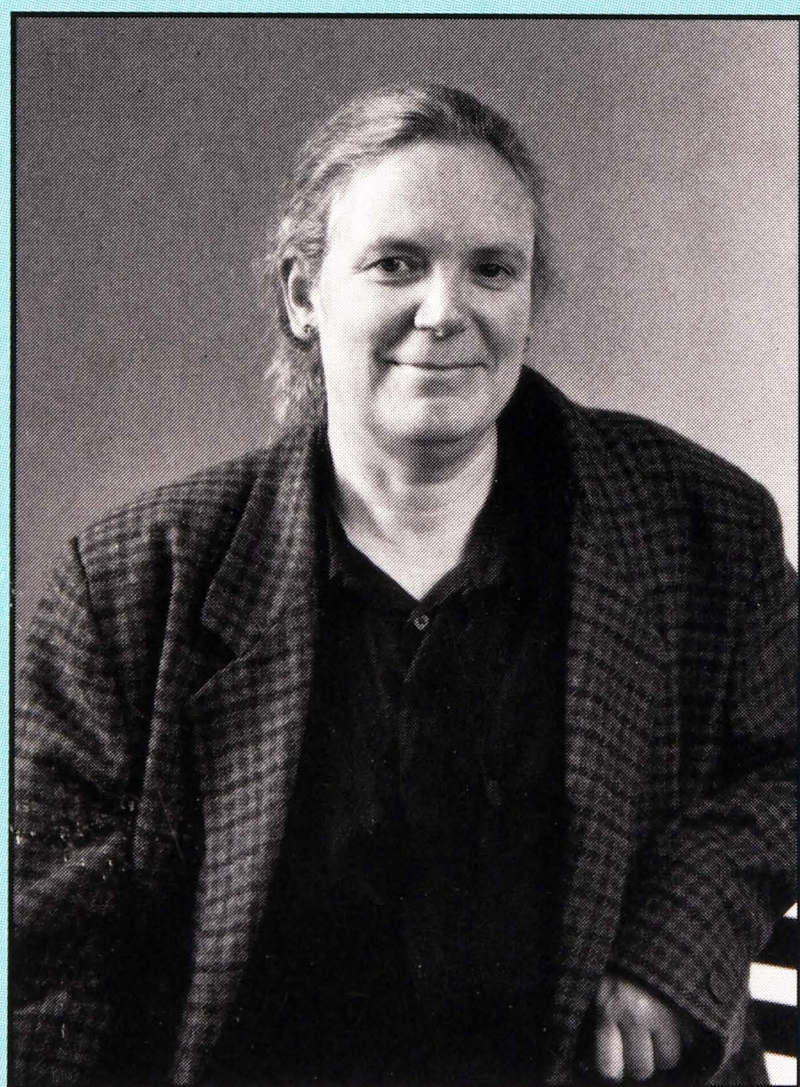


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**Anne Bogart:
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The Adding Machine

by Elmer Rice

In the Pamela Brown Auditorium

January 5 - 28, 1995

Small Lives/Big Dreams

Based on the text of Anton Chekhov

Conceived and directed by Anne

Bogart with the SITI Company

In the Bingham Theatre

January 18 - 28, 1995

The Medium

*Inspired by the life and predictions of
Marshall McLuhan*

Conceived and directed by Anne

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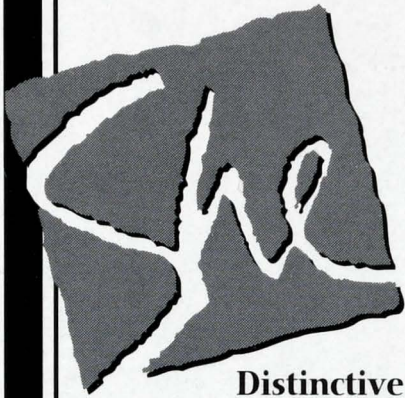
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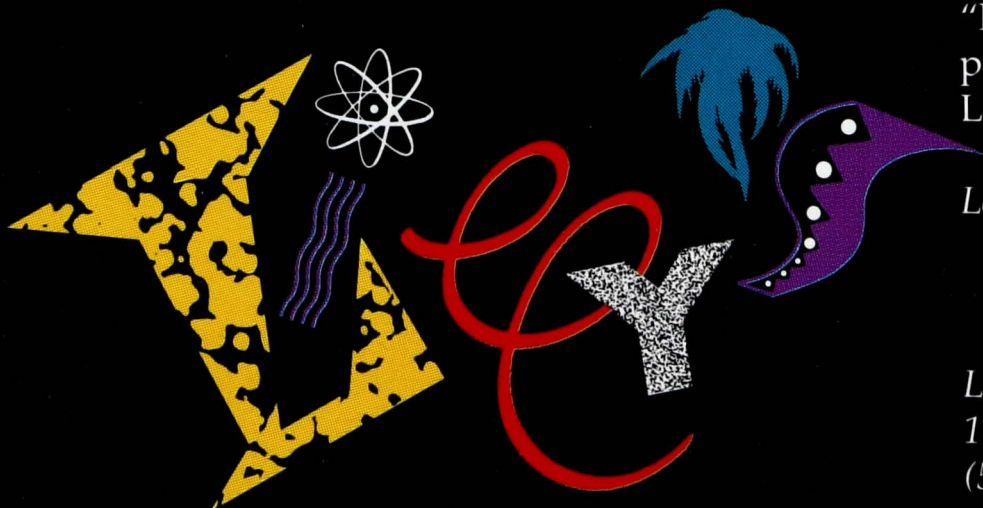
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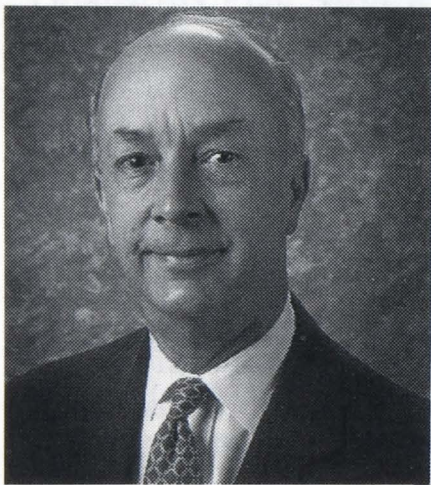
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ACTORS THEATRE OF LOUISVILLE



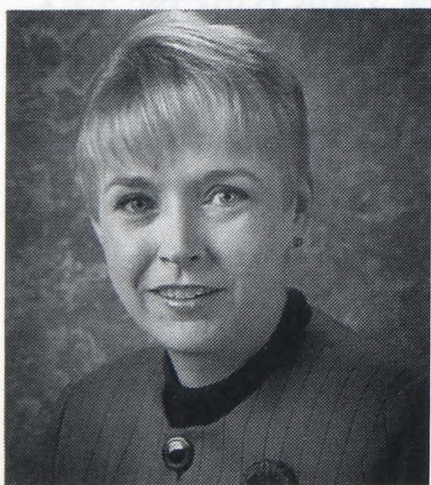
JON JORY, *Producing Director*, is celebrating his 26th season at Actors Theatre, during which time he has directed over 90 plays and produced over 600. His most recent directing credits include: DANCING AT LUGHNASA, ROMEO AND JULIET, the Marx Brothers' musical THE COCOANUTS and KEELY AND DU at Hartford Stage Company. 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 is himself a published playwright. For his commitment to new plays, he has received the Margo Jones Award twice for the production of new plays, the Shubert Foundation's James N. Vaughan Memorial Award for Exceptional Achievement and Contribution to the Development of the 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 29th season at Actors Theatre of Louisville as well as the opening of the theatre's comprehensive expansion project, for which he coordinated the planning, fundraising and completion. 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 the 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 will serve as President of the Main Street Association during the 1994-95 season.



MARILEE HEBERT-SLATER, *Associate Director*, administers the areas relating to national and international touring, audience development, communications, public relations & marketing, season scheduling, the Humana Festival and Classics in Context Festival arrangements and numerous special projects. She is a familiar face speaking on behalf of Actors Theatre and arts advocacy. Her 20-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 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, first as an actress then as Director and Associate Producer. She has served as a consultant and lecturer for many groups across the USA and Canada. Ms. Hebert-Slater serves as an executive officer on the boards of Kentucky Citizens for the Arts, Leadership Louisville, the Louisville Downtown Management District and the Main Street Association. 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 the South and Southwest, ...in Entertainment, ...in the World, ...of American Women.

ACTORS THEATRE OF LOUISVILLE

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LEADERSHIP CAMPAIGN FOR AMERICAN THEATRE

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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For more information about the Leadership Campaign for American Theatre, please contact the development department at this theatre.

MAINSTAGE USHER CAPTAINS

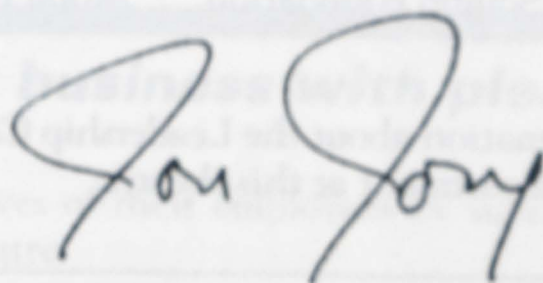
Dolly Adams	Doris Elder	Stephanie Ruth
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Beth Atkins	Sandy Kissling	Marilyn Strother
Bill Bolte	Gladys Napper	Tim Unruh
Becky Briley	Dan McHugh	David Wallace
Bo Cecil	Barbara Nichols	Barbara Wright
Maleva Chamberlain	Bill Nusz	
Donna Conlon	Nancy Rankin	

What on earth is "Modern Masters?" Well, I remember my Logic and Ethics professor telling me that there was nothing to deduce from a single example. Modern Masters is a tool for our understanding of the age. It deals with a diverse look at a single living artist at this moment, because in the theater there is no such thing as a retrospective.

Anne Bogart is reinventing the methods that produce plays. If acting is action, she is creating a whole new vocabulary for the physical side of our work. No more mixing vodka tonics or leafing through magazines or tinkering with the television on stage. We've seen that, and seen it and seen it! The "realistic" theory is that *how* the actor leafs through the magazine will give us a window on his inner state. He's leafing furiously, he must be upset! Indeed. However, there are only so many ways to leaf, to mix and to tinker. People have been leafing away for a hundred years. Not only is it old hat, it's physically limiting as expression.

Anne extends that expression through space (and how you use it) to rhythm, tempo, repetition and many other insights. She has put the whole body back in the theatre to give us new windows on the soul; a new vocabulary of action for the stage.

So let's sit back and leaf through the program while she puts us back in touch.



LOCAL ARTISTS REPRESENTED IN ATL GALLERY

**On display in ATL lobbies and at
The Silver Spoon, Too at Actors Theatre**

Actors Theatre of Louisville's current exhibit includes photography, paintings sculpture and architectural drawings through January 29.

John Wombacher recently joined the University of Louisville's photography department after completing his MFA at Indiana University. Wombacher chooses industrial landscapes as his subject matter, of which he says, "The photographs are not condemning industry or man but rather express the evolutionary relationships that exist between mankind and the environment." His photographs are on display in the first-floor Atrium Lobby.

The monoprints of **Brian Jones**, a professor of fine arts at Indiana University Southeast, are exhibited in the Second Floor Lobby. His work has been selected for an international invitational exhibition of 25 artists who have influenced the changing aesthetic of contemporary mezzotints.

A native Louisvillian, **Edward R. Garber** is the owner and chef of 610 Magnolia Restaurant located in Old Louisville. Of his photographic portraits, he says "I became interested in creating expanded portraits of people and transient moments. From my portraits emerged the idea of telling a story, either imagined or real." Mr. Garber's portraits are on exhibit in the Main Street Mezzanine Lobby.

Louisville artist **Franklin Starks, III** has established himself as one of the region's most respected painters. Known primarily for his landscapes, Starks uses bold yet economical brush strokes and extensive patterning emphasizing line, color, movement and space. Starks is represented by Swanson Cralle Gallery. His works are on display in The Silver Spoon, Too Restaurant.

Ten architectural drawings are being presented in the exhibit "The Ideal Home: 1900-1920." The Louisville-based architectural firm of **Joseph & Joseph**, founded in 1808, was responsible for many of Louisville's most distinguished buildings constructed in the early 20th century. ATL's exhibition is presented in conjunction with "The Ideal Home: 1900-1920" on view at the J.B. Speed Art Museum and can be found in the Atrium Lobby located on the Mezzanine level.

Russell Vogt's painting *Blue Shade* and **Leslie Hawk's** sculpture *The Littlest Daughter* are exhibited at the entrance of the Main Street Atrium Lobby. Vogt received his MFA in painting from the University of Illinois and his work is represented in the collections of Frederick P. Wiseman and the Minneapolis Star and Tribune among others. Hawk holds a BFA in sculpture from the University of Minnesota. She recently had a solo exhibition at the Habatat Galleries in Chicago and Boca Raton, Florida.

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ELMER RICE (1892-1967)

BY THOMAS ALLEN GREENFIELD

The social plays of Elmer Rice, and his dramatic presentations of the theme of work in particular, are collectively among the most varied, the most thoughtful, and the most innovative American social dramas of the century. In his forty-year career as a playwright, Rice incorporated an exhaustive number of social issues into his works, including pacifism (*The Iron Cross*, 1915), feminism (*The Seventh Commandment*, 1913), the court system (*Counselor-at-Law*, 1931), anti-Nazism (*Flight to the West*, 1941), Soviet-American relations (*Between Two Worlds*, 1934), child labor (*The House on Blind Alley*, 1916), suburban living (*Close Harmony*, written with Dorothy Parker in 1924), and artistic expatriatism (*The Left Bank*, 1931). His classic *Street Scene* (1929) has become the model for the tapestry of ethnic urban "types" that characterizes later plays, such as Kingsley's *Dead End* (1935) and Blitzstein's *The Cradle Will Rock* (1936), as well as countless motion pictures and television programs. But his two plays dealing with work in contemporary America (*The Adding Machine*, 1923, and *We, the People*, 1933) represent Rice's most important contribution to the development of American social drama.

In his autobiography Rice describes a visit he made to the Chicago stockyards during a tour of his first play, *On Trial*:

In the canning section a young man sat beside a vat through which sealed cans of beef stew moved on a belt. Open-eyed and open-mouthed he watched for air bubbles, snatching out the imperfectly sealed cans, a horrible picture of imbecility. I felt strongly

about the stultifying effects of industrialism; the moronic boy for me personified the evils of the machine age. . . I have always disliked mechanical devices and the system that produces them on psychological, moral, and aesthetic grounds.

The idea that modern work creates havoc with the soul and with the social order was a new and important concept in American drama. *The Adding Machine* was the first American drama to portray modern mechanized work as an alien and undefeatable foe of the worker, even though historians believe that American workers had resigned themselves to this belief as early as the mid-nineteenth century. Whereas conventional protest dramas, melodramas, and even "cup-and-saucer" comedies portrayed the business world as the product of the follies or injustices of fallible, mortal, and even defeatable men, the economic system in *The Adding Machine* is born of the cosmos. It is "manned" by demons in the afterlife against whom no one can contend, much less win. To survive is to capitulate to their will; to capitulate is to lose one's soul. It is not until a confused, entrapped Willy Loman realizes in 1949 that "something is happening" to him that the world of work is again dramatized as an incomprehensible force that tests the universal dignity of a man. By bridging the particulars of contemporary American working life with the universal concerns of man's identity and man's dignity, *The Adding Machine* in fact lays crucial artistic and philosophical groundwork for some of the most important social dramas of the post-World War II period.

(This article was excerpted from *Work and the Work Ethic in American Drama 1920-1970* and was reprinted with permission of the author, Thomas Allen Greenfield.)

When white-collar people get jobs, they sell not only their time and energy, but their personalities as well. They sell by the week, or month, their smiles and their kindly gestures, and they must practice that prompt repression and resentment and aggression.

— C. Wright Mills, *White Collar*, 1956

Machinery is the new Messiah.

— Henry Ford

Civilization and profits go hand in hand.

— Calvin Coolidge



A large percentage of these clerical workers were women, some 8.5 million nationally by 1920. A popular Broadway song promised that "Heaven will protect the working girl," but Heaven had apparently turned a blind eye to a contract signed by Retail Clerks in Butte, Montana on February 17, 1923 which reads as follows:

Pay Scales.

The scale of wages shall be as follows:
Textile employees, men, \$28.75 per week, or \$124.60 per month

Textile employees, women, \$20 per week, or \$86.65 per month

Foodstuff employees:

Men, \$31.65 per week, or \$137.15 per month

Women, \$20 per week, or \$86.65 per month.

— *Manual Labor Review*

From the purely productive point of view, a part of the human race is already obsolete, and a further part is obsolescent.

— Henry Ford in *Fortune*

Yes, it's a step up from factory life, this white-collar world. Different values. Different units of measurement. Different wares to sell. Sheer brawn, youth, quickness no longer counted at all. It needs something else to get by. And that something is gray matter. Brains. Not much to begin with. But some. And it's thrown into the balance and weighed, like so much sugar or rice or cheese.

— Elizabeth Frazer, *Saturday Evening Post*, 1923

Faster than brain and hand can figure with a pen are the calculations of the Add-Index—and accurate. More work in less time, and better work, without fatigue.

Takes the Hard Work out of Figures! The hard work in Figures is the constant striving for accuracy—the uncertainty of results. The Monroe Automatic eliminates all the hard work—gives the proven answer when the tip of your finger says—"Go."

— Advertisements in *Systems Magazine*, 1922

1% of the nation's families control 59% of the nation's wealth. 12% control another 33%, leaving the remaining 87% of the population to share the last 8% of the wealth.

— Federal Trade Commission, 1926

The religion of humanity is utterly unacceptable to those who have to ride the subways during rush-hour.

— Walter Lippman



In one respect you have the advantage over the machine — the cost of manufacture. But we've learned from many years' experience, Zero, that the original cost is an inconsequential item compared to the upkeep... It costs a lot to keep up all that delicate mechanism of eye and ear and hand and brain which you've never put to any use. We can't afford to maintain it in idleness — and so you've got to go.

— Elmer Rice, "The Fixer" in *The Adding Machine*

The fatal metaphor of progress, which means leaving things behind us, has utterly obscured the real idea of growth, which means leaving things inside us.

— G. K. Chesterton, *Fancies Versus Fads*, 1923

Frederick Winslow Taylor, scientific management's prime mover, believed that workers performed far below their capabilities unless forced to do otherwise. His remedy was based on "time study"...Standard times were determined for each phase [of a job] based on the performances of the fastest workers...at Bethlehem Steel, Taylor made the work rates so difficult that only one worker out of seven could perform to them.

— Mike Mandel, *Making Good Time*

Director's Notes

The more I'm around Elmer Rice's *The Adding Machine*, the more I am amazed that the play is not a staple on our American stages. Here is an extraordinary piece of literature, art, and entertainment; touching and profound; funny and prophetic. In *The Adding Machine*, you sense the wonderful plays to come; it is a precursor to later expressionist works by Thornton Wilder, Arthur Miller, Tennessee Williams and others. You can even sense a notion of the theater of the absurd and perhaps even Beckett.



I am intrigued by the intense stage poetry of *The Adding Machine*. From the actors the play requires large and yet human strokes. From the designers it demands a style beyond pedestrian representation. *The Adding Machine* is about nothing less than the human soul, the ironies of hope and the big questions of freedom vs. destiny. What I find astonishing is that Elmer Rice was able to find a form for his play that addresses these questions in highly accessible, concrete and human ways.

— Anne Bogart



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when your
favorite
actress
remembers
her lines.*

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Chekhov's Perspective

*We are going to bypass all the petty illusions
that keep people from being happy and free —
that's the goal of our life, its meaning.*

Forward then.

*We are advancing toward that bright star
glowing in the distance. Nothing can hold us back.*

Forward march! Don't lag behind.

*To live in the present we first have to make up for our past,
to have done it once and for all.*

Be as free as the wind.

Marvelous visions of the future.

I can already see it.

*("Trofimov" in *The Cherry Orchard*)*

Anne Bogart's Perspective

Small Lives/Big Dreams was created as a companion piece to *The Medium*, a play which asks the question, "Why should we think about the future?" *Small Lives/Big Dreams* asks the question, "Why should we remember the past?" To me, the theater is about memory, about remembering the big questions pertaining to being human. A great play endures because it asks us to remember some vital human issues. Is it true that if we are unable to remember our past, we have no future? If we lose our memory, will we lose our humanity? The more I work on this question, the more I realize that the answer is not only that we must remember our past in order to move into the future, but I recognize with awe the role that memory plays in living in the present moment. What disallows us from living in the present is our denial of what we are made of, where we have come from and what has happened to us.

In approaching our play about memory, I chose to sample freely from the plays of Anton Chekhov. The characters in Chekhov's plays are haunted by the past while attempting to look tentatively at their future. At the end of the nineteenth century, Chekhov was clearly experiencing premonitions about the great social changes that lay ahead. He was right. And now, at this end of the twentieth century, we sense the big changes that lie ahead. And what about our past, our buried, repressed memories. What do we do with the past?

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Director's Notes

I began thinking about the nature of theater and how it will survive in a world where the very nature of entertainment is constantly being redefined. Long a fan of media philosopher Marshall McLuhan, I decided to use his insights to create a theater piece about who we are becoming vis a vis the radical developments in technology that surround us. McLuhan spent his entire life exploring and criticizing our methods of communication. Towards the end of his life, he suffered a series of strokes and, with cruel irony, lost his own ability to communicate through speech.

— Anne Bogart

Marshall McLuhan

Marshall McLuhan (1911-1980) gained his reputation as “oracle of the electronic age” by arguing that human societies are influenced more by forms of communication than by content. “All media work us over completely,” McLuhan wrote. “They are so pervasive in their personal, political, economic, aesthetic, psychological, moral, ethical, and social consequences that they leave no part of us untouched, unaffected, unaltered. The medium is the message.”

Born in Alberta, Canada, McLuhan moved from graduate studies in literature in the 1930s to a 1940s post-graduate fascination with American popular culture. By the 1950s, his writings on the relationship between culture and communication led to appointments as director of both a Ford Foundation seminar and a media project for the U.S. Office of Education. In 1963, the University of Toronto acknowledged his ascendance to “guru of communications” by naming him the first director of its Center for Culture and Technology.

McLuhan's two major works were published in the 1960s: *The Gutenberg Galaxy: The Making of Typographic Man* and *Understanding Media: The Extension of Man*. In these, McLuhan argued that electronic media of the modern era are reshaping civilization by “moving us out of the age of the visual [brought about by the rise of the printing press] into the age of the aural and tactile.” This redistribution of sensory awareness signified, for McLuhan, a return to our tribal roots. Also, the immediacy of electronic media promised a return to our tribal village, but on a global scale.

Hailed as a prophet and dismissed as a charlatan, McLuhan provoked passionate response with his literary/graphic “probes.” One scholar, James P. Carey, thought of McLuhan as a poet whose work “represents a secular prayer to technology, a magical incantation of the gods, designed to quell one's fears that, after all, the machines may be taking over... McLuhan himself is a medium and that is his message.”

JOIN US FOR A WEEKEND OF UNIQUE EVENTS

Actors Theatre's mid-career celebration of director Anne Bogart continues with a weekend of events tailored to theatergoers who want to learn more about the art of Anne Bogart. Through lectures, discussions, demonstrations and exhibits, this multi-disciplinary weekend provides an opportunity to engage in this controversial director's style. You've seen the play, now come and see how this master director of contemporary theatre mounts such productions.

DISCUSSION

UNDER THE INFLUENCE:

Anne Bogart's Impact on Collaborators and Critics

In the Pamela Brown Auditorium, January 27, 1995 at 10:00 p.m.

Cost at the door: \$5.00/\$2.50 for Subscribers

PANELISTS:

MEL GUSSOW is a longtime drama critic for the *New York Times* and winner of the George Jean Nathan Award for Dramatic Criticism.

PAULA VOGEL is the author of *The Baltimore Waltz* and *Hot 'N' Throbbing*, both directed by Anne Bogart.

ROBERT WOODRUFF is currently directing *The Changeling* in Israel and has several directing projects scheduled in Prague.

THE MEAT OF THE MEDIUM:

Anne Bogart and the American Avant-Garde

Lecture by Porter Anderson

In the Bingham Theatre, January 28, 1995 at 4:30 p.m.

Cost at the door: \$5.00/\$2.50 for Subscribers

PORTER ANDERSON is a member of New York's Drama Desk and the former theatre columnist for *The Village Voice*.

POST-SHOW SYMPOSIUM

In the Bingham Theatre, January 28, 1995 at 9:45 p.m.

The discussion is FREE.

This post-show symposium provides a forum for discussion of all three plays—*The Adding Machine*, *Small Lives/Big Dreams* and *The Medium*—amongst Anne Bogart, her casts and you, the audience.

DEMONSTRATION

THE VIEWPOINTS: A Movement Philosophy for the Stage

Lecture/Demonstration with Anne Bogart and Company

In the Pamela Brown Auditorium, January 28, 1995 at 11:00 a.m.

Cost at the door: \$5.00/\$2.50 for Subscribers

Anne Bogart will work with actors on stage to demonstrate her "viewpoints" methodology, and disclose how actor improvisation, choreography and "compositions" become source material for staging and performance.

JUST DO IT!

Workshop with members of the SITI Company

In the Bingham Theatre, January 29, 1995 at 10:30 a.m.

\$10.00/person observation fee

Observe this two hour workshop, led by members of the SITI Company, and take advantage of the opportunity to see the process from the start.

DOCUMENTATION

THE VIOLENT ACT OF DIRECTING

Exhibit curated by Michele Volansky

In Actors Theatre's Lobbies

Using photos, programs and other archival materials, this exhibit visually celebrates Anne Bogart's innovative and highly collaborative work throughout a career described in *The Village Voice* as "refreshing, and more important, disturbing as only the best theatre work can disturb."

ANNE BOGART-VIEWPOINTS

On sale January 28 & 29

Call the ATL Festival Office at (502) 584-1265 for more information.

The state of her art is viewed from many perspectives in this book about Anne Bogart's theories and productions. In addition to *Small Lives/Big Dreams*, contributors include: Anne Bogart, Greg Gunter, Jon Jory, Eelka Lampe, Ellen Lauren, Eduardo Machado, Charles Mee, Jr., Tadashi Suzuki.

INFORMATION AND TICKET SALES: (502) 584-1205

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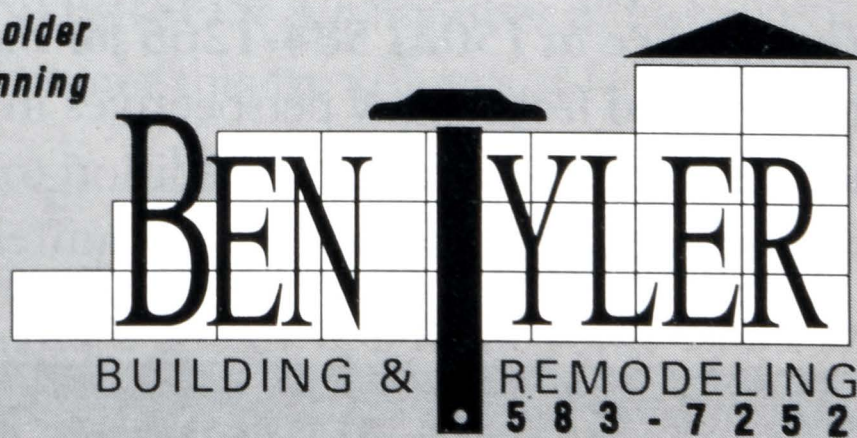
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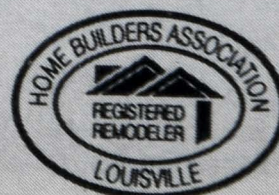


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Actors Theatre of Louisville

Jon Jory, Producing Director

presents

January 5 - 28, 1995

In the Pamela Brown Auditorium

The Adding Machine

by Elmer L. Rice

Directed by Anne Bogart

Made possible by a generous grant from Brown-Forman Corporation

The Cast

Mr. Zero William McNulty
Mrs. Zero Kristine Nielsen
Daisy Diana Dorothea Devore, Mrs. Three Ellen Lauren
The Boss Fred Major
Woman in Mirror, Office Worker, Mrs. One, Mourner Denise Gientke*
Office Worker, Mr. One, Youth Taking Notes, Mourner Jamison Newlander*
Woman in Mirror, Office Worker, Mrs. Two, A Tall Lady, Mourner Glory Kissel
Office Worker, Mr. Two, Boy at the Zoo, A Young Man David McMahon*
Office Worker, Mr. Three, The Fixer Bob Burrus
Woman in Mirror, Office Worker, Mrs. Four, Judy O'Grady Jennifer Hubbard
Office Worker, Mr. Four, A Head, Lieutenant Charles V Craig Heidenreich
Office Worker, Mrs. Five, A Stout Lady Sarah Burke
Office Worker, Mr. Five, Youth's Father Mark Sawyer-Dailey
Office Worker, Mrs. Six, A Guide Adale O'Brien
Office Worker, Mr. Six, Shrdlu Andrew Weems
Policeman, An Officer, A Guard Eric Munro Johnson*
A Small Boy, Joe Evan Prizant
Policeman, An Officer, A Boy at the Zoo, A Guard, Mourner Mitch Melder*
Office Worker, Tourist, Mourner Jan Harlin*
Understudy for Ms. Lauren Kristin Flanders

Scene One: A bedroom.

Scene Two: An office.

Scene Three: A dining room.

Scene Four: A court of justice.

Scene Five: A death cell.

Scene Six: A graveyard.

Scene Seven: A pleasant place.

Scene Eight: Another office.

There will be one 15-minute intermission.

Presented by special arrangement with Samuel French, Inc.

Scenic Designer	Neil Patel
Costume Designer	James Schuette
Lighting Designer	Mimi Jordan Sherin
Sound Designer	Darron L. West
Props Master	Ron Riall
Production Stage Manager	Debra Acquavella
Stage Manager	Paul Mills Holmes
Dramaturgs	Michael Dixon and Michele Volansky
Assistant to the Director	Nephelie Andonyadis, TCG Fellow

Casting arranged by Laura Richin Casting

*Members of the ATL Apprentice/Intern Company

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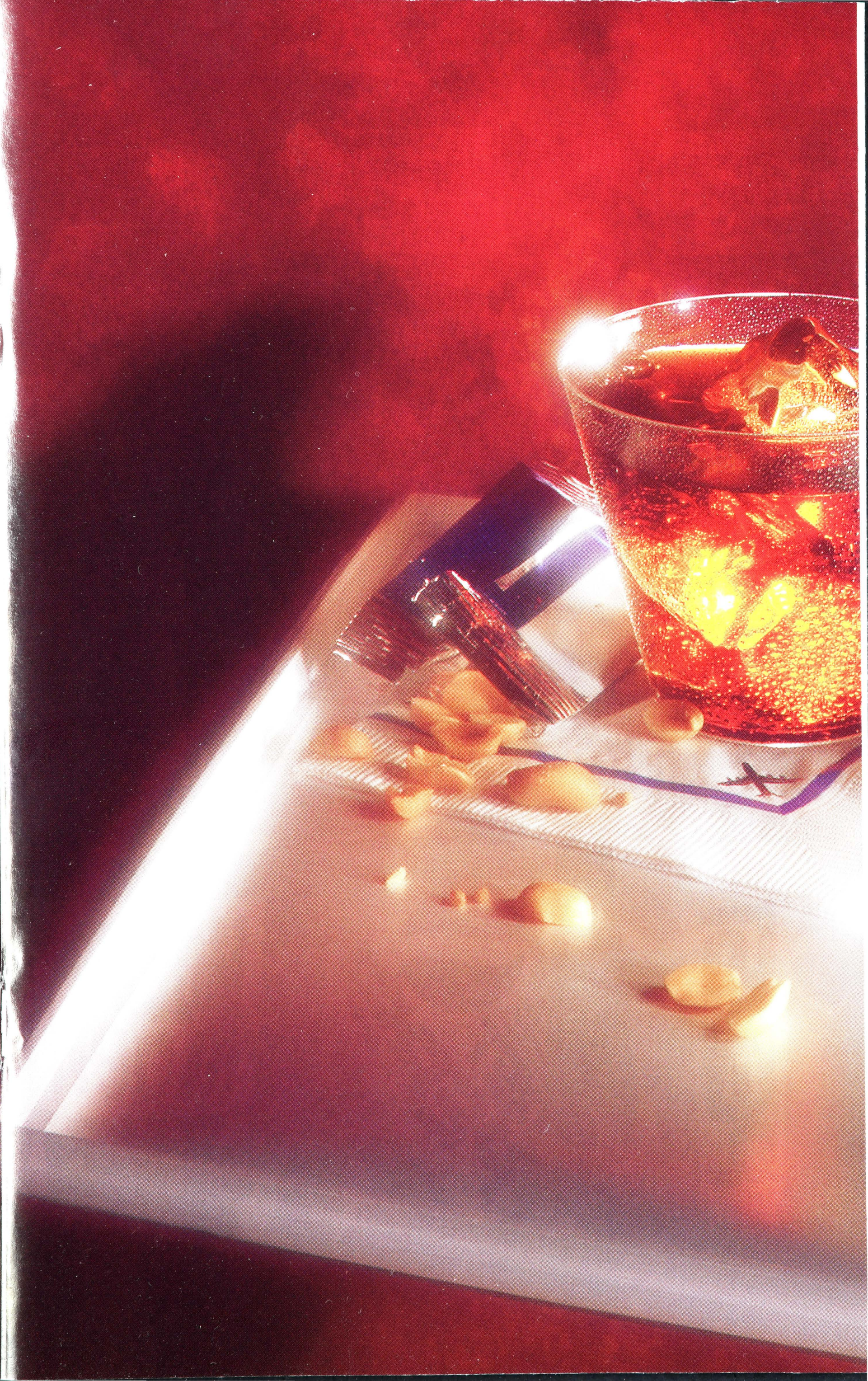
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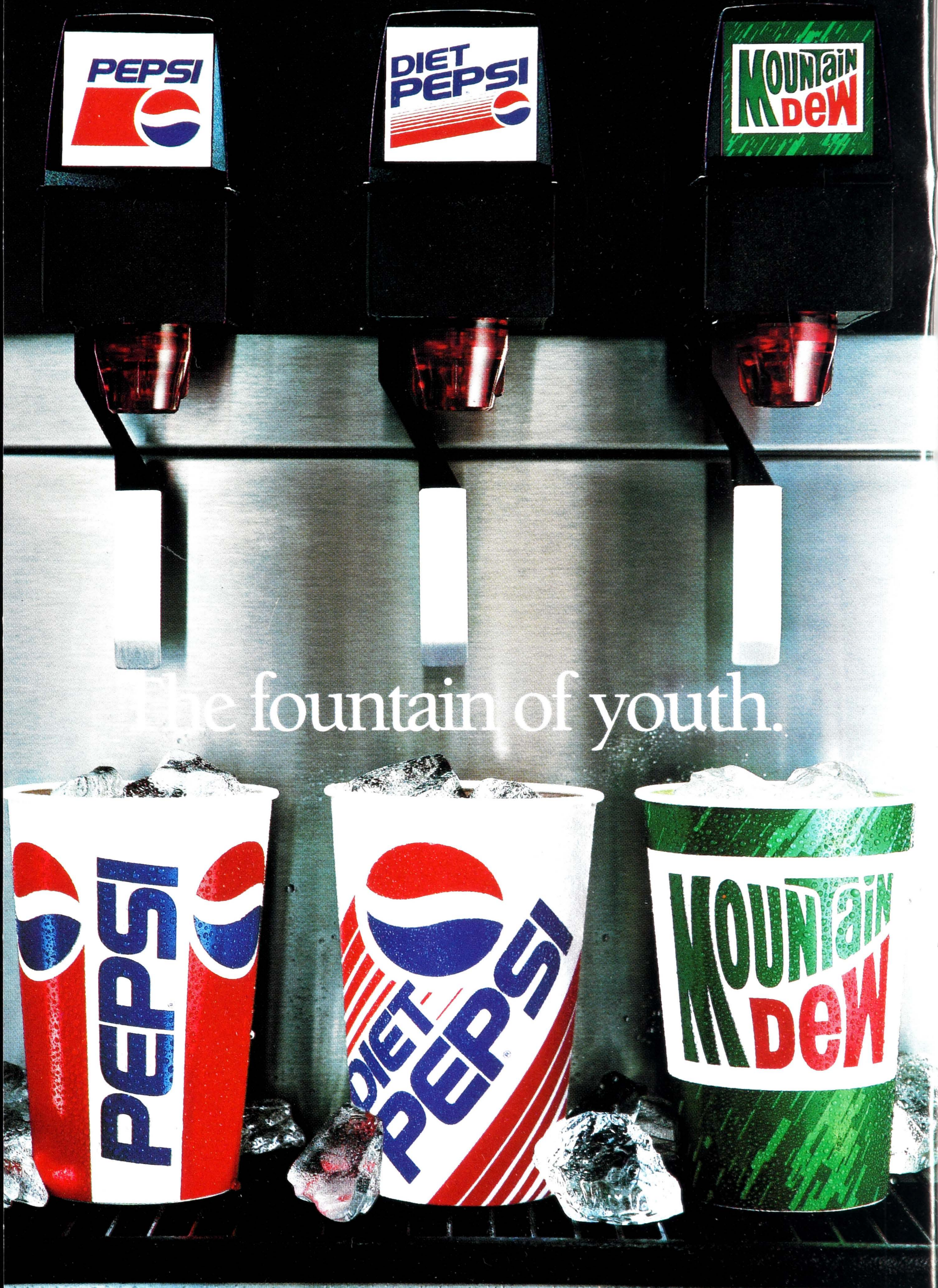
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Actors Theatre of Louisville
Jon Jory, Producing Director
presents
January 18 - 28, 1995
In the Bingham Theatre
the Saratoga International Theater Institute's
production of

Small Lives/Big Dreams

Derived from the five major plays of Anton Chekhov
Conceived and Directed by Anne Bogart with the SITI Company

Small Lives/Big Dreams was made possible in part by the generous support of
Arts International and the Japan-U.S. Friendship Commission.

Ensemble

J. Ed Araiza
Will Bond
Kelly Maurer
Barney O'Hanlon
Karenjune Sánchez

Lighting Designer
Assistant to Mr. Shiohara
Costume Designer
Soundscape
Dramaturgs

Stage Manager
Assistant Stage Manager
Producer

Michitomo Shiohara
Andrew J. Kranis
Gabriel Berry
Darron L. West
Gregory Gunter
Gail Lerner
Kieran Jason Hackett
Julie A. Richardson
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Actors Theatre of Louisville
Jon Jory, Producing Director
presents
January 26 - 29, 1995
In the Victor Jory Theatre
the
Saratoga International Theater Institute's
production of

The Medium

Inspired by the life and predictions of Marshall McLuhan
Conceived and Directed by Anne Bogart with the SITl Company

The Medium was made possible in part by the generous support of
Arts International, AT&T and the Japan-U.S. Friendship Commission.

Ensemble

J. Ed Araiza
Will Bond
Ellen Lauren
Kelly Maurer
Stephen Webber

Lighting Designer
Assistant to Mr. Shiohara
Costume Designer
Set Design Associate
Soundscape
Dramaturg
Stage Manager
Assistant Stage Manager
Producer

Michitomo Shiohara
Andrew J. Kranis
Gabriel Berry
Anita Stewart
Darron L. West
Gregory Gunter
Kieran Jason Hackett
Julie A. Richardson
P. Jennifer Dana

The New York City premiere of *The Medium* was presented by
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Cameras, Pagers and Recorders are strictly prohibited. Please check them with the box office so they may be guarded by the front-of-house staff. Patrons who are paged will be immediately and discreetly contacted by the House Manager.

Please Deactivate Your Wristwatch Alarm while in the auditorium to avoid disturbance during the performance.

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ACKNOWLEDGEMENTS:

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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 with funds from the National Endowment for the Arts.

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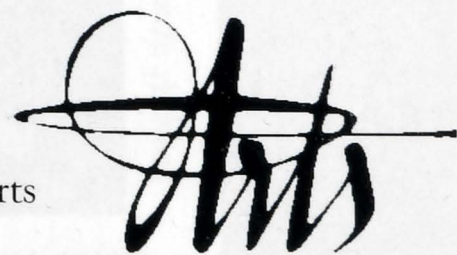
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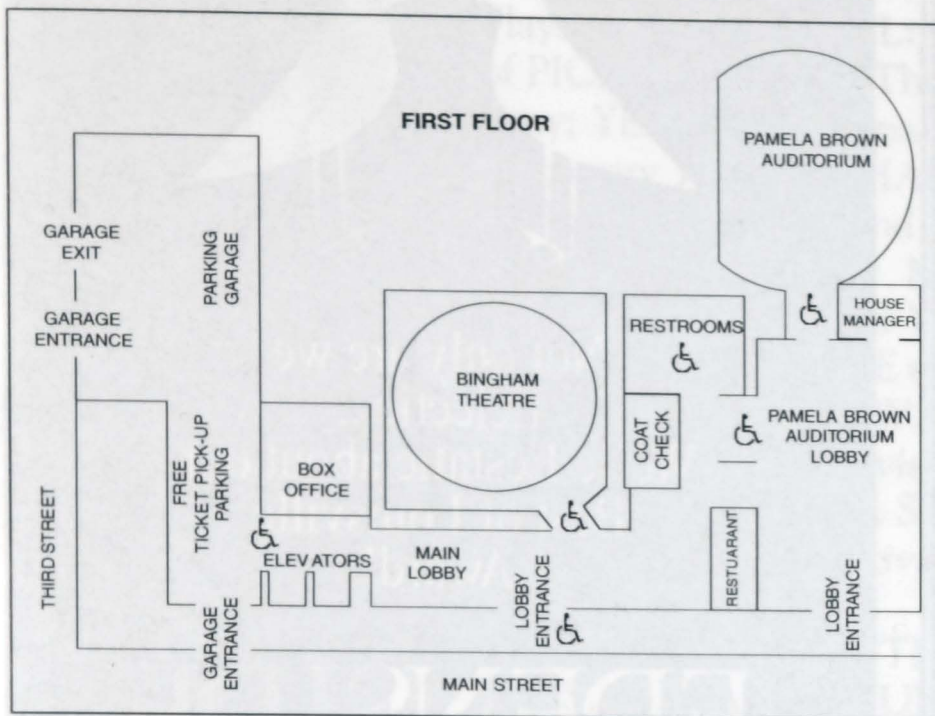
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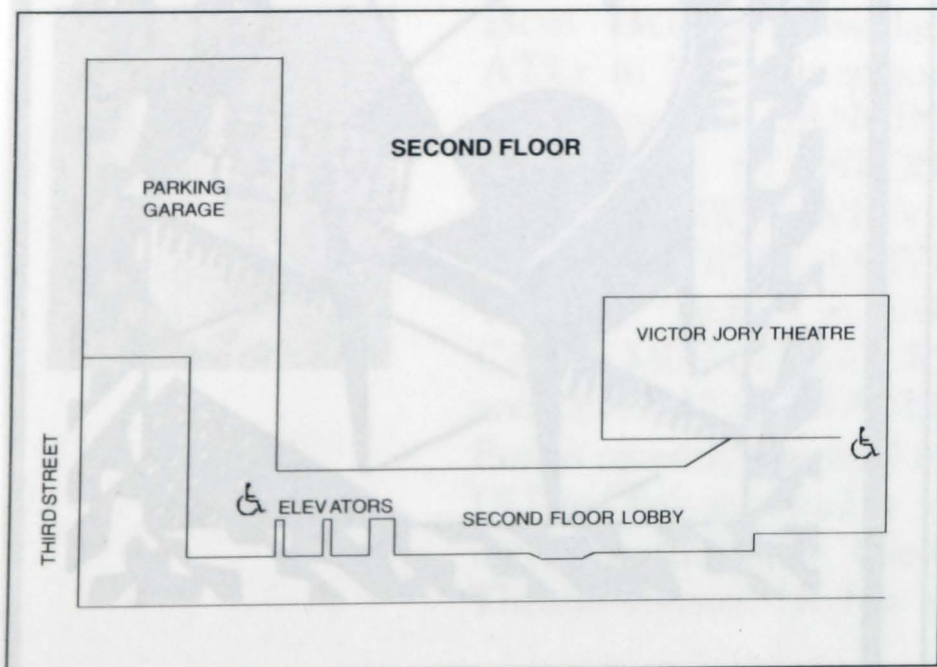
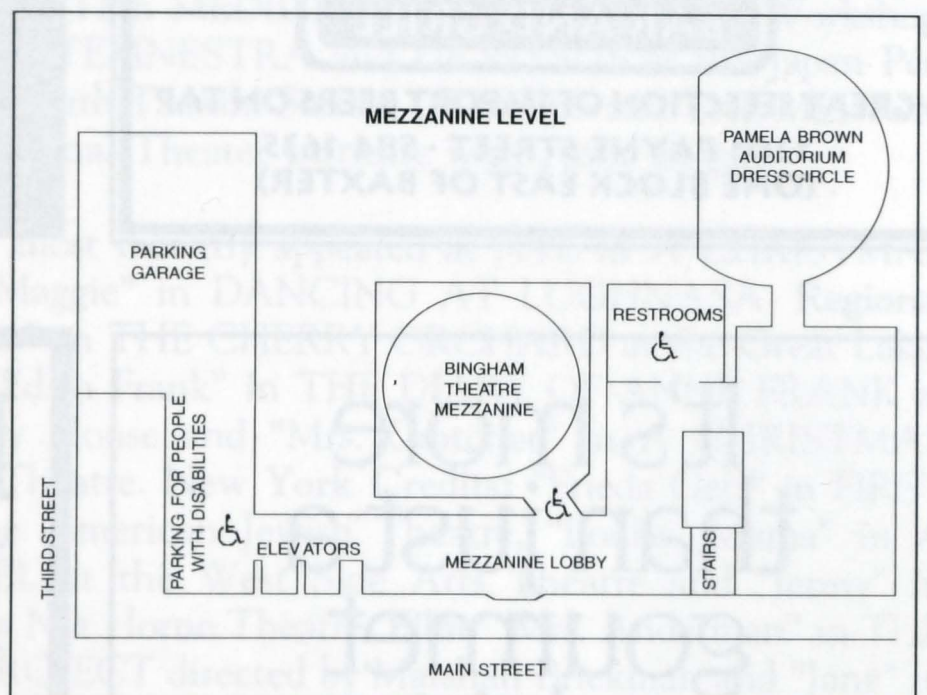
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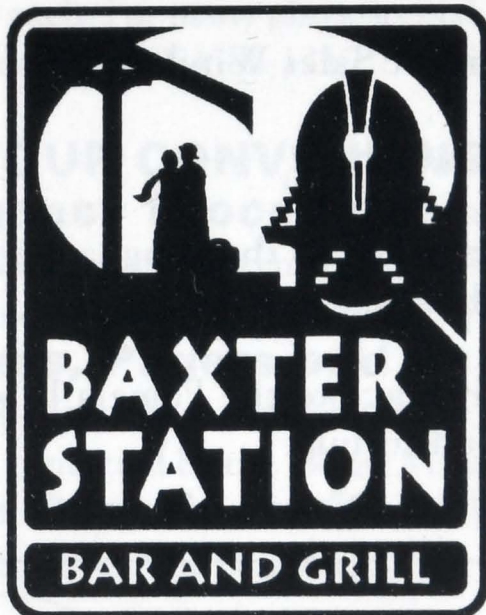
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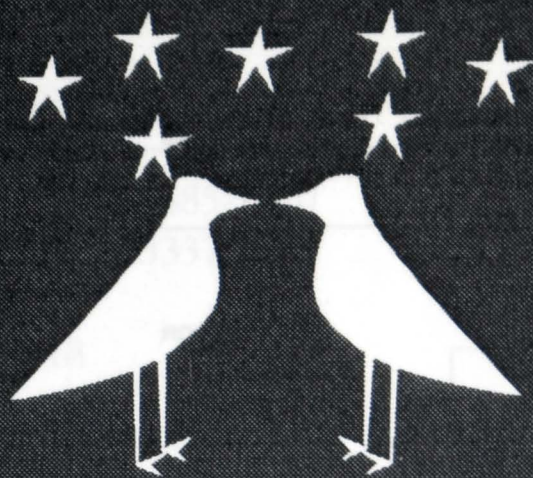
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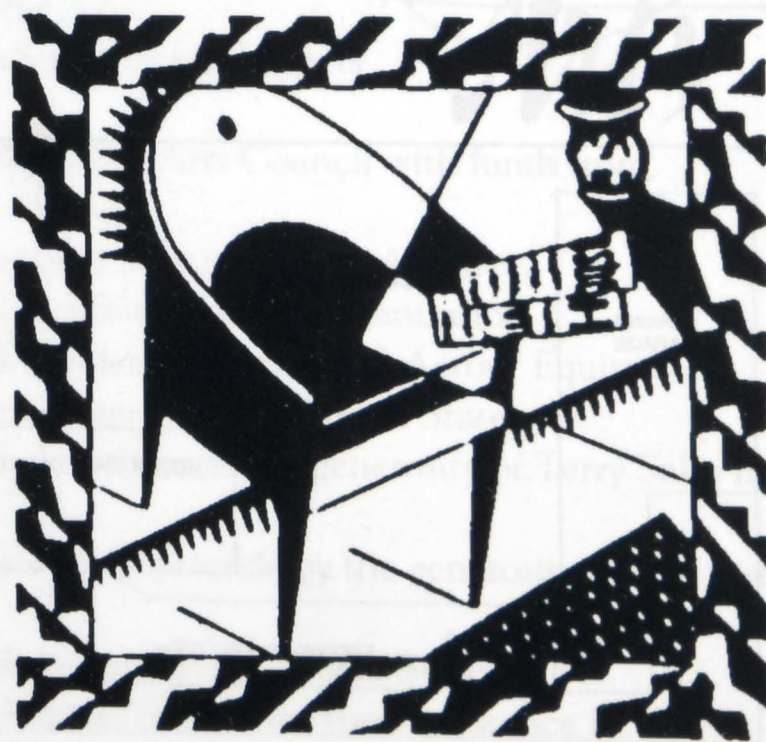
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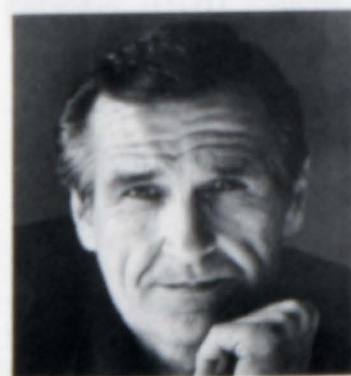
J. ED ARAIZA is a SITI Company member who last appeared at ATL in 1969 (part of the 18th Annual Humana Festival of New American Plays). **Additional ATL:** KEELY AND DU and Anne Bogart's production of PICNIC. **Regional Theatre:** KEELY AND DU at Hartford Stage Company; YERMA at Arena Stage; PRINCIPIA SCRIPTORIAE at A Contemporary Theatre; CHARLEY BACON at South Coast Repertory; KING LEAR, MACBETH and LA VICTIMA at Los Angeles Theatre Center. **Off-Broadway:** THE MEDIUM at New York Theatre Workshop; ORESTES at the Penn Yards and OCCASIONAL GRACE at En Garde Arts; WORDS DIVINE at Intar Theatre. **Films:** THE RAID, NEW JACK CITY and DISTANT WATERS and ILLEGAL, both award-winning films by Carlos Avila. **Television:** ONE LIFE TO LIVE, LOVING, ALL MY CHILDREN and HILL STREET BLUES. **Other Theatre:** The 1994 Toga International Arts Festival, in Toga-Mura, Japan with the SITI Company.



WILL BOND is a SITI founding member. **Regional Theatre:** GREETINGS, GREATER TUNA, HAMLET, THE TEMPEST, HOLIDAY MEMORIES, SUDDENLY LAST SUMMER, NIGHT MUST FALL, MYSTERY OF IRMA VEP at Stage West; NUTS, BALTIMORE WALTZ, THE HYPOCHONDRIAC, T BONE N WEASEL at City Theatre Company. **Off-Broadway:** THE MEDIUM at New York Theatre Workshop. **Other Theatre:** CLYTEMNESTRA and DIONYSUS at the Japan Performing Arts Center with Tadashi Suzuki; ORESTES and THE MEDIUM at Saratoga International Theater Institute with Anne Bogart.



SARAH BURKE most recently appeared at ATL in A CHRISTMAS CAROL. **ATL:** "Maggie" in DANCING AT LUGHNASA. **Regional Theatre:** "Charlotta" in THE CHERRY ORCHARD at the Great Lakes Theatre Festival, "Edith Frank" in THE DIARY OF ANNE FRANK at the Cleveland Play House and "Mrs. Cratchet" in A CHRISTMAS CAROL at GeVa Theatre. **New York Credits:** "Frieda Getz" in FIRST IS SUPPER at the American Jewish Theatre, "Louisa, Mama" in A SHAYNA MAIDEL at the West Side Arts Theatre and "Jenny" in RECENCIO at The Nat Horne Theatre. **Film:** "Mrs. Anderman" in THE MANHATTAN PROJECT directed by Marshall Brickman and "Jane" in ILLUSIONS directed by James Coco. **TV:** LAW & ORDER, LOVING and AS THE WORLD TURNS.

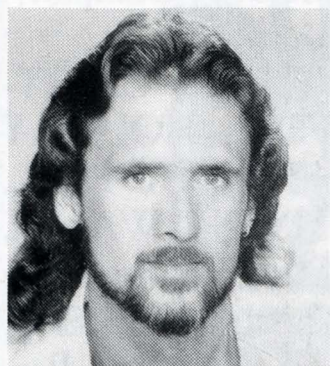


BOB BURRUS was last seen at ATL in A CHRISTMAS CAROL. **ATL:** In his 18th season as a resident company member, Mr. Burrus' credits include: DANCING AT LUGHNASA, ROMEO AND JULIET, SHOTGUN, STANTON'S GARAGE, KEELY AND DU, GIVE 'EM HELL, HARRY!; ATL's Australian tour of CEMENTVILLE and TRIP TO BOUNTIFUL; 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 recently 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, Center Stage in Baltimore and the Dallas Theater Center. He has also worked in film and television.

THE ACTING COMPANY (CONT'D)



KRISTIN FLANDERS joins ATL for the first time with *THE ADDING MACHINE*. She has previously collaborated with Anne Bogart in productions of *THE WOMEN* at Hartford Stage and *MARATHON DANCING* at En Garde Arts in New York. Most recently she appeared in *ALMOST BLUE*, Keith Reddin's new play at Arena Stage. **Regional Theatre:** *IPHIGENEIA AT AULIS*, *ELECTRA*, *THE SEAGULL*, *THE TEMPEST*, *PERICLES*, *THE GOOD HOPE* and *MARAT SADE* at The Guthrie Theater; *SUNDAY ON THE ROCKS* at Long Wharf Theatre; *UNDERGROUND*, *DAYLIGHT IN EXILE* and *LARGO DESOLATO* at Yale Repertory Theatre. **Off-Broadway:** *CACODEMON KING* at En Garde Arts. Other Theatre: *CITIZEN TOM PAINE* at the Kennedy Center of Performing Arts. **Additional Credits:** Ms. Flanders is a graduate of Yale University and of the Yale School of Drama.



V CRAIG HEIDENREICH was recently seen at ATL as "John Barrymore" in *I HATE HAMLET* and "Michael" in *SOMEONE WHO'LL WATCH OVER ME*. His last season credits include: *ROMEO AND JULIET*, *SHADOWLANDS*, *JULIE JOHNSON* (part of the 1994 Humana Festival of New American Plays), *SHERLOCK HOLMES*, *A CHRISTMAS CAROL*, *TO KILL A MOCKINGBIRD* and *THE COCOANUTS*. Other ATL credits include: *BORN YESTERDAY*, *STANTON'S GARAGE*, *LA BETE*, *THE PASSION OF DRACULA*, *THE BEAUX' STRATAGEM*, *ANTONY AND CLEOPATRA*, *LYNETTE AT 3 AM*, *IN THE EYE OF THE HURRICANE*, *WHAT SHE FOUND THERE*, *TREASURE ISLAND*, *THE THREE CUCKOLDS*, *AS YOU LIKE IT*, *ZARA SPOOK AND OTHER LURES*, *VITAL SIGNS*, *CHILDREN OF THE SUN* and *THE TEMPEST*.



JENNIFER HUBBARD has appeared at ATL in *A CHRISTMAS CAROL*, *THE LAST TIME WE SAW HER* and *WHAT SHE FOUND THERE* (1994 and 1991 Humana Festivals of New American Plays). **Regional Theatre:** *A CHRISTMAS CAROL* at the Goodman Theatre, the Chicago premiere of *MY SISTER IN THIS HOUSE* and Econo-Art's *TITANIC* for which she received a Chicago Jeff nomination for outstanding performance. **Additional Credits:** During five seasons with the New Harmony Theatre, she performed as "Catherine" in *SUDDENLY LAST SUMMER*, "Stella" in *A STREETCAR NAMED DESIRE*, "Agnes" in *AGNES OF GOD*, "Maggie" in *LEND ME A TENOR*, "Echo" in *ELEEMOSYNARY*, "Thelma" in *THE TRIP TO BOUNTIFUL*. With Stage One: The Louisville Children's Theatre, she performed as "Elizabeth" in *FRANKENSTEIN* and "Meg" in *A WRINKLE IN TIME*. Ms. Hubbard has attended the Saratoga International Theater Institute studying with Anne Bogart.

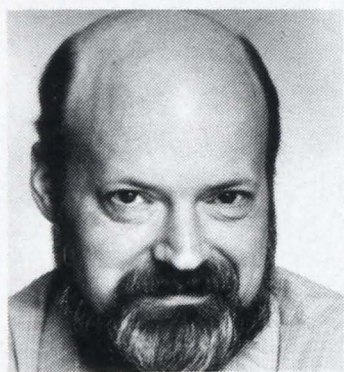


GLORY KISSEL was last seen at ATL in Anne Bogart's *PICNIC* and has most recently appeared as "Lettice" in the New Harmony Theatre production of *LETTICE AND LOVAGE* and as "Lady Britomarte" in *MAJOR BARBARA* at the Darkhorse Theater in Nashville. **Regional Theatre:** Playwrights Repertory Festival: *HEARTBREAK HOUSE*, *MAJOR BARBARA*, *YOU NEVER CAN TELL* and *ARMS AND THE MAN*. She has appeared in the title roles of *MAME*, *HELLO, DOLLY!* and in other musicals and theaters throughout the Midwest. **Film:** *TUT'S SMALL BALLAD*. **Additional Credits:** She has recently retired as professor of voice for 20 years and is pursuing her acting career full time.

THE ACTING COMPANY (CONT'D)



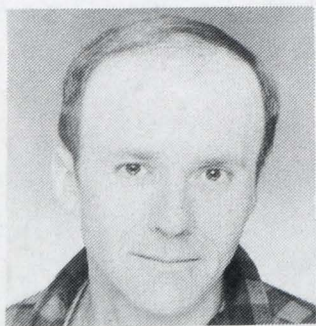
ELLEN LAUREN was last seen at ATL as "Madge" in *PICNIC*. As a founding member of *SITI* she has performed as "Electra" in *ORESTES* and "Agave" in *DIONYSUS* and in the ensemble of *THE MEDIUM* with the company as well as conducting classes for *SITI* in New York over the last two years. As a regular guest artist with the Suzuki Company of Toga under the direction of Tadashi Suzuki, she has performed throughout the world, most recently returning from a tour of *DIONYSUS* at the Teatro Olimpico in Italy. As a master teacher, she continues to teach the Suzuki Actor Training Method both in the United States and abroad, and has been or is currently on the faculty of The Julliard School of Drama, Columbia University and Fordham University, among others. **Additional Credits:** "Mary" in Anne Bogart's *THE WOMEN* at Hartford Stage Company; four years as a resident company member at Milwaukee Repertory Theatre; two years as a resident company member at Alley Theatre; six years as a resident company member at StageWest in Massachusetts.



FRED MAJOR was last seen at ATL in *A CHRISTMAS CAROL*. **ATL:** *ROMEO AND JULIET*, *SHADOWLANDS*, *SLAVS!*, *THE LAST TIME WE SAW HER*, *SHERLOCK HOLMES*, *TO KILL A MOCKINGBIRD*, *THE COCOANUTS*, *SHOOTING SIMONE*, *BORN YESTERDAY*, *THE PASSION OF DRACULA*, *OTHER PEOPLE'S MONEY*, *SPEED-THE-PLOW* and *TO CULEBRA*. In 12 years as a member of the resident company, Mr. Major has appeared in roles as diverse as "Cathy" in *CLOUD 9*, "Touchstone" in *AS YOU LIKE IT* and "Kulygin" in *THE THREE SISTERS* and in the musicals *LITTLE SHOP OF HORRORS* and *THE ROCKY HORROR SHOW*. Other ATL credits span over 70 productions and include the 1983 tour to Yugoslavia and the 1985 tour to Romania, and ATL's Australian tour of *CEMENTVILLE* and *THE TRIP TO BOUNTIFUL*. Mr. Major has worked on and off-Broadway and in regional theatre, television soaps and commercials, as well as several national tours.



KELLY MAURER is a founding company member of the Saratoga International Theater Institute (*SITI*). **New York Theatre:** *ORESTES* and *THE MEDIUM* with Anne Bogart. **Japan Performing Arts Center/Tadashi Suzuki:** *DIONYSUS* at the Toga International Theater Festival in Japan, Art Carnuntum, Vienna and *SITI* in the U.S. **Regional Theatre:** "Hamlet" in *HAMLET*, *HOLIDAY MEMORIES*, *THE TROJAN WOMEN* at Stage West and *AND WHAT OF THE NIGHT*, directed by Maria Irene Fornes, at Milwaukee Repertory Theater. **Additional Credits:** Ms. Maurer is a former ATL Acting Apprentice.



WILLIAM MCNULTY was recently seen at ATL as "Gary" in *I HATE HAMLET*. In his 15 seasons at ATL, he has portrayed such diverse roles as "Edward" in *SOMEONE WHO'LL WATCH OVER ME*, "John" in *OLEANNA*, "Johnny" in *FRANKIE AND JOHNNY IN THE CLAIRE DE LUNE*, "Quartermaine" in *QUARTERMAINE'S TERMS*, "Enobarbus" in *ANTONY AND CLEOPATRA*, "John Aubrey" in *BRIEF LIVES*, "James Tyrone" in *MOON FOR THE MISBEGOTTEN*, "Charlie" in *THE FOREIGNER*, "Alceste" in *THE MISANTHROPE* and "Norman" in *THE NORMAN CONQUESTS*. **Regional Theatre:** Arena Stage and Chicago Theatre Project. **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.



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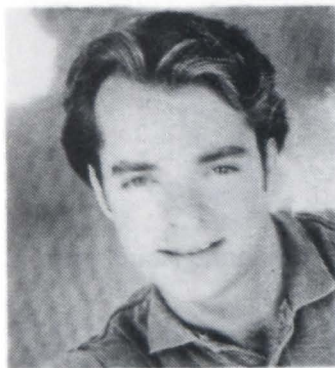
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KRISTINE NIELSEN is making her ATL debut with **THE ADDING MACHINE**. **Regional Theatre:** **DANCING AT LUGHNASA** at The Cleveland Play House; **THE WOMEN** at Hartford Stage Company directed by Anne Bogart; **THE BALTIMORE WALTZ** at Center Stage; **THE SHOWOFF** at Williamstown Theatre Festival; **THE THREE CUCK-OLDS** with Bill Irwin at La Jolla Playhouse; Yale Repertory Theatre, Long Wharf Theatre; Alliance Theatre Company and three seasons at The Guthrie Theater. **Broadway:** **THE ICEMAN COMETH** directed by Jose Quintero. **Off-Broadway:** Theresa Rebeck's **LOOSE KNIT**, Simon Gray's **THE HOLY TERROR**, **AS YOU LIKE IT** and **MACHINAL** at New York Shakespeare Festival, **LOVE AND ANGER** at New York Theatre Workshop; **THE PALACE OF AMATEURS** directed by Norman Rene and **THE MERCHANT OF VENICE** directed by Jim Simpson. **Television:** Various soaps, HBO's **TALES FROM THE CRYPT** and PBS's **LIVE OFF-CENTER** with Christopher Durang.



ADALE O'BRIEN is in her 26th season with Actors Theatre and **THE ADDING MACHINE** is her 181st production as a company member. This past fall she appeared as "Veta" in **HARVEY** at the Buffalo Studio Arena Theatre starring opposite John Schuck as "Elwood." In a span of 37 years her work has been seen on Broadway, at numerous American regional theatres and internationally in Canada, Yugoslavia, Ireland, Israel, Greece, Hong Kong and Australia. **ATL:** **I HATE HAMLET**, **ROMEO AND JULIET**, **SHADOWLANDS**, **BETTY THE YETI**, **A CHRISTMAS CAROL**, **TO KILL A MOCKINGBIRD** and **THE COCOANUTS**.



BARNEY O'HANLON last appeared at ATL as "Howie" in Tina Landau's 1969 (part of the 18th Annual Humana Festival of New American Plays) and continued his portrayal of "Howie" in Ms. Landau's **STONEWALL: NIGHT VARIATIONS** for En Garde Arts this past summer. **ATL:** Brian Jucha's **DEADLY VIRTUES** (part of the 17th Annual Humana Festival of New American Plays). **SMALL LIVES/BIG DREAMS** marks Mr. O'Hanlon's ninth production with Anne Bogart since first working with her in the fall of 1986. It is also his first production as a new member of the SITI company. He has appeared in Bogart productions at the Alley Theatre, Trinity Repertory Company, Opera Omaha, River Arts Repertory and in New York City. Mr. O'Hanlon has also worked with Molly Smith, Richard Foreman and Robert Wilson.



KARENJUNE SÁNCHEZ is a SITI company member and was last seen at ATL in **ROMEO AND JULIET**. **ATL:** **PICNIC**, directed by Anne Bogart. **Regional Theatre:** **THE WOMEN**, directed by Anne Bogart, first at San Diego Repertory and later at Hartford Stage; **THE THREE SISTERS** at the La Jolla Playhouse. She 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. Ms. Sánchez received her M.F.A. from the University of California at San Diego and is currently on the television sketch comedy show **THE APOLLO COMEDY HOUR**.



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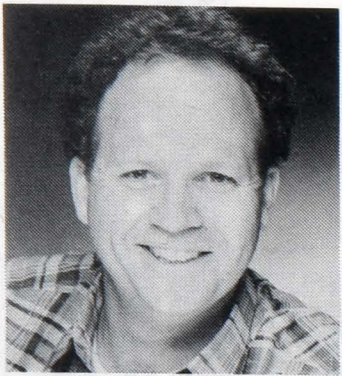
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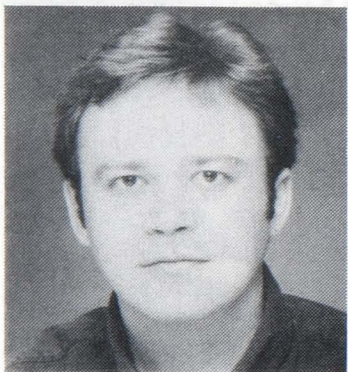
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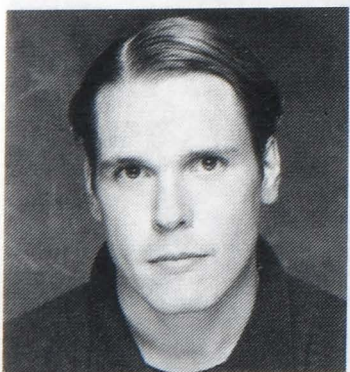
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MARK SAWYER-DAILEY was last seen in ATL's production of A CHRISTMAS CAROL. **ATL:** "Friar John" in ROMEO AND JULIET, "Rev. Harry Harrington" in SHADOWLANDS, "Bob Ewell" in TO KILL A MOCKINGBIRD, "Harpo" in THE COCOANUTS, BORN YESTERDAY, LA BÊTE, THE PASSION OF DRACULA, ANTONY AND CLEOPATRA, DRIVING MISS DAISY, TALES FROM THE VIENNA WOODS, ten CHRISTMAS CAROL's, THE BOYS NEXT DOOR and ROCK 'N' ROLES FROM WILLIAM SHAKESPEARE. He was associate director of ATL's Apprentice/Intern Company in 1985. **Film:** Bobbie Mason's IN COUNTRY. **Television:** ANOTHER WORLD and THE GUIDING LIGHT. **Other Theatre:** The American Conservatory Theater, National Theatre of the Deaf. **Additional Credits:** Radio and television commercials, and is touring Louisville area with two one-man historical dramas about King Louis XVI, Louisville's namesake. He teaches at Bellarmine College and University of Louisville.

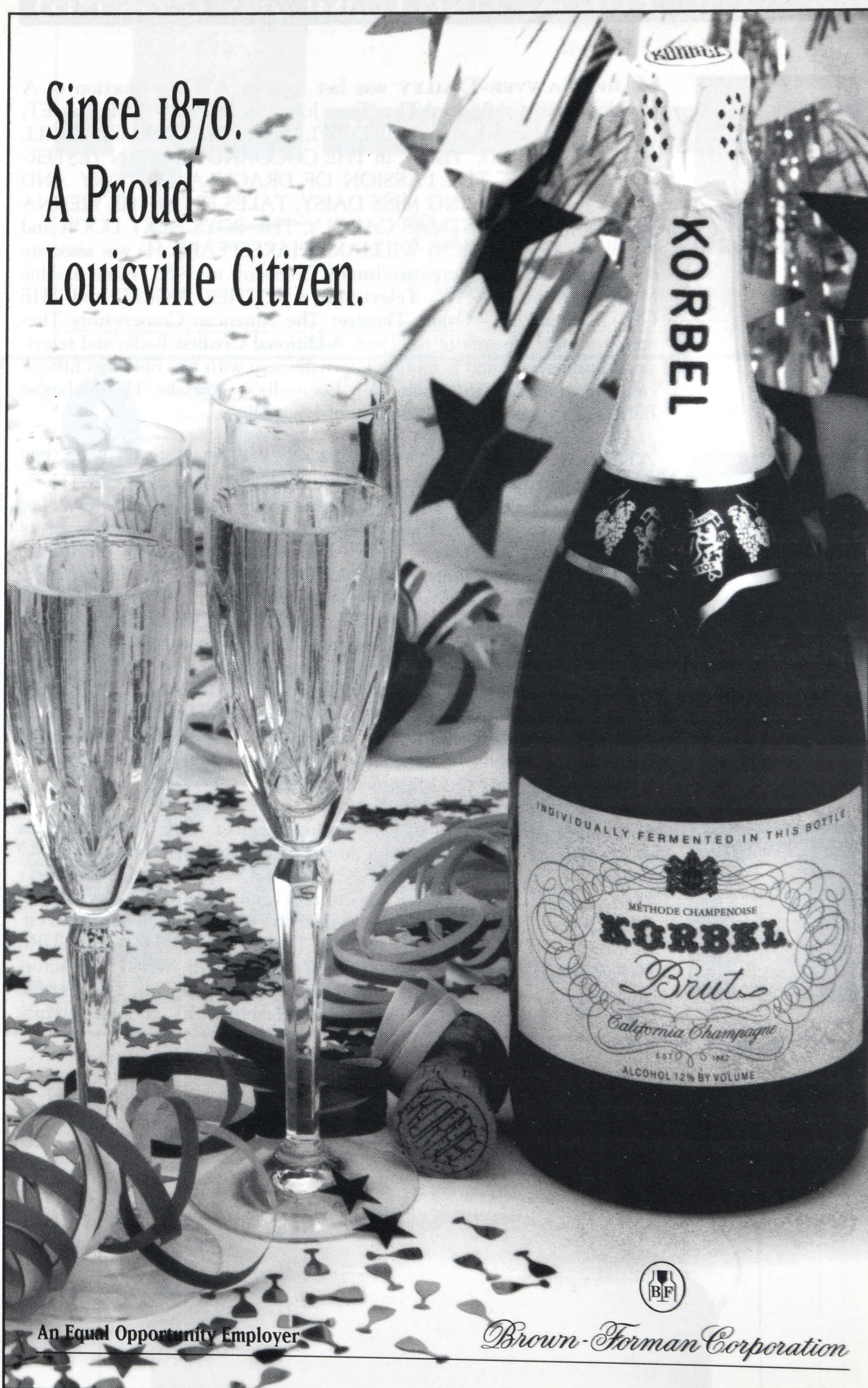


ANDREW WEEMS appeared in DEADLY VIRTUES at ATL's 1993 Humana Festival. Previous work with Anne Bogart includes MARATHON DANCING at En Garde Arts; SUMMERFOLK and ON THE TOWN at Trinity Repertory Company; and STRINDBERG SONATA at University of California, San Diego Theatre. **Regional Theatre:** A PERFECT GANESH at Arena Stage; ARMS AND THE MAN, THE HAIRY APE, 80 DAYS, SCHOOL FOR WIVES and ONCE IN A LIFETIME at the La Jolla Playhouse; A CHRISTMAS CAROL and OBSCENE BIRD OF NIGHT at Trinity Repertory Company; THE MISER at Indiana Repertory Theatre; TROILUS AND CRESSIDA and HENRY V at the Folger Theatre. **Off-Broadway:** A MIDSUMMER NIGHT'S DREAM; A QUARREL OF SPARROWS; THE DOLPHIN POSITION; TWELFTH NIGHT; THE ALMOND SELLER; MUD ANGEL; FATA MORGANA. **Additional Credits:** Mr. Weems holds a B.A. from Brown University and a M.F.A. from the University of California, San Diego.



STEPHEN WEBBER is a SITI company member. THE MEDIUM is his first production at ATL and with Anne Bogart. **Regional Theatre:** JUNO AND THE PAYCOCK, SHE STOOPS TO CONQUER and A CHRISTMAS CAROL at Milwaukee Repertory Theater. HAMLET, HOLIDAY MEMORIES, THE TEMPEST and A CHRISTMAS CAROL at StageWest. ROMEO AND JULIET, MACBETH, TWELFTH NIGHT, MEASURE FOR MEASURE, AS YOU LIKE IT and TRUE WEST at Actors Shakespeare Company. **New York Theatre:** "Hoss" in THE TOOTH OF CRIME at Soho Repertory. **Other Theatre:** HAMLET at Toga International Theatre Festival.

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ATL APPRENTICE COMPANY MEMBERS

DENISE GIENTKE comes to ATL from Sacramento, CA. Ms. Gientke graduated from San Francisco State University and will begin the acting M.F.A. program at Rutgers next fall.

JAN HARLIN has studied in New York City, Berlin, Paris, London and Indiana. She has acted, written, produced and directed as well as translated from German and French.

ERIC MUNRO JOHNSON recently completed a B.F.A. in acting from the University of North Carolina at Greensboro. Mr. Johnson wrote and produced a one-man show about George Keats, one of Louisville's founding fathers.

DAVID MCMAHON recently graduated from Birmingham Southern College with a B.A. in theatre and English.

MITCH MELDER is a native of central Louisiana where he recently received his B.A. in theatre with a minor in dance from Northwestern State University in Natchitoches.

JAMISON NEWLANDER, most recently from New York City, received a B.F.A. in acting from NYU. Stage credits include *THE GREAT GOD BROWN* directed by Marcus Stern and "Eion" in ATL's *IN DUBLINS FAIR CITY*.

YOUNG ACTOR

EVAN PRIZANT is a fourth grader at Bloom Elementary School and a student at Walden Theatre. He has appeared in *THE JUNGLE BOOK* at Walden and in *THE BEST CHRISTMAS PAGEANT EVER* at Stage One.

SARATOGA INTERNATIONAL THEATER INSTITUTE

The **SARATOGA INTERNATIONAL THEATER INSTITUTE (SITI)** was founded in 1992 by Anne Bogart and Tadashi Suzuki to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI has expanded to encompass a year round program based in New York City with a summer season in Saratoga. SITI's three ongoing components are: the creation of new work, training of young theater artists and a commitment to form partnerships with international collaborators. Anne Bogart and the SITI company believe that contemporary American theater must necessarily incorporate artists from around the world, form international partnerships and learn from a cross-cultural exchange of dance, music, art and performance experiences.

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ANNE BOGART, GUEST DIRECTOR, was last at Actors Theatre in 1993 to stage William Inge's **PICNIC**. **ATL:** Eduardo Machado's **IN THE EYE OF THE HURRICANE** (part of the 1991 Humana Festival). She has worked in theaters and universities throughout the United States and Europe. She is a recipient of two Obie Awards and a Bessie Award. She is the Artistic Director of the Saratoga International Theater Institute (SITI) which she founded with Japanese director Tadashi Suzuki. SITI is dedicated to international cultural exchange. She is an Associate Professor at Columbia University.

NEIL PATEL, GUEST SCENIC DESIGNER, makes his ATL debut with **THE ADDING MACHINE**. **Regional Theatre:** **TWO TRAINS RUNNING**, **THE TRIUMPH OF LOVE** and **T BONE N WEASEL** at Center Stage; **ALCHEMY OF DESIRE-DEADMAN'S BLUES** at Cincinnati Playhouse in the Park; **DAS BARBECU** at Dallas Theatre Center; **THREE HOTELS**, **THE DYBBUK** (1993 Drama-Logue Award), **THE ROCKY HORROR SHOW** and **A LOVELY SUNDAY FOR CREVE COEUR** at San Diego Repertory Theatre; **THE RED AND BLACK** at A Contemporary Theatre, **IMPERCEPTIBLE MUTABILITIES IN THE THIRD KINGDOM** at Odyssey Theatre Ensemble; and **TWELFTH NIGHT** (1990 Drama-Logue Award), **DON QUIXOTE DE LA JOLLA** and **DOWN THE ROAD** at La Jolla Playhouse. **Off-Broadway:** **SLAVS!** at New York Theatre Workshop and **SCARLET LETTER** at Classic Stage Company.

GABRIEL BERRY, COSTUME DESIGNER for **SMALL LIVES/BIG DREAMS** and **THE MEDIUM**. **Regional Theatre:** **HENRY IV** at American Repertory Theatre; Eric Bogosian's **SUBURBIA** at Lincoln Center Theatre; and Gloria Naylor's **BAILEY'S CAFE** at Hartford Stage Company. **Off-Broadway:** Anne Bogart's **MARATHON DANCING** at En Garde Arts; New York Theatre Workshop design associate for **UNFINISHED STORIES**, **OWNERS**, **TRAPS**, **LOVE AND ANGER** **THE INVESTIGATION OF THE MURDER IN EL SALVADOR**. **Other Theatre:** **HOW TO WALK AN ELEPHANT** with Bill T. Jones and Arnie Zane Dance Company; **L'ETOILE** with Opera Auid in the Netherlands; **YOSHIKO CHUMA'S 8** with Charleroi Danse in Belgium and a Molissa Fenley/Laurie Anderson/Kiki Smith collaboration for the Berlin Ballet.

JAMES SCHUETTE, COSTUME DESIGNER. Recent work as a set and/or costume designer include **THE SECRETARIES** by The Five Lesbian Brothers and **STONEWALL** by Tina Landau. **Off-Broadway:** **THE TREATMENT** at New York Shakespeare Festival; **LOVE AND ANGER** and **LYPSINKA! A DAY IN THE LIFE** at the New York Theatre Workshop; **ORESTES** at En Garde Arts. **Regional Theatre:** **FLOYD COLLINS**, **THE MYSTERY OF LOVE** and **STATES OF INDEPENDENCE** at The American Music Theatre Festival. Mr. Schuette has also worked at Yale Repertory Theatre, Trinity Repertory Company and in New York stage and film. **Television:** **SATURDAY NIGHT LIVE**. **Additional Credits:** He is a graduate of the Yale School of Drama.

MIMI JORDAN SHERIN, GUEST LIGHTING DESIGNER. **ATL:** **PICNIC** directed by Anne Bogart. **Regional Theatre:** **THE ORESTEIA** at American Repertory Theatre; **THE CHERRY ORCHARD** at Center Stage; **TRAVELS WITH MY AUNT** at Long Wharf Theatre and designs for Hartford Stage Company, Cincinnati Playhouse and Dallas Theatre Center. **Broadway:** **THE GLASS MENAGERIE** and **OUR COUNTRY'S GOOD**; **ALL'S WELL THAT ENDS WELL** (Drama Desk Nomination) at Delcorte Theatre. **Off-Broadway:** **WOYZECK** (American Theatre Wing Award and Drama Desk Nomination) and **'TIS PITY SHE'S A WHORE** (Obie Award and Drama Desk Nomination) at the New York Shakespeare Festival. **Other Theatre:** The American Premiere of **BLOND ECKBERT** at Santa Fe Opera, **GIULIO CESARE** at The National Bavarian Opera in Munich and designs for the opera companies of Boston, San Diego, Dallas, Omaha, Portland, Tulsa and The Houston Grand Opera. Her design associate is Rita Ann Kogler.

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DESIGNERS AND PRODUCTION STAFF

MICHITOMO SHIOHARA, LIGHTING DESIGNER, has designed lights for the American and international premieres of *THE MEDIUM* and *SMALL LIVES/BIG DREAMS*, internationally for several rock concerts and spent ten years as an actor and resident lighting designer with the Suzuki Company of Toga. Credits there include *HOMAGE TO HOMOLUDENS*, *IVANOV*, *DIONYSUS*, *THE TALE OF LEAR* and *WAITING FOR ROMEO*. Toga International Arts Festival: resident designer working in collaboration with, among others: Garzdeniza, Lech Mackiewicz, Monica Vinao, Arden Fingerhut and most recently, Anne Bogart.

DARRON L. WEST, GUEST SOUND DESIGNER, for *THE ADDING MACHINE*, a Kentucky native, served as ATL's resident sound designer from 1990-1993. Currently, he is an artistic associate with the New York Theatre Workshop and company member/resident sound designer for Anne Bogart and Tadashi Suzuki's *SITI Company*. **With Anne Bogart:** *IN THE EYE OF THE HURRICANE* and *PICNIC* at ATL; *THE MEDIUM* and *SMALL LIVES/BIG DREAMS* with *SITI*; *ESCAPE FROM PARADISE* at Circle Repertory Company. **New York Theatre:** The Public/New York Shakespeare Festival, Circle Repertory Company, Perry Street Theatre and The Zena Group. **Regional Theatre:** Williamstown Theatre Festival, Alabama Shakespeare Festival, and the American Music Theater Festival in Philadelphia. He has collaborated with Robert Woodruff, Tina Landau, Marcus Stern and Lisa Peterson. Mr. West is currently represented in New York with Tony Kushner's *SLAVS!* at New York Theatre Workshop.

RON RIAL, PROPERTY MASTER, is in his eighth season at ATL. He has designed props for a majority of ATL's productions since 1987 including *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*, 1988-94 Humana Festivals, 1988-94 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*.

P. JENNIFER DANA is a founding **SITI COMPANY MEMBER**. Ms. Dana has produced the past three *SITI* seasons. Productions include Ms. Bogart's *ORESTES*, *THE MEDIUM* and *SMALL LIVES/BIG DREAMS*, and Mr. Suzuki's *DIONYSUS*, *THE TALE OF LEAR* and *WAITING FOR ROMEO*. When not producing, she has worked in the arts internationally, touring with the Suzuki Company of Toga (SCOT). Ms. Dana is currently preparing for the 1995 *SITI* season which will include the premieres of two new *SITI* pieces entitled *SHORT STORIES* and *GOING, GOING, GONE*. She is also co-producer of the newly founded Millennium Productions.

GREGORY GUNTER, GUEST DRAMATURG, dramaturged both *THE MEDIUM* and *SMALL LIVES/BIG DREAMS*. **Regional Theatre:** For Anne Bogart, he has worked as imagist on *THE WOMEN* at Hartford Stage Company; *HOT N' THROBBING* at American Repertory Theatre and *ORESTES* at The Saratoga International Theater Institute. For Tina Landau, he dramaturged *ORESTES* at En Garde Arts and American Repertory Theatre Institute, *STONEWALL: NIGHT VARIATIONS* at En Garde Arts and worked as imagist on various other productions. He is also collaborator/dramaturg with Charles L. Mee, Jr. Formerly Literary Manager for the New York Theatre Workshop, he is now Literary Manager for the La Jolla Playhouse.

ANITA STEWART is the **SET DESIGN ASSOCIATE** for *THE MEDIUM*. Recent designs include *OTHELLO* at The Guthrie Theater and *ROMEO AND JULIET* at the Folger Shakespeare Theatre. Set designs for New York Theatre Workshop include *THE REZ SISTERS*, *C. COLOMBO, INC.* **Other Regional Theatre:** American Repertory Theater, Portland Stage Company, Seattle Repertory Theatre, Center Stage, Yale Repertory Theatre, Dallas Theatre Center, Hartford Stage Company, Women's Project & Productions and Classic Stage Company.

KIERAN JASON HACKETT is the **STAGE MANAGER** and **SITI FOUNDING COMPANY MEMBER**. He has stage managed the International and American premieres of Anne Bogart's *THE MEDIUM* at the Japan Performing Arts Center, SITI and New York Theatre Workshop; and *SMALL LIVES/BIG DREAMS* at the Japan Performing Arts Center and SITI. Mr. Hackett also served as assistant stage manager at En Garde Arts for Anne Bogart's *MARATHON DANCING*. **Additional Credits:** *THE MAN WITH THE FLOWER IN HIS MOUTH* at Drama League, The Neo-Labos and Union Dance companies.

FRAZIER W. MARSH, PRODUCTION MANAGER, is in his 19th year at ATL. As such, he is responsible for coordinating the technical aspects of all plays. In addition, Mr. Marsh's directing credits include: *I HATE HAMLET*, *THE LAST TIME WE SAW HER* (18th Humana Festival of New American Plays), *SHERLOCK HOLMES*, *A CHRISTMAS CAROL*, *THE GIFT OF THE MAGI*, *THE PASSION OF DRACULA*, *THE HEIDI CHRONICLES*, *NIGHT-SIDE* (15th Humana Festival) and *THE COCKTAIL HOUR*. **Premieres:** *ANTON, HIMSELF*; *WATER HOLE*; *IN A NORTHERN LANDSCAPE*; *MINE*; *BARTOK AS DOG*; *COURTSHIP*; *CLARA'S PLAY* and several one-acts included in ATL's international tours to Czechoslovakia, Greece, Bulgaria and Romania. **Other ATL credits:** Directed *HARVEY*; *THE REAL THING*; *WANDERERS*; *GREATER TUNA*; *MASTER HAROLD...AND THE BOYS* and many others.

DELMAR L. RINEHART, JR. is in his first season with ATL as **COSTUME SHOP MANAGER**. **Regional Theatre:** costume shop manager for the Glimmerglass Opera House, Cincinnati Playhouse, New Jersey Shakespeare Festival and the Music Theatre of Wichita. **Additional Credits:** Originally from Kansas, Mr. Rinehart holds a M.F.A. from New York University in costume design and is a member of United Scenic Artists Local 829.

STEVE GOODIN is in his tenth season at ATL and his seventh as **TECHNICAL DIRECTOR**. He is responsible for the construction of all scenic elements in three theatres, which adds up to over 200 productions at ATL. A native of Clarksville, Indiana, Mr. Goodin has worked in theatres in Indiana, Kentucky, New York and New Jersey. He enjoys working with Resident Designer Paul Owen, as well as many guest scenic designers. Mr. Goodin's other activities include: camping, farming, house renovation, family gatherings and making home brew.

DEBRA ACQUAVELLA, PRODUCTION STAGE MANAGER, is in her 10th year at ATL. Ms. Acquavella has served as the production stage manager for every Bingham Signature Shakespeare production, Humana Festival and Classics in Context Festival production since 1986. She has also stage managed over 70 productions, including: *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* and the 1987 summer tour to Brno, Czechoslovakia. **Regional Theatre:** Two seasons at Studio Arena Theatre and the Barter Theatre; Shakespeare Theatre at the Folger. **Off-Broadway:** Manhattan Theatre Club, Hudson Guild Theatre, American Jewish Theatre.

PAUL MILLS HOLMES, STAGE MANAGER, is in his third season at ATL. **ATL:** *A CHRISTMAS CAROL*, *I HATE HAMLET*, *DANCING AT LUGHNASA*, *TRIP'S CINCH* (part of the 18th Annual Humana Festival of New American Plays), *DEATH AND THE MAIDEN*, *A CHRISTMAS CAROL*, *THE COCOANUTS*, *TO KILL A MOCKINGBIRD*, *KEELY AND DU*, *LA BÊTE*, *BRIEF LIVES*, *GIVE 'EM HELL, HARRY!* and *THE GIFT OF THE MAGI*. **Regional Theatre:** *THE GLASS MENAGERIE*, *BETSEY BROWN*, *INDIANS* and *THE THREE SISTERS* at the McCarter Theatre. **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*. **Additional Credits:** Directed *LITTLE SHOP OF HORRORS* in Tel Aviv and Tokyo and worked 20 seasons at Pennsylvania's Totem Pole Playhouse.

PRODUCTION STAFF

JULIE A. RICHARDSON, ASSISTANT STAGE MANAGER, most recently worked on *THE GIFT OF THE MAGI* for a second season. Other ATL credits include: 1993 & 1994 Flying Solo Festivals, *SOMEONE WHO'LL WATCH OVER ME*, *MY LEFT BREAST* and *STONES AND BONES* (both part of the 1994 Humana Festival of New American Plays), *OLEANNA*, *AIN'T WE GOT FUN?* and *STANTON'S GARAGE*. Ms. Richardson has spent the past three summers at the Outer Banks as the production stage manager for *THE LOST COLONY*, America's oldest outdoor drama. Ms. Richardson was also stage manager at Alabama Shakespeare Festival for four seasons, serving as senior stage manager for two of those four years and toured *ARMS AND THE MAN*, *THE GLASS MENAGERIE* and *HAMLET* with the Alabama Shakespeare Festival. **Additional Credits:** Ms. Richardson has also stage managed at New Stage in Jackson, Miss., American Stage in St. Petersburg, Fla. and The Alliance Theatre in Atlanta, Ga.

LAURA RICHIN, CASTING DIRECTOR. New York Theatre: U.S. premiere of Kenneth Branagh's *PUBLIC ENEMY*, Kander & Ebb's *AND THE WORLD GOES ROUND* and national tour, *THE ROTHSCILDS*, *PAGEANT*, Cy Coleman & Ira Gasman's *THE LIFE* directed by Joe Layton, *SUDS*, Lincoln Center/Kennedy Center collaboration of Carly Simon's opera *ROMULUS HUNT*, Classic Stage Company's *I AM A MAN* by Charles F. Oyamogordon. London Theatre: *MISERY* with Sharon Gless, Criterion Theatre. Regional Theatre: casting for over 50 companies, currently Merrimack Repertory Theatre's 1994-95 season. Ms. Richin is proud to be working with Actors Theatre during its 1994-95 season and will continue to adhere to the kind and fair teachings of Joseph Abaldo.

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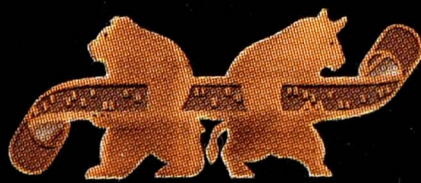
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