FORWARD THEATER COMPANY

presents

FOR PETER PAN ON HER 70TH BIRTHDAY

by Sarah Ruhl

Directed by Jen Uphoff Gray

Scenic Designer
Joseph Varga**

Lighting Designer
Greg Hofmann**

Costume Designer
Scott A. Rött

Composer & Sound Designer
Joe Cerqua**

Props Master
Pamela Miles

Stage Manager
Sarah Deming-Henes*

*Member of Actors’ Equity Association, the union of professional actors and stage managers.

** Member of United Scenic Artists Local 829

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Programs, dates and artists subject to change.
FOR PETER PAN ON HER 70TH BIRTHDAY

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FROM THE ARTISTIC DIRECTOR... JENNIFER UPHOFF GRAY

Sarah Ruhl is, to my mind, the greatest enchantress in American theater. Her plays are immediately recognizable for the way they weave together our most human emotional journeys with the kinds of transformational moments only achievable in the live theater. One of the things I love best about her plays is that they could never be made into movies or television shows – they are uniquely created for the stage and the space that exists between performers and audiences.

This play, For Peter Pan On Her 70th Birthday, was written as a birthday gift for Ruhl’s mother, who grew up in Davenport, Iowa, and played the title role in a community production of Peter Pan as a child. But when I read this play I immediately recognized it as a gift for all of us, with its heartfelt, funny, and poignant look at how hard it can be to leave childhood behind.

I suspect many of us have had the experience of keeping a deathbed vigil. I’ve had several. The way Ruhl has captured the swing in such moments between the profound and the mundane really resonates. I also suspect that many of us have had the experience of spending time with our siblings as adults and finding ourselves falling back into childhood habits despite our best intentions. (I know I certainly have!) Again, Ruhl nails this human frailty, and then elevates it with a sneakily profound conversation about becoming “a grownup.”

In her notes on this play, Ruhl calls out a surprising source of inspiration – Japanese Noh drama (the oldest major theater art form still regularly performed today). In many Noh plays, there is a three-part structure in which the protagonist (1) meets the ghost, (2) recognizes the ghost, and (3) dances with the ghost. Ruhl says, “one might imagine this structure as a contemporary Midwestern Noh drama.”

And, of course, there’s another inspiration from which Ruhl has drawn – JM Barrie’s Peter Pan. In his preface to the play, Barrie writes that “what I want to do first is to give Peter to the Five without whom he never would have existed….My grandest triumph, the best thing in the play of Peter Pan (though it is not in it), is that long after No. 4 had ceased to believe [in fairies], I brought him back to the faith for at least two minutes.”

Such is the power of theater, to restore faith in magic that once was lost. I hope that the time you will spend with us now (in Davenport and in Neverland) will fuel your own faith in magic, in family, and in theater.

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Forward Theater’s production of Sarah Ruhl’s *For Peter Pan on her 70th Birthday* begins where Forward’s season-opening production of Amy Herzog’s *Mary Jane* ends: in a hospital room, on the border between life and death. But much like *Mary Jane*, Ruhl’s *Peter Pan* is also ultimately a celebration of life.

Five aging adults – closely modeled on Ruhl’s mother and her four younger siblings – have gathered to say goodbye to their beloved 84-year-old father, dying of leukemia. Ruhl herself was at the deathbed vigil for her grandfather, as a 20-something at the beginning of her writing career.

Written two decades later, *Peter Pan* asks whether we ever truly bid farewell to those we love or whether instead they’re made immortal by living on through us – as ghosts bumping into our bodies and haunting our minds, shaping who we are and what we pass on, in the way we create and how we live.

**THE SHADOWLANDS**

“I hold my dead close,” Ruhl said in a 2016 interview. “From a fairly early age I’ve seen the fabric between life and death as a little bit porous.” Her plays bear this out; they’ve been smudging the line between the land of the living and the kingdom of the dead for a long time. To take a few illustrative examples, from Ruhl plays produced here in Wisconsin:

*In The Clean House* (2004), presented by the Milwaukee Rep in 2005, a Brazilian maid grieving for her parents carries on by remembering how they laughed. *In the Next Room, or the vibrator play* (2009), movingly rendered by Forward in 2010, a mother suckles another woman’s newborn while mourning the child she’s lost. And in *Eurydice* (2004), brilliantly staged by American Players Theatre in 2016, a dead father pines for his daughter.

Ruhl has described *Eurydice* as the sister play to *Peter Pan*, while noting that this time around she’s focused on the living rather than the dead. We’ll watch this play’s five siblings as they not only honor the memory of their father, but also wonder how they themselves will carry on.

The siblings are themselves old enough to take death personally. “Of course I’m afraid of dying,” says one of the five, while sitting around a table with the others, late into the Iowa night. “It’s organized my entire life.”

Which, Ruhl suggests, doesn’t mean death must also rob us of life. It might instead make us better appreciate what it means to live.

**LIVING (IT) UP IN THE THEATER**

J.M. Barrie was trying to make the same point in *Peter Pan* (1904) – a play he wrote for another set of five siblings grieving the death of a beloved parent.

The siblings in Ruhl’s play talk about the original *Peter Pan*, and with good reason: in Ruhl’s play as in real life, Ruhl’s mother – named Ann, here – played Peter in a high school production of Barrie’s *Peter Pan*. (Talk about life imitating art: Ruhl’s mother, who has been acting in Chicago theaters for most of her adulthood, played Ann in a Chicago production of Ruhl’s *Peter Pan*).
It’s therefore no surprise that we’ll see Ann champion theater as a means of cheating death. Ann tells her siblings she’s not sure she believes in religion. But she simultaneously explains why she “religiously” believes that the magic on stage – right down to its pixies and fairies – is real.

Theater is Ann’s Neverland: a place where she’s forever young and time becomes irrelevant. It’s a place in which her father still lives, because no one there ever truly dies. “Dreams and art create a boundary-crossing” between the living and the dead, Ruhl once said, in an interview discussing the death of a poet she’d loved who died much too young.

No wonder so many Ruhl plays involve ritual – from the great religious spectacles she commemorates in her epic *Passion Play* (2005) to the prayer and song through which the siblings in our play mark their father’s passing. “I’m interested in how our secular contemporary theater can still feel ghosts, feel God, or at least feel human beings longing for God,” Ruhl said in that same interview.

**A COMMUNION OF SAINTS**

When we go to the theater and sit together in the dark, we don’t just temporarily put aside the busy nothings dominating our blueprint lives. In our best theater experiences, we also escape our bodies and ourselves, no longer defeated by all that divides us. We can imagine and actually experience a more perfect union, in a space where we can rediscover what it means to listen. Learn. Laugh. And love.

There’s a reason that Ruhl devotes considerable attention in *Peter Pan* to the suddenly radical proposition that five people might have conversations in which they freely disagree about nearly everything while nevertheless fiercely loving one another. In a time when even families are increasingly unable to discuss politics and religion, these siblings discuss both.

Might they be showing us a way toward a Neverland in which we treat each other with the familial care and concern that these siblings demonstrate?

Is it too much to imagine our community as a loving family writ large, in which we might passionately debate how we feel about art and politics as well as life and death?

Might we emerge from each such encounter with greater respect and love for our neighbors as well as a stronger sense of the divinity within each of us?

Might we thereby cheat death, (al)together?

The Greeks thought so, as their theory and practice of theater attests. More than two millennia ago, theater enabled the Greeks to frame and debate the issues of the day while forging connections between everyday earthly concerns and the divine.

Their ghosts are among the many spirits here with us in the theater today. They’re patiently waiting for us in the rafters. If we willingly suspend disbelief, we may even see them, hovering above us. And if we can truly believe in theater’s magic, we might even learn how to fly so that we can embrace them.

– Milwaukee, October 2019
FROM THE ADVISORY COMPANY... JIM BUSKE

Hello and welcome to Forward Theater’s 11th season. The first ten years were both amazing and great fun. You can look forward to more of the same in the future. This season will be full of unexpected joys and moments that will touch your heart.

Now that our 10th anniversary season is behind us, it might be nice to take a few minutes and reflect on what was learned during that decade of putting on plays. Here are some things that stand out:

• Our unique model for starting and sustaining a theater seems to be working – over ten seasons we have grown and matured into one of the leading professional theaters in the state. And every season has been “in the black” financially!

• The wonderful Madison audiences are willing to support a theater that produces plays that both entertain and have substance – we’ve taken our audiences many different places over the 10 years and you have been willing to go on the journey with us.

• Theater artists are hardworking, professional, thoughtful, kind and very, very funny – working with hundreds of theater artists over the past decade has proven that putting on plays is good for the human spirit.

• Our supporters are generous – the financial support of our patrons, donors and audience members has been overwhelming. Thank you!

• Making new friends is so much fun – meeting and getting to know so many of our audience members has been one of the greatest unexpected bonuses of starting a theater.

There are many more things that could be added to this list. Please know that in all we do, our audience and supporters are never taken for granted. Have a great time watching the shows this year! The members of the Advisory Company will see you in the lobby.

FROM THE BOARD OF DIRECTORS... STEVE SULESKI

The Next Chapter

Thank you all for celebrating with us Forward Theater’s 10th Anniversary Season. Over the past year, we spent a lot of time remembering and appreciating our past successes: our founding, the great plays we’ve produced since then, and the phenomenal progress we’ve made in realizing our mission and establishing a strong and sustainable foundation for our beloved theater company. As we move through our 11th Season, our focus shifts to the future and what the next chapter of Forward Theater’s story will unveil.

Here are some elements of our future that I am certain you will see play out over the next few years. We will continue to invest in Wisconsin’s professional artists. We will continue to champion new work. We will continue to collaborate with community organizations to move us all Forward. What forms these new efforts and initiatives will take are currently being developed and refined by our staff, our Advisory Company, and our Board of Directors, and they are exciting expressions of our mission. Stay tuned as you will hear more about all of them throughout the season.

And we will do these things in concert with our primary role of presenting top-quality, relevant, and engaging productions to you, our audience.

So join us as this next chapter in the story of Forward Theater, your theater company, unfolds.
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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:

· The siblings in For Peter Pan on Her 70th Birthday talk about the moment when they first felt like a grown-up. Was there a moment in your life that you could point to as when you first felt grown-up? Why?
· Sarah Ruhl wrote For Peter Pan on Her 70th Birthday for her mother, who played the iconic part as a youth and fell in love with theater ever after as a result. If someone were to write a play about you, based on just one moment or event in your life, what would you want that play to be about? Would it be a comedy? A drama? A musical?

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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FOR PETER PAN ON HER 70TH BIRTHDAY
by Sarah Ruhl

CAST

1- Ann.................................................................Susan Sweeney
2- John.................................................................Norman Moses*
3- Jim.................................................................Jim Buske
4 - Michael.........................................................Michael Herold**+
5 - Wendy.........................................................Celia A. Klehr*
Father..........................................................Sam D. White

The play will be performed without an intermission.

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

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ARTIST BIOGRAPHIES

Jim Buske (3 - Jim) is a founding member of the Forward Theater Company and serves on its Advisory Company. With Forward Theater, he was last seen as Arnold in Exit Strategy. He has also appeared in All About Eve, Moonlight & Magnolias, From Up Here, and (briefly!) The Farnsworth Invention, as well as the staged readings of Kiritis, Uncivil Disobedience, Standing on Ceremony: The Gay Marriage Plays, Oatesland, Faithless, and No Wake. Jim was an original member of the Madison Repertory Theatre’s acting company and appeared in 11 productions there, including Marshall in the world premiere of Jeffrey Hatcher’s What Corbin Knew. Jim lives in Sun Prairie with his wife Stephanie. He sends special love to Dave, Brooke, Eily, Sara and Gilmore. This performance is dedicated to the memory of Jeff Golden.

Michael Herold (4 - Michael) is very happy to be back on stage with Forward Theater, and to be working with such a wonderful group of artists. He has been a member of Actor’s Equity since 1991 and is a founding member of Forward Theater Company where he has experienced such things as acts of torture, the dawn of television, a global catastrophe, and hot nuts. He was last seen in Forward’s production of Learning to Stay. Michael has performed with many theater companies throughout the Midwest including Door Shakespeare, Briar Street Theater in Chicago, Milwaukee Rep, Milwaukee Chamber Theatre, Next Act Theatre, Madison Rep and Artists Ensemble in Rockford, IL. He has acted in film and television and radio commercials. Michael lives in Sun Prairie with his wife, Tracy, and his children Gabriel and Oliver. He dedicates this production to Jeff and Mary who left us too soon.

Celia A. Klehr (5 - Wendy) is thrilled to step out onto this stage she has called home for over 30 years with her “family” of actors, all of whom she met on these boards. Favorite past roles include Rose in Dancing At Lughnasa, Elizabeth in The Crucible, Artie in Eleemosynary, Ima in The Immigrant, Nancy in Holy Ghosts, and Shelia in The Boys Next Door. Away from the stage, Celia has played leading roles in three feature-length films and several documentaries. She has also served on the Madison Arts Commission, Madison Sesquicentennial Committee, and the State Street Committee. Celia is a founder of Forward Theater Company and has appeared in its productions of All About Eve, Moonlight and Magnolias, and as Jean in Good People. She currently serves as its Company Manager.

Norman Moses (2 - John) was most recently seen as Pete Cain in How to Write a New Book for the Bible at Next Act Theatre. Other regional theater credits include Murray Lefkowitz in Junk and Dr. Watson in Holmes and Watson at Milwaukee Repertory Theater; Malvolio in Twelfth Night at Door Shakespeare; Henry Higgins in My Fair Lady at Skylight Music Theatre; and Don Armado in Love’s Labour’s Lost at Milwaukee Shakespeare Company. Forward Theater credits include Leonard Mugatti in Why Torture is Wrong and the People Who Love Them and Charles/William/Jailor in Or,. He has a tax preparation business, and for the past 5 years, has worked part time at Lakefront Brewery in Milwaukee as a tour guide.
**PRODUCTION ARTIST BIOGRAPHIES**

**Joe Cerqua (Sound Designer/Composer)**

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 *Mary Jane, Life Sucks, Skeleton Crew, Marjorie Prime, Learning to Stay, Outside Mullingar, 4000 Miles, Mr. Burns, The Flick, Silent Sky, Vanya and Sonia..., 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 300 productions in Chicago, nationally, and internationally. Recent projects include original music and sound design for American Players Theatre, American Conservatory Theater, Milwaukee Repertory Theater, Arizona Theater Company, First Stage, Clarence Brown Theater, Northlight Theatre, Actors Theatre of Louisville, Deaf West in LA, American Blues Theater, The Artistic Home, and 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 Creative Director and Producer for the Music Department at Columbia College Chicago. Future projects include concerts with Cerqua Rivera, and original music and sound design for *A Wrinkle in Time* at First Stage; *Gently Down the Stream* at Milwaukee Chamber; and *Every Brilliant Thing* at Forward.

**Susan Sweeney (1 - Ann)**

has acted and sung for many years at the Utah Shakespearean Festival, Cleveland’s Great Lakes Theatre, Milwaukee Chamber Theatre, Skylight Theatre, Next Act Theatre, American Players Theatre, Forward Theater and on several tours for U.S.O. Acting credits include: Dottie in *Good People* and Vera in *4000 Miles* for Forward Theater; Madame Arcati in *Blithe Spirit* at American Players Theatre; Peg in *The Outgoing Tide* at InTandem Theatre; Mrs. Lovett in *Sweeney Todd* at Skylight Opera; Martha in *Who’s Afraid of Virginia Woolf* for Milwaukee Chamber Theatre; Dorine in *Tartuffe* and Linda Loman in *Death of a Salesman* at the Utah Shakespearean Festival; Mother Courage in *Mother Courage* on tour in Germany; and several rounds of *Love Letters* with late husband William Leach. Since 2006, she has been a regular voice on Wisconsin Public Radio’s “Chapter a Day.” Deepest thanks for supporting live theatre in Madison!

**Sam D. White (Father)**

has been an active member of the Wisconsin theater community for more than 40 years. He has worked with just about every company in Madison: Forward Theater, Madison Ballet, Children’s Theater of Madison and the former Madison Rep. He has also appeared with several Milwaukee theater companies including Optimists Theatre, Milwaukee Chamber Theatre, and the former InTandem Theatre. As a 20-year Army retiree, he was honored to work this year on the Wisconsin Veterans Museum’s *Talking Spirits Tour.* He portrayed Madison’s Napoleon Bonaparte Van Slyke, a banker, politician and Camp Randall’s quartermaster during the Civil War. Other recent roles include Robert in *Bloomsday*, and Morgan in *The Drawer Boy*, both with Madison’s Strollers Theatre. Last summer he played Earl of Gloucester in *King Lear* for Milwaukee’s Shakespeare in the Park. Sam is a founding member of FTC and serves on its Advisory Company.
PRODUCTION ARTIST BIOGRAPHIES cont.

Sarah Deming-Henes (Stage Manager) At Forward Theater Company Sarah has joyfully stage managed Skeleton Crew, Fun Home, Heisenberg, Life Sucks, and Mary Jane. Sarah has proudly worked at many other Wisconsin based theaters; towards the west she has delighted in stage managing at American Players Theatre for 14 seasons (spread out over several years since 2001); and towards the east, in Milwaukee, she has spent many happy seasons stage managing at theaters including; First Stage, Milwaukee Chamber Theatre and Milwaukee Repertory Theater. This past summer she spent the month of August farther east (or way, way west, depending on how you figure it) at the Edinburgh Fringe Festival where she thrilled at stage managing Boswell - a show that included many familiar faces to FTC fans. Many thanks to her family and friends for unfailing kindnesses!

Whitney Derendinger (Fight Choreographer) is an actor, fight choreographer, director, theatre teacher, and voice and movement coach. After a national tour with the Repertory Theatre of America, Whitney received his MFA in Theatre from UW-Madison and has worked with Forward Theater, Children’s Theater of Madison, and American Players Theatre, including others. Favorite roles include: Stevie in Good People, Oberon in A Midsummer Night’s Dream, Uncle John in The Grapes of Wrath, and Caleb in The Whipping Man. Recent fight choreography includes Born Yesterday, Mauritius, Wait Until Dark, and Romeo and Juliet. All my love to Deb and Eden, who keep me flying through the stars.

Greg Hofmann (Lighting Designer) Previous Forward Theater designs include: Marjorie Prime, Outside Mullingar, Mr Burns, Silent Sky, Sons of the Prophet, and 44 Plays for 44 Presidents. Selected other work: Ride the Cyclone at Alliance Theatre, ACT Theatre, and MCC Theatre; Nell Gwynn, Mary Stuart, and Road Show at Chicago Shakespeare Theatre; Something Wicked This Way Comes at Delaware Theatre Company; Permanent Collection at Madison Repertory Theatre; Wizard of Oz, Elf, Jesus Christ Superstar, Mamma Mia, Hairspray, Oklahoma, Tommy (Jeff Award Recipient), Mary Poppins, Annie, and 42nd Street at Paramount Theatre; Rock of Ages, The Game’s Afoot, Les Miserables, and Oliver! at Drury Lane Theatre; A Loss of Roses, Vieux Carre, and Brighton Beach Memoirs at Raven Theatre; Welcome to Bronzeville and Anatole at First Stage; Matilda, To Kill A Mockingbird, The Music Lesson and Anne of Green Gables at 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.

Pamela Miles (Props Master) is delighted to return to Forward for her fifth 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 eleven seasons as the Associate Scenic Charge Artist, as well as completed four fall shows as the Scenic Charge Artist. Other companies she has painted for include: Arizona Broadway Theatre, Children’s Theatre of Madison, Madison Ballet (Dracula: A Rock Ballet) and the Summit Credit Union Inspiration Branch project. She has performed the role of Props Master for the Black Theatre Troupe in Phoenix, AZ and American Players Theatre’s Mary’s Wedding.

Enya Nett (Assistant Stage Manager) This is Enya’s 5th production with Forward Theater, including the 2019 summer Monologue Festival. Most of her theater background comes from her time at Ripon Collage where she earned a BA degree in English and Theater, and minored in art. While completing her degree, she performed a large variety of roles for many shows ranging from Director and Stage Manager, to Designer, Board Operator and many others. Outside of work, Enya spends a lot of time with her family, which includes two very playful little cats. She has many hobbies such as writing, and creating art, and hopes to one day have...
the opportunity to use these skills to help create a movie.

**Jake Penner (Assistant Director)** is a Madison-based director and Advisory Company member at Forward Theater. Previous credits include *Skeleton Crew*, *Fun Home*, *Marjorie Prime*, *Two Steps Forward*, *I and You*, *Exit Strategy* (Forward Theater Company); *The Taming* (Edgewood College); *Carrie: The Musical* (American Players Theatre); *The Light* (Wisconsin Public Television). Thanks so much to Jennifer Uphoff Gray and the entire FTC family for the chance to contribute to this beautiful play. For Jeanne.

**Scott A. Rött (Costume Designer)** is very happy to be working on this production, having been involved with Forward since the first season. Some favorite shows with Forward include *Why Torture is Wrong and the People Who Love Them*, *Vanya and Sonya and Masha and Spike*, and last season’s *Fun Home*. Other credits include numerous shows for the Madison Repertory Theatre, Milwaukee Chamber Theatre and Milwaukee Repertory Theater where you can see the designs for the upcoming *Chasin’ Dem Blues* in January. Scott has spent the last 36 seasons with American Players Theatre where he is currently the Costume Director.

**Sarah Ruhl (Playwright)** Sarah Ruhl’s plays include *How to Transcend a Happy Marriage*, *For Peter Pan on her 70th Birthday*, *The Oldest Boy*, *In the Next Room*, or the vibrator play, *The Clean House*, *Orlando*, *Late: a cowboy song*, *Dear Elizabeth* and *Stage Kiss*. She is a two-time Pulitzer Prize finalist and a Tony Award nominee. Her plays have been produced on Broadway at the Lyceum by Lincoln Center Theater, off-Broadway at Playwrights Horizons, Second Stage, and at Lincoln Center’s Mitzi Newhouse Theater. Her plays have been produced regionally all over the country and have also been produced internationally, and translated into over twelve languages. Ms. Ruhl received her M.F.A. from Brown University where she studied with Paula Vogel. She has received the Steinberg Distinguished Playwright award, the Susan Smith Blackburn award, the Whiting award, the Lily Award, a PEN award for mid-career playwrights, and the MacArthur “genius” award. Her book of essays *100 Essays I Don’t Have Time to Write* was published by Faber and Faber. She teaches at the Yale School of Drama and lives in Brooklyn with her family.

**Jen Uphoff Gray (Director)** is the artistic director of Forward Theater Company, and has worked locally, regionally, and nationally as a freelance director. Jen grew up in the Madison area, holds a degree in Dramatic Literature & Stage History from Harvard College, and lives with her family on Madison’s west side. This one is for the ghosts I’m dancing with: Louise, Henrietta, Mary Jo, Bernie, and Walter.

**Joseph Varga (Scenic Designer)** For Forward Theater last season: *Skeleton Crew*. Previously: *4000 Miles*, *From Up Here*, *Sons of the Prophet*. Several designs for Madison Rep, including *The Diary of Anne Frank*, *Talley’s Folly*, *Private Collection*, among others. For Four Seasons Theatre: *Kiss Me Kate* and last year’s *Souvenir*. For UW Opera: *La Boheme*. Madison Opera: *Sweeney Todd*. Scenery for productions at Milwaukee Rep, Cincinnati Playhouse, Actors Theatre of Louisville, and the Shakespeare festivals of Colorado, Georgia, and Alabama. Annually in Madison: *The Nutcracker* in Overture Hall. Varga is a professor emeritus with UW’s Dept. of Theatre and Drama, and is a member of the national union of scenic designers United Scenic Artists, Local 829.

**Kevin Zimmer (Technical Director)** has worked with Forward Theater since the 2009-2010 season, first as master carpenter and now as Technical Director. In addition, he worked as a Master Carpenter for Madison Repertory Theatre, 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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Karen Weatherwax
James & Patricia Wendt
Westside Psychotherapy, LLC
Barbara White
Patricia & George Whitley
Elizabeth Whitesel
Julie Wilhelm
Paul Wilhite
Curtis Wittwer
Janet M Wright
Douglas Yanggen
James & Nancy Youngerman
Barbara Zellmer & Mike Heffernan
Susan & Jim Zerwick
Karen & Doug Zweizig
IN HONOR

In honor of Jim DeVita
   Alexandra & William Dove

In honor of Don and Barb Dinsmore
   Donalea Dinsmore

In honor of Chuck Ford
   Carla & Fernando Alvarado

In honor of Kathy Harker
   Pam Ploetz

In honor of Dan Pierotti
   Judy Pierotti

In honor Selma Van Eyck
   Matt & Aleasha Anderson

In honor of the FTC staff
   Dennis and Kathy Dorn

In honor of the wonderful and talented
   staff, cast, and board of Forward Theater
   Pete and Jill Lundberg

IN MEMORY

In memory of Terry Lee Allen
   Lewis Bosworth

In memory of Colleen Burns
   Duncan Carlsmith

In memory of Leigh Couch
   Lesleigh Luttrell

In memory of Jo Fischer
   Les and Susan Hoffman

In memory of Jayne Grant
   Myrna Casebolt

In memory of Jackie Macaulay
   Stewart Macaulay

In memory of Patty Struck
   Larry Bechler

MATCHING GIFT ORGANIZATIONS

Alliant Energy Foundation
First Weber Realtors
IBM
Macy’s
US Bank

Baroque Holiday Concert
Bach Cantatas BWV 51 & 196
Torelli Trumpet Concerto

Kathryn Adduci, baroque trumpet
Ariadne Lih, soprano soloist
Vocal and string ensemble with continuo

Saturday, December 7 • 7:15 pm lecture / 8 pm concert
First Congregational Church, Madison
madisonbachmusicians.org
THANKS TO OUR FRIENDS OF FORWARD THEATER VOLUNTEERS!

Volunteers help Forward Theater by staffing events, papering the town with posters and postcards, helping with mailings, and other office support. If you’d like more information, please visit our website at ForwardTheater.com or call company manager Celia Klehr at 608-234-5001.

Housing provided by:
Janet Zimmerman
The Madison Concourse Hotel
Julie Swenson

Special thanks:
Joan Herzing
Kelsey Schaid
Chelse Wagner of Dog’s Best Friend

2019 - 2020 Volunteers:
Tammy Albrecht
Rima Apple
Lewis Bosworth
Michele Brucker
Joanne Chalhoub
Pamela Crapp
Carla Di Iorio
Michael Di Iorio
Katrina Fingerson
Dolores Gohdes
Paul Gohdes
Steve Kilkus
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Kathryn Lederhause
Mary Metz
Sue Milch
Tess Mulrooney
Rex Owens
Jessica Podemski
Elliott Puckette
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Barb Sanford
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Daryl Sherman
Dot Steele
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Forward Theater Company is a member of the Madison Arts Production Center (MAPC), which provides high quality, functional, affordable production space, equipment, and theatrical inventory for Madison area artists and arts organizations. For information on rentals and membership options go to ctmtheater.org.

POP QUIZ

ARE YOU...
- an extrovert?
- good at connecting with others?
- genuine and honest?
- a good communicator?

DO YOU...
- smile and laugh easily?
- love the arts?
- wish for a job with benefits?
- wish for a job with flexibility?

Did you or would someone you know answer yes to all of these questions?
Footlights is growing and seeking additional Sales Executives.
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