FORWARD THEATER COMPANY
presents

MARJORIE PRIME
By Jordan Harrison

Directed by Jennifer Uphoff Gray

Scenic Designer
Chris Dunham
Lighting Designer
Greg Hofmann**
Costume Designer
Scott Rött
Composer
Joe Cerqua
Sound Designer
Jim Uphoff
Props Designer
Pamela Miles

Stage Manager
Laura Karavitis*
Associate Director
Jake Penner

Marjorie Prime is generously sponsored by:

This play was supported in part by a grant from the Wisconsin Arts Board
with funds from the State of Wisconsin and the National Endowment for the Arts,
and The Evjue Foundation, Inc., the charitable arm of The Capital Times.

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Marjorie Prime is presented by special arrangement with SAMUEL FRENCH, INC.

Marjorie Prime was originally produced by Center Theater Group, Michael Richie, Artistic Director,
and received its world premiere at the Mark Taper Forum in Los Angeles, CA in 2014.

Marjorie Prime was commissioned by Playwrights Horizons in association with Theater Masters and its Visionary
Playwright Award, and with additional funds provided by the Harold and Mimi Steinberg Commissioning Program.

The play was written with the support of the Clubbed Thumb Writers’ Group.

It was work-shopped in the 2013 Pacific Playwrights Festival at South Coast Repertory, and
was further developed with the support of the Rose Green Award at Cleveland Play House.
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* Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

** Forward Theater is proud to work with the members of the International Alliance of Theatrical Stage Employees (IATSE)

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Theater helps make our community a vibrant place to live, brings opportunities to artists, and joy to audiences of all ages.
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Mar 28–Apr 14, 2019

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Urban Land Interests

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I have a habit I suspect may be common among people who live alone. At night, when I'm finally home after a long day, I'll choose something appealing from Netflix's home screen, press play, and then go about doing something else entirely. I may work, or cook, or tend to a neglected living space – it depends on the night. But no matter what I've decided to do, one thing's for sure: I'm not paying much attention to what's happening on the screen in the corner of the room, because what's happening on the screen is not important.

What is important are the voices – the human voices I've selected to fill the edges of apartment #101 while I go about doing whatever else. When you live alone, these human voices make you feel a little less so. And this works, really well, right up until Netflix begins to suspect it may be wasting its breath.

*Hey. Are you still watching?*

This is just Netflix trying to be courteous – you understand that. But all it's really done is make you aware of what's been true all evening:

You're alone here, and you always were.

And this can be an uncomfortable thought: we're not often alone for long in modern life no matter how isolated we may be in our domestic or professional circumstances. We've surrounded ourselves with technology with the power to connect us to anyone and anything in the world at any time, and this technology has in a short span become our constant companion. I'm willing to bet that a good number of you are doing what I'm usually doing right now – you're holding the edges of this playbill with your smartphone still in your hand, or on your lap, or tucked away hidden in your pocket. Except it's not really hidden – is it? – because since you've started reading this, your smartphone has buzzed at least once, pulling your attention back to the conversation you're still having with someone elsewhere despite you sitting here quietly for several minutes now.

And if that's true, you may be doing something else I've started to do lately: you may be wondering if that companion of yours is becoming a problem.

You wouldn't be alone. In an October 2017 article, *The Guardian* wrote about, among others, the 34-year-old San Franciscan Justin Rosenstein, a young man with a peculiar set of disciplines for someone his age. Justin has reworked his computer's operating system to block websites like reddit and apps like Snapchat while greatly reducing the time he's able to access Facebook. That alone isn't odd – we all could do a better job focusing these days. Except that Justin is unique from the rest of us in one special way. Justin is the engineer who invented the Facebook 'Like' button, which means that Justin is responsible for the website's addictiveness and thus its success. Justin's little 'thumbs up' icon may have helped alter our discourse forever, and not necessarily for the better – a consequence playing out in our American politics as I write these words, and one that Justin is presumably wrestling with. In his words: "It is very common for humans to develop things with the best of intentions and for them to have unintended, negative consequences." (*The Guardian*, 2017)

In recent years the social, personal, and psychological ramifications of Artificial Intelligence have become the subject of mainstream entertainment. *Black Mirror* – a BBC Channel 4 series first, later resurrected by Netflix and the streaming service's critical darling today – explores the relationship between our rapidly developing technology and our human consciousness which may not be equipped to keep pace. Artificial Intelligence is a recurring subject in *Black Mirror*, making the anthology series a cultural cousin to *Marjorie Prime*.

At the heart of these stories, these college courses, these scientists slowly backing away from their creations, is a question we're scrambling to answer. *We can do it – now, should we?* Will our technology ever lead us to a more level society? Will social media ever fully satiate our need for connection? Will a Prime ever curb our grief after our loved one has passed?

Will any of it ever really make us feel less alone?
FROM THE ARTISTIC DIRECTOR... JENNIFER UPHOFF GRAY

I love this time of the year at Forward Theater. It’s that joyful time when we’re finishing up one season and announcing the next, and the excitement is contagious. I’m eager to share Marjorie Prime, which is so remarkably unique and thought-provoking. I have a feeling that post-show discussions are going to be fascinating. There is so much to be said about this script, but I think our Associate Director does a wonderful job in his essay that follows my note in the program. I encourage you to read on.

As excited as I am to share Marjorie Prime, I am thrilled to finally be able to share the productions for 2018-19, our 10th anniversary season! Each production is a celebration of Forward, a tribute to our history of presenting diverse kinds of storytelling in plays that are socially meaningful, that use theater to get to the heart of challenging issues, and that showcase artists at the peak of their craft.

Grab a season brochure from the lobby! It’s your ticket to the party. Once you’ve enjoyed looking back on our last nine seasons, you’re invited to join the celebration as we look forward to 2018-19.

FROM THE BOARD OF DIRECTORS... STEVE SULESKI

Number Nine! Wow, how can it be Forward Theater’s ninth season already? The “little theater that could” has, seemingly and suddenly, transformed to an inspiring mainstay of the Wisconsin theater scene.

Signs of Forward’s advancing maturity are everywhere. We recently hired a new Managing Director, Julie Swenson, to fill out our excellent staff with additional experience and skill sets. Julie is a phenomenally talented theater pro and we welcome her enthusiasm and kind spirit to the Forward family. In October, the American Theater Wing (the folks behind the Tony Awards) recognized FTC as one of 12 recipients of its prestigious 2017 National Theater Company grants (along with a check for $10,000). This is a really big deal! And the 2017-2018 Season marks the final year that Forward produces just three plays. Next year, our 10th Anniversary Season, we move to the first of many four performance seasons.

This great progress is only possible because of you, our audience:
- Your well-considered thoughts about our plays shared through our post-performance talkbacks
- Your enthusiastic participation in our many community outreach programs
- Your generous financial support through your subscriptions and donations

Throughout our existence, you have propelled us Forward, enabling us to pursue our mission of creating a home base for Wisconsin theater professionals and audiences that expands the cultural and economic life of the great Madison area. This season will be no different and we are grateful.

So, as you prepare to watch I and You, Exit Strategy, and Marjorie Prime, sit back (or lean Forward) and enjoy the show!
The Forward Theater’s Advisory Company (AC) welcomes you to our ninth season! The season consists of three plays that we wanted to share with you, our friends. We hope that you find watching these plays as fun and challenging as we did when we read them.

The role that the AC fills for FTC is unique. Reading and discussing plays for inclusion in our mainstage season is one of the most important duties that the AC performs for Forward Theater.

Every professional theater has a staff and a Board of Directors. When it was founded, FTC felt that a group of theater professionals that would help oversee and provide input in the artistic areas of the theater was needed. So, the AC was formed. It meets monthly to discuss plays, listen to staff updates and discuss all aspects of Forward Theater.

In addition to reading and discussing plays, the AC is active in many other areas of FTC. The members of the AC are actors, writers, directors and designers. Their work has been seen and enjoyed in numerous FTC productions, as well as productions in Milwaukee and Spring Green.

You can meet members of the AC before each performance of an FTC show. They are there to greet you, our audience members. We are always happy to answer questions about FTC and the show or to listen to comments, ideas or suggestions that our audience members might have.

Behind the scenes, AC members help with our annual fundraiser, Feast Forward. AC members also attend FTC Board meetings, help with mailings, attend the annual FTC retreat and participate in outreach and educational programs, such as the Play Clubs held at various libraries around Dane County.

All this work is done in coordination with staff and the Board of Directors. FTC has an amazing group of dedicated professionals filling its staff positions and serving on its Board. Together with the AC, these three “legs of a stool” have worked together to make FTC an integral part of the Madison (and Wisconsin) arts scene in nine short years.

As FTC starts preparing for its 10th anniversary season, we want you to know that our main focus remains on presenting the best possible professional theater to you, our audience and friends. All the activities described above (and many more) are undertaken to make sure that our audience has a positive experience each time there is a contact with any part of FTC.

We love putting on plays that our audience enjoys and that, hopefully, make them look at the world we all live in a little differently. Your support and participation in our first eight seasons has filled us with so much happiness. Thanks for all you’ve given to FTC! Here’s to many more years of shared memories.

Dare to cross the line...
Tickets at www.theatrelila.com
GOING FORWARD – A CONVERSATION

We invite you to consider the topics below and discuss them with your fellow audience members. We also hope you will join the cast at a talkback after each performance, as audience and artists meet to discuss these and any other issues brought to light by today’s show. And please keep the conversation going – on the drive home, at work, with friends, or by sharing your thoughts on our Facebook page.

Let’s start the conversation:

• If the technology to create Primes existed today, would you use it? Why or why not? Do you think this is something that actually will exist in the future? What are some of the moral issues involved?

• How much of who we are is dictated by our memories? If you had the chance to erase a memory or moment from your life—to essentially re-write your own history or that of a loved one—would you do it? How would that change you?

To learn even more about the play, playwright, and Forward Theater’s production, please join us at our pre-show talks, one hour before every Thursday evening and Sunday afternoon performance, at the Playhouse Rotunda stage. Pre-show talks are free, and open to the public.

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Embedded in our culture is a genuine sense of mission to make every community where we live and work better because we’re there. It’s a philosophy anchored in the philanthropic spirit of our founder and demonstrated in the way we do business and the individual actions of our associates.

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Thank you Forward Theater.
Our curious scientists appreciate your exploration of “What’s Next?”.
MARJORIE PRIME
By Jordan Harrison

CAST

Marjorie .................................................................................................................................................. Judy Kimball
Walter ...................................................................................................................................................... Michael Huftile*
Tess.......................................................................................................................................................... Karen Moeller
Jon ............................................................................................................................................................ Brian Mani*

The play will be performed without an intermission.

Please Note: The audience is asked to silence cell phones and refrain from using electronic devices in any way during the performance. The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

*Performers appear courtesy of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

OUR 4 FOR FORWARD CAMPAIGN CONTINUES.

WE’RE 2/3 OF THE WAY TO OUR GOAL!

We still need your help to raise the additional revenue needed for our expanded 4-play season in 2018-2019.

Please become a new donor or increase your gift to support the added show you’ll enjoy next season.
ARTIST BIOGRAPHIES

Michael Huftile
(Walter) is thankful to be back with Forward Theater where he last played Peter Shaw in Silent Sky. Other Madison credits include The Bed, Trash, and Suitcase Dreams all with Theatre Lila. Michael is the luckiest man on the planet to be married to the inimitable amazing Carey Cannon.

Judy Kimball
(Marjorie) is a Wisconsin native and longtime Madison actress who is delighted to be a part of this production. Judy has worked with most of the Madison theater groups including Madison Theatre Guild, Strollers Theatre, Mercury Players, Children’s Theater of Madison and the University Theatre. Recent roles have included Agnes in A Delicate Balance, Virginia in The Clean House, Lotte in Lettice and Lovage and “B” in Three Tall Women.

Brian Mani (Jon) is making his debut at Forward Theater. He resides in Milwaukee and has performed with many of the companies there and in Wisconsin over the last 30 years. His artistic home is in Spring Green where he is a Core Company member at American Players Theatre and where he will be returning for his 19th season in 2018. Recent productions at APT include A View from the Bridge, The Unexpected Man, Death of a Salesman, Endgame, The Merry Wives of Windsor and American Buffalo, to name a few. Brian just returned from the Clarence Brown Theater in Knoxville, TN where he appeared in Alabama Story. He last performed on this stage in Fiddler on the Roof with Children’s Theater of Madison, in 2014 and performed with MSO in Overture Hall in Beyond the Score, Elgar: Enigma Variations, in March. Thank you for supporting the Arts!

Karen Moeller (Tess) was a cast member of Forward’s inaugural offering, All About Eve, and has appeared in Forward’s productions of The Farnsworth Invention, In the Next Room (or the vibrator play), Sons of the Prophet, From Up Here, and Learning to Stay. Karen grew up in Door County (Sturgeon Bay), but Madison is now her home. She has worked with many of Madison’s theater companies, and most recently appeared in CTM’s Tuck Everlasting. A busy voiceover and commercial actor, she’s often heard or seen when you least expect it on radio, TV or while you’re on hold. Karen is also the Artistic Associate for Forward, and is grateful for the theatrical home Forward has created for her and so many Wisconsin theater professionals. To Mom and Dad: thank you, and I love you.
TECHNICAL ARTIST BIOGRAPHIES

Joe Cerqua (Composition/Sound Design) is a freelance composer, producer, vocalist and sound designer. He is thrilled to be working with Forward Theater again where he has previously composed and designed sound for I and You, Learning to Stay, Outside Mullingar, 4000 Miles, Mr. Burns, The Flick, Silent Sky, Vanya and Sonya..., The Other Place, From Up Here, Or, Red, Sons of the Prophet, Good People, 44 Plays for 44 Presidents, Love Stories, In the Next Room..., Going to St. Ives, Why Torture is Wrong..., and The Farnsworth Invention. He has composed music and/or designed sound for over 250 productions in Chicago, nationally, and internationally. Recent projects include original music and sound design for The Foreigner and The Glass Menagerie, Outside Mullingar at the Clarence Brown Theater; The City of Conversation at Northlight; Dear Elizabeth at Milwaukee Chamber Theatre; Good People and Of Mice and Men at Milwaukee Rep; Tom Jones at Actors Theatre of Louisville; The Unexpected Man, Seascape, Private Lives, The Ideal Husband and The African Company Presents Richard the III at American Players Theatre; American Buffalo at Deaf West in LA; Rainmaker at American Blues; Wedding Band, The School of Lies, and The Time of Our Lives at the Artistic Home; and El Nogalar at the Goodman Theatre. Joe is the Producing Director/Composer in residence for the Cerqua Rivera Dance Theatre, a critically acclaimed 13-piece jazz orchestra and 10-member dance company. He is the Director of Production for the Music Department at Columbia College Chicago. Future projects include concerts with Cerqua Rivera, and original music and sound design for Alabama Story at the Clarence Brown Theater; One House Over at Milwaukee Rep; Edward Tulane at First Stage; and Rhinoceros at the Asolo.

Chris Dunham (Scenic Designer) is pleased to be working with Forward Theater Company for the second time, having designed last season’s production of Outside Mullingar. In the past he has collaborated with CTM, Theatre LILA, and Four Seasons Theatre, among others including designs for The Mojo and the Sayso, Tuck Everlasting, and A Christmas Carol. He is also the Assistant Professor of Theatre Design and Technology and Technical Director for the Department of Theatre Arts at Edgewood College. He would like to thank his wife Kat and Daughter Emerson for their love and support.

Jordan Harrison (Playwright) was a 2015 Pulitzer Prize finalist for Marjorie Prime, which premiered at the Mark Taper Forum and had its New York premiere at Playwrights Horizons. A film adaptation, directed by Michael Almereyda, premiered in the 2017 Sundance Film Festival. Jordan’s play Maple and Vine premiered in the 2011 Humana Festival at Actors Theatre of Louisville and went on to productions at American Conservatory Theatre and Playwrights Horizons, among others. Other plays include The Grown-Up (Humana Festival); Doris to Darlene, a cautionary valentine (Playwrights Horizons); Amazons and their Men (Clubbed Thumb); Act A Lady (Humana Festival); Finn in the Underworld (Berkeley Rep); Futura (Portland Center Stage/NAATCO); Kid-Simple (Humana Festival); The Museum Play (WET); and a musical, Suprema (O’Neill Music Theatre Conference). Jordan has two new plays premiering Off-Broadway in the 17-18 season: The Amateurs at the Vineyard Theatre, and Log Cabin at Playwrights Horizons. Jordan is the recipient of a Guggenheim Fellowship, a Hodder Fellowship, the Horton Foote Prize, the Heideman Award, a Theater Masters Innovative
Playwright Award, the Loewe Award for Musical Theater, Jerome and McKnight Fellowships, a NYSCA grant, and a NEA/TCG Residency with The Empty Space Theater. His children’s musical, *The Flea and the Professor*, won the Barrymore Award for Best Production after premiering at the Arden Theatre. A graduate of Stanford University and the Brown MFA program, Jordan is an alumnus of New Dramatists. For three seasons, he was a writer and producer for the Netflix original series “Orange is the New Black.”

Greg Hofmann (Lighting Designer)  
Selected designs include: *Ride the Cyclone, ACT Theatre; Ride the Cyclone, MCC Theatre; Mary Stuart, Ride the Cyclone, Road Show, Chicago Shakespeare Theatre; Something Wicked This Way Comes, Delaware Theatre Company; Outside Mullingar, Mr Burns, Silent Sky, Sons of the Prophet, and 44 Plays for 44 Presidents, Forward Theater; Permanent Collection, Madison Repertory Theatre; Elf, Jesus Christ Superstar, Mamma Mia, Hairspray, Oklahoma, Tommy* (Jeff Award Recipient), *Mary Poppins, Annie, and 42nd Street, Paramount Theatre; Rock of Ages, The Game’s Afoot, Les Miserables, and Oliver!, Drury Lane Theatre; A Loss of Roses, Vieux Carre, and Brighton Beach Memoirs, Raven Theatre; Passing Strange, Bailiwick Chicago; Welcome to Bronzeville, Anatology, First Stage; American Girls Revue, To Kill A Mockingbird, The Music Lesson, Anne of Green Gables, Children’s Theatre of Madison. Greg has also designed over 50 productions for Cedar Fair Amusement Park across the country. Please visit www.hofmannlightingdesign.com for more information.

Laura Karavitis (Production Stage Manager) is enjoying her third season at Forward Theater. A native of the Pacific Northwest, she began her career in Las Vegas as an illusion specialist for magician David Copperfield and joined him on international tour. Since then she has stage managed at several regional and fringe theatres across the country. Favorite credits include *August: Osage County* with Balagan Theatre of Seattle; *Hotel on the Corner of Bitter and Sweet* with Book-It Repertory of Seattle; *Violet, The Full Monty, Dead Man’s Cell Phone* with Barter Theatre in Virginia. Her favorite FTC credit thus far has been *Silent Sky*. She lives in Madison with her two favorite pups Yoshi and Ruby, and her favorite person, Tony. She is a proud member of Actor’s Equity, but an even prouder alumna of Washington State University.

Ashton LaReau (Assistant Stage Manager) is thrilled to be joining Forward Theater Company this season. He has previously Assistant Stage Managed at American Players Theatre and is a proud graduate of Edgewood College.

Pamela Miles (Props Designer) Pam is delighted to return to Forward for her fourth season. She is so proud to be a part of this generous and courageous company. Pam lives in Spring Green, WI where she has worked at American Players Theatre for nine summer seasons as the Assistant Charge Artist, as well as completed two Fall shows as the Scenic Charge Artist. Other companies she has painted for include: Arizona Broadway Theatre, Children’s Theater of Madison, Madison Ballet (*Dracula*) and the Summit Credit Union Inspiration Branch project. She has performed the role of Properties Designer with the Black Theatre Troupe in Phoenix, AZ and American Players Theatre for *Mary’s Wedding* last season.

Jake Penner (Associate Director) is a director and Forward Theater Advisory Company member based in Madison, WI. Recent credits include *I & You, Learning To Stay, 4000 Miles, Silent Sky, From Up Here*(associate director); *The Agony and the Ecstasy of Steve Jobs, No Wake* (Wisconsin Wrights New Play Development Festival);
Rose Gold (director). Love to Patty, Dave, and Jenna. For Scott Glass, Rich Matthews, Michael Whitmore, Norma Saldivar, Caroline Levine, and Jennifer Uphoff Gray.

Scott Rött (Costume Designer) is happy to be back at Forward having last designed costumes for Vanya & Sonia & Masha & Spike. Other shows for Forward include In The Next Room (or the Vibrator Play), The Farnsworth Invention and Why Torture is Wrong and the People Who Love Them. Scott’s designs have appeared in most theaters in Madison and Milwaukee including the Milwaukee Rep – Sirens of Song, From My Hometown, Lady Day at Emerson’s Bar and Grill, Blue Rose, Carolin’ Carolyn’s Comin’ To Town and Hula Hoop Shaboop; Milwaukee Chamber Theatre – Mrs. Warren’s Profession, Pygmalion, Arms and the Man, Candida, Androcles and The Lion, The Apple Cart, Too True to be Good, Present Laughter, The Illusion, Angels In America: Perestroika, Waiting For Godot and Heartbreak House among others; First Stage – Thumbelina; Next Act – Lips Together, Teeth Apart; UW Milwaukee/ Renaissance Theaterworks – Midnight And Moll Flanders. An over 10-year association with the Madison Rep included designs for The Three Musketeers, Privates Lives, Gross Indecency: The Three Trials of Oscar Wilde, The Gin Game, Fences, Art, Full Gallop, A Month In The Country and Cat On A Hot Tin Roof. Other designs include Children’s Theater of Madison – A Christmas Carol; and Center Theater in Wichita – Picasso At The Lapin Agile, Das Barbecu, Harvey and the world premiere of Jane Eyre, The Musical. Scott is also the Costume Director for American Players Theatre.

Jim Uphoff (Sound Design) spent 7 years working in New York as a Local 1, I.A.T.S.E. sound engineer on Broadway. Since returning to his hometown of Madison, Jim has been working at ETC as well as designing and running shows for local groups around Southern Wisconsin. Jim is happy to be working with Forward again. Hi to Karen, Maddie and Alex.

Jen Uphoff Gray (Director) is the Artistic Director of Forward Theater Company, where she directed I&You, Learning to Stay, 4000 Miles, Mr. Burns (a post-electric play), Silent Sky, Vanya & Sonia & Masha & Spike, From Up Here, Or, Sons of the Prophet, Good People, 44 Plays for 44 Presidents, A Thousand Words, The Farnsworth Invention, Moonlight & Magnolias, In the Next Room…, Why Torture is Wrong, and the People Who Love Them, and All About Eve. Regionally, she has directed for Madison Rep and Milwaukee Shakespeare. Also: National Tour of Copenhagen, and Associate Director on Broadway of Copenhagen, Cabaret, The Blue Room (starring Nicole Kidman) and The Life. Jen grew up in the Madison area, holds a degree in Dramatic Literature & Stage History from Harvard College, and with her husband Peter is raising her family on Madison’s west side. This is for Louise Uphoff, who left us far too soon.

Kevin Zimmer (Technical Director) has worked with Forward Theater since the 2009-2010 season, first as Master Carpenter and as Technical Director for the past two years. In addition he worked as a Master Carpenter for Madison Rep, Master Carpenter for CTM, and Shop Foreman and Carpenter for American Players Theatre. Additional credits include professional work in the theatre community in St. Louis and as a Welder at the St. Louis City Museum.
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MADISON SYMPHONY ORCHESTRA
John DeMain  Music Director

mass Appeal
may 4, 5, 6

Mozart is high on everyone’s list, and Christopher O’Riley, star of NPR’s “From the Top,” is featured performing the prolific composer’s twenty-second piano concerto. Then “mass”—as in massive—is the monumental Glagolitic Mass of Czech composer Leos Janáček, a powerful setting of ancient Slavic texts.

John DeMain, Conductor
Christopher O’Riley, Piano

Mozart  Overture to Don Giovanni
Mozart  Piano Concerto No. 22
Janáček  Glagolitic Mass

Rebecca Wilson, Soprano
Julie Miller, Mezzo-Soprano
Rodrick Dixon, Tenor
Benjamin Sieverding, Bass
Madison Symphony Chorus
Beverly Taylor, Chorus Director

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2018–19 Season Madison Bach Musicians

Bach & Handel  October 5, 6, and 7
Baroque Holiday Concert  December 8
Classical Symphonies  April 6 and 7

madisonbachmusicians.org

PHOTO: KENT SWEITZER
The inimitable Colleen Burns – one of our original collaborators – is no longer with us. A professional actress for more than 30 years, Colleen was instrumental in the creation of Forward Theater Company in 2009. Her enormous talent, her professionalism, her laughter, and her dedication to her art will be the legacy that lives on in all our hearts.

Proceeds from this fund underwrite the salary for one actress per season as a tribute to Colleen, who brought so much joy to Madison audiences.

This season, Judy Kimball (*Marjorie Prime*), is the fund’s honoree. Previous honorees include Susan Sweeney (*4000 Miles*), Carrie Hitchcock (*Silent Sky*), Tracy Michelle Arnold (*The Other Place*), Colleen Madden (*Or*), Celia Klehr (*Good People*), and Sarah Day (*Collected Stories*).

To make your own contribution to continue to celebrate Colleen’s legacy, please contact Julia Nicholas at 608-234-5001 or jnicholas@forwardtheater.com or make an online donation and note “Colleen Burns Memorial Fund” in the comment section.
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