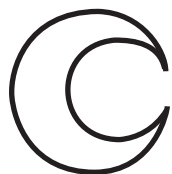


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“Breast for breast, ball for ball,
breasts will come out on top.”

LOW LEVEL **Panic**

by Clare McIntyre



DIRECTED BY SUZANNE RICHARD

November 7-29, 2005
1409 Playbill Café



presented by OPEN
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Box Office Services provided by members of I.A.T.S.E. Local 868.



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Open Circle Theatre
presents
LOW LEVEL PANIC
by Clare McIntyre

Directed by **Suzanne Richard**

CAST LIST

Jo	Selene Faer
Mary	Jessica Lynn Rodriguez
Celia	K. Clare Johnson
Voice A	Michael Dove
Voice B	Brandon Thane Wilson

DESIGN TEAM

Set Designer	Klyph Stanford
Lighting Designer	Marianne Meadows*
Costume Designer	Melanie Clark
Sound Designer	Ian Armstrong
Property Designer	Rebecca L. Trotter

*member united scenic artists

PRODUCTION TEAM

Production Stage Manager	Karen Currie
Assistant Stage Manager	Bob Lyness
Assistant Director/Associate Producer/House Manager	Jody Barasch
Producer	Ian Armstrong
Technical Director	Jason Roberts
Light Board Operator	Becky Ford
Publicity & Access Manager	Selene Faer
Graphic Designer	Vina Vo

ABOUT THE PLAY & PLAYWRIGHT

Commissioned and presented by The Women's Playhouse Trust, **Low Level Panic** was first performed in London in February 1988. It won Ms. McIntyre the Samuel Beckett Theatre Award of 1989. In 1990, Ms. McIntyre was recognized as Most Promising Playwright for **My Heart's A Suitcase**, winning a Critics' Circle Theatre Award and an Evening Standard Theatre Award.

SPECIAL THANKS

1409 Playbill Café, Actors Theatre of Washington, Ford's Theatre, Forum Theatre, George Mason University Theatre Department, The Kennedy Center, Noël Kumins, Ethan Osborne, Mary & JP Richard, Melissa Romain, Seekers Church, Betty Siegel, Source Theatre, The In Series, Washington College of Law, and Washington Storyteller's Theatre.

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DIRECTORS' NOTE

Bob Lyness (*Assistant Stage Manager*) is returning to Open Circle and the Washington theater community after three years in Japan. He was a company member of the first incarnation of Open Circle Theatre, where he produced and performed in **Pulse!** at the Edinburgh Fringe Festival, and directed and performed in **An Evening of Monologues** at the Bethesda Writer's Center. In Edinburgh, he also performed in **The Experience: A Virgin's Guide to Rocky Horror** with The Bizarre Tim Leith. More recently, Bob has been pursuing a Japanese dance/theater form called Butoh, studying with Yoshito Ohno in Yokohama, and has performed in Butoh performances in Yokohama and Tokyo.

Marianne Meadows* (*Lighting Designer*) is a long time member of the Washington area theatre community. Nominated four times for the Helen Hayes Award, she is also a recipient of the Theatre Lobby's Mary Goldwater Award. Ms. Meadows holds an MFA in lighting design from the University of Washington in Seattle, and is a member of United Scenic Artists.

Suzanne Richard (*Director*) has a BA in Theatre from the University of North Carolina at Chapel Hill. She is the Co-Founder and Artistic Director of Open Circle Theatre with which she recently directed **Jesus Christ Superstar**, receiving a Helen Hayes Nomination for Outstanding Director Resident Musical as well as the Mary Goldwater Award for Outstanding Director. With OCT she also co-directed and performed in **Laughing Wild** and performed the role of Grusha in **Caucasian Chalk Circle**. She has performed with the following DC area companies: Folger Theatre, Washington Shakespeare Company (company member), Studio Secondstage, Project Y, Imagination Stage, Kaiser Permanente Educational Theatre Program, Seize the Day, Venus Theatre, Baltimore Shakespeare Festival, and will be appearing as the Ghost of Christmas Past in **A Christmas Carol** at Ford's Theatre this holiday season. Her film credits include **Franmeister**, **The Snowflake Crusade**, **Focus on Me**, **The Bland Pitch Project**.

Jason Roberts (*Technical Director*) is a freelance carpenter in the DC regional theater scene. This is his second show for Open Circle and despite the headaches, it's been a good time. He would also like to thank everyone that has helped him on this project, but there isn't enough space in the program.

Klyph Stanford (*Set Director*) **Upshot** (Lighting) Forum Theatre and Dance; **Love Lafayette** (Lighting) Town Hall Theatre; **The Spiffire Grill** (Lighting) Theatre Alliance; **Twelfth Night** (Lighting), **Hedwig and The Angry Inch** (Lighting) Perseverance Theatre; **Of A Sunday Morning** (Lighting), **Sacred Cows** (Lighting) Charter Theatre; **Much Ado About Nothing** (Lighting) 90 Minute Shakespeare Company; **Kit Marlowe** (Lighting) Studio Theatre Secondstage; **Godspell** (Scenery and Lighting), **Sleuth** (Scenery and Lighting) Main Street Theatre; **Il Corsaro** (Scenery) Opera Theatre of Northern Virginia. Training: North Carolina School of the Arts.

Rebecca L. Trotter (*Property Designer*) is happy to be working with Open Circle Theatre. In the DC area, she has done props for Signature Theatre's Signature in the Schools and Washington Shakespeare Company's **Titus Andronicus**. Other props work includes **Women Beware Women**, **Oedipus Rex**, **In the Garden of Live Flowers**, **A Midsummer Night's Dream**, **Beirut**, **Hair**, **A Flea in Her Ear**, **Romeo and Juliet**, and **Annie**. She would like to thank Pete for his never ending patience.

I'm afraid to admit that I'd never heard of Clare McIntyre, and even more embarrassed to confess that after reading the script the first time, I decided it was a fair play, but that what Open Circle Theatre could do with it would make it really good. The joy of this rehearsal process has been discovering what a brilliant and well-written script Ms. McIntyre has given us in **Low Level Panic**. As we explored each scene and monologue, the actors, crew and I would all stop at various times, overwhelmed with the need to express to the others that this was an amazing piece of writing. For instance, on our first few read-throughs we felt that, particularly some of the monologues, seemed to be right out of a women's studies class. It felt a little heavy handed. Then, when it dawned on us that these women had never been exposed to that level of education, the words became much more personal and revelatory. We hope we've been able to share our love of this script with you.

The play was originally written in the 80's, but it is still very relevant to today's women, and we felt no need to update it. However, it was set in England and we did feel it necessary to change some of the language to make it American. This was done with several days of table work where we discussed each change to make sure that we were changing it to words that still kept to the author's original intent and made things mean the same to an American audience as it would to a British audience. We all agreed, though, that the experiences of women in society translated effortlessly from British to American.

Just as vehemently, we all agreed that the experience of a woman with a disability was just as transferable. The part of Jo was not written for a woman in a wheelchair, but in keeping with OCT's mission of exploring how disability could enhance a performance rather than be an obstacle to it, we tackled the idea of showing through the lines written by Ms. McIntyre, that the "disability experience" doesn't change the feminine experience. This opened up more levels to the relationship between Jo, Mary, and Celia. We played with the awkward intimidation that Celia feels around Jo and found it illuminated by exploring the idea that she feels uncomfortable around people with disabilities. Likewise, we found a new depth to Mary's relationship to Jo by having Mary serve as a roommate who also acts as an assistant to Jo. And through all this, Jo's exploration of her relationship to sex remains central to her character.

Enjoy the show and have some pink champagne.

Suzanne Richard
Director

CAST BIOGRAPHIES

Michael Dove (*Voice A*) is an actor, director and designer and the Artistic Director of Forum Theatre & Dance. Michael can be seen onstage in Washington Shakespeare Company's **Hapgood** this November and December. Other acting credits include: Shenandoah Shakespeare (Bring 'em Back Alive Series); The Lost Colony; Children's Playshop (**The Near-Sighted Knight and the Far-Sighted Dragon, The Frog Prince, The Velveteen Rabbit**); Stratford Players (**Valparaiso, Macbeth, The Misanthrope, The Bridegroom of Blowing Rock**); DC's The Big Honkin' (Company Member); and Forum Theatre & Dance's upcoming **Memorandum**. Mr. Dove will direct **Hamletmachine** this January for Forum.

Selene Faer (*Jo, Publicity Manager*), serves on the board and staff for Open Circle Theatre, recently appearing in OCT's **Jesus Christ Superstar**. She has her A.B. in Drama from Duke University where she was an actor, singer, director, associate producer, assistant stage manager, house manager, and designer. Additional performances include those at Atlanta's Alliance Theatre Summer Repertory, Wendell Theatre, NC School of the Arts, St. Andrews Presbyterian College, Encore Theatre, The Durham Arts Council, and several industrial films. Selene works in communications, training, and policy and is also President of BrightLine Group, offering services including event management, training, access consulting, editing, and graphic design.

K. Clare Johnson (*Celia*) is delighted to be appearing in **Low Level Panic**. She previously performed with Open Circle Theatre in **Caucasian Chalk Circle**. She recently received her MFA from York University, where she appeared in **Galileo, The Idiots Karamazov, Faust, and The Taming of the Shrew**. Regional stage credits include **The Power of the Dog** (Longacrelea Productions), **The Devil Inside** (Madcap Players), **The Last Time I Wore a Dress** (Source Theatre), and **Wonderland Alice** (Studio Theatre Secondstage). Film and television credits include **America's Most Wanted, The Least of These, Focus on Me**, and many industrial films. Thanks to my ever-supportive family and friends. For Barbara.

Jessica Lynn Rodriguez (*Mary*) was last seen in Open Circle Theatre's **Caucasian Chalk Circle** (Cook). Other credits include **The Wrestling Season** (Melanie) with Trumpet Vine Theatre Company, **Cloud Tectonics** (Celestina), **The Bitter Tears of Petra von Kant**, (Sidonie von Grasenabb), **Lila Cante** (Nina), and **Otis** (Rachel) at Ohio University, where she received B.F.A. in Performance.

Brandon Thane Wilson (*Voice B*) has appeared at Arena Stage in **Camelot**, The Shakespeare Theatre in **Henry IV, Part II**, Washington Shakespeare Company's **Hapgood** and **Titus Andronicus** and Cherry Red Production's **Malcolm** as Malcolm. Brandon has appeared in many educational and industrial films and can be seen next spring in HBO Film's **Rocket Science** as Philip. He has received training from The Shakespeare Theatre's Classes for Young People, Peter Skalkr's "Beginnings" Workshop, TVI Actors Studio in NYC, and voice and diction from The Working Voice with Naomi Frenkel.

PRODUCTION BIOGRAPHIES

Ian Armstrong (*Producer, Sound Designer*) is Board President of Open Circle Theatre, where he produced **Jesus Christ Superstar** and **Caucasian Chalk Circle**. He holds degrees from The Corcoran School of Art and The Catholic University of America. He has served on the faculty of the Duke Ellington School for the Arts and The Kennedy Center Theater for Young People. He has appeared at Arena Stage, The Shakespeare Theater, Studio Secondstage, and The Washington Shakespeare Company (board member). Ian has worked in Los Angeles, directing the 15th Annual Media Access awards; served as Literary Associate for The Mark Taper Forum's New Works festival, and worked for the late John Frankenheimer at TNT films.

Jody Barasch (*Assistant Director, Associate Producer, House Manager*) is Board Secretary for OCT. She earned her BA in English and Theatre at the University of Rochester and a Masters Degree in Deaf Education at Boston University. With OCT, she was Assistant Director for **Jesus Christ Superstar** and Associate Producer for **Caucasian Chalk Circle**. Other projects include Festival Coordinator for Musefire Production's **New Works Festival** and Production Stage Manager for Musefire's show **Busybodies: a Trio of One Act Plays**, Assistant Stage Manager for **Deaf Way II** at Gallaudet University, and Stage Manager for Quest: Arts for Everyone for Roadsign's first trip to Austria for the International Deaf Theater Conference. Jody serves as House Management Coordinator and AccessAbility Director at Arena Stage.

Melanie Clark (*Costume Designer*) has a Fine Arts degree from The Corcoran School Of Art. Some of her costume design work includes: **After Ashley** (Woolly Mammoth Theatre) **Caucasian Chalk Circle** (Open Circle Theatre), **The Lonesome West, Thersites** and **No Exit** (Scena Theatre), **The Night Of the Iguana, Titus Andronicus, The Milk Train Doesn't Stop Here Anymore, Medea, and Hapgood** (Washington Shakespeare Company), **Moscow** (Actors' Theatre of Washington), **Remembering U** (The Dance Institute of Washington), and **Honey House** (The Arts Club of Washington). Other work includes: Properties Design for **The Comedy Of Errors, Romeo and Juliet**, and **Clandestine Marriage** (Folger Theatre), **The Maids Tragedy** and **The Merry Wives of Windsor** (Academy of Classical Acting).

Karen Currie (*Stage Manager*) most recently served as stage manager for Washington Shakespeare Company's **The Royal Hunt of the Sun** and as a producer and writer on **The Myth Project: Greek**. At WSC, she was production consultant for **The Milk Train Doesn't Stop Here Anymore** and stage manager for **Titus Andronicus**. As a founding member of Spellbound Theatreworks, a New York based off-off-Broadway company, Karen was producer and stage manager for **Twelfth Night, The Last Session, and Hear My Song** and producer and assistant director for **A Woman of No Importance**. Karen holds a Masters in Arts Management from American University.

Selene Faer See Cast Biographies.