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TO BE TRUE

BY **Andrew Bovell**  
DIRECTED BY **Mark Clements**



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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 Cecsarini, 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.






A DRS Sound team member installing the hearing loop at Milwaukee Rep's Stackner Cabaret. Photo Courtesy of DRS Sound.



Gordana Racic at Bravo, Next Act 2014. Photo by Timothy Moder.



DRS Sound team members installing the hearing loop at Next Act Theatre. Photo courtesy of DRS Sound.

"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."

# Autism-Friendly Theater

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



*First Stage offered a sensory-friendly performance for "The Miraculous Journey of Edward Tulane" during the 2017-2018 season. Photo by Paul Ruffolo Photography.*



Children enjoying a meet and greet with performers of Children's Theater of Madison's sensory-friendly performance of "Seussical." Photos courtesy of Children's Theater of Madison.



that may seem surprising or loud underlined.

Despite these precautions, Children's Theater of Madison and First Stage understand that children on the autism spectrum may still feel overwhelmed during a production. That's why

quiet areas equipped with coloring books, beanbag chairs, and other toys to help the students regulate are ready at any moment.

"Even if a student only makes it through 15 minutes of a performance, the fact that they made it to the theater is still a success," says Megwyn Sanders-Andrews, Children's Theater of Madison's access for all coordinator. "The art is still art. Our goal is to make sure all families can come in and enjoy our offerings."

For more information on sensory-friendly performances, visit [ctmtheater.org](http://ctmtheater.org) or [firststage.org](http://firststage.org)

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While you may initially feel like you are breaking a cardinal sin in the theater world, several touring Broadway productions are giving patrons a hall pass to break out their phones during a performance.

Last November, when the national tour of *School of Rock the Musical* made its way to the Overture Center in Madison, the venue tested GalaPro for the first time, with impressive results.

GalaPro, short for GalaPrompter, is an app that allows Deaf, blind/low-vision and non-English-speaking audience members a way to conveniently follow a live performance. The app offers individual multilingual subtitles, closed captioning, and audio descriptions at the click of a button.

To activate the app, users simply switch their devices to airplane mode and connect to the free GalaPro Network. This ensures patrons do not receive notifications during the production that may distract other audience members. Users have the freedom to adjust font size and brightness on the closed captioning to fit their preferences.

"This new technology is really exciting to think about down the road," says Jacquie

Goetz, Overture Center's VP of Operations. "Eventually if everyone jumps on board we will be able to, as a theater community, offer a wonderful library of scripts and shows through the app."

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Now in its 65<sup>th</sup> Season, Milwaukee Repertory Theater is the largest performing arts organization in Wisconsin in terms of audiences served and is nationally recognized as an incubator of new work, an agent of community change and a forward-thinking provider of vital arts education programs.

Located in the heart of downtown Milwaukee, the Patty and Jay Baker Theater Complex is a cleverly converted power generation plant that welcomes up to 275,000 people at nearly 700 performances of 15 productions annually ranging from compelling dramas, powerful classics, new plays and full-scale musicals in its three unique performance venues – the Quadracci Powerhouse (720 seats), Stiemke Studio (205 seats) and Stackner Cabaret (186 seats).

Under the leadership of **Artistic Director Mark Clements** and **Executive Director Chad Bauman**, Milwaukee Repertory Theater ignites positive change in the cultural, social, and economic vitality of its community by creating world-class theater experiences that entertain, provoke, and inspire meaningful dialogue among an audience representative of Milwaukee's rich diversity.



**Mark Clements**  
*Artistic Director*



**Chad Bauman**  
*Executive Director*

## THE REP | PATRON SERVICES

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### Contact Info

#### ***Ticket Office***

Phone Number: 414-224-9490

Fax Number: 414-225-5490

Mailing Address: Milwaukee Repertory Theater  
Patty & Jay Baker Theater Complex  
108 E. Wells Street; Milwaukee, WI 53202

E-mail: tickets@MilwaukeeRep.com

Hours of Operation:

Monday – Sunday Noon to 6 pm

On days with performances, the Ticket Office will remain open until show time.

#### ***Administrative Office***

Phone Number: 414-224-1761

Fax Number: 414-224-9097

Mailing Address: Milwaukee Repertory Theater  
Patty & Jay Baker Theater Complex  
108 E. Wells Street; Milwaukee, WI 53202

Hours of Operation:

Monday – Friday 8:30 am to 5:30 pm

#### ***Emergency Phone Number***

If you anticipate the need to be reached during a performance, leave your name and seat location with your contact information, along with instructions, to direct emergency phone calls to the House Manager at **414-290-5379** or **414-224-1761, ext. 379**.

### ***Cellular Phones/Electronic Paging Devices***

Please remember to turn off your cell phones and electronic paging devices.

In case of an emergency, these items may be left with the House Manager.

Also, as a courtesy to your fellow theatergoers and the actors on stage, please refrain from text messaging during the performance. Thank you!

## THE REP EXPERIENCE

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#### ***Concessions***

Enjoy a drink or dessert in the Quadracci Powerhouse or Stiemke Studio lobby prior to the performance or at intermission. Please remember that food and drink (except bottled water and Rep sippy cups), are not allowed in the theater.

#### ***Gift Shop***

Located in the Quadracci Powerhouse is The Rep's Gift Shop, which offers show-specific merchandise and Rep logo products, as well as books and scripts of current and past productions. You can also purchase parking passes.

#### ***Rep-in-Depth***

Get an insider's look at the play from a member of the cast or artistic team with a discussion that begins approximately 45 minutes prior to every performance in the Quadracci Powerhouse and Stiemke Studio.

#### ***Rep TalkBacks***

After select performances, engage in a deeper conversation with members of the cast, artistic team and occasional special guests. Get TalkBack schedules by calling the Ticket Office at **414-224-9490**, online at [www.MilwaukeeRep.com](http://www.MilwaukeeRep.com).



## SERVICES

### Access



**Deaf or Hard of Hearing Services:** The Quadracci Powerhouse (QP) and the Stiemke Studio are equipped with an **infrared listening system** which ensures clarity of sound from any seat in the house. Performances are offered in **American Sign Language** for a Thursday evening of all QP productions and one Sunday matinee for all Stiemke Studio productions. We also offer a **Captioned Theater** performance during the second to last Sunday matinee performance of all QP productions. Please call The Rep Ticket Office at **414-224-9490** for more information. **Script synopses** are available upon request for QP and Stiemke Studio productions by calling **414-224-1761**.

**Blind or Low Vision Services: Large print programs** are available in the Quadracci Powerhouse and Stiemke Studio from any usher. Every Rep production has one **audio-described performance**. Using an earpiece attached to a small hand-held receiver, patrons hear a live, real-time description of the action on stage. Call the Ticket Office for more information.

**Wheelchairs** All Rep stages are fully accessible. Please contact the Ticket Office at **414-224-9490**.

### Late Arrivals

Out of courtesy to the actors and audience, patrons arriving after the performance has started will be seated at the discretion of House Management.

### Parking

Milwaukee Center offers onsite parking with indoor access to The Rep operated by InterPark. Enter from Kilbourn Avenue or Water Street.

### Parking Passes

You may purchase parking passes to the Milwaukee Center's garage for \$8 in the Quadracci Powerhouse, Stiemke Studio and Stackner Cabaret lobbies as well as The Rep's Ticket Office during Rep performance times. **SAVE TIME AND MONEY!**

### Policy on Children

Children under age seven are not admitted in the theater.

### Recording Equipment and Cameras

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Artistic Director



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American Premiere production of

# THINGS I KNOW TO BE TRUE

by **Andrew Bovell**

*Directed by*  
**Mark Clements**♦

*Stage Movement Director*

**Julia Rhoads**

*Costume Designer*

**Rachel Laritz**

*Original Music & Sound Designer*

**Joe Cerqua**

*Dramaturg*

**Brent Hazelton**

*New York Casting*

**Dale Brown**

*Scenic Designer*

**Scott Davis**

*Lighting Designer*

**Jesse Klug**

*Voice & Text Coach*

**Eva Breneman**

*Casting Director*

**Frank Honts**

*New York Casting Associate*

**Ada Karamanyan**

*Stage Manager*

**Rebekah Heusel\***

March 5 – March 31, 2019

Quadracci Powerhouse

*Executive Producers*

**Judy Hansen and Christine & Pat Keyes**

*Associate Producers*

**Suzy B. Ettinger Foundation, Phoebe Lewis and Catherine & Buddy Robinson**

This production is supported in part by the following Milwaukee Rep New Play Development Funds:  
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## CAST

---

Fran.....	<b>Jordan Baker*</b>
Pip.....	<b>Kelley Faulkner*</b>
Ben.....	<b>Zach Fifer*</b>
Bob.....	<b>Bill Geisslinger*</b>
Rosie.....	<b>Aubyn Heglie*</b>
Mia.....	<b>Kevin Kantor*</b>

### Understudies

Sadé Ayodele (Fran); Sam Bravo (Bob); Blake Dava (Ben); Nima Rakhshanifar (Mia);  
Isabella Reeder (Rosie); Hannah Shay (Pip)

*Understudies are not substituted for listed players unless a specific announcement is made prior to the performance.*

## PRODUCTION SUPPORT

---

Assistant Director .....	<b>Jose Galvan</b>
Assistant Stage Manager .....	<b>Rebecca Lindsey*</b>
Stage Management Fellow .....	<b>Kira Neighbors</b>

*Things I Know To Be True* will be performed with one 20 minute intermission.

The videotaping or other video or audio recording of this production is strictly prohibited.

\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

## SPECIAL THANKS

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A big thank you to the entire team at Lucky Plush Productions in Chicago.

## PRODUCTION STAFF

---

Production Manager .....	<b>Jared Clarkin</b>
Associate Production Manager .....	<b>Kaitlyn Anderson</b>
Co-Technical Director .....	<b>John Houtler-McCoy</b>
Co-Technical Director.....	<b>Sean Walters</b>
Properties Director.....	<b>Jim Guy</b>
Charge Scenic Artist .....	<b>Jim Medved</b>
Costume Director .....	<b>Nicholas Hartman</b>
Lighting & Video Director .....	<b>Aaron Lichamer</b>
Sound Director .....	<b>Erin Paige</b>
Production Stage Manager .....	<b>Kimberly Carolus*</b>

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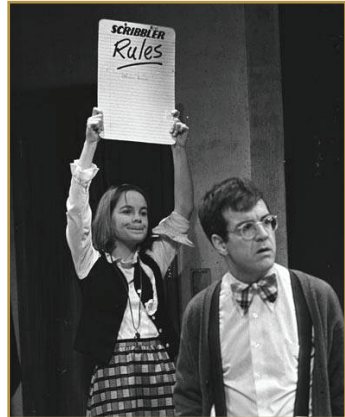


The Rep produces world-class theater experiences for the city of Milwaukee and beyond. With statewide tours, co-productions all over the country, and international exchanges, The Rep brings Milwaukee to the global stage.

In 1968, Milwaukee Rep did its **first statewide tour** with a production of *Waiting for Godot*. Still in the Fred Miller Theatre at the time, this show was the first to venture outside the walls of the organization.

In 1978, The Rep began a multi-year exchange with **Tadashi Suzuki** and **Waseda Theatre Company of Japan**. Under Artistic Director John Dillon, The Rep toured internationally and launched a number of innovative exchanges with theater companies and drama institutions all over the world. The company served as an effective goodwill ambassador and exposed audiences to the richness of diverse cultures and ideas. Milwaukee Rep's production of *Friends* by Kobo Abe in the 1977/78 season was the **first professional production of a modern Japanese play in America**.

The Rep welcomed guest directors from Japan and Europe and premiered French, English, Japanese and Mexican works in the 1980s. In 1981 and 1983, successful tours of *A Streetcar Named Desire*, *The Glass Menagerie* and *Buried Child* stunned audiences in **Japan**. Productions of *Our Town* and *According to Coyote* reached **Russia**. In 1982, The Rep also collaborated with the **Royal Exchange Theatre Company** in Manchester, England. Artistic Director John Dillon directed a production of *Death of a Salesman* in 1984 that was produced in Japanese for the



*Friends*, 1977/78.



*Friends*, 1977/78.



*A Streetcar Named Desire*, 1981.

## 65<sup>th</sup> Anniversary Stories

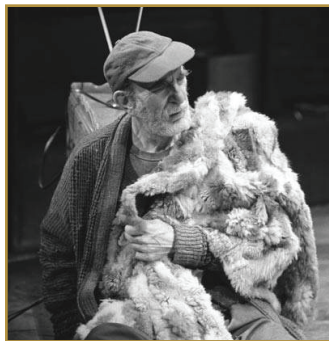
**Institute of Dramatic Arts in Tokyo.** By the mid-1980's, Milwaukee Rep had become a major host of foreign theater colleagues through the **United States Information Agency.**

In 1991, Russian actors performed *Moscow Kitchens* at The Rep through an exchange with **Omsk Drama Theatre in Siberia** and later in the season, The Rep visited **Siberia** to perform Arthur Miller's *Death of a Salesman*. Artistic Director Joseph Hanreddy extended the organization's reach further in 1993 with a touring production of *Silence in Japan* and workshops in Russia. Back stateside, *Guys on Ice*, written by The Rep's own James Kaplan and Fred Alley toured all over smaller towns in **Wisconsin and Minnesota** in 2003/04, followed by *The Bachelors* in 2004/05.

Today, The Rep continues to bring Milwaukee to the world with co-productions and world premieres. Co-productions are joint ventures between two or more theaters. Full productions are created at The Rep including sets, costumes, casts and more that then travel to theaters across the United States. This season *In the Heights* was a co-production with **Seattle Repertory Theater** and **Cincinnati Playhouse in the Park** and *Things I Know To Be True* is a co-production with **Arizona Theatre Company**. Other co-productions have brought The Rep to the **Guthrie Theater** in Minneapolis, **Baltimore Center Stage**, **Indiana Repertory Theater**, **McCarter Theatre Center** in New Jersey and **Geva Theatre Center** in Rochester, New York. Productions such as these truly bring the best of Milwaukee to cities all over the country.



*Our Town*, 1991.



*Buried Child*, 1983.



Steven M. Koehler and Doug Mancheski in the Milwaukee Rep's 2004/05 Stiemke Theater production of *Guys on Ice*. Photo by Jay Westhauser.



Doug Mancheski, Kelly Anne Clark and Michael Herold in Milwaukee Repertory Theater's 2001/02 Stiemke Studio production of *The Bachelors*. Photo by Jay Westhauser.

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Stephanie Gomezcz and Ryan Alvarado In the Heights. Photo by Michael Broccoliow.



## BIOGRAPHIES

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**Jordan Baker,**  
*Fran*

Jordan recently appeared in Steven Spielberg's *The Post* opposite Meryl Streep and the Netflix film *The Land of Steady Habits* opposite Ben Mendelsohn. She is best known for creating the role of "C" in Edward Albee's 1994 Pulitzer Prize-winning play *Three Tall Women* and for her work in Tennessee Williams' *Suddenly Last Summer* on Broadway (Theatre World Award, Best Debut). Regionally: *Luna Gale* (The Goodman - original cast), *Appropriate* (Humana Festival) and *Native Gardens* (Denver Center). Television: "The New Adventures of Old Christine" (recurring), "Blue Bloods," "The Good Wife" and "The Americans." Film: *Escape from L.A.*, *Paparazzi*, *Love Potion #9* and *City Hall*. Jordan is graduate of The American Academy of Dramatic Arts (AA), Smith College (BA) and Rutgers University - Mason Gross School of the Arts (MFA).



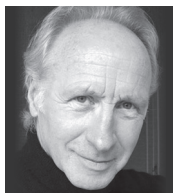
**Kelley Faulkner,**  
*Pip*

Milwaukee Rep favorites include Adelaide in *Guys and Dolls*, Curley's Wife in *Of Mice and Men*, Mollie in *The Mousetrap*, Nurse Kelly in *Harvey*, Brooke in *Noises Off*, Evelyn Nesbit in *Ragtime*, Sally Bowles in *Cabaret* and the title role in *Always... Patsy Cline*. Other work: Optimist Theatre, Arizona Theatre Company, TheatreFest, Walnut Street Theatre, Fireside Theatre and the New York City Opera. BFA in Acting from Montclair State University. Kelley is a native New Yorker by way of Philadelphia and now happily resides in Milwaukee. She is a proud member and national council member of Actors' Equity Association. [www.KelleyFaulkner.com](http://www.KelleyFaulkner.com)



**Zach Fifer,**  
*Ben*

Zach is thrilled to make his Milwaukee Rep debut! An Indianapolis native, Zach is currently based in New York. A few of his favorite credits include *Twelfth Night* (Pioneer Theatre), *If On A Winter's Night...* (The Tank) and *Lord of the Flies* (Carnegie Mellon). He can also be seen around the film festival circuit in *Lucy's Tale* (Chelsea Lupkin Productions) and *Dominant Species* (Joseph Sackett Films). Many thanks to Jeremy Katz and The Katz Company, Paul Reisman, Robyn Rosen and the whole team at Abrams Artists, and Mark Clements and the entire *Things I Know To Be True* family! Endless love to Maggie Harry and the Fifer family for their never ending support! Zach is a recent alum of Carnegie Mellon University. IG: @zachfife



**Bill Geisslinger,**  
*Bob*

Bill recently appeared at Arizona Theater Company in *Native Gardens* and South Coast Rep in the world premiere of *A Doll's House, Part 2*. As an acting company member at Oregon Shakespeare Festival for 25 years, he participated in more than 70 productions, most recently in *August: Osage County* and *Ghost Light* (world premiere). Other credits include *Continental Divide* (OSF, Berkeley Rep, La Jolla Playhouse, Birmingham Rep, UK and Barbican Center, London-world premiere) and *X's and O's* (Berkeley Rep, Baltimore Center Stage-world premiere). He also has performed at the Old Globe Theatre, Long Wharf Theatre, Huntington Theatre Company, Intiman Theatre, Denver Center Theatre Company and Virginia Stage Company. TV/film credits include "Grimm," "Cheers," "St. Elsewhere," "News Radio," "Nowhere Man," *Dead by Sunset*, *A Thousand Heroes*, *Imaginary Crimes* and "American Playhouse: The Skin of Our Teeth."

**Aubyn Heglie,**  
*Rosie*

Aubyn is pleased as punch to make her professional debut with *Things I Know To Be True*. A recent graduate of Carnegie Mellon University School of Drama, Aubyn is a co-founder of The Bellwether Project, a socio politically-minded collaborative theatre/film company; their recent projects include a web series available on YouTube, and an upcoming piece in Project Y's NYC Women in Theatre Festival. Aubyn is immensely thankful for the Oregon village that raised her, the CMU community, the Bellwether team, and her endlessly supportive and creative family. IG: @aubynh

**Kevin Kantor,**  
*Mia*

Kevin (they/them) is a non-binary actor and performance poet. Selected credits: *Macbeth* (Actors Theatre of Louisville, dir. Les Waters) *The Legend of Georgia McBride* (B Street Theatre and Hippodrome Theatre) *Othello*, *Twelfth Night*, *Sense and Sensibility* (Island Shakespeare Festival), *And Humbaba Came From...* by Jen Silverman (Iowa New Play Festival). As a poet, Kevin's writing has been featured in Button Poetry, Teen Vogue and The Huffington Post, with over 17 million online views. Kevin was featured alongside Lady Gaga during her 2016 Oscars performance and worked as a content supervisor and contributor on John Ridley's ABC drama "American Crime." Their collections include *Endowing Vegetables With Too Much Meaning* and *Please Come Off-Book*. Kevin is an alumnus of the Actors Theatre of Louisville's Professional Training Company. @Kevin\_Kantor

**Andrew Bovell,**  
*Playwright*

Andrew is an internationally recognized writer for the stage and screen. His works for the stage include *When The Rain Stops Falling*, *Holy Day*, *Who's Afraid Of The Working Class?*, *Speaking in Tongues*, *Scenes from a Separation*, *Ship of Fools* and *After Dinner*. *When the Rain Stops Falling* was produced in London at Almeida Theatre and in New York at Lincoln Center where it won five Lucille Lortell Awards and was named Best New Play of the Year by *Time Magazine*. *After Dinner* was revived by Sydney Theatre Company in 2015 and State Theatre Company of South Australia in 2018. Productions of Andrew's plays continue throughout Asia, UK, America and Europe. Andrew's film credits include *Stoner*, *In The Shadow of Iris*, *A Most Wanted Man*, *Edge of Darkness* starring Mel Gibson, *Blessed* (Best Screenplay at San Sebastian Film Festival), *The Book of Revelation*, *Lantana* (based on his stage play *Speaking in Tongues*, Best Screenplay at Australian Film Institute, Australian Critics Circle and Australian Writers Guild Award), *Head On* (Best Screenplay Award-Australian Writers Guild), *The Fisherman's Wake* and the original screenplay for *Strictly Ballroom*.

**Mark Clements,**  
*Director*

Mark is an award-winning international theater director whose work has appeared in over 100 major theaters throughout Europe and the United States. He began his tenure as Artistic Director with the 2010/11 Season by bringing musicals to the mainstage, starting a tradition that is now the highlight of every season, including *Cabaret*, *Next To Normal*, *Assassins*, *Ragtime*, *Dreamgirls*, *The Color Purple*, *Man Of La Mancha*, *Guys & Dolls* and *In The Heights*.

## BIOGRAPHIES CONT.

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Other Milwaukee Rep directing credits include the world premieres of *One House Over*, his own adaptation of the current *A Christmas Carol*, *Five Presidents* and *American Song*. Also directed for Milwaukee Rep: *The Glass Menagerie*, *Of Mice and Men*, *Othello*, *Death of a Salesman*, *The History of Invulnerability*, *End of the Rainbow*, *Clybourne Park* and *Bombshells*. Some of his New York and international work includes *Speaking in Tongues*, *The Milliner* and *Blunt Speaking*, in addition to creating and directing the West End and UK National Tour of *Soul Train*. Prior to joining The Rep, Mark served as an Associate Artistic Director for several UK theater companies, most notably, Artistic Director for the award-winning Derby Playhouse in the UK from 1992 - 2002, where he directed over 40 productions. He has been nominated for an Olivier Award and several UK Theatre Awards, and has won three Barrymore Awards from his time at Walnut Street Theatre in Philadelphia. He currently serves on the National Advisory Board for the Lunt-Fontanne Fellowship Program at Ten Chimneys. Mark is currently working with Ayad Akhtar on adapting his critically acclaimed novel *American Dervish* for the stage to make its world premiere at Milwaukee Rep in an upcoming season.

### **Julia Rhoads,** *Stage Movement Director*

Julia is the founding Artistic Director of Chicago-based Lucky Plush Productions, a MacArthur Award-winning ensemble recognized for its unique blend of dance, theater, comedy, and socially relevant themes. Her work for Lucky Plush has toured to over 75 venues around the world, including the Joyce Theater (NYC), Institute of Contemporary Art/Boston, Spoleto Festival/USA, ODC (CA), TITAS (TX) and Kennedy Center for the Performing Arts (May 2019). Choreography credits include Hubbard Street Dance Chicago, Steppenwolf Theatre, Redmoon, River North Dance and Lookingglass Theatre.

Awards: NEA, National Theater Project, National Dance Project and the Herb Alpert Award. Julia received her BA from Northwestern, her MFA from School of the Arts Institute Chicago, and she is currently Director of Dance and Lecturer in Theater and Performance Studies at University of Chicago. [www.luckyplush.com](http://www.luckyplush.com)

### **Scott Davis,** *Scenic Designer*

Off-Broadway credits include *Ride the Cyclone* at MCC Theater and *Othello: The Remix* at Westside Theatre. International credits include productions with Shakespeare's Globe, Unicorn Theatre (London) The Market Theatre (South Africa), The Neuss (Germany), Gdansk Shakespeare Theatre (Poland), The Cultch (Vancouver) and DUCTAC Theater (Dubai). Regional credits include productions with Chicago Shakespeare Theater, Steppenwolf Theatre, Court Theatre, Writers Theatre, Asolo Repertory Theatre, Signature Theatre, Walnut Street Theatre, Children's Theater Company, Utah Shakespeare Festival, Getty Villa Outdoor Theater, Delaware Theatre Company, Paramount Theatre, Victory Gardens, Drury Lane, Northlight Theatre, A Contemporary Theatre, American Theater Company, Marriott Theatre, Griffin Theatre Company, Windy City Playhouse, Steep Theatre, Clarice Smith Performing Arts Center, Dallas Theater Center and Mercury Theater. Mr. Davis is a co-founder of the Chicago based design firm Brass Ink. [www.scottadamdavis.com](http://www.scottadamdavis.com)

### **Rachel Laritz,** *Costume Designer*

Rachel is thrilled to be designing for The Rep for her 30<sup>th</sup> time including last season's *Our Town* and *One House Over*. Her designs have previously been seen Off-Broadway at Pearl Theatre and regionally at Chicago Shakespeare, Steppenwolf First Look, American Players Theatre, Florentine Opera, Drury Lane, Resident

## BIOGRAPHIES CONT.

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Ensemble Players, Northlight, Kansas City Rep, Writers, Utah Shakespeare, Actors Theatre of Louisville, Arizona Theatre Company, Geva Theatre Center, Illinois Shakespeare, Court, Next Act, Peninsula Players and University of Michigan. Other professional credits include NBC's "Law & Order," Galway International Arts Festival, Chicago Opera Theatre and Garsington Opera. Rachel is a recipient of a 2011 Emerging Artist Award from the University of Michigan and a 2009 Joseph Jefferson Award for *Voysey Inheritance* and is a member of United Scenic Artists, Local 829. [www.rachellaritz.com](http://www.rachellaritz.com)

### **Jesse Klug,** *Lighting Designer*

Milwaukee Rep credits include *One House Over, Of Mice and Men, Five Presidents, End of the Rainbow, Clybourne Park, To Kill a Mockingbird* and *My Name is Asher Lev*. Off-Broadway: *The Elaborate Entrance of Chad Deity* (Lucille Lortel Award) and Hewes Design Award nominations), *The Screwtape Letters* (Off-Broadway and National Tour), *Romulus* and *The Hunchback Variations*. Regional: The Goodman, Chicago Shakespeare, Marriott Theatre, Steppenwolf Theatre, Milwaukee Rep, Indiana Rep, American Players Theatre, Arizona Theatre Company, Paramount Theatre, Lookingglass Theatre, Victory Gardens, Geffen Playhouse, The Old Globe, Asolo Rep, Shakespeare Theatre Company, Court Theatre and Maine State Music Theatre. International: Edinburgh Fringe Festival, INFANT, Market Theatre of South Africa, Sydney Fringe Festival, as well as others on five different continents. Awards include Joseph Jefferson, After Dark and Broadwayworld.com. [Jessekluglightingdesign.com](http://Jessekluglightingdesign.com)

### **Joe Cerqua,** *Original Music and Sound Designer*

Joe is thrilled to be back at The Rep after composing the music and sound designing for *One House Over, The Glass Menagerie,*

*The Foreigner, Of Mice and Men, Good People* and *Venus in Fur*. He is a freelance, award-winning composer, producer, vocalist and sound designer. Joe has composed/ designed sound for over 300 productions nationally and internationally. Original music and sound design credits include Steppenwolf Theatre, The Goodman Theatre, American Players Theatre, Milwaukee Rep, Asolo, Alliance Theatre, Mark Taper Forum, Deaf West, Northlight Theatre, Skylight Music Theatre, Cleveland Playhouse and Remy Bumppo. National Tours: *Sideman, American Buffalo, How I Learned to Drive, The Laramie Project, Broken Glass* and *Master Class*. Joe is the composer in residence for the Cerqua Rivera Dance Theatre and Creative Director and Producer for the Music Department at Columbia College. Future projects include concerts in Chicago with Cerqua Rivera, original music and sound designs for productions with the American Conservatory Theatre, American Players Theatre, Arizona Theatre Company and Forward Theater.

### **Eva Breneman,** *Voice & Text Coach*

Eva is delighted to be back at the Milwaukee Rep. The Rep: *Miss Bennet: Christmas at Pemberley, Always...Patsy Cline, The Who & The What, The Foreigner* and *Moby Dick*. Wisconsin: *R&J: A Theatre LILA Invention* and four seasons with American Players Theatre. Chicago: *Twilight Bowl* (Goodman Theatre), *Photograph 51* (Court Theatre), *Nell Gwynn* (Chicago Shakespeare Theatre), *Mansfield Park* (Northlight Theatre), *Plantation* (Lookingglass Theatre Company) and *Cardboard Piano* (Timeline Theatre). Regional: *Love's Labour's Lost* (Actors Theatre of Louisville). Tours: *Woman in Black* (National Tour), *Around The World In 80 Days* (Baltimore Center Stage/Kansas City Repertory) and *Mamma Mia!* (National Tour/Las Vegas). Television: "Empire," "Betrayal" and "The Chicago Code." Eva is an associate artist at Timeline Theatre.

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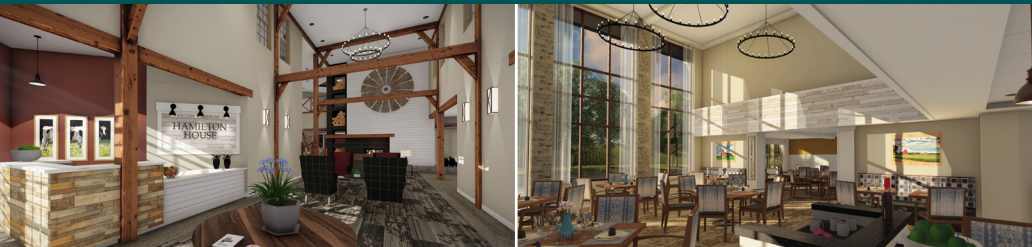


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Craig Siverhus, M.D.

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Kevin Gee, M.D.

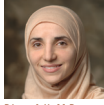


Christopher Kearns, M.D.

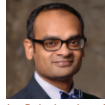


Peter Slocum, M.D.

PULMONARY



Dima Adi, M.D.



Jay Balachandran, M.D.



Burak Gurses, M.D.

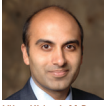
GASTROENTEROLOGY



Vincents Dindzans, M.D.



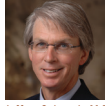
Drew Elgin, M.D.



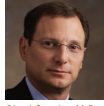
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Kristin Schroederus, M.D.

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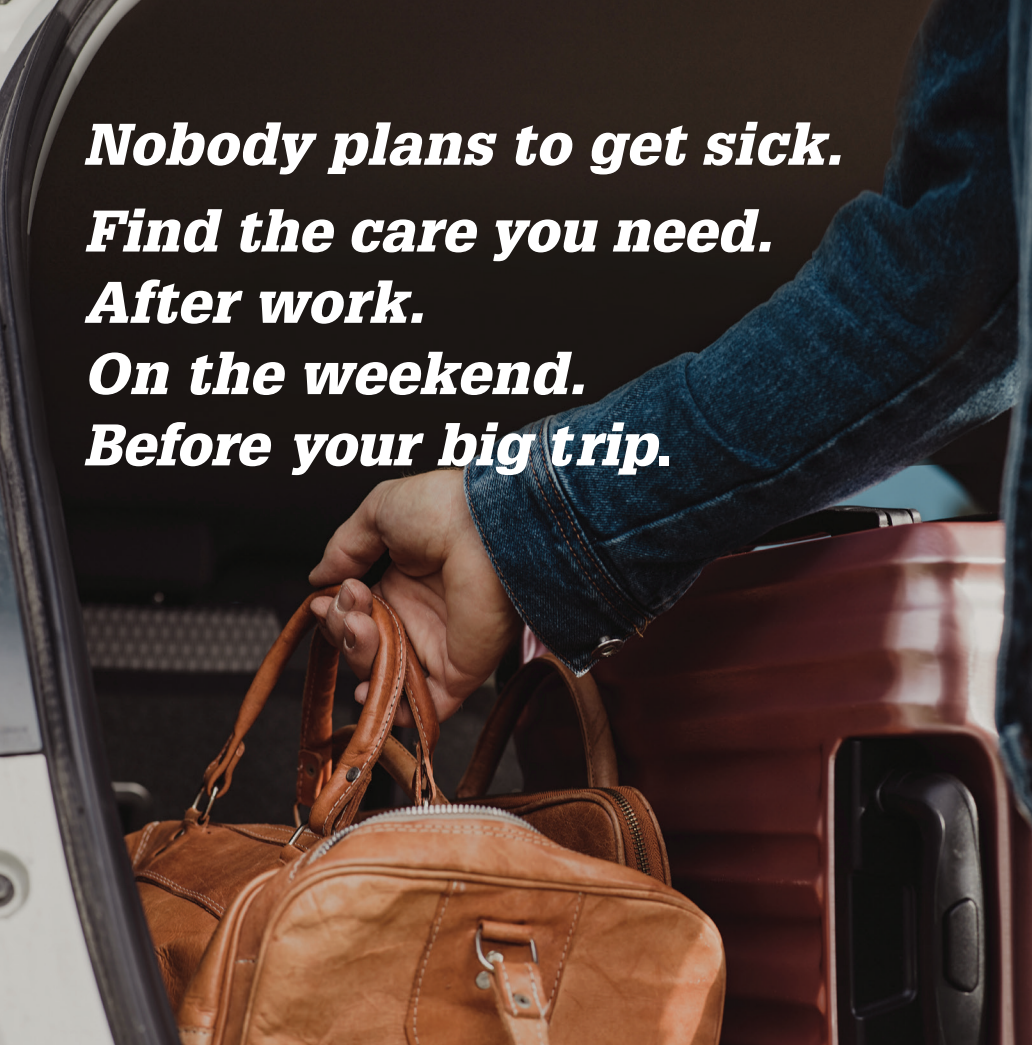
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**Brent Hazelton,**  
*Dramaturg*

A Whitewater native, this year is Brent's 20<sup>th</sup> Season at Milwaukee Rep and eighth as Associate Artistic Director. He oversees the John (Jack) D. Lewis New Play Development Program and its two dozen projects in progress, spearheads season planning, and collaborates on strategic planning. From 2003 to 2010, he led Milwaukee Rep's Artistic Internship Program, strengthening it into the premiere regional theater internship for emerging professional artists. Brent wrote and directed the Stackner Cabaret hit *Liberace!*, conceived the first *Rep Lab*, and directed *Song Man Dance Man*, *How the World Began*, *The Whipping Man* (closed as best-selling drama in Stiemke Studio history), the final installment of the Hanreddy/Morgan *A Christmas Carol*, *McGuire* (best-selling production in Stackner Cabaret history) and *Our Town*. He served as Production Dramaturg on *One House Over*, *Five Presidents*, *American Song* and *Sirens of Song*. As of July 1<sup>st</sup>, 2020 he will become Producing Artistic Director of Milwaukee Chamber Theatre. [www.brenthazelton.com](http://www.brenthazelton.com)

**Frank Honts,**  
*CASTING DIRECTOR*

Frank is in his third season at Milwaukee Rep as Casting Director and Director of the Emerging Professional Residency. Prior to joining The Rep staff in 2016, Frank worked at a number of regional theaters including Utah Shakespeare Festival, Renaissance Theaterworks, The Goodman, California Shakespeare Theater, A Contemporary Theatre (Seattle), and Paramount Theatre. He has worked extensively as both a director and dramaturg, and was honored to be a directing resident at Milwaukee Rep in the 2013/14 Season. Frank spent two seasons as Artistic Associate at Forward Theater Company in Madison, and he was the inaugural recipient of the Michael Flachmann Fellowship at Utah Shakespeare Festival. He is a graduate of Brown University in Providence, Rhode Island.

**Dale Brown,**  
*New York Casting*

This production marks Dale's 5<sup>th</sup> collaboration with Milwaukee Rep. His recent New York work includes Life Jacket Theatre's acclaimed production of *America Is Hard to See* at HERE and the Drama Desk nominated *Daddy Long Legs*. Some of his other regional credits include Paul Gordon's musical *Sense & Sensibility* for Chicago Shakespeare Theater, *Disgraced* for Syracuse Stage and the hit production of *In The Heights* for Milwaukee Rep, Seattle Rep and Cincinnati Playhouse. In collaboration with Duncan Stewart & Co. Dale cast the new musical *Nerds* for the Philadelphia Theatre Company, the NYC lab production of Maltby & Shire's new musical *Waterfall*, and a tour of Kathleen Marshall's production of *Anything Goes*. Dale spent over 5 years with Tara Rubin Casting, maintaining the North American companies of *The Phantom of the Opera* and *Billy Elliot* and worked on the Broadway productions of *A Little Night Music*, *Jesus Christ Superstar*, *Guys & Dolls* and *Old Jews Telling Jokes* off-Broadway. Dale is a member of the Casting Society of America and an honors graduate of Kalamazoo College & the BESGL Theater Program in London. [www.dalebrowncasting.com](http://www.dalebrowncasting.com)

**Rebekah Heusel,**  
*Stage Manager*

Rebekah is thrilled to be returning to Milwaukee Rep after working on *Miss Bennet: Christmas at Pemberley*, *Songs for Nobodies*, *Holmes and Watson* and *Always...Patsy Cline*. Other credits include *The Merchant of Venice* (Compagnia de' Colombari), *King Lear* (Optimist Theatre), *Mary Jane* and *Cymbeline* (Yale Repertory Theatre), *The Little Mermaid Jr.* (Children's Theatre Company) and *Blessing* (The Yale Institute for Music Theatre). Rebekah earned her BA in Classics and Theatre from Knox College and her MFA from the Yale School of Drama.

**Jose Galvan,**  
*Assistant Director*

Jose is an Emerging Professional Directing Resident in Milwaukee Rep's 2018/19 Season. He is an Associate Member of the Stage Directors and Choreographers, an alumnus of Directors Lab West and University of San Diego. He was the first ever Artistic/Literary Intern at the Old Globe. Directing credits include *Bees & Honey*, *Heridas Graves En El Parque De Juegos* (San Diego Rep), *Adam & Evie* (self-produced), *Supers* (Cynet), *Gruesome Playground Injuries*, *Buried Child* (USD). Assistant Directing credits include *Kill Local* (La Jolla Playhouse), *The Blameless* and *tokyo fish story* (Old Globe), *Brownsville Song* and *Orange Julius* (Moxie). He is a 2-time recipient of the KCACTF Meritorious Achievement Award. He trained in Meisner (MCIT) and Contemporary Dance (Culture Shock).

**Rebecca Lindsey,**  
*Assistant Stage Manager*

Becca is delighted to be working on the American premiere of this piece at The Rep. Now in her eleventh season as a member of the stage management team here, favorite credits from the past decade include *Good People*, *An Iliad*, *The Glass Menagerie*, and of course several years of *A Christmas Carol*. She spends her time away from Milwaukee as a Stage Manager and Core Tech Company member at American Players Theatre, where she has enjoyed 12 seasons working on pieces such as *A Midsummer Night's Dream*, *A View from the Bridge*, and *As You Like It*.

**Kira Neighbors,**  
*Stage Management Fellow*

Kira is excited to be back at Milwaukee Rep as the new Stage Management Fellow after completing a wonderful season as a Stage Management Resident. Before making her way to Milwaukee, Kira attended the University of South

Carolina where she studied theatre with a focus in stage management. Favorite past productions include *Our Town* and *Souvenir* (Milwaukee Rep) and *Outlaw Song* (University of South Carolina).

**Arizona Theatre Company,**  
*Co-Producer*

Arizona Theatre Company (ATC) is the preeminent fully professional theatre in the state of Arizona committed to inspiring, engaging, and entertaining - one moment, one production, and one audience at a time. Boasting the largest seasonal subscriber base in the performing arts in Arizona, ATC is the only resident company in the U.S. that is fully based in two cities providing its wide array of programming and community outreach across the region. Now in its 52nd season, more than 130,000 people a year attend our performances at the historic Temple of Music and Art in Tucson, and the elegant Herberger Theater Center in downtown Phoenix. Each season of home-grown productions reflects the rich variety of world drama—from classics to contemporary plays, from musicals to new works—along with a wide array of community outreach programs, educational opportunities, access initiatives and new play programs. Designated The State Theatre of Arizona, ATC is led by Artistic Director David Ivers, Managing Director Billy Russo and a dedicated Board of Trustees.



**Chad Bauman,**  
*Executive Director*

Appointed in 2013, Chad is now in his sixth season at Milwaukee Rep. Under his guidance, the theater has grown significantly

from a \$9M organization to a \$13M organization. He's completed two capital campaigns, one to remodel and expand the Stackner Cabaret and the other to

**BIOGRAPHIES** CONT.

build the endowment, launched the John (Jack) D. Lewis New Play Development Program, created a new *A Christmas Carol* and deepened the theater's community engagement programs. Through his efforts, the theater has been awarded UPAF's Good Steward Award three out of the last five years and is the only Milwaukee performing arts organization with a 4-star rating from Charity Navigator. Before moving to Milwaukee, he was the Associate Executive Director at Arena Stage where he was instrumental in opening the Mead Center for American Theater, a 200,000 square feet, three theater performing arts complex dedicated to American voices and playwrights.

While at Arena Stage, he worked on the Broadway transfers of *Next to Normal* (Pulitzer Prize; Tony Award), *Who's Afraid of Virginia Woolf?* (Tony Award), *Wishful Drinking* starring Carrie Fisher, *Looped* starring Valerie Harper, and John Grisham's *A Time to Kill*, in addition to the world premieres of Marcus Gardley's *Every Tongue Confess* starring Phylicia Rashad and *Red Hot Patriot* starring Kathleen Turner. He is currently President of the Milwaukee Arts Partners, a trustee of Pathways High School and an advisor to TRGArts. Bauman is a graduate of Harvard Business School's Strategic Perspectives in Non-Profit Management program and has a Master of Fine Arts in producing from the CalArts.

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Mark Clements

## ARTISTIC

Associate Artistic Director and  
Director of New Play Development ..... Brent Hazelton  
Associate Artistic Director ..... May Adrales  
Casting Director and Director of  
Emerging Professional Residency ..... Frank Honts  
Literary Associate ..... Deanie Vallone  
Artistic Administrator ..... Dylan Sladky  
Casting Assistant ..... Sara Zientek

## COMMUNITY ENGAGEMENT

Director of Community Engagement ..... Leah Harris  
Manager of Community Engagement ..... Erick Ledesma  
Public Allies AmeriCorps Apprentice ..... Yeyliz Martinez

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David Kaverman in *In The Heights* (2018/19 Season). Photo by Michael Broslow.



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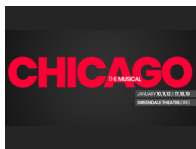
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Milwaukee Opera Theatre  
Music, movement and a giant snake collide once again in this collaboration between three of Milwaukee's most inventive performing arts groups!

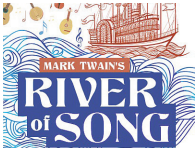
January 18 – 27  
Tripoli Shrine Center  
1-800-838-3006



## 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?

January 18 –  
February 10  
Broadway Theatre Center  
(414) 291-7800



## 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.

January 18 –  
March 17  
Stackner Cabaret  
(414) 224-9490



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# Dinner & A Show



## CELEBRATING THE MUSIC OF GERSHWIN & BERLIN

Oconomowoc Arts Center

Beckie Menzie and Tom Michael offer a unique blend of whimsy, nostalgia and unquestionable talent.

January 19  
OAC Main Stage  
(262) 560-3172



## FIVE GUYS NAMED MOE

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.

January 24 –  
February 10  
Cabot Theater  
(414) 291-7800



## 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.

January 26  
Cedarburg PAC  
(262) 376-6161



## OUR HOME IN VIENNA

Festival City Symphony

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January 27  
Pabst Theater  
(414) 286-3205

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# Dinner & A Show

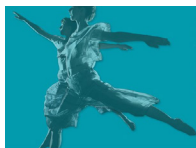


## ROBERT AND CLARA

### 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.

January 29  
Schwann Hall  
(414) 443-8802



## 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.

January 31 –  
February 3  
UWM Main Stage  
Theater  
(414) 229-4308



## BLOOD AT THE ROOT

### Next Act Theatre

As racial tensions grow, six students wrestle with the causes and consequences of deeply-entrenched injustice.

January 31 –  
February 24  
Next Act Theatre  
(414) 278-0765



## 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.

February 1 - 10  
North Middle School  
Auditorium  
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### Wisconsin Lutheran College

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February 6

Schwan Concert Hall  
(414) 443-8802



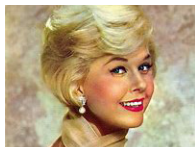
## THE UNDERPANTS

### 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.

February 7 – 24

Waukesha Civic Theatre  
(262) 547-0708



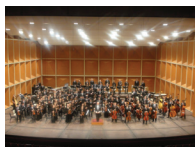
## SENTIMENTAL JOURNEY: A TRIBUTE TO DORIS DAY

### Oconomowoc Arts Center

Get ready to reminisce as Kerry Bieneman and her quartet bring you Doris Day's biggest hits.

February 8 – 9

OAC Cabaret Theater  
(262) 560-3172



## SYMPHONIC POWER

### Milwaukee Youth Symphony Orchestra

Featuring Milwaukee Youth Symphony Orchestra's Percussion Ensemble, Wind Ensemble, and Metropolitan Symphony Orchestra.

February 10

Uihlein Hall  
(414) 267-2950

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**>> THE PLAYBILL <<**

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Book by James Lapine  
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Columbus by Jonathan Tunney

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# Dinner & A Show



## 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



## 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.

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



## FLUTE FANFARE

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

February 15  
Vogel Hall  
(414) 267-2950



## ROBIN HOOD

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

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



## IMAGE OF AN UNKNOWN YOUNG WOMAN

Marquette Theatre  
In this compelling play, a video of a young woman being shot sparks an uprising.

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



## SYMPHONY JOURNEY

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

February 17  
Sharon Lynne Wilson Center for the Arts  
(414) 267-2950



## BRILLIANCE AND ROMANCE

Philomusica String Quartet  
Featuring compositions by Fran Joseph Haydn, Antonín Dvořák and Edvard Grieg.

February 18  
Schwan Concert Hall  
(414) 443-8802



## THE VELOCITY OF AUTUMN

In Tandem Theatre  
A wickedly funny and wonderfully touching discovery of the fragility and ferocity of life.

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



## **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.

February 22 –  
March 3

Cabot Theater  
(414) 291-7800



## **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.

February 22 –  
March 17

Broadway Theatre  
Center  
(414) 291-7800



## **SYMPHONIC SPECTACULAR**

**Milwaukee Youth Symphony Orchestra**

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

February 23

Shattuck Auditorium  
(414) 267-2950



## **CLASSIC CADENCES**

**Milwaukee Youth Symphony Orchestra**

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

February 24

Shattuck Auditorium  
(414) 267-2950



## **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.

February 28 –  
March 17

Furlan Auditorium  
(262) 782-4430



## **GENTRI: THE GENTLEMEN TRIO**

**Cedarburg Performing Arts Center**

The music of GENTRI is transfused with lush, epic orchestrations and rich, dynamic three-part harmonies.

March 2

Cedarburg PAC  
(262) 376-6161



## **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.

March 2 – 3

Miller High Life Theatre  
1-800-745-3000



## **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.

March 5 – 31

Quadracci Powerhouse  
(414) 224-9490

# Dinner & A Show



## 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.

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



## 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.

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



## 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.

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



## 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.

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



## 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.

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



## 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.

July 10 – July 28  
Peninsula Players Theatre  
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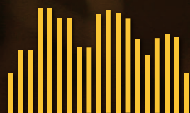
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