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FESTIVAL

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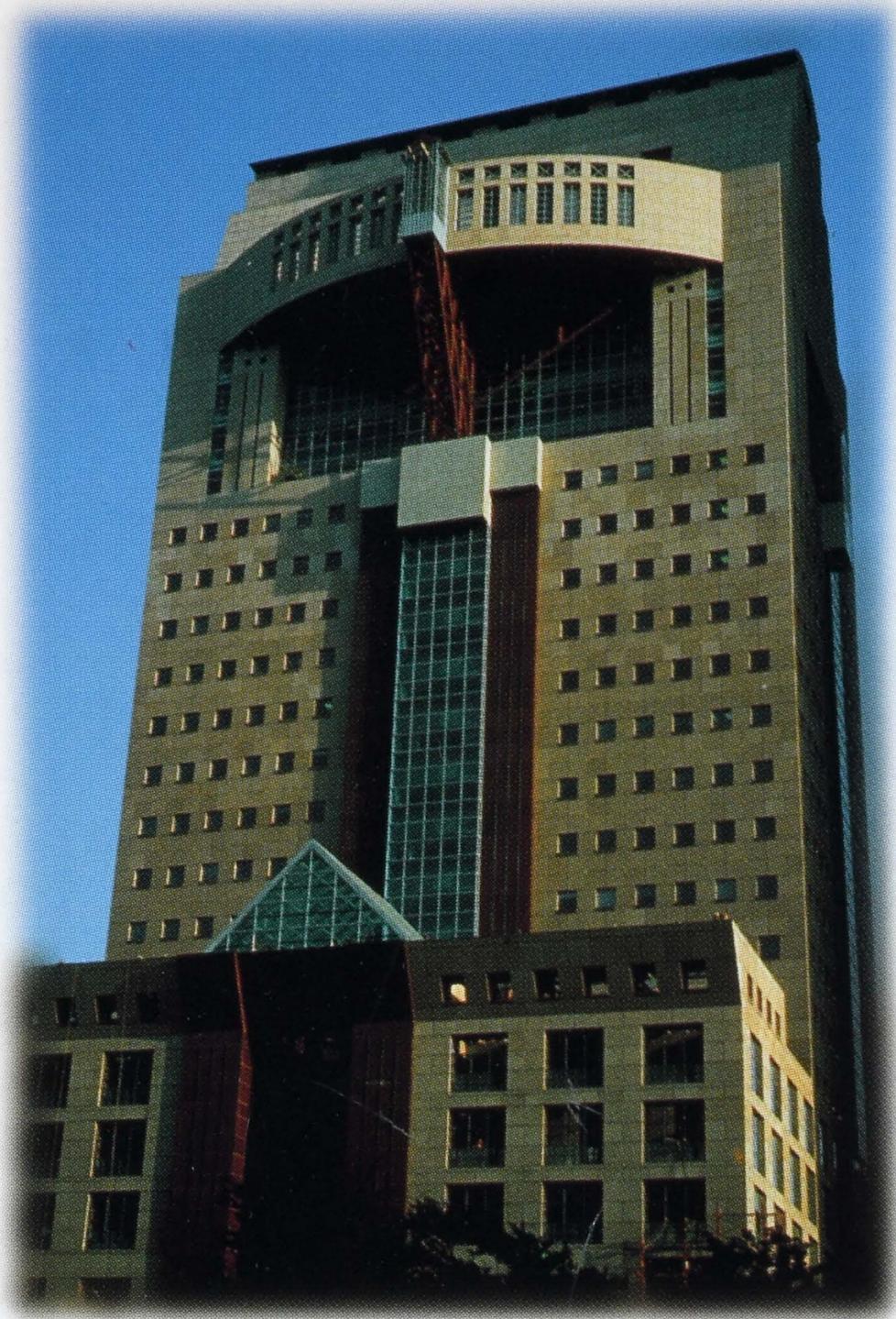
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*Julie Boyd and Anne Pitoniak
"Keely and Du," by Jane Martin
Humana Festival of New American Plays, 1993*



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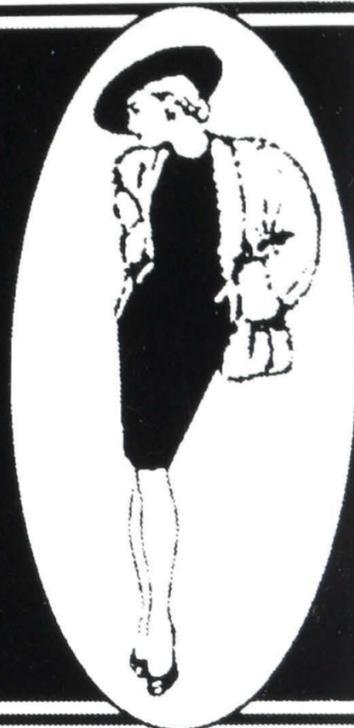
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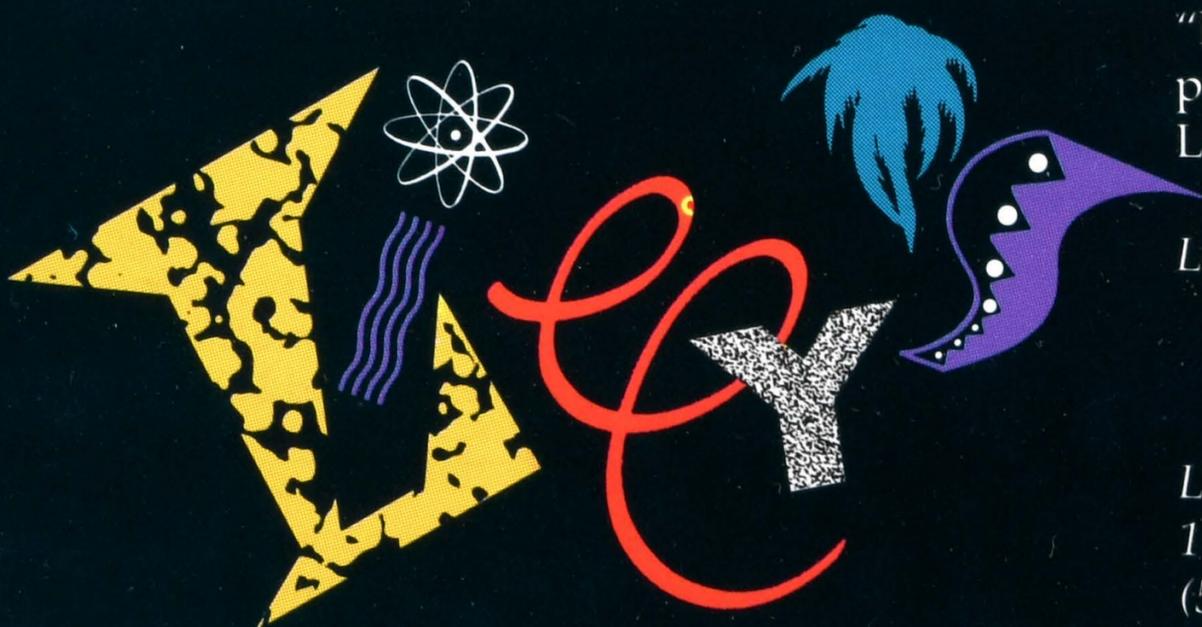
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Lighting Designer T.J. Gerckens
Sound Designer Martin R. Desjardins
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Tommy Louie

Journeyman Carpenter Karl Anderson
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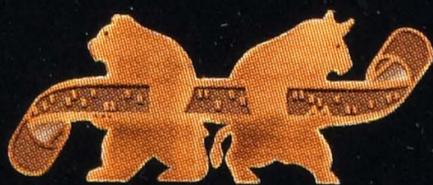
Carpenters Rob Alrutz, Greg Davis, Aron Deyo
Props Artisan Hans Hunzinker
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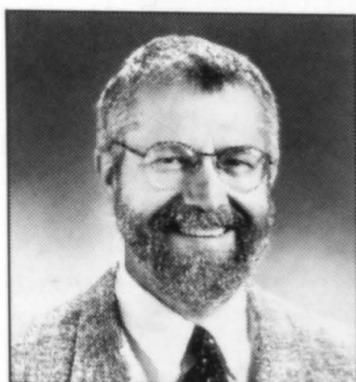
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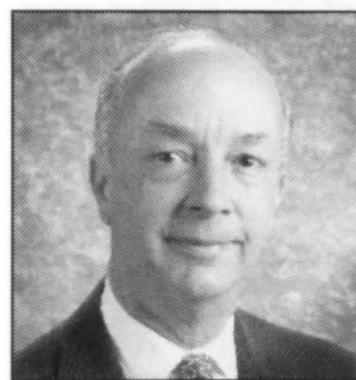
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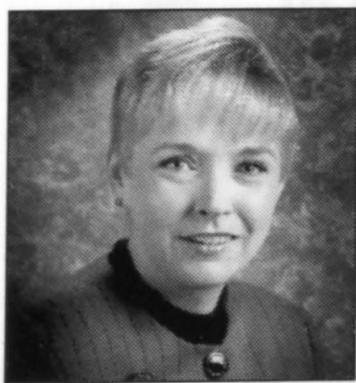
ATL EXECUTIVE OFFICERS



JON JORY, PRODUCING DIRECTOR, is celebrating his 27th season at Actors Theatre, during which time he has directed over 90 plays and produced over 600. His most recent directing credits include: *The Play's the Thing*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, *Middle-Aged White Guys* and *Dancing at Lughnasa*. Mr. Jory has devoted his energy to the rebirth of the regional repertory and excellence in all facets of production, but especially to the encouragement of new writers and the production of new American plays. Mr. Jory has been responsible for developing the internationally lauded Humana Festival of New American Plays, the SHORTS Festival and the Classics in Context Festival. Mr. Jory, through his work at Actors Theatre, has brought new plays to festivals all over the world including the Perth, Sydney and Adelaide Festivals; BITEF Festival in Belgrade, Yugoslavia; The Toronto Festival; the Dublin International Theatre Festival and the Hong Kong Festival. Plays from Actors Theatre directed by Mr. Jory have been seen on and off Broadway and on national television. Mr. Jory has directed productions at 15 regional theatres including Washington's Arena Stage, San Francisco's American Conservatory Theatre, Hartford Stage, the McCarter in Princeton and the Oregon Shakespeare Festival. Mr. Jory has received the National Theatre Conference Award and ATA Distinguished Career Award. For his commitment to new plays, he has received the Margo Jones Award twice, the Shubert Foundation's James N. Vaughan Memorial Award for Exceptional Achievement and Contribution to the Development of Professional Theatre, Carnegie Mellon's Commitment to Playwriting Award and the Special Tony Award for Achievement in Regional Theatre.



ALEXANDER SPEER, EXECUTIVE DIRECTOR, is celebrating his 30th season at Actors Theatre. During his tenure at Actors Theatre, the physical facility has expanded first to a new location in 1972 on Main Street, then adding the Arts and Commerce Building for ATL's administration, costuming and leasing options, a warehouse production studio for construction and storage of scenery and properties and, most recently, the historically-styled complex on Main Street, including a 400-space parking garage, the new Bingham Theatre, enhanced artistic spaces for the Victor Jory and Pamela Brown auditoriums and expanded lobbies and utility space. In addition, Mr. Speer is responsible for coordinating all the financial affairs of the theatre and serving as liaison between the Board of Directors and the administrative staff. Nationally, he has been Treasurer and Executive Committee member of LORT, the League of Resident Theatres that represents the interests of 55 non-profit professional theatres and is on the Theatre Advisory Council of the National Corporate Theatre Fund. He is an incorporator, board member and treasurer of ASTI, the American Soviet Theatre Initiative. Mr. Speer has taught theatre management at leading universities and has served as a consultant to theatres around the country. He is a graduate of Leadership Louisville and President of the Main Street Association. Mr. Speer is a member of the Board of Directors of both the Downtown Development Corporation and Louisville Central Area.



MARILEE HEBERT-SLATER, ASSOCIATE DIRECTOR, administrates the areas relating to national and international touring, audience development, communications, public relations and marketing, season scheduling, the Humana Festival and Classics in Context Festival arrangements and numerous projects. She is a familiar face speaking on behalf of Actors Theatre and arts advocacy. Her 21-year tenure at ATL has encompassed a variety of jobs including community relations director, director and administrator of the Apprentice/Intern Program, actress and Humana Festival coordinator. As a resident director, she wrote and directed productions for the Lunchtime and Cabaret Theatre series, The Free Children's Theatre and for educational tours in Kentucky. She became the Associate Director in 1981. Her international work has taken her as ATL's Company Manager to Israel, Finland, Serbia, Croatia, Ireland, Canada, Greece, Japan, Hong Kong, Russia, Crimea, Poland and combined with personal travel, she has visited 28 countries. For eight years she worked with the national touring company, The Everyman Players, as actress/Director/Associate Producer. She has served as consultant and lecturer for many groups across the USA and Canada. Ms. Hebert-Slater serves as Chairman of the Louisville Downtown Management District, an executive officer on the boards of Kentucky Citizens for the Arts, Leadership Louisville, the Main Street Association and is currently a Bingham Fellow. Since 1980 she has volunteered as a staging director for Walnut Street Baptist Church. A bachelor's and master's degree graduate of Baylor University, Ms. Hebert-Slater has been designated an outstanding alumna. She is listed in several publications of *Who's Who...* including *...in America*, *...in the South and Southwest*, *...in Entertainment*, *...in the World*, *...of American Women* and recently received a Commonwealth Award in the Arts.

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The Leadership Campaign for American Theatre is a \$5-million challenge project to build much-needed corporate support for not-for-profit professional theatre in the United States. ATL is one of the resident theatres that is directly benefitting from the Campaign. To date, the following corporations have committed over \$600,000, in total, to the Leadership Campaign:

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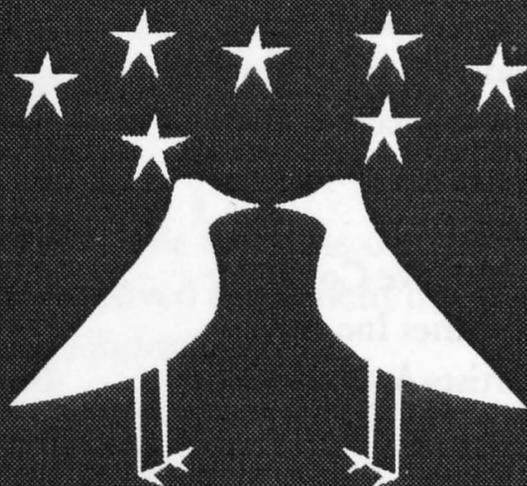
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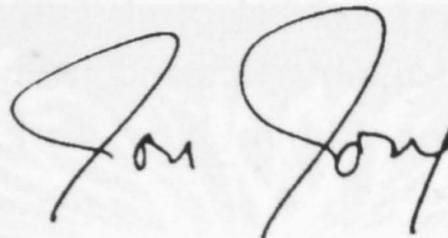
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PRODUCING DIRECTOR'S NOTEBOOK

The Humana Festival is an admirable example of enlightened philanthropy, in my book. It's too risky to exist without outside help and too expensive for any but the deeply committed giver. It serves a unique and valuable cultural purpose in keeping the American theatre's repertory fresh, alive and relevant. It assists the profession by providing visibility to the writer for the stage and can get a career going, turn one around or simply help the playwright keep on trucking. It provides a creative look at the American consciousness politically, socially and even might limn its spirit at a certain point in time.

Additionally it's a great party and a reality check for its participants. The length and depth of its contribution is unmatched in terms of new plays fully produced. It might even be said, tentatively, to have a tradition even though it lacks a fight song. It's a clan, a happening, a disappointment and a triumph, an ordeal, an energizer and a kind of marathon that usually exhilarates.

It is in fact a crucial fixture in the American theatre, as is the Derby to the horse and Indianapolis to the racer. I'm thrilled to see it come around the corner every year, but it's always a little bit dangerous. Let's just call it a wonder, and leave it at that. Thanks, Humana.



ABOUT THE UNDERWRITER

The Humana Foundation is the philanthropic arm of Humana Inc. Established in 1981, The Humana Foundation promotes nonprofit organizations and institutions in the areas of education, health and human services, community development and the arts.

Humana Inc., a leader in managed care, is one of the nation's largest publicly-traded HMO companies. Humana offers a wide range of affordable health plans and services to employer groups and companies.

Humana believes a higher quality of life can be achieved through the arts. Last year, Humana Inc. and The Humana Foundation were proud to receive the Business Committee for the Arts (BCA) Commitment Award, presented by Forbes Magazine and the BCA, for significant contributions to the arts over the past 30 years.

As the sponsor of the 20th Annual Humana Festival of New American Plays, The Humana Foundation is honored to continue its support of Actors Theatre of Louisville and a festival that brings the best and the brightest dramatic artists to American theater. We congratulate the producers, playwrights, actors and all those participating in the 20th anniversary of this landmark event.

The Humana Foundation

ABOUT THE ART EXHIBITION

SELECTIONS FROM GALERIE HERTZ ON DISPLAY IN ATL LOBBIES

A mixed-media exhibition curated by Louisville artist and gallery director Billy Hertz is on display March 5 to April 6 throughout Actors Theatre's lobbies. It includes work by Hertz, Noelle Gohmann and other local artists as well as four internationally renowned artists — Daniel Lang, Paul Harmon, Silvia Wilkins and Alan Kenneth Celia.

Daniel Lang, born in Tulsa, Ok. in 1935 currently spends half of each year in New York City and the other half in Umbria, Italy. A cosmopolitan painter, Lang bases his invented landscapes on sketches and snapshots from his global travels. Lang has soloed in art galleries in Belgium, England, Italy, Scotland and West Germany and in New York, Houston and Chicago.

Paul Harmon, born in 1939, has studios in Brentwood, Tenn. and Paris, France. He has won numerous painting awards including the prestigious Prix de la ville de Monaco. In 1994 Harmon had a major exhibition of his work at the invitation of Caen, France. Curated by Galerie Duprez-Bellorget of Paris, this one-man exhibition was the official art show of the D-day 50th Anniversary remembrances.

Silvia Wilkens, born and educated in Germany, her work has been greatly influenced by her two journeys to Africa — to Senegal in 1987 and Burkina Faso in 1994. The special significance of sculpture in African art is reflected in Wilkens' painting, translating sculptural form into painting. Wilkins has exhibited her unique work and won numerous awards in the United States, Europe and Africa.

Alan Kenneth Celia left his native London for a long trip through Europe ending with a residence in Amsterdam where he became a Dutch citizen. His studies were mainly in illustration and he has experience in advertising, art restoration and book illustration. Celia's art ranges from colored pencils to abstract graphics in black and white and mixed media. His last exhibition was held in Galerie du Forgeron in The Hague.

Billy Hertz's work can be found in most of the major corporate collections in Louisville including Bank of Louisville, LG&E, PNC Bank, Humana, KFC, Brown-Forman, Providian, St. Anthony Medical, Stockyards Bank and Trust and others. His very busy 1995 exhibition schedule included two solo exhibitions — one at the Capitol Arts Center in Bowling Green and *Relationships II* at Liberty Gallery in Louisville. Hertz's work will be exhibited in an upcoming international group show in Italy.



The Sacrifice, 1992, Paul Harmon

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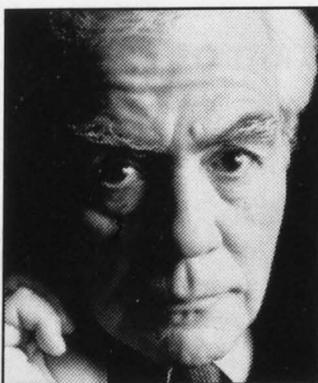


JOAN ACKERMANN (*The Batting Cage*) is co-artistic director of Mixed Company in Great Barrington, Mass., a year-round theatre now in its 14th year. Her plays include *Zara Spook and Other Lures* (1990 Humana Festival of New American Plays), *Stanton's Garage* (1993 Humana Festival), *Don't Ride the Clutch*, *Yonder Peasant*, *Bed and Breakfast*, *The Light of His Eye*, *Rescuing Greenland* and *Off the Map*. Her new play, *The Batting Cage*, was commissioned by ATL for the 1996 Humana Festival. She recently wrote a TV pilot for Steven Spielberg and two screenplays under contract. A special contributor to *Sports Illustrated* for six years, she has also written for *Time*, the *Atlantic*, *Esquire*, *GQ*, *Audubon*, *New York* magazine and many others.



ANNE BOGART (*Going, Going, Gone*) is the co-artistic director of the Saratoga International Theater Institute (SITI), the recipient of two Obie Awards and a Bessie Award and is an associate professor at Columbia University. Her work was the subject of the Brown-Forman Classics in Context Festival — *Modern Masters* — in January, 1995, which included a revival of Elmer Rice's *The Adding Machine* and the SITI productions of *The Medium* and *Small Lives/Big Dreams*. Also at ATL, she directed *Picnic* and *In the Eye of the Hurricane* (15th Humana Festival of New American Plays). Ms. Bogart's other recent productions include: *Hot 'n' Throbbing* (American Repertory Theatre), *Marathon Dancing* (En Garde Arts), *Escape From Paradise* (Circle Rep), *The Women* (Hartford Stage) and *Baltimore Waltz* (Circle Rep).

SITI, THE SARATOGA INTERNATIONAL THEATER INSTITUTE (*Going, Going, Gone*) is an ensemble-based company whose three ongoing components are the creation of new work, the training of young theater artists and a commitment to forming partnerships with international collaborators. Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI was originally envisioned as a summer institute in Saratoga Springs, N.Y. but it has expanded to encompass a year-round program based in New York City with a summer season in Saratoga. SITI believes that contemporary American theater must necessarily incorporate artists from around the world and learn from the resulting cross-cultural exchange of dance, music, art and performance experiences.



JIMMY BRESLIN (*Contract With Jackie*), the Pulitzer Prize-winning New York newspaper columnist, returns for a second time to Actors Theatre. His first full-length play, *Queen of the Leaky Roof Circuit*, was produced at ATL in 1988 (12th Humana Festival). He started in New York as a copyboy, a term now banned from newspaper cityrooms, and went on to write a daily column. He also wrote the best-selling novels *The Gang That Couldn't Shoot Straight*, *Table Money* and *World Without End, Amen*. His non-fiction includes baseball, *Can't Anybody Here Play This Game?*, and Washington politics, *How the Good Guys Finally Won*. A non-fiction book on a brain operation, untitled so far, is due from Little Brown in September. Mr. Breslin lives in Manhattan with his wife, Ronnie M. Eldridge. They have nine children, three daughters-in-law, two sons-in-law, seven grandchildren and Ms. Eldridge has a 92-year-old mother.

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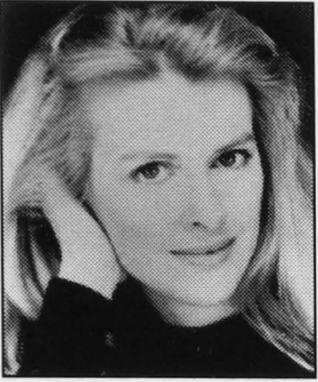
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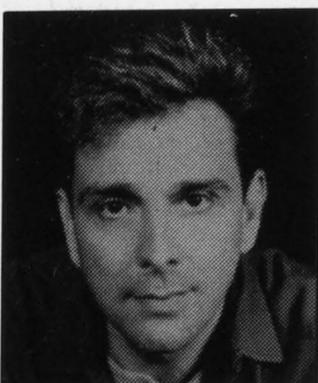
ELIZABETH DEWBERRY (*Flesh and Blood*) made her playwriting debut in last year's Humana Festival with *Head On*. She is the author of two novels — *Many Things Have Happened Since He Died* (published by Doubleday, 1990 and Vintage Contemporaries, 1992) and *Break the Heart of Me* (Nan A. Talese/Doubleday, 1994). For *Many Things...* she was awarded Individual Artist grants from the Georgia and Alabama State Arts Councils and *Break the Heart of Me* was a Literary Guild Alternate Selection. Ms. Dewberry holds a Ph.D. in 20th-century American literature from Emory University and a BS in English from Vanderbilt. She has taught creative writing and American literature at Emory, The University of the South, Ohio State, the University of Southern California and at the Bread Loaf, Wesleyan and Sewanee writers' conferences. She lives in Lake Charles, Louisiana, with her husband, author Robert Olen Butler.



DAVID HENRY HWANG (*Trying To Find Chinatown*) won the 1988 Tony, Drama Desk, Outer Critics Circle and John Gassner awards and the 1991 L.A. Drama Critics Circle Award for his Broadway debut, *M. Butterfly*, which has since been produced in some three dozen countries around the world. His one-act play, *Bondage*, premiered in ATL's 1992 Humana Festival. He is the author of *F.O.B.*, *The Dance and the Railroad*, *Family Devotions*, *The House of Sleeping Beauties* and *The Sound of a Voice*, all of which were produced at the New York Shakespeare Festival. His *Rich Relations* premiered in 1986 at Second Stage. He wrote the libretto for Philip Glass's opera *The Voyage* (1992 Metropolitan Opera House premiere). He previously collaborated with Glass and designer Jerome Sirlin on *1,000 Airplanes on the Roof*. Born in Los Angeles in 1957, Mr. Hwang attended Stanford and Yale School of Drama.



TONY KUSHNER (*Reverse Transcription*) is the author of *A Bright Room Called Day*, *The Illusion* (freely adapted from Corneille), *Angels in America*, *A Gay Fantasia on National Themes*, *Part One: Millennium Approaches* and *Part Two: Perestroika* and adaptations of Goethe's *Stella*, Brecht's *The Good Person of Setzuan* and Ansky's *The Dybbuk*. He was last at ATL in 1994 for the premiere of *Slavs!*, which has now been performed in theatres around the United States, in London, Berlin, Vienna and Paris; and which won a 1995 Obie Award. A collection of recent writings, titled *Thinking About The Longstanding Problems of Virtue and Happiness*, was published in December by Theatre Communications Group. Mr. Kushner was born in Manhattan and grew up in Lake Charles, Louisiana. He has a BA from Columbia University and an MFA in directing from NYU.



CRAIG LUCAS (*What I Meant Was*) is the author of *Missing Persons* (1995 Drama Desk nominee for best play), *Reckless*, *Blue Window*, *Three Postcards* (Burns Mantle Theatre Yearbook, best musical 1986-87) and *Prelude to a Kiss* (Tony nomination for best play, 1990). With his frequent collaborator, director Norman René, he conceived *Marry Me a Little* (fashioned from 17 previously unpublished Sondheim songs) and they worked on four films — *Blue Window*, *Longtime Companion* (Audience Award, 1990 Sundance Film Festival), *Prelude to a Kiss* and *Reckless*. Mr. Lucas has written two opera texts with composer Gerald Busby, *Breedlove* and *Orpheus in Love*. A graduate of Boston University, where he studied with poets Anne Sexton and George Starbuck, he is the recipient of numerous awards including an Outer Critics Circle Award, the L.A. Drama Critics Award, an Obie Award and Rockefeller and Guggenheim fellowships.



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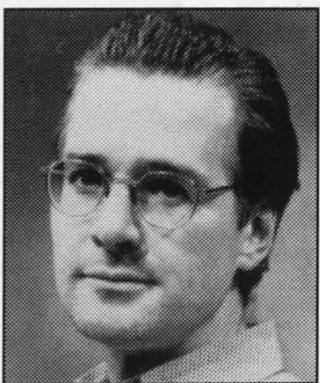
Louisville
M A G A Z I N E

THE PLAYWRIGHTS

JANE MARTIN (*Jack and Jill*) returns to ATL with her latest play after last year's premiere of *Middle-Aged White Guys* in the 19th Humana Festival. Ms. Martin, a Kentuckian, first came to national attention for *Talking With*, a collection of monologues that premiered at Actors Theatre in 1981. Since its New York premiere at the Manhattan Theatre Club in 1982, *Talking With* has been performed around the world, winning the Best Foreign Play of the Year award in Germany from *Theater Heute* magazine. Her other work includes *Cementville* (1991 Humana Festival), *Summer* (1984 Shorts Festival) and *Vital Signs* (1990 Humana Festival). Ms. Martin's *Keely and Du*, which premiered in the 1993 Humana Festival, was nominated for the Pulitzer Prize in drama and won the American Theatre Critics Association Award for Best New Play.



GUILLERMO REYES (*Chilean Holiday*) is a native of Santiago, Chile, who has lived in the U.S. since 1971. He studied playwriting at the University of California, San Diego, and received his master's degree in theatre in 1990. He currently works in literary management at the Bilingual Foundation of the Arts (BFA). His *The Seductions of Johnny Diego* was produced in the Mark Taper Forum's new play festival and *The Silence of a Kiss* was produced at Los Angeles's Celebration Theater. Also at Celebration Theater, his monologue play, *Men on the Verge of a His-Panic Breakdown*, was nominated for four Ovation Awards and won Best Play in a Smaller Theater and Best Writing of a World Premiere Play awards. It has been produced at San Francisco's Theater Rhinoceros and at City Lights Theater in San Jose. His latest work includes *Allende by Pinochet* (for BFA) and *Departing the Divas*, making its world premiere at the Celebration Theater this spring.



JOHN PATRICK SHANLEY (*Kissing Christine/The Rival*) is a writer and director from the Bronx. He was last at ATL for the premiere of his *Danny and the Deep Blue Sea* in the 1984 Humana Festival. Another new play, *Psychopathia Sexualis*, is being produced at Seattle Repertory Theatre and Mark Taper Forum this spring and *Four Dogs and a Bone* was produced at Manhattan Theatre Club, Lucille Lortel Theatre and David Geffen Playhouse in Los Angeles. Other full-length plays include: *The Big Funk*, *Beggars in the House of Plenty*, *Italian American Reconciliation*, *The Dreamer Examines His Pillow*, *Savage in Limbo*, *Women of Manhattan* and *Welcome to the Moon*. Mr. Shanley's screenplays include *Five Corners* (Barcelona Film Festival Special Jury Prize), *Moonstruck* (Academy Award for Best Original Screenplay), *Joe Versus the Volcano* (also directed), *Alive* and his adaptation of Michael Crichton's *Congo*.



NAOMI WALLACE (*One Flea Spare*) a native of Prospect, Kentucky, whose plays have been produced in both the U.S. and Great Britain, is making her ATL playwriting debut. Her *In the Heart of America*, set during the Gulf War, has been produced at Bush Theatre, Long Wharf Theatre and in Dortmund, Germany. It was recently published in *American Theatre* magazine and was awarded the 1995 Susan Smith Blackburn Prize. *Slaughter City* had its world premiere in January at the Barbican in London by the Royal Shakespeare Company and Faber and Faber will publish it this year. Her first book of poems, *To Dance a Stony Field*, was published in the U.K. by Peterloo Poets. At present, she is under commission by the Royal National Youth Theatre and West End producers. Ms. Wallace is donating her royalties from *One Flea Spare* to the Fairness Campaign in Louisville.

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February 27 — April 6, 1996

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ONE FLEA SPARE

by Naomi Wallace

February 27 - March 30, 1996

Directed by Dominic Dromgoole

THE CAST

<i>Morse</i>	Erin F. Joslyn
<i>Bunce</i>	Richard Thompson
<i>Mr. William Snelgrave</i>	William McNulty
<i>Mrs. Darcy Snelgrave</i>	Peggy Cowles
<i>Kabe</i>	Fred Major

Setting: A comfortable house in Axe yard, off King Street, Westminster, in London, 1665.

There will be one 15-minute intermission.

One Flea Spare was first performed at the Bush Theatre, London on 18 October 1995.
Song lyrics by Naomi Wallace in collaboration with Bruce McLeod, music by Robert Lockhart.
Presented by special arrangement with Alternative Theatre Company Ltd. (Bush Theatre).

<i>Scenic Designer</i>	Paul Owen
<i>Costume Designer</i>	Nanzi Adzima
<i>Lighting Designer</i>	T.J. Gerckens
<i>Sound Designer</i>	Michael Rasbury
<i>Properties Master</i>	Mark J. Bissonnette
<i>Stage Manager</i>	Julie A. Richardson
<i>Assistant Stage Manager</i>	Susan M. McCarthy
<i>Production Assistant</i>	Brad O. Hunner
<i>Dramaturg</i>	Michael Bigelow Dixon
<i>Dialect Coach</i>	William McNulty
<i>New York Casting Arrangements</i>	Laura Richin Casting



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STRANGE ENCOUNTERS

AN EVENING OF ONE-ACT PLAYS

by John Patrick Shanley

March 2 - 30, 1996

Directed by Douglas Hughes

THE RIVAL

THE CAST

Terry Christopher Evan Welch
Eli Daniel Oreskes

Setting: Eli's kitchen, end of day — some daylight, some twilight.

KISSING CHRISTINE

THE CAST

Larry Christopher Evan Welch
Christine Laura Hughes
Server Elaine C. Bell*

Setting: A Thai restaurant, the present.

There will be one 15-minute intermission.

Kissing Christine was commissioned by Actors Theatre of Louisville.
Presented by special arrangement with William Morris Agency.

<i>Scenic Designer</i>	Paul Owen
<i>Costume Designer</i>	Jeanette deJong
<i>Lighting Designer</i>	T.J. Gerckens
<i>Sound Designer</i>	Michael Rasbury
<i>Properties Master</i>	Ron Riall
<i>Stage Manager</i>	Janette L. Hubert
<i>Assistant Stage Manager</i>	Susan M. McCarthy
<i>Dramaturg</i>	Val Smith
<i>New York Casting Arrangements</i>	Laura Richin Casting

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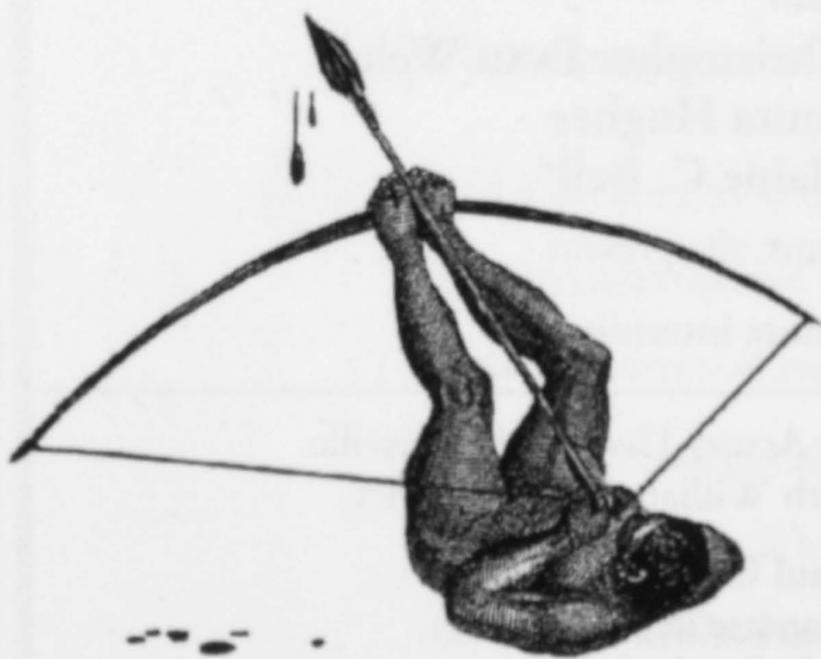


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THE BATTING CAGE

by Joan Ackermann

March 6 - 30, 1996

Directed by Lisa Peterson

THE CAST

<i>Julianna</i>	Veanne Cox
<i>Wilson</i>	Babo Harrison
<i>Bobby</i>	Justin Hagan *
<i>Peg</i>	Carol Morley

Setting: A Holiday Inn hotel room in St. Augustine, Florida. The present.

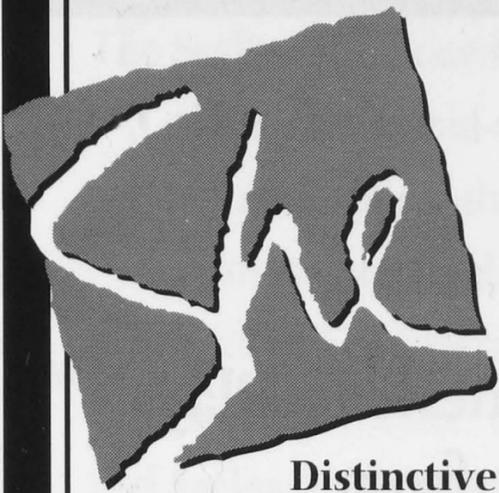
There will be one 15-minute intermission.

Commissioned by Actors Theatre of Louisville.
Presented by special arrangement with Harden-Curtis Associates.

<i>Scenic Designer</i>	Paul Owen
<i>Costume Designer</i>	Jeanette deJong
<i>Lighting Designer</i>	Mimi Jordan Sherin
<i>Sound Designer</i>	Martin R. Desjardins
<i>Properties Master</i>	Mark J. Bissonnette
<i>Production Stage Manager</i>	Debra Acquavella
<i>Assistant Stage Manager</i>	Cind Senensieb
<i>Dramaturg</i>	Liz Engelman
<i>New York Casting Arrangements</i>	Laura Richin Casting

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CHILEAN HOLIDAY

by Guillermo Reyes

March 10 - 30, 1996

Directed by Lillian Garrett-Groag

THE CAST

<i>Digna</i>	Isabel Keating
<i>Cecilia</i>	Rose Portillo
<i>Don Pablo</i>	Bob Burrus
<i>Lautaro</i>	Bobby Cannavale
<i>Dona Conchita</i>	Divina Cook
<i>Dona Irma</i>	Suzan Mikiel*

Setting: The patio of a small house in the working-class district of Conchali in Santiago, Chile.
Prologue: September 11, 1973. The rest of the play, two years later.

There will be one 15-minute intermission.

Chilean Holiday was developed in workshops at South Coast Repertory Theatre's Hispanic Playwrights Project, Cleveland Public Theatre and New Perspectives Theatre.
Presented by special arrangement with Bret Adams Limited.

<i>Scenic Designer</i>	Paul Owen
<i>Costume Designer</i>	Nanzi Adzima
<i>Lighting Designer</i>	Mimi Jordan Sherin
<i>Sound Designer</i>	Martin R. Desjardins
<i>Properties Master</i>	Ron Riall
<i>Stage Manager</i>	Carey Upton
<i>Assistant Stage Manager</i>	Juliet Horn
<i>Dramaturg</i>	Michael Bigelow Dixon
<i>Los Angeles Casting Arrangements</i>	Patrick Baca Casting, Ltd.
<i>New York Casting Arrangements</i>	Laura Richin Casting

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JACK AND JILL

by Jane Martin

March 14 - 31, 1996

Directed by Jon Jory

THE CAST

<i>Jack</i>	John Leonard Thompson
<i>Jill</i>	Pamela Stewart
<i>Changers</i>	David A. Baecker*, Elizabeth Dwyer*, Heather LaFace*, Sean McNall*

Setting: Present, in various locations.

There will be one 15-minute intermission.

Presented by special arrangement with Alexander Speer, Trustee.

<i>Scenic Designer</i>	Paul Owen
<i>Costume Designer</i>	Jeanette deJong
<i>Lighting Designer</i>	T. J. Gerckens
<i>Sound Designer</i>	Michael Rasbury
<i>Properties Master</i>	Mark J. Bissonnette
<i>Movement Director</i>	Gail Benedict
<i>Stage Manager</i>	Lori M. Doyle
<i>Assistant Stage Manager</i>	Susan M. McCarthy
<i>Dramaturg</i>	Michael Bigelow Dixon
<i>New York Casting Arrangements</i>	Laura Richin Casting

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FLESH AND BLOOD

by Elizabeth Dewberry

March 17 - April 6, 1996

Directed by Mark Brokaw

THE CAST

<i>Charlotte</i>	Karen Grassle
<i>Dorris</i>	Adale O'Brien
<i>Judd</i>	V Craig Heidenreich
<i>Crystal</i>	Liann Pattison

Setting: Dorris' backyard, kitchen and den, somewhere in the present-day suburban South.

There will be one 15-minute intermission.

Commissioned by Actors Theatre of Louisville.
Presented by special arrangement with Joyce Ketay Agency.

<i>Scenic Designer</i>	Paul Owen
<i>Costume Designer</i>	Nanzi Adzima
<i>Lighting Designer</i>	Mimi Jordan Sherin
<i>Sound Designer</i>	Martin R. Desjardins
<i>Properties Master</i>	Ron Riall
<i>Stage Manager</i>	Paul Mills Holmes
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<i>Dramaturg</i>	Liz Engelman
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GOING, GOING, GONE

Conceived and Directed by Anne Bogart

and Created by
The Saratoga International Theater Institute

March 20 - 31, 1996

THE CAST

<i>Woman</i>	Ellen Lauren
<i>Man</i>	Tom Nelis
<i>Guest</i>	Karenjune Sánchez
<i>Guest</i>	Stephen Webber

There will be no intermission.

Originally created by the Saratoga International Theater Institute (SITI) with funding from the NEA and AT&T Foundation and the support of the Office of the Dean of Special Programs, Skidmore College.

<i>Assistant Director</i>	Devorah Herbert
<i>Scenic Designer</i>	Paul Owen
<i>Costume Designer</i>	Kevin R. McLeod
<i>Lighting Designer</i>	T.J. Gerckens
<i>Soundscape</i>	Darron L. West
<i>Properties Master</i>	Mark J. Bissonnette
<i>Stage Manager</i>	Megan Wanlass
<i>Dramaturg</i>	Liz Engelman

PAMELA BROWN AUDITORIUM

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TEN-MINUTE PLAYS

March 29 & 31, 1996

TRYING TO FIND CHINATOWN

by David Henry Hwang
Directed by Paul McCrane

THE CAST

Benjamin Richard Thompson
Ronnie see program insert

Setting: A street corner on the Lower East Side, New York City, the present.

Commissioned by Actors Theatre of Louisville.
Presented by special arrangement with Writers and Artists Agency.

WHAT I MEANT WAS

by Craig Lucas
Directed by Jon Jory

THE CAST

Fritzie Allen Jeffrey Rein*
J. Fred Bob Burrus
Helen Peggy Cowles
Nana Adale O'Brien

Setting: A dinner table in Columbia, Maryland, 1968.

Presented by special arrangement with William Morris Agency.

REVERSE TRANSCRIPTION

Written and Directed by Tony Kushner

THE CAST

<i>Hautflote</i>	John Leonard Thompson
<i>Aspera</i>	Jennifer Hubbard
<i>Biff</i>	Christopher Evan Welch
<i>Happy</i>	Daniel Oreskes
<i>Ottoline</i>	Fanni Green
<i>Flatty</i>	Fred Major
<i>Ding</i>	

Setting: A cemetery on Abel's Hill, Martha's Vineyard, in December near midnight.

Commissioned by Actors Theatre of Louisville.
Presented by special arrangement with Joyce Ketay Agency.

CONTRACT WITH JACKIE

by Jimmy Breslin

Directed by Frazier W. Marsh

THE CAST

<i>Jackie</i>	see program insert
<i>Newt</i>	William McNulty

Setting: A hospital room in Atlanta, 1980.

Presented by special arrangement with International Creative Management, Inc.

<i>Scenic Designer</i>	Paul Owen
<i>Costume Designer</i>	Kevin R. McLeod
<i>Lighting Designer</i>	T.J. Gerckens
<i>Sound Designer</i>	Martin R. Desjardins
<i>Properties Master</i>	Ron Riall
<i>Stage Manager</i>	see program insert
<i>Dramaturg - Trying to Find Chinatown, Contract with Jackie</i>	Michael Bigelow Dixon
<i>Dramaturg - What I Meant Was, Reverse Transcription</i>	Liz Engleman
<i>New York Casting Arrangements</i>	Laura Richin Casting

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Actors Theatre of Louisville, the State Theatre of Kentucky, in its 32nd season, has emerged as one of America's most consistently innovative professional theatre companies. For over 20 years it has been a major force in revitalizing American playwriting with nearly 200 ATL-premiered scripts already in publication.

Its annual Humana Festival of New American Plays is recognized as the premiere event of its kind and draws producers, journalists, critics, playwrights and theatre lovers from around the world for a marathon of new works. The seasonal Brown-Forman Classics in Context Festival is an internationally celebrated multi-disciplinary event including plays, exhibits, lectures and workshops. Flying Solo & Friends gives the Louisville area a rare presentation of acclaimed cutting-edge solo and ensemble performances. The biennial Bingham Signature Shakespeare offers Louisville the best of the Bard on an uncompromised production level, which only a handful of cities can achieve.

Actors Theatre, under the direction of Jon Jory, is distinguished as one of the few regional companies in the country which operates three diverse theatres under one roof: the 637-seat Pamela Brown Auditorium, the 318-seat Bingham Theatre and the 159-seat Victor Jory Theatre. Its programming includes a broad range of classical and contemporary work presenting over 500 performances in a year-round season. Each play is directed and produced in Louisville with the costumes, scenery and properties seen on stage made by ATL's professional staff.

Actors Theatre performs annually to over 200,000 people and is the recipient of the most prestigious awards bestowed on a regional theatre: a special Tony Award for Distinguished Achievement, the James N. Vaughan Memorial Award for Exceptional Achievement and Contribution to the Development of Professional Theatre, and the Margo Jones Award for the Encouragement of New Plays. Actors Theatre's international appearances include performances in over 29 cities in 15 foreign countries.

ACTORS THEATRE OF LOUISVILLE FOR YOUR INFORMATION

TICKET SALES AND INFORMATION BOX OFFICE HOURS

Monday 10 a.m. - 5:30 p.m.
Tuesday - Friday 10 a.m. - 8 p.m.
Saturday 10 a.m. - 9 p.m.
Sunday 1 - 7:30 p.m.

BOX OFFICE TELEPHONES

(502) 584-1205

OUTSIDE THE METRO AREA

1-800-4ATL-TIX

FAX (502) 561-3337

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Subscribers may exchange their tickets either by phone or in person. Subscribers should call or come by the box office to make arrangements as soon as exchange needs are known. Ticket exchanges may be made until **NOON** of the day *before* the date on the tickets and are made only for another performance of the same play.

RESTAURANT/BAR

The Silver Spoon, Too at Actors Theatre is located in the lower level of the building and is a full service restaurant and bar. Hours: Tues. - Sun. beginning at 5:30 p.m. Please allow a minimum of an hour and a half to dine if seeing a play. Reservations are recommended. For patrons not attending a play, a second seating is available by reservation only. Special arrangements can be made for parties of 10 or more. For more information and reservations call the restaurant at (502) 561-3344.

LATECOMER POLICY

Pamela Brown Auditorium: Latecomers will be directed to temporary seating in the balcony until intermission. No one will be admitted to the main floor once the performance begins. *Bingham Theatre:* Latecomers will be directed to the mezzanine entrance where standing room is available until intermission. Because the stage level entrance is also an actor entrance, no one will be admitted through the stage level entrance once the performance begins. *Victor Jory Theatre:* Because of its intimate size and unique layout, latecomers cannot be seated in the Victor Jory Theatre.

EMERGENCY PROCEDURE

In the event of a fire, severe storm or earthquake, you will be instructed by an announcement from the stage indicating the best method of exit. Please notice the multiple red exit signs in the theatre. For your safety, please exit in a calm and orderly manner.

CAMERAS AND RECORDING DEVICES

The use of cameras — with or without a flash — recorders or other electronic devices inside the theatres is strictly prohibited.

CHILDREN

As a courtesy to our audience and the performers, children under the age of four will not be admitted to performances. If your child proves disruptive or excessively restless, you may be asked to leave by House Management.

FOOD AND DRINK

No eating or drinking is allowed in the theatres.

ACTORS THEATRE OF LOUISVILLE FOR YOUR INFORMATION

PAGERS, CELLULAR PHONES AND WATCH ALARMS

Please set pagers to silent mode or check them with the house manager so they may be guarded by front-of-house staff. Patrons who are paged will be immediately and discreetly contacted by the house manager. Cellular phones should also be checked with the house manager or deactivated. Please deactivate your electronic watch alarm so it will not interrupt the performance.

ACCESSIBILITY



Accessible ramps, elevators, parking, restrooms, water fountains and wheelchair seating are available for patrons with disabilities. Parking is located on the mezzanine level of the garage. Accessible restrooms are located on the first floor and mezzanine level.

SOUND ENHANCEMENT

The theatre is equipped with an infrared listening system for hearing enhancement. Lightweight, wireless headsets are available free of charge at the box office, the coat check or from the house manager.

The Infrared Listening System is made possible through the generosity of Kroger Stores.

AUDIO-DESCRIBED PERFORMANCES



Selected performances are audio described for low-vision patrons. During the performance, a narrator gives an ongoing description of the action. A schedule is available at the box office.

Audio Description is a service of Kentucky Center for the Arts through the generosity of Terry Sales in memory of Stuart M. Sales.

SIGNED PERFORMANCES



Selected performances are presented with American Sign Language by a theatrical interpreter. A schedule is available at the box office.

DISCUSSIONS

Post-performance discussions are held with staff members following selected performances. A schedule is available at the box office.

RENTALS

The Actors Theatre of Louisville complex is available for seminars, meetings and private parties. For more information contact the Director of Operations at (502) 584-1265.

GET INVOLVED!

Actors Associates are ATL's volunteers who support the theatre in many vital and invaluable ways. For more information contact ATL's community relations department at (502) 584-1265. For information on becoming a volunteer usher, contact the Audience Services Director between 2 p.m. and 5 p.m. at (502) 584-1265.

ACKNOWLEDGEMENTS



Actors Theatre of Louisville is a member of the Fund for the Arts.

ATL is supported in part by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency.

This production is supported in part by a grant from the Kentucky Arts Council, a state agency of the Education Arts and Humanities Cabinet.

ATL is a member of the Kentucky Citizens for the Arts and American Arts Alliance.

ATL is a constituent of Theatre Communications Group, a national service organization.

ATL operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.

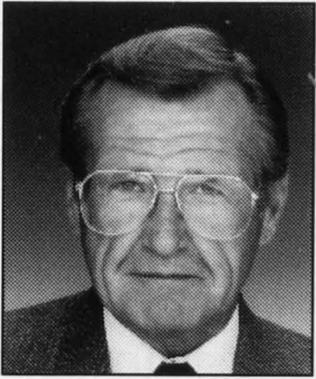
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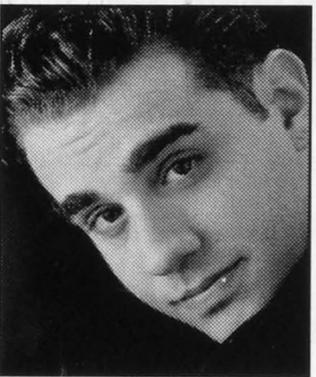
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The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

THE ACTING COMPANY



BOB BURRUS (Don Pablo — *Chilean Holiday*, J. Fred — *What I Meant Was*) appeared in Dallas Theater Center's original production of *Santos and Santos* and recently in ATL's *Adventures of Huckleberry Finn*. **ATL:** *Dracula*, *Middle-Aged White Guys*, *The Adding Machine*, *A Christmas Carol*, *Dancing at Lughnasa*, *Romeo and Juliet*, *Shotgun*, *Stanton's Garage*, *Keely and Du*, *Give 'em Hell Harry!*, ATL's Australian tour of *Cementville* and *The Trip to Bountiful*, *Antony and Cleopatra*, *Quartermaine's Terms*, *Teddy in Faith Healer*, Commander Queeg in *The Caine Mutiny Court-Martial*, Buckhorn in *Holy Ghosts* and Everett in *Traveler in the Dark* among many others. Mr. Burrus appeared in the Hartford Stage production of *Keely and Du* and has appeared at various U.S. regional theatres across the country including the Alley Theatre and Center Stage in Baltimore.



BOBBY CANNAVALE (Lautaro — *Chilean Holiday*) is making his first appearance at ATL. **New York:** *Latins in La La Land*, *Stoop Boys*, *God*, *The Crackhouse and the Devil*, *The Normal Heart*, *The Stand-In*, *The House of Ramon Iglesia*, *'Tis Pity She's a Whore*, *The Ruffian on the Stair*, *The Bellevue of the West Side*, *False Alarm*, *Fool for Love*, *Short Eyes*, *The Glass Menagerie*, *A Chorus Line*. **Film/Television:** *I'm Not Rappaport*, *One Life to Live*, *Insomnia*, *Scandals*, the new Sidney Lumet film *Night Falls on Manhattan*. **Additional Credits:** He worked as a radio personality in New York and Florida and is a member of Circle Repertory Theatre and the Theatre Trust Company. Mr. Cannavale and his wife, Jenny Lumet, have a newborn son, Jake.



DIVINA COOK (Dona Conchita — *Chilean Holiday*) is making her ATL debut. **Off-Broadway:** *Miriam's Flowers* (Playwrights Horizons), *The King* (The Public Theatre), *Going to New England*, *The Have-little* (Intar). **Off-Off-Broadway:** *A Dream of Wealth*, *Measure for Measure*, *The Serpent*. **Regional Theatre:** *Italian Funerals and Other Festive Occasions* (Seven Angels Theatre); *Real Women Have Curves* (Dallas Theater Center); *Who's Afraid of Virginia Woolf?*, *The Shadow Box*, *The Halloween Bandit* (Attic Theatre); *Cat on a Hot Tin Roof*, *The Lion in Winter* (Actors Renaissance Theatre); Meadow Brook Theatre, Northwest Theatre, Detroit Repertory Theatre. **Film:** *Scent of a Woman*, *The Paper*, *The Rosary Murders*, *Double Action*. **Television:** *Law & Order*, *New York Undercover*, *The Conan O'Brien Show*. **Additional Credits:** Ms. Cook collaborated in writing the play *Dancing with the Dead*.



PEGGY COWLES (Mrs. Darcy Snelgrave — *One Flea Spare*, Helen — *What I Meant Was*) last appeared at ATL in *Lettice and Lovage*. **ATL:** *In a Northern Landscape*, *Just Between Us*, *The Norman Conquests*, *The Prime of Miss Jean Brodie*, *Hedda Gabler*, *Cat on a Hot Tin Roof*, *The Miracle Worker*, *Marat-Sade* and toured with ATL to Hungary. **Off-Broadway:** *Two Good Boys*, *The Return of Herbert Bracewell*, *The Ghostman*. **Regional Theatre:** Arena Stage, Capitol Repertory Company, Guthrie Theater, Mark Taper Forum, McCarter Theatre Company, Meadow Brook, Milwaukee Repertory Theatre, Williamstown Theatre Festival. **One Woman Shows:** *Masks and Voices*, *An Independent Woman*, *Just Between Us*. **Film:** *The All American Boy*. **Television:** *Law & Order*. **Additional Credits:** Blanche in *A Streetcar Named Desire* in Japan. **Training:** MFA from Yale Drama School, London Academy of Music and Dramatic Art.

THE ACTING COMPANY



VEANNE COX (Julianna — *The Batting Cage*) last appeared in *The Heidi Chronicles* at ATL. **Broadway:** The recent revival of *Company* and *Smile*. **Off-Broadway:** *Flora the Red Menace*, *Baby Dreams*, *Showing Off*, *Manhattan Punch Line's One-Act Festivals*, *National Lampoon's Class of '86*, *The Lenny Bruce Revue* and *Life After Death*. **Regional Theatre:** Long Wharf Theatre, Goodspeed Opera House, Bay Street Theatre, Long Beach Civic Light Opera, Pasadena Playhouse, among others. **Film:** *Miss Firecracker*, *Dirty Money* and the upcoming *Charlie Hoboken*. **Television:** *Seinfeld*, *Hope and Gloria*, *Love and War*, *Pride and Joy*, *The George Carlin Show*, *The Five Mrs. Buchanans* and *Island City*.



KAREN GRASSLE (Charlotte — *Flesh and Blood*) was last seen in *A Perfect Ganesh*. **ATL:** *Olympia*, *Middle-Aged White Guys*, *Trudy Blue* (19th Humana Festival), *Dancing at Lughnasa* and *Shadowlands*. **Broadway:** *The Gingham Dog*, *Butterflies Are Free*. **Off-Broadway:** *Cymbeline* at The New York Shakespeare Festival. **Regional Theatre:** *Look Back in Anger* directed by Jon Jory, *A Streetcar Named Desire*, *Tartuffe*, *The Wall*. **Film:** *Wyatt Earp*, *Harry's War*. **Television:** Eight seasons as Caroline on *The Little House on the Prairie*; co-wrote and starred in *Battered*; co-starred in *Cocaine*, *One Man's Poison*; *Crisis in Midair* and *The President's Mistress* and others. **Training:** BA at UC Berkeley; a Fulbright Fellow to the London Academy of Music and Dramatic Art, Kristin Linklater, Roy London.



FANNI GREEN (Ottoline — *Reverse Transcription*) last appeared at ATL in *Stones and Bones*. **Broadway:** She performed as Sister Thomas in *Mule Bone* at Lincoln Center at the Barrymore Theatre. **Off-Broadway:** *Phaedra* at Vineyard Theatre; *A Forest in Arden* at New York Theatre Workshop; *In the Jungle of Cities*, *Caucasian Chalk Circle*, *Henry VI* and *Henry IV, Part 1* at the New York Shakespeare Festival; *I'm Not Stupid* at Young Playwrights Festival. **Regional Theatre:** *The Screens* at The Guthrie Theatre, *Playboy of the West Indies* and *Death of the Last Black Man...* at Yale Repertory Theatre; *Abyssinia* at Arena Stage and Goodspeed Opera House. **Film:** *Drunks*, *Bonfire of the Vanities* and *Big*. **Television:** *Law & Order*, *Citizen Cohn*, *One Life to Live*, *H.E.L.P.*, *Leg Work*. Ms. Green has an MFA from New York University's graduate acting program.



BABO HARRISON (Wilson — *The Batting Cage*) is making her ATL debut. **Regional Theatre:** *Voir Dire* (Seattle Repertory Theatre), *La Bête* (The Group Theatre), *Lend Me a Tenor* (Portland Repertory), *Arden of Faversham* (Empty Space Theatre), *The Council* (Seattle Children's Theatre), *Burning Desire* (New Voices/Intiman Theatre) as well as appearances at A Contemporary Theatre, Yale Repertory Theatre and Sun Valley Repertory. **Additional Credits:** She is co-founder of TALK Theatre (Take Action Listen to Kids) which teaches personal safety skills to elementary and high school students. Ms. Harrison has an MFA from Yale School of Drama.

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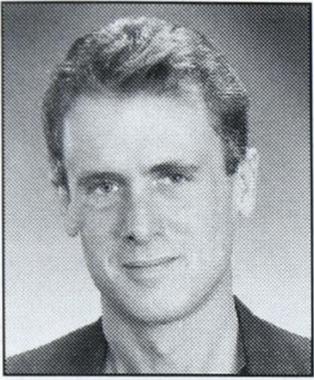
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THE ACTING COMPANY



V CRAIG HEIDENREICH (Judd — *Flesh and Blood*) has appeared at ATL this season in *A Perfect Ganesh*, *The Play's the Thing*, *Olympia*, *A Christmas Carol* and *Sleuth*. Last season at ATL he appeared in *Below the Belt* and *Helen at Risk* (both part of the 19th Humana Festival of New American Plays), *Corpse!*, *The Adding Machine*, *A Christmas Carol*, *I Hate Hamlet* and *Someone Who'll Watch Over Me*. Other ATL credits include: *Romeo and Juliet*, *Shadowlands*, *Julie Johnson* (18th Humana Festival), *Sherlock Holmes*, *To Kill a Mockingbird*, *The Cocanuts*, *Born Yesterday*, *Stanton's Garage*, *La Bête*, *The Passion of Dracula*, *The Beaux' Strategem*, *Antony and Cleopatra*, *Lynette at 3 A.M.*, *In the Eye of the Hurricane*, *What She Found There*, *Treasure Island*, *The Three Cuckolds*.



JENNIFER HUBBARD (Aspera — *Reverse Transcription*) has appeared in *The Last Time We Saw Her* and *What She Found There* (18th and 15th Humana Festivals). **ATL:** *The Adding Machine*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, *Adventures of Huckleberry Finn*, *A Christmas Carol*. **Regional Theatre:** *A Christmas Carol* at the Goodman Theatre, the Chicago premiere of *My Sister in this House* and *Econo-Art's Titanic* (Chicago Jeff nomination for outstanding performance). **Additional Credits:** Five seasons at New Harmony Theatre including Catherine in *Suddenly Last Summer*, Stella in *A Streetcar Named Desire* and Agnes in *Agnes of God*; Elizabeth in *Frankenstein* during three seasons at Stage One. Ms. Hubbard has attended the Saratoga International Theater Institute, studying with Anne Bogart.

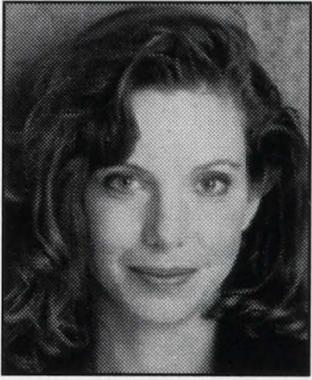


LAURA HUGHES (Christine — *Strange Encounters*) last appeared at ATL in *Neutral Countries*. **Off-Broadway:** *Kate's Diary* (Public Theatre); *Talley and Son*, *A Tale Told*, *The Diviners*, *Those Inconvenient Sisters* (Circle Repertory Theatre); *Fables for Friends* (Playwrights Horizons); *Playboy of the Western World* (Irish Repertory Theatre). **Regional Theatre:** *Dancing at Lughnasa* (Cleveland Play House); *Richard III*, *You Can't Take It With You*, *Curse of the Starving Class* (Seattle Repertory Theatre); *The Three Sisters*, *As You Like It*, *The Glass Menagerie*, *On Borrowed Time* (Hartford Stage); *The Glass Menagerie* (Coconut Grove Playhouse); *A Tale Told* (Mark Taper Forum). **Tours:** *Noises Off*, *Lend Me a Tenor*, *Who's Afraid of Virginia Woolf?*, *Da*. **Film:** *Cold Fever*. **Television:** *Hobo's Christmas*. Ms. Hughes is a member of Circle Repertory Company.

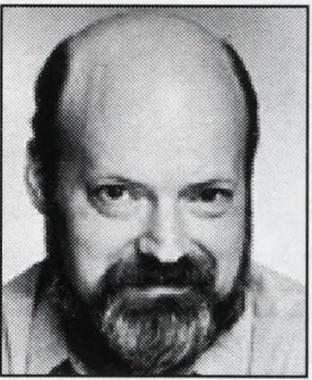


ISABEL KEATING (Digna — *Chilean Holiday*) is making her ATL debut. **Off-Broadway/New York:** Watermark Theatre (Nela Wagman, Artistic Director), Lincoln Center Out of Doors, Puerto Rican Traveling Theatre, Atlantic Theatre Company, Repertorio Español. **Regional Theatre:** Most recently, Ms. Keating appeared as Irena in *The Three Sisters* (Joy Zinoman, Director), Katherina in *Slavs!*, Little Voice in *The Rise and Fall of Little Voice*, *In Perpetuity Throughout the Universe* and *The Slab Boys Trilogy* at The Studio Theatre in Washington, D.C. **Opera:** The debut of Sean Hartley's *Reflections*. **Workshops:** Loretta Greco's *Passage* with McCarter Theatre. **Additional Credits:** This summer, Ms. Keating will perform *Das Love Boot* in New York.

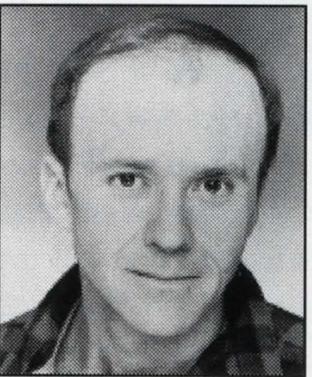
THE ACTING COMPANY



ELLEN LAUREN (*Going, Going, Gone*) was last seen at ATL in *The Adding Machine*. **ATL: *Picnic*.** **Regional Theatre:** A founding member of SITI, Ms. Lauren has performed in *Orestes*, *Dionysus* and *The Medium* as well as conducting classes for SITI in New York over the last three years. *The Women* at Hartford Stage, resident company member at Milwaukee Repertory Theatre (4 years), Alley Theatre (2 years) and Stage West (6 years). **Additional Credits:** A member of the Suzuki Company of Toga under the direction of Tadashi Suzuki, she has performed throughout the world. She teaches the Suzuki Actor Training Method nationally and internationally and is currently on the faculty of The Juilliard School of Drama, Columbia University and Fordham University.



FRED MAJOR (*Kabe — One Flea Spare, Flatty — Reverse Transcription*) was recently seen at ATL in *Adventures of Huckleberry Finn*. **ATL: *A Christmas Carol, Dracula, Below the Belt, Corpse!, Romeo and Juliet, Shadowlands, Slavs!, Shooting Simone, Born Yesterday, Other People's Money, Speed-The-Plow* and *To Culebra*.** Other ATL credits span over 70 productions and include the 1983 tour to Yugoslavia, the 1985 tour to Romania and ATL's Australian tour of *Cementville* and *The Trip to Bountiful*. He has just completed 52 segments of *50 Years Ago Today* and is currently recording *Dateline: WWII* for the Military Channel. Mr. Major has worked on and off-Broadway and in regional theatre, soaps and commercials, as well as several national tours.

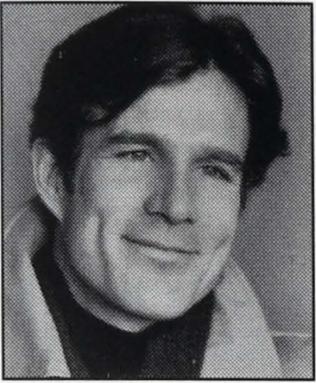


WILLIAM MCNULTY (*Mr. William Snelgrave — One Flea Spare, Newt — Contract with Jackie*) returns to the stage having played Colonel Grangerford and "The Duke" in *Adventures of Huckleberry Finn*. In his 16 seasons at ATL, he has portrayed such diverse roles as Sandor Turai in *The Play's the Thing*, Andrew Wyke in *Sleuth*, Mr. Zero in *The Adding Machine*, Gary in *I Hate Hamlet*, Edward in *Someone Who'll Watch Over Me*, John in *Oleanna*, Johnny in *Frankie and Johnny in the Clair de Lune*, Quartermaine in *Quartermaine's Terms* and Enobarbus in *Antony and Cleopatra*. **Off-Broadway: *The Normal Heart*** at The Public Theatre. **Film: *Brubaker, No Big Deal*.** **Additional Credits: *Anton, Himself*** at Moscow Art Theatre and the Chekhov Days Festival in Yalta, USSR. He is the artistic director of the B&B Acting Ranch.



CAROL MORLEY (*Peg — The Batting Cage*) is making her first appearance at ATL. **Broadway: *Prisoner of Second Avenue, Smith*.** **Off-Broadway: *Bad Habits, Dames at Sea, Adaptation-Next, Mad Show, A Doll's House, Jungle of Cities, Les Juste, Arrivals and Departures, Evening of Edith Wharton, Mrs. Klein, Rosmersholm*.** **Regional Theatre: *Hot L Baltimore, Who's Afraid of Virginia Woolf?, Beyond Therapy, Romeo and Juliet, The Threepenny Opera, Henry IV, Parts 1 & 2, Heart Breakhouse, Arms and the Man, Black Coffee*.** **Tours: *Gypsy, George Washington Slept Here, Table Manners, Last of the Red Hot Lovers*.** **Film: *A New Leaf, The Godfather, The Gambler, My Mother Was Never a Kid*.** **Television: *Law & Order*.** **Additional Credits:** Ms. Morley teaches at H.B. Studios in New York.

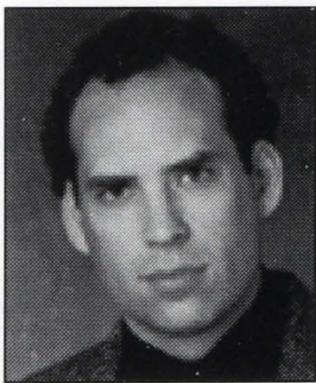
THE ACTING COMPANY



TOM NELIS (*Going, Going, Gone*) was last seen at ATL in *Dancing at Lughnasa*. **Off-Broadway:** *The Merchant of Venice*, *'Tis Pity She's a Whore* and *Henry IV, Parts 1 & 2* (Joseph Papp Public Theatre); *Strange Feet*, *Another Person is a Foreign Country* and *Marathon Dancing* (EnGarde Arts); *The Blue Sky is a Curse* (The Talking Band); *The Cryptogram* written and directed by David Mamet. **Regional Theatre:** A founding member of SITI, he has performed in *Orestes*, *The Medium* (Obie Award) and *Dionysus* (a collaboration with The Suzuki Company of Toga, directed by Tadashi Suzuki). La Jolla Playhouse, San Diego Repertory Theatre, American Music Theatre Festival, Walker Arts Center. **Additional credits:** *The Conan O'Brien Show*, MFA, University of California at San Diego.



ADALE O'BRIEN (*Dorris — Flesh and Blood, Nana — What I Meant Was*) is in her 27th season with Actors Theatre. Ms. O'Brien has appeared on and off Broadway, at many regional theatres (most recently Studio Arena Theatre in Buffalo, New York) and her work as an actor or director has been seen on international stages in Canada, Yugoslavia, Ireland, Israel, Greece, Hong Kong and Australia. **ATL:** *Adventures of Huckleberry Finn*, *Olympia*, *Head On*, *Helen at Risk* (19th Humana Festival), *Corpse!*, *The Adding Machine* and *Picnic* (both directed by Anne Bogart), *I Hate Hamlet*, *Romeo and Juliet*, *To Kill a Mockingbird*, *The Cocoanuts*, *The Passion of Dracula*, *The Trip to Bountiful*, *Quilters* and 18 productions of *A Christmas Carol*.

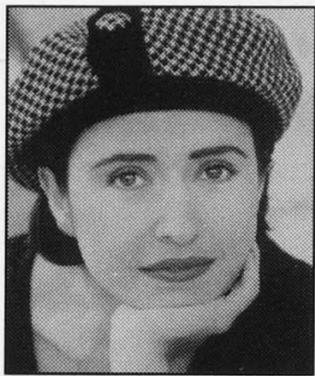


DANIEL ORESKES (*Eli — Strange Encounters, Happy — Reverse Transcription*) most recently appeared in New York as Dr. Royer-Collard in the world premiere of *Quills* at New York Theatre Workshop. **Broadway:** *The Song of Jacob Zulu*, *Crazy He Calls Me*. **Off-Broadway:** *Troilus and Cressida*, *Richard II*, *'Tis Pity She's a Whore*, *Othello* and *Henry IV, Parts 1 & 2* at New York Shakespeare Festival. **National Tour:** Uncle Louie in *Lost in Yonkers*. **Regional Theatre:** The world premiere of *Jolson Sings Again* at Seattle Repertory Theatre and appearances at Goodman Theatre, Hartford Stage, Steppenwolf and Missouri Repertory Theatre. **Film/Television:** *Law & Order*, *New York News*, *Manhattan by Numbers*, *All My Children*, *One Life to Live*.



ROSE PORTILLO (*Cecilia — Chilean Holiday*) is making her ATL debut. **Regional Theatre:** *Know Your Place* (author/performer), *Correct Posture of a True Revolutionary* (Loco-Motion/LATC); *The Wood Demon*, *L.A. Real*, *The Day You'll Love Me*, *The Traveller*, *Zoot Suit* (Mark Taper Forum); *Other People's Money*, *The Granny*, *Buena Vista*, *Cyrano*, *100 Years of Solitude* (Mixed Blood Theatre); *The Granny* (Old Globe Theatre); *Death and the Maiden* (San Diego Repertory); *Man of the Flesh* (South Coast Repertory); one year residency at The Provisional Theatre. **Film:** *...And the Earth Did Not Swallow Him*, *All Points Between*, *Zoot Suit* and others. **Television:** Numerous roles. **Additional Credits:** Ms. Portillo is a member of the HBO New Writer's Project where she has performed *Know Your Place* and an artistic associate with About Productions.

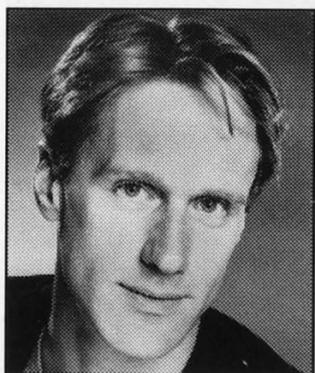
THE ACTING COMPANY



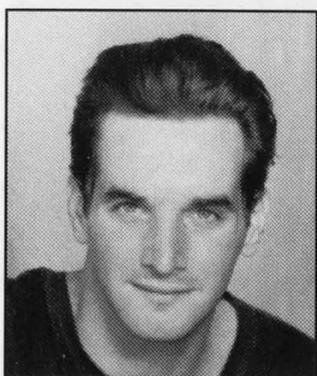
KARENJUNE SÁNCHEZ (*Going, Going, Gone*) last appeared at ATL during the 19th Humana Festival. **ATL:** *Trudy Blue, Middle-Aged White Guys, Small Lives/Big Dreams, Romeo and Juliet, Picnic.* **Regional Theatre:** *Small Lives/Big Dreams* at SITI; *The Women* directed by Anne Bogart at San Diego Repertory and Hartford Stage; *The Three Sisters* at La Jolla Playhouse. Ms. Sánchez also performed the role of Tapemouth in Charles L. Mee's *Orestes* directed by Robert Woodruff and Dr. Faustus in *Dr. Faustus Light the Lights* directed by Matthew Wilder. **Film:** *Under the Bridge* (upcoming). **Television:** *The Apollo Comedy Hour.* **Additional Credits:** MFA from the University of California at San Diego.



PAMELA STEWART (*Jill — Jack and Jill*) recently appeared in *The Playroom* at Lincoln Center. **ATL:** *Dancing at Lughnasa, In the Eye of the Hurricane, A Passenger Train of Sixty One Coaches, The Trip to Bountiful, Vital Signs, The Metaphor* and *A Christmas Carol.* **Regional Theatre:** Masha in *The Seagull* directed by Olympia Dukakis (Arizona Theatre Company), Annie Sullivan in *The Miracle Worker* (Barter Theatre). **Film:** *100 Proof, Hal Hartley's Amateur and Trust, Buffalo Jump, Cold Hard.* **Television:** *Law & Order, TV Bloopers and Practical Jokes.* **Other Theatre:** *Jigsaws* (Stamford Theatre Works), *Yes is for a Very Young Man* (Home for Contemporary Arts at Rushmore), *Daughter of Venus* (Theatre for the New City), *Hail Scrawdyke* (Nat Horne Theatre). **Additional Credits:** BFA from SUNY Purchase.

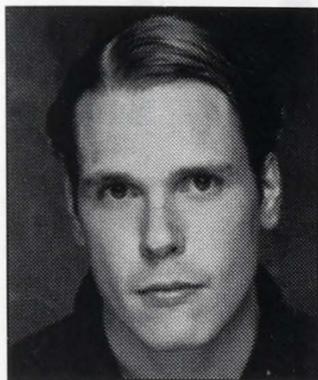


JOHN LEONARD THOMPSON (*Jack — Jack and Jill, Hautflote — Reverse Transcription*) is making his first appearance at ATL. **Broadway/Off-Broadway:** *Breakfast with Les and Bess* and *The Taming of the Shrew.* **National Tour:** *Angels in America.* **Regional Theatre:** *Juno and the Paycock, Kiss of the Spiderwoman, The Seagull, Measure for Measure, A Lie of the Mind, Six Characters..., The Tempest* at Arena Stage; *Richard II* at The Shakespeare Theatre; *Hedda Gabler* at The Old Globe; *Master Harold...and the Boys* at Seattle Repertory Theatre; *The Enormous Egg, A Clear and Present Danger* at Hartford Stage; *Keely and Du* at George Street and Philadelphia Theatre Company. **Film:** *Guarding Tess, Killer.* **Television:** *Law & Order, The Edge of Night, A Woman Named Jackie, Summer Switch* and *The Cheever Stories.*

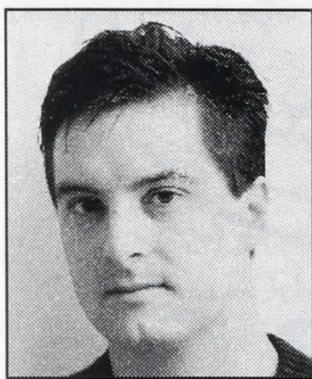


RICHARD THOMPSON (*Bunce — One Flea Spare, Benjamin — Trying to Find Chinatown*) is making his first appearance at ATL. **Broadway:** *The Heiress.* **Off-Broadway:** *The Baltimore Waltz.* **Regional Theatre:** *The Matchmaker, The Interview/Heaven, A Christmas Carol* (McCarter Theatre); *Oleanna* (Portland Stage); *Our Country's Good* (Cincinnati Playhouse); *The Caretaker, Principia Scriptoriae, The Bacchae* (The Studio Theatre); *Beau Jest* (Pennsylvania Stage Company); *King Lear, Macbeth, Merchant of Venice, All's Well That Ends Well* (The Shakespeare Theatre); *Orestes* (Saratoga International Theater Institute); *Hay Fever, Les Liaisons Dangereuses* (Caldwell Theatre Company), *The Quilling of Prue, No End of Blame, Trial of the Catonsville Nine.* **New York:** *Home Game, X-Mas a Go-Go.* **Film:** *The Hard Way.* **Television:** *Guiding Light.* **Additional Credits:** MFA in acting from Catholic University.

THE ACTING COMPANY



STEPHEN WEBBER (*Going, Going, Gone*) last appeared at ATL in the Brown-Forman Classics in Context Festival: Modern Masters. **ATL:** *The Medium*. **Regional Theatre:** *The Medium* at SITI; *The Tempest, Hamlet, A Christmas Carol, Holiday Memories* at StageWest; *Juno and the Paycock, She Stoops to Conquer, A Christmas Carol* at Milwaukee Repertory Theatre; *Romeo and Juliet, Twelfth Night, Macbeth, As You Like It, Measure for Measure, True West, Two Gentlemen of Verona* at Actors Shakespeare Company; *The Tooth of Crime* at Soho Repertory. **Other Theatre:** *Hamlet* at Toga International Theatre Festival.



CHRISTOPHER EVAN WELCH (*Terry, Larry — Strange Encounters, Biff — Reverse Transcription*) is making his ATL debut. **Regional Theatre:** *Hamlet* (Colorado Shakespeare Festival); *Buying Time, She Stoops to Conquer, Scapin, Harvey, Pericles, A Flaw in the Ointment, The Real Inspector Hound, Unmerciful Good Fortune, The Seattle Experiments* (Seattle Repertory Theatre); *Life During Wartime, The Illusion* (A Contemporary Theatre); *Hedda Gabler '55* (Triad Ensemble); *Wolf at the Door* (Empty Space Theatre); *Warrior, Macbeth, Julius Caesar* (Intiman Theatre); *Quartet* (New City Theater and the Fremont Palace). **Additional Credits:** His band, the Ottoman Bigwigs, plays regularly in Seattle and is releasing a CD in the spring of 1996. His own pieces *Halholbrook* and *Ungluate* have been seen at On the Boards and Bumbershoot.



LIANN PATTISON (*Crystal — Flesh and Blood*) recently appeared in *Hysteria* at the Mark Taper Forum and as Janet in *The Rocky Horror Show* and Titania in *A Midsummer Night's Dream* at Barry Kyle's Swine Place Theatre. **Broadway:** original companies of *I'm Not Rappaport* and *Serious Money*. **New York:** the title role in the New York production of *Tamara* and appearances at American Palace Theatre and WPA Theatre. **Regional Theatre:** Long Wharf Theatre, Seattle Repertory Theatre, Intiman Theatre Company, Cincinnati Playhouse in the Park, A Contemporary Theatre, Arizona Theatre Company. **Film/Television:** *Schizopolis* for Steven Soderbergh, *The Palermo Connection, Spenser: For Hire*, the CBS pilot *Boy Meets Girl*, various soaps and the recently completed independent feature *Snakeskin Jacket*.

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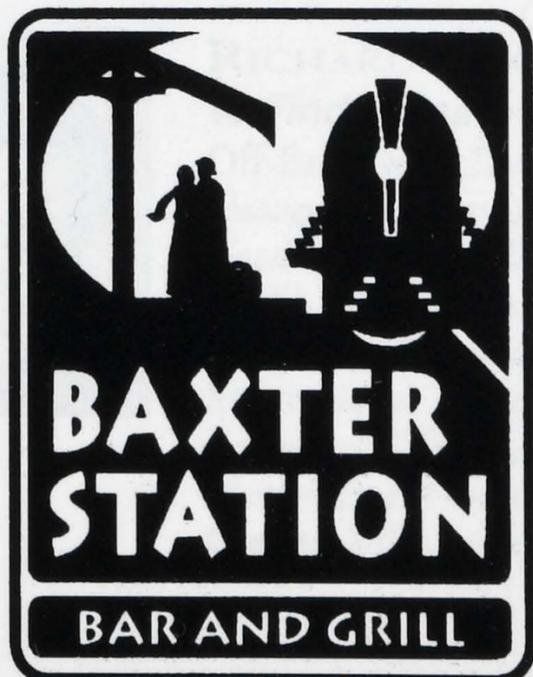


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ATL APPRENTICE COMPANY MEMBERS

DAVID A. BAECKER (Changer — Jack and Jill) last appeared at ATL in *A Christmas Carol*. ATL: *The Play's the Thing, Take Ten: Compatible, Ticklish Tales*. Other Theatre: *As You Like It, The Seagull, Buried Child* and *Mad Forest*. Additional Credits: Mr. Baecker studied at Washington University in St. Louis.

ELAINE C. BELL (Server — Strange Encounters) is originally from Chicago. ATL: *Take Ten: Kind of Blue, Ticklish Tales*. Other Theatre: *A Midsummer Night's Dream, Hair, Eleemosynary* and *Trifles*. Additional Credits: Ms. Bell received her BA in theatre and psychology at the University of Tulsa.

ELIZABETH DWYER (Changer — Jack and Jill) is making her first mainstage appearance. ATL: *Take Ten: Waterbabies, Ticklish Tales*. Regional Theatre: *Trumpets and Drums* at the Eugene O'Neill Theater Center, Illinois Theater Center, Hearthside Dinner Theatre. Other Theatre: *Tartuffe, Conduct of Life, Sound of a Voice*. Training: BA (Cum Laude) in theatre arts and english from Illinois Wesleyan University and studied at Eugene O'Neill Theater Center.

JUSTIN HAGAN (Bobby — The Batting Cage) ATL: *A Christmas Carol, Take Ten: A New Life and Ticklish Tales*. Other Theatre: *Translations, 4-H Club, Romeo and Juliet and Words, Words, Words*. Film: *Late Night Lifestlye, Windfall, and Croissants*. Mr. Hagan is a native of the Philadelphia area and studied at Ohio University.

HEATHER LAFACE (Changer — Jack and Jill) received a BA in drama from the University of Arkansas at Fayetteville. ATL: *Take Ten: Just One Night, Ticklish Tales*. Other Theatre: *The Eclipse, The Shawl, Rosencrantz and Guildenstern are Dead* and *Much Ado About Nothing*. Additional Credits: Ms. LaFace plans to obtain an MFA in acting upon completion of her apprenticeship.

SEAN MCNALL (Changer — Jack and Jill) last appeared at ATL in *A Christmas Carol*. ATL: *Take Ten: It's a Saturday Night..., Ticklish Tales*. Other Theatre: *Hamlet, Scapino* and *La Bête*. Mr. McNall intends to attend graduate school upon the completion of his apprenticeship.

SUZAN MIKIEL (Dona Irma — Chilean Holiday) was last seen in ATL's *A Christmas Carol*. ATL: *Take Ten: Off the Rack, Ticklish Tales*. Other Theatre: *In My Fathers Bed, Tears of Rage, The Golden Age, The Seagull, As You Like It, The House of Ramon Iglesia, The Hot L Baltimore*. Additional Credits: BFA from Wayne State University in Detroit.

ALLEN JEFFREY REIN (Fritzie — What I Meant Was) recently appeared in *Adventures of Huckleberry Finn*. ATL: *A Christmas Carol, Take Ten: Kind of Blue, Ticklish Tales*. Regional Theatre: Allenberry Playhouse, Oklahoma Shakespearean Festival. Other Theatre: *Summer and Smoke, Manny and Jake, Our Country's Good*. Television: *The Sea Raiders*. Training: BA in theatre from the College of William and Mary.

YOUNG ACTORS

ERIN F. JOSLYN (Morse — One Flea Spare) a Kentucky native, is making her ATL debut. She is a member of Walden Theatre where she has studied for five years. Theatre Credits: *Trojan Women, Richard III, Macbeth, Alice in Wonderland, The Jungle Book, A Mountain Between Us, The Little Princess, The 1995 Young Playwrights* (Walden Theatre); *Best Christmas Pageant Ever, Kringle's Window* (Stage One). She is in the seventh grade at St. Martha and enjoys playing basketball and soccer.

GUEST DESIGNERS

MIMI JORDAN SHERIN (Lighting Designer — *The Batting Cage, Chilean Holiday, Flesh and Blood*) designs last appeared in *The Adding Machine, Picnic* and during the 19th Humana Festival at ATL. **Regional Theatre:** Hartford Stage Company, Baltimore Center Stage, American Repertory Theatre, Long Wharf Theatre, Cincinnati Playhouse, Dallas Theatre Center. **Broadway:** *Our Country's Good, The Glass Menagerie*. **Off-Broadway:** *Woyzeck* (American Theatre Wing Award, Drama Desk Nomination), *'Tis Pity She's a Whore* (Obie Award, Drama Desk Nomination), *The Merchant of Venice, All's Well That Ends Well* (Drama Desk Nomination). **Other Theatre:** *The Blue Ball*, National Theatre in London. Ms. Sherin has also designed extensively in opera including the Bayerische Staatsoper in Munich, Houston Grand Opera and the Santa Fe, Boston, San Diego, Dallas, Omaha, Portland, Tulsa, Minnesota and Edmonton Operas. Her design associate is Rita Ann Kogler.

MICHAEL RASBURY (Sound Design — *One Flea Spare, Strange Encounters, Jack and Jill*) joins ATL for the first time for the 20th Humana Festival. **Theatre Credits:** musical arrangements for *Salado Legends* (an outdoor musical in Salado, Texas) and the Miss Louisiana State Pageant; music composition and sound design for *The Legend of Daniel Boone* and the world premiere of *Shadows in the Forest* (outdoor dramas in Harrodsburg, Kentucky), *Romeo and Juliet* at Louisiana Tech and *Blue Jacket* (outdoor drama in Xenia, Ohio). At Louisiana Tech, Mr. Rasbury designed and arranged music for *High Calibre*, which was named the American College Theatre Festival best new collegiate musical in 1990. **Additional Credits:** MA in theatre and a BA in music (both from Louisiana Tech University). He has also studied music at Belmont College in Nashville, Tenn.

DARRON L. WEST (Soundscape — *Going, Going, Gone*) a Kentucky native, was ATL's resident sound designer from 1990-1993. He is an artistic associate with New York Theatre Workshop and company member/sound designer for the Saratoga International Theater Institute. **With Anne Bogart at ATL:** *In the Eye of the Hurricane, Picnic, The Adding Machine*. **With SITI at ATL, Ireland, Japan and elsewhere:** *The Medium, Small Lives/Big Dreams*. **With Circle Repertory:** *Escape from Paradise, Lawrence Fishburne's Riff Raff*. Currently his discs are on tour with The Acting Company's National Tour of *Henry V*. **Other Credits include:** The Public/New York Shakespeare Festival, P.S. 122 NYC, Philadelphia Theatre Company, Crossroads Theatre, Williamstown Theatre Festival and Alabama Shakespeare Festival.

RESIDENT DESIGNERS

PAUL OWEN (Scenic Designer) now in his 25th season, recently designed *Blues In The Night*. **ATL:** Designed lights and costumes for numerous plays in addition to his primary task of designing the environments for the majority of ATL's productions; all of ATL's international tours; national tours to Baltimore, the Kennedy Center and the Spoleto Festival; seven Kentucky tours. Mr. Owen was essential in planning ATL's expansion projects in 1972 and 1994. **Additional Credits:** 1992 Governor's Award in the Arts for artistic achievement. Mr. Owen spent the first 10 years of his career with the Alley Theatre.

KEVIN R. MCLEOD (Costume Designer — *Going, Going, Gone, Ten-Minute Plays*) most recently designed costumes for *A Perfect Ganesh*. Mr. McLeod costumes the Free Children's Theatre productions and has designed costumes for over 100 ten-minute plays for the Apprentice/Intern Showcases. **ATL:** *Romantic Interludes, Helen at Risk, Your Obituary is a Dance, Head On* (19th Humana Festival), *Stones 'N Bones* (18th Humana Festival) *Lynette at 3 A.M.* (17th Humana Festival) and numerous productions of *Rock 'n' Roles from William Shakespeare*. Wrote *Broken Hearts* (1992 Winter Showcase) and *Cow* (1993 Winter Showcase). Mr. McLeod has been with ATL since 1987 as assistant to the costume designer. For 12 years, he toured northern California schools with "The Puppet Company," his own puppet troupe.

T.J. GERCKENS (Lighting Designer — *One Flea Spare, Strange Encounters, Jack and Jill, Going, Going, Gone, Ten-Minute Plays*) is in his second season with ATL. **ATL:** Over 14 productions including *Adventures of Huckleberry Finn, Olympia, The Play's the Thing, Beast on the Moon, Below the Belt, Cloud Tectonics, Between the Lines* and *Blues in the Night*. **Regional Theatre:** Goodman Theatre's productions of *Black Star Line, All's Well That Ends Well, Journey to the West, The Pain of the Macho, The Notebooks of Leonardo Da Vinci* (also at Lincoln Center Serious Fun! Festival), Mary Zimmerman's staging of *The Magic Flute* for Chicago Opera Theatre, *My One and Only, Mame, Do Patent Leather Shoes Really Reflect Up?* for Candlelight Dinner Playhouse and a season as artist-in-residence at Chicago's Griffin Theatre.

RESIDENT DESIGNERS

MARTIN R. DESJARDINS (Sound Designer — *The Batting Cage, Chilean Holiday, Flesh and Blood, Ten-Minute Plays*) is in his second season as resident sound designer for ATL. ATL: *Adventures of Huckleberry Finn, A Perfect Ganesh, Olympia, The Play's the Thing*, 1994-95 season, 19th Humana Festival of New American Plays, and the original score and design for *Dracula*. Off-Broadway: *Below the Belt*. Regional Theatre: *The Baltimore Waltz* and *The Beauty Part* at Yale Repertory Theatre; *Defying Gravity, Hotel Oubliette* and *Carthaginians* at Williamstown Theatre Festival; *For Lease or Sale, The Taming of the Shrew, True West* and *The Rivals* for PlayMaker's Repertory Company. Off-Broadway: *Playland* for Manhattan Theatre Club and *Below the Belt* at the John Houseman Theatre. Additional Credits: Mr. Desjardins is a graduate of Yale School of Drama.

RON RIALI (Properties Master — *Strange Encounters, Chilean Holiday, Flesh and Blood, Ten-Minute Plays*) is in his ninth season at ATL. ATL: *A Perfect Ganesh, Dracula, Olympia, The Strange Case of Dr. Jekyll and Mr. Hyde, Corpse!, The Adding Machine, A Christmas Carol, I Hate Hamlet, Someone Who'll Watch Over Me, Dancing at Lughnasa, Romeo and Juliet, Shadowlands, Sherlock Holmes, The Cocoanuts, Stanton's Garage, The Ice Fishing Play, Born Yesterday, The Passion of Dracula, Brief Lives, D. Boone, Other People's Money, Treasure Island, The Trip to Bountiful*, 1988-96 Humana Festivals, 1988-95 Classics in Context Festivals, *As You Like It, The Immigrant, Frankie and Johnny in the Clair De Lune, The Tempest, Steel Magnolias, Les Liaisons Dangereuses, Peter Pan, Engaged, The Rocky Horror Show* and *Ring Round The Moon*.

MARK J. BISSONNETTE (Properties Master — *One Flea Spare, The Batting Cage, Jack and Jill, Going, Going, Gone*) is in his 11th season at Actors Theatre where, recently, he served as properties master for *Blues in the Night, Adventures of Huckleberry Finn, The Play's the Thing* and *Forever Plaid*. ATL: Guest co-properties master during the Humana Festival of New American Plays since 1990, 10 years as properties master for Apprentice/Intern productions. Other Credits: Property master for Mom And Dad Productions in Chicago and University of Michigan-Flint, guest furniture artisan with Music Theatre Louisville.

GUEST PRODUCTION STAFF

DEVORAH HERBERT (Assistant Director — *Going, Going, Gone*) is currently pursuing an MFA in Directing with Anne Bogart at Columbia University. Directing Credits: *Sam* at Edinburgh Fringe Festival and *L'Equilibre* at Malta Festival in Poland and Saint-Aubain Theatre Festival in France. Additional Credits: BFA in physics from Columbia University.

GAIL BENEDICT (Movement Director — *Jack and Jill*) appeared in *To Kill a Mockingbird*. ATL: *The Cocoanuts, In Darkest America, The Pink Studio* (14th Humana Festival), *A Christmas Carol*. Broadway: Assistant to Donald McKayle in *Dr. Jazz, Pal Joey* with Dixie Carter, *Finian's Rainbow* with Christopher Hewitt, Bob Fosse's *Dancin'* (original cast), *42nd Street, Raggedy Ann* and *Me and My Girl*. National Tours: *42nd Street, A Chorus Line*. Regional Theatre: *King and I*. Film: *The Fan, Best Little Whorehouse in Texas*. Television: *One Life to Live, HBO Salute to Broadway*. Choreography: *42nd Street* (Mill Mountain Theatre), *The Beaux' Stratagem* (ATL), international bus and truck companies of *Dancin', Viva L'Amour* (Hamburg, Germany) and *Anything Goes* and *Brigadoon* (Music Theatre of Louisville). She currently teaches musical theatre at Youth Performing Arts School in Louisville.

JANETTE L. HUBERT (Stage Manager — *Strange Encounters*) was last at ATL as assistant stage manager for *Sleuth*. ATL: 19th Humana Festival of New American Plays: *Cloud Tectonics, Below the Belt, Shadowlands* and *Death and the Maiden*. Regional Theatre: Kentucky Shakespeare Festival, Horse Cave Repertory Theatre, Cincinnati Playhouse in the Park and Tacoma Actors' Guild. Other Theatre: Kentucky Opera Association, Derby Dinner Playhouse. Additional Credits: Ms. Hubert has a masters degree in theatre from Purdue University.

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GUEST PRODUCTION STAFF

CAREY UPTON (Stage Manager — *Chilean Holiday*) returns to ATL after a few seasons away. ATL: includes *Julie Johnson, Picnic, Antony and Cleopatra, The Heidi Chronicles, Tales From the Vienna Woods, The Death of Zukasky, Treasure Island, The Tempest* and *God's Country*. **Regional Theatre:** He currently directs, teaches and is production stage manager for Shakespeare and Company in Lenox, Mass. where he recently directed *King John* and *The Fiery Rain*; Arkansas Repertory Theatre and Amazing Stage Company in Charleston, SC.

LORI M. DOYLE (Stage Manager — *Jack and Jill*) returns to ATL for her eighth Humana Festival. ATL: Three seasons as resident stage manager including three productions in the Victor Jory Theatre, 25 in the Pamela Brown Auditorium and tours to Australia, Czechoslovakia and the USSR. **Broadway:** Production stage manager for Stephen Sondheim's *Company*, directed by Scott Ellis, the Tony nominated *The Molière Comedies* starring Brian Bedford and three other productions at Roundabout Theatre. **New York:** New York Shakespeare Festival, The Lamb's Theatre Company, Circle Repertory Theatre and numerous special events. **Regional Theatre:** La Jolla Playhouse and American Music Theater Festival.

MEGAN WANLASS (Stage Manager — *Going, Going, Gone*) returns to ATL having served as a stage management intern during the 1994-95 season. ATL: *The Adding Machine* with Anne Bogart. **Regional Theatre:** SITI company stage manager and company member. Stage manager for *The Medium* at the Southern Theater in Minneapolis and *Going, Going, Gone* at the Bernhard Theatre in Saratoga Springs. **New York:** *My Dinner with Goethe* (NADA) and *Metesky* (78th Street Theatre Lab).

SUSAN M. MCCARTHY (Assistant Stage Manager — *Strange Encounters, Jack and Jill*) most recently worked as production supervisor for *Flying Solo*. ATL: *Forever Plaid, From the Mississippi Delta, Middle-Aged White Guys* and *Trudy Blue* (19th Annual Humana Festival of New American Plays), *A Christmas Carol, I Hate Hamlet* and *Romeo and Juliet*. **Regional Theatre:** Hartford Stage: *Keely and Du* directed by Jon Jory, *Marisol, Pill Hill, Herringbone* with Joel Grey and *False Admissions*; The Guthrie Theater: *Pericles* and *Fantasio*. Ms. McCarthy has also worked at Berkshire Theatre Festival and The Cricket Theatre.

BRAD O. HUNNER (Production Assistant — *One Flea Spare*) served as a stage management intern at ATL during the 1994-95 season. ATL: *Balm in Gilead, The Adding Machine, Cloud Tectonics, Someone Who'll Watch Over Me, From the Mississippi Delta* and *Flying Solo & Friends Festival*. He now resides in Chicago where he has been concentrating on writing and keeping warm.

RESIDENT PRODUCTION STAFF

DEBRA ACQUAVELLA (Production Stage Manager — *The Batting Cage*) is in her 11th year at ATL. ATL: Production stage manager for every Bingham Signature Shakespeare production, Humana Festival and Classics in Context Festival productions since 1986; stage manager for over 80 productions including *Adventures of Huckleberry Finn, The Play's the Thing, Olympia, The Adding Machine, Middle-Aged White Guys, Dancing at Lughnasa, Slavs!, The Cocoanuts, The Ice Fishing Play, Picnic, Treasure Island, The Trip to Bountiful, Peter Pan, Prelude to a Kiss, The Rocky Horror Show, Whereabouts Unknown, The Foreigner, '85 Shorts*, 1987 summer tour to Brno, Czechoslovakia. **Off-Broadway:** Manhattan Theatre Club, Hudson Guild Theatre, American Jewish Theatre. **Regional Theatre:** Two seasons at Studio Arena Theatre and Barter Theatre; The Shakespeare Theatre.



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RESIDENT PRODUCTION STAFF

JULIE A. RICHARDSON (Stage Manager — *One Flea Spare*) ATL: *A Perfect Ganesh, Dracula, Small Lives/Big Dreams* and *The Medium* with Anne Bogart; 1993 & 1994 Flying Solo Festivals, four years of the Humana Festival of New American Plays including: *Trudy Blue, My Left Breast, Stanton's Garage* and *Stones and Bones; The Gift of the Magi* (three seasons), *Someone Who'll Watch Over Me*. **Additional Credits:** Four summers at the Outer Banks as production stage manager for *The Lost Colony*, America's oldest outdoor drama; Alabama Shakespeare Festival: senior stage manager for two of four seasons and tours of *Arms and the Man, The Glass Menagerie* and *Hamlet*; New Stage in Jackson, Miss., American Stage in St. Petersburg, Fla. and Alliance Theatre in Atlanta, Ga.

PAUL MILLS HOLMES (Stage Manager — *Flesh and Blood*) is in his fourth season at ATL. ATL: *Blues in the Night, Adventures of Huckleberry Finn, Sleuth, Tough Choices for the New Century* and *July 7, 1994* (19th Humana Festival), *Corpse!, The Adding Machine, A Christmas Carol, I Hate Hamlet, Trip's Cinch* (18th Humana Festival), *Death and the Maiden, The Cocoanuts, Keely and Du* and others. **Broadway:** *Les Liaisons Dangereuses, Smile and Oh, Calcutta!* **Off-Broadway:** *Steel Magnolias, Little Shop of Horrors, Oil City Symphony, Just Say No, Real Life Funnies*. **Regional Theatre:** *The Glass Menagerie, Betsey Brown, Indians* and *The Three Sisters* at the McCarter Theatre. **Additional Credits:** Directed *Little Shop of Horrors* in Tel Aviv and Tokyo; 21 seasons at Pennsylvania's Totem Pole Playhouse.

CIND SENENSIEB (Assistant Stage Manager — *The Batting Cage, Flesh and Blood*) last worked on *A Christmas Carol*. ATL: *The Play's the Thing, Dracula, Olympia, The Strange Case of Dr. Jekyll and Mr. Hyde, Corpse!*, and *Tough Choices for the New Century, July 7, 1994, Helen At Risk, Your Obituary is a Dance, Head On* (all part of the 19th Humana Festival of New American Plays). **Regional Theatre:** Seven seasons as resident stage manager for Worcester Foothills Theatre Company; five seasons as production stage manager for Music Theatre North; one season each as assistant stage manager at Studio Arena Theatre and GeVa Theatre; *The Nerd* at Merrimack Repertory Theatre; *The Sweet By 'N' By* at Barter Theatre.

JULIET HORN (Assistant Stage Manager — *Chilean Holiday*) ATL: *Blues in the Night, A Perfect Ganesh, Romantic Interludes* (from the 1995 Classics in Context Festival) *Dracula, Flying Solo & Friends '95, From the Mississippi Delta*, stage management intern 1993-94 season. **Regional Theatre:** *Keely and Du, The Illusion* at Berkshire Theatre Festival, *From the Mississippi Delta, The Last Adam* (American premiere) and *Dragonwings* at Syracuse Stage; *The Fiery Rain* and *The Merchant of Venice* at Shakespeare & Co.

STEVE GOODIN (Technical Director) is in his 11th season at ATL. ATL: He is responsible for the construction of all scenic elements in three theatres, which adds up to over 200 productions. He collaborates with resident designer Paul Owen and guest scenic designers including Ming Cho Lee, John Lee Beatty, John Conklin, Neil Patel and Elmon Webb. **Regional Theatre:** assistant technical director at the South Jersey Regional Theatre in Atlantic City. **Additional Credits:** Derby Dinner Playhouse, three years; co-started the Design Imagery Production Studio in Atlantic City, NJ which builds scenery for casinos; lighting and sound technician at Darien Lake in Buffalo, NY. Mr. Goodin's other activities include camping, house renovation, family gatherings and making home brew.

STEPHANIE GERCKENS (Assistant to the Scenic Designer, Scenic Artist) is in her second season with ATL. ATL: *Take Ten, Ticklish Tales, Balm in Gilead, Just So Stories, In Dublins Fair City*. **Regional Theatre:** Designed scenery for *Jeff Garland: Uncomplicated* for Remains Theatre and for The Young Playwrights Festival at Pegasus Players. Scenic artist for Arena Stage and Huntington Theatre Company. **Other Theatre:** Scenic design for *The Sound of Music* and *Breaking Legs* (The Circa 21 Playhouse); *The Merchant of Venice* (Shakespeare's Motley Crew); Boston and De Paul Universities and The Griffin Theatre (artist in residence). **Additional Credits:** Ms. Gerckens has painted for Chicago Scenic Studios, Mystic Scenic and Tamara Inc. Backdrops. BFA from Otterbein College and an MFA from Boston University.

DELMAR L. RINEHART (Costume Shop Manager) is in his second season with ATL. **Regional Theatre:** costume shop manager for Glimmerglass Opera, Cincinnati Playhouse, New Jersey Shakespeare Festival and Music Theatre of Wichita. **Additional Credits:** Originally from Kansas, Mr. Rinehart holds an MFA from New York University in costume design and is a member of United Scenic Artists Local 829.

DRAMATURGS AND CASTING DIRECTORS

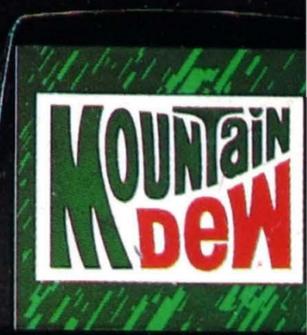
MICHAEL BIGELOW DIXON (Dramaturg — *One Flea Spare, Chilean Holiday, Jack and Jill, Trying to Find Chinatown, Contract with Jackie*) joined ATL as literary manager in 1986. He previously worked as literary manager at the Alley Theatre and literary associate at South Coast Repertory. Mr. Dixon has been a theatre management fellow at the National Endowment for the Arts and has consulted on projects for the Seattle Group Theatre, New Jersey Arts Council, Maryland Arts Council, W. Alton Jones Foundation and the NEA. He has taught at North Carolina Central University, Rice University, UC-Riverside and Action Theatre in Singapore. He coordinates Flying Solo & Friends Festival, has written more than 20 produced plays and has co-edited 10 books of plays and criticism.

LIZ ENGELMAN (Dramaturg — *The Batting Cage, Flesh and Blood, Going, Going, Gone, What I Meant Was, Reverse Transcription*) recently returned to ATL as assistant literary manager. As a literary intern for ATL's 93-94 season, she served as dramaturg for Mainstage, Humana Festival and Apprentice Showcase productions. Since then, she attended Columbia University to pursue an MFA in Dramaturgy. Ms. Engelman has also worked on new plays at The Playwrights' Center in Minneapolis and was the Reading Series Coordinator for the Civita Festival, an Italian and American Theatre and Film Festival in Bagnoregio, Italy.

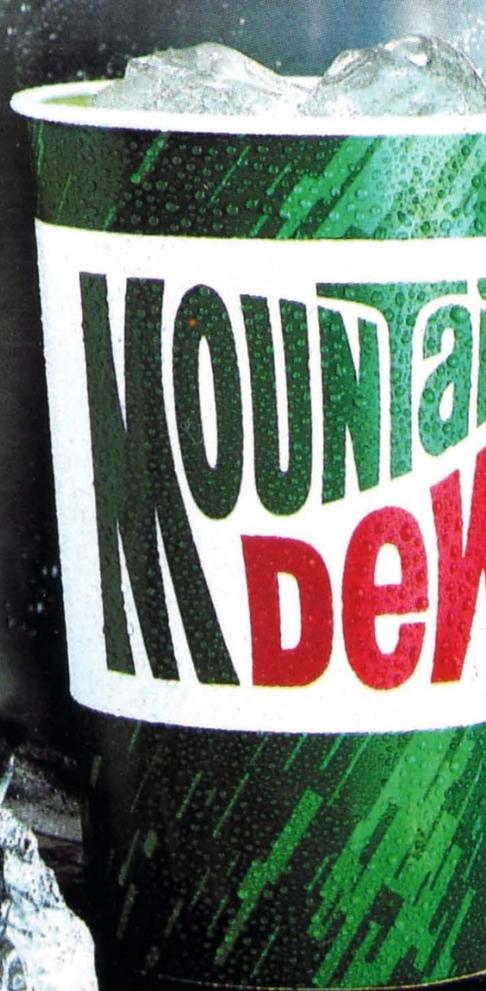
VAL SMITH (Dramaturg — *Strange Encounters*) has written numerous plays, including *The Gamblers*, which won the 1991 Mid-South Playwrights Contest and received its Equity premiere in 1992 at American Stage Company in New Jersey. Her one-act *The Problem-Solver* debuted in ATL's 1990 Apprentice Showcase and had its professional premiere at the 1991 Lucille Ball Festival of New Comedy in Jamestown, NY. Another one-act, *Après Opera*, won a 1995 Drama-Logue Award. She dramaturged previous Humana Festival productions of Lynne Kaufman's *Shooting Simone*, Suzan-Lori Parks' *Devotees in the Garden of Love* and Jane Anderson's *Tough Choices for the New Century*. Ms. Smith assists in coordinating ATL's annual Flying Solo & Friends Festival and served as dramaturg for *The Play's the Thing* in this season's Brown-Forman Classics in Context Festival.

PATRICK BACA (Los Angeles Casting Director — *Chilean Holiday*) continues his association with Guillermo Reyes, having just completed casting his west coast production of *Deporting the Divas. Off-Broadway: Hysterical Blindness. Los Angeles Theatre: Party* (Henry Fonda Theatre), *End of the World Party* (Celebration Theatre), *Club Hell, Tiny Dimes, Love Baby Blues, Freak of Nature, Mark's Lot* and *Derivatives. Additional Credits:* Founder and owner of Artists' Management West, a talent management firm based in Los Angeles. His interview with British film star Hugh Grant, published in *Genre Magazine*, was called "hysterical" by *New York Newsday*. Mr. Baca is the recipient of the Artist of the New Generation Award (Eagle Awards) and the Spirit Award from Youth in Film for performance and the 1995 Drama-Logue Award for casting direction.

LAURA RICHIN (New York Casting Director) Credits include: *Shadowlands*, Film and Broadway U.S. consultant; *The Debutantes*, short film; Fox TV *Breakfast Time*. **New York Theatre:** Premiere of Kenneth Branagh's *Public Enemy*; Kander & Ebb's *And the World Goes 'Round* (and National Tour), director Scott Ellis; choreographer, Susan Stroman; *The Rothschilds; Pageant*; Cy Coleman & Ira Gasman's *The Life*, director Joe Layton; *Suds*; Lincoln & Kennedy Center's Opera *Romulus Hunt*, Carly Simon; CSC *I Am A Man*, Charles Oyamo Gordon. **London Theatre:** *Misery* with Sharon Gless, West End. **Regional Theatre:** Casting for over 30 companies. ATL: 1994-96 Seasons, Humana Festivals 1994-96.



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