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#### 2022 MENDOCINO THEATRE COMPANY CONCESSIONS UNDERWRITER AND GENEROUS SPONSOR OF NATIVE GARDENS





# in a word

# BY LAUREN YEE DIRECTED BY ANNE WOODHEAD

SET DESIGNER: CAROLYN SCHNEIDER LIGHTING DESIGNER: DALE COHN Sound Designer: Scott Menzies Stage Manager: Patty Price

# CAST

FIONA	Terilynn Epperson
GUY	Joel Ginsberg
MAN	Jimmy Betts
Kidnapper, Detective, Tristan, Principal,	
Andy, Client, Photographer, Officer	

# SETTING

Fiona and Guy's living room

## THE TIME Now and two years earlier

Please wear your mask while in the theatre building.

The videotaping or other video or audio recording of this production is strictly prohibited.

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We acknowledge that the land on which we create theatre is the traditional territory of the northern Pomo and coast Yuki people.

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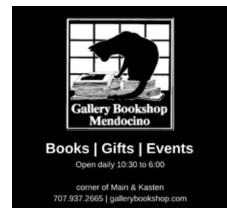


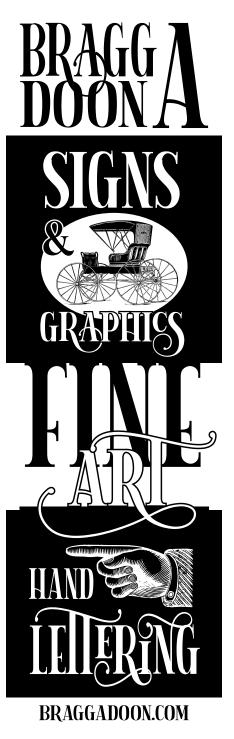
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MENDOCINO theatre company EST. 1976

THE MISSION of the Mendocino Theatre Company is to produce plays of substance and excitement, from the classics to the cutting edge. MTC strives to address issues that speak to our world with plays that entertain, challenge and enrich our community and those who visit. With a commitment to excellence, MTC focuses on nurturing local talent by providing a collaborative, respectful and creative environment.

# **BOARD OF DIRECTORS**

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# **PRODUCTION CREDITS**

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# SPECIAL THANKS

Dan Swearingen and Autistry; Steve Greenwood and Ora Young; Rhoads Auto Parts; Betty Abramson; Malik Ginsberg; Emily McPhail; Parents and Friends; Francine Betts; Cory, Bishop, and Avery Epperson; Ginny Reed; Sandra Hawthorne; Dan Kozloff; Jenny Matteucci; Noora Mustonen; North Star Nursery

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# ABOUT THE PLAYWRIGHT: LAUREN YEE



Lauren Yee (she/her/hers) is an award winning playwright, screenwriter, and TV writer born and raised in San Francisco. She currently lives in New York City. She is one of the most produced playwrights in America. She is a graduate of Yale Drama School (BA) and University California San Diego (MFA).

Ms. Yee's *Cambodian Rock Band*, with music by Dengue Fever and American Conservatory Theater. others, premiered at South Coast Rep, and went on to enjoy subsequent productions at Oregon Shakespeare Festival, La Jolla Playhouse, Victory Gardens, City Theatre, Merrimack Rep, and Signature Theatre. Her play *The Great Leap* has been produced at Denver Center, Seattle Rep, Atlantic Theatre, Guthrie Theatre, American Conservatory Theatre, Arts Club, InterAct Theatre, Steppenwolf, Pasadena Playhouse/East West Players, and Cygnet Theatre Group, followed by productions at ACT Theatre, Canada's National Arts Centre, and Baltimore Center Stage. Other plays include *Ching Chong Chinaman* (Pan Asian Rep, Mu Performing Arts), *The Hatmaker's Wife* (Playwrights Realm, Moxie, PlayPenn), *Hookman* (Encore, Company One), *In A Word* (Young Vic, SF Playhouse, Cleveland Public, Strawdog), *Samsara* (Victory Gardens), *The Song Of Summer* (Trinity Rep, Mixed Blood), and *The Tiger Among Us* (Mu).

# **DIRECTOR'S NOTES**

When I first read the script of *in a word* I knew I was encountering a new voice, a new way of making a play. I loved the language of the play, the sound of it, the poetry of it, and the compelling characters and story, but the big question was: How will an audience feel about a play that is essentially a comedy but centers around the loss of a child? Indeed, how do I feel about it? Well, mixed, to say the least. And another big question: How do we deal with the child character, Tristan, who is written as a child with ASD—Autistic Spectrum Disorder. ASD presents in many different ways, and with hugely differing degrees of intensity. Tristan, for example, is described by his parents as "sweet," "smart," "spoiled," and "difficult." In the play we see him as all of those things, and more—he is uniquely, lovably, himself.

But the play is primarily the poignant story of how Fiona and Guy, together and separately, do or do not come to terms with the loss of their son. The play is also a mystery: How did that loss occur? What is real and what is memory or dream or delusion? Memory per se, especially Fiona's memory, is itself a kind of character—its unreliability, its mutability, its disconnection from linear time, all play a role in the story. And in *in a word*, some of our questions never get fully answered, just as in "real" life. As in real life, too, humor and sadness, love and loss are inextricably linked. What we can't get over, we get through.

I am enormously grateful to this exceptional cast, designers, and crew, and the supportive and capable MTC staff, for bringing this production to life in a true spirit of collaboration.

#### Anne Woodhead, director





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# BIOGRAPHIES

**TERILYNN L. EPPERSON (FIONA)** - Terilynn is very excited to be a part of *in a word* on the Mendocino Theatre Company stage af-



ter last being seen as Margherita in They Don't Pay? We Won't Pay! Her other MTC credits include Lettice and Lovage, Doubt: A Parable, In the Next Room (or The Vi-

*brator Play), Circle Mirror Transformation,* and *Rumors*. Terilynn has a Bachelor of Fine Arts in Film and Television with a writing/directing emphasis from the Colorado Film School at University of Colorado Denver. When she isn't on stage, Terilynn enjoys hanging out with her canine and feline babies and working as a Program Manager at the non-profit, Parents and Friends, Inc. She wants to thank her family for always supporting her passions.

#### JIMMY BETTS (KIDNAPPER, DETECTIVE, TRISTAN, PRINCIPAL, ANDY, CLIENT, PHOTOGRAPHER, OFFICER) - As a familiar



face to the coast having appeared in MTC's productions of *Luna Gale* and *4000 Miles*. He has also performed in NYC, Chicago, and numerous other theaters across the

country. Thank you so much for coming to support live performance, our world has sorely missed it.

**JOEL GINSBERG (GUY)** - Joel first performed in Mendocino in the role of Amahl in the 1974 and 1975 productions of the

Christmas operetta Amahl and the Night Visitors. It is the realization of a lifelong dream to return to this stage as an adult. In the intervening years, he studied voice



and performed with various choruses and chamber singers, including the Mendocino Music Festival Chorus and Chorale and two close harmony groups. His theatrical credits include the role of Pippin in *Pippin* (Blackfriars, University of Chicago) and chorus roles in a Rogers & Hart musical review (Columbia University) and productions of *HMS Pinafore* and *The Mikado* (The Lamplighters). He also studied and performed Playback Theater—a form of drama therapy—under Armand Volkas and wrote and performed a self-revelatory monologue. When he's not performing, Joel is working remotely for Santa Cruz County's public health department and raising a teenage son.





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# **BIOGRAPHIES** cont.

**ANNE WOODHEAD (DIRECTOR)** - Anne is an award-winning dancer, choreographer, actor, and director. She taught at Sonoma State



University from 1975-2001, where she was Professor of Dance. Anne has performed as a dance soloist in the U.S. and Europe; toured with her own dance com-

pany and as a guest artist with other choreographers; acted with many companies in the Greater Bay Area and at the Clarence Brown Theatre in Knoxville, Tennessee; and directed and choreographed operas and musicals for several Bay Area companies. Since moving to the Mendocino coast in 2003. Anne has been involved with the Mendocino Theatre Company as an actor and director, where her favorite directing projects include The Pillow Man, Circle Mirror Transformation, and Blackbird. She last appeared on the MTC stage as Vera in Four Thousand Miles. Anne has also directed locally for Opera Fresca, Mendocino Chamber Opera, and Gloriana Musical Theatre. Anne has continued to make and perform dance and dance/theatre pieces at her Fort Bragg movement studio, Dancing Dog Loft, where she has also taught movement and improvisation classes since 2009. (The recent sale of Eagles Hall has forced the closure of her work and classes there-future prospects for the Loft are currently unknown.) Anne lives in Westport with her amiable dog Jack, a frequent and uncritical observer at classes and rehearsals.

# CAROLYN SCHNEIDER (SET DESIGNER) -

Since 2008 I've had the good fortune to learn and practice stagecraft at MTC, from *Rabbit Hole* 

(props) to **Deathtrap** (costumes) to **Pavilion** (set design and painting) to **in a word**, my tenth set design. To take a black box and change it into a world for the actors to live in is the best job I have



had. As an artist, I can see that my drawings and paintings have been heavily influenced by the transformative aspects of the theatre. Thank you MTC and the staff and crew and directors and actors!

#### DALE COHN (TECHNICAL DIRECTOR/LIGHT-ING DESIGNER) - Dale is a multi-disciplinary artist and Mendocino Theatre Company's Tech

Director. She is very excited to be lighting designer for her first full-length show. Past Lighting Design credits include the staged readings of *Tiny Beautiful Things* and *Love*,



Loss, and What I Wore. Other credits include coset designer for Visiting Mr. Green, stage manager for A Doll's House Part 2, and master electrician for these shows as well as The Moors and The Cemetery Club. Dale has also worked tech for The Mendocino Dance Project, Music Festival, Film Festival, Land Trust, and The Symphony of the Redwoods. Big thanks to everyone who worked on this show, especially for the collective effort of gathering props. Additional thanks to Jeff Rowlings for his mentorship and to Steve Greenwood for his continued presence and support.

# **BIOGRAPHIES** cont.

SCOTT MENZIES (SOUND DESIGNER) -Scott's first production with MTC was acting and singing in *Miracle on 34th Street* in



2019. During the Great Plague, he performed for MTC radio shows, including *Tickless Time* and *Trifles*. Having just wrapped up his first outing as Sound Designer

for *The Moors*, Scott is excited to be back again for in a word. A long-time Linux and free, open-source software advocate, Scott's work is created on UbuntuStudio and Kubuntu. Scott is also the lead singer/guitarist for the all-original alt-rock band Wanderlust, with his wife (and new MTC board member) Emily on rhythm guitar and vocals. A metalhead at heart and a lover of musical theatre, he dreams of someday completing a heavy-metal musical about climate change, social justice, and community organizing.

**JORDAN PRICE (ASSISTANT STAGE MANAGER)** - Jordan is 23 years old and has been doing theater since she was 10. She is currently a college student at Mendocino college where she is getting an associates degree in liberal arts and plans on getting her teaching credential to be a elementary school teacher. She works at the Skunk Train where she is a conductor and a railbike guide. She has worked many productions, on and off stage, for both the Mendocino Theatre Company and Gloriana Musical Theatre. **PATRICIA PRICE (STAGE MANAGER)** - Patricia's first show at MTC was *A Trip to Bountiful* in 2011. Since then, she has been

stage manager, set designer, props master, or scenic artist for 20+ more productions, most recently including this season's *Visiting Mr. Green* and *The Moors*.



Her first theatre job was as a dresser and backstage hand for *La Cage Aux Folles* for Gloriana Musical Theater, following that as Assistant Stage Manager for *Broadway* and Stage Manager for *Rent*, *Next to Normal*, and Set Designer for *Once Upon a Mattress* and *Mamma Mia*. Patricia is a Producer/Stage Manager for local burlesque troupe *Les Filles Rouge* and house manager at Crown Hall for the Mendocino Film Festival. She is an ASE certified parts person & manages NAPA Auto Parts in Fort Bragg. In her "free time" she is a professional fire performer & poi spinner/instructor.











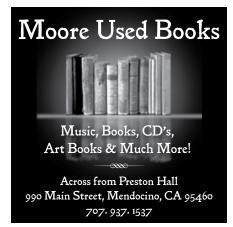














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#### BACKSTAGE ANGEL

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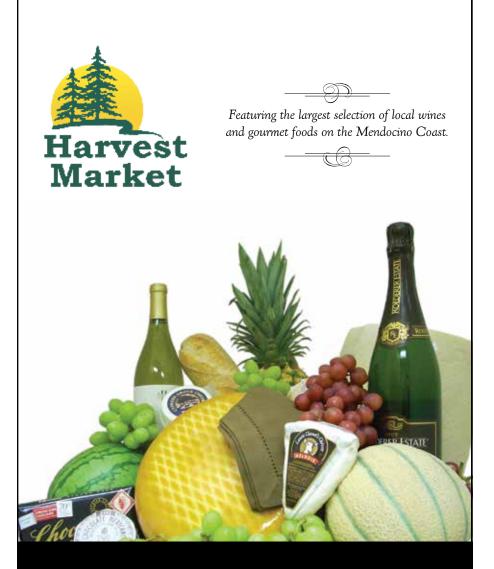
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