

BRENT HAZELTON

Institutional Leader * Theater Director * New Play Developer * Playwright * Educator

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POSITIONS HELD

Associate Artistic Director and Director of New Play Development

Milwaukee Repertory Theater | Milwaukee, Wisconsin
Since 2011

Artistic Associate and Artistic Internship Program Director

Milwaukee Repertory Theater | Milwaukee, Wisconsin
2003 to 2011

Associate Lecturer

University of Wisconsin-Parkside | Kenosha, Wisconsin
Fall Semester, 2007

Associate Lecturer

Carthage College | Kenosha, Wisconsin
Fall Semester, 2007

Administrative Assistant to the Artistic Staff

Milwaukee Repertory Theater | Milwaukee, Wisconsin
2001 to 2003

Stiemke Theater House Manager

Milwaukee Repertory Theater | Milwaukee, Wisconsin
2000 - 2001 Season

EDUCATION AND TRAINING

Bachelor of Special Studies, Integrated Theater Studies: Acting, Directing, and Textual Analysis

Cornell College | Mount Vernon, Iowa: 1999. Cum laude; GPA in major: 3.84

Acting Intern

Milwaukee Repertory Theater | Milwaukee, Wisconsin
1999 – 2000 Season

Acting Intern and Stage Management Apprentice

Dorset Theater Festival | Dorset, Vermont
1998 Season

HONORS AND AWARDS

Milwaukee Repertory Theater Fifteen-Year Service Award, 2014
TCG / American Express Leadership Boot Camp, 2012
Milwaukee Repertory Theater Ten-Year Service Award, 2009
Milwaukee Repertory Theater Company Member of the Year, 2006
Milwaukee Repertory Theater Five-Year Service Award, 2004
Kennedy Center / American College Theater Festival Nomination, annually 1997 - 1999
Cornell College Outstanding Senior Award Finalist, 1999
Cornell College Dean's List: 7 semesters
Cornell College Dean Gilliatt History Department Scholarship for Academic Excellence, 1997
Cornell College Pacesetter Scholarship, renewed annually 1995 – 1999

INSTITUTIONAL LEADERSHIP

MILWAUKEE REPERTORY THEATER (LORT A, B, and D)

Milwaukee Repertory Theater, a major LORT regional theater with an annual operating budget in excess of \$12M, produces an eclectic mix of 15 productions—from narrative musicals and revues to contemporary and classical straight plays and world premieres, as well as an annual short play festival—during each of its nine-month production seasons across four substantially different venues (the 720-seat, $\frac{3}{4}$ -thrust Quadracci Powerhouse; the 201-seat, variable-configuration Stiemke Studio; the 188-seat Stackner Cabaret; and the 1300-seat proscenium Pabst Theatre).

In 20 seasons at Milwaukee Rep, I have grown to hold an instrumental leadership role as the company evolved through a cycle of growth, contraction, stabilization, growth, and industry leadership, and in so doing, have immersed myself deeply in all aspects of both the day-to-day operations and larger strategic execution of this ambitious and significant American regional theater. During my service to the widely divergent artistic visions of renowned Artistic Directors Joseph Hanreddy and Mark Clements, as well as four different Managing Directors, I have assumed progressively increasing leadership and management responsibility and complexity, including expanding and strengthening existing programming and creating or updating best practices, as well as conceiving and implementing innovative, mission-core strategic initiatives—always transparently and with a strong commitment to promoting equity, diversity, and inclusion.

I daily demonstrate high levels of leadership and collaborative skill in overseeing comprehensive institutional operations in cooperation with the General Manager, Production Manager, and Chief Financial Officer, brainstorm strategy with the Chief Marketing Officer, and create and participate in fundraising opportunities with the Chief Development Officer. I collaborate with and support the work of many of the finest industry-leading national and international theater practitioners working today, including May Adrales, Ayad Akhtar, Ben Barnes, Roger Bean, Andrew Bovell, Kate Buckley, Rick Cleveland, Dan Conway, Scott Davis, Timothy Douglas, Todd Ivins, Lindsay Jones, Jon Jory, John Langs, Rachel Laritz, Marshall Mason, Jared Mezzocchi, Joanna Murray-Smith, Randy Myler, Dael Orlandersmith, A. Rey Pamatmat, Aaron Posner, Kevin Ramsey, Sanford Robbins, Todd Rosenthal, KJ Sanchez, Eric Simonson, J.R. Sullivan, Catherine Trieschmann, and Martin Zimmerman, among many others. And I daily supervise and mentor Milwaukee Rep's Artistic Staff, which includes daily contact with the Community Engagement and Education Departments and their programs, in addition to the Casting and Emerging Professional Residency Director and the Literary and Artistic Associates.

Associate Artistic Director and Director of John D. (Jack) Lewis New Play Development Program (Since 2011)

As Associate Artistic Director and Director of the John D. (Jack) Lewis New Play Development Program (NPD), I am the second of Milwaukee Rep's nine-person Artistic Staff, as well as a member of the ten-person Senior Staff consisting of administrative Department Heads and the Artistic and Managing Directors. This challenging and demanding position was designed specifically to take best advantage of my strengths in leading and shaping the administrative life and artistic product of Milwaukee Rep. I report to the Artistic Director and interact often with the Managing Director, and maintain positive and effective collaborative relationships with Trustees and donors as well as peer staff members and generative artists and their representatives.

My duties as Associate Artistic Director and Director of New Play Development include:

Artistic Creation (Since 2011)

As a director and/or playwright, I create not less than one production in each Milwaukee Rep season, and am one of only three directors ever to have staged productions in all four Milwaukee Rep venues. I have created straight plays and musicals, comedies and dramas, intimate solo-performer productions and vast ensemble ventures, and new plays and established classics. My productions consistently exceed their income goals and have set three all-time sales records in two Milwaukee Rep theaters. They are described by colleagues, critics, and audience members alike as courageous, smart, joyous, full of heart, and elevating and expanding of the text. And they almost always conclude with the audience on its feet. My artistic tastes are diverse and eclectic, and I believe that to do the play for the audience is the only point of the exercise. I strive to create theater that entertains emotionally, intellectually, spiritually, visually, and aurally by unleashing the most epic, transcendent, primal, elemental forces of the human heart.

Please see "Professional Theater Experience: Theater Director" and "Professional Theater Experience: Playwright" below for creative credits.

Director of New Play Development (Since 2011)

In 2011, I was entrusted with rebuilding Milwaukee Rep's dormant Literary Department, which consisted in large part of establishing from the ground up a new play development program. Central to Milwaukee Rep's strategic plan, NPD produces between three and five new plays per season across Milwaukee Rep's three core performance spaces and subsequently launches them into the contemporary theater cannon. Milwaukee Rep new plays include commissioned or extant world premieres, American premieres, and second productions, and I continually expand Milwaukee Rep's network of leading literary agents, producers, playwrights, and developmental organizations to seek out and suggest potential NPD projects, concepts, and creative personnel. I work with the General Manager to establish parameters of commissioning agreements, and am solely responsible for creating the financial infrastructure of each new work from inception to closing. I coordinate each play's developmental journey, and collaborate dramaturgically with each playwright and creative team or oversee dramaturgs as necessary. Responsibilities also include: writing grants and seeking out NPD-specific funding opportunities; forecasting, tracking, and overseeing the \$2M New Play Development budget; supervising the Literary Associate; and representing Milwaukee Rep at significant national new play festivals. Additionally, the Literary Department solicits and evaluates extant scripts for season planning consideration. I review approximately 250 new and extant texts across a wide variety of genres each season, and do so through processes of my own creation that ensure equity in areas of race and gender for playwrights.

Please see "Professional Theater Experience: New Play Development" below for NPD projects.

Season Planning (Since 2011)

A major component of my duties, spearheading our multi-departmental, nearly year-round season planning and budgeting process requires close collaboration with Senior and Artistic Staff colleagues. I negotiate and resolve conflicting artistic, production, and financial priorities in achieving the maximum balance of mission fulfillment, artistic innovation, fiscal responsibility, and sustainability for each coming season. I lead on the exploration of scripts and projects for season consideration, as well as creating, shaping, and revising the season calendar. This complex collaboration requires: current, comprehensive knowledge of each department's priorities, practices, and budgetary imperatives; detailed overall knowledge of the institution's financial and strategic vision in apportioning annual operating funds; productive, mutually-respectful interdepartmental relationships; and, most importantly, a working knowledge of a vast array of potential plays and projects and the institutional knowledge to intuitively understand their impact on mission and workload across all departments. Artistic Department-specific planning conversations also include casting and creative team assignments designed to maximize artistic success and box office appeal, as well as strategically programming the theaters to achieve targeted institutional and audience growth goals.

Strategic Planning (Since 2011)

I have made essential contributions to conceiving and articulating significant shifts in institutional mission and strategy, including: a comprehensive vision to ignite positive change through community engagement and prioritizing equity, diversity, and inclusion practices; a shift away from a Resident Acting Company to an Associate Artist model; incorporating full-scale musical theater productions into the Quadracci Powerhouse; developing modern Literary Department and New Play Development practices; and overall audience engagement and development strategies. From 2011 to 2013, I led a collaboration among the Artistic Associates and select Milwaukee Rep staff to create an innovative, comprehensive institutional audience development strategy via the Stiemke Studio with accompanying full organizational re-branding and 21st Century funding and audience outreach initiatives. During the 2014 – 2015 season, I served with Trustees and staff on the eight-member Strategic Planning Committee that created a sweeping revision to Milwaukee Rep's Strategic Plan, which now governs ten seasons of institutional trajectory. During the 2017 – 2018 season, I led two Strategic Planning task forces. One assessed the first three seasons of NPD output against the strategic plan and resulted in more detailed program outcomes and measures for success, including both numbers and types of productions and firm equity, diversity, and inclusion metrics among creators. The second aligned, for the first time, the industry-leading Emerging Professional Residency Program to the 2015 Strategic Plan by expanding the program's remit beyond actor training and production participation to include Education and Community Engagement impacts.

Artistic Department Supervisor (Since 2011)

During Milwaukee Rep's transition to new leadership and ongoing implementation of an evolving institutional vision, I serve as a valued repository of past practice with an eye toward securing a strong and vibrant future. Based on a thorough understanding of institutional operations and strong ability to adapt extant practices and resources to current and future needs, I demonstrate consistent high aptitude in realizing abstract vision through targeted and strategic programs and programming choices, efficient administrative pathways, executable tasks, and new best practices. Through disciplined management and committed leadership, I directly oversee day-to-day operations of the Artistic Department, which includes supervising and training the Casting and Emerging Professional Residency Director, Literary Associate, and Artistic Administrator, and maintaining general oversight of the Community Engagement and Education Departments. I have practiced effective external communication skills through responses to patron comments and complaints, as well as filling a

departmental and institutional ambassadorial role for a wide variety of patron enrichment and outreach activities, including conversations with community partners and major stakeholders and at national industry events and gatherings. I speak on the authority of the Artistic Director in the event of his absence, and serve as his back-up for patron engagement, strategic planning, fundraising, and various other meetings and conversations, including production oversight. In addition to the \$2M NPD budget, I am answerable for the approximately \$250K in the Casting, Emerging Professional Residency, and General Artistic budget lines, and participate closely in their tracking and forecasting.

Fundraising (Since 2014)

In partnership with another member of the Artistic Staff, I took on oversight of presentational and environmental aspects of Milwaukee Rep's annual fundraising Gala. This oversight included a full process and presentation revision from a traditional fundraising dinner with brief entertainment to an immersive, interactive experience culminating in a paddle appeal preceded by a theatrical presentation introducing elements of Milwaukee Rep's new mission and vision. Under this new paradigm, funds raised through the paddle appeal increased tenfold from an annual average of \$25K to an annual average of \$225K, and overall Gala fundraising more than doubled from an annual average of \$250K to an annual average of \$560K. I also collaborate closely with the Development Department to create NPD fundraising events for stakeholders, Trustees, and patrons.

Artistic Associate (2003 – 2011)

The Artistic Associate position was part of Milwaukee Rep's five-member Artistic team, and reported directly to the Artistic Director. My duties as Artistic Associate included:

Artistic Internship Program Director (2003 – 2011)

During my leadership of Milwaukee Rep's longstanding, mission-core Artistic Internship Program for emerging professional actors and directors (now the Emerging Professional Residency Program), I achieved significant, measurable improvements in recruiting a higher caliber of artist to, and increasing diversity within, each intern ensemble. I updated best practices and administered all aspects of this program: from nationwide recruitment of a twelve- to 20-member ensemble each season, to daily supervision, guidance, and training throughout the season, to post-internship professional placement. I continually expanded and sharpened the internship program curriculum through careful, objective analysis of areas of strength and of those awaiting improvement. The actionable results of this analysis led to dynamic and sustained growth of all aspects of the program, as evidenced by strong increases in both the quality and quantity of applications for admission, as well as a dramatic increase in the placement of outgoing interns at high-level regional theaters and training programs. Under my leadership, the program enjoyed a widely-held reputation as one of the two premiere internship programs in American regional theater, and one of the foremost vehicles for successful academic-to-professional transition in the industry. Milwaukee Rep leadership quickly came to view the intern ensemble as a cohesive and flexible non-AEA corollary to the then-Resident Acting Company, capable of successfully fulfilling principal roles in addition to the duties of understudy and ensemble member, leading to increased diversity in production casting as well as significant budgetary relief relative to hiring union actors for roles successfully filled by interns.

As a facilitator of student learning, I structured program curriculum to focus on improving both artistic and personal skills as well as business awareness and career management, through individually-targeted casting assignments, workshops, and regular one-on-one and group feedback. Dedicated to maximizing the potential of each intern, I provided respectful assessment and acknowledgment of each intern's evolving skills coupled with a clear articulation of goals, which led to achievable growth plans. Establishing this regimented structure for self-improvement allowed

interns to not only take fullest advantage of the wide range of growth opportunities in Milwaukee Rep's demanding yet supportive ensemble environment, but engendered within them a facility for the honest self-analysis and goal-setting essential to a lasting professional career.

Accomplishments:

- Increased and sustained long-term relationships with national training programs by 68%
- Increased and sustained number of internship applications received by an average of 56%
- Increased and sustained successful MFA-student recruitment to internship program by 59%
- Increased and sustained successful BFA-student recruitment to internship program by 62%
- Increased and sustained successful recruitment of interns of color from an average of 12% to 46% per season
- Increased and sustained successful recruitment of female Directing Interns by 40%
- Increased and sustained rate of professional placement among outgoing interns from 36% to 91%
- Created and oversaw the establishment of all producing mechanisms for Rep Lab, a short play festival exclusively featuring members of the Artistic Intern Company, in the 2010 – 2011 season (program ongoing)
- Created, programmed, and produced the now-annual Chicago Audition Showcase during the 2006 – 2007 season (and continued to do so through the 2010 – 2011 season), in order to increase awareness of and employment opportunities for outgoing Artistic Interns in the Chicago market (program ongoing)
- Selected post-program theater employment for interns during my tenure as Artistic Internship Program Director included major roles in multiple productions and/or seasons with nationally and regionally leading institutions including: American Conservatory Theatre, Actors Theater of Louisville, Alley Theater, American Players Theater, Arena Stage, Berkeley Repertory Theatre, Chicago Shakespeare Theater, Colorado Shakespeare Festival, Court Theater, Dallas Theater Center, Edinburgh Fringe Festival, Fifth Avenue Theatre, The Folger Theatre, The Goodman, Great River Shakespeare Festival, Hope Summer Repertory Theater, Indiana Repertory Theater, La Jolla Playhouse, Laguna Playhouse, Lookingglass Theatre, Milwaukee Repertory Theater, Montana Shakespeare in the Parks, Nebraska Shakespeare Festival, New York Fringe Festival, Northlight Theatre, Oregon Shakespeare Festival, PCPA Theaterfest, The Public Theatre, Riverside Theater, Riverside Theater Shakespeare Festival, St. Louis Black Rep, Shakespeare Theater of New Jersey, Silk Road Rising, Steppenwolf Theatre Company, Syracuse Stage, Texas Repertory Theater, Texas Shakespeare Festival, Syracuse Stage, Utah Shakespeare Festival, Victory Gardens, Virginia Shakespeare Festival, Virginia Stage Company, and Writers' Theatre, among many others, as well as every producing organization in Milwaukee, including Bialystock and Bloom Company, Chamber Theater, First Stage Children's Theater, In Tandem Theater, Milwaukee Shakespeare, Next Act Theater, Renaissance Theaterworks, Skylight Music Theatre, Uprooted, and Youngblood.
- Selected post-program graduate school placements for interns during my tenure as Artistic Internship Program Director included: American Conservatory Theatre, Brown University/Trinity Rep, Columbia University, Dell'Arte International, Florida State University/Asolo Repertory Theater, Harvard University/American Repertory Theatre, Illinois State University, University of California-Irvine, University of Delaware PTTP, University of San Diego/Old Globe, University of Washington, and Yale University, among many others.
- Created in 2004 in partnership with Ten Chimneys Foundation President Sean Malone and oversaw until 2011, "The Pays of Lunt and Fontanne: Play Readings at Ten Chimneys,"

through which Artistic Interns presented for a public, ticketed audience at Ten Chimneys four readings per season of notable plays from the Alfred Lunt and Lynn Fontanne's performance canon or from that of their most well-known collaborators. As Artistic Director of this self-supporting, collaborative series, I programmed each season of readings with an eye toward both audience popularity and thematic and stylistic variety, as well as providing each intern with an opportunity to deepen existing skill sets through their assignments. I directed two of each season's readings, and provided guidance and feedback to the Directing Interns for the two readings per season under their direction.

Stiemke Studio Line Producer (2005 – 2010)

Through participating in design meetings, casting, and overseeing the production process through opening, I supported each creative team in the three- to five-play season in Milwaukee Rep's Stiemke Studio. I was responsible for quality assurance and overall artistic execution as each production evolved from concept through closing performance, and liaised between these production teams and the Artistic and Managing Directors.

Productions Produced:

- RADIO GOLF by August Wilson, Directed by Timothy Douglas | 2010
- ALMOST, MAINE by John Cariani, Directed by Laura Gordon | 2010
- THE YEAR OF MAGICAL THINKING by Joan Didion, Directed by John Sipes | 2009
- I JUST STOPPED BY TO SEE THE MAN by Stephen Jeffreys, Directed by Reggie Life | 2009
- MIRANDOLINA (THE MISTRESS OF THE INN) by Carlo Goldoni, Directed by Laszlo Marton | 2009
- I AM MY OWN WIFE by Doug Wright, Directed by John Langs | 2008
- ENDGAME by Samuel Beckett, Directed by Ben Barnes | 2008
- ENCHANTED APRIL by Matthew Barber from the novel by Elizabeth von Arnim, Directed by Michael Halberstam | 2008
- SEASCAPE by Edward Albee, Directed by Laura Gordon | 2007
- THE NERD by Larry Shue, Directed by James Pickering | 2007
- THE GLASS MENAGERIE by Tennessee Williams; directed by Jacqueline Moscou | 2007
- FROZEN by Bryony Lavery, Directed by Kate Buckley | 2007
- HALF LIFE by John Mighton, Directed by Laura Gordon | 2006
- TUESDAYS WITH MORRIE by Jeffrey Hatcher from the novel by Mitch Albom, Directed by Paul Barnes | 2006
- INTIMATE APPAREL by Lynn Nottage, Directed by Risa Brainin | 2006
- BAD DATES by Theresa Rebeck, Directed by Sanford Robbins | 2006
- I HAVE BEFORE ME A REMARKABLE DOCUMENT GIVEN TO ME BY A YOUNG LADY FROM RWANDA by Sonja Linden, Directed by Laura Gordon | 2005

Season Planning (2003 – 2011)

Season planning contributions included reading, discussing, and analyzing plays under consideration for upcoming seasons, including new works in development, and suggesting titles for consideration and production. To facilitate this analysis, I created approximately between 300 and 400 unique iterations of proposed season schedules and casting charts per season for presentation to and evaluation by the Artistic Staff, and eventual budgeting by the Senior Staff. The season planning

process also included casting, as well as director and creative team selection for each production, and general budgetary assessment.

Casting (2003 – 2011)

In addition to participating in the overall season casting process with the rest of the Artistic Staff and spearheading Resident Acting Company member casting through the season planning process, I served as the Casting Representative for Stiemke Theater productions. I coordinated and attended general and role-specific auditions, both local and out-of-town, and was invited to audition actors at the Utah Shakespearean Festival, the Oregon Shakespeare Festival, and the Colorado Shakespeare Festival. In 2002, I expanded Milwaukee Rep's existing AEA-mandated local general audition day into the Milwaukee General Auditions, a two-day group audition which continues to benefit over 20 Wisconsin theater companies and nearly 150 union and non-union actors annually. I also auditioned approximately 1,500 actors each season in both local and academic audition settings for the Artistic Internship Program.

Administrative (2003 – 2011)

As a member of Milwaukee Rep's overall Administrative Staff, I participated in Department Head and Full Staff meetings, representing the Artistic Department as needed. I facilitated comprehensive, timely communication between the Artistic Staff and all other Milwaukee Rep administrative departments. I provided direct management of and guidance for the Administrative Assistant to the Artistic Staff. I served on Milwaukee Rep's Harassment Prevention and Employee Handbook Committees. I led talkbacks and other patron enrichment programs.

Administrative Assistant to the Artistic Staff (2001 – 2003)

As the Artistic Assistant, I alleviated as much of the administrative burden as possible from the other members of the Artistic Staff, thereby allowing them to focus on creating and supporting Milwaukee Rep's artistic product. I tracked the Artistic Staff budget using a forecasting system, managed general correspondence, maintained the Artistic Director's calendar, coordinated international and domestic guest artist visits, streamlined existing script and headshot files, and served as the Assistant Artistic Internship Program Director, among many other similar duties.

Stiemke Theater House Manager (2000 – 2001)

As House Manager of the Stiemke Theater, I was responsible for the safety and comfort of approximately 20,000 audience members across more than 150 individual performances, as well as with achieving prompt and professional resolutions to any customer service issues. I collaborated with Stage Managers to maintain proper start and running times during performances, and led orderly evacuations of the theater in emergency situations. I employed strong communication skills in training and supervising a rotating staff of four to twelve volunteer ushers per performance.

THEATER DIRECTOR

PROFESSIONAL: FULL-LENGTH

Milwaukee Repertory Theater (Milwaukee, Wisconsin)

GUARDS AT THE TAJ by Rajiv Joseph | Stiemke Studio (LORT D), 2018 (upcoming)

OUR TOWN by Thornton Wilder | Quadracci Powerhouse (LORT B), 2018

- *Second-largest cast (31 actors), ever to appear on Quadracci Powerhouse stage (since 1987)*
- Critically acclaimed production featuring “OUR TOWN for Our Town” concept utilizing actors with strong connections to Wisconsin’s theater community
- Cast achieved gender equity and featured majority actors of color from a wide range of racial and ethnic backgrounds

MCGUIRE by Dick Enberg | Stackner Cabaret (LORT D), 2017

- *Closed as top-grossing, highest-net, and best-selling production in Stackner Cabaret history (since 1987); immediately remounted due to massive popular demand*
- Critically acclaimed bio-drama exploring life and personality of legendary Marquette University Men’s Basketball Coach and television broadcaster Al McGuire
- Starring Tony Award-winner and Milwaukee native Anthony Crivello
- Milwaukee Rep’s first-ever all-female design team
- Revised text significantly from previously produced version

A CHRISTMAS CAROL by Joseph Hanreddy and Edward Morgan from the novella by Charles Dickens | Pabst Theater (LORT A), 2015

- *Second-highest grossing annual installment in ten years*
- Critically acclaimed remount and revision of extant annual production of traditional narrative adaptation with heavy musical component
- Final production of this adaptation

THE BEAUTIFUL MUSIC ALL AROUND US by Stephen Wade | Stackner Cabaret (LORT D), 2015

- *World premiere*
- Extensive revision and condensation of extant academic lecture into a presentation with music exploring unknown American folk music heritage

LIBERACE! by Brent Hazelton | Stackner Cabaret (LORT D), 2014

- *Closed as top-grossing, highest-net, and best-selling production in Stackner Cabaret history (since 1987)*
- Critically acclaimed remount by popular demand of 2010 world premiere production
- Revision of text-based comic drama with music exploring Liberace’s life as a larger examination of the damage done to the individual when forced by society to conceal crucial parts of the self
- Transferred to Philadelphia’s Walnut Street Theatre

THE WHIPPING MAN by Matthew Lopez | Stiemke Studio (LORT D), 2014

- *Closed as best-selling drama in Stiemke Studio history (since 1987)*

- Critically acclaimed period drama exploring nature of freedom and personal accountability through lens of Judaism and American Civil War

HOW THE WORLD BEGAN by Catherine Trieschmann | Stiemke Studio (LORT D), 2013

- Critically acclaimed drama examining rifts in contemporary American cultural discourse through the conflict between science and Creationism in a Kansas school

SONG MAN DANCE MAN by Jon Peterson | Stackner Cabaret (LORT D), 2011

- *Played to 96.2% capacity and closed as top-ten highest-grossing, highest-net, and best-selling production in Stackner Cabaret history (since 1987)*
- Critically acclaimed revue exploring 20th Century song and dance tradition through text and heavy musical and dance components
- Significantly revised from previous productions

LIBERACE! by Brent Hazelton | Stackner Cabaret (LORT D), 2010

- *Played to 99.6% capacity and closed as top-grossing, highest-net, ad best-selling world premiere in Stackner Cabaret history (since 1987)*
- World premiere

Walnut Street Theatre (Philadelphia, Pennsylvania)

LIBERACE! by Brent Hazelton | Independence Studio, 2015

- Critically acclaimed transfer of 2015 Milwaukee Rep production

Elgin Symphony Orchestra (Elgin, Illinois)

ELLIS ISLAND: THE DREAM OF AMERICA by Peter Boyer | 2006

- Symphony with monologues exploring American immigrant journeys

Windfall Theater (Milwaukee, Wisconsin)

THE VAST DIFFERENCE by Jeff Daniels | 2008

- Ensemble comedy exploring masculine identity in the context of father-son relationships and legacies

Spiral Theater (Milwaukee, Wisconsin)

TWO ROOMS by Lee Blessing | 2008

- Drama exploring the value of individual life in the face of larger geo-political imperatives via the Beirut hostage crisis

PROFESSIONAL: TYA

Milwaukee Repertory Theater (Milwaukee, Wisconsin)

SLAMMED by Kelby Siddons | Education Department Tour, 2010

- *World premiere*
- Satire exploring issues of gentrification in urban neighborhoods as a companion piece to production of August Wilson's RADIO GOLF

D'TENSION by Laura Lynn MacDonald | Education Department Tour, 2009

- *World premiere*
- Comedy exploring issues of diversity and inclusion in urban public schools

TWENTY FEET TALL by John Van Slyke | Education Department Tour, 2008

- *World premiere*
- Drama exploring positive self-expression and decision-making

PROFESSIONAL: ONE-ACT AND TEN-MINUTE

Milwaukee Repertory Theater (Milwaukee, Wisconsin)

ALIEN MONSTER BOWLING LEAGUE by Matthew Lopez | Rep Lab: Stiemke Studio, 2017

ONE FOR THE CHIPPER by Adam Seidel | Rep Lab: Stiemke Studio, 2012

- *World premiere*

LOBSTER BOY by Dan Dietz | Rep Lab: Stiemke Studio, 2012

THE FURIES by Neil LaBute | Rep Lab: Stiemke Studio, 2011

- *Co-directed with Mark Clements*

CONTROLLING INTEREST by Wayne Rawley | Rep Lab: Stiemke Studio, 2011

Milwaukee Chamber Theater (Milwaukee, Wisconsin)

SUMMER DAYS by Gregory Lewinski | Young Playwrights' Festival, Broadway Theatre Center Studio Theater, 2008

- *World premiere*
- Explores impact of peer death on teenagers

PROFESSIONAL: PUBLIC READINGS

Milwaukee Repertory Theater / University of Wisconsin-Milwaukee Peck School of the Arts and Sam & Helen Stahl Center for Jewish Studies (Milwaukee, Wisconsin)

MIRIAM by Peretz Hirschbein, translated and adapted by Joel Berkowitz and Jeremy Dauber | 2016

- *First-ever public reading*

Milwaukee Repertory Theater / Ten Chimneys Foundation (Genesee Depot, Wisconsin)

TONIGHT AT 8:30 by Noel Coward | 2010

- *Includes script adaptation*

THE PLAY'S THE THING by Ferenc Molnar | 2009

IDIOT'S DELIGHT by Robert E. Sherwood | 2009

- *Includes script adaptation*

CLARENCE by Booth Tarkington | 2008

ARMS AND THE MAN by George Bernard Shaw | 2008

THE COUNTRY COUSIN by Booth Tarkington and Julian Street | 2007

THE VISIT by Friedrich Durrenmatt | 2007

- *Includes script adaptation*

THE SEAGULL by Anton Chekhov, translated by Paul Schmidt | 2006

DESIGN FOR LIVING by Noel Coward | 2004 and 2006

PYGMALION by George Bernard Shaw | 2006

THERE SHALL BE NO NIGHT by Robert E. Sherwood | 2005

PROFESSIONAL: DEVELOPMENTAL WORKSHOPS AND READINGS

Milwaukee Repertory Theater (Milwaukee, Wisconsin)

UNDER THE HOAN BRIDGE by Catherine Trieschmann | 2016

- *First workshop of Milwaukee Rep commission*

THE DEVILMAN by Adam Seidel | 2014

- *Ongoing development consisting of two three-day workshops over five months with developmental guidance between and culminating in a public reading*

THE DEVILMAN by Adam Seidel | 2012

- *Initial development workshop of unproduced first draft script*

PROFESSIONAL: EXPLORATORY READINGS

Milwaukee Repertory Theater (Milwaukee, Wisconsin)

DAISY by Sean Devine | 2015

THE ROOMMATE by Jen Silverman | 2015

THE HISTORY OF INVULNERABILITY by David Bar Katz | 2012

PROFESSIONAL: ASSISTANT DIRECTING

Milwaukee Repertory Theater (Milwaukee, Wisconsin)

GREATER TUNA by Jaston Williams, Joe Sears, and Ed Howard | Stackner Cabaret (LORT D), 2008

- *Assistant to JR Sullivan*

PROFESSIONAL: MISCELLANEOUS

Milwaukee Repertory Theater (Milwaukee, Wisconsin)

Acting Intern Chicago Audition Showcase | annually, 2006-2011

- *Scenes and monologues, and assembling overall showcase presentation*

ACADEMIC: GUEST ARTIST PUBIC READING

University of Wisconsin-Parkside (Kenosha, Wisconsin)

THE LIEUTENANT OF INISHMORE by Martin McDonagh | 2008

ACADEMIC

Cornell College (Mount Vernon, Iowa)

STANDING ON MY KNEES by John Olive | 1995

ANYTHING FOR YOU by Cathy Celesia | 1994

NEW PLAY DEVELOPMENT

PROFESSIONAL: FULL-LENGTH

Director of New Play Development / Production Dramaturg

Milwaukee Repertory Theater (Milwaukee, Wisconsin)

THINGS I KNOW TO BE TRUE by Andrew Bovell | Directed by Mark Clements

- American Premiere, Quadracci Powerhouse (LORT B), 2019 (upcoming)
- Text-based drama with heavy movement aesthetic exploring profound changes in lives of members of contemporary working class family
- Subsequent Productions: American premiere co-production with Arizona Theatre Company (Tucson and Phoenix, Arizona; 2019)

ONE HOUSE OVER by Catherine Trieschmann | Directed by Mark Clements

- World Premiere, Quadracci Powerhouse (LORT B), 2018
- Text-based drama exploring concept of both geographical and emotional boundaries through lenses of immigration and elder care
- Edgerton Foundation New Play Award
- *Closed as top-ten best-selling world premiere in Quadracci Powerhouse history (since 1987)*
- Subsequent Productions: world premiere co-production with Geva Theatre Center (Rochester, New York; 2018)

SIRENS OF SONG by Kevin Ramsey | Directed by Kevin Ramsey

- Commission; World Premiere, Stackner Cabaret (LORT D), 2016
- Musical revue celebrating the journey of American women in the 20th Century composed of choreo-poem narrative and iconic songs

AMERICAN SONG by Joanna Murray-Smith | Directed by Mark Clements

- Commission; World Premiere, Quadracci Powerhouse (LORT B), 2016
- Solo-performer, text-based narrative exploring fractures in contemporary American cultural discourse from the perspective of the parent of a high school shooting perpetrator
- Successfully supported and launched many flagship Community Engagement programs
- Edgerton Foundation New Play Award

BACK HOME AGAIN: ON THE ROAD WITH JOHN DENVER by Randal Myler and Dan Wheetman | Directed by Randal Myler, Musical Direction by Dan Wheetman

- World Premiere, Stackner Cabaret (LORT D), 2015
- Musical revue with textual narrative exploring the nature of life as a touring musician and the biography of John Denver.
- *Closed as top-ten best-selling production in Stackner Cabaret history (since 1987)*
- *Closed as top-five best-selling world premiere in Stackner Cabaret history (since 1987)*
- Subsequent Productions: Ivoryton Playhouse (Essex, Connecticut; 2016)

THE BEAUTIFUL MUSIC ALL AROUND US by Stephen Wade | Directed by Brent Hazelton, Musical Direction by Stephen Wade

- World Premiere, Stackner Cabaret (LORT D), 2015
- Musical revue adaptation of scholarly text exploring unknown American folk music and traditions

FIVE PRESIDENTS by Rick Cleveland | Directed by Mark Clements

- Commission; World Premiere, Quadracci Powerhouse (LORT B), 2015
- Text-based dramatic comedy exploring what might have been when the five living American Presidents gathered for Richard Nixon's funeral
- *Closed as Top-Ten Best-Selling Production in Quadracci Powerhouse (since 1987)*
- *Closed as Best-Selling World Premiere in Quadracci Powerhouse (since 1987)*
- Subsequent Productions: world premiere co-production with Arizona Theater Company (Tucson and Phoenix, Arizona; 2015), Bay Street Theatre (Sag Harbor, New York; 2015)

Director of New Play Development / Developmental Dramaturg

Milwaukee Repertory Theater (Milwaukee, Wisconsin)

GRANDMA'S EMPANADS by KJ Sanchez | Directed by KJ Sanchez

- Commission; Work in Progress
- Documentary narrative with music exploring Latin culture in Milwaukee through the lens of cultural and culinary traditions brought by immigration

HOOTENANNY by David Lutken

- Commission; Work in Progress
- Musical revue exploring four different strands of folk music narrative featuring heavy audience participation in playing of music

THE NOT-SO-ACCIDENTAL CONVICTION OF ELEVEN MILWAUKEE
"ANARCHISTS" by Martín Zimmerman

- Commission; Work in Progress
- Text-based drama using story from Milwaukee's history to explore contemporary intersection of evangelical religion and extremist politics

UNDER THE HOAN BRIDGE by Catherine Trieschmann

- Work in Progress
- Text-based narrative exploring evolution of friendships over time via Milwaukee's Summerfest

GEORGE AND EMILY by Jonathan Gillard Daly

- Commission; Work in Progress
- Text-based exploration of aging and second chances

BEER PROJECT TBD by Michael Kroeker

- Commission; Work in Progress
- Exploration of all things beer in a variety show format with music

Director of New Play Development

Milwaukee Repertory Theater (Milwaukee, Wisconsin)

AMERICAN DERVISH by Ayad Akhtar

- Commission; Work in Progress
- Text-based adaptation of novel of the same name exploring roots and impacts of religious zealotry on young people

RUN BAMBI RUN by Eric Simonson and Gordon Gano

- Commission; Work in Progress
- Full-length book musical exploring American fascination with sensationalism through story of Lawrence Bembek

THE NATIVITY VARIATIONS by Catherine Trieschmann

- Commission; Work in Progress
- Text-based comic drama exploring Christian nativity traditions and larger human need for ritual

NEW AGE by Dael Orlandersmith

- Commission; Work in Progress
- Text-based narrative exploring aging and its impacts

ANTONIO'S SONG by Dael Orlandersmith | Directed by Mark Clements

- Work in Progress
- Text-based narrative with heavy movement aesthetic exploring lives of those who fall between clear cultural identities and legacy of abuse

MARK TWAIN'S RIVER OF SONG by Randal Myler and Dan Wheetman | Directed by Randal Myler, Musical Direction by Dan Wheetman

- Commission; World Premiere, Stackner Cabaret (LORT D), 2019
- Musical revue highlighting American music from along Mississippi River with connective text by Mark Twain

THE CHINESE LADY by Lloyd Suh | Directed by May Adrales

- Second Production, Stiemke Studio (LORT D), 2019
- Text-based drama exploring racism and cultural tourism in America

SONGS FOR NOBODIES by Joanna Murray-Smith | Directed by Laura Braza

- American Premiere, Stackner Cabaret (LORT D), 2018
- Musical revue highlighting iconic women's songs with textual narrative of the everyday lives their artists influenced

LOST GIRL by Kimberly Bellflower | Directed by Ryan Quinn

- World Premiere, Stiemke Studio (Professional Training Institute), 2018
- Text-based drama exploring Peter Pan story from point of view of Wendy after her return home

AFTER ALL THE TERRIBLE THINGS I DO by A. Rey Pamatmat | Directed by May Adrales

- World Premiere, Stiemke Studio (LORT D), 2014
- Text-based drama exploring gender identity and bullying in queer community
- ATCA Award Nomination
- Subsequent Productions: Huntington Theatre Company (Boston, Massachusetts; 2015), About Face Theatre (Chicago, Illinois; 2015)

Dramaturgy Consultant

Melbourne Theatre Company (Melbourne, Victoria, Australia)

THREE LITTLE WORDS by Joanna Murray-Smith | Directed by Sarah Goodes

- World Premiere, The Sumner, 2017
- Text-based comedy exploring the nature of long-term relationships and the ripping repercussions when seemingly stable marriages dissolve

PLAYWRIGHTING

ORIGINAL: FULL-LENGTH

LES PAUL: THE WIZARD OF WAUKESHA

- Work in Progress, for Milwaukee Repertory Theater in partnership with Les Paul Foundation
- Multi-disciplinary full-length theater event with music featuring actor-instrumentalists and focusing on the life, history, influences, and cultural impact of musician, inventor, and Wisconsin native Les Paul

WAX NOSTALGIC with Tommy Hahn

- Work in Progress, for Milwaukee Repertory Theater
- Narrative extant musical revue exploring growing up and coming of age in the American Midwest in the 1970s and 1980s

PUNK SHOW TBD with Lindsay Jones

- Work in Progress
- Narrative extant musical revue focusing on punk rock movement and culture

LIBERACE!

- Created in partnership with Liberace Foundation for the Performing and Creative Arts
- Full-length, one-man, text-based comic drama with music ranging from classical standards to pop reinventions, focusing on the societal pressures that shaped Liberace's on-stage persona and off-stage life in a larger examination of the damage done to the individual when forced by society to conceal crucial parts of the self
- *Milwaukee Repertory Theater 2014 remount closed as all-time best-selling production in Stackner Cabaret history (since 1987)*
- *Milwaukee Repertory Theater 2011 world premiere played to over 99% capacity and closed as best-selling world premiere in Stackner Cabaret history (since 1987)*
- Subsequent Productions: Farmers' Alley Theatre (Kalamazoo, Michigan; 2018), New Players Theatre Guild (Fitchburg, Massachusetts; 2017), Phoenix Theatre (Phoenix, Arizona; 2016), Theatre Memphis (Memphis, Tennessee; 2015, 2016), Stageloft Repertory Theatre (Sturbridge, Massachusetts; 2016), Walnut Street Theatre (Philadelphia, Pennsylvania; 2015), Ivoryton Playhouse (Ivoryton, Connecticut; 2015), Tabard Theatre Company (San Jose, California; 2014), Calliope Productions (Boylston, Massachusetts; 2014), Vanilla Box Productions (Worcester, Massachusetts; 2014), Holland Theatre (Bellefontaine, Ohio; 2013)

ORIGINAL: ONE-ACT OR TEN-MINUTE

THE RAT-CATCHER

- Unproduced
- Text and movement-based exploration of the dehumanizing impacts of subsistence-level labor

ADAPTATIONS: FULL-LENGTH

TONIGHT AT 8:30 by Noel Coward

- For Milwaukee Repertory Theater's Artistic Internship Program and Ten Chimneys

- Combination of four Coward one-acts and five of his most famous songs into an upbeat, English Music Hall-style presentation

THE VISIT by Friedrich Durrenmatt

- For Milwaukee Repertory Theater's Artistic Internship Program and Ten Chimneys
- Amalgamation of several extant translations and adaptations that highlights play's central theme of money's corrupting influence on even the most morally strong individuals and communities

IDIOT'S DELIGHT by Robert E. Sherwood

- For Milwaukee Repertory Theater's Artistic Internship Program and Ten Chimneys
- Cutting for length and cast size without sacrificing core themes

EDUCATOR

Classroom Instruction

University of Wisconsin-Parkside

Kenosha, Wisconsin | Fall Semester, 2007

I developed and taught a two-credit elective lecture and discussion-based course that facilitated acting students' transitions from academic to professional theater. Topics included: the current obstacles facing emerging professional actors; goal-setting and determining successful internal motivation; practicing successful methods of cultivating accounts as a small business; audition technique and preparation, including casting practices across theater, film, television and commercial industries; identifying an actor's type and treating that type as a product for sale; proper format for resumes, headshots, websites, and other marketing materials; and a survey of various major and mid-major American regional markets.

Carthage College

Kenosha, Wisconsin | Fall Semester, 2007

I developed and co-taught (with Professor Neil Scharnick), a three-credit lecture and discussion-based Senior Seminar course that facilitated seven academic theater students' transitions to professional theater across a wide variety of disciplines, including acting, directing, playwrighting, technical theater, and theater administration, as well as their commercial and on-camera equivalents. Topics included: the current obstacles facing emerging professionals; goal-setting and determining successful internal motivations; practicing successful methods of making contacts and cultivating accounts as a small business; proper audition and interview technique and preparation, including casting and hiring practices across theater, film, television and commercial industries; identifying an artist's type and specialties and treating those items as products for sale; proper format for resumes, headshots, websites and other marketing materials; and a survey of various major and mid-major American regional markets.

Educational Participation

University of Wisconsin-Parkside

Kenosha, Wisconsin | annually, 2005 – 2007

- Provide professional feedback for acting students' semester evaluations.

Pius XI High School

Milwaukee, Wisconsin | annually, 2005 – 2007

- Provide professional feedback for theater students' semester evaluations.

SERVICE TO THE PROFESSION: PROFESSIONAL

Consultancies / Advisories

Riverside Theater

Iowa City, Iowa | 2013 – 2014

- Consultant to Leadership Transition and Strategic Planning Committee

Uprooted Theater

Milwaukee, Wisconsin | 2008

- Advisor to leadership of start-up theater company

Evaluations / Adjudications / Responses

Yale Drama Series Prize, Yale University: Script Evaluator

New Haven, Connecticut | 2017

Playwrights' Center Jerome Fellowship: Proposal Evaluator

Minneapolis, Minnesota | 2012, annually 2015 - 2018

Playwright's Center Core Writer Program: Proposal Evaluator

Minneapolis, Minnesota | annually 2012 - 2014

Milwaukee Chamber Theater Young Playwright's Festival: Script Evaluator

Milwaukee, Wisconsin | annually 2007 - 2010

KC/ACTF Irene Ryan Region III Finals: Adjudicator

Milwaukee, Wisconsin | 2007

SERVICE TO THE PROFESSION: EDUCATIONAL

Master Classes / Workshops

Marquette University; Presenter: Transitioning to Professional Theater

Milwaukee, Wisconsin | 2007

University of Wisconsin-Milwaukee; Presenter: Transitioning to Professional Theater

Milwaukee, Wisconsin | 2006

Stephen F. Austin State University; Presenter: Audition Technique for Professional Theater

Nacogdoches, Texas | 2006

University of Wisconsin-Madison Wisconsin Theater Association Auditions; Presenter: Audition Technique for Professional Theater

Madison, Wisconsin | annually, 2003 – 2005

Lectures

Southern Methodist University; Presenter: Transitioning to Professional Theater

Dallas, Texas | annually, 2004 – 2011

Pacific Conservatory of the Performing Arts; Presenter: Transitioning to Professional Theater
Santa Maria, California | annually, 2004 – 2011

University of Illinois; Presenter: Transitioning to Professional Theater
Urbana-Champaign, Illinois | annually, 2004 – 2011

University of South Carolina; Presenter: Transitioning to Professional Theater
Columbia, South Carolina | bi-annually, 2004 – 2011

Cornish College of the Arts; Presenter: Transitioning to Professional Theater
Seattle, Washington | annually, 2005 – 2011

University of Utah; Presenter: Transitioning to Professional Theater
Salt Lake City, Utah | annually, 2008 – 2011

University of Tennessee; Presenter: Transitioning to Professional Theater
Knoxville, Tennessee | 2009

University of North Carolina; Presenter: Transitioning to Professional Theater
Chapel Hill, North Carolina | 2005 and 2010

Cornell College; Presenter: Alternative Careers in Theater—Arts Administration and Management
Mt. Vernon, Iowa | 2004

University of Iowa; Presenter: Transitioning to Professional Theater
Iowa City, Iowa | 2004

Evaluations / Adjudications / Responses

University of Wisconsin-Milwaukee; Respondent: Professional Theater Q&A Roundtable
Milwaukee, Wisconsin | 2006

University of Wisconsin-Parkside; Respondent: Professional Theatre Q&A Roundtable
Kenosha, Wisconsin | 2005

University of Wisconsin-Parkside; Respondent: Post-Performance Q&A
Kenosha, Wisconsin | 2004

University of Wisconsin; Respondent: Mock Auditions for Acting Students
Madison, Wisconsin | 2003

Invited Auditor for Student Auditions

Marquette University
Milwaukee, Wisconsin | annually, 2002 – 2011

Southern Methodist University
Dallas, Texas | annually, 2003 – 2011

Stephen F. Austin State University
Nacogdoches, Texas | annually, 2003 – 2011

University of Illinois

Urbana-Champaign, Illinois | annually, 2004 – 2011

Cornish College of the Arts

Seattle, Washington | annually, 2004 – 2011

Pacific Conservatory of the Performing Arts

Santa Maria, California | annually, 2004 – 2011

University of South Carolina

Columbia, South Carolina | bi-annually, 2004 – 2011

University of Wisconsin-Parkside

Kenosha, Wisconsin | annually, 2004 – 2007

University of North Carolina

Chapel Hill, North Carolina | 2004, 2005, and 2010

University of Wisconsin-Whitewater

Whitewater, Wisconsin | 2004 and 2005

University of Iowa

Iowa City, Iowa | 2004

University of Utah

Salt Lake City, Utah | annually, 2008 – 2011

University of Tennessee

Knoxville, Tennessee | 2009

PUBLICATIONS

More than 20 articles for *Footlights* and The Rep's *Prologue* patron newsletter between 2001 and 2005.

RELATED THEATER EXPERIENCE: ACTING

Freelance credits include Milwaukee Repertory Theater, Griffincroft Productions, Riverside Theater, Dorset Theater Festival, and many local Milwaukee theater companies, as well as commercial on-camera, voice-over, and print work.

PROFESSIONAL AFFILIATIONS

Stage Directors and Choreographers Society #9012450

Dramatists' Guild #91009

Literary Managers and Dramaturgs of the Americas

Actor's Equity Association (Financial Core)