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THE FOR/WORD COMPANY
PRESENTS

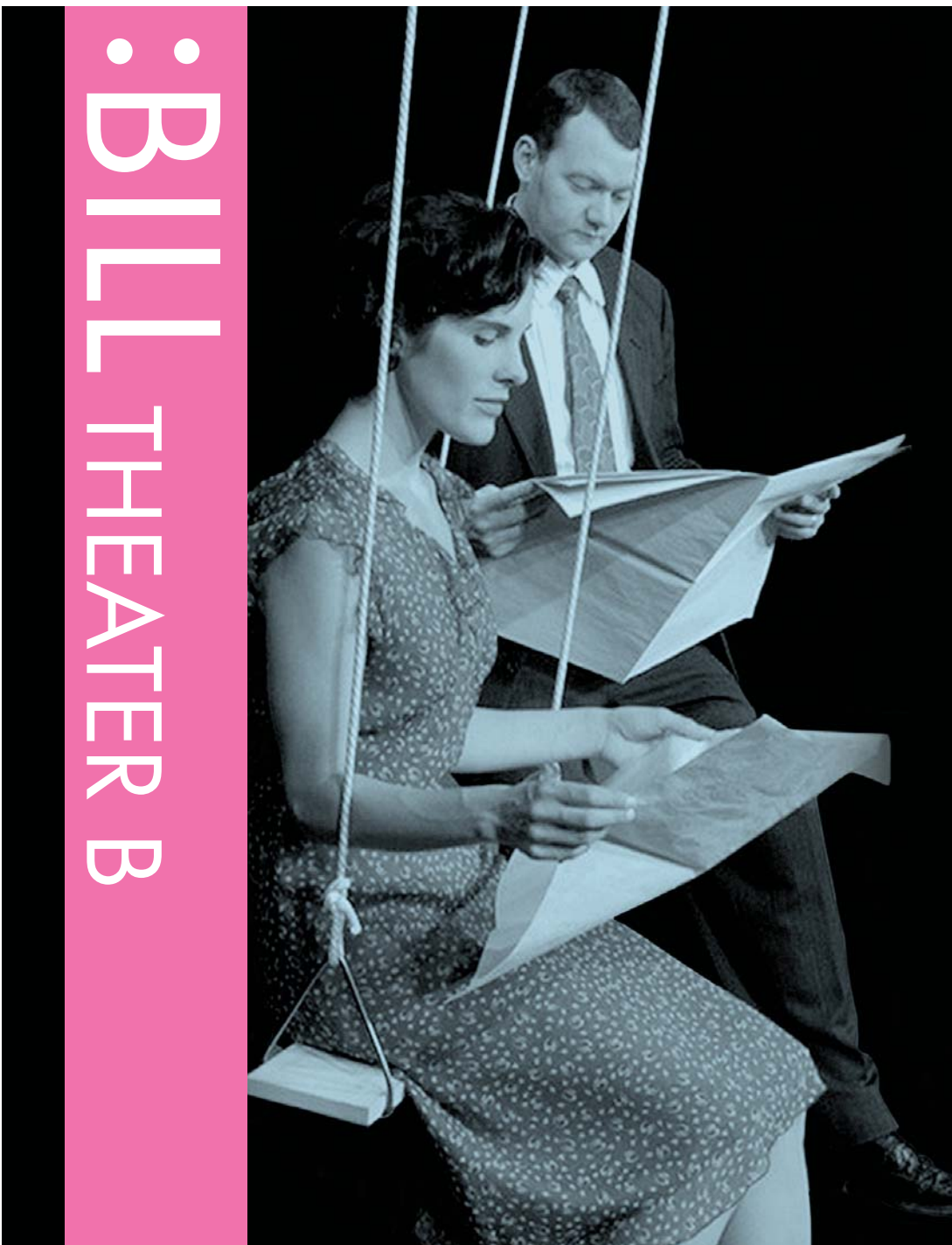
NORTH

CONCEIVED BY
CHRISTINA RITTER AND
JENNIFER SCHLUETER

WRITTEN AND DIRECTED BY
JENNIFER SCHLUETER

OCTOBER 4 - 28, 2012

E:BILL THEATER B





the for/word company
presents

nOrth

Conceived by CHRISTINA RITTER
and JENNIFER SCHLUETER

Written and Directed by JENNIFER SCHLUETER

Anne CHRISTINA RITTER*
St-Ex CHRISTOPHER
MARLOWE ROCHE*
Charles KALAFATIC POOLE*

Scenic Designer BRAD STEINMETZ
Costume Designer KRISTINE KEARNEY
Lighting Designer ANJEANETTE STOKES
Choreographer KAREN MOZINGO
Production Stage Manager ERIC MAYER*
Assistant Stage Manager BRANDON CURTIS*
Music Coordinator DANNY THOMAS

Produced by the for/word company

The running time of *North* is approximately 75 minutes with no intermission.

the for/word company is

Joint Artistic Director Jennifer Schlueter
Joint Artistic Director Christina Ritter
Resident Designer Brad Steinmetz
Founding Artistic Associate Christopher Marlowe Roche
Board Member Mark Evans Bryan
Board Member Elizabeth Meyer Dekker

CHRISTINA RITTER

(Anne)



Christina is the joint artistic director and cofounder of the for/word company. With them, she originated roles in ***North*** and ***Little Book***. She earned her BA in history from Dartmouth College and trained as an actor at the London Academy of Music and Dramatic Art (LAMDA). Christina is a lecturer at the University of Kentucky. Recent acting credits include ***Almost Maine***, ***Doubt***, ***Ghost Light***, ***The Weir*** (CATCO), and ***A Midsummer Night's Dream*** (Virginia Arts Festival).

CHRISTOPHER MARLOWE ROCHE

(St-Ex)



Chris is a founding artistic associate with the for/word company. He has worked at Arena Stage, The Kennedy Center, Woolly Mammoth, The Studio, and Source Theatre, all in Washington DC. There, he was nominated for a Helen Hayes Award for his work in ***The Importance of Being Earnest*** (Source Theatre). Other regional credits include Chicago's Timeline Theatre Company and Bailiwick Repertory Theatre; Seattle's Seattle Rep and Little Theater; and Philadelphia's Walnut Street Theatre, Bristol Riverside, The Freedom Theatre, and Philly Fringe. Television credits include ***Another World*** (NBC), and ***Pinnfield Suite*** (MTV). He recently starred in ***I Am My Own Wife*** (CATCO).

KALAFATIC POOLE

(Charles)



Kal is cofounder of Whistling in the Dark Theatre Co. (Columbus, OH) and currently Managing Director for Grandstreet Theatre (Helena, MT). Some of his credits include work with: Montana Shakespeare Company, Idaho Repertory Theatre, Rubicon Theatre Company, Idaho Shakespeare Festival, Theatre Banshee (LA), Whistling in the Dark Theatre Co., and three years with The Oregon Shakespeare Festival. Film credits include: ***Everything That Rises*** (Dennis Quaid, dir.), and ***The Call of Cthulhu*** (Andrew Leman, dir.). He recently starred in the North American premiere of ***The Rubenstein Kiss*** by James Phillips (CATCO).

JENNIFER SCHLUETER

(Playwright, Director)

Jen is the joint artistic director and cofounder of the for/word company. Playwright: ***North***, ***Little Book***, ***Annelie in the Depths of the Night*** (adapted from Imme Dros, with music by John Schmor and Jameson Tabor), ***Hattie***. Director: ***El Entrecejo/The Brow*** (Talento Bilingüe Houston), ***Cuerpos Ambulante***s (Encuentro de Mujeres de Iberoamérica en las Artes Escénicas). Jen interned in dramaturgy at the Goodman Theatre (Chicago), coordinates the ***Right Now Reading Series*** with Available Light Theater (Columbus), and is currently an assistant professor at The Ohio State University, where she lectures on American popular performance and teaches playwriting. She is a proud Member of the Dramatists Guild.

BRAD STEINMETZ

(Scenic Designer)

Brad is resident designer for the for/word company. He interned at Redmoon Theater in Chicago and trained with Czech scenographer Jaroslav Malina and sculptor Malcolm Cochran. His work includes: assistant sound design for ***House/Divided*** (The Builders Association); scenic design for ***Everyone Who Looks Like You*** (Hand2Mouth Theatre); scenic design for ***Down and Out in the Magic Kingdom*** (Available Light Theatre); scenic and projection design for Mary Zimmerman's ***Metamorphoses*** (University of Oregon); scenic and lighting design for Sarah Ruhl's ***Eurydice*** (Lord Leebrick Theatre); sound design for ***Song of Extinction*** (EMOS Festival); and scenic, projection and puppet design for ***St. Joan of the Stockyards*** (OSU).

ANJEANETTE STOKES

(Lighting Designer)

Anjeanette is honored to be working with fellow OSU alumni on this beautiful production. Favorite NYC design credits include: ***Obama Drama*** (Creative Destruction), ***Heroes Project*** (Two River Theatre), ***Heads*** (NYC Fringe), ***Nickel And Dimed*** (3Graces Theatre Co), ***Bloody Mary*** (CSV) NYIT Award Nomination, ***A Jew Grows In Brooklyn*** (37 Arts). Anjeanette is the Resident Lighting Designer for Manhattan Children's Theatre and an architectural lighting designer with Lighting Elysium. She worked with 59E59 to redesign their exterior lighting with LED fixtures, creating a safer and more energy efficient system. When not lighting things and people, Anjeanette performs improv comedy in New York City with Out of the Woods and The Garys.

KRISTINE KEARNEY

(Costume Designer)

Kristine's designs include ***Caroline, or Change***: Human Race Theatre Company (Dayton); ***Emma***, ***A Tuna Christmas***, ***The Underpants***: The Cleveland Playhouse; ***Speaking in Tongues***, ***Of Mice and Men***, ***Inherit the Wind***, ***The Glass Menagerie***: Cincinnati Playhouse; ***Seascape***, ***Doubt***: CATCO. She has designed extensively for the Alabama Shakespeare Festival: ***Fair and Tender Ladies***, ***Arcadia, Hamlet***, ***Guys and Dolls***, ***The Merchant of Venice***, and ***A Streetcar Named Desire*** plus 30 more. Kristine worked as a costumer with the late Elizabeth McBride on the Academy Award-nominated films ***Driving Miss Daisy***, ***Fried Green Tomatoes***, and ***The Shawshank Redemption***. Kristine is currently Resident Costume Designer at The Ohio State University. She is a member of USA Local #829, New York City.



KAREN MOZINGO

(Choreography)

Karen has worked with a variety of contemporary choreographers including CoCo Loupe, Natalie Marrone, Lizbeth Goodman, Jan Van Dyke, J Hammons, Susan Van Pelt, Kathryn Karipides, and Kelly Holt. Karen has performed and presented work in New York, Massachusetts, Ohio, North Carolina, and Germany. In addition to ***North***, her choreographic work in theatre includes ***Zwischen Swei Sprachen*** (MultiArt Theater, Koln, Germany) and ***A Midsummer Night's Dream*** (Potsdam, NY). Karen is a full-time lecturer at The Ohio State University, where she teaches courses on dance and physical theatre, women playwrights, and performance studies.

ERIC HANS MAYER

(Production Stage Manager)

Eric's most memorable production experience is interning on the Broadway production of ***Wicked***. Regional credits: ***The Secret Garden*** (CAPA); ***The Miracle Worker***, ***A Year with Frog and Toad***, ***You're A Good Man***, ***Charlie Brown***, ***Seussical the Musical*** (Phoenix Theatre for Children); ***Cinderella*** (BalletMet). Eric is currently the Production Manager at The Ohio State University's Department of Theatre (GO BUCKS!), and is a proud member of Actors' Equity Association. Love to mom, dad, John, Zoey and Emma. For Aunt Rudy.

BRANDON CURTIS

(Assistant Stage Manager)

Brandon's previous stage management credits include ***A Doctor in Spite of Himself*** (Yale Rep), ***I <3 Bob*** (Parallel Exit), and ***Bossa Nova*** (Yale Rep). He holds an MFA in Stage Management from the Yale School of Drama and a BA in Theater from The Ohio State University.

SPECIAL THANKS

Reeve Lindbergh

Jim Clark and Lexington Arts

Mark Shanda, Dan Gray, and The Ohio State University

Geraldine Maschio, Nancy Jones, and University of Kentucky

Richard Wayne Riley

Jason Schultz, Mary Spooner, and Ava McAlpin

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ABOUT NORTH

"This story is fiction," Anne declares just seconds into ***North***, *"and not biography."* This is true, and yet, ***North*** is based in the historical record. Anne Morrow Lindbergh and Antoine de Saint-Exupéry met once, on August 5, 1939. He had written a preface to ***Listen! The Wind***, her book about flight. Anne was beguiled by him, and wrote effusively in her journal about the meeting. Though they never met again, nor corresponded, St-Ex is a strong presence throughout Anne's journals and, when his plane was lost over the Mediterranean in 1944, she wrote, *"Charles is earth to me, the whole world, life. St-Ex was not the earth but he was a sun or a moon or stars which light earth."*

The brief meeting between Anne and St-Ex is the beginning point in a spiral of events and memories that ultimately make ***North*** the story of one woman's struggle to orient herself, to reconcile motherhood with work and love with duty, and to articulate the responsibility of the artist to a world sunk in war.

We see this project on one level as one of reclamation. Anne, Charles, and Saint-Exupéry seem to have receded into the background of the popular imagination. St-Ex is really only known in the United States for ***The Little Prince***, though his books on flight and his continuing fight with the French resistance in WWII perhaps more properly express his concerns. Charles is remembered for his 1927 flight across the Atlantic in The Spirit of St Louis, and Anne for the notorious 1932 kidnapping and murder of their first-born child. We forget that Anne was herself an accomplished aviator and writer. And we tend to take a jaundiced view of the Lindberghs because of their alignment, during WWII, with the isolationists and, in Charles' case, with the Germans.

In the main, though, we believe that Anne's questions about life, art, marriage, and love resonate with our own today. Our play, then, is not about a rarified historical figure, but about one intelligent, introspective woman seeking a way to carve out a meaningful life.

North was workshopped at The Ohio State University. It was first produced in Chicago, at the American Theater Company, in 2008.

ABOUT THE TEXT

The for/word company is dedicated to dynamic stagings and innovative interpretations of material from the historical record. Sometimes, to make it easy, we call what we do adaptation, but it's really something more like reimagining, remaking, or recreating. We're not attempting historical reconstruction, documentary theatre, or biographical drama. We are finding a way to get beautiful words and the fascinating people who wrote them onstage in vibrant, physical, and textured ways.

North is constructed from Anne Morrow Lindbergh's prolific letters and journals (published as ***Bring Me a Unicorn***, ***Hour of Gold and Hour of Lead***, ***Locked Rooms and Open Doors***, ***The Flower and the Nettle***, and ***War Within and Without***), poetic memoirs (***North to the Orient***, ***Listen! The Wind***, ***Steep Ascent***, ***Gift from the Sea***), fiction and poetry (***Dearly Beloved*** and ***The Unicorn***), and wartime polemics (***Wave of the Future***). It also draws from Charles Lindbergh's speeches and books (***The Spirit of St. Louis***, ***WE***) and Antoine de Saint-Exupéry's work, including his poetic works on flight (***Flight to Arras***, ***Night Flight***, and ***Wind, Sand, and Stars***), his journals and letters (***Wartime Writings***), and his famous children's book (***The Little Prince***).

More information is available at www.for-word-company.net

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