance

**March 26:** (following the 2pm performance): Healing our Soldiers Panel

**March 28:** (following the 6:30pm performance): "Sniper Kitty": After Afghanistan Pop-up Performance

**March 29:** (following the 7:30pm performance): The Chair Force: Drone Warfare Panel

**March 30:** Talk Back immediately following the performance

# RESOURCES FOR VETERANS

## VETERAN'S RESOURCES IN MILWAUKEE

American Legion Riders  
Center for Veterans Issues  
Combat Vet Motorcycle Club  
Dear Veteran (Katinka Hooyer)  
Dryhootch  
Feast of Crispian  
Guitars 4 Vets  
Healing Touch  
Healing Warrior Hearts  
Heroes on Water  
MAVRC at UWM  
Milwaukee Yoga Center  
Operation Power Breath  
Prevent Suicide Greater Milwaukee Coalition  
Red White & Blue  
Soldier's Home  
Stepping Stones Farms  
Touch of Health  
Troop Café  
USO Wisconsin  
VA Medical Center / Vet Centers  
Veteran Beer Co.  
Veterans Chamber of Commerce  
Veterans Outreach of Wisconsin  
Vets Journey Home  
Vets Place Central  
Veteran Print Project  
VetSuccess  
Vietnam Veterans of America  
Vision Wilderness  
War Memorial Center  
Warrior Songs (Jason Moon)  
Warrior Stories (Jenny Korotko)  
Wisconsin Department of Veterans Affairs  
Wisconsin Homeless Veterans Initiative  
Wounded Warrior Project

***For contact information, or information on how to contact anyone at these organizations, please email our Community Engagement Associate, Nabra Nelson at [nnelson@milwaukeeep.com](mailto:nnelson@milwaukeeep.com)***

## LEAN IN LEANIN.ORG WOMEN VETERANS CHAPTER

A recent initiative by VA for female veterans, this new partnership aims to assist women in navigating the military to civilian transition through an initiative comprised of two pilot groups. The initiative, known as the LeanIn.Org Women Veterans Chapter is comprised of two pilot programs:

1. The Veteran-to-Veteran program - a virtual program, which allows any woman veteran to participate, no matter where she is located; meetings will be moderated and attended by women veterans throughout the United States.
2. A face-to-face pilot circle - created in partnership with the existing LeanIn.Org chapter in Seattle. This circle is an innovative hybrid of women veterans and non-military members providing an environment for both to learn and share leadership skills.

***For more information, check out <http://www.military.com/benefits/2016/06/03/va-and-leanin-create-partnership.html> and <https://leanin.org/education>***



## PTSD CARE FOR VETERANS, MILITARY, AND FAMILIES

- See Help for Veterans with PTSD to learn how to enroll for VA health care and get an assessment.
- All VA Medical Centers provide PTSD care, as well as many VA clinics.
- Some VA's have programs specializing in PTSD treatment. Use the VA PTSD Program Locator to find a PTSD program.
- If you are a war Veteran, find a Vet Center to help with the transition from military to civilian life.
- Call the 24/7 Veteran Combat Call Center 1-877-WAR-VETS (1-877-927-8387) to talk to another combat Veteran.
- DoD's Defense Centers of Excellence (DCoE) 24/7 Outreach Center for Psychological Health & Traumatic Brain Injury provides information and helps locate resources. Call 1-866-966-1020 or email [resources@dcoeoutreach.org](mailto:resources@dcoeoutreach.org)
- Military OneSource Call 24/7 for counseling and many resources 1-800-342-9647. <http://www.ptsd.va.gov/public/where-to-get-help.asp>



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[www.history.com/this-day-in-history/germany-conducts-first-successful-v-2-rocket-test](http://www.history.com/this-day-in-history/germany-conducts-first-successful-v-2-rocket-test)  
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# 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 Stiemke Studio is located on the first level.



## 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 PlayGuides 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 School Subscriptions;
- ★ 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 Emerging Artist 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 Milwaukee Rep has a positive impact on theater and on our Milwaukee community.

**Donations can be made on our  
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or at 414-224-9490.**

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