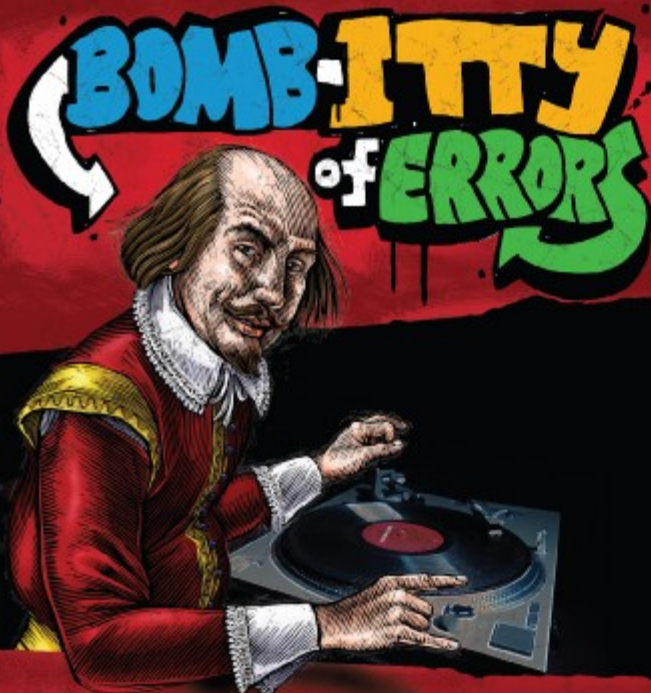


Milwaukee Repertory Theater Presents

March 18 to May 8, 2011

Stackner Cabaret

Adapted from William Shakespeare's COMEDY
OF ERRORS by Jordan Allen-Dutton, Jason
Catalano, Gregory J. Qaiyum and Erik Weiner



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 **BOMB-ITTY OF ERRORS**.

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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

Study Guide Created By

Rebecca Witt, Education Coordinator

Edited By

Jenny Kostreva, Education Director

Weekday Matinees

April 13, 2011

April 20, 2011

All matinees are at 10:30 am

NOTE: THE BOMB-ITTY
OF ERRORS contains adult
language and content.



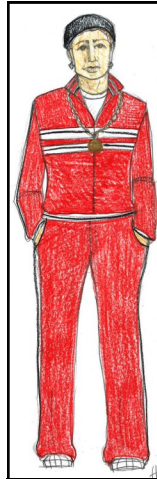
SYNOPSIS

Spoiler Alert: Crucial plot points are revealed

THE BOMB-ITTY OF ERRORS starts off with the prologue—an introduction explaining to the audience what has happened up until now. MC Egeon, a rapper, and Betty meet and get married. Soon, Betty gets pregnant and they have four children, two sets of twins. They name one set, the bigger brothers, Antipholus, and the other set, the smaller brothers, Dromio. Despite MC Egeon being successful, the family continues to struggle to make ends meet. MC Egeon realizes that they don't have enough money to raise the boys, so he decides to sell marijuana. However, he gets caught and sent to jail. With no income, MC Egeon and Betty decide to put the children up for adoption. MC Egeon is so upset with this decision he commits suicide. After Betty finds out what happens, she also commits suicide. After the boys were put up for adoption, they were separated— one Antipholus and one Dromio end up being raised in Ephesus and the others are raised in Syracuse. One night, each boy is visited by their father's ghost. MC Egeon tells them of their hip hop history and a missing link. They all decide to follow in his footsteps and become rappers as well.

And with this, we find Antipholus of Syracuse (A.S.) and Dromio of Syracuse (D.S.) in Ephesus searching for the missing link. A.S. sends D.S. to pay for a hotel. Soon after D.S. leaves, Dromio of Ephesus (D.E.) enters, looking for Antipholus of Ephesus (A.E.) to bring him home to his wife, Adrianna, and sister-in-law, Luciana. However, D.E. confuses A.S. for

A.E. A.S. thinks that he is talking to D.S. and beats him because D.E. doesn't have the money he just gave to D.S. Eventually, D.E. escapes and heads back to Adrianna.



*Costume
Rendering
for
Antipholus*

We find Adrianna and Luciana at home discussing the roles of men and women in society. During this, D.E. comes in and tries to explain why S.E. is not with him. Adrianna is quite upset that her husband is not home and asks for her sister to comfort her as she fears that S.E. is with another woman. While this is happening, we find A.S. back at the hotel, finding out that it is paid. D.S. comes in and A.S. yells at D.S. for joking around about having a wife, but D.S. has no idea what A.S. is talking about. While fighting, Adrianna and Luciana enter and confront A.S. Unsure of what is going on, A.S. and D.S. decide to play along with Adrianna and go home with her and her sister.

While A.S. and D.S. are eating dinner with Adrianna and Luciana, A.E. and MC Hendelberg, a Jewish jeweler, are outside of the house talking about the jewelry that he is making for Adrianna. As MC Hendelberg tells A.E. that it will be done later that night, D.E. enters and confronts A.S. about the fight they had earlier that day. A.E. has no idea what he's talking about. As the three of them approach the gate to the house, D.S. stands at the gate and will not let any of them in. A.E. tries to convince D.S. to let them in, but he does not allow it. Soon after, MC Hendelberg leaves saying that he will send the necklace with a messenger later that night.

Inside the house, everyone is finishing up supper. Adrianna is still mad and leaves.

With Adrianna gone, A.S. approaches Luciana and tells her that he loves her. Luciana will have none of this and leaves. D.S. enters and tells A.S. that he also has a wife, Bertha. They talk about D.S.'s experience with Bertha and as D.S. leaves Bobby, a bike messenger, enters. Bobby, mistaking A.S. for A.E. gives A.S. the necklace for Adrianna.

Meanwhile, MC Hendelberg wants his money from A.E. for the necklace. However, A.E. states that he never got the necklace and will give him money when he gets the necklace. MC Hendelberg calls the cops and A.E. is arrested. D.S. arrives and A.E. tells him to get money from Adrianna to get him out of jail.

Back at A.E.'s home, Luciana tells Adrianna that A.S. professed his love for her. Adrianna is shocked to hear this. D.S. enters to get money to bail out A.E. and Adrianna believes that her life is ruined. Luciana feels bad that her sister feels this way so she leaves to find Dr. Pinch to find something to fix all the problems.

We are back in the mart and A.S. is wondering why everyone in Ephesus knows him. D.S. enters with the money to bail A.E., but A.S. has no idea what he is talking about. A.S. tells D.S. to get plane tickets out of Ephesus, wanting to leave as soon as possible. However, he wants to find Luciana again and tell her how he feels one more time before leaving, hoping that she might come

with. As he is thinking about this, Desi, a prostitute, comes in and see A.S. and the necklace for Adrianna. Confusing A.S. for A.E. she asks him if the necklace is for her. A.S. says that he has never met her before and leaves after giving her the necklace.

A.E. enters with the cop only to have the cop leave immediately. Luciana enters with Dr. Pinch wanting to get some herbs to help Adrianna. He tells her what he has, and she quickly hides under his coat as Dr. Pinch approaches A.E. She ambushes A.E. and pours medicine down his throat, but it doesn't do anything. A.E. is able to get out of his restraints and leaves to find Adrianna.



*Costume
Rendering for
Dromio*

We then see a chase scene with everyone which ends at a church. While Adrianna and Luciana are there explaining what has happened to the Abbess, Desi enters and Adrianna sees that she is wearing the necklace meant for her. A.S. and D.S. enter and Adrianna and Luciana are confused thinking that they are supposed to be inside the church. The Abbess releases A.E. and D.E. and the twins meet each other for the first time. They come to the realization as to why there has been so much confusion. The Abbess enters and she confesses that she is Betty, the mother of the four boys and that she didn't kill herself after all. All disorder is cleared up and the brothers decide to form the ultimate hip hop band.

PRE-SHOW ACTIVITY: Find a copy of THE COMEDY OF ERRORS and read it with your class (or find a really good summary). What differences do you think there will be in THE BOMB-ITTY OF ERRORS? Do you think there will be any Shakespearean language in the show? Jot down some predictions of what you might or might not see in the show and share them with your classmates.

POST-SHOW ACTIVITY: Compare and contrast THE COMEDY OF ERRORS and THE BOMB-ITTY OF ERRORS. What similarities and differences are there? Were you surprised by anything you did or didn't see? Discuss your answers with your classmates.

ABOUT THE AUTHORS



Jordan Allen-Dutton and Erik Weiner at the Emmy Awards

Erik Weiner was born in San Francisco and graduated from NYU's Tisch School of the Arts. Weiner has been in film and television including *Brown Sugar* (20th Century Fox), *Unscripted* (HBO) and *Boardwalk Empire* (HBO) and received a Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama series for *Boardwalk Empire*. His latest play *NERDS* was co-written with Jordan Allen-Dutton with

music composed by Hal Goldberg. This play won a Barrymore Award for Outstanding New Play and Outstanding Original Music.

Jordan Allen-Dutton was born in Pala Alto, California and graduated from NYU's Tisch School of the Arts and received the first Artist Scholar Award here. Allen-Dutton has been seen on stage and on film and also invented iLingo, the first talking travel phrase book for mobile devices. He also founded the software company Talking Panda.

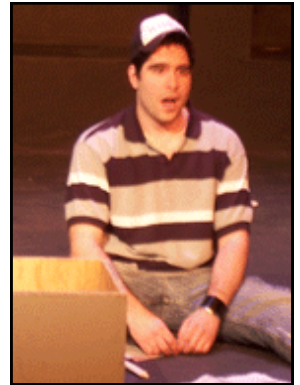
Gregory Gaiyum (GQ) is originally from Chicago and went to school at NYU's Tisch School of the Arts. GQ has been seen in various films including *Drumline*, *Taxi* and *I Think I Love My Wife*. He has also written and directed for television and has been in



J.A.Q. and G.Q.

various shows including *Boston Public*, *Numbers* and *Johnny Zero*.

Jason Catalano was born in Italy and came to the US as an adolescent. His first show *JERRY FINNEGAN'S SISTER* made him realize that the theater was the place for him. He studied at NYU's Tisch School of the Arts. After taking some time off from theater, he came back co-creating *THE BOMB-ITTY OF ERRORS* and was in the rock band *Different Age*.



Jason Catalano

J.A.Q. Andy Goldberg grew up in Chicago and currently lives in New York City. He was the DJ for the original production of *The Bomb-Itty of Errors*. He has also co-produced *Scratch and Burn* as well as *Just Another Story*.

THE BOMB-ITTY OF ERRORS was a quick success with its premiere in 1999. The show has been performed all over the world including New York, London, Chicago, Los Angeles, Amsterdam, Edinburgh, Philadelphia and now Milwaukee. The show won several awards—the Outer Critics Circle Award for Outstanding Off-Broadway Musical, the HBO Comedy Arts Festival awarded it the Grand Jury Prize and the show also received the Jefferson Award for Best Touring Production.

Usually performed with a live DJ on stage, actors sing, rap and rhyme fun, catchy and laugh out loud songs. To see a sample of THE BOMB-ITTY OF ERRORS go to <http://www.bomb-itty.com> and watch the prologue to the play!

THE ORIGINAL ME

When William Shakespeare was born in Stratford-upon-Avon in April of 1564, England was experiencing a time of expansion, conquest and exploration. Unfortunately, it was also a time when the plague claimed as many as 1,000 lives each week.

However, Stratford-upon-Avon had a very good school, its own town council and a fine church. Additionally, the castles and mansions nearby meant plays and pageants often visited the area. In fact, Shakespeare would see his first play at the age of four.

Shakespeare's father made a living in Stratford making and selling gloves as well as other leather goods. His mother, Mary Arden, was a member of well-known and fairly wealthy family. John and Mary Shakespeare had eight children in all, three of whom, all girls, died in early childhood. He attended King Edward VI Grammar School and received a good education where he studied literature and Latin grammar.

At the age of 18, Shakespeare married Anne Hathaway; a woman eight years his senior. They had three children: Susanna, born in 1583, only six months after their marriage. In 1585, Anne gave birth to twins, Hamnet and Judith. Two years later he left Stratford-upon-

Avon to live in London. By 1592, Shakespeare was a well known playwright in London. Not two years later, he became part owner of the Lord Chamberlain's Men, an acting troupe. He wrote, directed and even acted in the plays that

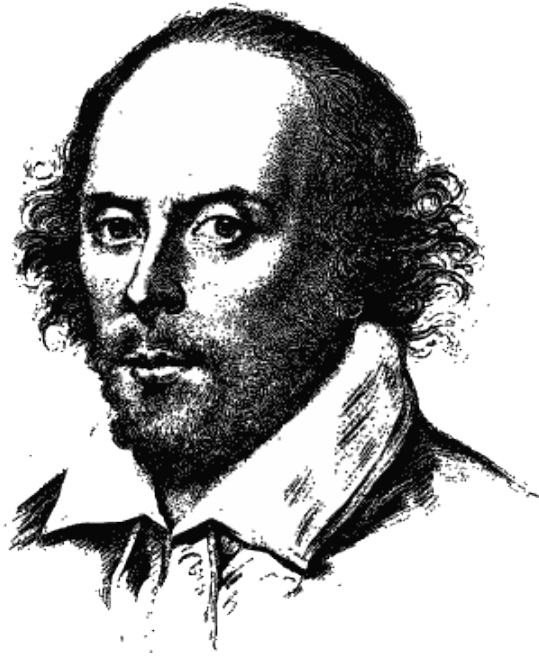
the troupe produced.

Despite his success, he rarely saw his family and spent money quicker than he was making it. Shakespeare died when he was 52, in April 1616.

Shakespeare wrote 38 plays, two narrative poems and 154 sonnets. Some of his work was based on other stories and plays belonging to other writers, Shakespeare brought a new approach to writing. With his ability to intertwine multiple plot lines, bring together various genres in one

piece and creating characters that were not only relatable, but dynamic, proved that his work was at the forefront of literature during the Elizabethan Period.

While some people have never read a play by Shakespeare, they probably have used his language before. Over 1,500 words and phrases we use today were created by Shakespeare including the words shudder, puke and obscene and as well as the phrases "mum's the word," "break the ice" and "star-crossed lovers."



PRE-SHOW ACTIVITY: Look up more words and phrases that Shakespeare invented. Were you surprised by anything you found? Many of the words Shakespeare created were mash ups of two different words. Come up with your own word and definition for your word. Share the words you found and the word you created with your classmates.

WHOS WHO



*Costume
Rendering for
Adrianna*



*Costume
Rendering for
Luciana*

Antipholus of Syracuse and Antipholus of Ephesus: Twin brothers living in different cities. They are visited by their dead father and are told to find the missing link. Both are MCs and get mistaken for each other in Ephesus.

Dromio of Syracuse and Dromio of Ephesus: Twin brothers also living in different cities. Each Dromio serves as a sidekick and backup singer for the Antipholuses. Both get mistaken for each other in Ephesus.

Adrianna: Married to Antipholus of Ephesus. Knows that her husband is not always true to her, but continues to love him anyway.

Luciana: Adrianna's sister. Antipholus of Syracuse falls in love

with her, but she denies him because she thinks he is married to Adrianna.

MC Hendelberg: A Jewish jeweler who makes a gold necklace for Adrianna, but it gets delivered to the wrong Antipholus and ends up in someone else's hands.

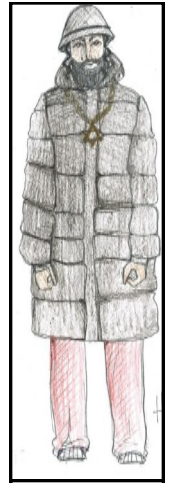
Dr. Pinch: Helps Luciana by giving Antipholus of Syracuse a herbal remedy to fall out of love with Luciana.

Desi: A prostitute that Antipholus of Ephesus knows quite well. However, she confuses Antipholus of Syracuse for him and ends up getting the gold necklace.

There are several other characters as well, both male and female, and all of these characters will be played by four male actors!



*Costume
Rendering for
Desi*



*Costume
Rendering
for MC
Endelberg*



*Costume
Rendering for
Dr. Pinch*

PRE-SHOW ACTIVITY: Why do you think the authors decided to only use four male actors to portray all the characters? Do you think that this will get confusing when you see the show? What do you think the authors are trying to accomplish by doing this? Discuss your ideas with your classmates.

POST-SHOW ACTIVITY: Compare and contrast the characters that are in THE BOMB-ITTY OF ERRORS and THE COMEDY OF ERRORS. What similarities and differences do you find? Do you think the adaptation would be the same if they used all the same characters as the original? Why do you think the authors chose to change some of the names? Write down your thoughts and share them with your classmates.

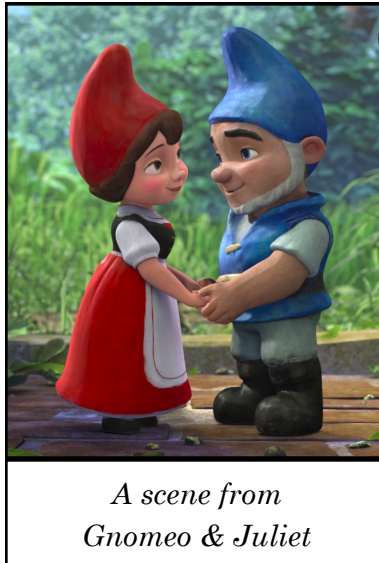
SHAKESPEARE NOW

Despite the fact that *THE BOMB-ITTY OF ERRORS* is an adaptation of Shakespeare's *COMEDY OF ERRORS*, his brilliance is not lost. The plot, characters and innovative use of language is carried on in the new work.

Shakespeare has been adapted many times, especially in films. Below are some movies that are based on Shakespeare's works.

Gnomeo & Juliet (2011)

This is the story of two gnomes, one red, one blue and each of their families is at war. When Gnomeo and Juliet meet, they fall in love, but have conflicted feelings with their families against each other. Will they be able to convince the families to stop feuding or will are these star crossed lovers not meant for each other?



She's the Man (2006)

When Viola finds out that her soccer team has been cut from her high school, she disguises herself as a boy to play on her brother's soccer

team at a different school. Duke, her new roommate, proves to be her weakness, but also finds herself being wooed by Olivia.

The Lion King (1994)

When Simba is born, he replaces his uncle, Scar, in the line of the throne. Scar plots to kill the king and the prince in order to regain his position. After the king's death, Scar blames Simba of his father's death and he flees the kingdom. Years later, after Scar has taken rule, Simba is convinced to come back and claim the kingdom.

Ten Things I Hate About You (1999)

This story focuses on Bianca Stratford, a high school student who wishes she could get a date but any prospects

are scared off by her older sister Kat.

Unfortunately, Kat needs to have a boyfriend first before Bianca can have one, so Bianca sets off to find someone as feisty as Kat.

Can you match the movies with the Shakespeare plays?

THE TAMING OF THE SHREW

ROMEO AND JULIET

TWELFTH NIGHT

HAMLET

PRE-SHOW ACTIVITY: Research and find out what other Shakespeare works have been adapted into films? TV shows? Other plays? Why do you think his plays continue to influence our society today? What makes his plays so endearing? Share your research and thoughts with your classmates.

POST-SHOW ACTIVITY: What references to Shakespeare's works did you see in *THE BOMB-ITTY OF ERRORS*? Create a list of the references you saw with your class.

THE HISTORY OF HIP HOP

Hip hop is a type of music that uses rhythmic vocal styling accompanied by backing beats. This style of music originated in Bronx, New York City and originated in the 1970s. Hip hop is also known as rap or MC-ing, but even these terms are starting to mean new things. Singers use their lyrical capabilities to express themselves along with beats that are often generated from portions of other songs or by using synthesizers, drum machines or even live bands.

Despite its NYC connections, hip hop has its roots deep in African-American history. Information and stories were passed down to new generations through griots, West African historians of sorts. They would use poetry and music to tell their stories. Eventually this was brought to America and it continued to grow. In the 1960s, during the Civil Rights Movement, many African-Americans began to re-visit their past and brought this style of storytelling back.

During the early 1970s DJs began experimenting with music and isolating percussion breaks from funk and rock songs in order to give audiences something to dance to. The MC originally introduced the DJ and merely entertained the crowd in between songs, but this became much more stylized in later years. By 1979, the term hip hop came

about for the DJ and MC combos and it began to spread across the states. As the years went on, hip hop became more and more popular as it evolved into many different genres and stylizations creating a truly unique musical style.

The most popular artist of the time was DJ Kool Herc who is credited with coining the term hip hop. He used two turntables with two

copies of the same record. By doing this, he was able to create an elongated break, the instrumental part of a song that features the drums, something that allowed his audiences to dance. During these breaks, DJ Kool Herc would also talk to the crowd in syncopation with the music and eventually this lead to rapping. This style was quickly taken up by other artists and commercialized.

As time went on, MCs grew more varied in the vocal and rhythmic approach,

incorporating brief rhymes in order to differentiate themselves from other artists. Other artists decided to form small groups in order to produce different work. However, solo artists continued to dominate the music and most groups fizzled out. Early MCs include DJ Hollywood, Kurtis Blow and Spoonie Gee. It wasn't until later that hip hop truly became mainstream. With artists like LL Cool J and MC Hammer, not only were the lyrics and style important, but the stage presence and



DJ Kool Herc, the godfather of hip hop.

performance were just as important.

By the 1980s hip hop had spread outside of NYC and could be found in Los Angeles, New Orleans, San Antonio and St. Louis. During this time, hip hop developed into a more complex form. As technology evolved, so did the practice of looping breaks into

breakbeats, longer breaks with a more complex rhythm and the emergence of sequencers which allowed greater precision when combining different beats. Lyrics also changed, becoming much more socially aware of the times and the events in the nation. Also, women, whites and Latinos began getting involved in the hip hop scene. Towards the end of the decade, hip hop began to expand worldwide and it was considered Hip Hop's Golden Age.

In the 1990s gangsta rap, a subgenre of hip hop that usually reflects violence and rough lifestyles, became mainstream. With rappers like Ice T, Dr. Dre and Tupac Shakur and groups like N.W.A., Cypress Hill and The Beastie Boys, this style of hip hop was, and still is, quite controversial. Many people believe that it promotes violence, profanity, sex, substance abuse and materialism. However, many also believe that these artists are only expressing themselves and reflecting on what they see in the world. By the late 1990s, hip hop and rap were fully accepted into the music industry.



By the year 2000, hip hop, and the various subgenres, was considered one of the most popular types of music in the world. Artists like Eminem and Nelly sold millions of copies of their records and continued to dominate the music industry with their controversial songs and unique music. As the decade continued, there was a

regression towards "old school" hip hop creating a more melodic and rhythmic sound. Many artists even began to fuse hip hop and other music genres together including jazz, classical, pop and reggae. As the 21st century progressed, the sales of hip hop albums began to wane in America leading many people to believe that hip hop was dying. Since 2000, rap sales have dropped 44% and many believe that people are fed up with the violence, degrading lyrics and imagery that artists often create. However, there are some that believe hip hop is as popular and important as ever as we continue to explore the music industry.

We now find hip hop in every corner of the world and each locale embodies its own genre of the music. It has emerged as an arts movement with the imperative to create something unique by using technology, speech and the body in new ways. While the music has changed drastically from when it first started in the Bronx, each artist celebrates their ability to express themselves while still remembering the past.

POST-SHOW ACTIVITY: Pick a rap or hip hop song and write down or print out the lyrics. Read it out loud and try to get a feel for the rhythm. Is there a rhyme scheme? Are there any interesting things about the lyrics? How do these things influence its listeners? What things make a good hip hop song good? Do you think hip hop has become a standard way of life for American youth? Discuss your answers with your classmates.

AN INTERVIEW WITH SAMUEL REYES CHOREOGRAPHER

How did you become a choreographer? Is it something you always wanted to do?

I have always wanted to go into performance, and I have always loved dancing. I became a choreographer after I became an actor because I hated the way that choreographers treated actors in rehearsal. So, I started training with a dance company called Koresh Dance Company in Philadelphia. I went on to train with the only hip hop choreographer for concert stage, with Rennie Harris, at Rennie Harris Pure Movement Dance Company. From there I started training in hip hop, training in locking and popping and breaking and stuff like that. I went on to become a performer for a while and then after that I went on to work with Raven Symone at the Disney Channel. She was my real first choreographic gig and then from there I went on to become a professional choreographer.

How closely do you work with the directors and designers? What is the process like working with them?

I try to really understand where they're going. For the director [Megan O'Brien], I try to figure out where her mission is and what world she's creating and I use the line of the movement to help accent that world. With the designers, for example lighting, I try to understand levels and things like that so we can have different textures on stage. With

costumes I try to understand what her vision is and how constricting they are or how flexible the fabric is for the actors so the movement isn't stifled by any kind of design. So I try to communicate with them as much as possible.

You touched briefly about this, but what do you have to consider when choreographing a show? Are there any challenges that you face?

The first challenge is, of course, who can dance and who can't dance. That's the one thing that I always try to find out. Also, the actor's needs and if they feel comfortable. That's the most important thing I believe. On top of that, the biggest challenge is the space and where we're performing. My whole thing is I try to scale down things so that when we get to the space the actors aren't freaking out and saying "Oh my gosh, I can't do this!" It's trying to make sure that the space we rehearse in is the same as what we perform in. And if it's not, then we have to adjust a little bit.

Have you ever come across where you've had to work with someone that can't move real well?

Yes, yes, yes, yes. Actually, one of the actors right now in our show freaks out when we rehearse a certain section. We've worked together before so he knows how I work. But the first time we worked together, he was

like, “Oh my gosh, how is this going to work? I think this is maybe too hard.” So I explain to them where I come from as a choreographer and I think once I set a forum where we discuss it as a team and we collaborate, I think they are more comfortable. It’s hard though. I once had a situation where the entire cast, which was a dancing ensemble, were not dancers. They were more singers and actors. And instead of listening to me and talking to me, they retaliated and closed themselves down. It became a stressful situation because they were never, ever really putting all their effort into the work that I was providing. So I stopped to see what I was doing wrong. I believe that if it’s not working, the creator needs to figure out why it’s not working. I just try to talk to people and keep that communication going. But, it’s also a two way street. The actor has to also be understanding that this is not an everyday production that you do, no matter what production it is. Productions change and you have to train yourself to be in that production. So the one thing that I’ve been known for is challenging my actors and to step it up.

“Hip hop dance is just as important to the culture as anything else.”

How does choreography help tell the story?

Megan and I have worked on the show before and I’m a huge person that believes dancing is an extension of emotion; it’s another avenue for emotional display. The dancing has to be truthful to the moment. I love musicals, but I hate when everyone starts

dancing in the performance for no reason. It has to grow. In this show, since it’s hip hop, Megan had called me to do it because I know the hip hop language and culture. The hip hop dance is so important to the piece, so it has to be

authentic. Everything that I teach them is real—the name of the step, the authenticity of the step. With this show, we’re showcasing party steps or familiar steps that people understand in the hip hop culture. I think in that way it’s a bit more educational because then the actors understand, “Oh, there is different families of hip hop and everything has names and comes from somewhere.” That’s an important thing that we’re researching with this show and making sure that the vocabulary of movement is just as authentic as the vocabulary and dialogue on the stage.

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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 Ticket 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. Just to the right of the staircase is a hallway to enter the business tower. Down this hallway you will see escalators; take these up to the Stackner Cabaret on your left.

Inside the lobby are restrooms. If you decide to bring a snack, please know that food and drink are NOT permitted in the theater. THE BOMB-ITTY OF ERRORS runs one hour and 55 minutes long with one 10 minute intermission.

**For more information on our Education Programs and our productions,
please visit our website at www.milwaukeeep.com**

Programs in the Education Department receive generous funding from:

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GE Healthcare	MPS Partnership for the Humanities
The Harley-Davidson Foundation	Northwestern Mutual Foundation
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PNC Bank	

"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.

Milwaukee Repertory Theater Education Department

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

Jenny Kostreva, Education Director
jkostreva@milwaukeeep.com or 414-290-5370

Rebecca Witt, Education Coordinator
rwitt@milwaukeeep.com or 414-290-5393