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JON JORY, PRODUCING DIRECTOR, is celebrating his 30th season at Actors Theatre, during which time he has directed over 90 plays and produced over 600. His most recent directing credits include: *Hamlet*, *Noises Off*, *Peter Pan*, *Othello*, and *Mr. Bundy*. 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 Brown-

Forman 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 33rd 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 historic 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 is a current 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 the American Theatre Exchange Initiative, which promotes theatrical exchange between theatres in the US and the countries of the former Soviet Union. 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 past President of the Main Street Association.

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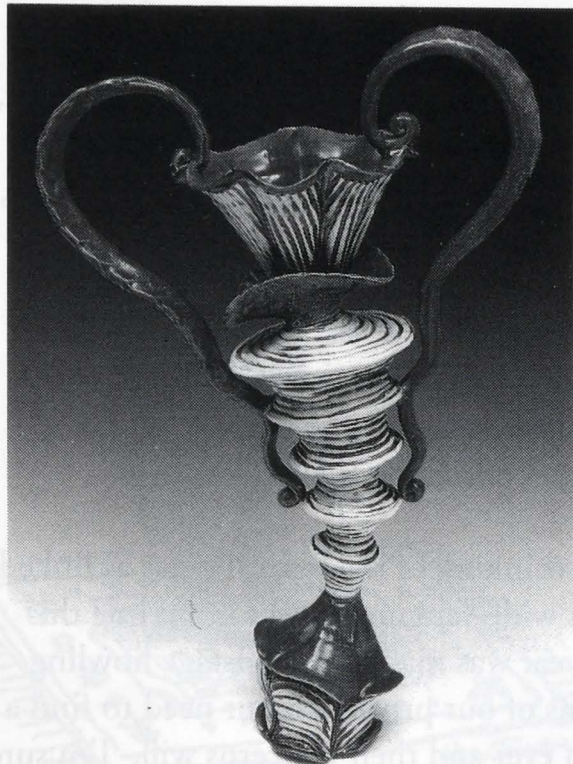
The Leadership Campaign for American Theatre is a \$5 million challenge project to build much needed corporate support for non-profit professional theatre in the United States. ATL is one of the resident theatres that is directly benefitting from the Campaign. To date, the following corporations have 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.

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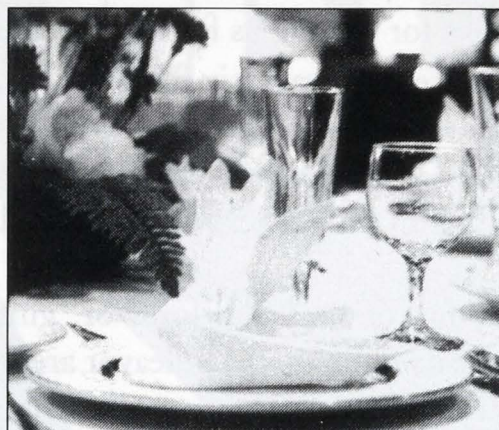
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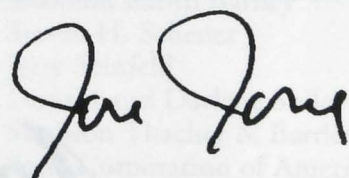
PRODUCING DIRECTOR'S NOTEBOOK

Thanks for joining us for the 23rd Annual Humana Festival of New American Plays. There are, as always, six full evenings of theatre (one is composed of eight short plays), but in addition you'll enjoy several Phone Plays written particularly to be overheard, several "T(ext) Shirts," which are plays written specifically to be worn, and a Car Play, which is an on-site text to be enjoyed while sitting in the backseat.

The point of our "additions" or "gimmicks" or "explorations" is hopefully that time and space in dramatic endeavor are flexible and that two hours in a theatre seat is the dominant but certainly not the only venue and time frame for the drama. Plus, of course, it means more writers and more experiences enriching the festival.

Usually our visitors and resident audience enjoy thinking of the festival plays as linked by some thematic thread, but it's going to take a wide-ranging mind to find one this year (a few festivals ago, several people felt that year was marked by offstage howling dogs). The issues range from frightening erosions of our privacy, to our need to find a herd or tribe. We have more young writers than ever and their concerns will, I'm sure, be much discussed.

More than ever, our hope for the festival is that it will enlarge our sense of and feel for the human condition. The Humana Festival has always been about our relationships to each other as further defined by the world around us. I think the one thing we can count on is that our twenty-five writers will speak to that.



ABOUT THE UNDERWRITER

The Humana Foundation is honored to support Actors Theatre of Louisville and a festival that brings the best and brightest dramatic artists to the American stage. Our longstanding sponsorship of the Humana Festival of New American Plays demonstrates a sincere confidence in Actors Theatre and its talented staff to offer the finest dramatic entertainment to the public each year.

Humana's leadership believes that America's arts are a precious resource that benefits every citizen. This vision is the driving force behind our support of the arts. As one of the nation's largest publicly-traded companies specializing in health insurance and related services, Humana Inc., along with its foundation, supports other initiatives that benefit communities throughout the country. These efforts include projects in the areas of education, health and human services and civic development. In addition, Humana provides humanitarian aid and medical assistance to the countries of Romania and Poland as well as to Puerto Rico.

The Humana Foundation has the unique challenge to identify and promote excellence in many facets of life. Actors Theatre enables us to meet that challenge. We salute the producers, playwrights, actors and all those participating in the 23rd year of a festival that has become the premiere event of its kind.

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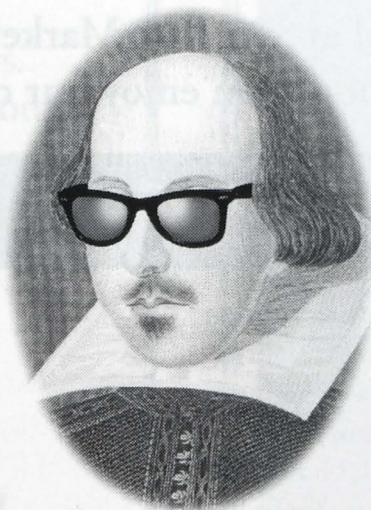


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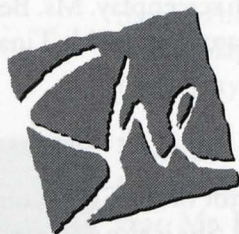


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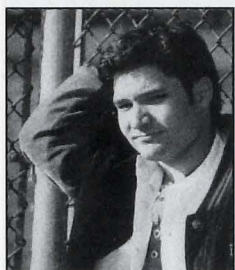
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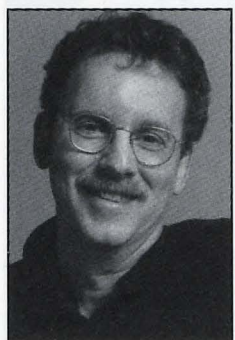
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ROBB BADLAM (*Slop Culture*) born and raised in Ogdensburg, New York and has an M.F.A from the playwriting program at Rutgers University's Mason Gross School of the Arts. He has had numerous one-acts produced, in addition to which Rutgers has featured a workshop production of his full-length drama *Will*, a tragedy based on the life and sonnets of William Shakespeare. That script was recently announced as a semi-finalist for the Chesterfield Film Company Writer's Film Project. Currently, Mr. Badlam works for the independent film company Artisan Entertainment while working on his own plays and screenplays.



COURTNEY BARON (*The Blue Room*) received her M.F.A. from the Columbia University Playwriting Program in May of 1998. Her play *The Good Night*, produced at Theatre for the New City in NYC, was a finalist for the 1998 Princess Grace Award's Playwriting Fellowship. Other productions include: *You Are Not Forgotten* (workshopped at the Royal Court Theatre, London), *Love As a Science* (Seattle Fringe Festival), *Clip* (Frontera Fest, Austin) and *The White Girl and the Sheep* (Theatre Three, Dallas). Her play *Dream of Heaven and Hell*, inspired by William Blake's *The Marriage of Heaven and Hell*, is scheduled for a March 1999 production by Reverie Productions in New York City.



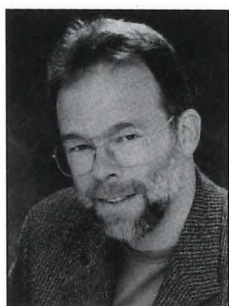
NEAL BELL (*Will You Accept the Charges?*) is the author of *Two Small Bodies*, *Raw Youth*, *Cold Sweat*, *Ready for the River*, *Sleeping Dogs*, *Ragged Dick*, *On the Bum* and *Somewhere in the Pacific*. His plays have appeared at Playwrights Horizons in New York and at regional theatres including Berkeley Repertory, Mark Taper Forum, South Coast Repertory, La Jolla Playhouse and Actors Theatre of Louisville, where his ten-minute play *Out the Window* was a co-winner of the 1990 Heideman Award. Mr. Bell has been a playwright-in-residence at Yale School of Drama, and has taught playwriting at New York University, Playwrights Horizons Theatre School, and the 42nd Street Collective. He is a recipient of fellowships from the Rockefeller Foundation, the National Endowment for the Arts and the Guggenheim Foundation. Mr. Bell was awarded an Obie Award in 1992 for sustained achievement in playwriting.



BROOKE BERMAN (*Dancing with a Devil*) is currently a playwright-in-residence at The Juilliard School. Her plays have been read at Denver Center Theater Company, Dance Theater Workshop, La Mama Galleria and The Juilliard School and produced at One Dream, New Georges and Naked Angels. Originally a solo performer, Ms. Berman wrote and performed her autobiographical monologues between 1990 and 1995. Currently devoting her energies to playwriting, she is also the author of *Wonderland*, *Strange Kindness*, *Dieting in Secret*, *The Liddy Plays*, *Cake* and a feature length screenplay. Ms. Berman trained as a performer with Anne Bogart at Trinity Rep Conservatory and with Tina Shepard.



ANNE BOGART (*Cabin Pressure*) is artistic director of the SITI Company, which she founded in 1992 with Japanese director Tadashi Suzuki. She is also an Associate Professor at Columbia University. Her previous productions with SITI include: *Culture of Desire*; *BOB*; *Private Lives*; *Going, Going, Gone*; *Miss Julie*; *Small Lives/Big Dreams*; *The Medium*; *Alice's Adventures*; and *Orestes*. Ms. Bogart's upcoming production with SITI is *War of the Worlds*.



RICHARD DRESSER (*What Are You Afraid Of?*) His plays include *Below the Belt*, which premiered in the Humana Festival in 1995 and was subsequently produced off-Broadway and at a number of regional theatres. Also *Alone at the Beach* (ATL 1988), *The Downside*, *Better Days*, *Bait & Switch*, *The Road to Ruin*, *Bed & Breakfast*, *At Home* and *Splitsville*, all of which are published by Samuel French. He has twice attended the O'Neill National Playwrights Conference, is a former member of New Dramatists and a current member of the HB Playwrights Unit. For television he wrote HBO's *Vietnam War Stories* and has served as writer/producer on such shows as *The Days and Nights of Molly Dodd*, *Bakersfield P.D.*, *Public Morals* and *Smoldering Lust*. He currently resides in Los Angeles.



REBECCA GILMAN (*Speech Therapy*) is the recipient of the Robert L. Stevens Award from the Kennedy Center Fund for New American Plays for her play *Spinning Into Butter* which will premiere at the Goodman Studio Theatre in 1999 under the direction of Les Waters. She is also the recipient of the Scott McPherson Award, a \$5,000 commission from the Goodman Theatre. Her play, *The Glory of Living*, which premiered at Circle Theatre in Chicago in 1997, received the American Theatre Critics Association's 1998 Osborn Award, a 1997 Joseph Jefferson Citation and an After Dark Award for New Work for the Chicago 1996-97 season. *The Glory of Living* opened at the Royal Court Theatre in London and in Vienna at Das Schauspielhaus in January of 1999. *The Glory of Living* has been published in English by Faber and Faber and in German by S. Fischer Verlag. Ms. Gilman's plays, *The Land of Little Horses* and *My Sin and Nothing More*, are both available from Dramatic Publishing.



DAVID GREENSPAN (*Them*) is a playwright, director and actor. His plays include *Jack*, *The Home Show Pieces*, *2 Samuel 11*, *Etc.*, *Dead Mother*, or *Shirley Not All in Vain* and *The Myopia*, an epic burlesque of tragic proportion. These have been produced at the Public Theater in New York, The Royal Court in London, The Citizens Theatre in Glasgow and Stukke Theater in Berlin. Directing credits include *Gonza the Lancer*, a play by the seventeenth century Japanese master, Chikamatsu Monzaemon, and contemporary plays by Kathleen Tolan, Carlos Murillo and Nicky Silver. Recent acting credits include Richard Foreman's *Benita Canova*, Mac Wellman's *Second-Hand Smoke* and Mart Crowley's *The Boys in the Band* (Obie Award, Drama Desk Nomination). In January he appeared in Lee MacDougall's *High Life* at Primary Stages in New York.



JEROME D. HAIRSTON (*Forty Minute Finish*) was featured twice in New York's Young Playwrights Festival with his plays *Live from the Edge of Oblivion* (1993 at Playwrights Horizons) and *The Love of Bullets* (1994 The Public Theater). His play *L'eboueur Sleeps Tonight* received a reading at La Mama Etc. as part of the Shenandoah International Playwrights Retreat and was recently presented at Playwrights Horizons (Black Ink reading series, directed by Marion McClinton). The Public Theater commissioned Mr. Hairston to write a full-length play entitled *Carriage*, which recently won the Kennedy Center/American College Theatre Festival's National Student Playwriting Award. *Carriage* will be presented at the Kennedy Center in Washington D.C. and is currently a part of The Public Theater's New York Now! staged reading series (directed by Robert O'Hara). Mr. Hairston received his undergraduate degree from James Madison University and is currently studying under playwright Eduardo Machado in the M.F.A. playwriting program at Columbia University.



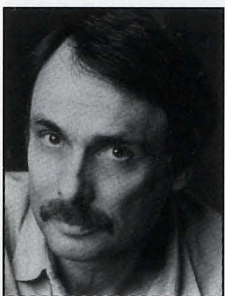
DAVID HENRY HWANG (*Merchandising*) wrote both the screenplay and Broadway success *M. Butterfly*. His latest play, *Golden Child*, made its Broadway debut this year. Mr. Hwang is also the author of *FOB* (1981 Obie Award, Best New Play), *The Dance and The Railroad* (Drama Desk nomination, Guernsey's Best Plays of 1981-82), *Family Devotions* (Drama Desk nomination), *The House of Sleeping Beauties*, *The Sound of a Voice*, *Rich Relations*, *Bondage* and the Phillip Glass opera *The Voyage*. He also collaborated with Phillip Glass and designer Jerome Sirlin on *1000 Airplanes on the Roof*. Mr. Hwang also wrote the screenplay *Golden Gate*, starring Matt Dillon and Joan Chen. He attended Stanford and Yale School of Drama.



NAOMI IIZUKA (*Aloha, Say the Pretty Girls*) made her ATL debut with *Polaroid Stories*, which was originally commissioned by En Garde Arts and received the 1998 PEN Center USA West Award for Drama. Other plays include *Scheherazade*, *Skin*, and *Tattoo Girl*. Her work has been produced at the Dallas Theater Center, SoHo Rep, Sledgehammer Theatre in San Diego, Printer's Devil and Annex in Seattle and Campo Santo and the Magic Theatre in San Francisco. Her plays have been developed at Midwest PlayLabs, A.S.K. Theater Projects, the Public Theater and New York Theatre Workshop. *Aloha, Say the Pretty Girls* was workshopped at San Francisco's Brava, A Contemporary Theatre in Seattle and at the Bay Area Playwright's Festival. Ms. Iizuka is the recipient of Princeton University's Hodder Fellowship, a McKnight Advancement Grant and a Jerome Playwriting Fellowship. She received her B.A. from Yale University and her M.F.A. from the University of California-San Diego.



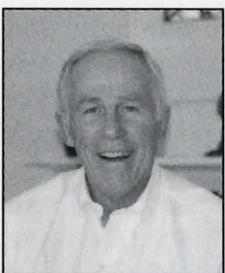
JULIA JORDAN (*Mpls., St. Paul*) won the 1997 Francesca Primus Prize out of Denver Center Theatre Company for her play *Tatjana in Color*, which was featured in their 1998 U.S. West Theatre Fest. *Tatjana* was shortlisted for the Susan Smith Blackburn Award and published by Smith & Kraus in their volume *Women Playwrights: The Best Plays of 1997*. It will be produced this summer at the Contemporary American Theater Festival. Ms. Jordan's other plays include *Smoking Lesson* which was workshopped at the Sundance Playwrights Lab, the Intiman Theatre New Voices Festival and the Cleveland Play House Next Stage Festival; and *3-1/2 Catholics*, which also was just developed at Cleveland's Next Stage Festival. Ms. Jordan recently completed her first screenplay, *Satin Doll*. A former playwright-in-residence at Julliard, she recently received her Masters of Philosophy in Creative Writing at Trinity College, Dublin.



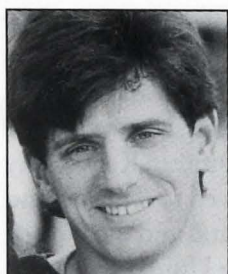
ARTHUR KOPIT (*Y2K*) is the author of *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*; *Indians, Wings, End of the World with Symposium to Follow*; *Road to Nirvana* (first produced at the Humana Festival under the title *Bone-the-Fish*); a new translation of Ibsen's *Ghosts*; numerous one-act plays; and the book for the musicals *Nine* (Tony Award for Best Musical, 1982), *Phantom* and *High Society*. Besides *Y2K*, his current projects include: *Discovery of America*, a play based on the journals of the Spanish explorer, Cabeza de Vaca; an original musical, *Tom Swift and the Secrets of the Universe* (score by Maury Yeston); and an original film, *Stealing Mother*. Among his numerous awards are a Shaw Travelling Fellowship, a Guggenheim, a Rockefeller grant, and an Award in Literature from the American Institute of Arts and Letters. Mr. Kopit is a member of the Dramatists Guild, and lives in New York with his wife, writer Leslie Garis.



TONY KUSHNER (*And the Torso Even More So*) 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 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 and in 1996 for the premiere of *Reverse Transcription*. A collection of recent writings, titled *Thinking About The Longstanding Problems of Virtue and Happiness*, was published by Theatre Communications Group. Mr. Kushner was born in Manhattan and grew up in Lake Charles, Louisiana. He has a B.A. from Columbia University and an M.F.A. in directing from NYU.



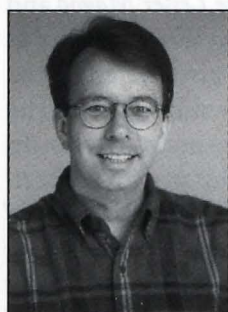
FRANK MANLEY (*The Cockfighter*) was raised in Atlanta and educated at the Marist School, Emory University and the Johns Hopkins University. He taught at Yale University before returning to teach at Emory University, where he is now the Charles Howard Candler Professor of Renaissance Literature. He has published a number of books in his field, most notably on John Donne and St. Thomas More. His other works include *Within the Ribbons: 9 Stories*, *Among Prisoners: Tales from the American Outback* (Fall 1999), *Resultances*, winner of the Devins Award for poetry, *Two Masters*, which was produced at the 9th Annual Humana Festival and a novel, *The Cockfighter*. His other plays include *The Evidence*, *The Trap*, *Married Life* and *Learning to Dance*.



VINCENT MURPHY (*The Cockfighter*) Mr. Murphy's directing has included premieres of works by John Barth, Wole Soyinka, Samuel Beckett, Michael Ondaatje, James Baldwin, Athol Fugard and William Blake. **Other regional directing credits:** The Alliance Theatre, Sundance, Alabama Shakespeare Festival, American Repertory Theatre, TheaterWorks, the 1994 Humana Festival and a decade of work at Theater Emory at Emory University in Atlanta, GA where he is the Artistic Producing Director.



MATT PELFREY (*Drive Angry*) was raised on the Central Coast of California. His play *Gore Hounds* was produced at New York City's American Theatre of Actors, Stark Raving Theater in Portland, Oregon and at the Non-Prophet Hatching Company in Los Angeles. Mr. Pelfrey's short play, *Lycanthrophobia*, received several productions in Los Angeles, before he adapted it for film. The film has been accepted into more than ten festivals internationally including Germany, Italy and the United States. Other notable works include *Cockroach Nation*, a finalist in the Ashland New Play Festival, *Monkey*, a finalist in Dramarama Playwrights Center of San Francisco, and *Fear Manifesto*, winner of the 1994 Sonoma County Playwrights Festival. Mr. Pelfrey received his B.A. in Creative Writing at San Francisco State University.



DAVID RAMBO (*God's Man in Texas*) is making his ATL debut. Mr. Rambo's *Speaky-Spikey-Spokey* was named one of the "Ten Best" by the 1998 Bay Area Playwrights Festival and was first publicly presented at the 1997 Ashland New Plays Festival in Oregon, where he was 1998 Host Playwright. His farce, *There's No Place Like House*, directed by Marcia Rodd, enjoyed a recent sold-out run in Los Angeles. These plays and *God's Man in Texas* have been developed by A.S.K. Theatre Projects. He wrote the screenplay for the Legacy Productions film, *Summer's End*, scheduled to shoot this summer in rural Georgia. He has contributed revue material to the award-winning off-Broadway and London productions of Howard Crabtree's *Whoop-Dee-Doo!* and San Francisco's long-running *And What, Give Up Show Biz?*. He is a member of the Dramatists Guild.



REBECCA REYNOLDS (*Visitation*) makes her ATL playwriting debut in this year's Humana Festival. Television and film credits for Ms. Reynolds and her writing partner Larry Brand include the films *Backfire*, Roger Corman's *Overexposed* and two HBO pilots. Her other television credits include NBC's *Another World* and KET's *Graveyard Cleaning-Off Day* and *Borderlines*, winner of the Kentucky Humanities Council-Kentucky Arts Council Film/Video Project. Her play *Die Like a Dog in the Middle of the Road* will be presented this spring at First Stage in Dayton, Ohio. Ms. Reynolds received her B.F.A. in Acting from Southern Illinois University. Acting credits include The Oregon Shakespeare Festival, The Acting Company, *Overexposed*, *Flo*, *Sherrif Lobo*, *B.J. and the Bear*, and *The Dukes of Hazzard*, where she kidnapped Loretta Lynn and forced Miss Lynn to hear her sing. A native of Mayfield, Kentucky, she lives in Leland, Michigan with her husband Jim Carpenter.



DIANA SON (*Happy Birthday Jack*) is a member of New Dramatists. Her newest play, *Stop Kiss*, which is currently in its premiere performance at the New York Shakespeare Festival (directed by Jo Bonney), was commissioned by Playwrights Horizons/Amblin-Dreamworks Entertainment. *Fishes* premiered at New Georges in NYC and *Boy* premiered at La Jolla Playhouse directed by Michael Greif. *R.A.W. ('Cause I'm a Woman)* has been produced at many theatres and is published in the anthologies *Take Ten: New 10-Minute Plays* by Vintage Press and *Contemporary Plays by Women of Color* by Routledge Press. Ms. Son teaches a playwriting workshop called "Writing Fearlessly" through New Georges for women writing their first plays.



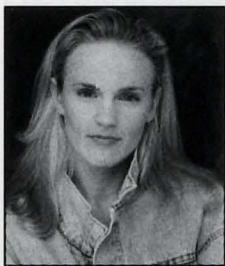
NAOMI WALLACE (*Manifesto*) is from Kentucky. Her newest play, *The Trestle at Pope Lick Creek*, premiered at the 1998 Humana Festival. Her play, *One Flea Spare*, was commissioned and produced in October 1995 by the Bush Theatre of London and received its American premiere at the 1996 Humana Festival. *One Flea Spare* was also awarded the 1997 Obie Award for Best New Play. Her film *Lawn Dogs*, produced by Duncan Kenworthy (*Four Weddings and a Funeral*), opened successfully in Great Britain, moved to the U.S. and won numerous film awards. Ms. Wallace is a published poet in both England and the United States. Her book of poetry, *To Dance A Stony Field*, was published in the United Kingdom in May, 1995.



WENDY WASSERSTEIN (*To T or Not to T*) is the Pulitzer Prize and Tony Award-winning playwright of *The Heidi Chronicles* and *The Sisters Rosensweig*. Other plays include *An American Daughter* and *Uncommon Women and Others*. She has written for PBS Great Performances and other television and film including the screenplay for *The Object of My Affection*. She has contributed to *The New York Times*, *The New Yorker* and *Slate Magazine*. Ms. Wasserstein authored the children's book, *Pamela's First Musical*. She is a graduate of Yale School of Drama.



MAC WELLMAN (*The Fez*) is the author of recent plays including *Girl Gone*, *Fnu Lnu*, *The Damned Thing*, *The Sandalwood Box*, *Second-Hand Smoke*, *The Lesser Magoo* and *Infrared*. He also directed *I Don't Know Who He Was*, and *I Don't Know What He Said* as part of the four-month Mac Wellman Festival at House of Candles and elsewhere. He has received numerous honors, including both NEA and Guggenheim Fellowships. In 1990 he received an Obie (Best New American Play) for *Bad Penny*, *Terminal Hip* and *Crowbar*. In 1991 he received another Obie for *Sincerity Forever*. Three collections of his plays have been published: *The Bad Infinity* (PAJ/Johns Hopkins University Press), *Two Plays* and *The Land Beyond the Forest* (both from Sun & Moon). Sun & Moon also published *A Shelf in Woop's Clothing*, his third collection of poetry, and two novels: *The Fortuneteller* (1991) and *Annie Salem* (1996). In 1997 he received a Lila Wallace-Reader's Digest Writer's Award. He is a founding member of The Bat Theater.



CAROLINE WILLIAMS (*Just Be Frank*) is 23 years old and a senior at the University of Southern California. A theatre major, she first started acting in grade school as one of South Coast Repertory's Young Conservatory Players (Orange County, Calif.) and, most recently, became a member of the Screen Actors Guild. This past year, a student playwriting course resulted in *Just Be Frank*, which turned out to be the first of many plays written since. Having grown up all along the west coast (including Portland and San Francisco), she has decided to continue residing in Los Angeles, acting and writing for both stage and screen, after graduation in June.



SHERI WILNER (*Labor Day*) is currently in her third year of Columbia University's M.F.A. Playwriting Program. Productions and readings of her plays include: *Relative Strangers* at New Georges (NY), Pittsburgh New Works Festival, Women's Project & Productions (NY), The Open Eye (NY) and Organic Theatre (Chicago); *Hunger* at New Dramatists (NY); *Joan of Arkansas* at New Georges (NY); *Evolution* at the Abingdon Theatre Company (NY); and *Hiding Places* at Columbia University's Horace Mann Theatre. Working as assistant to director Andrei Serban, she has served as Associate Director on his production of *Cymbeline* for the New York Shakespeare Festival/Public Theater and as Associate Director on his production of *The Taming of the Shrew* at La Mama, Etc. A graduate of Cornell University, she currently lives in New York City and is a member of the Dramatists Guild and the Women's Project & Productions.

Actors Theatre of Louisville
Jon Jory, Producing Director
presents

23rd Annual Humana Festival of New American Plays
made possible by a generous grant from
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ALOHA, SAY THE PRETTY GIRLS

by Naomi Iizuka
directed by Jon Jory

February 23 - 28, 1999

THE CAST (*in order of appearance*)

Will/Derek	Bruce McKenzie
Vivian	Carla Harting
Joy/Lee	Peter Pamela Rose
Myrna/Richard	Nick Garrison
Jed/Efran	Todd Cerveris
Wendy	Caitlin Miller
Jason	Derek Cecil

Place: New York City and many other exotic locales.

Time: The not-too-distant past and the not-too-distant future.

There will be one 15-minute intermission.

Presented by special arrangement with Helen Merrill Ltd.

Commissioned by Actors Theatre of Louisville

Scenic Designer	Paul Owen
Costume Designer	Jack Taggart
Lighting Designer	Pip Gordon
Sound Designer	Malcolm Nicholls
Properties Designer	Mark Walston
Production Stage Manager	Debra Acquavella
Assistant Stage Manager	Jennifer Wills
Dramaturg	Amy Wegener
Casting	Laura Richin Casting

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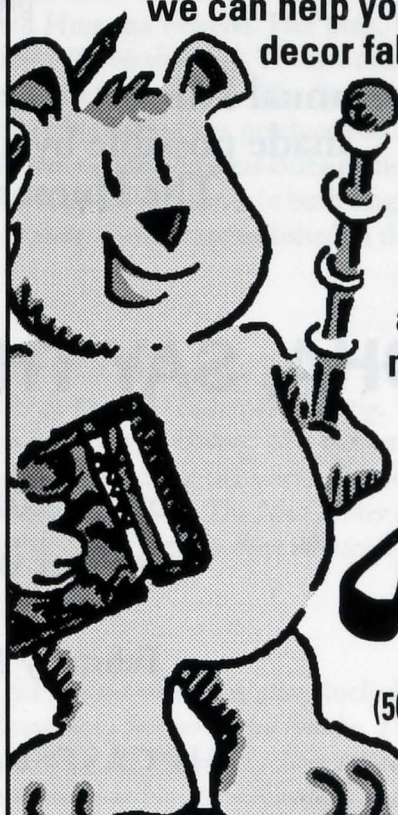


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Y2K

by Arthur Kopit
directed by Bob Balaban

February 27 - 28, 1999

THE CAST (*in order of appearance*)

*Costa Astrakhan Caka BCuzICan, ISeeU
and FlowBear
Joseph Elliot
Orin Slake
Dennis McAlvane
Joanne Summerhays Elliot*

Dallas Roberts
Graeme Malcolm
Fred Major
Thomas Lyons
Lucinda Faraldo

Setting: The play takes place in the present.

There will be no intermission.

Presented by special arrangement with The Tantleff Office.

*Scenic Designer
Costume Designer
Lighting Designer
Sound Designer
Properties Designer
Stage Manager
Production Assistant
Dramaturg
Casting*

Paul Owen
Nanzi J. Adzima
Pip Gordon
Malcolm Nicholls
Ben Hohman
Charles M. Turner III
Amber D. Martin
Michael Bigelow Dixon
Laura Richin Casting

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presents

23rd Annual Humana Festival of New American Plays
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GOD'S MAN IN TEXAS

by David Rambo
directed by John Dillon

March 3 - 28, 1999

THE CAST (*in order of appearance*)

Dr. Jeremiah "Jerry" Mears
Hugo Taney
Dr. Philip Gottschall

V Craig Heidenreich
Bob Burrus
William McNulty

Setting: The pulpit, Minister's Rooms and various other locations on the campus of Rock Baptist Church, Houston. The present.

There will be one 15-minute intermission.

Presented by special arrangement with Harden-Curtis Associates.

Scenic Designer
Costume Designer
Lighting Designer
Sound Designer
Properties Designer
Stage Manager
Assistant Stage Manager
Dramaturg
Casting

Paul Owen
Michael Oberle
Mimi Jordan Sherin
Jeremy Lee
Mark Walston
Juliet Penna
Dyanne M. McNamara
Amy Wegener
Laura Richin Casting

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FEBRUARY
MARCH
APRIL
MAY
JUNE
JULY
AUGUST
SEPTEMBER
OCTOBER
NOVEMBER
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THE COCKFIGHTER

by Frank Manley
adapted by Vincent Murphy
directed by Vincent Murphy

March 7 - 27, 1999

THE CAST (*in order of appearance*)

Father
Mother/Uncle
The Boy

Phillip Clark
Ellen McQueen
Danny Seckel

Setting: Rural America. The present.

There will be no intermission.

Presented by special arrangement with Bret Adams Limited and William Morris Agency, Inc.

Scenic Designer
Costume Designer
Lighting Designer
Sound Designer
Properties Designer
Stage Manager
Assistant Stage Manager
Dramaturgs
Casting

Paul Owen
Nanzi J. Adzima
Pip Gordon
Malcolm Nicholls
Ben Hohman
Paul Mills Holmes
Jennifer Wills
Michael Bigelow Dixon, Kae Koger
Laura Richin Casting

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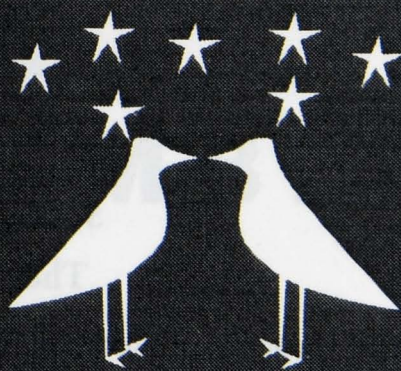
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CABIN PRESSURE

created by The SITI Company
conceived and directed by Anne Bogart

March 18-28, 1999

THE CAST

Will Bond
Ellen Lauren
Kelly Maurer
Barney O'Hanlon
Stephen Webber

Time: Now. Place: In a theatre.

There will be no intermission.

Presented by special arrangement with the SITI Company.

Commissioned by Actors Theatre of Louisville

Scenic Designer
Costume Designer
Lighting Designer
Sound Designer
Properties Designer
Stage Manager
Dramaturgs

Paul Owen
Walt Spangler
Mimi Jordan Sherin
Darron L. West
Ben Hohman
Megan Wanlass
Adrien-Alice Hansel, Kae Koger

Additional thanks to the National Theatre Artist Residency Program, administered by Theatre Communications Group and funded by The Pew Charitable Trust.

Actors Theatre of Louisville
Jon Jory, Producing Director
presents

23rd Annual Humana Festival of New American Plays
made possible by a generous grant from
The Humana Foundation

LIFE UNDER 30

March 12-27, 1999

SLOP - CULTURE

by Robb Badlam
directed by Maria Mileaf

THE CAST

<i>Brian</i>	Bryan Richards*
<i>Dylan</i>	Derek Cecil
<i>Danielle</i>	Monica Koskey
<i>Cindy</i>	Carolyn Baeumler

Setting: The present. New York.

Presented by special arrangement with the playwright.

MPLS., ST. PAUL

by Julia Jordan
directed by Abby Epstein

THE CAST

<i>Mel</i>	Erica Blumfield*
<i>Billy</i>	C. Andrew Bauer*

Setting: 1985. A rooftop in Minneapolis or St. Paul.

Presented by special arrangement with The Tantleff Office.

DRIVE ANGRY

by Matt Pelfrey
directed by Abby Epstein

THE CAST

<i>Chemo Boy</i>	Bryan Richards*
<i>Rex the Mex</i>	Derek Cecil

Setting: A Los Angeles freeway. Night.

Presented by special arrangement with the playwright.

JUST BE FRANK

by Caroline Williams
directed by Maria Mileaf

THE CAST

<i>Diane</i>	Carolyn Baeumler
<i>Charlene</i>	Monica Koskey
<i>Jan</i>	Caitlin Miller
<i>Secretary</i>	Erica Blumfield*
<i>Boss</i>	Todd Cerveris

Setting: The present. A busy office.

Presented by special arrangement with the playwright.

Intermission

DANCING WITH A DEVIL

by Brooke Berman
directed by Abby Epstein

THE CAST

<i>Woman</i>	Carolyn Baeumler
<i>Younger Woman</i>	Monica Koskey
<i>Devil</i>	C. Andrew Bauer*

Place: Here. Time: Now.

Presented by special arrangement with the playwright.

FORTY MINUTE FINISH

by Jerome Hairston
directed by Maria Mileaf

THE CAST

<i>Ike</i>	Derek Cecil
<i>Terry</i>	Nick Garrison

Setting: A grocery store. The present.

Presented by special arrangement with Rosenstone/Wender.

LIFE UNDER 30 (CONTINUED)

March 12 - 27, 1999

THE BLUE ROOM

by Courtney Baron
directed by Maria Mileaf

THE CAST

<i>Woman</i>	Carla Harting
<i>Sailor</i>	Bruce McKenzie

Setting: The middle of the South Pacific, coordinates: 48° 30'S/ 125° 30'W

Presented by special arrangement with the playwright.

LABOR DAY

by Sheri Wilner
directed by Abby Epstein

THE CAST

<i>One</i>	Nick Garrison
<i>Two</i>	Erica Blumfield*
<i>Three</i>	C. Andrew Bauer*
<i>Four</i>	Monica Koskey
<i>Five</i>	Bryan Richards*
<i>Six</i>	Carolyn Baeumler

Setting: A living room. Ten minutes before Labor Day.

Presented by special arrangement with Hardin-Curtis Associates.

There will be one 15-minute intermission.

<i>Scenic Designer</i>	Paul Owen
<i>Costume Designer</i>	Michael Oberle
<i>Lighting Designer</i>	Mimi Jordan Sherin
<i>Sound Designer</i>	Darron L. West
<i>Properties Designer</i>	Mark Walston
<i>Stage Manager</i>	Heather Fields
<i>Assistant Stage Managers</i>	Dyanne M. McNamara
	Alyssa Hoggatt
<i>Dramaturgs</i>	Michael Bigelow Dixon, Amy Wegener
	Ilana Brownstein, Adrien-Alice Hansel
	Sara Skolnick
<i>Casting</i>	Laura Richin Casting

* members of the apprentice acting company

Did you know you're sitting with a bunch of rednecks?

After nearly 40 years of Derby parties and other festive celebrations, Maker's Mark whisky is proud to have found its place in high society. We hope you'll be pleased to know that we're in attendance this evening.

You can ask for Maker's Mark in the lobby bar. But please, show some decorum.

Wait until intermission.

Bill Samuels, Jr.

Bill Samuels, Jr.
President
Maker's Mark Distillery

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Actors Theatre of Louisville
Jon Jory, Producing Director
presents

23rd Annual Humana Festival of New American Plays
made possible by a generous grant from
The Humana Foundation

T (EXT) SHIRT PLAYS

Commissioned by Actors Theatre of Louisville

MERCHANDISING by David Henry Hwang

Presented by special arrangement with Writers & Artists Agency.

AND THE TORSO EVEN MORE SO by Tony Kushner

Presented by special arrangement with The Joyce Ketay Agency.

STUFFED SHIRTS by Jane Martin

Presented by special arrangement with Alexander Speer, Trustee.

MANIFESTO by Naomi Wallace

Presented by special arrangement with The Joyce Ketay Agency.

TO T OR NOT TO T by Wendy Wasserstein

Presented by special arrangement with Rosenstone/Wender.

THE FEZ by Mac Wellman

Presented by special arrangement with International Creative Management, Inc.

Actors Theatre of Louisville
Jon Jory, Producing Director
presents

23rd Annual Humana Festival of New American Plays
made possible by a generous grant from
The Humana Foundation

PHONE PLAYS

directed by Jon Jory

WILL YOU ACCEPT THE CHARGES?

by Neal Bell

THE CAST

<i>Bobby</i>	Bruce McKenzie
<i>Nan</i>	Laurie Williams

Presented by special arrangement with The Joyce Ketay Agency.

SPEECH THERAPY

by Rebecca Gilman

THE CAST

<i>Peter</i>	Matt Meyer*
<i>Lisa</i>	Andrea Clark*

Presented by special arrangement with Bret Adams Limited.

THEM

by David Greenspan

THE CAST

<i>Voice 1</i>	Preston Dyches*
<i>Voice 2</i>	V Craig Heidenreich
<i>Voice 3</i>	Joanna Buckner*

Presented by special arrangement with Berman, Boals & Flynn.

VISITATION

by Rebecca Reynolds

THE CAST

<i>Arlene</i>	Adale O'Brien
<i>Teddy</i>	David Weynand
<i>Marylizabeth</i>	Laurie Williams

Presented by special arrangement with Harden-Curtis Associates.

HAPPY BIRTHDAY JACK

by Diana Son

Presented by special arrangement with International Creative Management, Inc.

* members of the apprentice acting company

Please see supplemental program for cast and production information.

ACTORS THEATRE OF LOUISVILLE

Actors Theatre of Louisville
Jon Jory, Producing Director

presents

23rd Annual Humana Festival of New American Plays
made possible by a generous grant from
The Humana Foundation

A CAR PLAY

February 24 - March 28, 1999

WHAT ARE YOU AFRAID OF?

by Richard Dresser

THE CAST

directed by **Stuart Carden**

<i>Man</i>	Tudor Sherrard
<i>Woman</i>	Jessica Jory

THE CAST

directed by **Frazier W. Marsh**

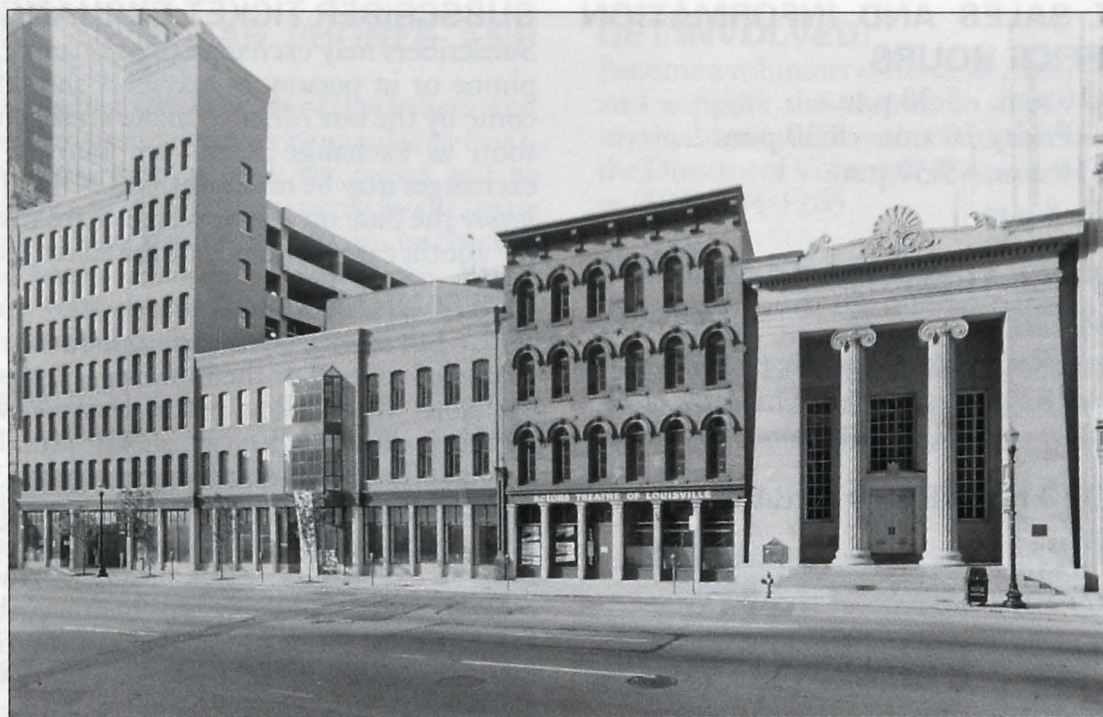
<i>Man</i>	Trip Hope*
<i>Woman</i>	Ginna Hoben*

Costume Designer
Sound Designer
Properties Designer
Dramaturg

Kevin McLeod
Malcolm Nicholls
Ben Hohman
Adrien-Alice Hansel

Presented by special arrangement with The Joyce Ketay Agency.

* members of the apprentice acting company



ATL's home on historic Main Street in downtown Louisville.

The 1998-99 season at Actors Theatre of Louisville marks a double celebration for the world-renowned non-profit stage company—the theatre's 35th birthday and Jon Jory's 30th anniversary as Producing Director. Under Mr. Jory's leadership, Actors Theatre 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. More than 220 Humana Festival premiered plays have been added to the active American repertoire. The Brown-Forman Classics in Context Festival is an internationally celebrated multidisciplinary event including plays, exhibits, lectures and workshops. 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, designated the State Theatre of Kentucky, 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 600 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

TICKET SALES AND INFORMATION BOX OFFICE HOURS

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

BOX OFFICE TELEPHONES

(502) 584-1205

All single ticket orders placed by phone are subject to a \$2 processing fee. This fee is not applicable to season subscribers.

OUTSIDE THE METRO AREA
1-800-4ATL-TIX

FAX (502) 561-3337

TDD (phone for deaf and hearing impaired)
(502) 584-1321

ADDRESS

316 West Main Street
Louisville, KY 40202-4218 USA

ON THE WORLDWIDEBEB

<http://www.actorstheatre.org>

STUDENT/SENIOR CITIZEN/PEOPLE WITH DISABILITIES TICKETS

Fifteen minutes prior to curtain, available seats will be sold to students, senior citizens and people with disabilities as **Rush Tickets** for \$10 each (cash and checks only). For many plays, special daytime student matinees are scheduled.

QUICK TIX - "DAY-OF" DISCOUNT

Half-price tickets are sold 2 - 6 pm on the day of a particular performance or one hour prior to an early matinee performance. These tickets may only be purchased in person with cash or check. Subject to availability, limit 4 per customer.

GROUP DISCOUNTS

Discounts are available for groups of 10 or more. Call (502) 585-1210.

GIFT CERTIFICATES

Perfect for all occasions, with attractive packaging available.

SEASON SUBSCRIPTION DISCOUNTS

Discounted tickets through subscription packages are available; call for options.

SUBSCRIBER TICKET EXCHANGE

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

ATL's full service restaurant and bar are located in the lower level of the building. Hours: Lunch available Wednesday matinees and weekend matinees only, 11:30 a.m. - 2:30 p.m. Tuesday through Sunday, dinner beginning at 5:30 p.m. and late night dining from 8 p.m. to midnight. Please allow a minimum of an hour and a half to dine if seeing a play. Reservations are recommended. Special arrangements can be made for parties of 10 or more. For information and reservations call ATL's box office at (502) 584-1205.

LATECOMER POLICY

Pamela Brown Auditorium: Latecomers will be directed to temporary seating or standing 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.

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 and maintained through a grant from the Barth Foundation.

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. Equipment rental is made possible by the Barth Foundation.

SIGNED PERFORMANCES



Selected performances are presented with American Sign Language by a theatrical interpreter. A schedule is available at the box office. The signed performances are made possible by a grant from the Barth Foundation.

DISCUSSIONS

Pre-performance discussions are held with staff members before 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 call (502) 584-1265.

GET INVOLVED!

Become a volunteer usher or an Actors Associate and support the theatre in many vital and invaluable ways. For more information, contact the Director of Volunteer & Audience Relations at (502) 584-1265.

BACKSTAGE TOURS

Backstage tours are offered Saturdays at 11 a.m. weekly by reservation only. Please call (502) 584-1265 and ask for the tour hotline to reserve your space. Tours are available other times by special arrangement.



FUND FOR THE ARTS
MEMBER AGENCY

ACKNOWLEDGMENTS

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.

ATL 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 (TCG), a national service organization.

ATL is a participant in the National Theatre Artist Residency Program, administered by TCG and funded by The Pew Charitable Trusts.

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.

All programs, activities and services are provided equally without regard to race, color, religion, national origin, age, sex, sexual orientation or disability.

Services provided to the blind and visually impaired are made possible by the generosity of Drs. Arthur and Virginia Keeney and the Barth Foundation.

Large print programs made possible by the Barth Foundation.

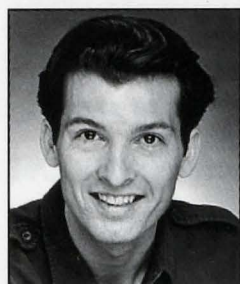
Men's haircuts supplied to ATL by Bangs Hair Salon.

Photography supplied by Richard C. Trigg.

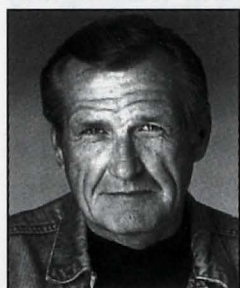
ssdc The Directors are members of the *Society of Stage Directors and Choreographers, Inc.*, an independent national labor union.



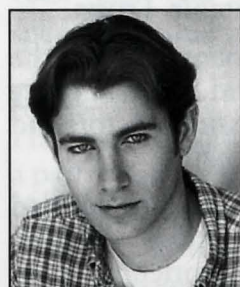
CAROLYN BAEUMLER (*Dancing with a Devil/Just Be Frank/Labor Day/Slop-Culture*) joins ATL for the first time with her appearance in *Life Under 30*. **Regional Theatre:** *A Clockwork Orange* at Steppenwolf. **Off-Broadway:** *In-Betweens*, Courtney Love in *Love in the Void* (alt.fan.c-love), *Careless: Eva Tanguay 1909*, *Flags Unfurled: 1976*, *Vinegar Tom*, *Private Life*. **Other Theatre:** Mae West in *Sex*; *Bright Lights*, *Big City* for Just Add Water Festivals at New York Theatre Workshop. **Additional Credits:** B.F.A. from NYU's Tisch School of the Arts, *Usual Suspect* at New York Theatre Workshop.



WILL BOND (*Cabin Pressure*) is in the SITI Company's inaugural season production of Charles Mee's *Orestes* and has created roles for *The Medium*, *Small Lives/Big Dreams*, *Culture of Desire* and *BOB* (a one-person show), which have been seen all over the U.S. and abroad. He debuted in 1997 with SITI at New York City Opera in *Seven Deadly Sins*, directed by Anne Bogart and featuring Lauren Flanigan. He has trained for many years with Tadashi Suzuki and toured with the Suzuki Company of Toga (SCOT) to Japan and South America in *Dionysus*. He performed in the first Theatre Olympics in Delphi, Greece, in Robert Wilson's *Persephone*. Regional credits include *Hamlet*, *The Tempest*, *Baltimore Waltz*, *Holiday*, *Night Must Fall*, *Mystery of Irma Vep*, *Taking Steps* and *Nuts*. He continues to teach the Suzuki and Viewpoint methods of actor training for SITI all over the U.S. and abroad.



BOB BURRUS (*God's Man In Texas*), was a member of ATL Resident Co. for 19 seasons. His last appearance was in the 1997 Humana Festival, playing Carl in *Lighting Up the Two-Year-Old*. Since then he has appeared at the Meadowbrook Playhouse, the Virginia Stage Co., the Florida Stage Co., the Denver Center Theatre Co. and the Missouri Repertory Theatre. When he leaves ATL after the 1999 Humana Festival he will go to the Cincinnati Playhouse to appear in his 3rd production of *Appalation Strings* by Randell Mylar and Dan Wheetman.



DEREK CECIL (*Aloha, Say the Pretty Girls/Drive Angry/Forty Minute Finish/Slop Culture*) was born and raised in Texas. Mr. Cecil attended the University of Houston, where he worked with Edward Albee (*The Lorca Play*) and studied acting with Jose Quintero. **Theatre:** Houston credits include Alan in *Equus*, Orsino in *Twelfth Night* and Kafka in *Joseph K*. Credits with the American Conservatory Theatre in San Francisco include Jack Tanner in *Man and Superman*, Horace in *1918*, *Baal*, *Klaun* and *Uberklaun*. Mr. Cecil participated in a ten-week intensive in Minneapolis dubbed "The Guthrie Experience," where he portrayed Ballas in *The Memorandum*. **Off-Off-Broadway:** The Rude Mechanicals' *Plug* and Purple Man's *Loose Ends*. Mr. Cecil is looking forward to directing *Largo Desolato* with The Rude Mechanicals in May. **Television:** *Nash Bridges*, *As the World Turns* and *The Unspoken Truth*. **Film:** *The In-Between*, *Under Siege 2: Dark Territory*, *Pop Love*.



TODD CERVERIS (*Aloha, Say the Pretty Girls/Just Be Frank*) joins ATL for the first time with the Humana Festival. New York: *Guernica* (Drama League), *An After Dinner Farrago* (French Society). **Regional Theatre:** *Death of a Salesman* (Repertory Theatre of St. Louis), *All in the Timing* (Old Globe), *Boy* (La Jolla Playhouse), *Romeo and Juliet* (Grove Theater Center), *Tattoo Girl* (Sledgehammer Theater) and *Equus* (Ensemble Theater Company). **Film:** *One True Thing*, *The Rake's Progress*, *Information Age* and *Coming Together and Falling Apart*. **Television:** *Law and Order*, *The Great Pretender* and *First Steps*. Mr. Cerveris received a B.A. from Yale University and a M.F.A. from University of California, San Diego.



PHILLIP CLARK (*The Cockfighter*) was in John Guare's *The House of Blue Leaves* at the Cleveland Play House and on a subsequent tour of the Czech Republic and Slovakia. **Broadway:** Lanford Wilson's *Fifth of July*. **Off-Broadway:** Matt Crowley's *Boys in the Band*. He has appeared in *The Price* by Arthur Miller at the Caldwell Theatre; *Les Blancs* by Lorraine Hansberry at The Huntington Theatre Co.; *Minor Demons* by Bruce Graham at the Long Wharf-Stage II; *Do Not Go Gentle* at the Fulton Opera House; *Othello* at Mark Taper Forum; *King John*, *Hamlet* and *As You Like It* at San Diego's Old Globe Theatre.



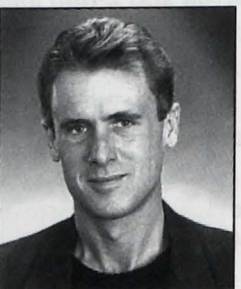
LUCINDA FARALDO (*Y2K*) is making her debut at ATL. **Leading roles in theatre include:** Claire in *The Shaughraun* (Irish Repertory), Gilda in *Design for Living* (The Goodman), Artemis in Andrei Serban's *Hippolytus* (The Almeida), Marianne in *The Miser* opposite Tom Courtenay (Manchester Royal Exchange and the world premiere of Lorca's *The Public* (Theatre Royal Stratford East). **Film:** *The Boiler Room*, *For the Love of the Game*, *Midnight Movie* (Dennis Potter), *Robin Hood: Prince of Thieves*, *Cutthroat Island* and *The Hurting*. **Television:** *The Real Charlotte* (PBS), *Bergerac* (BBC/PBS), *The Landlords* (BBC/PBS), *Law and Order* and *New York Undercover*. **Additional credits:** Ms. Faraldo traveled with Marcel Marceau in Paris and at Central in London.



NICK GARRISON (*Aloha, Say the Pretty Girls/Forty Minute Finish/Labor Day*) is making his ATL debut. He hails from Seattle where he was most recently seen in *The Misanthrope*, *Dirty Little Showtunes*, *Ruthless*, *The Yellow Kid* and *Assassins*. **Other Theatre:** He wrote and starred in the plays *Randee Sparks: Semi-Precious* and *Belfast*. **Additional Credits:** Training at the Northwest School of the Arts and the Northwest Actor's Studio.



CARLA HARTING (*Aloha, Say the Pretty Girls/ The Blue Room*) joins ATL for the first time with her appearance in the Humana Festival. **Regional Theatre:** *What the Butler Saw* at the South Coast Repertory, *The Imaginary Invalid*, *Zoot Suit* and *Uncle Vanya* at San Diego Repertory and *A Midsummer Night's Dream* at La Jolla Playhouse. **Other Theatre:** *Tattoo Girl*, Sledgehammer Theatre; *The Bright and Bold Design*, Studio Theatre, Washington, D.C. **Additional Credits:** M.F.A. from the University of California, San Diego.



V CRAIG HEIDENREICH (*God's Man in Texas*) was last seen in *A Christmas Carol*. **Other ATL Credits:** *Noises Off*, *Othello*, *Like Totally Weird*, *Resident Alien*, *Seascape*, *A Tuna Christmas*, *Dracula*, *The Triumph of Love*, *Private Eyes*, *Gunshy*, *A Comedy of Errors*, *The Play's the Thing*, *Olympia*, *Sleuth*, *Below the Belt*, *Corpse!*, *The Adding Machine*, *I Hate Hamlet*, *Someone Who'll Watch Over Me*, *Romeo and Juliet*, *Julie Johnson*, *Sherlock Holmes*, *The Cocoanuts*, *Born Yesterday*, *Stanton's Garage*, *La Bête*, *The Beaux' Stratagem*, *Antony and Cleopatra*, *Lynette at 3 A.M.*, *In the Eye of the Hurricane*, *The Three Cuckolds*, *Quartermaine's Terms*, *The Tempest*, *As You Like It* and *King Lear*.



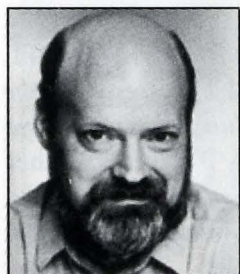
MONICA KOSKEY (*Dancing with a Devil/Just Be Frank/Labor Day/Slop-Culture*) returns to ATL where she last appeared in *Oleanna* in 1993. She went on to do the national tour of *Oleanna*. **Regional theatre:** *The Importance of Being Ernest* at The Alley Theatre, *Slavs!*, *Streetcar Named Desire*, *The Heiress* and in coproduction with Corin and Vanessa Redgrave, *Julius Ceasar*, *Anthony and Cleopatra*. Arts Productions of *Six Characters in Search of an Author* and *King Stag* which toured to the Moscow Arts Theatre in Russia. **New York credits:** *Another Person is a Foreign Country* with Ann Bogart, *Iphegenia Among the Taurians* at La Mama which toured to Greece. **Film:** *Watch Out* and *Flashback* for HBO. **Additional credits:** Ms. Koskey is a graduate of New York University.



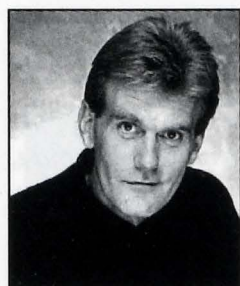
ELLEN LAUREN (*Cabin Pressure*) was last seen at ATL in *Private Lives*. **SITI production credits include:** Amanda (*Private Lives*, ATL), Julie (*Miss Julie*, ATL), ensemble of *The Medium* (both national and international venues), *Going, Going, Gone* (Humana Festival, Magic Theater), *Culture of Desire* (City Theater, Portland Stage Company, New York Theatre Workshop), *Orestes* (Toga International Festival, Japan), the Miller season in New York. **Teaching credits include:** SITI classes in the U.S. and abroad, SITI/Skidmore summer residency program, ongoing faculty member of Columbia University and The Juilliard School of Drama. **Other acting credits include:** *The Adding Machine* and *Picnic* (ATL), *The Women* (Hartford Stage) all with Anne Bogart; thirteen years collectively as resident company member-Milwaukee Repertory, StageWest, The Alley Theater. **Other credits:** Guest artist in the SCOT Company (directed by Tadashi Suzuki), teacher of the Suzuki Training Method and Kosavar award for her performance of Anna II in New York City Opera's production of *Seven Deadly Sins*, directed by Anne Bogart.



THOMAS LYONS (*Y2K*) was last seen at Actors Theatre in *A Christmas Carol*. **Off Broadway:** Ensemble Studio Theatre-*Flight* by Arthur Giron; *Getting In* by Frank D. Gilroy; *Real Real Gone* (Marathon 97); *Cats and Dogs* (Marathon 96); *Hell's Kitchen Sink* (player/writer); *The Interview* by Joyce Carol Oates; Octoberfest 94-98; E.S.T. Summer Conference (guest artist); *The Ridiculous Princess* at the Kaufman Theater; *Destiny with Half-Moon Street* (Playhouse 91); *Class Enemy* at the Douglas Fairbanks Theater. **Film:** *George: A True Story*, *Mad Dog Coll.* **Television:** *Law & Order*. **Additional Credits:** Mr. Lyons has performed in many TV and radio commercials, cartoon voices for Hanna-Barbera and is in his third season as the voice of Doug in ABC's Saturday morning cartoon *Doug*. Mr. Lyons is a member of Ensemble Studio Theatre.



FRED MAJOR (*Y2K*) is a resident actor at ATL and was last seen in *Hamlet*. **ATL:** *A Christmas Carol*, *Let the Big Dog Eat*, *Seascape*, *The Wizard of Oz*, *The Triumph of Love*, *In Her Sight*, *Only a Bird in a Gilded Cage*, *East of Eden*, *The Comedy of Errors*, *One Flea Spare*, *Adventures of Huckleberry Finn*, *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 1992 Australian tour of *Cementville* and *The Trip to Bountiful*. Mr. Major has worked on and off-Broadway and in regional theatre, soaps and commercials, as well as several national tours.



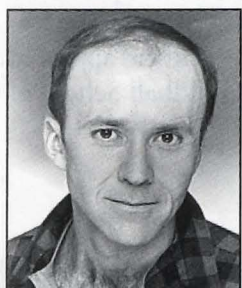
GRAEME MALCOLM (*Y2K*) was most recently seen as Humphrey Pritchard in the WPA's production of *Spread Eagle*. He appeared on Broadway in *The King and I* and as Gallimard in the National Tour of *M. Butterfly*. **Off-Broadway:** *Hapgood* and *Death and the King's Horseman* at Lincoln Center Theatre, *Aristocrats* and *Prin* at Manhattan Theatre Club, *A Fool's Errand* at New York Theatre Workshop, and *K* (a one-man show about Franz Kafka) at American Jewish Theatre. Regionally he has appeared in *Pentecost* at Yale Repertory, *Under Milk Wood* at Hartford Stage, *Betrayal* at the McCarter Theatre, and as Henry in *The Real Thing* at Portland Stage. **Television:** *Law & Order*, *Follow the River*, *Mr. Halpern* and *Mr. Johnson* with Laurence Olivier for Channel Four in the U.K., and as Arthur and Merlin in *The Mabinogi*. **Film:** *Everything's Jake*, *The Eden Myth*, *A Further Gesture* and *The Adventures of Sebastian Cole*.



KELLY MAURER (*Cabin Pressure*) has been a member of SITI for seven years. With the company she has performed in many productions including *The Medium*, *Small Lives/Big Dreams* and *Culture of Desire* at NYTW, P.S. 122, Actors Theatre of Louisville, Walker Arts Center, Wexner Arts Center, City Theatre and the Irish Life Theater Festival, Dublin. Regionally, Ms. Maurer has been seen as Rainbow in Maria Irene Fornes' *And What of the Night* at Milwaukee Repertory Theatre, *Hamlet* at StageWest and Christine in *Miss Julie* at Actors Theatre of Louisville. Internationally, she has toured with Tadashi Suzuki in the Suzuki Company of Toga's *Dionysus* and director Robert Wilson in *Persephone*. Recently she performed the role of Jolly (as standby for Patti LuPone) in David Mamet's *The Old Neighborhood* on Broadway.



BRUCE MCKENZIE (*Aloha, Say the Pretty Girls/The Blue Room*) was last seen at ATL in the title role of *Hamlet*. ATL: *A Christmas Carol*, *Noises Off*, *Othello*, *Polaroid Stories* (21st Humana Festival). **Regional Theatre:** Mr. McKenzie was Resident Artist at Sledgehammer Theatre in San Diego (1987-95) where he performed in *Endgame*, *Drums in the Night*, *Pre-Paradise Sorry Now*, *The Revenger's Tragedy*, the title role in *Hamlet*, and a solo performance of Beckett's *Ping* among many others. **Other Regional Theatre:** *Cymbeline*, *Heathen Valley* (San Diego Repertory Theatre), *Animal Nation* (Dell'Arte Players), *End of the Day* (Magic Theatre), *Skin* (Dallas Theatre Center). **Off Broadway:** *Natural Child* (SoHo Rep) *Marlowe's Eye* (Theatre of St. Clement's). **Film:** *The Rake's Progress*. **Additional Credits:** Walker Arts Center, Whitney Museum. Mr. McKenzie plays lap steel, upright bass, guitar and accordion with the band Maquiladora (Flapping Jet Records).



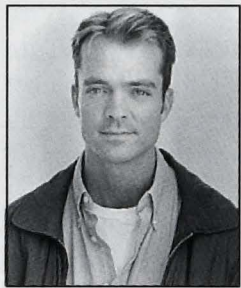
WILLIAM MCNULTY (*God's Man In Texas*) recently directed *Full Gallop* at ATL. Last season, he directed Edward Albee's *Seascape*. He has also performed in *A Tuna Christmas*, *Angels in America*, *Greater Tuna*, *Dracula*, and *Gunshy*. In 18 seasons at ATL, he has portrayed such diverse roles as "The Duke" (*Adventures of Huckleberry Finn*), Sandor Turai (*The Play's the Thing*), Andrew Wyke (*Sleuth*), Mr. Zero (*The Adding Machine*), Gary (*I Hate Hamlet*), Edward (*Someone Who'll Watch Over Me*), John (*Oleanna*), Johnny (*Frankie and Johnny in the Clair de Lune*), Quartermaine (*Quartermaine's Terms*) and Enobarbus (*Antony and Cleopatra*). **Off-Broadway:** *The Normal Heart* at The Public Theater. **Film:** *Brubaker*, *No Big Deal*. **Additional Credits:** He is the artistic director of the B&B Acting Ranch.



ELLEN MCQUEEN (*The Cockfighter*) is making her ATL debut. Most recently, she played God in *Chattahoochee Rising* at ART Station in Atlanta, Georgia. **Regional Theatre:** *A Christmas Carol* and *The Secret Garden* at Alliance Theatre Company. **Film:** *Kleptomania*. **Other Theatre:** *The Art of Dining* (Horizon Theatre), *Dreams Against the State* (Seven Stages), *Eleemosynary* (Theatre in the Square), *What the Butler Saw*, *Oedipus* and *Mandragola* (Theatrical Outfit), *Talley's Folly* (ART Station) and *Florida* (Georgia Repertory Theatre). **Additional Credits:** B.F.A. from North Carolina School of the Arts and Associate Artistic Director, *Unto These Hills* outdoor drama.



CAITLIN MILLER (*Aloha, Say the Pretty Girls/Just Be Frank*) returns to Actors Theatre where, as an ATL Acting Apprentice, she portrayed Ariadne in *Polaroid Stories* (21st Humana Festival) and Miss Wells in *Dracula* (Directed by William McNulty). Ms. Miller was most recently seen as Gwendolyn Pigeon in *The Odd Couple* at Gateway Playhouse. **Off-Broadway:** *Indent*, *Eight-By-Tens*, *Quake*. **Other Theatre:** *Speed-the-Plow*, *School for Wives*. **Additional Credits:** Currently studies comedy improvisation with Burn Manhattan (Shira Piven), Upright Citizens Brigade. B.A. in Theatre, James Madison University.



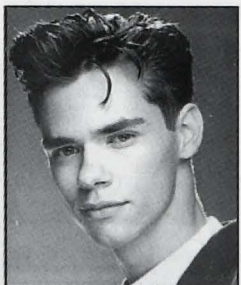
BARNEY O'HANLON (*Cabin Pressure*) was last seen in ATL's production of *Hamlet*. ATL: *Deadly Virtues* (17th Humana Festival), *Howie* in Tina Landau's *1969: Or Howie Takes A Trip* (18th Humana Festival), SITI's *Small Lives/Big Dreams* (Modern Masters Festival celebrating the work of Anne Bogart). **Additional Credits:** Jon Robin Baitz's *A Fair Country* at Steppenwolf Theatre, directed by Scott Zigler. With the SITI Company, Mr. O'Hanlon has performed at Portland Stage, P.S. 122, the Miller Theatre, the Festival Iberoamericano in Bogota, Colombia; as well as Anne Bogart productions at New York City Opera, Opera Omaha, Trinity Repertory, the Alley Theatre and elsewhere.



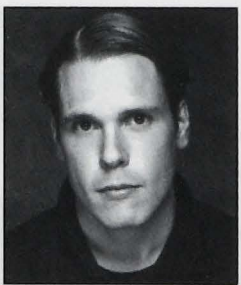
DALLAS ROBERTS (*Y2K*) is making his ATL debut. **Theatre:** *Twelfth Night*, *Taming of the Shrew* and *Love's Labours Lost* at The Shakespeare Theatre. *Tatjana in Color* and *Wonderland* at Denver Center's USWest Theatrefest. *The Gospel of Cyrus According to Cyrus* at NYC Fringe '98. *As You Like It* at the New Jersey Shakespeare Festival. **Film:** *the language of love*, *Fire*, *Johnny*, *Get Some Milk*. **Television:** *Law and Order*, *New York Undercover*.



PETER PAMELA ROSE (*Aloha, Say the Pretty Girls*) joins ATL for the first time in the Humana Festival. **Regional Theatre:** *Sybil* in *Private Lives* at Cincinnati Playhouse In the Park. Most recently, Ms. Rose portrayed Mandy in *The Froegel Dictum* in New York City. **Film:** *Jenny* in *Funny Bones* starring Jerry Lewis. Wrote, directed, produced and acted in the short film *The Day I Ran Into All My Ex-Boyfriends*, which can be seen on the Sundance Channel. **Television:** Recurred as Joanie on *All My Children* and has appeared on *Law and Order*. **Additional Credits:** Ms. Rose graduated from the Guildhall School of Music and Drama in London. Peter was named after her mother.



DANNY SECKEL (*The Cockfighter*) is proud to return to Actors Theatre of Louisville. A former ATL apprentice, Mr. Seckel has appeared at ATL in several roles including: a Vampire in *Dracula* (directed by William McNulty), a Reveler in *Miss Julie* (directed by Anne Bogart) and Theseus in *Polaroid Stories*, a Humana Festival production (directed by Jon Jory). Mr. Seckel recently appeared as Nechee in the Off-Broadway production of *Stupid Kids* (directed by Michael Mayer). **Other New York credits include:** *Eight By Tens* at the Samuel Beckett Theatre and *Indent* at the Fourth Street Theatre.



STEPHEN WEBBER (*Cabin Pressure*) created roles in *Culture of Desire* (Pittsburgh, Portland, Bogota); *Going, Going, Gone* (Saratoga, ATL-Humana, Japan, San Francisco, New York) and *Private Lives* (ATL). He has also toured nationally in SITI's *The Medium*. **Off-Broadway:** *Trojan Women/A Love Story* at En Garde Arts directed by Tina Landau. Regionally he has worked at Milwaukee Repertory Theater, StageWest (*Hamlet*, *The Tempest*) and ATL. He also performed in *Hamlet* at the Toga International Arts Festival in Toga-Mura, Japan.

NOTE: The actors listed above are members of Actors' Equity Association, the union of professional actors and stage managers.

ERICA BLUMFIELD (*Just Be Frank/Labor Day/Mpls., St. Paul*) originated the role of Lydia in *Lawyers, Guns and Money* as part of the Apprentice/Intern Winter Showcase. Ms. Blumfield is a graduate of New York University, the Gallatin School, where she concentrated in Theatre and Dramatic Writing. She received further acting training at Playwrights Horizons Theatre School at the Tisch School of the Arts. Ms. Blumfield concentrated in creating and performing original work for the stage. Her work showcased at Playwrights Horizons Theatre School included *Pigs Ate My Roses*, *I Blonded My Hair . . .*, *Sex, Chinese Food and Rent Control* and *Red Glasses*.

C. ANDREW BAUER (*Dancing with a Devil/Labor Day/Mpls., St. Paul*) made his ATL debut as Butterworth in *Dracula*. ATL: *Wide Asleep/Fast Awake*; originated the role of Kevin in *Lawyers, Guns and Money* as part of the Apprentice/Intern Winter Showcase. **Regional Theatre:** A member of the 1996 Apprentice company at the California Shakespeare Festival performing in *Henry V*, *Henry VI* and *The Women of Troy*. **Other Theatre:** Jody in *Lonely Planet* and Young Sam in *My Uncle Sam*. **Additional Credits:** Mr. Bauer is a graduate of the University of California in Berkeley.

BRYAN RICHARDS (*Drive Angry/Labor Day/Slop Culture*) was last seen in *Hamlet*. ATL: *Tight Squeeze*, *A Christmas Carol*, *Wide Asleep/Fast Awake*. **Other Theatre:** *Death of a Salesman*, *As You Like It*, *Henry IV Part I*, *Twelfth Night*, *American Buffalo*, *Waiting for Godot*, *Six Degrees of Separation*. **Additional Credits:** Mr. Richards has been trained in Improvisational Theatre at Second City in Detroit, Michigan, as well as Suzuki Movement and Fine Arts.

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GUEST DIRECTORS

BOB BALABAN (Y2K) as a director, most recent credits include- **Film:** *Parents* and the award-winning *The Last Good Time* for Samuel Goldwyn Films. **Television:** *Oz* (an HBO original series), *Lateline*, *Amazing Stories*, *Subway Stories* (for Jonathan Demme) and the pilot for the series *Tales From the Darkside*. **Off-Broadway:** *Girls, Girls, Girls* at Public Theatre and Will Sheffer's *Tennessee and Me* at the Ensemble Studio Theatre. As an actor, **Broadway:** *Plaza Suite*, *The Inspector General* (Tony- nominated), *Speed the Plow*. **Film:** *Catch-22*, *Close Encounters of the Third Kind*, *Absence of Malice*, *2010*, *Waiting for Guffman*, *Deconstructing Harry* and the upcoming *Jakob the Liar* with Robin Williams. **Television:** Most notable, recurring role on *Seinfeld*, *The Late Shift*, Phoebe Buffay's (Lisa Kudrow) father on *Friends*.

ANNE BOGART (Cabin Pressure) Please see Playwrights biographies, page 14.

JOHN DILLON (God's Man In Texas) Mr. Dillon has staged new works by such playwrights as David Mamet, Romulus Linney, Larry Shue, Y York, Joanna Glass, Tom Cole, Anthony Clarvoe and Amlin Gray. He's worked at more than two dozen of the country's leading regional theatres including the Alliance, Long Wharf, Arena Stage, The Goodman and Milwaukee Rep, where he was the artistic director from 1976 to 1993. He also serves on the Executive Committee of the Society of Stage Directors and Choreographers and is the Founding President of Theatre Puget Sound, a service organization for theatre and individual artists in the greater Seattle area where he makes his home. Mr. Dillon is also an Associate Artist at the Tacoma Actors Guild, an Artist-in-Residence at the North Carolina School for the Arts and the Associate Director of Tokyo's Institute of Dramatic Arts.

ABBY EPSTEIN (Life Under 30) makes her ATL directorial debut. She most recently directed the world premiere of Jessica Goldberg's *Stuck* for Rattlestick Theater. Prior to that, she directed *Suburban Motel* in the Steppenwolf Studio where she had previously developed *The Viewing Room* for Steppenwolf New Plays Lab. Last season, she directed the highly acclaimed Chicago & Los Angeles premieres of *Ecstasy* which received a Joseph Jefferson Nomination, an After Dark Award and an LA Weekly Nomination for "Best Production of 1998." Ms. Epstein is the Resident Director for the Broadway and National tour of *Rent*. **Other New York credits include:** work at Atlantic, Lincoln Center Lab, Drama League, HERE, New York Stage & Film and 29th Street Rep. **Additional Credits:** She was the founding Artistic Director of Roadworks Theater, where she directed the Chicago premieres of *Orestes*, *subUrbia*, *The Lights*, *Lion in the Streets* and *Road*. Ms. Epstein has received two Joseph Jefferson Nominations and one Jeff Award for her Direction. Next, she will direct the LA premiere of Christopher Kyle's *Plunge*.

MARIA MILEAF (Life Under 30) makes her ATL directorial debut. **Regional Theatre:** Paula Vogel's *How I Learned to Drive* (Philadelphia Theatre Company), Brighde Mullins' *Fire Eater* (New York Stage & Film), Jeffrey Jones' *70 Scenes of Halloween* (Theatre X, Milwaukee), John Patrick Shanley's *Missing Marisa/Kissing Christine* (Phoenix Theatre), John Augustine's *Quick Takes* (New Hope Performing Arts Festival) and *My Whole Family Dates Criminals* (Williamstown Theatre Festival - Boris Sagal Fellowship). Ms. Mileaf also directed the Chicago premiere of the 1998 Tony Award winning *Art*. **New York:** The American premieres of Sarah Daniels' *The Gut Girls* (Cucaracha Theatre), Neena Beber's *Tomorrowland* (New Georges at SoHo Rep), Jeannie Hutchins' *Laugh I Thought I'd Die* (P.S. 122) and Dawn Saito's *Ha* (Dance Theatre Workshop and New York Theatre Workshop). At Lincoln Center Theater, she directed Erik Ehn's *Saint Plays* for their Directors' Lab. She was a resident director at New Dramatists and has also developed new plays for New York Shakespeare Festival, Playwrights Horizons, Manhattan Theatre Club and Women's Project & Productions.

VINCENT MURPHY (The Cockfighter) Please see Playwrights biographies, page 17.

RESIDENT DIRECTOR

JON JORY (Director—Aloha, Say the Pretty Girls/Phone Plays) Please see Executive biographies, page 5.

NANZI J. ADZIMA (Costume Designer-*The Cockfighter/Y2K*) has designed over 100 plays and musicals on and off Broadway and in regional theater. **ATL:** *The Cocomanuts, The Play's the Thing, Olympia, The Strange Case of Dr. Jekyll and Mr. Hyde*, The 1996 Humana Festival: *One Flea Spare, Flesh and Blood, Chilean Holiday*. The 1998 Humana Festival: *Resident Alien, Like Totally Weird, Mr. Bundy*. **Regional Theatre:** Syracuse Stage, McCarter Theatre Center, Milwaukee Repertory Theater, Denver Center Theater Company, Indiana Repertory Theatre. **Television:** *Guiding Light* (Emmy award), Children's Television Workshop's *Square One TV* (Emmy nomination). **Additional Credits:** Most recently her costumes were seen across America in a national tour of *Oliver!*, across Europe in *My One and Only* starring Jodi Benson and a national production of *42nd Street*. She created the costumes for Ruby Keeler in the current pre-Broadway tour of *Jolson*. Ms. Adzima lives in Greenwich Village, NY and graduated from New York University's School of the Arts.

MICHAEL OBERLE (Costume Designer—*God's Man in Texas /Life Under 30*) is currently making his Actors Theatre designing premiere. Mr. Oberle resides in New York designing sets as well as costumes for theatre. This summer, Mr. Oberle designed four productions at Chataqua Conservatory Theatre including *Marvin's Room* and *Antigone*, directed by Timm Vassen and Derek Anson Jones respectively. Most recently he has assisted a variety of designers on Broadway and Off-Broadway productions as well as an opera in Paris and a city wine festival in Switzerland dating back to the 16th Century.

WALT SPANGLER (Costume Designer-*Cabin Pressure*) recent New York projects include the Atlantic Theater Company's acclaimed production of *Mojo* by Jez Butterworth and the premiere of Sam Shepard's *Eyes For Consuela* at Manhattan Theatre Club. At ATL, he recently designed for *Hamlet*. Current and upcoming projects include *The Hothouse, Wolf Lullaby* at the Atlantic Theater Company, *High Life* at Primary Stages, *The Duchess of Malfi* directed by Michael Kahn and *The Redwood Curtain* directed by Richard Feldman for Juilliard. **Regional theatre:** Yale Repertory Theatre, Goodspeed Opera, Walnut Street Theatre, Coconut Grove, George Street Playhouse. Mr. Spangler is a 1997 graduate of the Yale School of Drama.

JACK TAGGART (Costume Designer—*Aloha, Say the Pretty Girls*) resides in Los Angeles and his design work ranges from Shakespeare to new plays and film. **Theatre credits include:** *Happy Days* (with Ruth Maleczek at La Jolla Playhouse and Mabou Mines), *The Triumph of Love* (La Jolla Playhouse), *Henry V, Julius Caesar* (California Shakespeare Festival), *Our Country's Good, Timon of Athens* (Mandell Weiss Theatre), *Abingdon Square, Keely and Du, The Rocky Horror Show* (San Diego Repertory), *The End of the Day* (Magic Theatre), *Skin* (Dallas Theatre Center) and the premiere of Charles Mee's *The War to End War* and Naomi Iizuka's *Carthage*. Mr. Taggart also assisted on the world premiere of Randy Newman's *Faust* and the Broadway production of *How To Succeed in Business Without Really Trying* with Matthew Broderick. **Film:** *The Rake's Progress, Blood on the Cat's Neck* and production work on *The Big Lebowski, Fear and Loathing in Las Vegas, The Postman, US Marshals*. **Television:** *Cybill, Drew Carey Show* and *Ellen*.

DARRON L. WEST (Sound Designer- *Cabin Pressure/Life Under 30*) is a former resident sound designer at ATL (1990-93) and a Kentucky native. Currently Design Associate at New York Theatre Workshop (NYTW) where his design credits include Jonathan Larson's musical *Rent*. Company member and Soundscapes for Anne Bogart's Saratoga International Theatre Institute (SITI Co.) With Ms. Bogart and SITI he has designed numerous productions in the U.S. and internationally of *The Medium, Small Lives /Big Dreams, Going, Going, Gone, Ms. Julie*; and *Culture of Desire*. *Private Lives* marked his tenth collaboration with Ms. Bogart. Other credits include multiple productions with New York Shakespeare Festival/The Public, The Acting Company, Circle Repertory, The Vineyard, PS122, Theatre for a New Audience, The American Music Theatre Festival, Philadelphia Theatre Co., SoHo Rep, International Production Associates NYC and La Jolla Playhouse. He is a two-time American Theatre Wing and Barrymore Award Nominee for Sound Design and is the 1997 Princess Grace Award Winner for his work with Ms. Bogart and SITI Co.

MIMI JORDAN SHERIN (Lighting Designer—*Cabin Pressure/God's Man In Texas/Life Under 30*) Past productions at ATL: *Picnic, The Adding Machine, Miss Julie* and *Private Lives*. She also lit the mainstage productions of the 1995 and 1996 Humana Festival. Ms. Sherin most recently designed *Boris Godunov* at Zurich Opera, *Flight* at Glyndebourne, *Tristan Und Isolde* at Seattle Opera and *The Midsummer Marriage* at Bayerische Staatsoper. Ms. Sherin is lighting designer for the New York-based SITI Company for which she has received an Obie award for the production of *Bob*. On Broadway she has designed *Our Country's Good* and *The Glass Menagerie*. For her work at the New York Shakespeare Festival she has been awarded the American Theatre Wing award, an Obie award and four Drama Desk nominations. Her design associate is D.M. Wood.

RESIDENT DESIGNERS

PAUL OWEN (Scenic Designer) Now in his 28th season, Mr. Owen designed all of the productions that were part of the 22nd Humana Festival at ATL: *Hamlet*, *Noises Off*, *Angels in America*, *Greater Tuna*, *Nunsense*, *Radio Gals*, *Seascape*, *A Tuna Christmas*, *A Christmas Carol*, *Wilder Rediscovered*, *Always ... Patsy Cline*, *Having Our Say*, *Only a Bird in a Gilded Cage*, *Miss Julie*, *East of Eden*, *Sylvia*. Mr. Owen 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.

PIP GORDON (Lighting Designer—*Aloha, Say the Pretty Girls, Y2K, The Cockfighter*) ATL: *Once on this Island*, *Cherie Amour*, *Sunburn*, *Study Break*, *Love and Peace Mary Jo*, *Snow White and the Seven Dwarfs*, *The Duck Pond* at Stage One. During the last 15 years Ms. Gordon has created over 150 designs in lighting and scenery for theatre, dance, opera, industrials, and television. Producers include the Austin Theatre for Youth, Austin Zach Scott Theatre, Pennsylvania Center Stage, Pennsylvania Contemporary Dance Company, Festival of the American West, Iowa's Riverside Theatre, Univ. of Iowa Playwrights Festivals, Univ. of Texas at Austin Opera Production Unit, Danny Franks Lighting Associates N.Y., Iowa Public Television, and Houston Grand Opera (staff). **International:** New Zealand Mercury Theatre, Zurich Young Peoples Theatre. **Additional:** Originally from New Zealand, Ms Gordon is on the faculty at Grinnell College in Iowa. She also serves as Managing Director of Grinnell Productions.

MALCOLM NICHOLLS (Sound Designer—*Aloha, Say the Pretty Girls, Y2K, The Cockfighter/What Are You Afraid Of?*) ATL: *Hamlet*, *Once on this Island*, *Full Gallop*, *Angels in America*, *Peter Pan*, *Noises Off*. **New York Credits include:** *Jocasta* at Voice & Vision, the joint Juilliard/Salon production of *Penthesilea*, *Tale of the Fat Man* at the Theatre Studio, and the Access Theatre production of *Alice Down the Hole*. **Regional Credits include:** Yale Repertory Theatre production of *Petersburg* (directed by Evan Yionoulis), the Chicago production of *Bombs in the Ladies Room*, *Who She Is Herself: A Traveler's Guide* at the Ko Theatre Festival in Massachusetts, The Company of Women's touring production of *King Lear* (starring Kristin Linklater). Mr. Nicholls is a graduate of the Yale School of Drama and Hampshire College.

JEREMY LEE (Sound Designer—*God's Man In Texas/Phone Plays*) ATL: *Dracula*, *Wide Awake/Fast Awake* and *Tight Squeeze*. **Regional Theatre:** Sound Designer for *A Midsummer Night's Dream*, *Straight as a Line*, *Pentecost* at Oregon Shakespeare Festival; *Pentecost* (Bay Area Theatre Critics Circle Award nomination) at Berkeley Repertory Theatre; *A Tuna Christmas*, *Sweet and Hot*, *Dames at Sea*, *Gun Metal Blues* at Oregon Cabaret Theatre; *Sweeney Todd*, *Snoopy!* at Rogue Music Theatre. Sound Technician for *School for Scandal*, *Comedy of Errors*, *A Touch of the Poet*, *The Turn of the Screw*, *Timon of Athens*, *Nora*, *The Daedalus Project*, *The Winter's Tale*, *Arcadia*, *Coriolanus*, *Moliere Plays Paris*, *The Merry Wives of Windsor*, *Macbeth*, *Richard II*, *The Cure at Troy* and *This Day and Age* at Oregon Shakespeare Festival; *Five Guys Named Moe*, *The Mystery of Irma Vep* at Oregon Cabaret Theatre. **Additional Credits:** Multimedia and recording work for *Tao Te Ching* with Ursula LeGuin and Todd Barton (Shambhala Publications); *Cydonia*: CD-Rom game; Sound Design and Composition (Aneiva, Inc.).

BEN HOHMAN (Properties Designer—*Y2K/ The Cockfighter/Cabin Pressure/What Are You Afraid Of?*) is in his third season at Actors Theatre having served as props carpenter for the last two years. Mr. Hohman recently designed props for *Hamlet*, *Christmas Carol*, and *Peter Pan*. He also served as Assistant Prop Master on *Resident Alien* (22nd Humana Festival), *A Christmas Carol*, and *Dracula* last season. Mr. Hohman spends his summers working for the Utah Shakespearean Festival where he will be doing *King Lear*, *A Midsummer Night's Dream*, and *Troilus and Cressida* for the 1999 summer season. His work has also appeared recently appeared Kentucky Kingdom and The Louisville Gardens. Some favorite productions that Mr. Hohman has worked on are *Peter Pan*, *The Wizard of Oz*, and *Resident Alien* at ATL; also the world premiere of the opera *Seasons in Hell* at the College Conservatory of Music in Cincinnati for which Mr. Hohman served as Technical Director.

MARK WALSTON (Properties Designer—*Aloha, Say the Pretty Girls/God's Man In Texas/Life Under 30*) is in his fifth season at ATL and most recently served as Props Designer for *Once On This Island*. ATL: *Full Gallop*, *Noises Off*, *Angels in America*, *Nunsense*, *Meow*, *Acorn* and *Let the Big Dog Eat* (22nd Humana Festival), *A Tuna Christmas*, *Rock 'n' Roles from William Shakespeare*, and most of the apprentice showcases over the last three years. **Other credits as Props Master include:** the Boston production of *Pump Boys and Dinettes* at the Charles Playhouse, Worcester Foothills Theatre, Maine State Music Theatre and Music Theatre North. He was a lighting technician at Production Arts Lighting in NYC and toured with *Mame* as dresser to Patrice Munsel. **Additional Credits:** A native of Grosse Pointe, MI, Mr. Walston received a B.A. in Theatre from Wagner College in Staten Island, NY.

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GUEST PRODUCTION STAFF

MEGAN WANLASS (Stage Manager—*Cabin Pressure*) Ms. Wanlass is the SITI Company Stage Manager and has been a member of SITI since 1995. Ms. Wanlassstage manages all of the company's repertoire including the national and international productions of *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Culture of Desire*; *Alice's Adventures* and *Bob*. Her upcoming project with SITI is *War of the Worlds*. She began working with Anne Bogart during *The Adding Machine* at ATL. Her other credits include: *A Dybbuk* (New York Shakespeare Festival/The Public Theater) and the 1996 and 1997 ATL Humana New Play Festival.

HEATHER FIELDS (Stage Manager—*Life Under 30*) is in her third season at Actors. ATL: *Once On This Island*, *Peter Pan*, *Mr. Bundy* and *Let the Big Dog Eat* (22nd Humana Festival), *Ali*, and *Gift of the Magi*. La Jolla Playhouse: *Guitar Lessons: The Springhill Singing Disaster*, *70 Hill Lane*, *Light Up the Sky*, *Having Our Say*. As a 96-97 Stage Management Intern, Ms. Fields assisted on the following: *Icarus*, *In Her Sight* and *Waterbabies* (21st Humana Festival), *Triumph of Love*, *Only a Bird In a Gilded Cage*, *Christmas Carol*, *East of Eden Part 1 & 2* and *The Flying Solo & Friends Festival*.

CHARLES M. TURNER III (Stage Manager—*Y2K*) is now in his third season at Actors. ATL: *Full Gallop*, *A Christmas Carol* 98 & 97, *Greater Tuna*, *Acorn*, *Like Totally Weird*, *Resident Alien* (22nd Annual Humana Festival), *Lots of Love Gertrude*, *Ever Thine Thornton* (13th Annual Classics in Context Festival), *The Wizard of Oz*, *Festival of Shorts*, *Hot 'n' Cole*, *Solo Mio*, *Polaroid Stories*, *Icarus* (21st Annual Humana Festival), *Miss Julie*, *Gift of the Magi*, *East of Eden Parts I & II*, stage management intern 1996-97 season. **Additional Theatre Credits:** Mount Holyoke Summer Theater, The North Carolina Theatre for Young People, Theater at Lime Kiln, The North Carolina Shakespeare Festival, Pittsburgh's City Theatre, New York Theatre Workshop, Staatstheater Darmstadt and the SITI Company.

ALYSSA HOGGATT (Assistant Stage Manager—*Life Under 30*) is thrilled to join ATL for the first time with the 1999 Humana Festival. She joins us after a two and a half year stint touring with the Joffrey Ballet of Chicago as Production Stage Manager. **Regional Theatre:** New Mexico Repertory Theatre, Center Stage, Long Wharf Theatre. **Off-Broadway:** Manhattan Theatre Club. **Other Theatre:** Woolly Mammoth Theatre, Cherry County Playhouse. **Opera:** New Jersey Opera Festival, Opera Carolina, Lyric Opera of Kansas City, Baltimore Opera.

DYANNE M. MCNAMARA (Assistant Stage Manager—*God's Man In Texas/Life Under 30*) Production credits include, **Broadway:** *1776*, *London Assurance* and *Three Sisters*. **Off-Broadway:** *The Shaughraun*, *Smoke on the Mountain* and *I Will Come Back*. **Other theatrical stints as a stage manager include:** The Santa Fe Opera, The Mule Barn Theatre, The Denver Civic Theatre, NYU/Tisch School of the Arts-Graduate Acting program, the 1998 Goodwill Games Opening Ceremonies and numerous tours.

JENNIFER WILLS (Assistant Stage Manager—*Aloha, Say the Pretty Girls/The Cockfighter*) ATL: *Hamlet*, *A Tuna Christmas*, *Dracula*, *Angels in America*, *Nunsense*, *Othello*, *Like Totally Weird*, *Dinner with Friends*, 22nd Humana Festival ten-minute plays, *Private Lives*, *Wilder Rediscovered*, *The Wizard of Oz*, *Forever Plaid*, 1998 Festival of Shorts, *Solo Mio*, *Jump Cuts*, *Wilderisms*, *Wonderland*, *Wet Ink*, *Down by the Pond*. **Other Theatre:** *1776* at Roundabout Theatre Co., *The Merry Wives of Windsor* for the Bermuda Music and Dramatic Society, and *The Way of the World*, *Twelfth Night* and *Godspell* (among others) at Adelphi University.

AMBER D. MARTIN (Production Assistant—*Y2K*) is a new face at ATL, having just returned to Louisville from *A Christmas Carol* at Portland Stage Company in Maine. Stage One: *Frankenstein*, *Pinocchio*, *Best Christmas Pageant Ever*, *Miracle Worker* and *The Great Gilly Hopkins*. **Other Theatre:** *Iphigenia and Other Daughters* (directed by Ellen McLaughlin), *The Faithful* (World Premiere), *Evita*, *Who's Afraid of Virginia Woolf?*, *Learned Ladies*, *Electra* and *My People, My People* (with Malik Yoba).

DEBRA ACQUAVELLA (Production Stage Manager—*Aloha, Say the Pretty Girls*) is in her 14th year at ATL. ATL: Production stage manager for every Bingham Signature Shakespeare production (most recently *Hamlet*), Humana Festival and Classics in Context Festival productions since 1986; stage manager for over 90 productions including *Peter Pan*, *Mr. Bundy* (22nd Humana Festival), *Private Lives*, *East of Eden*, *The Wizard of Oz*, *Polaroid Stories* (21st Humana Festival), *Miss Julie*, *The Adding Machine*, *Middle-Aged White Guys*, *Slavs!*, *The Cocoanuts*, *The Ice Fishing Play*, *Picnic*, *Treasure Island*, *The Trip to Bountiful*, *Whereabouts Unknown*, *The Foreigner*, '85 Shorts, 1987 summer tour to Brno, Czechoslovakia. **Regional Theatre:** Studio Arena Theatre, Barter Theatre, The Shakespeare Theatre. **Off-Broadway:** Manhattan Theatre Club, Hudson Guild Theatre, American Jewish Theatre.

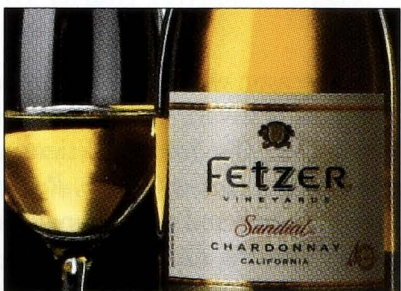
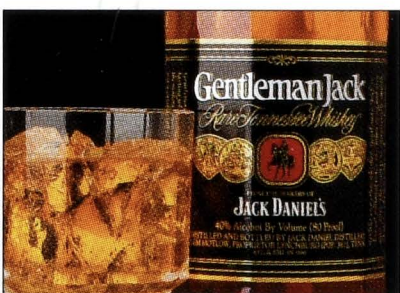
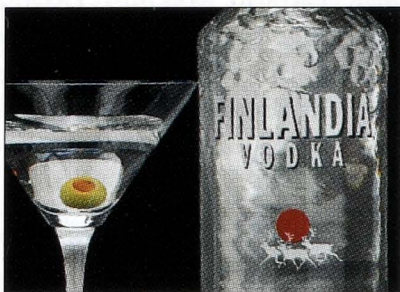
PAUL MILLS HOLMES (Stage Manager—*The Cockfighter*) is in his seventh season at ATL. ATL: *Once on this Island*, *Full Gallop*, *Noises Off*, *Peter Pan*, *Radio Gals*, *The Trestle at Pope Lick Creek*, *Ali*, *Private Lives*, *A Christmas Carol*, *Wilder Rediscovered*, *The Wizard of Oz*, *Having Our Say*, *Only a Bird in a Gilded Cage*, *Sylvia*, *Forever Plaid*, *The Comedy of Errors*, *Flesh and Blood* (20th Humana Festival), *Blues in the Night*, *Sleuth*, *Tough Choices for the New Century* and *July 7, 1994* (19th Humana Festival), *Corpse!*, *The Adding Machine*, *I Hate Hamlet*, *Trip's Cinch* (18th Humana Festival), *The Cocoanuts*, *Keely and Du* and others. **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*, *Real Life Funnies*. **Additional Credits:** Directed *Little Shop of Horrors* in Tel Aviv and Tokyo; 23 seasons at Pennsylvania's Totem Pole Playhouse.

FRAZIER W. MARSH (Production Manager) is in his 22nd year at ATL. As ATL's production manager he is responsible for coordinating the technical aspects of all plays. In addition, Mr. Marsh's directing credits include: *Always ... Patsy Cline*, *Stars* (21st Humana Festival), *East of Eden*, *Contract with Jackie* (20th Humana Festival), *Dracula*, *I Hate Hamlet*, *The Last Time We Saw Her* (18th Humana Festival), *Sherlock Holmes*, *A Christmas Carol*, *The Gift of the Magi*, *The Passion of Dracula*, *The Heidi Chronicles*, *Nightside* (15th Humana Festival) and *The Cocktail Hour*. **Premieres:** *Anton*, *Himself*, *Water Hole*, *In a Northern Landscape*, *Mine*, *Bartok as a Dog*, *Courtship*, *Clara's Play* and several one-acts included in ATL's international tours to Czechoslovakia, Greece, Bulgaria and Romania. **Other ATL credits:** *Harvey*, *The Real Thing*, *Wanderers*, *Greater Tuna*, *Master Harold... and the boys*.

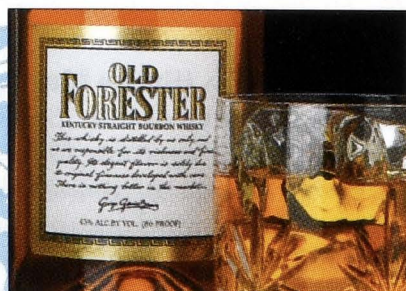
JULIET PENNA (Stage Manager—*God's Man in Texas*) is in her sixth season with ATL. ATL: *Angels in America*, *Nunsense*, *Othello*, *Resident Alien* and *Like Totally Weird* (22nd Humana Festival), *A Tuna Christmas*, *Dracula*, *Always...Patsy Cline*, *Private Eyes* (21st Humana Festival), *Sylvia*, 1995-96 *Flying Solo* and *Friends*, *All I Really Need To Know I Learned In Kindergarten*, *Chilean Holiday*, *Blues in the Night*, *A Perfect Ganesh*, *Romantic Interludes* (11th Brown-Forman Classics in Context Festival), *From the Mississippi Delta* and stage management intern 1993-94 season. **Regional Theatre:** *Pretty Girls*, *Not Too Bright* at Phoenix Theatre, *Keely and Du* and *The Illusion* at Berkshire Theatre Festival; *From the Mississippi Delta*, *The Last Adam* (American premiere) and *Dragonwings* at Syracuse Stage; *Fiery Rain* and *The Merchant of Venice* at Shakespeare & Co.

MICHAEL REYNOLDS (Technical Director) is responsible for the construction of all the scenery for all three theatre spaces at ATL, which includes over 30 productions per season. Mr. Reynolds came to ATL from Foothills Community College in Los Altos, California, where he served as Technical Director and Teacher for the Summer Stock Program. This is his sixth season at ATL.

MARGRET FENSKE (Costume Shop Manager) is in her second season with ATL, serving as Shop Manager this season and as ATL draper last season. Prior to her ATL experience, Ms. Fenske was a draper for Cincinnati Playhouse in the Park, spent five summers with Glimmerglass Opera as a draper/ costume shop manager, six summers with Wichita Music Theatre as a draper and twenty years teaching K-12 vocal music for USD#420 in Osage City, Kansas. **Favorite ATL productions include:** *Always*, *Patsy Kline*; *Peter Pan* and *Christmas Carol*. **Additional credits:** Ms. Fenske has a B.M.E. in piano from Emporia State University and a varied 32 hours of graduate credits in music, education and theatre.



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MICHAEL BIGELOW DIXON (Dramaturg—*The Cockfighter/ Life Under 30/Y2K*) joined ATL as literary manager in 1986. He previously worked at the Alley Theatre and at South Coast Repertory. Mr. Dixon has been a theatre management fellow at the National Endowment for the Arts and has taught at North Carolina Central University, Rice University, UC-Riverside and Action Theatre in Singapore. He has written more than 20 produced plays, most with Val Smith, and has co-edited 15 books of plays and criticism. While he's been Literary Manager, ATL has premiered more than 250 new plays.

AMY WEGENER (Dramaturg—*Aloha, Say the Pretty Girls/ God's Man In Texas/ Life Under 30*) is a graduate of Princeton University and holds an M.A. in Theatre from Northwestern University. Last year she joined ATL as Assistant Literary Manager and served as the dramaturg for *Like Totally Weird*, *Ti Jean Blues* and *Meow* for the 1998 Humana Festival of New American Plays as well as *Angels in America* and *Full Gallop* this season.

ADRIEN-ALICE HANSEL (Dramaturg—*Cabin Pressure/ Life Under 30*) graduated from Smith College with a B.A. in Theatre and as a Smith Scholar. ATL: *Summer Shorts*, *Solo Mio*, *Ham and Moon On Rye*. Dramaturgy at Smith: *a company*, *Afterimage* (both 2nd place in Denis Johnston Playwriting contest), *At My Mother's Table* (Smith Scholar Project). She was an intern at the Midwest Playlabs in 1996, and a literary intern at ATL this past summer. She is delighted to return as Literary Assistant.

ILANA M. BROWNSTEIN (Dramaturg—*Aloha, Say the Pretty Girls/ God's Man In Texas/ Life Under 30*) is a graduate of The College of Wooster. Some recent projects include Brecht's *Threepenny Opera*, Shakespeare's *The Tempest*, and her original thesis production, *A Visionary Picnic*. ATL: dramaturg *Wide Asleep/Fast Awake*, *Tight Squeeze*; assistant dramaturg *Full Gallop*. **Additional Credits:** Ms. Brownstein held a production/literary/performance internship at Ensemble Studio Theatre and has taught theatre to 4th, 5th and 6th graders.

SARA SKOLNICK (Dramaturg—*The Cockfighter/Life Under 30/Y2K*) is a graduate of the University of Michigan with a B.A. in Theatre & Drama and Comparative Literature. ATL: *Wide Asleep/Fast Awake*, *Telephone*, *Private Practice*, *Marred Bliss*, *Once On This Island*. **Additional Credits:** U of M Theatre & Drama Department; Westport County Playouse; thesis *Transforming Baroque Opera: Classical vs. Postmodern Choreography*.

KAE KOGER (Dramaturg—*The Cockfighter/ Cabin Pressure*) is an Associate Professor in the School of Drama at the University of Oklahoma. She received her B.S. from the University of Evansville and her Ph.D. from the University of Michigan. **Dramaturgy includes:** *Gunfighter: A Gulf War Chronicle* (Mark Medoff, world premiere), *Aspects of Love*; *A Piece of My Heart*; *On the Verge*; *To Be Young, Gifted and Black*; *Cloud 9*.

CASTING DIRECTOR

LAURA RICHIN (Casting Director) Broadway premiere of David Mamet's *The Old Neighborhood*, *Grace Under Fire* and *Men Behaving Badly* (Carsey-Werner). Original casting for Cy Coleman's *The Life* (workshop), Kenneth Branagh's *Public Enemy*—New York & Tour, Kander & Ebb's *And the World Goes 'Round*—New York & Tour (Scott Ellis/Susan Stroman), *The Rothschilds*, *Pageant*, *Suds*, *Young Playwrights Festival Reading Series*, Carly Simon's *Romulus Hunt* at Metropolitan Opera Guild/Kennedy Center, American Jewish Theatre 1990-92, *Misery*—West End, *Shadowlands* (US consultant)—Broadway/film. Alley Theatre, Santa Fe Stages, etc. Actors Theatre of Louisville Humana Festivals & Seasons 1994-98. We are thrilled to be casting our sixth season with ATL, and continue to adhere to the kind and fair teachings of Joseph Abaldo.



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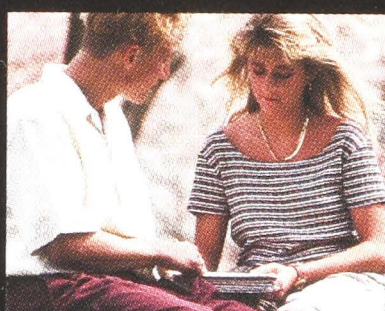
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