

WORLD PREMIERE PRODUCTION

after all the terrible things I do

BY A. Rey Pamatmat

DIRECTED BY REP ASSOCIATE ARTIST May Adrales

OCTOBER 1 to NOVEMBER 9
STIEMKE STUDIO



Mark Clements
Artistic Director

Chad Bauman
Managing Director

Milwaukee Repertory Theater

Patty & Jay Baker Theater Complex
108 E Wells Street, Milwaukee WI 53202

www.MilwaukeeRep.com

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Ticket Office: 414-224-9490



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BY **A. Rey Pamatmat**

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EXECUTIVE PRODUCER **Andy Nunemaker**

ASSOCIATE PRODUCER **Greater Milwaukee Foundation**
William J. Radler Fund



TABLE OF CONTENTS

About the Play	3
Cast and Creative Team.....	3
Literature and <i>after all the terrible things I do</i>	4
Filipino Immigrants in America	5
Bullying in America	6
Making Positive Change	7
Interview with A. Rey Pamatmat and May Adrales	8
Starting the Conversation	10
Bringing <i>after all the terrible things I do</i> to the Stage: A Milwaukee Rep World Premiere	11
Featured Artist	11
Visiting The Rep	12



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ABOUT THE PLAY

Daniel is a young, newly-graduated, white, gay writer. Linda is a middle-aged, Filipino-American émigré, mother and business woman. When Daniel arrives at Linda's bookstore for a job interview, neither of them has any idea that their connection goes well beyond their shared love of literature. As the weeks pass, Linda and Daniel develop a close relationship, and start to reveal parts of themselves and their pasts. As the boundaries between them blur and truths are exposed, their connection is pushed to the brink. Can they forgive and find redemption? Is there a way to move beyond their pasts to something new? How can they bridge the gap between who they are and who they want to be?

CAST AND CREATIVE TEAM



SOPHIA SKILES
Linda



MARK JUNEK
Daniel



A. REY PAMATMAT
Playwright



MAY ADRALES
Director

DANIEL ZIMMERMAN, *Scenic Designer*
MARY FOLINO, *Costume Designer*
KEITH PARHAM, *Lighting Designer*
ANDRE J. PLUESS, *Sound Designer*
JILL WALMSLEY ZAGER, *Dialect Coach*
JAMIE CHEATHAM, *Fight Director*
JC CLEMENTZ, *Casting Director*
STEPHANIE KLAPPER, *New York Casting*
HANNAH GREENE, *Assistant Director*
RICHELLE HARRINGTON CALIN, *Stage Manager*
KIMBERLY CAROLUS, *Stage Management Apprentice*

Literature plays a significant role in *after all the terrible things I do*. The play takes place in a bookstore, owned by Linda. She shares a deep love of literature with Daniel, who happens to be a writer. The two of them discuss literature and writing throughout the play, especially the works of poet Frank O'Hara.



"Frankly I wanted to tell you I like your poetry. I see a lot on my rounds and you're okay. You may not be the greatest thing on earth, but you're different. Now, I've heard some say you're crazy, they being excessively calm themselves to my mind, and other crazy poets think that you're a boring reactionary. Not me.

Just keep on

like I do and pay no attention. You'll find that people always will complain about the atmosphere, either too hot or too cold too bright or too dark, days too short or too long.

If you don't appear

at all one day they think you're lazy or dead. Just keep right on, I like it.

And don't worry about your lineage poetic or natural. The Sun shines on the jungle, you know, on the tundra the sea, the ghetto. Wherever you were I knew it and saw you moving. I was waiting for you to get to work.

And now that you are making your own days, so to speak, even if no one reads you but me you won't be depressed. Not everyone can look up, even at me. It hurts their eyes."

"Oh Sun, I'm so grateful to you!"

-from "A True Account of Talking to the Sun at Fire Island," Frank O'Hara



Frank (Francis) O'Hara (1926-1966) is a renowned American poet. He began his early years studying music at Harvard College, though eventually graduated with a degree in English. Art proved to be a great influence on both his musical and poetic compositions, and he worked as a curator at the Museum of Modern Art in New York. He spent a great deal of time surrounded by painters, including Larry Rivers, Jackson Pollock, and Jasper Johns. As leaders of the New York School of art, they proved influential in the artistry of his own literature, as he attempted to mimic in words what they did on canvas. He published his first volume of poetry, *A City in Winter*, in 1952. At the time he also wrote art reviews for respected journals that were well-acclaimed. His most well-known collections, *Meditations in an Emergency* (1956) and *Lunch Poems* (1964), reflect his experimentation with lyricism, humor, dialogue, and surrealism.



Frank O'Hara at MOMA
citylights.com



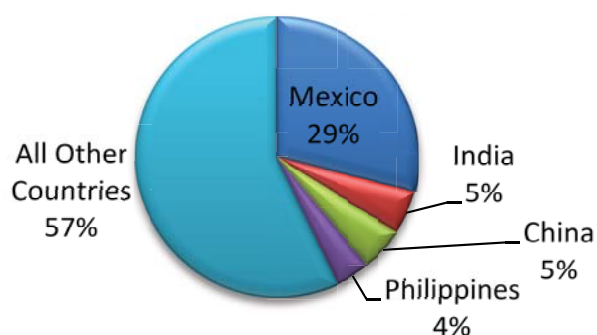
Frank O'Hara pictured in "Haunted Corridor" by J. Gold
kingfisherpress.com

A. Rey Pamatmat on why he decided to set the play in a bookstore:

I read a lot, and I grew up on a farm. When I was a kid, I read like a crazy person. It was one of the only things to do. It was remote enough that we could get to the public library, but it was one of those communities where there was a Bookmobile. And so, I would be in this Bookmobile all the time grabbing books and requesting that they bring something next time. Then my college job was in a bookstore. There was something when I was writing this play about some of the issues being so large and maybe unfathomable, having that juxtaposed with an environment that was so normal, and really, pretty much understood. Most people have been in a bookstore at some point in their lives, or a library, or around books. So the thing about these large unfathomable issues is that they actually are taking place in very normal environments. Putting the two things together seemed right.

Linda immigrated from the Philippines, but Filipino people have been coming to the United States for hundreds of years. During the 20th century, Filipino immigrants arrived in the U.S in several waves in response to world events and policies or laws enacted by the United States government after the Philippines became a U.S. territory in 1898. The Pensionado Act of 1903 helped bring Filipino students to American universities, 5,000 Filipina women arrived after the War Brides Act of 1946, and the World Wars, labor needs, and educational opportunities paved the path for others to move to the United States. While Filipino immigrants were increasing in number in the U.S., they still faced discrimination and stereotyping that, unfortunately, often colors the immigrant experience. Today, the over 1.8 million Filipino immigrants in America represent the fourth largest immigrant group in the country.

Largest Populations in the US of the Total Foreign Born Population (2011)



According to a 2007 U.S. Census survey, Filipinos own more than **163,000** businesses in the United States.

Nearly half of all Filipino immigrants now live in California.

The largest number of Filipino immigrants in the Midwest resides in **Illinois**, especially in the Chicago metro area.

More than 6 out of 10 Filipinos in the US are **women**.

The Philippines became a US territory in 1898, but gained independence in 1935. They are now the **Republic of the Philippines**.

The Philippines is made up of **7,107** islands.

FAAWIS, the **Filipino American Association of Wisconsin** promotes cultural awareness through scholarships, events, fundraisers, and outreach.

Find out more at www.faawis.org.

Filipino-born adults living in the US are more likely to be **university graduates** compared to all immigrant and US-born adults.

BULLYING IN AMERICA

In *after all the terrible things I do*, bullying impacts both of the characters' lives in different ways. While the topic of bullying has risen to the forefront of news media and discussions in America's schools, the problem still pervades both in educational settings and our society. Bullying can impact people through changes in psychological health, academic performance, physical well-being, and decision-making. Statistics show that these negative effects do not just apply to those who are bullied, but also those who bully others.

LGBTQ students are disproportionately affected by bullying and victimization, a trend that continues to be a problem in schools across the country.

According to the most recent GLSEN National School Climate Survey (2011) of over 8,500 LGBTQ youth from across the United States:

- ◆ 84.9% of students heard the word "gay" used in a negative way
- ◆ 61.4% of students heard negative remarks about gender expression
- ◆ 71.3% heard other homophobic remarks frequently or often
- ◆ 63.5% felt unsafe because of their sexual orientation, and 43.9% because of their gender expression
- ◆ 81.9% were verbally harassed in the past year due to their sexual orientation, and 63.9% because of their gender expression
- ◆ 38.3% were physically harassed due to their sexual orientation, and 27.1% because of their gender expression
- ◆ 18.3% were physically assaulted (e.g.: punched, kicked, injured with a weapon) in the past year because of their sexual orientation, and 12.4% because of their gender expression
- ◆ 55.2% experienced electronic harassment in the past year (cyberbullying)

According to Stopbullying.gov and multiple government-implemented studies:

- ◆ 28% of U.S. students in grades 6-12 experienced bullying
- ◆ According to survey data, approximately 30% of young people admit to bullying others
- ◆ 70.6% of young people say they have seen bullying in their schools
- ◆ Only 20-30% of students reported bullying to an adult



Anti-bullying Campaign Design,
Carson Ting, 2013

While the statistics seem bleak, it is important to note that in the last 2011 GLSEN School Climate Survey, positive change also occurred:

- ◆ While still high, the recurrence of the use of homophobic remarks was on the decline from previous years.
- ◆ The availability of resources for students that represent LGBT individuals, history, or events in curriculum was on the increase.
- ◆ A higher percentage of students reported that their schools had supportive staff.

There are many individuals, organizations, educators, and lawmakers who are working to stop bullying and improve the lives of young people in America, especially students who identify as LGBTQ.

- ◆ October is National Bullying Prevention Month, a campaign founded in 2006 by PACER's National Bullying Prevention Center. The event brings awareness to the prevention of bullying through activities and education throughout the month.
- ◆ All 50 states have either laws or policies on the books about bullying.
- ◆ Wisconsin has both laws and policies about preventing bullying.
- ◆ Wisconsin's Department of Public Instruction has created curriculum and instituted programs to specifically address bullying in Wisconsin schools.

GLSEN – Gay, Lesbian, and Straight Education Network

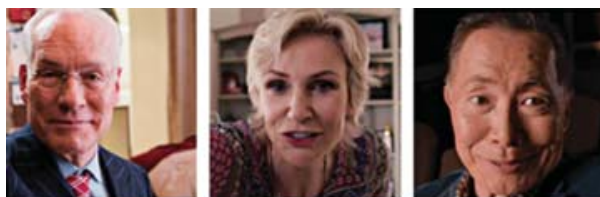
GLSEN is an advocacy and research group whose mission is “to ensure that every member of every school community is valued and respected regardless of sexual orientation, gender identity, or gender expression.” Since 1999, their School Climate Survey has been one of the most comprehensive data sets of LGBTQ student experience across America.

www.glsen.org

Teaching Tolerance

The Southern Poverty Law Center's Teaching Tolerance project provides resources to educators to help make schools safer, more inclusive places. One of their key initiatives is Mix It Up at Lunch Day where students sit with different people than they usually do in order to help them gain new perspectives and include all of their peers. The project also provides curricular resources for educators to use in the classroom.

www.tolerance.org



Notable LGBT figures share their personal stories at itgetsbetter.org

The It Gets Better Project

The It Gets Better Project was founded in 2010 by columnist and author Dan Savage and his partner Terry Miller in response to a number of young people taking their own lives after being bullied in school. The project strives to communicate to LGBT teens that it gets better, and the project tries to “create and inspire the changes needed to make it better for them.” People have posted over 50,000 videos to the project's site and social media, letting youth who may be struggling with bullying or harassment know that it does get better. Celebrities, politicians, organizations, activists, media personalities, and exceptional “ordinary” people have all posted videos: President Barack Obama, former Secretary of State Hillary Clinton, Representative Nancy Pelosi, Tim Gunn, Ellen DeGeneres, Colin Farrell, the staffs of The Gap, Google, Facebook, and many, many more have all posted videos to inspire and change lives.

www.itgetsbetter.org

INTERVIEW WITH PLAYWRIGHT, A. REY PAMATMAT AND DIRECTOR, MAY ADRALES

Education Intern, Deanie Vallone, sat down with *after all the terrible things I do* playwright, A. Rey Pamatmat and director, May Adrales to learn a bit more about the play, the process, and their long-standing collaboration.

Deanie: Audiences may not know that the playwright is often involved in the rehearsal process for the premiere production of a play. What has it been like working with each other during the development of this production?

May: Thankfully it is not a new process because Rey and I worked on a lot of projects before, new plays. I do not know, four or five?

Rey: Yeah.

M: So it feels really comfortable. I guess when I am working on new plays, because I am excavating new territory and I do not know how things always play, it is great to have a collaborator in the room and try to figure out what in this moment is working and what is not working. Is it the direction? Acting? Is it something in the writing that we can change? That investigative work is part of what is so challenging and rewarding about working on a new play. So I think it is been good. [laughs]

R: It is good because no matter how many readings you have, once the actors are onstage, you just do not know how it works until actually trying to make it work. It is good to be in the room. When they are butting their heads up against the wall, you can say, "No, it is not you, it is the script. [laughs] I have to change that thing."

The two of you have worked on multiple productions together. It is really nice to be able to work with artists that you are comfortable with and that you have had success with. What draws you to each other as artists? Is there something in the writing, something in the way that she is able to incorporate that—

R: I really like working with May, partly because we actually look at plays in the same way. There are times when we are in the rehearsal room or in front of actors, and I do not feel the need to mediate discussion or alter discussion. She is leading the discussion or figuring things out in a way that I just do not have to be involved. I can think about the script rather than about the actors. I really can just release all control of the production, the design. Of course, part of that is she is very welcome to all of my input. It is not like I am lazy, [laughs] but I do not have to worry. I can just say, "Oh, what about this one thing?" and then just let it be. I think May is

really good with new work and trying to figure out what the playwright's intentions are even if they are not clear yet on their own intentions.

M: Let's see. Well, he brings donuts to rehearsal. [laughs] No, I really like the way Rey thinks. I like going into his plays and understanding the world through his lens, and looking at the world that way. That inspires me. When I am working on the play, my mind is expanded -- I can think deeply about the subjects that I am already interested in: politics and social constructs, how we develop communities, and how we treat one another in our communities. To me it is really inspiring to understand his way of thinking and his world, and then take that out into the production.

Why do you think that it is important that this play is here at Milwaukee Rep? Rey, you said you really wanted a Midwest premiere. Specifically with The Rep's audience, how do you think this play works into that?

M: It is great to be in Milwaukee partly because the play takes place in a Midwestern town, so it is nice to be in the place where the play could be set.

R: The thing is, with most of my plays, even if they do not take place in the Midwest — although most of them do — I have had friends say that they all have a sort of Midwestern slant, or Midwestern set of morals or attitudes. Up to this point, except for *Edith Can Shoot Things and Hit Them*, which premiered in Louisville, Kentucky, all of my plays have premiered in New York or somewhere on the East Coast. So, there is always this feeling that the audience that I am speaking to is looking in on another world as opposed to an audience reflecting on their own world. That is what I think is so great about having the premiere here. Also, there are some secrets in this play, so this is really our only opportunity to be sure the people in the audience know absolutely nothing about what is to come. So for the audience that really does know nothing to also be an audience that is reflecting upon the world that they exist in, I think is great.

Rey, some of your plays, including *after all the terrible things I do*, deal with issues that people find difficult to confront in writing, but also as an audience member. How do you think theater works as a medium for discussing and making people more aware of these issues?

R: I think that the thing that theater can do is

humanize things that we either disassociate with our own world or with ourselves. I think that is useful because when we talk about these things as though they are issues rather than dilemmas or crises that people or our communities or our world are facing, we tend to abstract them and think about them. We tend to try to find solutions for them that are based on ideas rather than based on the conditions of the people who are in these crises, or who are disenfranchised in those ways. Theater gives a good way for people to begin to relate to people that they would otherwise not, whether they are homeless or whether they are online prostitutes or whether they are, in this case, dealing with issues of bullying or dealing with issues of forgiveness in a way other things cannot do. The fiction gives people permission to stretch their ideas of their own world and to relate to things outside of themselves. Or at least that is what I am trying to do.

Specifically, in *after all the terrible things I do there* is a level of “otherness.” When characters discover that someone is “other” from them in certain ways, it changes the dynamics of the relationship in many ways, not just in one revealing moment.

M: One of the things that I think is really important about this play is that it brings in two people who are wildly different from each other on a purely demographic level. They are both from different ethnicities, different sexualities, different genders, different generations. They seemingly have nothing in common and nothing to really learn from one another, but the work of the play is that they actually do need each other. They do need to overcome their differences in order to grow as people. I think that is a lesson that our society actually needs to take heed to because more and more we try to stay within our own groups and do not have a lot of practice nor facility in talking to people from different backgrounds. It creates a lack of community and empathy, like we do not have a positive way of dealing with difference. Even in our discussion about diversity and that sort of thing, it is still not about overcoming difference. Oftentimes, it is more about, I guess, putting more divides . . .

R: Fetishizing difference.

M: Yes, fetishizing difference. So, I think the play is important in just giving us the tools of how to live together in a very simple story.

Playwright, A. Rey Pamatmat
and Director, May Adrales.
Photo by Michael Brosilow.



after all the terrible things I do is meant to start conversations, to make audiences think, to bring about a dialogue about issues and experiences we all face in life, while also exploring ideas and circumstances unique to these two complex characters, Daniel and Linda. Here are some questions to think about and talk about as we start the conversation:

- ◆ Literature plays a significant role in bridging the gap between the very different characters in *after all the terrible things I do*. Theater, as well, brings together people from different walks of life both onstage and off. What books, poems, theatrical shows, or other works of literature have proved meaningful in your life?
- ◆ The play's setting is a mid-sized, Midwestern town that has a strong sense of community. Daniel is drawn back to this environment, even after leaving to live in a larger city for a while. What about Milwaukee (or other smaller towns or cities)—its demographics, geography, and cultural history—contributes to the community that is established here today?
- ◆ This is the world premiere of *after all the terrible things I do*. Do you enjoy seeing brand new plays, with no preconceived ideas about the plot? Or do you prefer to see well-known classics or read the plot summary before attending the show?
- ◆ Redemption and forgiveness remain overarching themes of this play. How can theater work to help us confront and overcome our own past sins or heartbreaks?
- ◆ Daniel pursues his dream of being a writer at a young age, while Linda had to wait to fulfill her dream of owning a bookstore. Are there times when it is better to wait to pursue our life passions? When in your life did you have to put aside a dream from your youth only to pick it up later in life?
- ◆ How does bullying go beyond the schoolyard? Where in our adult world are people bullies? How does our society contribute to this culture of bullying and judgment?
- ◆ Playwright A. Rey Pamatmat has said that people have told him that his work has a "sort of Midwestern slant, or Midwestern set of morals and attitudes." What do you think that means? Do you think that the Midwest does have a particular moral viewpoint or perspective? If so, what does that look like?
- ◆ The characters in this play must face their pasts, and some events and choices they would rather not remember. How have you dealt with your own regrets or past transgressions?
- ◆ In the beginning of the play, Linda makes it clear that the staff at her bookstore is "a family." Have you ever felt that way in a work environment? How does that make your work life better or more complicated?
- ◆ In this play, two very different, and yet similar, people are able to find connection. When in your life have you been able to find connection with someone who at first seemed vastly different than you? How were you able to find common ground?
- ◆ Daniel uses his writing as a creative outlet and a way to explore some of his own life experiences. Do you have a creative outlet through which you can express yourself? If so, how does it help you to explore elements of your life or personality?

Bringing *after all the terrible things I do* to the Stage:

A MILWAUKEE REP WORLD PREMIERE

The process of bringing a world premiere production to Milwaukee Rep can take on a variety of forms, from work that is commissioned by the theater to pieces that the Artistic team discovers through readings, professional connections, or word of mouth. The year's season includes two world premiere productions: *after all the terrible things I do* and *Five Presidents*.

The journey for *after all the terrible things I do* to the Steimke studio began in the fall of 2012. Artistic Associate JC Clementz worked with playwright A. Rey Pamatmat at Perry Mansfield Performing Arts Camp. As Clementz, then Milwaukee Rep's Literary Coordinator, was looking for scripts to use for Rep Lab, he contacted Pamatmat to see if the playwright had any new work to share. Pamatmat sent Clementz the script of *after all the terrible things I do*. Clementz read the script and thought it had great potential for Milwaukee Rep. He shared the script with the rest of the Artistic staff and Artistic Director Mark Clements who were also moved by the piece.

After the Artistic team learned that Associate Artist May Adrales was also connected to Pamatmat and the work, Artistic Director Clements attended a reading of *after all the terrible things I do* in New York City. Plays are often staged as readings before they have a full production in order to allow the playwright to see how the work develops once it is in the hands of actors. Often, the reading process allows the playwright, and sometimes a potential creative team, to understand the play on a new level. After attending the reading, Mark Clements knew that Milwaukee Rep was the right place for the show, and pursued bringing the play here for its world premiere.

Milwaukee Rep strives to be a launching pad for new, innovative work and *after all the terrible things I do* is no exception. After the Milwaukee Rep production of the play, *after all the terrible things I do* will be produced at Huntington Theatre Company in Boston in May 2015.

FEATURED ARTIST:

JIM ZINKY

MASTER CARPENTER

Master Carpenter Jim Zinky has been with Milwaukee Rep for fifteen years, though his start was not in the carpentry shop. With a background in Technical Theater from Marquette University, he started at Milwaukee Rep on running crew, getting experience backstage with lighting, props, and set pieces. Since his high school days working backstage, Jim has gained a breadth of experience about how set construction interacts with and enhances other elements of the production.

Being Master Carpenter requires Jim to organize his crew, utilizing each of their particular talents to best complete the project at hand. It also means being able to approach a project with a few questions in mind. "To know what a piece has to look like and do is important," Jim says, "You build a table and, okay, it is a table. But will people dance on it? Do you need two guys to move it or one person? Is it bolted to the floor? How does it work?" Having running crew and technical theater experience helps Jim ask the questions needed to determine not just what needs to be built, but how it looks, functions, and plays a part in the set as a whole.

The set of *after all the terrible things I do*—the interior of a bookstore complete with a 30'x15' ceiling—proved to be a fun challenge with lots of details taken into consideration. First, sightlines: with lots of bookshelves and counters, Jim's crew needed to make sure people could see around the bookshelves and that actors would not be blocked by large pieces of furniture. Lighting was also tricky, especially with the ceiling. "It is a huge piece of scenery," Jim says, "We had to hang the lights first. We could not get the lights above the ceiling once it was in place because there was only a one-foot wide opening, so they had to actually worm their way up there to focus the light because there was not enough room even for people's arms."

But figuring out creative options for construction challenges is what his team does best. "Making things work backstage," Jim says, "it is something I really enjoy doing." And he has found the perfect place to do it.



#terriblethingsIdo

normal people do terrible things

confess your terrible

@tellmyterrible

www.milwaukeerep.com/confessyourterrible



VISITING THE REP

Milwaukee Repertory Theater's Patty and Jay Baker Theater Complex is located in the Milwaukee Center downtown at the corner of Wells and Water Streets. The building was formerly the home of the Electric Railway and Light Company.

The Ticket Office is visible on the left upon entering the Wells Street doors. The entrance to the Stiemke Studio is located by the large rotunda staircase.

THE REP VALUES YOUR SUPPORT

Financial support enables The Rep to:

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

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