

SEPTEMBER 19 - OCTOBER 29, 2017 | QUADRACCI POWERHOUSE

G U Y S & D O L L S

A Musical Fable of Broadway based on a story and characters of **Damon Runyon**
Music & Lyrics by **Frank Loesser** | Book by **Jo Swerling & Abe Burrows** | Directed by **Mark Clements**



Play
Guide

**Play
Guide**

GUYS & DOLLS

PRESENTED BY
BMO  **Wealth Management**

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Music & Lyrics by **Frank Loesser** | Book by **Jo Swerling & Abe Burrows** | Directed by **Mark Clements**

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QUADRACCI POWERHOUSE

Executive Producers : **Julia and Bladen Burns** | Associate Producers: **Gina and Eric Peter**



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ARTISTIC DIRECTOR

Chad Bauman
MANAGING DIRECTOR

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Jeff Meyer, Eric Reda

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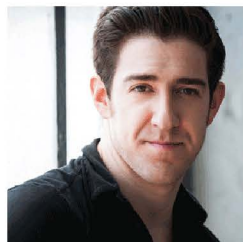
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SYNOPSIS

1920s gambler Nathan Detroit finds himself in need of a new craps game location, and a thousand dollars. When he is not worrying about his craps game, Nathan faces his impatient fiancé Miss Adelaide, who is ready to settle down. Detroit makes a bet with Sky Masterson, and if he wins the bet, it could give Detroit the money he requires. If Masterson fails to convince a strictly virtuous mission girl, Sister Sarah Brown, to join him on a date, Detroit wins the one thousand dollars. Meanwhile, faced with possibility of losing her mission, Sister Sarah Brown is in need of sinners' souls to save.

Olivier Award-winning choreographer, Stephen Mear and Milwaukee Repertory Theater Artistic Director Mark Clements reunite for this dazzling new production of *Guys and Dolls*. Through show-stopping numbers and renowned show tunes, Detroit, Masterson, Sister Brown, and Miss Adelaide navigate the plot twists of love and change, redefining moral values and discovering unexpected outcomes to their choices along the way.

CAST



Adrian Aguilar
BENNY SOUTHSTREET



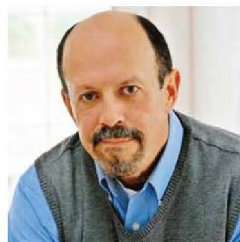
Emma Rose Brooks
SARAH BROWN



Brian Collier
ANGIE THE OX



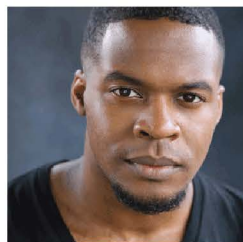
Matt Daniels
LT. BRANNIGAN



Michael J. Forina
NICELY NICELY JOHNSON



Kelly Faulkner
MISS ADELAIDE



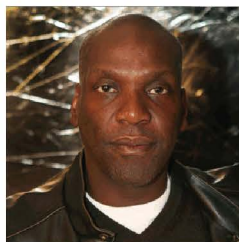
Di'Monte Henning
HARRY THE HORSE



Richard R. Henry
NATHAN DETROIT



David Hess
ARVIDE ABERNATHY



Gerry McIntry
RUSTY CHARLIE



NaTonia Monet
ALLISON / AGATHA



Nicholas Rodriguez
SKY MASTERSON



Karilyn Ashley Suratt
MARTHA / FERGUSON



Tiffany Topol
MIMI



Andrew Varela
BIG JULE



Virigina Woodruff
GEN. MATILDA CARWRIGHT

CREATIVE TEAM



Mark Clements
DIRECTOR



Dan Kazemi
MUSIC DIRECTOR



Stephen Mear
CHOREOGRAPHER

Scott Davis
SCENIC DESIGNER

Alexander B. Tecoma
COSTUME DESIGNER

Jason Fassl
LIGHTING DESIGNER

Megan B. Henninger
SOUND DESIGNER

John Tanner
MUSICAL SUPERVISOR

Clare Arena Haden
DIALECT COACH

Frank Honts
CASTING DIRECTOR

JC Clementz
CASTING CONSULTANT

Mark Johnson
STAGE MANAGER

Kimberly Carolus
ASSISTANT STAGE MANAGER

Melia Gonzalez
STAGE MANAGEMENT RESIDENT

Marguerite Frey
PRODUCTION ASSISTANT

Simon Evans
ASSISTANT DIRECTOR

Culture

After the economic boom following World War I, American spending sky rocketed. With their economic status booming, Americans felt no remorse in enjoying costly pastimes. The movie industry brought in major revenue with new, attractive advances in color and sound. Known as the Roaring Twenties and the Jazz Age, the 1920s yielded a new American culture. Styles and pastimes took on a new form, challenging many long-time beliefs and practices. These new lifestyle choices led to concern, prompting the Prohibition.

As an effort to dampen excess drinking, a Temperance Movement encouraged the establishment of the Eighteenth Amendment to the U.S. Constitution, banning the “production, importation, transportation, and sale of alcoholic beverages.” Without access to liquor, many food industries either faced failure or embraced their creative side. Sales of soft drinks and sweets greatly increased to provoke the interest of American consumers. This new food and soft drink culture yielded strange appetites (such as Miss Adelaide’s request for a sundae with tomato ketchup and mayonnaise!).

In response to the Prohibition, a new, underground drinking culture arose. The Speakeasies emerged, allowing Americans to drink and dress freely while also developing the gambling communities we see in *Guys and Dolls*. Women found a sense of freedom within these establishments as they partook in activities, a comfort they had established while the men were away at war.

AMERICA IN



Speakeasy in the 1920s. Bob-haired women join the men for some drinks.
Photo Credit: pinterest.com



Women / Flappers

The 1920s also introduced the Nineteenth Amendment, granting women the right to vote. During this era, women experimented with new looks, jobs, and lifestyles. Supported by the confidence of new freedoms, more women began working (increasing by 25 percent)—a taste they had acquired when they were needed to fill the empty positions the men left behind during the war—and expressing themselves through their outward appearance. Coined as “flappers,” these women were generally young, urban, middle-class women with bobbed hair and a carefree attitude.

It is suggested that the name “flapper” first originated in Great Britain during a fashion trend for college-aged girls. For a short window of time, it was popular to wear rubber galoshes (overshoe worn in rain or snow) with the flap left open. Typically, women buttoned or buckled over the flap, but many women enjoyed the fun noise they made when they walked. The 1920s movie *The Flapper* first introduced the term to the United States. Today, “flapper” is more commonly referencing the lifestyle of a specific woman in the 20s. Including their whimsical fashion, which was provocative for their time, the style of dance they performed, and their lighthearted outlook on life.

Like Miss Adelaide and the Hot Box girls, women in the 20s rid their hair of long locks and created their own signature look by wearing makeup and boxy, less restrictive clothing. Flappers not only appeared rebellious but also participated in activities never considered by past generations of women. Many women began drinking, smoking, and pursuing other interests typically reserved for men.

THE 1920S

Gambling

The two main types of gambling that take place in *Guys and Dolls* are Street Craps and Horse Racing.

Street Craps: Developed from a game invented by Sir William of Tyre, called “hazard”, dating back to 1125. To pass the time while waiting to storm a castle called Hazarth, knights played the game on their shields. Though mentioned again later on in the 14th Century in “The Canterbury Tales”, the game does not pick up popularity until the 17th and 18th Century, when it became known as “craps”. Street craps includes games of craps in back alleys, back rooms, schoolyards, and by soldiers around the world. In the 1920s and 1930s, street craps flourished in popularity in Chicago and New York.

Craps is a dice game in which the players guess the outcome of the roll of dice, often betting money against each other, to win the pool of wages. Since there is little equipment for the game, it can be played in informal settings.

Horse Racing: Romans formally established horse racing in 664 B.C.E. In the early years of its development, horse racing came over to Britain, and became popular in England before the 1500s were over. Before racing for sport in England, horses raced in front of prospective buyers to show off their speed and stamina. Despite the sport’s popularity, some leaders banned horseracing. After a 10-year ban on the sport following the death of Charles I, Charles II restored the competition of horse racing in 1660.

The U.S. mainly practices thoroughbred racing. Until the Civil War, only horses with the best stamina won awards, not the fastest horses. Although 314 racetracks opened by 1890, antigambling coalitions took up a large following, and only 25 racetracks remained by 1908. However, by the 1920s and 1930s horse racing stepped back out of the shadow, as it became an important source of tax revenue. Government regulations and sanctioned gambling allowed the sport to become big business by the late 1900s. Today one of the most popular horse races in the U.S. is the Kentucky Derby.



Young Newsies playing a game of Street Craps.
Photo Credit: archives.gov



Save-A-Soul Mission

In *Guys and Dolls*, the Save-A-Soul Mission is based on The Salvation Army, an evangelical Christian movement known for its missionary and charitable work (perhaps best known for their red kettles and bells out during the winter holidays). Founded in 1865 in London, the foundation continues their successful impact today as one of the largest charities in the United States and around the world. The Salvation Army was organized as a military style hierarchy in 1878 when the founder’s son refused to be called a volunteer. The group still maintains the military style organization today. In *Guys and Dolls*, Sister Sarah Brown’s rank is Sergeant, and the head of the mission is General Cartwright.

Sarah Brown’s goal to save the souls of the gamblers, most especially Sky Masterson, reflects the age-old good versus evil conflict. The concept typically refers to good and evil as opposing entities, but many times refers to an internal struggle as well. To be good is often associated with being virtuous, and to be evil or bad is the opposite. However, the line blurs between good and evil, as the perspective of morality differs from one individual to the next. When Sarah Brown forces Sky Masterson to confront his moralistic values, the man begins a genuine struggle between what he believes is right or wrong. By the end of the musical, Sky Masterson has reformed his definition of right and wrong, choosing a life of religion over a life of gambling.



Damon Runyon

A reputable writer in his time, Alfred Damon Runyon inspired the plot for *Guys and Dolls* with his short story "The Idyll of Miss Sarah Brown". He was born in Kansas, on October 4, 1880 and passed away in December 1946 due to health complications related to throat cancer. As a teenager, he enlisted in the Spanish-American War, where he began his professional writing career, the Manila Freedom and Soldier's Letter being his first assignments. After serving his time in the Philippines, Runyon assumed the role of his relatives, writing for different newspapers for ten years before settling with the New York American for another thirty years. He had a passion and reputation reporting on sports before he developed an interest in writing about human affairs.

After fostering a habit for people watching, Runyon developed a knack for writing about human interactions. He was known for incorporating 1920s and 1930s idioms

and slang into his short stories, such as "The Idyll of Miss Sarah Brown". It was not until after his death that producers decided to develop his short stories into something more. *Guys and Dolls* borrows characters and storylines from many of Runyon's short stories, but "The Idyll..." was the greatest inspiration.

Guys and Dolls retains the main idea in "The Idyll of Miss Sarah Brown" with fewer plot devices. Most of the characters and their backgrounds remain the same, though issues such as Nathan's needing to find a craps location in *Guys and Dolls* is not present in the short story. In fact, the short story revolves, almost exclusively, around the relationship between Miss Sarah and Sky.



Frank Loesser

Broadway Composer Frank Loesser was born on June 29, 1910 in New York City. Born to a musically inclined family, Loesser grew up exposed to song at an early age. Though his family leaned heavily on classical music, Loesser deviated from their expectations with his songs, which they did not consider music at all. Sticking with his interests, Loesser found his niche writing lyrics for music created by other composers. After making a name for himself and performing with other well-known names, Loesser signed on with Universal Films in 1936, leaving a year later to join Paramount Studios.

World War II temporarily took Loesser from Hollywood, but he continued his writing while he served in the Air Force. He wrote the pieces listed on the timeline below.

1943 - "They're Either Too Young or Too Old," a wartime film.

1943 - "What Do You Do in the Infantry," a song inspired by the war.

1944 - Loesser returns from war to write "Baby it's Cold Outside."

1948 - "On a Slow Boat to China"

First produced in **1948** - "Where's Charley?" was Loesser's step into writing for Broadway.

First produced in **1950** - One of Broadway's greatest musicals is Loesser's *Guys and Dolls*.

1961 - "How to Succeed in Business Without Really Trying" won Loesser a Pulitzer before he passed away in 1969.

Past Productions of



Guys and Dolls at the Yokota Air Base in Japan. Photo Credit: Master Sgt. Val Gempis, af.mil



Guys and Dolls on Broadway. Sky Masterson with Mission Ladies. Photo Credit: Kevin Sprague, playbill.com



Guys and Dolls at Interlochen. Sky Masterson takes a woman. Photo Credit: Jerry Pisciotta

Guys and Dolls and the History of Theater and Musicals



Though *Guys and Dolls* is a pillar of American theater culture, many of the structures and stylistic choices date back to the beginnings of theatrical culture: Ancient Greece. Greek theatrical traditions trace back to 6th Century B.C.E, and began in honor of the Greek God Dionysus. People of the Great City of Dionysia would compete in athletics, song, dance, and music, which took place in the “theatron” of the temple of Dionysus. It was at this theatron that actors first performed tragedies and comedies.

Tragedy has stemmed from the reading of epic poetry, which both require “enthraling their audience and moving them to strong emotions— apprehension, compassion, sorrow” while tragedy has developed the aspects of: “suffering, mortality, inevitability and responsibility, guilt, revenge, recognition, persuasion, anger, deceit, endurance, the difficulty of

understanding the divine” (Illustrated History 16). Choral dance-songs developed along with tragedy and served to complement the emotions of the production, rather than partake in the plot. Although *Guys and Dolls* is a romantic-comedy, many of these ‘tragic’ elements are still relevant. The gangsters face feelings of deceit, persuasion, revenge, guilt, inevitability, and responsibility. However, comedy allows these elements to integrate into other storylines, providing depth to light-hearted entertainment.

The earliest references of comedy date back to 486 B.C.E., but it was some time before it acquired an actual stage presence. Though it is a contrast to the tragedy, comedy has followed the same developmental path, finding ways to involve and provoke the audience over time. Comedy evolved into specific genres, such as satire and romantic comedy. Satire is full of contradictions—“it fixes on professions of virtue and the practices that contradict them” (Hoy). *Guys and Dolls* opens up with two contradicting musical pieces to set the tone of the show. The first musical piece is performed by the ‘gangsters’ and sets a playful, comedic tone, while the musical piece immediately following performed by Sarah Brown and the mission band, has a cautionary tone rivaling the comedic. Although neither introductory piece manipulates the plot, they do introduce the conflicts—moral dilemmas, and male versus female ideals. Romantic comedy typically yields a hero or heroine-type character who strives for a certain, albeit unlikely, outcome. Sister Sarah Brown acts as this heroine, taking on the challenge of reforming sinners, more specifically the gamblers. In comedy, as unlikely as a positive outcome may seem, the hero/heroine typically succeeds. Sarah’s success in saving the souls of the gamblers in a few days’ time is so unrealistic that it is comedic in itself. As Cyrus Henry Hoy states in his Britannica description of comedy, “the plot of the typical romantic comedy is a medley of clever scheming, calculated coincidence, and wondrous discovery...” (Hoy). Though Sister Brown does not commend the saving of souls by suspicious scheming, she still succeeds with Sky’s contrivances against his gambling brothers.

Theatron: spectacle-place or viewing-place

Guys and Dolls



act Theatre Company in 2003.
ster Brown on a date!
cher, wikimedia.org



Guys and Dolls at the Chichester Festival Theatre in 2014. Sister Brown and Adelaide singing together.
Photo Credit: therealchrisparkle.wordpress.com



Marlon Brando's *Guys and Dolls* movie--the boys play craps.
Photo Credit: girlsdofilm.wordpress.com

About Our Production

Milwaukee Repertory Theater brings *Guys and Dolls* to the Quadracci Powerhouse for an immersive and entertaining run, featuring a cast of sixteen talented performers, a top-notch creative and design team, over one hundred costumes, and over twenty catchy show tunes to hum along with! A large-scale musical needs impressive scenic elements to help bring this bold world and its characters to life. Milwaukee Rep has welcomed back award-winning regional and international scenic designer, Scott Davis. Davis (who has worked as the Scenic Designer of productions such as *Grounded*, *The Royale*, *The Whipping Man*, *Venus and Fur*), gives an inside look to his design of the set for *Guys and Dolls*.



“Milwaukee Rep is one of my favorite theaters to work with. I’ve been doing shows there for years, and the artisans and technical staff at The Rep are some of the finest in the country.”

“It’s fun to dive into such a popular and classic show,” Davis said. As he was designing *Guys and Dolls*, questions came up about the show such as “what about it is relevant to now?”, “what about it gave it its staying power?”, and “what about its history is important to honor?” Davis gained inspiration from his collaboration with director Mark Clements, as he said they were “interested in the grit of New York,” and translating that grit to the Powerhouse stage. “The street lights reflecting in the wet dark streets. Scenically addressing blow out of the charm and pizzazz, while allowing these characters to exist in the darker side streets of the city.”

Davis reflects on the hard work each performer, artisan, and director presents: “The collaboration with the shops where they bring their very specific expertise in. I think the collective vision across all design fields is what makes it interesting. Mark and I have crafted something quite special and unique to this production”.

Sketch by Sketch

A conversation with *Guys and Dolls* Costume Designer, Alexander B. Tecoma

By Lauren Sagendorph

SAGENDORPH: What is your education and background in theater? What lead you to Costume Design for Milwaukee Repertory Theater?

TECOMA: "I started out as an actor, if I had stayed in acting I like to think Nathan Lane would not have a job. I took a stage makeup class, and the teacher was so fantastic I asked what class she also taught, and she said, 'oh I teach costume design' and so, because of the teacher, I took her class, and there it was, my fate was sealed. I went to graduate school for Design and Construction, I taught for a little bit after that, and I decided to go into professional theater so I could learn more. And I ended up here. This is my 22nd season [with Milwaukee Repertory Theater]."

SAGENDORPH: What do you enjoy about *Guys and Dolls*?

TECOMA: "I love the time period, anything in the twentieth century or mid-twentieth century. I have a love of old movies, old MGM movies, the hay day of that was the same time period as this [production]. The music is fantastic, and you have variety – I love variety in a show. We are designing chickens, we're designing evening gowns, so there's a lot of fun elements. I haven't done an old style musical comedy in a long time."

SAGENDORPH: Tell us about your design process. What are the stages, or research, that goes into designing a musical of this caliber?

TECOMA: "This [work] is never done. Take for instance 'Take Back Your Mink'. So, for that, you ask, 'what does the costume need to do?' Well, the first thing it needs to do is be able to come off on stage easily. So that's where the design process starts. Then you ask, 'how can I make it so it opens in the front, now how can I make a front opening dress more aesthetically pleasing?' It's a lot more fun to do something when you have a situation and you have to come up with the solution for it, instead of just designing. I like being challenged, I like having rules to follow. That's why I like to stick to a definite time period because it's like a touchstone, it's the rules for the play. If you don't have any kind of boundaries then mass chaos happens on stage. You want a unified look. I've watched a lot of movies. And one thing that I've tried to figure out is who these characters are. How do you research the characters, where am I going to find examples of these types of people? I found it in Film Noir movies. This is a big time period for Film Noir, and that's also the same type of people, gangsters and dames. Picking fabric is usually my favorite stage. If the fabric that I want is available. As a Technician, I really like creating patterns. Being on staff and designing is really the best of both worlds."

SAGENDORPH: What are the challenges that come with designing a large-scale musical?

TECOMA: "I think it's the number of costumes that we have. We have to have at least one hundred costumes. The challenge is actually getting a show this size, this number of costumes and cast members, done in the same amount of time that we have for designing a two-person show. In this show, there are many multiples of costumes, like Salvation Army uniforms, we're making all of those. And the chickens, we're making all of those, so multiples are easier. They get faster as you go because if you made one, you've figured out how to make the rest."

SAGENDORPH: What are you the most proud of in terms of your work on this production?

TECOMA: "I think I'm proudest of the variety of men's looks. It's really important that the men don't look generic. It's also important that the clothing I pick for the individuals are flattering, that the actors feel comfortable in them, and actually like them. That goes a long way. If an actors happy with a costume, then I'm happy. I'd be horrified if an actor said 'uh this is not what I was thinking of at all'. I think musicals are in my blood. I think this is actually what I was born to do. When I do the musicals, I'm really in my element. This is my first time I've ever done *Guys and Dolls*, and I've wanted to do it for a thousand years. I went to undergrad in Michigan, and when I was there, I found this vintage clothing store in a suburb of Detroit that had insanely cheap vintage ties. The late 40s is the time period of these huge, big, ugly, loud ties with really wild patterns. They had to be seventy cents each. Every time I went I would grab a handful of ties with the intention of 'someday I'm going to do *Guys And Dolls* and I will have all the ties' and then after I got out of grad school, I went back and I taught at my undergrad for four years, so there was another four years of buying ties. I had this huge tie collection. Then I got here and I felt like I was never going to do *Guys And Dolls* and might as well donate all the ties to the shop. So they're all there. Since '87-'88 I started collecting them. Finally they [the ties] get to be in *Guys and Dolls*."

SLANG GLOSSARY

BOAT TO HEAVEN: In the song, "Sit Down You're Rockin' the Boat," Nicely-Nicely sings about a dream featuring a boat to heaven. In Christianity, the religion practiced by the Save-A-Soul Mission, there is no boat to heaven mentioned in the doctrine. In ancient Egypt, Pharaohs and others deemed important were often buried with boats. Some believe the boats were merely symbolic for the journey one would take from life to death, or through the different stages of the afterlife, while others believe the Pharaohs buried with boats were using them to travel along with Ra, the sun god, as he issued forth the dawn daily (Morello). Also, in Greek mythology there is the river Styx separating earth from the Underworld (Hades), or the afterlife ("Styx"). In essence, though, this would be a boat to Hell. This is why Nicely-Nicely's dream should not be taken literally. "Sit Down You're Rockin' the Boat" is a symbolic journey of discovery and repentance. Bad choices may knock you overboard (or away from God). (JewelTheatre.net)

BUSHEL/PECK: One bushel converts to four pecks. It is typically used to express a large amount of something.

DOLL: A nickname once for someone named Dorothy. It has become used as a general term for pretty women. Sometimes it has negative connotations, used as a way to objectify women. It could also be a reference to women getting "dolled up", or dressing up as a pretty doll would.

GUY: Originally came about as a result of the arrest of Guy Fawkes, who had planned to blow up the British Parliament in 1605. It had become tradition to celebrate the arrest on November 5th by lighting fireworks and burning effigies of Guy Fawkes, these effigies came to be called 'guys'. By the time the term came to the U.S. the meaning had been confused, now serving as a more general term: chap, mate, fellow, etc.; as well as retaining the original meaning as an ill-dressed man.

HEAP: A large amount or pile of something.

LADY LUCK: Refers to a figure of fortune. This could be good or bad fortune.

MARKER: A form of an I.O.U. or a note of debt, promised to be paid.

MUG: More commonly is a reference to the face, could trace back to the use of drinking mugs shaped like faces. Also used to refer to someone as a sort of goon or thug.

POTATOES: Slang for currency.

SCRATCH SHEET: A daily horseracing newsletter that reports on the betting odds and statistics for the racetrack.

SUNDAE WITH TOMATO KETCHUP AND MAYONNAISE: A food fad that involved the mixing of ketchup with other foods, such as ice cream. Prohibition had inhibited many food industries, prompting the production of creative soft drinks and snack foods. During the 1920's people also had to get creative with "mock" foods, replacing delicacies that were unseen during poverty. Some shops today can be found to sell ketchup and mayonnaise ice-cream



WORKS CITED

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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 second level and can be accessed via the escalator or elevator.

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- ★ 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 teaching programs such as Reading Residencies and School Subscriptions;
- ★ 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 Emerging Artist 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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