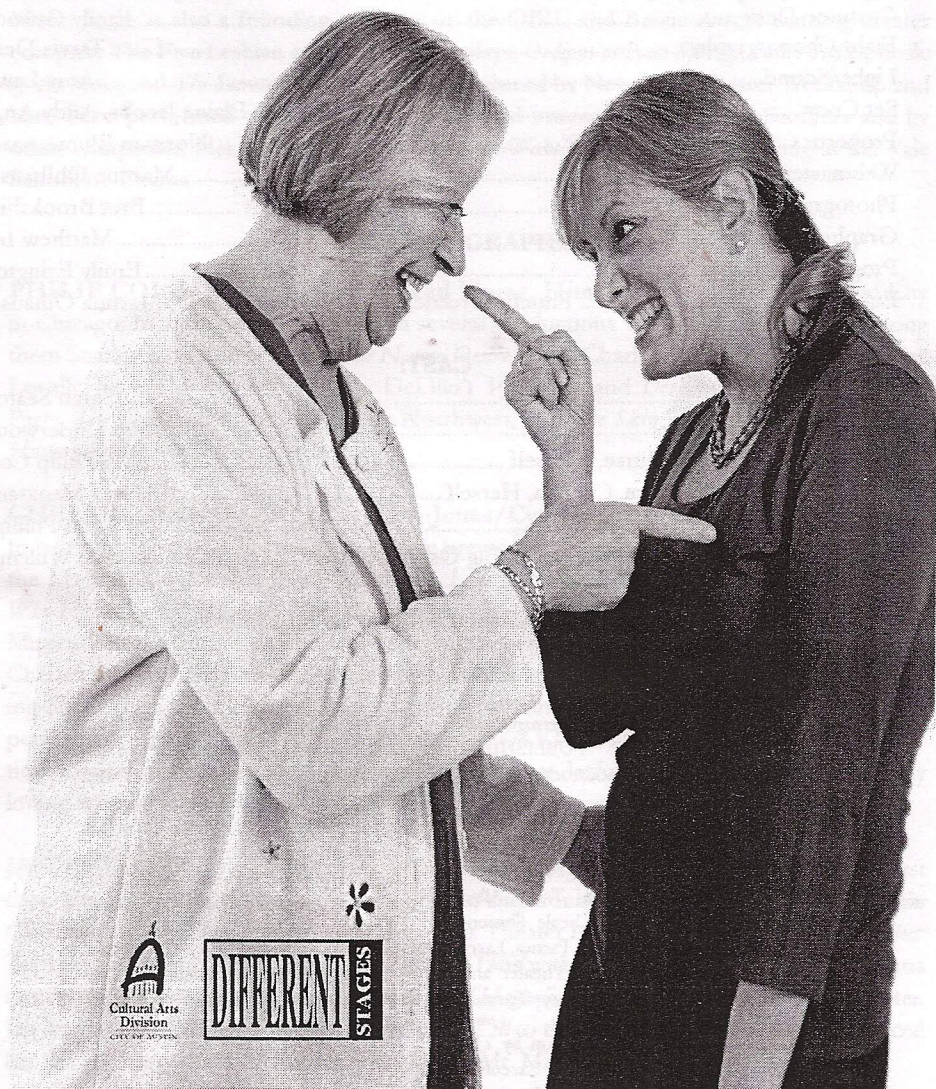


Different Stages Presents

Lisa Kron's well

November 11- December 3
at the Vortex, 2307 Manor Road



Different Stages presents

Well

by Lisa Kron

PRODUCTION STAFF

Director Norman Blumensaadt
Assistant Director Phoebe Greene
Stage Manager Amy Lewis
Set Design Ann Marie Gordon
Light Design Justin Louis Morris
Costume Design Emily Cawood
Fight Choreography Travis Dean
Light/Sound Amy Lewis
Set Crew Ann Marie Gordon, Elaine Jacobs, Andy Ange
Properties Norman Blumensaadt
Webmaster Martina Ohlhauser
Photography Bret Brookshire
Graphic Artist Matthew Ing
Program Design Emily Erington
Publicity Phoebe Greene, Norman Blumensaadt, Martina Olhauser

CAST:

Lisa Kron Sarah Seaton
Ann Kron Jennifer Underwood
Howard Norris, Head Nurse, Himself Philip Cole
Lori Jones, Kay, Mrs. Price, Cynthia, Herself Chelsea Manasseri
Joy, Dottie, Herself Jan Phillips
Jim Richardson, Nurse 2, Little Oscar, Big Oscar, Himself Ronnie Williams

This play is performed without an intermission.

Produced by special arrangement with
THE DRAMATIC PUBLISHING
COMPANY of Woodstock, Illinois.

Well was originally produced on Broad-
way by Elizabeth Ireland McCann,
Scott Rudin, Boyett Ostar Productions,
True Love Productions, Terry Allen
Kramer, Roger Berlin, Carole Shoren-
stein Hays, John Dias, Joey Parnes, Larry
Hirschhorn, The Public Theater and
The American Conservatory Theater.

Original New York Production by The
Public Theater, Mary Manus, Executive
Director, George C. Wolfe, Producer.

A Workshop production of *Well* was
commissioned by Dixon Place and co-
presented with the Public Theater with
funds from the National Endowment
for the Arts, the Andrew W. Mellon
Foundation and the Lucille Lortel Foun-
dation as part of the New Work Now,
the Public's annual play reading festival.

Developed with the assistance
of the Sundance Institute The-
ater Laboratory. *Well* is a project of
the Creative Capital Foundation.

ABOUT THE PLAYWRIGHT

LISA KRON has been writing and performing theater since coming to New York from Michigan in 1984. Her play, *Well*, opened to critical acclaim on Broadway in March 2006 and received two Tony nominations. It premiered previously in Spring 2004 at the Public Theater and was listed among the year's best plays by the New York Times, the Associated Press, the Newark Star Ledger, Backstage, and the Advocate, followed by an acclaimed run at A.C.T. in San Francisco. Her play *2.5 Minute Ride* premiered at La Jolla Playhouse in 1996 and then in New York at the Public Theater in 1999 and has toured extensively. It received an OBIE Award, Drama Desk, and Outer Critics Circle nominations, L.A. Drama-Logue and GLAAD Media Awards and was named the best autobiographical show of 1999 by New York Press. Kron's other plays include *101 Humiliating Stories* (Drama Desk nomi-
nation) and *Martha*, which she co-wrote with and for choreographer/performer Richard Move. Kron is also a founding member of the OBIE and Bessie Award-winning theater company The Five Lesbian Brothers, whose plays, *Oedipus at Palm Springs*, *Brave Smiles*, *Brides of the Moon* and *The Secretaries* have all been produced by New York Theater Workshop and have been performed widely both nationally and internationally by the Brothers and by other companies. Her most recent play is *In the Wake*. She teaches playwriting at the Yale School of Drama.

CAST BIOGRAPHIES

PHILIP COLE (Howard Norris, Head Nurse, Himself) got his start at Second City in Chicago. In addition, he appeared in several productions with the Loop Players, among them Stanley Kowalski in *A Streetcar Named Desire* and as Charles Condomine in *Blithe Spirit*. Locally, he has performed in Don DeLillo's *Valparaiso* and *Dream One* with The Search Party, *The Shadow Box* with North by Northwest, and *The Skin of our Teeth* and *Too Many Husbands* with Different Stages.

CHELSEA MANASSERI (Kay/Lori Jones/Cynthia/Mrs. Price/Herself) is happy to be returning to the Vortex stage, where previously she appeared in *Sleeping Beauty* (Xyola the Magician), *Vampyress* (King Matthias), *Lear* (Doctor/Ensemble), and *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* (lady in purple). Chelsea holds a BA in Musical Theatre from Oakland University in Rochester Hills, MI. While attending Oakland, Chelsea was fortunate enough to perform in a wide variety of plays and musicals, including *Honk!* (Lowbutt), *Follies* (Solange Lafitte), and *Crumbs from the Table of Joy*, in which her performance as Lily Ann Green earned her a 2008 KCACTF Irene Ryan Award Nomina-
tion. Chelsea extends her love and gratitude to her wonderfully supportive family, incredibly loving friends, and, of course, to the talented cast and creative team of *Well*.

JAN PHILLIPS (Joy, Dottie, Herself) is performing with Different Stages for the first time. She has appeared in many productions in and around Austin including *The Dixie Swim Club* and *Dashing Through the Snow* at Sam Bass Theater in Round Rock, *The Laramie Project: Ten Years Later* for NXNW Theatre Company, *Third* with Paradox Players, for which she was nominated for a B. Iden Payne award, and *Steel Magnolias* at the Georgetown Palace Theater. Jan would like to dedicate this production of *Well* to the late John Mitchell who introduced her the amazing world of theatre. Thank you, Mr. Mitchell.

SARAH SEATON (Lisa) is proud to be making her fifth appearance with Different Stages and would like to thank Phoebe and Norman for the opportunity. Some of her favorite roles include the Widow Quin in *Playboy of the Western World* for Different Stages, Meg Magrath in *Crimes of the Heart* for ONSTAGE Theater Company and Clara Breedlove in the Different Stages production of *The Traveling Lady*, for which she won a B. Iden Payne award. She dedicates her performance to her beautiful niece Kristin, who has never stopped fighting to stay well, and thanks Jennie, Chelsea, Jan, Phil and Ronnie for their talent, energy and support. She also sends a very special thank you to her husband, David, for his encouragement, love and patience.

JENNIFER UNDERWOOD (Ann Kron) last performed for Different Stages in the role of Flora in *Humble Boy*. Other Different Stages roles include Grace Anne in *The Carpetbagger's Children*, Esther in *Morning's at Seven*, the title role in *Miss Witherspoon*, Mrs. Venable in *Suddenly Last Summer*, Lotte Shoen in *Lettice and Lovage*, Queen Elizabeth I in *The Beard of Avon*, Catherin Petkoff in *Arms and the Man*, Mrs. Siezmagraff in *Betty's Summer Vacation*, (B. Iden Payne Award for Outstanding Actress in a Comedy), the title role in *The House of Bernarda Alba*, Gertie in *Fuddy Meers*, Mrs. Dudgeon in *The Devil's Disciple*, Kate in *The Cripple of Inishmann*, Kate in *All My Sons* and Norma in *The Misses Overbeck*. Other Austin area productions include The Duchess in *The Casket of Passing Fancy*, Mag in *The Beauty Queen of Leenane*, (B. Iden Payne for Outstanding Cast Performance and the 2009 Austin Critics Table Award for Outstanding Acting in a Leading Role), Kate in *Dancing at Lughnasa*, Vera in *Auntie Mame*, Sis in *Queen of Bingo*, Big Mama in *Cat on a Hot Tin Roof*, Melissa in *Love Letters*, Bessie in *Marvin's Room*, Elizabeth in *The Petition*, Betty in *The Effect of Gamma Rays on Man-in-the-Moon-Marigolds*, and Evie in *The Gingerbread Lady*.

RONNIE WILLIAMS (Jim Richardson, Nurse 2, Little Oscar, Big Oscar, Himself) is performing his second show with Different Stages, however, it is his first crack back into the theatre scene here in Austin after a long hiatus. He is thrilled to be back and is enjoying every minute of it. Hopefully this pushes him in the direction of more shows. Enjoy!

DIRECTION AND DESIGN BIOGRAPHIES

NORMAN BLUMENSAADT (Director) is the Producing Artistic Director for Different Stages. As an actor he has worked in Shakespeare Festivals in Odessa, Texas, Madison, New Jersey and Dallas, Texas. For Different Stages, he has recently appeared in *Humble Boy*, *Eurydice*, *A Number*, *The Miser*, *Arms and the Man* and *The Playboy of the Western World*. Among the numerous shows that he has directed are *The House of Bernarda Alba*, *An Ideal Husband*, *The Beard of Avon*, *The Hollow*, *The Constant Wife*, *The Skin of Our Teeth*, and *The Carpetbagger's Children*. In celebration of his long and outstanding work in the Austin theater scene, the Austin Circle of Theaters bestowed upon Norman the 1998 Deacon Crain/John Bustin Award. His productions of *The Hasty Heart* and *The Goat or Who is Sylvia* won ACOT Awards for Best Production of a Drama. Different Stages was also the first theatre company in Austin to produce *Arcadia* by Tom Stoppard; that production won the Austin Theater Critics Award for Best Comedy. Next summer he will direct *Drama At Inish* (or *Is Life Worth Living; an exaggeration in three acts*).

EMILY CAWOOD (Costume Design) received her BFA in Technical Theatre Design and Acting from Abilene Christian University. She recently finished working nine seasons with Ballet Austin as a designer, wardrobe assistant, and shoe manager. Some of her Ballet Austin design credits include *Truth and Beauty*; *the Bach Project*, *Peter and the Wolf* and *Symphony of Clouds*. She has designed several shows with Different Stages, the most recent being *Morning's At Seven* and *Night of the Iguana*.

ANN MARIE GORDON (SCENIC DESIGN) is pleased to be working again with Different Stages. Her recent work with Different Stages was *A Number*, which was nominated for a Critics Table Award. She is a member of the Vortex Repertory Company where she designed the sets for *Oceanna*, *The Inbetweeners*, and *The Dragonfly Queen*, all premier works recently presented by the Vortex.

PHOEBE GREENE (Assistant Director) reprises her role as Assistant Director for *Well*. She recently acted as Assistant Director in Different Stages' *Too Many Husbands*, in addition to the acting role of Taylor. Recent acting credits include Frau Fahrenkopf in Different Stages' *The Night of the Iguana*, Miranda in *Smoke Screen*, and numerous productions with The Violet Crown Radio Players. Notably she portrayed Doris Walker in *Miracle on 34th Street*, Hazel in *Dorothy Parker's Big Blonde* and as an audio engineer for *King Kong*, which garnered a B. Iden Payne Awards Nomination for Outstanding Sound Design. She holds degrees in RTF and History from UT Austin and is delighted to work with this talented ensemble in her third Different Stages production.

AMY LEWIS (Stage Manager) is a graduate of McMurry University with a BFA in Theatre. She is very active in the Austin theatre community as both an actor and a lighting designer. Amy's Austin area acting credits include, *Sordid Lives*, *Human Sketches*, *Picasso at the Lapin Agile*, *Romeo and Juliet*, *Shakespeare in Hollywood*, *Time Flies*, *Babels in Arms*, and *All in the Timing* at Sam Bass Community Theatre, *Dracula* at the Bastrop Opera House, *The Laramie Project* at City Theatre, *Bitten! A Zombie Rock Odyssey*, *The Automat*, *Bride of Slapdash*, *Slapdash Cinco de Flimflam*, *Slapdash Live Six Show* with Loaded Gun Theory, of which she is also a member and resident lighting designer. Past productions with Different Stages include *The Skin of Our Teeth*, *An Inspector Calls*, *What I Want Right Now*, *Mrs. Bob Cratchit's Wild Christmas Binge*, *The Hollow*, and *Playboy of the Western World*.

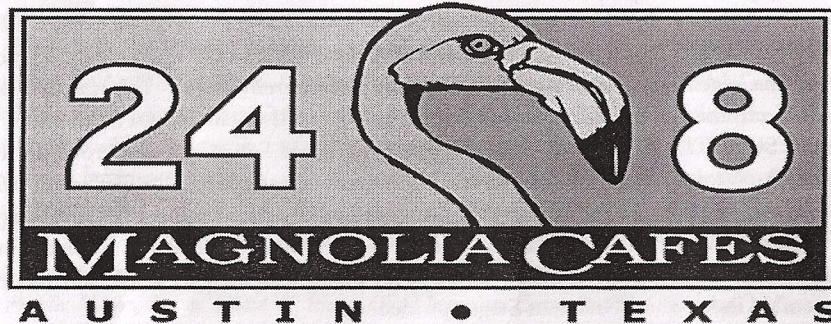
JUSTIN LOUIS MORRIS (Light Design) is a native of southern Vermont. After receiving a B.F.A in Lighting Design from The Design Technology Program at SUNY Purchase, he spent some time working for CNN New York, before heading off to explore the world on a cruise ship. After spending six months living in a cruise ship theater, he and his wife traveled to Austin so he could share his talents with the south. He is excited for *Well* to be his debut show in Austin and he is grateful to the whole cast and creative team for creating a fantastic production.

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ABOUT DIFFERENT STAGES

Different Stages, Inc. has been a community-based organization since its inception in 1981 and incorporation in 1984. It produces works by playwrights whom we believe to be defining forces in theatre. We seek to entertain with performances that reveal life in all its comedy, tragedy and intensity; and we hope to educate by choosing plays that provide exceptional insight into the human condition. By challenging ourselves as artists, and our audiences as participants, we endeavor to provide the community with vigorous and exciting live theatre.

Producing Artistic Director..... Norman Blumensaadt
Board of Directors..... Karen Jambon, T.J. Moreno, Norman Blumensaadt
Operating Board..... Norman Blumensaadt, Sarah Seaton,
Royce Gehrels, Paula Ruth Gilbert



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ACKNOWLEDGMENTS AND SPECIAL THANKS

Bonnie Cullum and The Vortex Repertory Company, The Dougherty Arts Center, Austin Public Libraries, Austin Creative Alliance, Craig Kanne, Jan Philips, Phil Cole, Sarah Seaton, Jennifer Underwood, Julie Winston Thomas, Bob Tolaro, Shannon Sedwick, Esther's Follies

FUNDING AND DONATIONS

Director Level \$5000+

The City of Austin

Actor Level \$1000 - \$5000

Karen Jambon & Jennifer Underwood,
 Jack Grimes, Ameriprise Financial

Stage Manager Level \$500-\$999

Craig Kanne, AMD Foundation/Paul Arndt

Designer Level \$250-\$499

Irene Dubberly, Sarah & David Seaton, Royce Gehrels, Bruce McCann, Emily and Kent Erington, Connie McMillan, Harvey Guion, Ann Bower

Stage Hand Level \$100-\$249

Steven Kinslow, Diane Herrera, John & Betty Wood, Andy & Renee Brown, Roy & Leona Kaskin, Annette Sherman, Keith Yawn, Pamela Bates, Marla Boye, Melanie & Travis Dean, The Pfizer Foundation, Bonnie & Frank Cahill, Tom White, David Smith, Paula & Bill Kemp, Anonymous

Audience Level \$20-\$99

Mary Alice Carnes, Patricia Bennett, Cade & Al Minder, Gerald Moore, Paula Gilbert, Kelly Slupek, Cecilia Berg, Rebecca Robinson, Reba Gillman, Charles Ramirez Berg, Dianne & Donna Le Roy, Richard Collins, Miriam & Larry Rubin

In-Kind Donations

Karen Jambon, Bill Peeler



**Cultural Arts
 Division**

This project is funded and supported in part by the City of Austin through the Cultural Arts Division believing an investment in the Arts is an investment in Austin's future. Visit Austin at NowPlayingAustin.com.

Different Stages 2011-2012 Season

Well by Lisa Kron

Nov. 11 - Dec. 13, 2011

The Children's Hour by Lillian Hellman

Jan. 6-28, 2012

Saint Joan by George Bernard Shaw

April 13-May 5, 2012

Drama At Inish (or *Is Life Worth Living*) by Lennox Robinson

June 29-July 21, 2012

DIFFERENT STAGES' REPERTORY

Begun as Small Potatoes Theatrical Company

1981: August Strindberg's *Creditors and The Stronger*. **1982:** William Shakespeare's *The Tempest* and *A Midsummer Night's Dream*. **1983:** George Bernard Shaw's *Candida*; Anton Chekhov's *The Brute, Swan Song*, and *Celebration*. **1984:** Luigi Pirandello's *Right You Are (If You Think You Are)*; Jane Martin's *Talking With...* **1985:** Caryl Churchill's *Cloud 9*; William Shakespeare's *As You Like It*; Carl Sternheim's *The Underpants*; Michael Weller's *Moonchildren*. **1986:** Amlin Gray's *How I Got That Story*; William Shakespeare's *The Winter's Tale*; Eugene O'Neill's *Beyond the Horizon*. **1987:** Michael Weller's *Loose Ends*; Aristophanes' *The Wasps*; Larry Kramer's *The Normal Heart*; Arthur Schnitzler's *Anatol*. **1988:** Wallace Shawn's *Aunt Dan and Lemon*; Dylan Thomas' *Under Milk Wood*; Moss Hart's *Light Up the Sky*; Jean Racine's *Phaedra*; Jean-Baptiste Molière's *The Misanthrope*. **1989:** Caryl Churchill's *Fen*; Charles Ludlam's *The Artificial Jungle*; William Shakespeare's *The Merchant of Venice*. **1990:** Eric Overmeyer's *On the Verge*; Eugene O'Neill's *Long Day's Journey Into Night*; Milan Kundera's *Jacques and His Master*; Tom White's *The Trouble with Tofu*; William Shakespeare's *Titus Andronicus*. **1991:** George Kelly's *The Show-Off*; George Bernard Shaw's *Mrs. Warren's Profession*; Keith Reddin's *Life and Limb*; Mozart/Lorenzo da Ponte's *Così fan Tutte*; Jean-Baptiste Molière's *The Learned Ladies*. **1992:** Alan Ayckbourn's *Woman in Mind*; Carlo Gozzi's *The Raven*; Henrik Ibsen's *The Wild Duck*; Charles MacArthur's *Johnny on a Spot*; George Farquhar's *The Recruiting Officer*. **1993:** Timberlake Wertenbaker's *Our Country's Good*; Charles Ludlam's *The Secret Lives of the Sexists*; Tennessee Williams' *Orpheus Descending*. **1994:** Constance Congdon's *Tales of the Lost Formicans*; William Shakespeare's *Cymbeline*; George M. Cohan's *The Tavern*; Marlayne Meyer's *Etta Jenks*. **1995:** Pierre Marivaux's *The Triumph of Love*; Tom Stoppard's *Travesties*; Larry Kramer's *The Destiny of Me*; Alexander Ostrovsky's *The Diary of a Scoundrel*. **1996:** Caryl Churchill's *Mad Forest*; Agatha Christie's *Black Coffee*; William Congreve's *The Way of the World*. **1997:** Terrence McNally's *A Perfect Ganesht*; Dorothy Parker's *Here We Are*; Alan Ayckbourn's *Drinking Companion*; Terrence McNally's *Noon*; George M. Cohan's *Seven Keys to Baldpate*; Sean O'Casey's *Juno and the Paycock*. **1998:** Tom Stoppard's *Arcadia*; Aeschylus' *Agamemnon*; Giles Havergal's *Travels with my Aunt*; Arthur Miller's *All My Sons*. **1999:** Edit Villareal's *My Visits with MGM*; Jean-Baptiste Molière's *The Hypochondriac* (tr. Martin Sorrel); Edward Percy and Reginald Denham's *Ladies in Retirement*; Anton Chekhov's *Uncle Vanya*. **2000:** Peter Parnell's *The Rise and Rise of Daniel Rocket*; Ann Ciccolella's *Fruits and Vegetables*; George S. Kaufman and Marc Connelly's *Merton of the Movies*; Martin McDonagh's *The Cripple of Inishmaan*. **2001:** Milcha Sanchez-Scott's *Roosters*; George Bernard Shaw's *The Devil's Disciple*; J. B. Priestly's *Dangerous Corner*; Tennessee Williams' *Summer and Smoke*. **2002:** Ann Ciccolella's *Madame X*; David Lindsay-Abaire's *Fuddy Meers*; Agatha Christie's *The Unexpected Guest*; Federico Garcia Lorca's *The House of Bernarda Alba*. **2003:** Christopher Durang's *Betty's Summer Vacation*; Horton Foote's *The Traveling Lady*; William Shakespeare's *Two Gentlemen of Verona*; Oscar Wilde's *An Ideal Husband*; Molière's *The Miser*. **2004:** John Patrick's *The Hasty Heart*; Tom White's *The Misses Overbeck*; Brian Friel's *Molly Sweeney*; George Bernard Shaw's *Arms and the Man*. **2005:** William Shakespeare's *Pericles, Prince of Tyre*; Edit Villareal's *Marriage is Forever*; Agatha Christie's *Appointment with Death*; John Millington Synge's *The Playboy of the Western World*. **2006:** *Two into War (The Gifts of War and The Retreating World)*; Amy Freed's *The Beard of Avon*; Agatha Christie's *The Hollow*; Christopher Durang's *Mrs. Bob Cratchit's Wild Christmas Binge*. **2007:** Edward Albee's *The Goat or Who is Sylvia?*; Peter Shaffer's *Lettice and Lovage*; W. Somerset Maugham's *The Constant Wife*; Molière's *The Miser*. **2008:** Tennessee Williams' *Garden District: Something Unspoken & Suddenly Last Summer*; Diana Son's *Stop Kiss*; Tom White's *What I Want Right Now*; George Bernard Shaw's *Getting Married*. **2009:** Christopher Durang's *Miss Witherspoon*; Caryl Churchill's *A Number*; J.B. Priestley's *An Inspector Calls*; Thornton Wilder's *The Skin of Our Teeth*; **2010:** Sarah Ruhl's *Eurydice*; Horton Foote's *The Carpetbagger's Children*; Agatha Christie's *Spider's Web*; Paul Osborn's *Morning's at Seven*; Charlotte Jones' *Humble Boy*; Tennessee Williams' *The Night of the Iguana*; W. Somerset Maugham's *Too Many Husbands*