The Rep MILWAUKEE

NOVEMBER 18 to DECEMBER 21

Play Guide

harvey

By **Mary Chase**
Directed by **KJ Sanchez**

Executive Producer **Judy Hansen**

The Quadracci Powerhouse Season is Sponsored by H. Richard Quadracci Ewens & Emilio Cabrera In Memory Of Harry And Betty Quadracci

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The Rep
MILWAUKEE

NOV. 18 to DEC. 21, 2014
QUADRACCI POWERHOUSE

MILWAUKEE REPERTORY THEATER

MARK CLEMENTS *Artistic Director* **CHAD BAUMAN** *Managing Director*

Presents...

Harvey

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SYNOPSIS

THIS SYNOPSIS CONTAINS SPOILERS!

Act 1

The Wednesday Forum, a women's club, gathers at the Dowd family mansion , at the invitation of Veta Louise Simmons and her daughter Myrtle Mae. The Simmons ladies are nervous about the possible appearance of Veta's brother and owner of the home, the eccentric Elwood P. Dowd. As the women exit the library and reenter the party, Elwood enters and seems to be interacting with someone whom no one else can see. As the entrances and exits continue, Mrs. Ethel Chauvenet is introduced to Elwood's invisible, large, white rabbit friend, Harvey. Elwood circulates through the guests, and Veta decides that, for Myrtle Mae's future in society circles, something must be done about Elwood and his invisible friend.

Scene 2 opens with Veta at Chumley's Rest, a sanitarium, where she speaks with Nurse Ruth Kelly about committing her dear brother. After some confusion with the young Dr. Sanderson, Veta is mistakenly admitted in Elwood's place after she tells the doctor about Harvey. Elwood comes in from a cab and is told that his sister need to be committed. His genial nature throws off Sanderson and Kelly, and only when Elwood chats with Mrs. Chumley about his rabbit friend do the senior Dr. Chumley and his staff realize who was really supposed to be admitted. Dr. Chumley leaves to retrieve Elwood, who has headed down to the neighborhood pub, Charlie's Place.

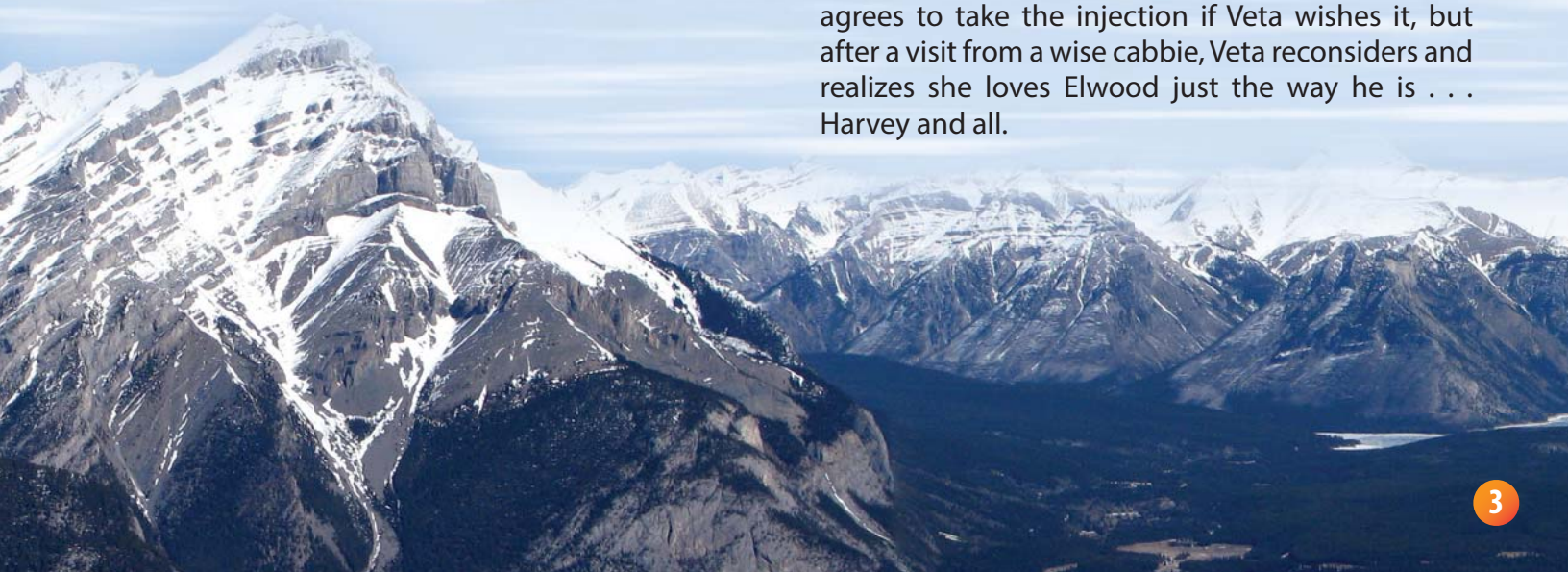
Act 2

Back in the Dowd family library, Myrtle Mae and Judge Gaffney, the family lawyer, are discussing the situation with Elwood, when a bedraggled Veta arrives. Veta recounts her ordeal at Chumley's Rest, and the Judge and Myrtle Mae are outraged and incredulous. Mr. Wilson, an orderly, and Dr. Chumley arrive, looking for Elwood so that they can return him to the sanitarium. Chumley and Gaffney head upstairs to talk to Veta, while Wilson and Myrtle Mae retire to the kitchen, just a moment before Elwood arrives home. Elwood unwraps a portrait of Harvey and him and places it above the mantel before exiting. When Chumley and Veta return to the library, Veta receives a phone call from Elwood, and she tries to lure him back home so Chumley can observe him.

Later that day, at Chumley's Rest, Dr. Sanderson packs his office as Dr. Chumley has vowed to fire him for the mix-up with Veta and Elwood. Sanderson and Kelly are bantering when Elwood enters with flowers in hand for Nurse Kelly. When Mr. Wilson comes in, Elwood relays his tale of meeting Dr. Chumley at Charlie's Place earlier in the evening and the events that ensued after Dr. Chumley had a few drinks and finally met Harvey. As the discussion winds down and Wilson suggests that Elwood be admitted, an agitated Dr. Chumley arrives, and suggests that he is being followed... and perhaps he is.

Act 3

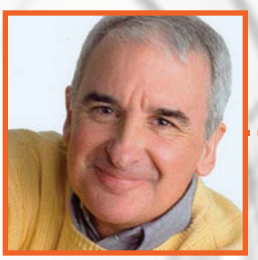
A few minutes later, a terrified Dr. Chumley meets with Judge Gaffney and Myrtle Mae who share that Veta has declared, under oath, that she has seen Harvey. Veta arrives and Dr. Sanderson suggests that they inject Elwood with formula 977 so he will stop seeing Harvey. Dr. Chumley has everyone leave so he can speak with Elwood alone. Elwood agrees to take the injection if Veta wishes it, but after a visit from a wise cabbie, Veta reconsiders and realizes she loves Elwood just the way he is . . . Harvey and all.



WHO'S WHO IN *HARVEY*

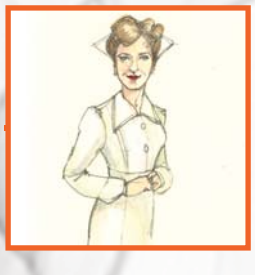
LAURIE BIRMINGHAM
MRS. ETHEL CHAUVENET

JUSTIN BRILL
DUANE WILSON

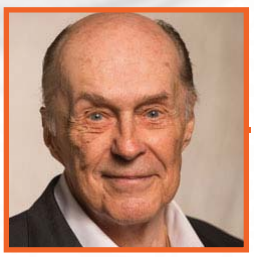


JONATHAN GILLARD DALY
ELWOOD P. DOWD

KELLEY FAULKNER
RUTH KELLY, R.N.



LAURA GORDON
BETTY CHUMLEY

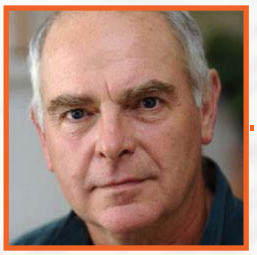


RICHARD HALVERSON
JUDGE OMAR GAFFNEY

KRISTINA LOY
MYRTLE MAE SIMMONS

Costume designs by Rachel Healy

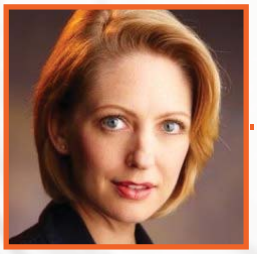
CHRIS O'REILLY
E.J. LOFGREN



JAMES PICKERING
WILLIAM R. CHUMLEY, M.D.

LEEANNA RUBIN
MISS JOHNSON

GABRIEL RUIZ
LYMAN SANDERSON, M.D.



DEBORAH STAPLES
VETA LOUISE SIMMONS

CREATIVE TEAM

MARY CHASE *PLAYWRIGHT*

KJ SANCHEZ *DIRECTOR*

DAN CONWAY
SCENIC DESIGNER

RACHEL HEALY
COSTUME DESIGNER

ANDREW CISSNA
LIGHTING DESIGNER

JOSH SCHMIDT
SOUND DESIGNER

JILL WALMSLEY ZAGER
DIALECT COACH

JAMIE CHEATHAM
FIGHT DIRECTOR

JC CLEMENTZ
CASTING DIRECTOR

PHILIP MUEHE
ASSISTANT DIRECTOR

CLAIRE E. DIEDRICH
STAGE MANAGER

ANNE M. JUDE
ASSISTANT STAGE MANAGER

MARGUERITE FREY
STAGE MANAGEMENT INTERN

Mary Chase. Photo courtesy of Roundabout Theatre.

Mary Coyle Chase was born in Denver in 1907 into a bustling Irish-American family. Mary grew up hearing Irish folklore, including stories of pookas and spirits, from her four uncles. These stories would prove vitally important in her later career as a playwright. Mary was an incredibly bright, precocious, and mischievous child, who was also a voracious reader at a young age. At the age of eleven, she skipped school and found herself amongst a crowd of theater-goers in line to attend a matinee of *Macbeth*. She went in and watched the play, and was hooked.

Mary graduated from high school at the age of fifteen and began college at the University of Denver at age sixteen. During her college years, she began her career in journalism with a summer job at *Rocky Mountain News*, where she later worked full-time as a columnist and reporter after leaving college her junior year. When *Rocky Mountain News* merged with the *Denver Express*, she met her husband, Robert Chase, a fellow reporter.

After the two married in 1928, Mary left the paper and began working on freelance writing while raising their three children. After the birth of their first son, Mary wrote her first play *The Banshee*, which was not published until years later after the success of *Harvey*. The Federal Theatre Project helped refurbish Denver's Baker Theatre, and the theater produced Mary's next play, *Me, Third*. Audiences received the play well, and other Federal Theatres picked up the show. Mary then sent the script to Antoinette "Tony" Perry, a Denver native who had become a prominent New York actress, producer, and director. Perry (who later became the namesake for the Tony Awards) passed the play on to producer Brock Pemberton who contacted Mary about bringing the show to New York. Mary and Robert borrowed the funds for her to travel to New York. Pemberton predicted that the play would be a hit, and movie offers came in before it even opened. Audiences loved the show at opening, but the critics panned the play, which closed after only 43 performances. After this experience, Mary resolved never to write for Broadway again, and to focus on local venues.

Over the next few years, Mary wrote three new plays, one of which, *Sorority House*, was made into a movie by R.K.O. Films. After several of her plays were produced in Colorado, she wrote a script, *A Slip of a Girl*, for the U.S.O. to perform as a way to lighten the spirits of trainee soldiers in World War II. Mary's desire to make a difference took other forms of social activism with her participation in protests and strikes, and work with labor unions. Even with all of this, she still yearned to make an impact with her plays.

The war came closer and closer to home for all Americans, and this greatly affected Mary. She felt strong empathy for a widowed neighbor who had lost her son in the war:

Mary Chase, on the first story she wrote as a child:

It was a fairy story about a family of country mice who moved into the city, made a nest in a bureau drawer. I'm sure it was imitative and derivative but I worked on it and laboriously wrote it out and had my father get it typed and sent it to St Nicholas magazine and they sent it right back. But I came across a book, "A Tale of Two Cities", it had been in our library at home, I came across this book a few years ago in our house in Denver and on the flyleaf it said, "My name is Mary Coyle. I have just read this book. Don't you think that I am smart?" Eight years old. What a brat!

-from a CBC Toronto Interview (1981)

Mary Chase's mother once told her, "Never be unkind or indifferent to a person others say is crazy. Often they have a deep wisdom. We pay them a great respect in the old country and we call them fairy people, and it could be they are sometimes." Chase may have thought of this advice when she created the story of Elwood P. Dowd, the wise man with the pooka friend.

I used to stand . . . and watch her walk swiftly out her door to catch an 8:30 A.M. streetcar. I always walked to school with my own sons, and I would see her just after I had left them safely at school. I not only felt sympathy and grief for this woman . . . but I was amazed at how she could go on living and working. . . . Finally I began to wonder if this woman ever would be able to laugh again . . . what kind of thing would make her laugh. I thought if I could contrive something like this - for her – then it would make thousands of other mothers who had received those black-bordered telegrams laugh again.

This thought haunted Mary. What story could she tell that would make those filled with grief laugh again? Then Mary had a dream of a psychiatrist being chased by a large white rabbit, which Mary decided must be a pooka, a character from stories from her youth. From this idea, it took Mary two years to write the full script of *Harvey*, which was originally called *The White Rabbit*, and then *The Pooka*.

I kept receiving so many letters from people who had lost cousins, brothers, sons in the war, saying 'we've seen the show, and we've had the first laugh we've had since…' So I felt then that somehow I had done what I set out to do.

-Mary Chase, CBC Toronto Interview (1981)

After the play premiered in Denver, she sent it to Brock Pemberton, who still had a strong belief in Mary's talent. Pemberton loved the script, and told Mary he wanted to put the play into production. The play acquired its current title only a week before the pre-Broadway try-outs were to start in Boston. Mary held a strong belief that Harvey should appear at least once during the play, but the reception of a stage manager in a rabbit suit in the second act of a preview made her change her mind. Audiences much preferred to imagine Harvey on their own. The creative team added a few touches to prove Harvey's existence during the previews and original Broadway run.

The Boston opening was a great success with both audiences and critics alike. The reception was much the same in New York. War-weary audiences fully embraced the fantasy, joy, and poignancy of the story. Critics called the play a piece with "a spiritual meaning in farce terms," and "the most delightful, droll, endearing, funny, and touching piece of stage whimsy I ever saw."

Mary Chase with her Springer Spaniel. Photo courtesy of the Western History Department, Denver Public Library.

The success of *Harvey* was quite overwhelming for the Chase family, and the sudden recognition was difficult for Mary. Some of that difficulty was tempered by the announcement of the Pulitzer Prize in Drama for the year, awarded to *Harvey* and Mary Chase. While the selection of *Harvey* over other plays, such as *The Glass Menagerie*, was controversial, the administrator of the award said that the play was just what Americans needed in the face of World War II and struggles on the home front.

Mary Chase continued to write plays for many years, and met modest success with some, including *Mrs. McThing* (1952) and *Bernadine* (1953). Eventually, she began to write primarily for children, either stories or plays produced locally. Towards the end of her life, she allowed *Harvey* to be turned into an ill-fated musical *Say Hello to Harvey*. While Mary Chase never met the success of *Harvey* again, her legacy shines through in this comedy, much needed during the wartime in which she wrote, and a classic for seventy years.

Mary Chase was the fourth woman to win a Pulitzer Prize in Drama. Previous winners were Wisconsinite Zona Gale in 1921 for *Miss Lulu Bett*, Susan Glaspell in 1931 for *Alison's House*, and Zoe Akins in 1935 for *The Old Maid*. Only fifteen women have been honored with the prize in the Drama category since its inception in 1917.

AN AMERICAN CLASSIC

Harvey premiered in Denver in 1944 under the title *The White Rabbit*, and opened on Broadway on November 1st of the same year. Directed by Tony Award namesake and fellow Denver native Antoinette Perry, the show was a huge success. *Harvey* ran for 1,775 performances, closing in January of 1949. The original production starred vaudeville veteran Frank Fay as Elwood, with the role later filled by several other actors, including Hollywood star James Stewart. The play was incredibly well-received, and audiences flocked to the 48th Street Theatre for over four years.

In 1950, the play received its first film treatment with a screenplay co-written by playwright Mary Chase, Oscar Brodney, and Myles Connelly, and directed by Henry Koster. James Stewart reprised his role as Elwood, which became an iconic character in his long career as an actor. The film also brought back Josephine Hull who played Veta and Jesse White who played Wilson in the original Broadway production. Josephine Hull won an Oscar and a Golden Globe Award for her role, and James Stewart was nominated for both awards for his performance. The film also received a Golden Globe nod for Best Motion Picture, but lost out to *Sunset Boulevard*. Another film version of the story appeared on television in 1958.

The play enjoyed its first Broadway revival in the spring of 1970, with James Stewart again in the role of Elwood and Helen Hayes as Veta. Two years later, Stewart again appeared in a new film version of *Harvey*, but it was made especially for television. Another television adaptation appeared in the late 1990s, starring Harry Anderson, Leslie Nielsen, and Swoosie Kurtz.

The most recent Broadway revival of *Harvey*, produced by Roundabout Theatre Company, ran for a limited engagement at Studio 54 in 2012. The production starred Jim Parsons of *The Big Bang Theory* as Elwood, and marked the show's return to Broadway after a forty-two year hiatus.

While *Harvey* was written in response to a particular time and circumstances, it has become a timeless piece of American popular culture and the theatrical canon. Regional theaters, community theaters, and high schools all over the country produce this play every year. Audiences around the world have journeyed with Elwood and Harvey into their world of fantasy and a happier way of life.

Jim Parsons as Elwood in Roundabout Theatre Company's 2012 production of *Harvey*. Photo by Joan Marcus.

Jimmy Stewart in a publicity photo for the 1950 film *Harvey*. Photo courtesy of Cinetext/Allstar.

Derived from Irish and Celtic folklore and fairytales, pookas are phantom fairy creatures that often take the form of animals. In *Harvey*, Elwood's pooka friend is a large, white rabbit named Harvey.

Pookas are changelings who can take the form of many different animals, or even humans. Some think that the pooka may be associated with evil, but generally they are thought to just be mischievous beings of the trickster archetype. Even though they are generally tricksters, they are still one of the most feared mythical beings in Irish stories. Legend says that pookas often know people's secrets, trick people, and cause disruption in many situations.

One of the most common legends describes the pooka as a dark horse with fiery eyes. The pooka gallops through the countryside, causing havoc, and tries to find a rider. Often the rider is someone who is drunk, and the pooka takes him/her on a wild ride all night. In the play, Harvey also often gravitates towards bars, making friends with many of the inebriated folks in town, but Harvey's intentions appear to be more genial in nature.

Matthew Tennyson as Puck in the Globe Theatre's *A Midsummer Night's Dream* (2013). Photo by John Haynes.

P-o-o-k-a. From old Celtic mythology. A fairy spirit in animal form. Always very large. The pooka appears here and there, now and then, to this one and that one at his own caprice. A wise but mischievous creature. Very fond of rum-pots, crack-pots…

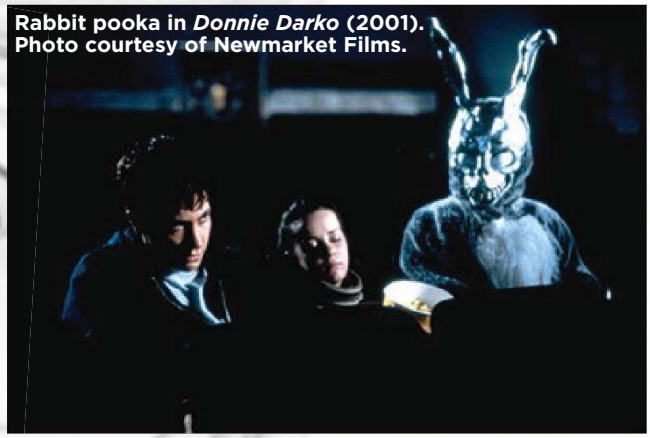
-read by Wilson from the encyclopedia, *Harvey*

"Dennis and the Pooka" from *Irish Wonders* by D. R. McAnally Jr. (2006). Courtesy of Project Gutenberg.

Mary Chase grew up in an Irish immigrant family where stories of pookas were part of her childhood. These stories inspired her to create the character of Harvey, and to make the unseen namesake of the play a pooka in large, white rabbit form. Chase combined the stories of pookas as large animal spirits with legends of pookas becoming unknown travelers who stop folks on the side of the road to chat for a bit, often knowing some little-known facts about their conversation companions. Elwood recounts his meeting of Harvey to be just like that.

Some folklorists believe the pooka to be the inspiration for many other mythical and literary characters. Irish poet W.B. Yeats uses an eagle pooka in some of his work, and Irish novelist and playwright Flann O'Brien (Brian O'Nolan) also included a pooka in his famous novel, *At Swim Two Birds*. Some believe that the Bogeyman and the Easter Bunny are derivatives of the pooka. Next to Harvey, perhaps the most famous character inspired by the pooka myth is Shakespeare's Puck in *A Midsummer Night's Dream*.

It is fitting that Milwaukee Rep's production of *Harvey* and the original 1944 Broadway production have both opened in November, as November 1st is Pookas Day, according to Irish folklore.



Rabbit pooka in *Donnie Darko* (2001). Photo courtesy of Newmarket Films.

On the Home Front

The military attack on Pearl Harbor, Hawaii, on December 7, 1941 struck fear into the hearts of many Americans, who thought that a mainland attack could happen any day. Originally declaring its neutrality in 1939, America found itself violently dragged into World War II only two years later. With war looming, Americans knew they had to band together to achieve victory. Though many men and women were actively involved on the battlefront, Americans were making sacrifices back home as well. A rationing program went into effect in 1942, limiting the consumption of food, gas, and clothing. The belief that less at home meant more for the troops encouraged citizens during this difficult time.

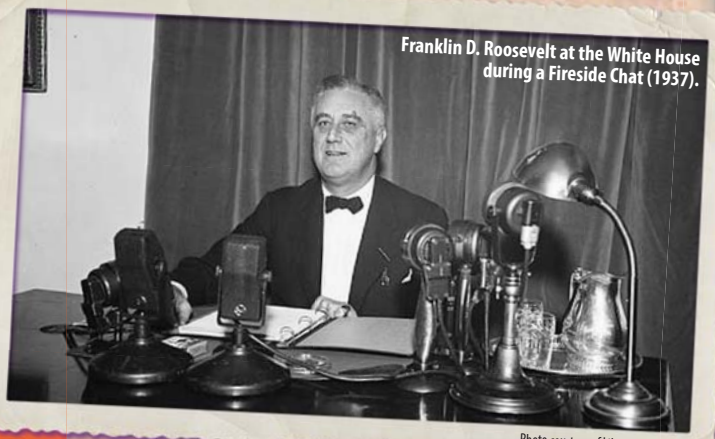
Major Political Events

1929: Wall Street Stock Market crashes.
1934: Adolf Hitler becomes Fuhrer of Germany.
1940: Franklin D. Roosevelt re-elected as President.
1941: Japan bombs Pearl Harbor, Hawaii. United States enters WWII.
1942: Declaration of the United Nations signed by 26 Allied nations.
1943: Germany surrenders at Stalingrad, their first major defeat.
1944: D-Day landing on the northern coast of France.
1945: WWII officially ends on September 2nd with German surrender in May and Japanese surrender in August.

The original Norman Rockwell "Rosie the Riveter" Painting (1943).
Courtesy of *The Saturday Morning Post*.

Women in the War

As all citizens were asked to aid the war effort, many women found opportunities to play vital roles. Advancing technology meant that airplanes, tanks, ships, and guns were desperately needed for the troops. With tens of thousands of men overseas, the open factory jobs had to be filled by women. They worked in defense plants as welders, electricians, and riveters—sparking the creation of the iconic "Rosie the Riveter", which was to become a major symbol of female empowerment.



Franklin D. Roosevelt at the White House during a Fireside Chat (1937).
Photo courtesy of Library of Congress.

The Power of the Media

Media became increasingly important during the war as people turned to film and radio both for entertainment and news. Radio remained the major media outlet for citizens and soldiers to follow the events of the war overseas. From 1939-1944 President Roosevelt held "fireside chats" via radio that allowed him to quell rumors about the war, as well as explain political issues of the day. Radio also brought American citizens the performances of such artists as Glenn Miller and Bob Hope, who traveled overseas to perform at military bases for soldiers. These acts, alongside film, provided an escape from the stress and trauma of war. *Harvey*, as well, was written in response to the overwhelming tragedy of war. Mary Chase kept the important issues of the time as the undercurrent for her play, while still writing a show that would bring joy to the lives of those who had little reason to smile.

Women's Clubs

Women's clubs were originally founded in response to women being denied access to all-male society events. In 1890, 63 clubs attended a ratification convention in New York City to form the General Federation of Women's Clubs (GFWC). These clubs were locally-based, composed of female community members. They discussed topics relevant to their time, both serious and popular, including immigration, finance, the development of motion pictures, hospital care, women's hobbies, and civil service. Social events such as luncheons and parties were held to raise money for charity programs within their communities and even nationally. With the onslaught of the war in the 1940s, much of their time and energy turned to the war effort. Many women volunteered with the Red Cross and raised relief funds. The GFWC, as a whole, largely involved themselves in national issues such as child labor laws, workplace safety, prison reform, infant mortality issues, preserving Native American culture, and more. The social standing of the programs placed great local and national responsibility on individual women working as part of a whole. In *Harvey,* the Wednesday Forum Veta hosts and that her grandmother founded is reflective of these popular clubs of the time.

Women's Club, California (1940). Photo by Arthur Rothstein (Library of Congress).

The seven actors who played Elwood P. Dowd in the original Broadway production of *Harvey* from 1944-1949.
Photo courtesy of Program Publishing Company.

James Dunn in the 1949 Broadway production of *Harvey*.
Photo courtesy of Program Publishing Company.

Broadway & American Theater

The 1930s to 1940s saw Broadway competing with Hollywood for artists. With the introduction of sound to motion pictures in 1927, Hollywood desired the excitement and novelty of musicals. With the Depression bearing down on New York City, many composers and lyricists trekked to Hollywood to make money, though they often found their creative freedom hindered due to the limitations of cinematic technology at the time, as well as moral censorship codes.

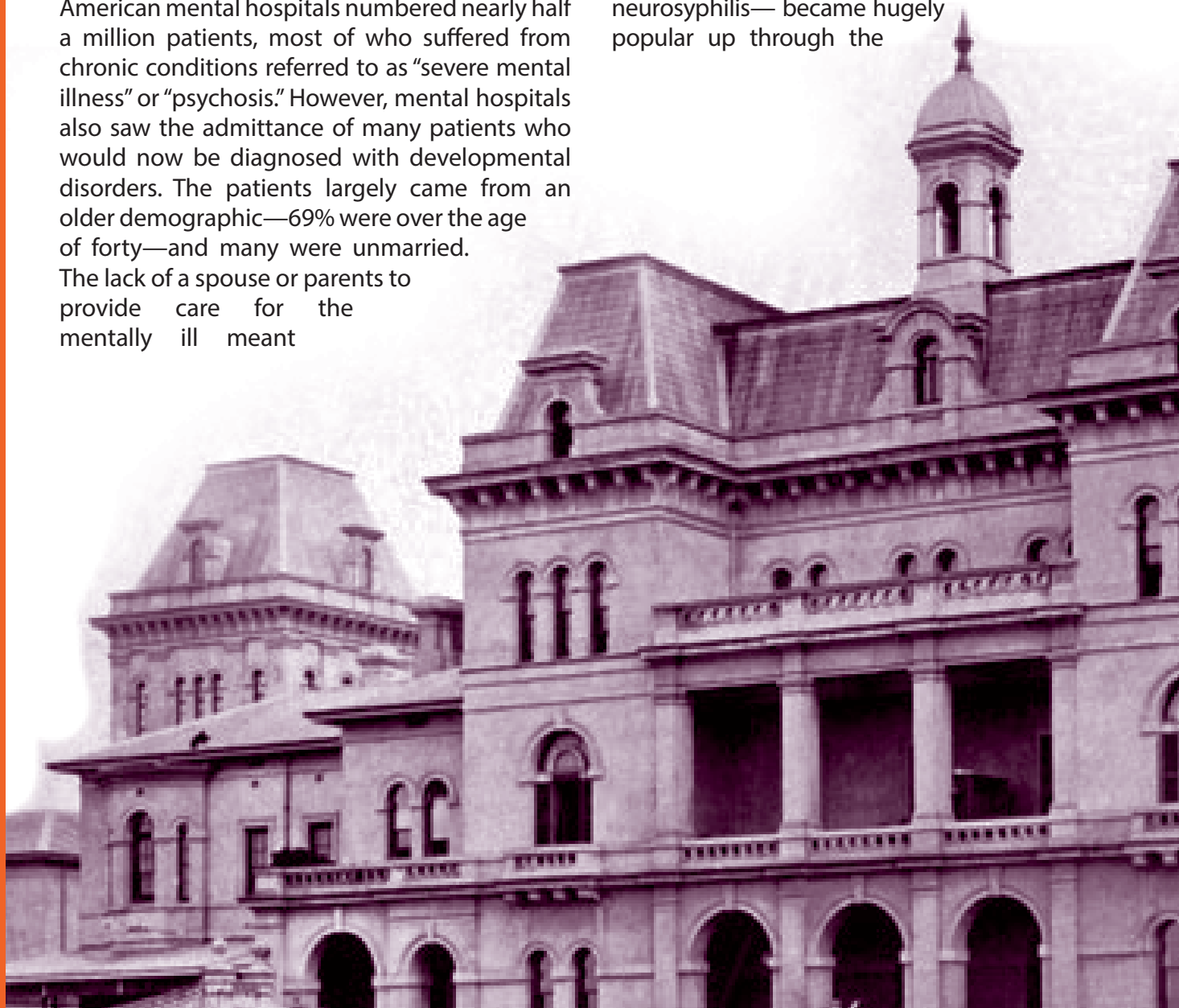
Though Broadway-style musicals remained wildly popular, American theater started a move towards realism in production following the Moscow Art Theater and Constantine Stanislavsky methods. Playwrights, such as Tennessee Williams and Eugene O'Neill, focused on "complex characterization, strong dramatic situations, and seriousness of purpose," no doubt a response to the war and the events leading up to it. Mary Chase's *Harvey* represents a solid middle ground between the two styles. Her aim was to provide comic relief for people suffering from the war, but she did not shy away from depicting such hard-hitting topics as mental illness, alcoholism, and complex family relationships.

PSYCHIATRIC CARE IN THE 1930s AND 1940s

A significant portion of *Harvey* takes place at Chumley's Rest, a sanitarium for psychiatric patients. The debate regarding Elwood's mental state and Veta's accidental admittance to the hospital, as well as being contained in a hydrotherapy tub, provide both humor and pathos for the play. The psychiatric methods at work at Chumley's Rest, as well as the contemporary society's reactions to Elwood's believed psychosis, may seem completely foreign to modern-day audiences. However, psychiatric care in the 1930s-1940s was a burgeoning field. The use of hydrotherapy, especially, showed a medical practice dedicated to its patients' wellbeing, attempting to move away from more detrimental methods of mental health care.

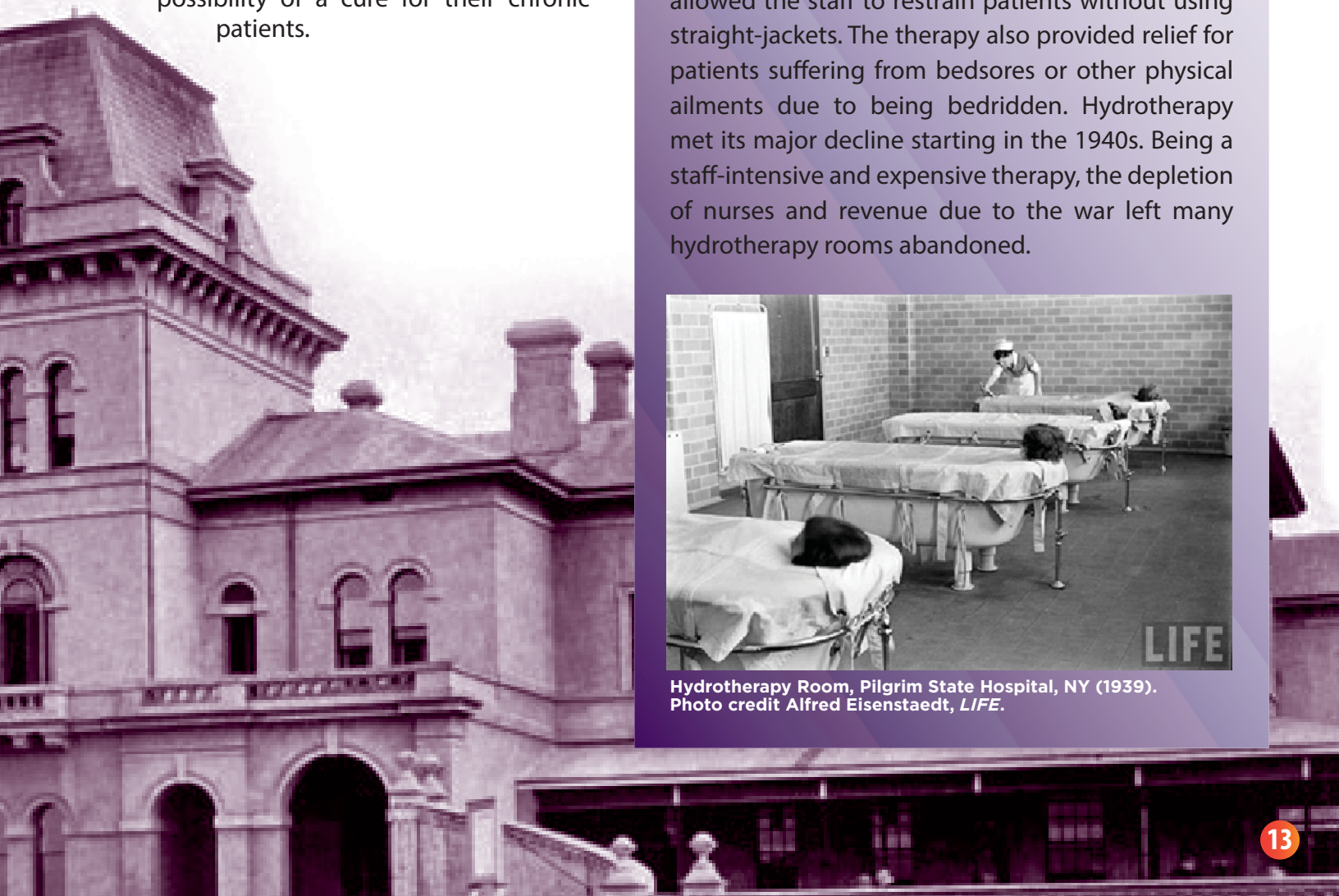
Mental hospitals had always acted as a space to house those with whom society did not know how to deal. By 1940, the inpatient population at American mental hospitals numbered nearly half a million patients, most of who suffered from chronic conditions referred to as "severe mental illness" or "psychosis." However, mental hospitals also saw the admittance of many patients who would now be diagnosed with developmental disorders. The patients largely came from an older demographic—69% were over the age of forty—and many were unmarried. The lack of a spouse or parents to provide care for the mentally ill meant many ended up in these facilities. With the Depression and World War II during this era, there was little investment in the public sector, though the hospitals suffered from more than just monetary issues. The high pressure for admission conflicted with the lack of hospital space, and some places were over-admitted by up to 40% capacity. At the same time, the induction of psychiatric staff into the military resulted in severe doctor shortages. One hospital had a 1 to 500 doctor-to-patient ratio and a 1 to over 1000 nurse-to-patient ratio. The overcrowding coupled with serious depletion of staff meant that neglect, violence, and poor hygiene ran rampant in some of these facilities.

This era also marked the introduction of European therapies into American psychiatric management. Fever therapy— infecting patients with malaria with the belief that the fever would cure their ailments, usually neurosyphilis— became hugely popular up through the



1930s. Once this method was debunked and doctors realized the dangers of using fire to fight fire, shock therapy became the new, preferred method. Shock therapy took on many forms. One version used insulin to put patients in a coma, then doctors brought them out again. Another—the most well-known version—was electroshock therapy, and though in early forms it often caused serious injuries that were sometimes fatal, it has been in use for decades. The 1930s also introduced psychosurgery to mental hospitals, most notably lobotomies. Though devastating to the patients, the procedure was simple, cheap, and effective. Between 1936 and 1951, over 18,500 lobotomies were performed with a record 5,000 operations occurring in 1949 alone.

Though today we view some of these procedures as antiquated in their violence and lack of scientific justification, they were wildly popular among psychiatric professionals. After suffering from low revenue and staff problems, these simple and seemingly effective procedures brought about enthusiasm and optimism among doctors who now saw the possibility of a cure for their chronic patients.



HYDROTHERAPY

Humans have turned to water for its curative powers over and over again throughout history. Hydrotherapy, in its various forms, has been used in psychiatric treatment for centuries, both in remedial and punitive ways, and by the early twentieth century it stood at the forefront of popularity with many mental hospitals. The most common hydrotherapy method in the 1930s involved placing patients in a continuously running bath with a temperature ranging from 92-99 degrees Fahrenheit. The surface of the bathtub would be covered entirely with canvas, using straps to keep it in place. Only the patient's face would be free.

Patients would usually be kept in the tub for at least a few hours, but sometimes even overnight. Hydrotherapy was thought to be relaxing for patients prone to over-excitement or anxiety, and allowed the staff to restrain patients without using straight-jackets. The therapy also provided relief for patients suffering from bedsores or other physical ailments due to being bedridden. Hydrotherapy met its major decline starting in the 1940s. Being a staff-intensive and expensive therapy, the depletion of nurses and revenue due to the war left many hydrotherapy rooms abandoned.

Hydrotherapy Room, Pilgrim State Hospital, NY (1939). Photo credit Alfred Eisenstaedt, *LIFE*.

ABOUT OUR PRODUCTION

To feature both the Dowd house and Chumley's Rest on the same stage without long and tedious scene changes, the set features a "double-donut" style turntable with an inner and outer ring. The set can spin 180 degrees in two directions to alternate between the locations without stopping the action of the play.

Soft Props Artisan Margaret Hasek-Guy hand crafted eight sets of drapes for the set.

The protrait of Elwood and Harvey was painted by props crafts artisan Kevin Grab.

The gingerbread trim on the Dowd house is computer-cut, and the marble flooring of the sanitarium is hand-painted.

Set design by Daniel Conway

FEATURED ARTIST:
ROBERT SCHULTZ
QUADRACCI POWERHOUSE MASTER ELECTRICIAN

"What we do [at Milwaukee Repertory Theater] is based on traditions more than on textbook," says Robert Schultz, Quadracci Powerhouse Master Electrician. He should know; he started his college career studying film, and then later got his degree from UWM in Earth Sciences with a concentration in Geophysics. So how did he end up doing lighting for a major regional theater?

Robert has dabbled in theater since junior high, as well as playing in a band. However, he soon turned to mixing sound and designing lights for the group "when it became clear [his] non-musical contributions would be more useful to the band than [his] actual performing." Eventually that experience turned into working professionally as lighting designer and director for a diverse array of musical artists, including Milwaukee favorites: BoDeans and Violent Femmes.

Now Robert has turned his work towards a different kind of enthusiastic audience. This season marks his fifth with The Rep. He started out in the Stiemke Studio, setting up props, sound, and lighting for *My Name is Asher Lev*. Eventually he moved into the Powerhouse where he works every show in the theater space. His job begins once he gets a "blueprint" from the lighting designer, which he uses to assess the theater's lighting instrument inventory. He then selects which lights are needed for the particular production and organizes the installation. He works every performance of a play's entire run, programming and running all of the lighting cues that audiences see occurring onstage.

The work can be difficult at times, such as when *Ragtime* called for 2,000 small light bulbs. However, Robert enjoys the inherent challenge. He cites *39 Steps* as one of his favorite Rep shows because it was "mind-blowingly difficult" in the best way. "Every day we walked out of [the theater] sweating and going, 'That was fun!'" But how did a man with a degree in science and a background with rock bands find his home in the theater? "It's still telling a story," Robert says, "whether you are doing it with a guitar or whether you are doing it with a candlestick." This storytelling comes back to the emphasis on tradition Robert mentioned, with each artist contributing a part to those stories. Being a part of every show in the Powerhouse, Robert enjoys watching audience members react to these stories. "It is making people question why they are there in the first place," he says. "Did it evoke a question? Did it evoke an emotional response? To me, that is the point of this. That is the point of music, of theater, of almost every art form. Getting people to respond."

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. In the central rotunda is a large staircase which leads to The Rep's Quadracci Powerhouse theater and lobby.

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 Milwaukee Rep has a positive impact on theater and on our Milwaukee community.

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