

Exclamation Theater, Inc.

**Philadelphia's non-profit for education through literature-in-performance
in a collaboration between The Summer's Day and The Rose, Thistle, Daffodil, and Harp
Companies
presents**

**CALLIE, KATHERINE, MIRANDA, and OTHERS:
“with tambourines and dancing”:
Katherine Anne Porter Reminisces about Her Life and Work**

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The world premiere of a play by

Ellen Hendrix

Directed by Patricia Robinson-Linder, Ed.D., Ph.D

philly
fringe

Exclamation Theater, Inc. is a twelve-year-old educational non-profit dedicated to training and educating the public for literature-in-performance. Exclamation Theater is a cultural, ethnic, gender, and age-diverse Company. Our actors and crew currently number eighty-six people, aged sixteen to ninety, from six states. Membership may be obtained through our annual Company auditions, through Theatre Alliance auditions, and through the recommendations of established Company members. There are three companies subsumed within the structure of Exclamation Theater, Inc.: Dramatis Personae; Rose, Thistle, Daffodil, and Harp; and Summer's Day. Once admitted to the parent Company, members are eligible to work in all of the sub-companies. www.exclamationtheater.com

Synopsis of the Play

Katherine Anne Porter, the writer of lyrical and haunting short stories, such as “The Grave,” “The Jilting of Granny Weatherall,” “The Leaning Tower,” “Holiday,” and “The Old Order,” deceased since 1980, re-materializes and visits her childhood home in Kyle, Texas, just as the very first steps are being taken by fans who have volunteered to transform the house into a museum and writers’ center. Discovering some of her old things collected there, she relives moments of her life, taking the audience into her confidence about her writing, men, politics, family and friendships, and things she had often deliberately obscured during her pioneering and iconoclastic life and career.

CAST and CREW – NOTES

****Katherine Anne Porter – Carol Raviola** (see facing page)

****Director – Patricia Robinson-Linder**

Now retired from university teaching, Dr. Robinson-Linder teaches for Philadelphia School District’s magnet schools. With this play, she begins her 39th year as a professional director.

****House Manager – Judi Moniot**

On Exclamation Theater’s Board of Directors, Judi is better known as “Sparkler” for her love of 4th of July fireworks.

****Technical Engineer – Rebecca Prough**

A graduate of Elizabethtown College, Rebecca is a professional lighting and sound technician and is inaugurating her Philadelphia regional theater experience with this play.

****General Factotum, Stage Manager, and Tech Assistant – Jessica Garber**

Employed locally, Jessica is expanding her theatrical curriculum vita with us.

****Stage Crew – Robert Linder, Bret Robinson, Steve Vescovich**

All three hard-working gentlemen are on Exclamation Theater’s Board of Directors.

****Computer Technician – Jake Josephson**

Formerly one of our most admired actors, Jake now serves on our Board of Directors.

****Costume Archivist – Trish Marsh**

A relatively new member of Exclamation Theater, Trish joined us last Fall for The Revenge Tragedy Anthology.

****Office Assistant – Timothy Skeen**

A storied member of both Exclamation Theater and The Green Room at the New Globe, Tim does much of his work for us while visiting the US. As a member of an international think-tank, he now lives in Paris, France.

CAROL RAVIOLA

Area audiences may know Carol from her work with bomeday Productions, Primary Stages, Anonymous Theatre, Conscious Collective, Spruce Hill Madness, and The Brick Playhouse. She loves bringing new works to life and has performed and workshopped dozens of plays for the Philadelphia Dramatists Center (PDC), where she is a Collaborative Artist, as well as several pieces for the New Play Series at the Rotunda at UPenn. On screen, Carol has appeared in numerous independent and award-winning festival films. She has studied at the Wilma Theatre, Walnut Street Theatre and MikeLemon Casting – private teachers include Drucie McDaniel, Bill Roudebush, and April Feld Sandor. Additionally, she has trained with the physical theatre companies of New Paradise Laboratories, EgoPo Productions, Pig Iron Theatre, Gas & Electric Company, and Teatr Novogro Fronta.

Born in Upstate New York, Carol spent her formative years in Phoenix, Arizona and Madrid, Spain, during which time she had the opportunity to travel extensively with her family throughout Western Europe and even be in a "spaghetti" western. She returned to Long Island as a teenager, and then attended Mount Holyoke College. Her Independent Work included studies of "La Novela de la Guerra Civil en España" and "The Bromination of Benzene". Her Honors Thesis is entitled "L'Amour Parfait dans l'Oeuvre de Marguerite de Navarre". She also had the opportunity to do theatre in French: a favorite role is Henriette in "Les Femmes Savantes". Following college, Carol attended Columbia University, College of Physicians and Surgeons. As a member of "Champagne" Class, she developed and taught a curriculum on Medical Spanish and worked in Paris, France at l'Hopital Saint Antoine, as well as in the deep interior in Dutch Guiana. She created and performed The Perfect NeuroAnatomist in her Class Show and choreographed a production of "Guys and Dolls". Dr. Raviola is the first woman to complete a General Surgical Residency at the University of California, San Francisco, and is the first Fellow in Vascular Surgery at the University of California, Los Angeles. While a Research Investigator at the Gladstone Foundation in San Francisco, she studied Lipoprotein Metabolism. As a member of the Clinical Teaching Faculty in the Department of Surgery at the University of California San Francisco and Kaiser Permanente of Northern California and more recently at the University of Pennsylvania, Pennsylvania Hospital, she educated and trained a generation of Medical Students, Surgical Residents and Fellows in Vascular and Endovascular Surgery. She is the author of numerous clinical and scientific publications. She has taught and given invited presentations in the Soviet Union, China, Brazil and Australia as well as throughout the US. Since retiring from surgical practice, she devotes herself to the development and performance of new works in both theatre and film.

Carol is thrilled to have this unique opportunity to explore the fascinating character of Katherine Anne Porter, and thanks Ellen Hendrix for crafting a script as rich and multifaceted as KAP herself, "Doc" for all of her invaluable insights and direction, Exclamation Theater for fostering this literary production, Dr. Alvarez and the University of Maryland for graciously sharing the treasures of the KAP Room and Drucie for always being there. Carol dedicates her performances to Christina and Jason, her own Miranda and Paul.

From the Director's Desk

In 1980, long before I retired from university teaching, I was asked by a colleague at Lewis and Clark to assume responsibility for a playwrights and screenwriters' online chatroom, *The Green Room*, because he no longer had the time nor inclination to look after it. Neither did I. Finishing yet another degree and rearing offspring while my husband sailed the high seas, teaching full-time, as well as looking after needy folks in our parental generation, I was often exasperated and exhausted, but a friend encouraged me to assume the task, thinking it would be just the sort of respite I required. I renamed the enterprise, *The Green Room at the New Globe*, changed many of the electronic features, and embarked on nearly thirty years of amazingly creative work with people who write and produce theater and film. On several occasions, Exclamation has produced work that is essentially the product of these online collaborations. A few years ago, one of our playwrights, Ellen Hendrix, shared a hilarious script with us, *Upquark and Entropy*, which we later floated as a "trial" piece just outside of Washington, DC. She is currently re-writing the production for us so that Exclamation may mount it for a wider audience. About the time we struck that set, Hendrix showed me the initial draft of a one-character play about the short-story writer, Katherine Anne Porter. It was theater-savvy, feminist, somewhat psychoanalytic, and a real eye-opener. Everyone who read it, loved it; hence, we encouraged the playwright to keep at it until she got it where she wanted. Two and a half years later, we had the script in hand and began pre-production. You are witnessing the result.

Exclamation Theater has produced sixty productions in twelve years. Of those, *Callie, Katherine, Miranda, and Others . . .* is actually our third one-character play. In 1996, we produced *Monna Innominata*, at our Edinburgh, Scotland counterpart. Although that one was about English poet, Christina Rossetti, we were told it became the "buzz" of the Festival/Fringe that year. I remember being quite tickled when a famous Scottish movie star and his wife attended twice! Then, in 2002, we turned out, *Manhattan: J. Robert Oppenheimer*, which we produced specifically for university classrooms. Even six years later, we are still asked for it, although we have long since moved on.

Indeed, the one-character plays are exceptional. Exclamation is known for its production of classical text. In sixty plays, fully fifty of them have ranged from Sophocles to Shakespeare, to Moliere and Racine and Sheridan, to Goethe and Schiller, to Tolstoy and Ibsen and Maeterlinck. I sometimes think that if we were not producing these playwrights, their work would not be seen nearly enough. In truth, however - and I believe that I can speak for the entirety of our Board of Directors, as well as the whole Company - these plays have been the labors of love for us.

For our current play, we are beholden to many. Among them are Carol Raviola for her indefatigable energy and attention to detail, our intelligent stage crew, our incredibly generous volunteers, our Board, our House Manager, the management of Walnut Street Theatre, Dr. Beth Alvarez from the University of Maryland, who opened the Katherine Anne Porter Room to us during high summer when the collection is customarily closed, and all those teachers who afforded us adventures and insights into American literature. A particularly special one, Mrs. Jane Jackson of the Rose Tree Union School District, has recently passed away. It is to her inspiration that I dedicate my work on this play.

Patricia L. Robinson-Linder, Ed.D., Ph.D.