

Milwaukee Repertory Theater Presents

September 29 - November 14, 2010

Stiemke Studio

# MY NAME IS ASHER LEV

This study guide is researched and designed by the Education Department at Milwaukee Repertory Theater and is intended to prepare you for your visit. It contains information that will deepen your understanding of, and appreciation for, the production. We've also included questions and activities for you to explore before and after our performance of

## **MY NAME IS ASHER LEV.**

If you would like to schedule a classroom workshop, or if we can help in any other way, please contact

Jenny Kostreva at 414-290-5370 or  
jkostreva@milwaukeeerep.com

Rebecca Witt at 414-290-5393 or  
rwitt@milwaukeeerep.com

*Note: This show contains  
brief partial nudity.*

### Student Matinees

November 9, 2010 at 10:30 am

November 11, 2010 at 10:30 am

Join us for a Talkback after these performances!

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**Study Guide  
Created By**  
Rebecca Witt,  
Education Coordinator

**Editing By**  
Jenny Kostreva,  
Education Director

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# SYNOPSIS

## תקציר

*\*Spoiler Alert: This synopsis reveals crucial plot points.\**

MY NAME IS ASHER LEV begins with the main character, Asher. We learn that he is a painter and has created many controversial works. As the narrator, Asher moves between the past and present frequently. He begins his story when he is only a young boy. We see Asher at 12, living in Brooklyn with his mother and father. His father travels to Europe frequently and when he is gone Asher's mother takes him to art museums. He is intrigued by what he sees and returns in order to sketch the paintings of Jesus and nude portraits. This makes Asher's father furious and he tells Asher that no good Torah Jew would even think about drawing these things. Asher defends his actions, but his father tells him to resist the urge to draw such things.

We shift to an earlier part of Asher's life to when he is only six. His mother admires a portrait that he has drawn, but cannot help but notice the unpleasant details Asher has captured. Asher's father also is concerned with a portrait of himself and the fact that Asher decided to use cigarette ash as a medium to create it. After this brief scene, Asher describes his family's lineage and his father and grandfather's love of bringing the Ribbono Shel Oylom (see page 9) into the world.

The story continues and we see Asher at seven. He is drawing a portrait of his uncle. Asher's uncle is fascinated by his talent and offers to buy the drawing as he wants an early Asher. Asher sells his uncle the portrait, but feels strange doing so. We jump forward one year as we hear Asher describing the morning routine in the house.

We are ripped out of this scene by a telephone call and Asher tells us that his uncle has died

while travelling. His mother is devastated by the news. She begins to speak to her dead brother and becomes haunted by his memory. Asher's mother tells him to draw pretty things and to make the world pretty; however, Asher won't draw the world that way because the world is not pretty. After this, Asher stops drawing for three years. He states that most of his memories from this time were of his mother, distraught, waiting for his father to come home from trips.

Asher is now 10 and his mother and father have just told him that the family will be moving to

Vienna. Asher's father is to go to Europe to teach the beliefs of the Ladover Hasidus sect of Judaism because Stalin has died. Asher expresses that he does not want to go. The next day Asher draws a picture of the Rebbe in the Siddur (a holy book) and is sent home from school. Asher's father chastises him for what he has done, but

Asher tells him that he does not draw to make fun of people. Eventually, he apologizes, but only because his mother tells him that he needs to respect his father.

After this event, Asher began drawing again. Knowing that Asher does not want to go to Vienna, the Rebbe sends Asher's father overseas alone. We move forward in time and now Asher is 13. He is waiting to meet with the Rebbe in preparation for his Bar Mitzvah. While waiting, he notices an older man who is drawing. When Asher and the Rebbe meet, the Rebbe tells Asher to live his life for the sake of entering heaven and to always honor his father. As Asher leaves, he notices a drawing on his empty chair. It is of him. Asher quickly draws a portrait of the man and leaves it on his empty seat.

We quickly find out that the older man is Jacob

*"I have no recollection of when I first began to use my gift... It seems to have always been with me. A fact of life. Like eating, sleeping, being a male, being Jewish."*

- Asher



Costume Rendering  
for Riv. Drawn by  
Holly Payne,  
Costume Designer.

Kahn, a renowned artist who is willing to take Asher as a student. Despite the warnings that Jacob gives Asher about being a Torah Jew who wants to paint, Asher decides to work with Jacob. We see them in his studio with Anna, a gallery owner, and Anna compares Asher to other famous artists and also warns him about what he is getting himself into. Jacob tells Asher that painting is a religion and that there has never been a great painter who has remained a religious Jew. Asher continues to stand firm on his decision and Jacob tells him that he will have five years as an apprentice.

We see Asher in his various stages of study with Jacob. Jacob gives Asher advice and critiques his work. One day, a woman

enters the studio and Asher is told to draw her, nude\*\*. This goes against his religious beliefs, but he does so anyway. The scene is interrupted by Asher's mother telling him that she will be joining his father in Europe. She hopes Asher will accompany her, but he declines. We are brought back to Asher's memory to a time when Jacob calls Asher a whore. He points out that Asher has hidden his payos (see page 9) behind his ears and by doing so he is a fraud. Asher is upset by this comment, but continues to work with Jacob.

Asher discusses his work with his parents. They are confused by the fact that he paints naked women. While his mother tries to understand what Asher is doing, his father refuses to understand. Asher accuses his father of having aesthetic blindness and his father accuses him of having moral blindness. Asher tells us stories about his debut in New York art galleries and his travels to Europe. He tells us that he began to paint his dreams and that his memories of his mother and father influenced what he created including his two great masterpieces: the Brooklyn Crucifixion I and the Brooklyn Crucifixion II.

We see Asher and Jacob reunited and discussing the upcoming opening for the Crucifixion paintings. Asher's parents are now at peace with what their son does for a living. Asher tells them that two of his paintings have been sold to a museum in New York and they are very proud of him. However, they do not know what the paintings are of. It is opening night and Asher describes to us how his parents saw the paintings and walked out of the gallery. He tells us about the negative reviews he received and how he was banned from his synagogue. The Rebbe suggests that he leave Brooklyn and Asher does so, ending the story by telling us that he is leaving for Paris.



Costume Rendering  
for Ari. Drawn by  
Holly Payne,  
Costume Designer.

**\*\*The model will be nude on stage; however, only her back will be visible to the audience.**

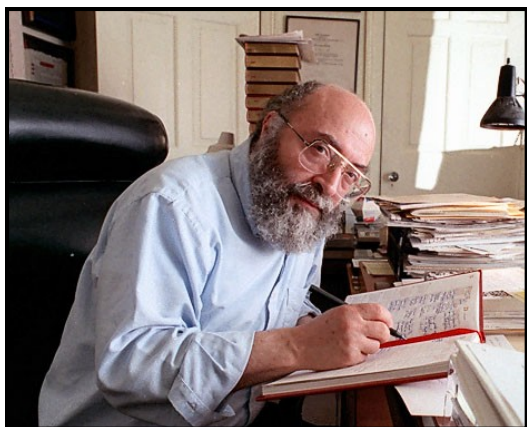
**PRE-SHOW DISCUSSION:** Has there ever been a time in your life when you had to decide between something you loved to do and something you should do because of your beliefs? How did you feel in this situation? What choice did you make? Share your thoughts with a small group.

**POST-SHOW ACTIVITY:** If you were in Asher's position, what would you do? Would you follow the wishes of your parents or would you paint knowing that you could be kicked out of your community? Write a short monologue indicating your stance and reasoning why you would do this. Practice and perform your monologue to your classmates.

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# ABOUT THE AUTHORS

## אודות המחברים



### Chaim Potok

was born Herman Harold Potok on February 17, 1929 in New York City. His parents were Jewish immigrants from Poland and Potok was the oldest of four children. He

received an Orthodox Jewish education during his childhood and became interested in writing at the age of 16. One year later, Potok submitted writing to the Atlantic Monthly, a journal focusing on the arts, literature, politics and society, but was not published.

After receiving his Bachelors degree at Yeshiva University he attended the Jewish Theological Seminary of America where he graduated as a Conservative Rabbi. After doing a stint as the Director of Conservative Youth Organization Leaders Training Fellowship and being Director of Camp Ramah, a leadership camp, Potok joined the Army as a chaplain. He served from 1955 to 1957 and was stationed in South Korea for that time. When Potok returned he joined the faculty of the University of Judaism in Los Angeles and in 1958 married Adena Mosevitsky, a social worker at Camp Ramah. A year later, he attended the University of Pennsylvania and received a doctorate in philosophy in 1965.

Potok's first novel, *The Chosen*, was published in 1967 and is considered one of his best works. It won the Edward Lewis Wallant Prize and was also nominated for the National Book Award. Three years later, Potok and his family moved to Jerusalem where they lived until 1977. During his time in Israel, Potok became the special projects

editor for the Jewish Publication Society and also published *My Name is Asher Lev* in 1972 and *In the Beginning* in 1975.

After being appointed as the special projects editor, Potok spent much of time translating the Hebrew Bible into English. He also published *Wanderings: Chaim Potok's Story of the Jews*, his only non-fiction piece. Potok also dabbled in art and created several paintings, including *Brooklyn Crucifixion* which the character Asher Lev paints in the novel. Potok died July 23, 2002 from brain cancer but his influence on Jewish American authors is significant and he is still very much respected today.

**Aaron Posner** is the former Artistic Director of the Two River Theater Company in New Jersey. Before this, he was the Artistic Director and co-founder of the Arden Theater in Philadelphia. Posner is a playwright, director, actor and teacher. He attended Northwestern University and Southern Methodist University and taught for almost 10 years at the University of the Arts in Philadelphia.

Posner has won several Barrymore Awards including one for his direction of *A MIDSUMMER NIGHT'S DREAM* and another for *THE CHOSEN* (adapted by Posner in conjunction with Chaim Potok). He has also received the Helen Hayes award for *THE TWO GENTLEMEN OF VERONA* and has been an Eisenhower Fellow since 2000.



Brooklyn Crucifixion by Chaim Potok.



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In order to give you an idea of what it's like to adapt a novel into a play, below is an excerpt from the novel by Chaim Potok and an excerpt from the play by Aaron Posner.

### *FROM THE NOVEL*

I have no recollection of when I began to use that gift. But I can remember, at the age of four, holding my pencil in the firm fist grip of a child and transferring the world around me to pieces of paper, margins of books, bare expanses of wall. I remember drawing the contours of that world: my narrow room, with the bed, the paint-it-yourself bureau and desk and chair, the window overlooking the cemented back yard; our apartment, with its white walls and rug-covered floors and the large framed picture of the Rebbe near the living-room window; the wide street that was Brooklyn Parkway, eight lanes of traffic, the red brick and white stone of the apartment houses, the neat cement squares of the sidewalks, the occasional potholes in the asphalt; the people on the street, bearded men, old women gossiping on the benches beneath the trees, little boys in skullcaps and sidecurls, young wives in long-sleeved dresses and fancy wigs—all the married women of our group concealed their natural hair beneath wigs for reasons of modesty. I grew up encrusted with lead and spectrumed with crayons. My dearest companions were Eberhard and Crayola. Washing for meals was a cosmic enterprise.

**PRE-SHOW ACTIVITY:** After reading the above excerpt, adapt it into a short monologue that Asher would speak. What will you include? Will you change or add anything to it? Share what you have created with a small group.

### *FROM THE PLAY*

ASHER: ...I have no recollection of when I first began to use my gift... it seems to have always been with me. A fact of my life. Like eating, sleeping, being a male, being Jewish. I cannot remember a time when I was not transferring the world around me to pieces of paper, margins of books, bare expanses of wall, napkins, my mashed potatoes, whatever came to hand. I grew up encrusted with lead and spectrumed with crayons. My dearest companions were Eberhard and Crayola. Washing up for meals, I remember, was little short of a cosmic enterprise...

**PRE-SHOW ACTIVITY:** After reading the above excerpt from the script, compare it to what you created. What differences or similarities are there? Why do you think Posner excluded and added what he did? Share your thoughts with your classmates.

**POST-SHOW ACTIVITY:** Find a copy of the novel *My Name is Asher Lev* and read it, or excerpts from it. What similarities and differences do you find between what you saw and what you read? What difficulties might have Posner run into while adapting the text? Share your ideas with a small group.



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# HASIDIC JUDAISM

## החסידות ליהדות

In MY NAME IS ASHER LEV, the religion of the family is Ladover Hasidic. However, this is actually a fictitious sect of Hasidic Judaism. Although there are hundreds of sects of Hasidic Judaism, the main ideas, beliefs and practices are similar. The word is derived from the Hebrew word *chesed*, meaning loving kindness. Hasidic Judaism is unique from other forms of Judaism as its focus is on the joyful observance of God's commandments and boundless love for Him and the world He created. However, because of this extreme devotion to God, Hasidic Judaism is considered the most orthodox of all Jewish religion.

### HISTORY

Hasidic Judaism was formed by Israel ben Eliezer, a Rabbi during the early 1700s in Poland. During this time, the Jewish people were heavily persecuted and often times turned inward in order to escape it. Eliezer was a teacher and a known miracle worker and many turned to him for comfort and guidance.

He taught them that true service to God consisted not only of a religious education, but also a sincere love of God. He believed that this education combined with faith and belief of God was considered more acceptable to God than someone versed in and fully observant of Jewish law who lacks inspiration in his divine service. When first teaching others of his ideas of Hasidism, many opposed Eliezer. However, Eliezer attracted many followers and by 1830 (long after his death); the majority of Jewish people in Ukraine, Galicia and Poland were Hasidic. By the late 1880s Hasidic Judaism had

expanded to Western Europe and the United States. Currently, there are approximately half a million Hasidic Jews worldwide with the majority of them living in New York City, Los Angeles and Israel.

### BELIEFS AND PRACTICE

The teachings of Hasidism are based on two theoretical concepts: the omnipresence of God and the communion between God and man. Eliezer stated that "man must always bear in mind that God is omnipresent and is always with him, that God is, so to speak, the most subtle matter everywhere diffused... Let man realize that when he is looking at material things he is in reality

gazing at the image of the Deity which is present in all things. With this in mind man will always serve God even in small matters."

Communion between God and man means that there is an unbroken contact between the world of God and the world of humanity. There is a reciprocal relationship: what the Deity does influences man and what man does influences the Deity. In the Hasidic culture it is imperative that you consult God in all affairs of life as He knows what is best and will lead you on a path of righteousness. To be righteous you must always be in communion with God. Not only must man study, but must also pray every day.

Hasidic Judaism has four main goals: revival, piety, refinement and demystification. Revival comes from when Hasidism was first originated and the Jewish people were persecuted. It was a goal to keep the religion alive and focuses on establishing Jews morally and religiously.



Secondly, Hasidic Judaism requires all to be pious and to go above and beyond the call. Refinement means that man should not only try to improve one's habits and manners, but should change the quality of one's nature. Lastly, Hasidism aims to teach everyone about the religion in order to create better understanding of the religion.



*Inside of a Synagogue*

Most Hasidics pray from the Nusach Sefard. During the prayer service the Nusach Sefard is read in a certain order. For example on Friday services, it is usually customary to read Psalm 107

before the afternoon service and Psalm 23 just before the end of the evening service. Each Psalm has its own place in a service as to prepare and enlighten the congregation before, during or after the service. Hasidic prayer also has distinctive wordless melodies that represent the overall mood of the prayer. While it is not required to attend a service every day, most Hasidic Jews pray several times a day as they regard it as one of the most important activities of the day. Many male Hasidic Jews also participate in immersion in the *mikvah*, a ritual pool of water, before major Jewish holidays, including Yom Kippur. This immersion represents achieving spiritual cleanliness and some have even

extended this into a daily practice before morning prayers. This is a significant practice as it is believed that it adds holiness to the soul.

## DRESS

Like many other religions, Hasidic Judaism requires special dress not only for holidays and services, but also for everyday activities. Most Hasidic men wear dark jackets and pants with white shirts. Many also wear a *rekel*, a long, black cloth jacket and on holidays this jacket is made out of satin or silk. Men also wear hats on a daily basis, with different hats for different days and holidays. Most men wear a *shtreimel*, a large, fur hat. Women wear very modest clothing as well. Usually they wear long skirts and shirts with sleeves past the elbows. Most married women also cover their hair with a wig or a scarf and some even cut their hair short and then cover it with a scarf. The reason for the somber dress for both men and women is because it is modest, simple and does not attract attention.

It is customary for men to have long beards and sideburns (often times braided or curled) and a shaved head. These long sideburns are called *payos*. It is a Biblical commandment not to shave the sides of one's face. While it is not required to have payos, shaving of the beard is discouraged. Hasidic boys usually receive their first haircut at the age of three and many boys continue to grow their hair with few trimmings until they are able to grow a beard. Most Hasidic men also wear *tallit katan*, a square, white garment that ties around the waist and has fringes at the corners. Boys receive their first tallit katan when they receive their first haircut.

**PRE-SHOW ACTIVITY:** Research other sects of Judaism. What similarities and differences are there between other sects and Hasidic Judaism? Discuss your findings with your classmates.

**PRE-SHOW ACTIVITY:** Think about what your beliefs are. How closely do you follow these? Do you think that your beliefs help define who you are? Do you have any difficulties balancing your beliefs with other parts of your life? Write down your ideas and share them with a small group.

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# CROWN HEIGHTS

## קראון הייטס

MY NAME IS ASHER LEV takes place in Crown Heights, a neighborhood in Brooklyn, New York. The area was originally known as Crow Hill because of the many hills that were there. However, the name was changed in 1916 when Crown Street was built through the entire area. Settlers came to the present-day Crown Heights area around 1660 and was developed by European immigrants.



*Crown Heights, 1935.*

In the early 1900s, Crown Heights became more of an upper class neighborhood as the subway began expanding into the area. Large brownstone buildings that housed mainly large apartments were erected along the main parkway bringing even more of an upper class population. Lower middle-class populations were also increasing, but were located mainly away from the central area and main parkway. Before World War II, Crown Heights was considered one of New York City's best neighborhoods with an assortment of cultural institutions, parks and community organizations.

In the 1920s many people from Jamaica, the West Indies as well as African-Americans from the southern United States came to Crown Heights. Then, during the 1940s and '50s, the population became dominated with middle class Jews. Approximately 60% of the population in Crown Heights was Jewish in the 1950s. There were 34 large synagogues as well as three Yeshiva elementary schools.

By the late 1950s about one quarter of the population was African-American and the Jewish population dwindled slightly. The 1960s and 1970s were filled with turbulent race relations. Poverty increased and racial conflicts happened more and more often in the neighborhood. Sections of the area became severely segregated and violence continued into the late 1970s including

over 75 robberies during the New York City blackout in 1977. Despite living side by side, the African-Americans and Jews rarely socialized and mutual suspicion and tension existed.

One of the biggest incidents of violence was the Crown Heights Riot in 1991. On the evening of August 19, a Jewish driver tragically killed a young African-American child. While it was a complete accident, the African-American population did not believe this and attacked Jews, Jewish property and police officers. A group of about 15 African-Americans attacked another Jew, beating and stabbing him until he bled to death. Riots ensued for three days after this with damage being done to public property, private homes and businesses.

After the riots, Brooklyn Borough President Howard Golden called on the leaders of each community in order to create the Crown Heights Coalition. This coalition helped begin improve relations between African-Americans



and Jews in the neighborhood and helped continue to work out issues for 10 years.

As the 1990s progressed, crime, racial conflict and violence decreased in Crown Heights as gentrification began to take effect. Today, racial tension is almost non-existent in Crown Heights. With the wide variety of people—old and young, African American and white, Jews and non-Jews— the neighborhood has blossomed once again into an area that is valued for its differences and uniqueness.



*Crown Heights, present day.*

# VOCABULARY

## אוצר מילים

Some of the words in MY NAME IS ASHER LEV are Hebrew. Below are some of the words that are used frequently in the play.

*Asher: He was the God of **Goyim**, yes?*

**Goyim:** nation, meaning non-Jews



Costume Rendering  
for the Rebbe. Drawn  
by Holly Payne,  
Costume Designer.

*Riv: The goyim believe Jesus was the son of the **Ribbano Shel Oylom**.*

**Ribbano Shel Oylom:** master of the universe, God

*Ari: We must fight against the **Sitra Achra**, Rivkeh!*

**Sitra Achra:** the other side, the forces of evil that come from the sins of humans

*Asher: Why does my papa travel for the **Rebbe**?*

**Rebbe:** the title of the spiritual leader of the Hasidim

*Riv: ...Soon Asher will enter the **Yeshiva**.*

**Yeshiva:** an institute of learning of the Talmud and rabbinic literature

*Ari: ...I thought we were done with that **narishkeit**.*

**Narishkeit:** foolishness

*Riv: You are being disrespectful to your father.*

**Kibud ov, Asher, remember kibud ov.**

**Kibud ov:** honor your parents

*Jacob: ...So, he is a prodigy in **payos**.*

**Payos:** hair that is allowed to grow long so that there is no chance of cutting the hair near the sideburn area



A Jewish boy with **payos**.

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# AN INTERVIEW WITH AARON POSNER, DIRECTOR

## ראיון עם פוזנר אהרון, מנהל

**You've adapted two of Chaim Potok's novels and you even worked with him when doing *The Chosen*. How was this experience for you?**

Great. Inspiring. Humbling. He is a brilliant author, a deep thinker and a very wise person. It was a nice combination because he was a genius novelist, but he wasn't a playwright. He loved the theater—his daughter is an actress, his son's a film maker, but he wasn't a theater person. He knew my work and was very supportive about it, so it was a nice combination of him being incredibly supportive and helping me find the right world and craft *The Chosen*, get it right but not interfere with allowing me to try to figure out how it worked as a play. That adaptation process from one form to another is not easy and there is no formula for it. Each work needs its own path, its own way of being re-opened and re-examined in its own form. He was incredibly supportive, helpful, smart and inspiring.

**What inspired you to adapt *My Name is Asher Lev* into a play?**

I read it while I was working with Chaim on *The Chosen* and as I talked about Chaim to people, a number of people told me that their favorite was *My Name is Asher Lev* and that the book had changed their life. More people said to me that that book had changed their life than any other book that I have ever heard of. That was extremely intriguing to me. So, when I read it, thinking about it from that perspective, it was interesting thing to see what a powerful story and universal story he had written of someone growing up in one circumstance or in one

community that they feel, in some way, at odds with. In this case it's a very Jewish world but it can be someone growing up in Wisconsin who really feels they belong in New York. It can be someone who grows up conservative when their parents are hippies. It can be anyone who feels at odds with their community and most

stories that deal with that issue deal with breaking away from one and moving onto another. Chaim says more complexly, how do you live in both simultaneously and try to bridge them both no matter how complex and tenuous and difficult that bridging is. And so that's why it's a life changing and empowering story. And so many people have that journey.

**There are many more roles than actors in the adaptation. Why did you choose to keep it as a small cast?**

I'm just waiting for the rest of the cast to show up.... Because at its core it is the story of this man's journey—this coming of age story of this very young boy coming into manhood and finding this balance. It felt like—to fully embody it, it would be a movie. And I think the movie would



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be brilliant and I would like to see it or make it. But you can't do that here. If I was going to fully embody it I would want his classmates and his streets in Brooklyn and his teachers. So, all of a sudden I want a cast of 30, which is less helpful and not realistic, nor, for this story, necessary. When I first started working on it I called it a one person show with three people in it. But it turned out to be that that's not what it is. It very much became this woman playing all the women and this man playing all the men which creates a tour of force, a virtuosic performance and opportunities for those two actors and all of that in support of Asher and his story.

### **How have rehearsals been going so far?**

It has been great. Big theaters like this are big machines and this is a quirky and delightful machine which I'm enjoying a lot. It's been a long time since I've started rehearsal for a play in which I had all new cast members and didn't know anybody. I have a lot of long time collaborators and I only have one working with me on this project—James Sugg who is coming in to do the sound. So that's been new and exciting as well. It's a great cast and I don't really know any of their other work, so I really have nothing to judge by, but the story—and I mean Chaim's work, not mine necessarily—the story itself is so rich with so much depth that I think it brings out the best in everyone: designers, directors, actors. Because it's so clearly not about you, for any of us. This is so much richer than it's about the story.

### **What do you hope the audience will gain from seeing this production?**

I think about this question all the time. I think of myself as a relational director, so I'm viewing it as a relationship between my ensemble, our creation and the audience all the time. And in a play like this, which is in direct engagement with the audience from the word "Go" is even more so a relationship. I want them, at the core level, to have a richer understanding of Judaism; a rich experience of family and of the endlessly fascinating complexity of family dynamics and the different ways in which love gets manifested. I think it's an inspiring story about how two things can be true and how two things can be in existence at the same time and the attempt to reconcile them. I think our world right now feels fuller of awful dichotomies: red or blue, democratic or republican... How can you have a mosque at ground zero? That should be an easy one. But it's still two separate realities needing to be respected simultaneously. How do you have what's happened in the Middle East between Palestinians and Israelis for thousands of years, and more recently in the past fifty or seventy-five years, how do you look at those two painful realities and say both of them are legitimate, both can exist at the same time. This [show] also asks important questions about how do you stay true to yourself while living in two different worlds at the same time and that's a worthwhile exploration.

## **WORKS CITED AND FURTHER READING**

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# VISITING THE REP

Milwaukee Repertory Theater is housed in the Milwaukee Center at the corner of Wells and Water Streets, downtown. Our building was formerly the home of the Electric Railway and Light Company. This name is still carved on the wall outside.

You'll enter on the Wells Street side into a large, open space. Our box office will be visible on your left as you come through the front doors. The large space is the main hub for the businesses that share this building: a bank, an office tower, the Pabst Theater and the Intercontinental Hotel. If you walk into the center of this area, you'll see a staircase on your left. Behind the staircase is the entrance to the Stiemke Studio.

Inside the lobby are restrooms, water fountains, and a coat check. If you decide to bring a snack, please know that food and drink are NOT permitted in the theater. However, you can leave things (at your own risk) in the coat check room, and enjoy them outside the theater during intermission. Most plays have one intermission that is about 20 minutes long. You might also want to look for signs in the lobby which give the full "running time" of the play.

**For more information on our education programs and our productions,  
please visit our website at [www.milwaukeeep.com](http://www.milwaukeeep.com)**

## ***Programs in the Education Department receive generous funding from:***

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The Richard and Ethel Herzfeld Foundation	PNC Bank
Johnson Controls	Target
	WE Energies

**"You need three things in the theatre – the play, the actors and the audience –  
and each must give something." – Kenneth Haigh**

Theater is described as a collaborative art form. The success of a production relies upon every member of the process: playwrights, directors, designers, technicians, actors and the audience. Plays require audiences to give a new life to performances through their careful attention and enthusiastic reactions. The audience has an active role to play and the actors rely on you to be respectful and attentive. Through your observation of sets, costumes, lighting and the work of the actors, you'll be better able to follow the story and enjoy its live presentation. You are important in the final performance and your participation is what makes this process worthwhile.

## **The Milwaukee Repertory Theater Education Department**

<http://www.milwaukeeep.com/education/outreach.htm>

Jenny Kostreva, Education Director  
[jkostreva@milwaukeeep.com](mailto:jkostreva@milwaukeeep.com) or 414-290-5370

Rebecca Witt, Education Coordinator  
[rwitt@milwaukeeep.com](mailto:rwitt@milwaukeeep.com) or 414-290-5393