

By **David Bar Katz** | Directed by **Mark Clements**
Judy Hansen, Executive Producer

The History of Invulnerability

PLAY GUIDE

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Milwaukee Repertory Theater presents

THE HISTORY OF INVULNERABILITY

APRIL 8 - MAY 4
QUADRACCI POWERHOUSE

By David Bar Katz
Directed by Mark Clements
Judy Hansen, Executive Producer



MARK'S TAKE

"I've been hungry to produce *History* for several seasons. It requires particular technical skills, and we've now grown our capabilities such that we can successfully execute this intriguing exploration of the life of Jerry Siegel and his creation, Superman. I am excited to build, with my wonderful creative team, a remarkable staging of this amazing play that will equally appeal to theater-lovers and lovers of comic books and superheroes."

-Mark Clements, Artistic Director

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SYNOPSIS

WARNING: This synopsis contains spoilers.

Act One

The History of Invulnerability begins in the final moments of Jerry Siegel's life. The haze of his memory and imagination blurs the line between fantasy and reality as the audience is transported into Jerry's past, the life of Superman, the pages of comic books, and a concentration camp in Poland.

Superman tells the audience about his fictional story, and then turns to the true story of his creation as a comic book character. Jerry Siegel, one of Superman's co-creators, wakes up and gets out of his bed to talk to Superman. As Superman talks about the loss of his fictional parents, the scene switches to Jerry's own life, and his father's death when Jerry was just a boy. Jerry tries to distract Superman and refute Superman's version of events, but they continue recalling the beginnings of the Superman legacy.

The focus shifts to Harry Donenfeld, a publisher, who is in business with Lucky Luciano, a major mob boss. Luciano and Donenfeld come up with a plan to get into the "pulp" (the early predecessor of the comic book) business, switching gears from prostitution and pornography, as the New York DA's efforts to clean up the city impact their businesses. This is just the break a young Jerry Siegel and his friend and illustrator, Joe Shuster, need. After publishers reject Superman over and over again, an editor, Shelly Mayer, finds the comic strip on his desk and contacts the young men about working for Donenfeld's company. The audience joins Jerry and Joe as they develop key elements of the Superman story; meet the model for Lois Lane, who later becomes Jerry's wife; and create Superman's first mission.

Superman is a huge hit throughout America and around the world, and Jerry's thoughts imagine a young fan named Joel, who is in Auschwitz-Birkenau concentration camp. The scene shifts to Joel's world, where two men, Saul and Benjamin, have taken the young boy under their wings. They are members of the *Sonderkommando*, the prisoners who remove and strip the corpses of those killed at the camp, and they provide Joel with any comic books they can smuggle into the barracks. Joel tells them about Superman, and Saul compares the superhero to the Jewish legend of the Golem.

While Superman is a huge phenomenon, his creator, Jerry is still an unknown. He lives with his mother after he and Joe have naively signed away their rights to Superman for a \$130 check. Harry Donenfeld takes credit for the superhero's success and rakes in millions of dollars of which Joe and Jerry see nothing.

Back at Auschwitz-Birkenau, Saul and Benjamin discuss the uprising planned by the prisoner resistance group. Benjamin tells Joel and Saul that they will need to escape to the woods when the fighting begins, but Joel is convinced that Superman will come and save them all. Jerry wants to fulfill Joel's dream, at least in the pages of the comics. He pleads with Donenfeld to allow Superman to have more substance, to fight Nazis, to be able to make a difference in the world, but the publishers will not allow it except in a *Look* magazine feature.

Superman's battle with Nazis is a huge success with fans of the hero, so he officially enters World War II, even garnering attention from the SS weekly newspaper. Superman is more popular than ever, and Joel is inspired to create some superheroes of his own inspired by the people and events happening at Auschwitz-Birkenau.

Jerry creates a new character, Spectre, and heads to New York City to pitch the idea to his editor. He goes to a bar where he meets playwright Thornton Wilder and director Elia Kazan. After speaking with them, Jerry returns to his hotel room and contemplates his own connection to Superman. Superman explains to the audience the sort of anti-Semitic propaganda that was taught in German schools during the Nazi regime. Jerry realizes that Superman needs a weakness and creates K-metal from Krypton and decides that Superman will reveal his true identity to Lois.

The History of Invulnerability is a memory play, like Tennessee Williams' play *The Glass Menagerie*. In a memory play, the story is told through the eyes of a narrator or protagonist, and the audience sees the events of the play from this character's viewpoint.

SYNOPSIS *(Continued)*

Michael Siegel, Jerry's son, enters and tells the audience about his father's abandonment of him and his mother as well as his personal connection to Superman. Several critics of Superman and comic books enter, claiming that the genre damages children and society in numerous ways. The act ends with Joel's pleas for Superman to save them soon.

Act Two

Act two opens in a courtroom. Jerry and Joe sue the publishers for rights and royalties for Superman. Jerry and Joe lose the case and the publishers remove their names from all Superman related media.

In Jerry's thoughts of the concentration camp, news has spread that the *Sonderkommando* unit will be killed in the next few days. The plan to blow up the gas chambers becomes more immediate and Benjamin argues with Saul and Joel about the plan, defending all those who have died before them as Joel contrasts them with Superman.

Jerry launches a new comic idea with no success. Joe cannot find work as a comic illustrator due to the lawsuit. They resort to doing various other jobs from delivering sandwiches to working at the post office in order to make ends meet.

After the *Superman* movie is announced, Jerry sends out a lengthy news release cursing the production, and while at first no major news outlets pick it up, an interview with a small newspaper causes it to become a huge story. Fans rally around Jerry's cause and Jerry and Joe sign a deal to give up claims to Superman in exchange for a yearly stipend.

Superman and Jerry have a confrontation about the increasing power new writers have given the hero, and Jerry accuses Superman of getting too big, of being a golem. Jerry breaks down, asking Superman to save him.

The action returns to Auschwitz-Birkenau the day of the uprising. Saul, Joel, and Benjamin's fantasies tell their hopes for that day.

Jerry finally receives the recognition he so desired at the premiere of the *Superman* film. He shares with the audience the impact of that day and the hopes he has for the future. Jerry tells the story of Samson and his parents, wanting to reconnect with his own estranged son. Michael returns, telling the audience of the reconnection that never came because Superman became his father's real son.

As the scene returns to the concentration camp, the fantasies are all gone, and Saul, Benjamin, and Joel experience the reality of the uprising with Jerry and Superman unable to save them.



JJ Phillips, Luke Brotherhood and Bob Amaral.
Photo by Michael Brosilow.

BIOGRAPHY OF JERRY SIEGEL



Jerry Siegel, 1976
Photo by Alan Light

Jerry Siegel was born in Cleveland, Ohio in October of 1914 to parents Sarah and Michel Siegel, immigrants from Lithuania. Jerry grew up in Cleveland with his five brothers and sisters and parents, but his father died of a heart attack during a robbery of his clothing store when Jerry was a teenager. In high school in Cleveland, Jerry met Joe Shuster, and the two soon became collaborators on several different projects.

Joe and Jerry created a character called the Super-Man, who was a superhuman science experiment who used his powers for his own gain. They later changed the character to the crime-fighting hero Superman, and started shopping the concept around to comic publishers. In those early years, Jerry split from Joe and tried to get a more established illustrator to bring his idea to life, but returned to Joe when he had a moment of brilliance and knew Joe was the one to help him realize the idea.

Publishers were not overly interested in the Superman comic until Jerry and Joe sent it to Major Malcolm Wheeler-Nelson, whose company was later taken over by Harry Donenfeld and Jack Liebowitz. Jerry and Joe naively signed away their rights to the Superman character when they were young, struggling artists in need of money. They spent years fighting in courts to restore the recognition and financial compensation they deserved. When news of *Superman: The Movie* came out, Jerry started a publicity campaign to get fans behind the cause. Warner Communications finally settled with Joe and Jerry in the mid 1970s for a yearly financial stipend and credit given in all Superman-related media.

Jerry created and wrote for many other comic book characters and companies during his career, but was unable to match the magnitude of his first huge success, Superman. Jerry Siegel died in 1996.

BIOGRAPHY OF SUPERMAN

Superman was born Kal-El on the planet Krypton, to proud parents, Jor-El and Lara. As Krypton's destruction became imminent, Jor-El created a spacecraft and rocketed their son off into space for his own survival.

Kal-El's spacecraft landed in rural America, where his soon-to-be adoptive parents, Jonathan and Martha Kent, found him. The Kents took Kal-El into their home and named him Clark. Clark grew up in the town of Smallville. While there is some debate, many say that he discovered his superpowers as a young boy, and his adoptive parents helped him to understand his strengths and taught him to use them for good.

Clark kept his powers and identity secret in order to protect his family by creating the alter-ego, Superman. As an adult, Clark moved to Metropolis to work for the *Daily Planet*, a major newspaper. Working at the Planet, Clark met the love of his life, Lois Lane. When not working for the newspaper, Clark would put on his Superman costume and save the world on an almost daily basis.

Superman has become an icon of popular culture, and for over 75 years his story has been told and retold again and again. This retelling of his story mean there is no definitive story of his life, and the origins of the man known as Superman is often the topic of debate between Superman aficionados.



JJ Phillips and Kelley Faulkner.
Photo by Michael Brosilow.

WHO'S WHO IN THE PLAY

There are many historical figures portrayed in and mentioned in *The History of Invulnerability*. Read about some of them here.



Thomas Dewey
Library of Congress



Leo Frank
Library of Congress



Jolan Kovacs
Photo by Alan Light



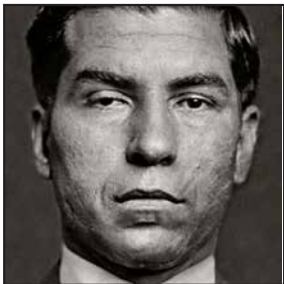
Jack Liebowitz



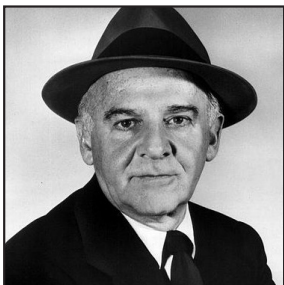
Larry Niven
Photo by David Corby



Stan Lee



Lucky Luchiano



Walter Winchell

Lauretta Bender – Psychologist who defended the character of Superman as a positive influence on young children

Thomas Dewey – New York City District Attorney

Harry Donenfeld – Founder of DC Comics, President of National Allied Publications

Leo Frank – A Jewish-American who was convicted of murder and hanged by a lynch mob in Marietta, Georgia

Josetta Franker – Psychologist from the Child Study Association that believed Superman taught children that good triumphs evil

Elia Kazan – A director, producer, writer, and actor for film and stage in the mid-1900s, known for directing Thornton Wilder's play *The Skin of Our Teeth*

Jolan Kovacs (Joanne Siegel) – The original model for Lois Lane who later became Jerry Siegel's wife

Jack Kirby (Jacob Kurtzburg) – A comic book artist known for innovation in modern comics and co-creating characters such as Captain America, The Hulk, and The Fantastic Four

Stan Lee (Stanley Lieber) – A comic book writer and editor that collaborated often with Jack Kirby to create characters such as The Hulk, X-Men, Iron Man, and Thor

Jack Liebowitz – Co-owner of DC comics with Harry Donenfeld

Lucky Luchiano – A major player in organized crime in the mid-1900s, some considered him to be the most powerful Italian-American mob boss of all time.

William Marston – An American psychiatrist for Family Circle and comic book writer who created Wonder Woman

Sheldon (Shelly) Mayer – An assistant editor who connected Siegel and Shuster to Action Comics, the publication that first printed Superman

Larry Niven – A science fiction writer who commented on why Superman's super-human strength would be dangerous with women in the bedroom

Sterling North – A prominent writer and reporter who denounced Superman and other comics as "a poisonous mushroom growth" for innocent young minds

Michael Siegel – Son of Superman co-creator Jerry Siegel

Frederick Wertham – A German-born American psychiatrist who fought against the violent imagery of Superman and other comic books

Thornton Wilder – An American playwright and novelist from the mid-1900s, known for his plays *The Skin of Our Teeth* and *Our Town*.

Walter Winchell – A prominent, national gossip columnist, active during the peak of Superman's popularity

THE EVOLUTION OF SUPERMAN

1938 – Superman first appears in *Action Comics No.1*. After widespread popularity, he received his own series, and eventually expanded into newspaper comic strips.

1940 – The New York World's Fair hosted a "Man of Tomorrow" Superman Exhibit in 1940 where the first ever real-life Superman made an appearance, played by actor and performer Ray Middleton.

1940 – The first radio show featuring Superman was produced with the voice of Bud Collyer as the superhero.

1941 – Bud Collyer, after his successful portrayal of Superman on the radio, is the featured voice of "The Man Of Steel" in an animated cartoon series that ran for seventeen episodes.

1948 – Ten years after Superman first hit print publication, the first live-action screen version, starring Kirk Alyn, hit national theaters.

1952 – A television series titled *The Adventures of Superman* ran for 4 years, popularizing Superman even further and beginning widespread commercial branding through clothing, toys, and other products for "The Man of Steel." Superman was played by actor George Reeves, who soon became a very popular celebrity due to the role.

1966 – Superman was featured in a Broadway musical *It's a Bird...It's a Plane...It's Superman*. It ran to mixed reviews and closed after 129 performances.

1975 – *It's a Bird...It's a Plane...It's Superman* was adapted into a made for TV movie.

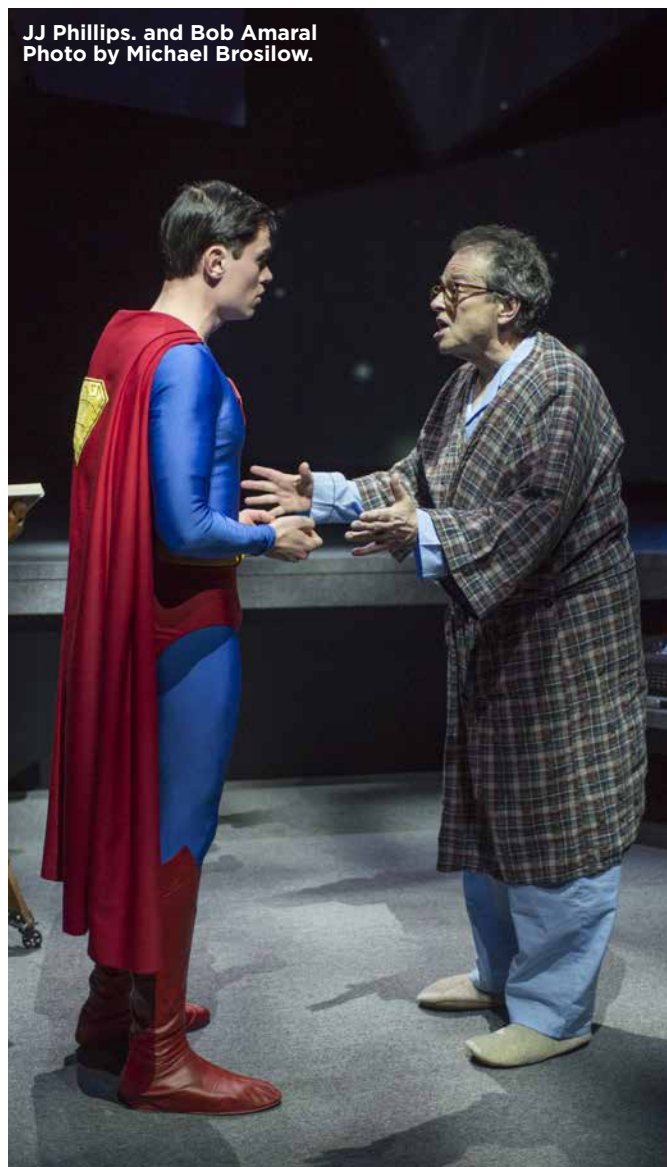
1978 – Christopher Reeve starred as Superman in the first feature-length theatrical film centered on the superhero.

1980s – Over 400 issues of Superman print comics were published over the first forty years since its creation. Three sequels to *Superman: The Movie* were released, as well as a Supergirl film, and a Superboy television series, which ran for four years.

1990s – *Superman 75*, a comic book in which Superman dies, tallied the biggest one-day sale ever for a comic book. *Lois & Clark: The New Adventures of Superman*, a television show that focused more on the romance between Kent and Lane, ran for four seasons. Superman continued to appear in multiple media formats throughout the decade.

2006 – *Superman Returns*, directed by Bryan Singer, premiered as one of the first commercial blockbusters featuring the superhero in decades.

2013 – *Man of Steel*, the most recent film version of the Superman story, appeared in theaters starring Henry Cavill as Superman and Amy Adams as Lois Lane.



JJ Phillips, and Bob Amaral
Photo by Michael Brosilow.

THE GOLEM LEGEND



Clay statue of the Prague Golem

In *The History of Invulnerability*, Saul tells Joel the story of the Golem, a figure in Jewish lore:

Saul: *The Golem had powers. He was very strong. Stronger than any many should be. Like your Superman.*

Joel: *What . . . what was he?*

Saul: *He was made out of dirt by a rabbi, to take vengeance on those who killed and tortured Jews.*

The rabbi just wanted to help his people, but eventually the Golem's spirit for vengeance became too strong and he turned on his maker.

Joel: *Then what happened?*

Saul: *On the Golem's forehead the rabbi had inscribed emet, the Hebrew word for truth. To destroy him he erased a single letter, leaving only met.*

Joel: *The word for death.*

There are many different versions of the Golem story, but Saul is most likely referring to a version of the tale of the Prague Golem. One story says that Rabbi Judah Loew ben Belazel, Maharal of Prague, created a Golem out of clay to protect the Jewish community from Blood Libel and to help with physical labor in the late 16th century. Another story says that it was near the Easter season in 1580 when an Anti-Semitic priest was trying to incite Christians against Jews and the rabbi created the Golem to protect the community. In both versions, the Golem became dangerous and the rabbi took away its life.

THE ÜBERMENSCH

The concept of the *Übermensch* is most often associated with the philosophy of Friedrich Nietzsche, but Hitler and the Nazis embraced the theory and distorted it, giving it a racial basis. While Nietzsche's theory of the *Übermensch* and its meaning are debated by philosophers, the Nazis believed that the idea supported their belief in the concept of a superior Aryan race, and they adopted the idea of the master race as the ultimate goal for the advancement of Germany. In the Nazi hierarchy of races, only the Aryans, especially those with traditionally Nordic looks of blonde hair and blue eyes, were considered ideal. Nazis used the pseudoscience of Eugenics to support their theories.

The Nazis also created the idea of the *Untermensch*, or a sub-human, and used this idea to support the systematic elimination of Jews and other people they felt would hinder the creation of the master race. Besides the execution of millions of people, Nazi programs which strove to create a society full of *Übermenschen* included laws forbidding mixed marriages between Aryans and non-Aryans, forced sterilization of people with mental or physical disabilities, and the *Lebensborn* program. The *Lebensborn* program allowed women of desirable racial "purity" to

have their children secretly if necessary. Many children born in the birthing centers were illegitimate children of SS officers. The Nazis also captured blonde haired, blue-eyed women and children from conquered countries, and often adopted out the children to German families.

While Hitler may have called his ideal Aryans *Übermenschen*, the Nazis did not feel so positively towards America's Superman. In fact, when a 1940 *Look* magazine comic strip featured Superman defeating the Nazis, an article appeared in the SS newspaper denouncing Superman and his Jewish creator, Jerry Siegel.



Lebensborn birthing center



The Great Torchbearer by Arno Breker, official sculptor of the Third Reich

FEATURED ARTISTS: JEF OUWENS AND LESLIE VAGLICA



Leslie Vaglica and Jef Ouwers

The History of Invulnerability would be lacking without its main superhero donning the iconic red S. Thankfully, Jef Ouwers and Leslie Vaglica of The Rep's costume department took on the difficult yet exciting task of constructing the Superman costume which is featured in the production.

Jef, The Rep's tailor, has been with the costume department for over 20 years after earning his undergraduate degree in Art from UW Madison. His first hand, Leslie, graduated from UW Eau Claire with a degree in Art, later taking more technical costuming classes at Mount Mary, and joining The Rep as a costume shop apprentice in 2006.

The team has worked to make the two-dimensional drawings from costume designer Rachel Laritz into a three-dimensional, wearable piece of art. Part of their preparation was studying a fan-website where a man made his own Superman costume, drawing inspiration and technical advice from his trial-and-error endeavor. They also worked to match the dye specifically to Christopher Reeve's Superman costume from the 1978 film, the "version" of Superman our production's suit is based off. They noted that in the film, Reeves had 11 different versions of the Superman costume with hidden zippers for filming so audiences never had to see the magic of how the suit came on and off. In our live theater production, however, the costume team had to come up with a creative way to keep the mystery. Jef found a complex pattern (modeled after an old union outfit) that only contains two seams. "Think about how many seams you have on each item of clothing," he explained, "All the shaping had to happen on the entire body suit in only those two seams."

In the show, people from the comic book world are presented in bright, primary comic book colors, whereas the more realistic storylines are presented in more true-to-life designs. Many of the costume pieces in the show are parallel with society's ideas of certain characters, and both Jef and Leslie are excited for the audience to experience how not only the Superman suit, but all the costumes, support and challenge our preconceived notions of this iconic superhero and this momentous time period.



JJ Phillips
Photo by Michael Brosilow

RESISTANCE AGAINST THE NAZIS

Many people, both within Germany and other occupied countries, were fighting the Nazis through a variety of means, ranging from distributing pamphlets to creating art to celebrating and preserving cultural and religious customs to using violence. While each resistance movement or individual act was unique, all of them sought to undermine the power of the Nazi party and to end the violence perpetrated against those the Nazis found “undesirable.”

The Plot to Assassinate Hitler

High-ranking German officers created a complicated plot to assassinate Hitler and take control of the government through an emergency action plan. After planting a bomb at Hitler's encampment, the members of the group commenced with the plan to frame the SS for a coup d'état, and to take over the provisional government. Hitler did not die in the explosion and the leaders of the assassination attempt were captured and executed the same day.



Hitler's Wolfsschanze after the bombing

Other Forms of Resistance

People throughout Nazi-controlled areas helped hide Jews, listened to banned Allied radio broadcasts, produced anti-Nazi newspapers, and refused to comply with Nazi regulations. Many people resisted quietly in their everyday lives through their actions and their continuing strength of spirit.

Resistance in Other Countries Occupied by or Allied with Germany

Underground resistance groups existed in most occupied countries. These groups used armed combat as well as other strategies to assist with the opposition. Many resistance groups also helped to move those in hiding from one safe house to another and hopefully, eventually, to unoccupied locations.

The White Rose

In 1942, a group of college students, led by brother and sister Hans and Sophie Scholl, began to create pamphlets opposing the Nazi regime and the mass murder of Polish Jews. Students distributed flyers in several major cities in Germany and Austria, calling German citizens to stand against the atrocities being committed. Eventually, members of the group and professor Kurt Huber, who had guided the group, were turned in to the Gestapo and executed.



White Rose monument at Ludwig Maximilian University, Munich

The Partisans

Partisan groups formed within the forests of Eastern Europe, fighting against the Nazis in guerilla-style warfare. An estimated 20,000 to 30,000 Jews fought in these groups, many often joining after escaping from deportations to the death camps. Some of these groups were successful, and fought alongside other resistance fighters in occupied areas.



A Jewish partisan group in Belorussia, 1943

Uprisings in the Jewish Ghettos

Organized armed resistance occurred in over 100 ghettos in Poland and the Soviet Union. In the spring of 1943, Jews in the Warsaw ghetto rose in revolt after intel spread that those people who remained in the ghetto would be sent to Treblinka, an extermination camp. German soldiers were able to end the bulk of the fighting in a few days, but it took almost a month to restore the ghetto and deport almost all of the remaining inhabitants. For months after the uprising, individual resisters hid in the ghetto.



Captured Jews led to assembly point for deportation

Uprisings in the Camps

Jewish prisoners rose up against their captors in 1943 in the Treblinka and Sobibor killing centers. The Nazis killed most of the rebels, but a few escaped and survived after the war. In October of 1944, members of the Jewish Special Detachment (*Sonderkommando*) at Auschwitz-Birkenau revolted against the SS guards. *Sonderkommando* were the prisoners tasked with disposing of corpses and dealing with personal effects of the deceased. They were the most aware of the atrocities of the camps, but were also executed as a group every four months as a secret-keeping measure. When warned of their upcoming executions, a group of them fought back. Prisoners burned a guard alive and fought against the SS, blew up one of the crematoriums in a suicide mission, and some escaped into the nearby woods. Over 450 people were killed during the fighting or after they were captured by the SS. Several days after the revolt ended, five women were captured and executed for supplying the fighters with explosives to blow up the crematorium.



Ruins of destroyed crematorium at Auschwitz-Birkenau

Artistic Resistance in the Camps

In 1944 near Prague, a compound housing about 60,000 Czech Jews became the scene of an artistic rebellion, as inmates rallied to capture their stories through music, theater, and lectures. They were led by imprisoned conductor Raphael Schachter and performed their plays, concerts, and readings at make-shift late night performances. Instead of punishing the inmates, the Nazi officers decided to invite the International Red Cross to their encampment for a performance. Schachter led 150 inmates in a presentation of Verdi's *Requiem*, a piece about divine judgment and the quest against evil, in order to denounce their captors and speak out against the atrocities led by the Nazis.

ABOUT OUR PRODUCTION

First Rehearsal

At The Rep, each production's rehearsal process starts with a special gathering known simply as "First Rehearsal." At this event, all members of the company are invited to meet the cast and production team, and learn more about the show. The event begins with an informal reception and then moves into a presentation that includes comments from the director and designers, and in the case of *The History of Invulnerability*, the playwright as well.

At first rehearsal for *The History of Invulnerability*, the production team expressed enthusiasm about this script which presents challenges and opportunities for The Rep to stretch our production capabilities in new and exciting ways. Artistic Director and director of *The History of Invulnerability*, Mark Clements, shared his interest in the way the story highlights Jerry's truth and the real truth running parallel to each other. Clements also emphasized the talents of the production team and the creativity and energy that has gone into planning for this technically ambitious play.



Michael Kroeker, Bob Amaral, Greg Wood, Angela Iannone and JJ Philips.
Photo by Michael Brosilow.

Scenic Design & Projection Design

Scenic Designer Todd Ivins highlighted the connection between the projection design and scenic design in this particular production in addition to sharing the scale set model with the group. *The History of Invulnerability* set is similar to a completely shattered mirror, with projection surfaces everywhere to show the designs created by Jared Mezzocchi and comic art by Joe Staton. The set feels like it is in motion, even though the physical scenery is static. The relationship between the characters and the projections is essential, telling the story through both multi-media and live action. The connection between these elements allows the story to morph from saturated comic book colors to stark reality in an instant.

The Costumes

Costume Designer Rachel Laritz designed costumes for over 80 characters. As most of the actors play multiple characters, there are many costume changes, some simple, others more complex. The designs for the real-life characters are as authentic as possible, while bold comic book-inspired colors are strategically used to emphasize certain characters. Jerry Siegel wears pajamas in the play to keep the audience rooted in the fact that they are experiencing this story through Jerry's dreams. Check out the "Featured Artists" section of this Play Guide for more information about the unique Superman suits created for our production!



Renderings by Costume Designer Rachel Laritz

The Script

At first rehearsal, playwright David Bar Katz shared his thoughts with Rep company members, revealing some of his inspiration for writing the script. Katz discussed the connection between the Holocaust and the creation of superheroes, an idea that is represented throughout the play. He also mentioned a visit to a comic book convention where he was amazed by the lack of recognition and respect paid to some of the early pioneers in the comic book world who were present. Katz saw the story of Superman and Jerry Siegel as a powerful and unique narrative he needed to bring to the stage.



Josh Landay, John Brotherhood,
Bob Amaral and Greg Wood.
Photo by Michael Brosilow.

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.



Milwaukee Repertory Theater. Photo by Michael Brosilow.

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.

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- 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.

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