

JANUARY 15 - FEBRUARY 17, 2019 | QUADRACCI POWERHOUSE

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JUNK

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JUNK



By **Ayad Akhtar**
Directed by **Mark Clements**



Mark Clements
ARTISTIC DIRECTOR
Chad Bauman
EXECUTIVE DIRECTOR



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BRIEF SUMMARY

Junk follows the fate of a family-owned business, Everson Steel, as it falls victim to the financial sharks and junk bond traders of the 1980s. The buyers fall into two camps: "The Raiders" led by Bob Merkin, a shrewd investor who wants to buy the company out from under the family using his pawn, Israel Peterman, and Tom Everson's team "The Management," fighting to keep the company alive as it is. The story is full of intrigue, insider trading, FBI investigations, and financial deals that will make your head spin. While this play takes place in the height of the 1980s "Greed is good" era, it poses questions and addresses issues relevant to today inside a tightly woven web of theatrical excitement.

CREATIVE TEAM



Mark Clements
Director

Todd Edward Ivins
Scenic Designer

Thom Weaver
Lighting Designer

Jared Mezzocchi
Projection Designer

Deanie Vallone
Production Dramaturg

Laura F. Wendt
Stage Manager

Jane Heer
Assistant Stage Manager

Ismael Lara Jr.
Assistant Director



Ayad Akhtar
Playwright

Theresa Ham
Costume Designer

Lindsay Jones
Original Music & Sound Design

Clare Arena Haden
Voice & Text Coach

Frank Honts
Casting Director

Annika Boras
Associate Director

Sara Hilton
Stage Management Resident

PRODUCTION HISTORY

Junk premiered at La Jolla Playhouse in California in the summer of 2016. After a one month run at the Playhouse, the play was quickly greenlit for Broadway. The show had its Broadway premiere at Lincoln Center on October 5th, 2017 and ran for 77 performances. The play received an Outer Critics Circle Award nomination for Outstanding New Broadway Play and a Tony nomination for Best Play. Akhtar won the Edward M. Kennedy Prize for Drama Inspired by American History for the play. Milwaukee Rep welcomes *Junk* for its Midwest premiere, straight from its acclaimed run in New York.



Theresa Avia Lim and Michael Siberry in Lincoln Center production of *Junk*. Photo Credit: T Charles Erickson.

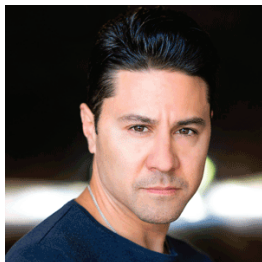
Photo from New York production of *Junk*. Photo Credit: T Charles Erickson.

THE RAIDERS



Gregory Linington

Robert "Bob" Merkin - Early 40s. Junk-bond originator and trader at Sacker-Lowell, an investment bank. Merkin is an unusual combination of charismatic leader and behind-the-desk functionary. On the strength of unparalleled focus and remarkable intellectual gifts, he has emerged as the financier of the age.



Justin Huen

Raúl Rivera - Mid-30s. Lawyer for Sacker-Lowell. Of Cuban extraction. Wry, playful, ruthless.



Demetrios Troy

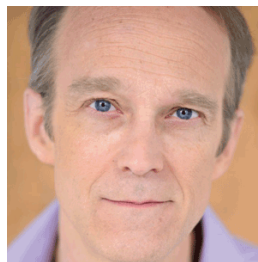
Israel Peterman - Late 30s. "Izzy." A corporate raider. Sacramento-born. Intense, rough-hewn, tenacious. Eager to propel himself - by whatever means necessary - to the front ranks of American business.



Jonathan Wainwright

Boris Pronsky - Late 40s. An arbitrageur. Makes money off rumor and intrigue. All facade, no substance. The proverbial little man in a big man's body.

MANAGEMENT AND ITS ALLIES



James Ridge

Thomas "Tom" Everson, Jr. - 50s. Chief Executive of Everson Steel and United, the erstwhile manufacturing behemoth and still-member of the Dow Industrial Average. The steel business has fallen on hard times, and Everson Jr. continues to see through the diversification of the company under his father's regime. Though not quite the brilliant businessman his father was, Everson Jr. makes up for it with heart and loyalty.



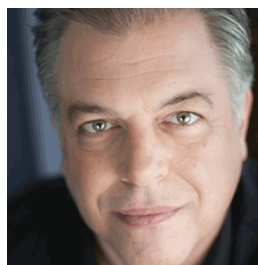
Matt Daniels

Maximilien "Max" Cizik - Late 40s. Investment banker at Lausanne & Co. Advisor to Everson. Urbane, measured, sophisticated. Born in Prague, but brought up in America. Lausanne & Co. is a leading advisory investment bank, and one of the last of such still connected to the great nineteenth century European merchant banks.



N'Jameh Camara

Jacqueline Blount - Late 20s. "Jackie." Lawyer for Lausanne & Co. African-American. Harvard Law. Harvard Business. Appealing, ambitious. With balls and charm to boot.



Brian Mani

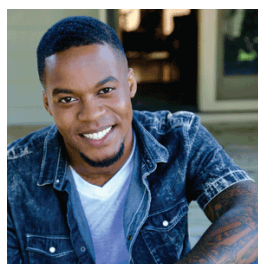
Leo Tresler - Mid-50s. A private equity magnate. Passionate, pompous, lovable, and very rich. A lion of a man with something of a Texas swagger, despite being born and raised in Connecticut.

LAW ENFORCEMENT



Dominic Comperatore

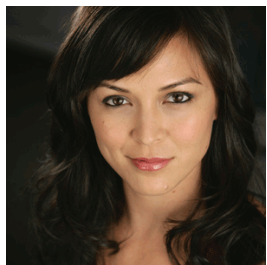
Giuseppi "Joe" Adesso - Mid-40s. Italian-American. U.S. Attorney of New York, Southern District. Ambitious.



DiMonte Henning

Kevin Walsh - Early 30s. African-American. Assistant U.S. Attorney, Fraud Unit. Punctilious and indefatigable.

OTHER



Rebecca Hirota

Judy Chen - Early 30s. Third-generation Chinese-American. A writer. Thoughtful, penetrating, and undaunted by the titans about whom she is writing.



Sam Bravo

Devon Atkins - Late 20s. An arbitrageur. A kid. In over his head.



Rachel Sledd

Amy Merkin - 40s. Robert's wife. Merkin's business school sweetheart. A financial wizard in her own right. Merkin's deepest collaborator.



Norman Moses

Murray Lefkowitz - 50s. One of Merkin's investors.



Michael Milligan

Mark O'Hare - 40s. An arbitrageur. Irish-American. Born and raised in heyday of Hell's Kitchen. A street fighter who rides the market's currents.



Isabella Reeder

Charlene Stewart - 20s. Assistant to Robert Merkin.



Todd Denning

Corrigan Wiley - 50s. Attorney for O'Hare. Gruff and loyal. Hailing from a family that has served counsel to generations of the Irish mob.

Everson Steel Board Members:

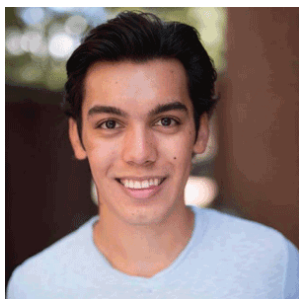
Frances D. Ferguson
Michael Brook
Hailey Welton Perkins
Lewis Stevens
Jeffrey Y. Martin

William Pollard III
Remy Vaucluse
James P. Jordan
Fernanda Sutton
Ira Charles Bernstein
Paxton Marks
Chandler Edward Means

ENSEMBLE



Sadé Ayodele
Lawyer



Blake Dava



Justin Jones



Nima Rakhshanifar
Waiter



Hannah Shay
Ghost Writer


ABOUT AYAD AKHTAR

Ayad Akhtar was born in New York City and raised in Milwaukee. He is a graduate of both Columbia and Brown Universities, with degrees in Theater and Film Directing. He is the author of *American Dervish*, which has been published in over 20 languages and was the 2012 Book of the Year for several publications, including Toronto's *Globe and Mail*. Akhtar's play, *Disgraced*, won the 2013 Pulitzer Prize for Drama. As a screenwriter, he was nominated for an Independent Spirit Award for

AKHTAR ON JUNK

“There’s a lot of water imagery in the play. Actually, the very earliest draft of this play began with a scene by an ocean. Merkin woke up from a dream where he was being haunted by how much it would cost for him to buy the ocean. And the final scene in that version ended on the ocean—a suicide on a yacht. Sometimes, some of the things stay or are worth keeping and others you have to get rid of, but it felt to me like Merkin was right for that Melville-man-chasing-nature image, seeking some bounty that is beyond man’s reach. It felt right for all those guys. This yearning to conquer nature—it feels stitched close to the heart of the American dream.”

“A lot of these stories are about labor-versus-management—labor is good, and management is bad—but I think the real story of the last 30 years is not really about labor-versus-management. It’s about capital-versus-different ideas of ownership within the capitalistic model, and what it means for ownership,” Akhtar said. “Why should somebody who owns stock, who lives in Vancouver, have control over the local resources of a company that is based in the community? Those questions about the meaning of ownership are really fundamental to what’s happening in the country.”

A portrait of a man with a shaved head, wearing a dark blue blazer over a light blue shirt. He is looking directly at the camera with a neutral expression. The background is a blurred interior space with bookshelves.

Best Screenplay for *The War Within*. Akhtar's plays *The Invisible Hand*, *Disgraced*, and *The Who and the What* have been performed during Milwaukee Rep's previous three seasons. Akhtar also serves as a Milwaukee Rep Associate Artist and a member of our Board of Trustees.

“Nobody would watch it if they read this, but my distillation for TV Guide would be ‘Plato Meets *Law and Order* Meets Michael Lewis.’ It’s a philosophical dialogue in a kind of audience-friendly, suspenseful narrative form, which is set in a very arcane world like Michael Lewis’ *Moneyball* or *The Big Short*.”

“I was trying to write a play that could get its arms around what’s happening in the world as far as money goes, and the model for me were the Shakespearean histories in terms of how to approach a big story like this. I felt if I could make the human actions clear—if you understand on a human level somebody’s lying to somebody else, somebody’s a double agent, somebody wants a job, somebody doesn’t like Jews—these simple actions create a human through-line that’s clear to audiences. Then, after that, there’s whatever added dimension about finance, about death, about the nature of property, about the meaning of ownership, about the place of shareholder rights in a democracy, about the transformation of value—all those questions which are played out throughout the show.”

Quotes excerpted from an interview with *The Observer*, November, 2017.

THE FINANCIAL WORLD OF THE 1980S

Traders on the floor of the NYSE. Photo Credit: Getty Images.

The 1980s was a time of great change in the world of finance, and *Junk* explores some of the more scandalous aspects of these new ways of managing and making money.

In 1980, Ronald Reagan was elected president, and his economic platform focused on supply-side economics and tax cuts, slashing social programs, and reducing regulations on consumers, workplaces, and the environment. His economic philosophy is often known as "Reaganomics." In 1982, the United States suffered a deep recession in which business bankruptcies increased by 50 percent. As more deregulation occurred and insider misconduct and fraud increased, a huge savings & loan crisis evolved. Between 1980 and 1994, 1,617 commercial and savings banks failed, and 1,043 thrift banks failed. In the 15 years prior to 1980, only 0.3% of banks failed. On October 19, 1987, the stock market crashed 500 points in one day, the largest single-day drop since the Great Depression. Federal deficits soared throughout the decade. Many questioned the stability of the U.S. economy.



Michael Milken outside courthouse at his trial. Photo Credit: New York Times.



Brokers, October 19, 1987. Photo Credit: Past Daily.

While the economic world of the 80s was one full of tumult and failures, there were those on Wall Street and in corporate America reaping the rewards of a changing economy and financial world. The 1980s was an era we often associate with opulence and over-the-top fashion, pop culture, and money. Wall Street was the center of this world. During the 80s, most of the large brokerage firms such as Goldman Sachs, Lehman, and Morgan Stanley were under private ownership, so the idea of Wall Street as a exclusive club that only impacted the elite and not the everyday American, pervaded. Media and branding expert Adam Hanft characterizes financiers of the time as "more cowboys and they were sort of testosterone-fueled."

The 1980s was full of corporate takeovers, many funded by "junk" bonds like in the play. Insider trading was a major problem in the financial world, but it also made many people loads of money. The Reagan administration favored a more hands-off approach to regulation, so the SEC struggled with how to best address the crisis within its regulatory limits. Multiple hearings were held, and federal prosecutors pursued high-profile cases against titans of the finance world.

Financier Michael Milken "king of the junk bonds," upon which the character of Merkin is based, faced charges of violating securities laws and was forced to pay over a billion dollars in fines. These sorts of scandals dominated the societal impression of Wall Street throughout the decade. Films such as *Wall Street*, *American Psycho*, and *The Wolf of Wall Street* dramatize this environment of excess and greed that symbolized the financial world of the 80s.

The “Shylock” Stereotype: Jews as Financiers

Shylock and Jessica, Painting by Maurycy Gottlieb, 1876. Photo Credit: Shmoop.

Throughout *Junk*, anti-semitism and the stereotyping of Jewish financiers is explored through comments made by Merkin and his team, as well as Everson and his allies. This equating of Jews with money is a long-standing idea in both literature and society, one that goes back well before Shakespeare introduced the most famous of Jewish money lenders, Shylock, in his play, *The Merchant of Venice*. But where does this stereotype come from and how does it play out in the world of American finance?

For centuries, Jews in Europe were excluded from professional guilds, forced to live in ghettos, and were unable to own land, which forced many of them to work as merchants and financiers. Medieval Christian theology purported that collecting interest was a sin, so fewer Christians were involved in banking. The fact that Christians saw many of the acts of the business of bankers as opposing their religious teachings, lent itself to viewing Jews as immoral and greedy.

Some scholars argue that this is not the main reason most Jews were involved in finance, but more so the increased rate of literacy in the Jewish community. With the destruction of the ancient temples in Jerusalem and the beginnings of the Jewish diaspora, religious and cultural connections and continuity hinged on shared religious literacy.

Over time, the Jewish community became a uniquely educated group, which led to the abandonment of manual labor or agrarian pursuits in favor of higher-paying professions. The overrepresentation of Jews in professions that Christians saw as immoral led to the emergence of the stereotype of the Jew as the human embodiment of greed.

The introduction of Shakespeare’s play, and its moneylender wanting to extract his literal “pound of flesh” from his lendee, only reinforced this belief. While Shakespeare’s intentions are unclear and moments in the play present Shylock as a sympathetic character, his ruthless methods played right into beliefs held by many gentiles.

In the 1760s, a German financier, Mayer Amschel Rothschild, established a banking business that would grow into a vast conglomerate. The Rothschild name became synonymous with Jewish financial power and the supposed Jewish conspiracy that runs the entirety of the world’s finances. Even Karl Marx, an ethnic Jew, blamed Jewish bankers for the corruption of capitalism.

In Europe, Jews established many major banks, and as the 19th and 20th centuries continued, Jewish financiers founded such prominent firms as Goldman Sachs, Lehman Brothers, and others because they were not allowed in so-called “white shoe firms.” Many people in power in the world of finance are Jewish, and as such, anti-semitism and conspiracy theories continue. Often the invocation of “international bankers” is seen as a veiled expression of anti-Semitism.

Those who have sought to discredit and oppress the Jewish people have often used the idea of the Jewish financial conspiracy to fuel their hate. This argument was prominent in Nazi rhetoric, has been spouted by KKK Grand Wizard David Duke, and is a rallying cry for anti-Semitic and white supremacist organizations.

While the connection between Jews and finance is a longstanding one due to multiple historical factors, unfortunately, the negative and harmful stereotypes that have emerged from that history have prevailed for hundreds of years.

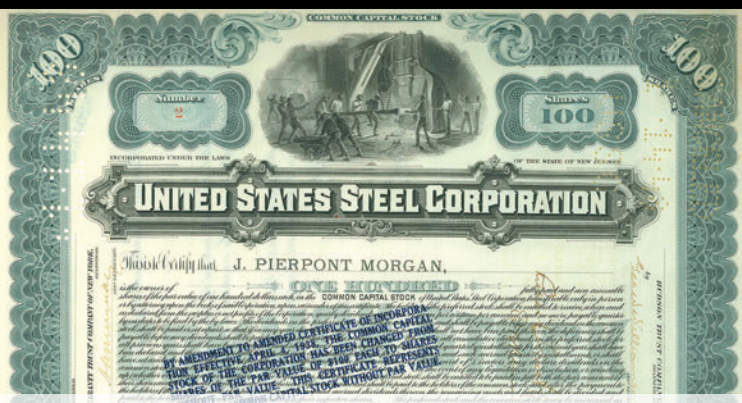
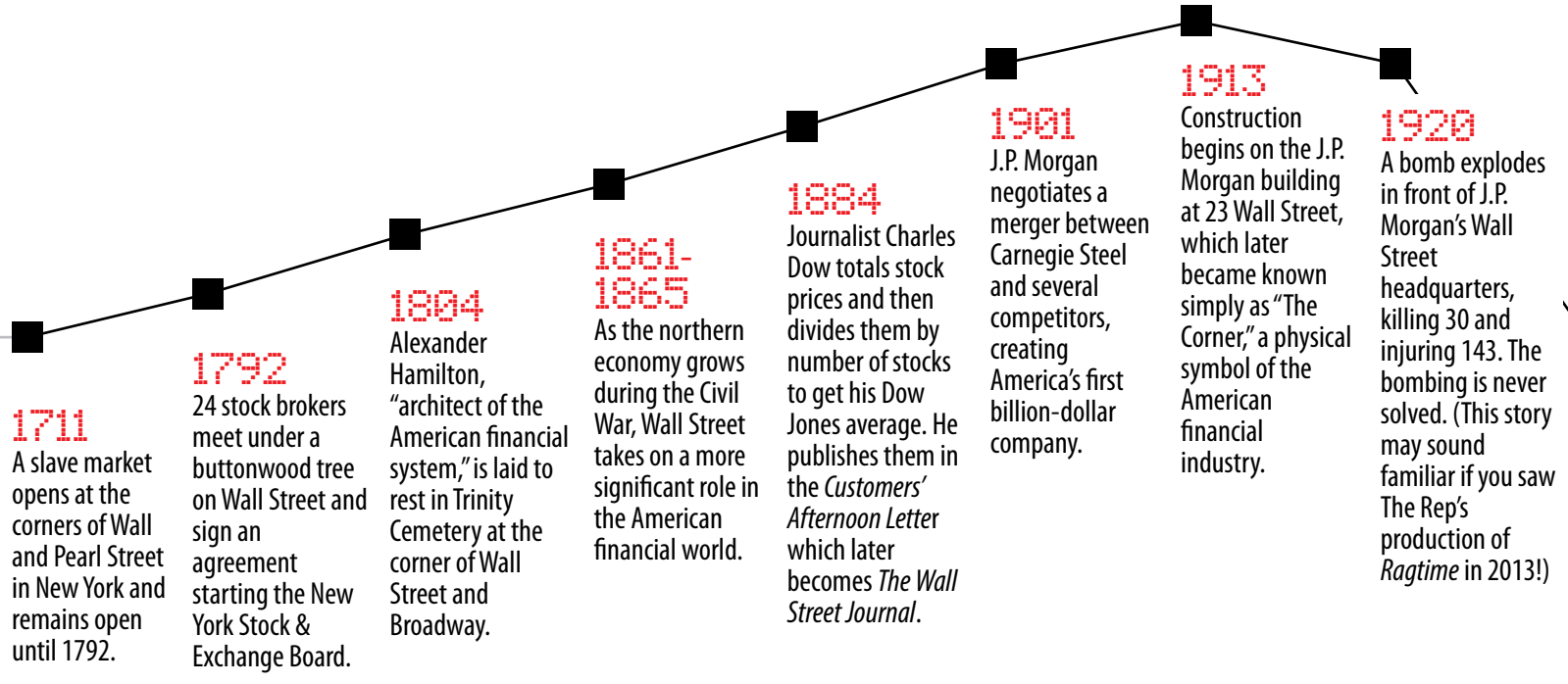
THE WALL STREET



Wall Street, 1860. Photo credit: Library of Congress.



SLAVE MARKET, FOOT OF WALL STREET.



Stock Certificate Issued to J.P. Morgan for 100 shares of U.S. Steel. Photo credit: Smithsonian Institution.

Gordon Gekko. Photo credit: The Daily Beast.



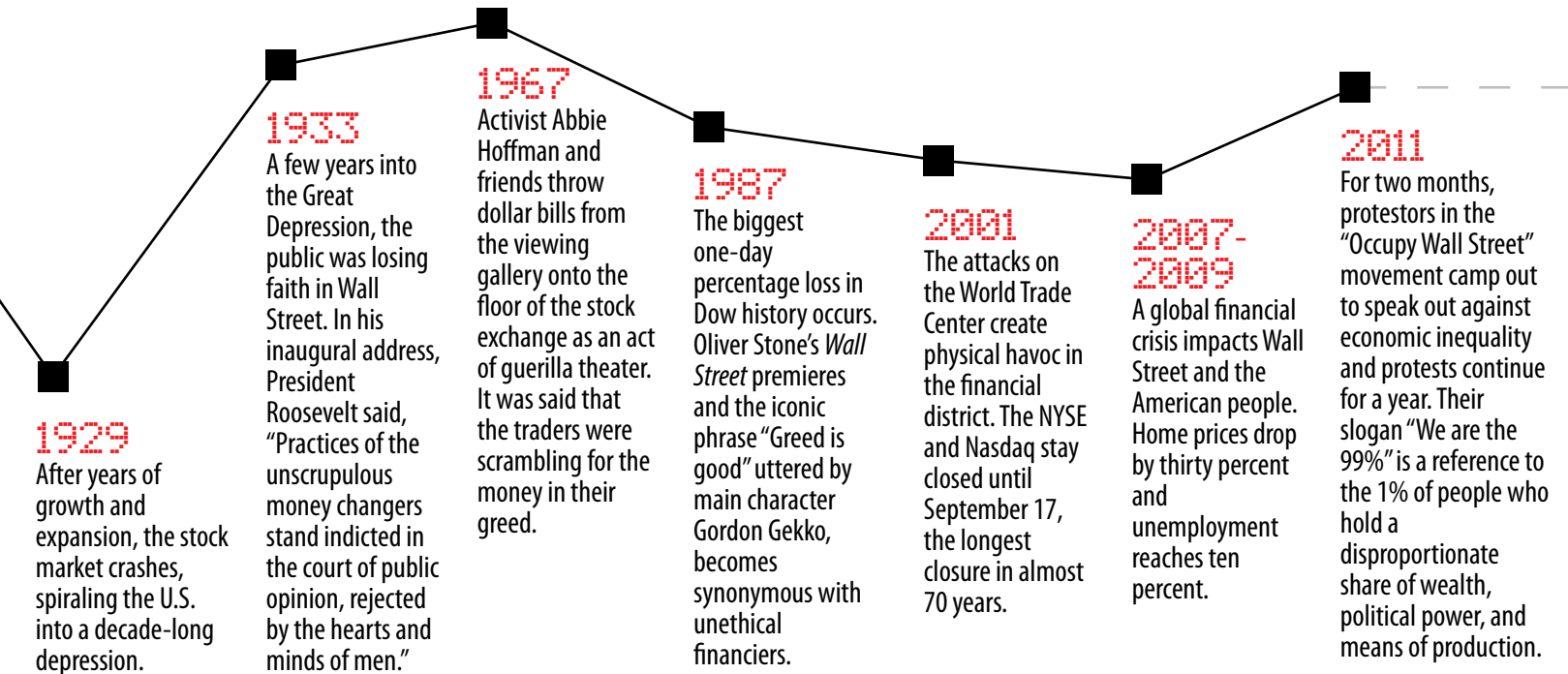
TIMELINE WALL STREET



Explosion outside J.P. Morgan building, 1920. Photo credit: FBI.



A crowd outside the New York Stock Exchange after the crash. Photo credit: Library of Congress.



Occupy Wall Street Protestor. Photo Credit: PBS.



Abbie Hoffman leaves the NYSE, 1967. Photo Credit: Jewish Currents Archive.

BROOKS BROTHERS: The oldest men's clothier in the United States, an American icon dating back to 1818.

BRIONI: An Italian luxury men's suit company.

glossary &

MERKIN: Anyway, we're selling junk in Izzy Peterman's company. Saratoga-McDaniels. For him to go after Everson Steel. The bonds are paying seventeen percent, **quarterly coupon**, Rated triple-C -

QUARTERLY COUPON: A "coupon" is the annual interest rate paid on a bond, expressed as a percentage of face value.

TRIPLE C RATED: All bonds are given ratings from AAA to D. A triple C rated bond would be a junk rate bond with a higher risk of default.

MACHERS: Yiddish word for a big-wig, someone who is important, a deal-maker.

JACK WELCH: CEO of General Electric from 1981-2001.



Jack Welch. Photo Credit: Wikipedia.

O'HARE: A play on the **Dow Jones**, huh?

PRONSKY: First of many. Next one's mine. Maybe American Airlines, maybe GE.

DOW JONES INDUSTRIAL: Some of the most important stocks on the New York Stock Exchange and Nasdaq.

LIQUID ASSETS: Cash on hand or an asset that can easily be converted to cash.

PETERMAN: **Blind** means I'm not supposed to know what the money's for. Not yet. If I do, and I don't say, that's a disclosure violation.

BLIND POOL: A mixed investment fund that accepts money from investors without specifying exactly what the investments are.

DISCLOSURE VIOLATIONS: Keeping secret information that needs to be legally shared with government, investors, or legal teams.

P&L: The profit and loss statement is a financial statement that summarizes the revenues, costs, and expenses incurred during a specific period of time.

SEC - Securities and Exchange Commission. The regulatory government body that enforces securities laws.

LEE IACocca: An automobile executive best known for reviving Chrysler during his time as CEO in the 1980s.



Lee Iacocca. Photo Credit: Biography.com.

PARACHUTE PACKAGE: A compensation package given to an executive when forced to leave an organization before the end of their contract.

LUCCHese's CAPO: Lucchese is one of the "Five Families" that dominate organized crime, a capo is a person who heads a group of the soldiers in the mob organization.

PETERMAN: Front page. Quote - "One hopes the American public will understand that these brash, young Jewish financiers do not represent all Jews in America. Their greed is their own." - End quote.

MERKIN: Levine's playing right into what those **blue-bloods** want to hear.

PETERMAN: Front page, Bob!

MERKIN: Listen to me: When those white shoe guys go out there and win? When they take the spoils? Then it's life, liberty, and the pursuit of happiness. When we do it? Suddenly it's greed.

BLUE BLOODS: Refers to families that are the American version of aristocracy, very white, very powerful (ie: Kennedys, Bushes).

WHITE SHOE FIRM: Law, investment, or other services firms that traditionally hire WASP (White, Anglo-Saxon, Protestant) men from prestigious universities and cater to Old Money clientele.

EQUITIES MARKET: Another term for "stock market."

METROPOLITAN CLUB: A private social club that was founded in 1891 by J.P. Morgan.

WALTER WRISTON: CEO of Citibank for almost twenty years and considered to be the most influential commercial banker of his time.

BROOKE ASTOR: A philanthropist, socialite, author, and chairwoman of the Vincent Astor Foundation. She married into the family of America's first multi-millionaire, her husband's great-great grandfather, John Jacob Astor.

ALAN GREENSPAN: An economist who served as Chairman of the Federal Reserve from 1987-2006.

JOAN DIDION: An American journalist, novelist, memoirist, and playwright.

GRACIE MANSION: The official residence of the Mayor of New York City.

QADAFI: Muammar Qaddafi was a dictator who ruled Libya for many years, creating a cult of personality around himself and committing many human rights atrocities.

J.P. MORGAN: A financier and banker who dominated American finance in the late 1800s and early 1900s. The king of mergers and industrial consolidation.

CICERO: A Roman orator, statesman, and philosopher who came from a wealthy municipal family.

YENTA: A Yiddish word for a woman of noble birth, but has come to have a connotation of a matchmaker or busybody.

NET CAPITAL REQUIREMENTS: Every broker-dealer has to maintain a minimum level of liquid assets in order to do business.

WILEY: **RICO** was passed to go after the mob. My client is not -

ADDESSO: Under **RICO**? All we need are two related felonies and a pattern of criminality. We've got way more than two counts of insider trading. And sure looks like we can show it's part of a pattern. Wouldn't you say, Kevin?

RICO: The Racketeer Influenced and Corrupt Organizations Act is a federal law that exacts stronger penalties on crimes that are part of an ongoing criminal investigation. This act was originally created to be used in cases of organized crime, but also applies to those who have committed some financial crimes if a conspiracy was involved. RICO indictments allow the prosecutors to secure larger damages from the defendants than other charges.

RASPUTIN: A Russian mystic who secured a large amount of power at the end of the Tsarist era due to his friendship with the family of Tsar Nicholas II.

RUSSIAN TEA ROOM: A landmark New York City restaurant opened in 1927.

MISREPRESENTATION OF SECURITIES: When a broker, trying to sell a stock or other security, makes a false statement about the investment.

MENSCH: Yiddish word for a person of integrity and character.



Metropolitan Club interior. Photo Credit: Untapped Cities.

Alan Greenspan.
Photo Credit: CNN.



Joan Didion.
Photo Credit:
Film Society of
Lincoln Center.



Gracie Mansion. Photo Credit: Wikipedia.



Russian Tea Room, 2008. Photo Credit: Wikipedia.



Financing a Takeover: What is a **Junk Bond** Anyway?

For those outside the world of finance, this term may be foreign and confusing.

Bonds are a type of debt that are actually loans in which investors serve as a bank, lending money to a company, city, or government.

The company, city, or government agrees to pay back the money in the form of interest payments. The type of bonds people are often most familiar with are government bonds, such

	Moody's	S&P	Fitch	Meaning
Investment Grade	Aaa	AAA	AAA	Prime
	Aa1	AA+	AA+	High Grade
	Aa2	AA	AA	
	Aa3	AA-	AA-	
	A1	A+	A+	Upper Medium Grade
	A2	A	A	
	A3	A-	A-	
	Baa1	BBB+	BBB+	Lower Medium Grade
	Baa2	BBB	BBB	
	Baa3	BBB-	BBB-	
Junk	Ba1	BB+	BB+	Non Investment Grade Speculative
	Ba2	BB	BB	
	Ba3	BB-	BB-	
	B1	B+	B+	Highly Speculative
	B2	B	B	
	B3	B-	B-	
	Caa1	CCC+	CCC+	Substantial Risks
	Caa2	CCC	CCC	Extremely Speculative
	Caa3	CCC-	CCC-	In Default w/ Little Prospect for Recovery
	Ca	CC	CC+	
		C	CC	In Default
			CC-	
	D	D	DDD	

as savings bonds, or war bonds. The types of bonds used in *Junk* are issued by companies, not governments.

Treasuries, from the U.S. government, are the most secure type of bonds, but will pay a lower yield than one issued by an established company, and established companies will often pay a lower yield than a bond issued by a higher-risk company like the Saratoga-McDaniels in the play.

In the play, Merkin is willing to underwrite the bonds that Peterman's Saratoga-Daniels is issuing in order to take over Everson Steel. Merkin has a cadre of investors who lend Peterman the money in the hopes of securing a hefty sum in the form of interest.

Investors who are more averse to risk often turn to bonds as a more secure choice. This does not mean that bonds are entirely risk-free; higher-risk often leads to higher yield. Investors who put their money into higher-risk bonds also may lose more if things do not work out. The riskiest issuers, like the ones we see playing out in *Junk*, offer what are known as high-yield, or "junk" bonds. These bonds carry a credit rating of BB or lower by Standard & Poor's Index or a Ba or lower by Moody's Investor Service. They are more likely to default and end up worthless, but if they work out, they have the possibility of very high payouts to investors.

FEATURED ARTIST INTERVIEW

JARED MEZZOCCHI

PROJECTION DESIGNER

INTERVIEW BY FRANCES WHITE, EDITED BY KRISTEN CARTER

How long have you been in projection design, and how did you get started in that field?

I have been a projection designer for over ten years, which is really exciting. I was an actor and a filmmaker in undergrad and I was always trying to look into ways of combining the two together. It has been a long journey, but it has always been on that deeper question of what is real and what is not real and how does theater become a bridge between the two.

What is a projection designer's job?

[Designers] all are leaders and followers and listeners and responders to the text. I always look at what my surfaces are, who my people are, what the props are. Then I look at it from form, which is how can I get image to hit those things. Then I work with the director to say, "Here is how those two things merge," to try and help the storytellers tell the story, not to be a huge landscape in the background telling a different story. I use image to hit different surfaces – unexpected surfaces – in a way that I hope does not distract from the storyteller, but actually is like their magic wand and things can be enhanced because of that.

Let's talk about *Junk*. The set is very fluid from reading the script and the scenes hop in and out within seconds, so there is no real scene change. A. How does that work, and B. what is your job to help that?

My question is, "How much literal image do we need to know that we're in a park?" or "How much literal image do we need to know that we are in New York?" In today's meeting we were chatting about, "How do we turn that location into how that person feels about that location? Do they feel giant, do they feel like they're being manipulated?" Then if they start to feel manipulated in the middle of the scene, we can use my imagery to shape that feeling. We are all super receptive to that. Lights, video, sound, scenic, everybody is trying to think about how we feel, as opposed to just what we see, which is the whole story. Money is elusive, and if manipulated, can do whatever you need. We are trying to do that with design as well.

This would be [the fourth Ayad Akhtar] play we have done. I feel like our audiences really get his dialogue and his rhetoric; how is this different?

The difference with this one is a lot of financial terminology at the beginning. We as a team are trying to make sure that the density of that information is not lost on our audiences. If everyone is showing the way that they feel about what they are talking about, we can start to understand who likes the thing and who does not. I found the way he writes is so juicy and informative and yet always driving forward. He does a really great job of setting that up. In the video, the last thing that I want is for someone to look somewhere else, and then lose key information that is being said from the actors. That's the thing that is particular to *Junk*.

What are three words that describe *Junk*?

If it is a hyphenated word, then "larger-than-life." It starts out where they say these are "kings" and it talks from a very Shakespearean, epicness of, "we are the mortals that are watching this trying to understand the stakes at hand." "Whirling dervish" is a phrase that comes to mind, in terms of if it keeps spinning and it stays chaotic, then the people in control of that spin can kind of pluck at the things that they need.



The Play

<https://observer.com/2017/11/junk-ayad-akhtar-vivian-beaumont-theatre/>
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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 Quadracci Powerhouse is located on the Mezzanine and can be accessed via escalator or elevator.

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 PlayGuides 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 programs such as Reading Residencies;
- ★ 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 EPR Program which gives newly degreed artists a chance to hone their skills at The Rep as they begin to pursue their theatrical careers.

We value our supporters and partnerships and hope that you will help us to expand the ways Milwaukee Rep has a positive impact on theater and on our Milwaukee community.

Donations can be made on our website at www.MilwaukeeRep.com or by phone at 414-224-9490.

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