

1996
*Olympic
Arts
Festival*

AT&T THEATER SERIES

JULY 10-AUGUST 3, 1996



The 1996 Olympic Arts Festival

The Atlanta Committee for the Olympic Games (ACOG) Cultural Olympiad is delighted to welcome you to the 1996 Olympic Arts Festival. Designed to link the artistic and cultural traditions of the world with the artistic and cultural traditions of the American South, ACOG's Olympic Arts Festival is the most comprehensive multidisciplinary arts festival ever to take place in this region of the country and one of the Modern Olympic Games' largest cultural celebrations.

Produced by the Cultural Olympiad, the 1996 Olympic Arts Festival boasts a wealth of major popular and classical music artists; theater and dance ensembles; exhibitions of painting, sculpture and Olympic memorabilia; public art works; and special programs, including the free outdoor Southern Crossroads festival, presented by AT&T in Centennial Olympic Park.

The spectacular array of artistic events described in these pages represents the collective vision of The Atlanta Committee for the Olympic Games working in conjunction with the region's most important cultural institutions. Together, we believe we have achieved the goals established by the Cultural Olympiad at its inception four years ago: (1) To bring first-class international talent into the region, and (2) To showcase the American South as it is today – a vibrant, culturally diverse region that celebrates its traditions while boldly embracing and articulating the concepts that shape our world. We are pleased to be able to share this extraordinary cultural experience with you.

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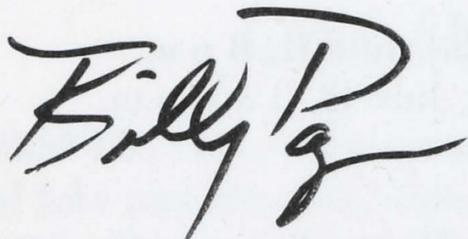
Welcome to Our Guests

Welcome to the 1996 Olympic Arts Festival, the proud culmination of The Atlanta Committee for the Olympic Games' four-year Cultural Olympiad and a key component of the Centennial Olympic Games.

Just as the Games celebrate excellence in sport, so does the Olympic Arts Festival celebrate excellence in the arts. How fitting that, on the occasion of the Centennial of the Modern Olympic Games, ACOG has produced one of the richest and most varied cultural programs ever presented in conjunction with the Olympic Games.

The AT&T Theater Series is a major cornerstone of the 1996 Olympic Arts Festival. On behalf of ACOG, I wish to thank AT&T for its support in presenting these wonderfully varied performances.

The 1996 Olympic Arts Festival is a proud achievement for ACOG, for Atlanta and for the entire Olympic Movement. We invite you to share with us this remarkable experience.



WILLIAM PORTER PAYNE

President and Chief Executive Officer

The Atlanta Committee for the Olympic Games

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

Royal National Theatre
of Great Britain

The U.S. Premiere of
Dealer's Choice

by
Patrick Marber

Alliance Theatre

Wednesday, July 10, 8 p.m.
Friday, July 12, 8 p.m.

Thursday, July 11, 8 p.m.
Saturday, July 13, 3 & 8 p.m.

Directed by
Patrick Marber

Set and costume design by
Bunny Christie

Lighting design by
Mick Hughes

Company and Stage Manager
Sarah Overend

Deputy Stage Manager
Catherine Palmer

Assistant Stage Manager
Richard Pugh

Assistant Stage Manager/
Sound Operator
Tariq Rifaat

Stage Technician
Fred Beaufort

Lighting Technician
David Boswell

Costume Supervisor
Kevin Morrison

Touring Manager
Stephen Rebbeck

*The Royal National Theatre's performances are made possible in part by British Airways,
with additional support from the British Council, the American Associates of the
Royal National Theatre and The Coca-Cola Company.
Programs and artists are subject to change without notice.*

CAST OF CHARACTERS

Mugsy.....	Kieron Forsyth
Sweeney	Steve Nicolson
Stephen	Nicholas Day
Frankie	Justin Salinger
Carl	Rick Warden
Ash	Ken Oxtoby
Understudies: Stephen Banks (Mugsy/Carl), Michael Bell (Stephen/Ash), William Karlsen (Frankie/Sweeney)	

ABOUT THE PLAY

Dealer's Choice was originally developed at the Royal National Theatre Studio. This production opened in February 1995 at the National's Cottesloe Theatre, where it won the Evening Standard Award for Best Comedy and Writers' Guild Award for Best West End Play, and was nominated as Best Play in the Laurence Olivier Awards. In May 1995, it transferred to the Vaudeville Theatre in the West End of London.

Act I: Early evening. Winter.

Act II: Midnight.

Intermission (15 minutes)

Act III: Later and throughout the night.

CAST AND COMPANY PROFILES

KIERON FORSYTH (*Mugsy*) trained at the Academy of Live and Recorded Arts. Theater: *Diary of a Madman* (King's Head), *Bloody Poetry* (Redverse), *Trouble with Listening* (Cockpit), *Shadow of a Gunman* (Rose Theatre), *Jack's Out* (Bush), *Canterbury Tales* (Mermaid), *Acid Hearts* (Finborough), *End of the Round* (Old Red Lion), Catesby in *Richard III* (Arts Threshold) and Mugsy in *Dealer's Choice* (Vaudeville). TV includes *Casualty*, *Peak Practice*, *EastEnders*, *The Bill* and *Inspector Wycliffe*.

STEVE NICOLSON (*Sweeney*). Theater: *Maple Tree Game* (West Yorkshire Playhouse), *Otherwise Engaged* (Yvonne Arnaud, Guildford), *A Taste of Honey* (English Touring Company), *What I Did in the Holidays* (Cambridge Theatre Company), *Blue Remembered Hills* (Crucible Sheffield). TV: *Bergerac*, *The Chief*, *Still Life – Tonight at*

8:30, So You Think You've Got Troubles, Bye Bye Baby, Soldier Soldier, Young Indie, Between the Lines, Comics, A Touch of Frost, Rules of Engagement, Dangerfield, The Bill and recently as Mark Tapley in the BBC's *Martin Chuzzlewit*. Films: *Let Him Have It* and *All Men Are Mortal*.

NICHOLAS DAY (*Stephen*). Theater includes repertory seasons at Chester, St. Andrews, Worthing (associate director), *The Merchant of Venice* (Hornchurch), *Taking Steps* (Palace Theatre Watford), *Absurd Person Singular* (Churchill Theatre Bromley), *Abigail's Party* (Theatre Royal Windsor) and *A Small Family Business* (Coliseum Theatre Oldham). With Jessica Turner he created a show about parenthood, *Flesh & Blood*, which premiered in Hong Kong. In London: *Death and Devil* (Bush), *Close Encounters* (Almost Free), *The Crucifer of Blood* (Haymarket), *Ask for the*

Moon (Hampstead), *Night Must Fall* (Greenwich), *Love on the Plastic* (Half Moon), *The Games Rule* (Watermans). National: *The Beaux' Stratagem*, *The David Hare Trilogy* (*Racing Demon*, *Murmuring Judges*, *The Absence of War*), *Johnny on a Spot*, *Dealer's Choice* (for which he created the role of Stephen in the original improvisations at the National's Studio). TV includes *Shelley*, *Ripping Yarns*, *It Takes a Worried Man*, *Harry's Game*, *Crown Court*, *Cribb*, *The Citadel*, *C.A.T.S. Eyes*, *Call Me Mister*, *After the War*, *Vote for Them*, *Home Front*, *Saracen*, *Bust*, *Made in Heaven*, *Lovejoy*, *Trouble in Mind*, *Drop the Dead Donkey*, two series of *Minder*, *The Absence of War*, *Kappatoo II*, *Never the Twain*, *The Bill* and *Kavanagh QC*. Mr. Day is a regular TV cook on ITV's *This Morning*.

JUSTIN SALINGER (*Frankie*) trained at Guildhall School of Music and Drama. This is his professional stage debut.

RICK WARDEN (*Carl*) studied at Cambridge University and Ecole Philippe Gaulier. Theater: Stuart in *Killing Her* (Old Red Lion), *When the Barbarians Came* (New End) and *Sweetheart* (Royal Court). TV: *Night Nurse*, *Without Walls – The Night Show*, *Loved Up* and *Holed*. Film: *Different for Girls*.

KEN OXTOBY (*Ash*) trained at the Rose Bruford College of Speech and Drama. Theater: Repertory includes T.S. Eliot in *Tom and Viv*, *Whose Life Is It Anyway?*, *Noises Off*, Guy Burgess in *One of Us* and Captain Hook in *Peter Pan* (Palace, Westcliff), *The Resistible Rise of Arturo Ui* (Manchester Contact), *Tons of Money*, *The Philanthropist* (Dundee), *Ashes*, *Stevie*, *Accounts*, *Rents* and Kevin Elyot's award-winning *Coming Clean* (Dixon Studio) and *The Naff Sex Guide* (Canal Cafe and Edinburgh Festival). In London: *There's a Girl in My Soup* (Comedy and national tour), *The Dresser* (Queen's), *The Changing Room* (The Globe), *What the Butler Saw* (Wyndham's), *The Rise and Fall of Little Voice* (Aldwych), *Dead Funny*, *Dealer's Choice* (Vaudeville) and, most recently, Craig Raine's *1953*

(Almeida). TV includes *Coronation Street*; *You Never Can Tell*; *My Son, My Son*; *Crown Court*; *Never the Twain*; *The Ladykillers*; *No Appointment Necessary*; *All Creatures Great and Small*; *Shine on Harvey Moon* and *EastEnders*. Films: *Seasong*, *O Lucky Man!* and *Spy Camp 020*.

PATRICK MARBER (*Director/Playwright*) is also a writer and performer. His first play, *Dealer's Choice*, originally opened in the National's Cottesloe and subsequently transferred to the Vaudeville Theatre. (1995 Evening Standard Award for Best Comedy and the Writers' Guild Award for Best West End Play.) He recently directed *1953* by Craig Raine at the Almeida. TV: Wrote and directed *After Miss Julie* for the BBC Performance series and *The Curator* for the BBC2 series *Coogan's Run*. His extensive television work also includes writing and appearing in *The Day Today*, *The Paul Calf Video Diary*, *Knowing Me, Knowing You* and the BAFTA award-winning *Three Fights, Two Weddings and a Funeral*.

BUNNY CHRISTIE (*Sets/Costumes*) trained at Central School of Art and Design. Theater designs include *The Hypochondriac* (Leicester Haymarket/Lyric Hammersmith), *All's Well That Ends Well* (Leicester Haymarket), *Pentacost* (Field Day Co.), *Twelfth Night*, *Coriolanus* (Renaissance – the latter at Chichester Festival), *Hamlet* (Bristol Old Vic), *A Midsummer Night's Dream*, *A Doll's House*, *Hamlet*, *As You Like It* (English Touring Theatre), *Mill on the Floss* (Shared Experience tour), *Playboy of the Western World* (Birmingham Rep). In London: *Man to Man* (Traverse/Royal Court), *Married Love* (Wyndham's), *Gibraltar Strait*, *The Terrible Voice of Satan* (London Fringe Award for Best Design 1994), *Hammet's Apprentice*, *Babies* (Royal Court), *Factory Girls*, *A Long Way from Home*, *A Love Song for Ulster*, *Ain't Misbehavin'* (Tricycle). RSC: *Happy End*, *The Devil Is an Ass*. National: *A Matter of Life and Death*, *The Mother*, *Fanshen*, *Roots*, *The Long Way Round*, *At Our Table*, *Billy Liar*, *Dealer's Choice* and *War and Peace* (co-production with Shared Experience). Opera: *The Marriage of Figaro*, *Lucia*

di Lammermoor, *Così fan tutte* (Opera 80), *The Merry Widow* (Scottish Opera). Film and TV designs include *The Prisoner* and art direction for *Twelfth Night* and *Swansong* (Renaissance Films).

MICK HUGHES (*Lighting*) started his career in 1961 as an electrician for Margate Stage Co. First West End production was *The Fighting Cock* in 1966. Directed 40 plays for Worcester Rep, 1967-72, and lit all plays at Chichester, 1966-69 and 1974-79. In 1978-84, lighting consultant for Hong Kong Arts Festival. Recently: *Body Language*, *Wildest Dreams*, *Time of My Life*, *The Communication Cord* (Stephen Joseph Theatre, Scarborough). Also: *Wonderful Tennessee* (Plymouth Theater, New York), *The Pinter Season* (Dublin), *Molly Sweeney* (Gate, Dublin). Recent West End: *Sweet Bird of Youth*, *Breaking the Code*, *Uncle Vanya*, *The Best of Friends*, *The Deep Blue Sea*, *Henceforward*, *Veterans' Day*, *The Cherry Orchard*, *Never the Sinner*, *Man of the Moment*, *Burn This*, *Same Old Moon*, *The Caretaker*, *The Revengers' Comedies*, *Time of My Life*. RSC: *Passion Play*, *The Danton Affair*. National: *Mrs. Warren's Profession*, *Death of a Salesman*, *The Caretaker*, *A Little Hotel on the Side*, *A Chorus of Disapproval*, *Tons of Money*, *A View from the Bridge* (also West End), *A Small Family Business*, *'Tis Pity She's a Whore*, *Fuente Ovejuna*, *The March on Russia*, *Man, Beast & Virtue*, *Invisible Friends*, *Angels in America: Millennium Approaches & Perestroika*, *The Rise and Fall of Little Voice*, *Square Rounds*, *Stages*, *Mr. A's Amazing Maze Plays*, *Sweeney Todd*, *The Devil's Disciple*, *Landscape*, *Dealer's Choice*. Opera includes: Wexford Festival, 1982-85, and *Don Pasquale* (ENO).

RICHARD EYRE (*Director, Royal National Theatre*) directed his first production, *The Knack*, at the Phoenix Leicester in 1965. He was named associate director of Edinburgh's Royal Lyceum Theatre in 1967 and director of productions in 1970, and served as artistic director of Nottingham Playhouse 1973-78. His credits include: *The Ha-Ha*, *The Great Exhibition*, *Hamlet*, *Edmond*, *Kafka's Dick*, *The Shawl*, *High Society* and *Jingo*. In 1988

he was appointed director of the Royal National Theatre, where his productions include *The Beggar's Opera*, *Guys and Dolls* (SWET and Standard awards for Best Director), *The Government Inspector*, *Futurists* (Time Out Award), *Bartholomew Fair*, *The Changeling*, *The Voyage Inheritance*, *Richard III*, *White Chameleon*, *Napoli Millionaria*, *The Night of the Iguana*, *Macbeth*, *Murmuring Judges*, *The Absence of War*, *Johnny on a Spot*, *Sweet Bird of Youth*, *Skylight*, *La Grande Magia* and *The Prince's Play*.

ROYAL NATIONAL THEATRE

The Royal National Theatre of Great Britain, founded in 1963, stands on the South Bank of the Thames, next to Waterloo Bridge, and holds not one theater, but three: the large, open-stage Olivier, the proscenium stage Lyttelton and the Cottesloe, a small studio theater. Since opening in 1976, the National has staged well over 300 productions, and at least six different productions are presented in repertoire in any one week.

The Royal National Theatre aims to present the best in world drama. Recent productions to have visited the United States are Shakespeare's *Richard III*, Rodgers and Hammerstein's *Carousel*, Alan Bennett's *The Madness of George III*, Tom Stoppard's *Arcadia*, J.B. Priestley's *An Inspector Calls*, Jean Cocteau's *Indiscretions* and David Hare's *Racing Demon*.

In its 20 years on the South Bank, the National has won 250 major drama awards and has established a worldwide reputation through its tours of Europe and the U.S.

The support of the American Associates of the Royal National Theatre makes it possible for the National to tour regularly to the U.S., including this visit to the Olympic Arts Festival. The American Associates also help support the annual three-week Summer Acting Programme, enabling North American actors to work at the National's Studio.

Chairman of the Board: Sir Christopher Hogg
 Executive Director: Genista McIntosh
 Head of Touring: Roger Chapman
 International Development Manager:
 Pim Baxter

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

Theater Emory presents
Anne Bogart's and Tadashi Suzuki's
Saratoga International
Theater Institute (SITI)

Small Lives/Big Dreams

Derived from the five major plays of Anton Chekhov

Alliance Studio Theatre

Thursday, July 11, 8 p.m.

Friday, July 12, 8 p.m.

Saturday, July 13, 8 p.m.

Conceived and directed by
Anne Bogart

Created by
The Saratoga International Theater Institute

Soundscape
Darron L. West

Lighting designed by
Jason Boyd

Production Stage Manager
Megan Wanlass

Costumes designed by
Gabriel Berry

Dramaturg
Gregory Gunter

Managing Director
Ruth Ann Nightengale

Small Lives/Big Dreams was originally developed with the support of Arts International, the Japan-U.S. Friendship Commission, Skidmore College Office of the Dean of Special Programs and Friends of SITI. Further support provided by the Heathcote Foundation and the National Endowment for the Arts. Programs and artists are subject to change without notice.

ENSEMBLE

J. Ed Araiza

Will Bond

Kelly Maurer

Jefferson Mays

Karenjune Sanchez

SITI actors and stage managers are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

ABOUT THE PLAY

Small Lives/Big Dreams asks, "Why should we remember the past?" To me, the theater is about memory, about remembering the big questions pertaining to being human. A great play lasts because it asks us to consider some important human issues. Is it true that if we are unable to remember our past, we have no future? If we lose our memory, will we lose our humanity?

In approaching a play about memory, I chose to sample freely from the plays of Anton Chekhov. The characters in Chekhov's plays are haunted by the past while attempting to look tentatively into their future. At the end of the 19th century, Chekhov was experiencing premonitions about the great social changes that lay ahead. Now at the end of the 20th century, we look with trepidation and anticipation at what lies ahead of us. In light of these changes, what is the role of our memories? What do we do with our past?

— Anne Bogart

The play will be performed without an intermission.

CAST AND COMPANY PROFILES

J. ED ARAIZA (*Ensemble*), a SITI company member, has performed off-Broadway in *The Medium* (New York Theatre Workshop), *Small Lives/Big Dreams* (P.S. 122), *Orestes* and *Occasional Grace* (En Garde Arts) and *Words Divine* at Intar. Off-off-Broadway: Duo Theater, Theatre for the New City, etc. Regional theater includes *Santos and Santos* (Mixed Blood Theatre, Minneapolis), *Esperance* (Modus Ensemble, San Francisco), *The Medium* (Walker Art Center, Minneapolis), *Picnic*, *Small Lives/Big Dreams* and *The Medium* (Actors Theatre of Louisville), *Keely and Du* and *1969* (ATL Humana Fest — original cast). He has appeared at South Coast Rep, Los Angeles Theater Center, A Contemporary Theatre (Seattle), Dublin Theatre Festival and Toga International Arts

Festival. Films include *The Raid*, directed by Jose Luis Valenzuela, and *Distant Waters* and *Illegal*, directed by Carlos Avila.

WILL BOND (*Ensemble*), a founding member of SITI, performed in the inaugural season production of *Orestes* and has created roles for *The Medium* and *Small Lives/Big Dreams* (Walker Art Center, Irish Life Dublin Theatre Festival, Toga International Arts Festival, ATL's Classics in Context Festival, Theatre Artaud, New York Theatre Workshop and P.S. 122). Last summer he participated in the first Theatre Olympics in Delphi, Greece, in Robert Wilson's *Persephone*. He teaches the Suzuki Method of Actor Training for SITI.

KELLY MAURER (*Ensemble*), a founding member of SITI, has performed with the company in *Orestes*, *The Medium* and *Small Lives/Big Dreams*, and with the Suzuki Company of Toga in Japan, Vienna and the U.S. As a company member of StageWest, she performed the title role in *Hamlet* and Hecuba in *The Trojan Women*. At the Milwaukee Repertory Theater, she originated the role of Rainbow in Maria Irene Fornes' *And What of the Night*. Ms. Maurer performed in Robert Wilson's *Persephone* in New York and at the first annual Theatre Olympics in Delphi, Greece. She teaches the Suzuki Method of Actor Training and has taught at Fordham, Mt. Holyoke, Williams, Smith and the University of Pittsburgh.

JEFFERSON MAYS (*Ensemble*), a SITI company member, has performed off-Broadway in *Quills* (New York Theatre Workshop), *Orestes* (En Garde Arts, 1994 Obie Award), *Moe's Lucky Seven* (Playwrights Horizons) and *Bella Belle of Byelorussia* (WPA). Regional theater includes *The Lover* and *The Show Off* (Center Stage), *Misalliance* (Long Wharf), *The Beauty Part* (Yale Rep), the title role in *Hamlet* (San Diego Rep), *Fortinbras*, *Twelfth Night*, *Macbeth* and *Life During Wartime* (La Jolla Playhouse) and *Small Lives/Big Dreams* (Japan and New York).

KARENJUNE SANCHEZ (*Ensemble*) is a SITI company member whose work includes *Short Stories* and *Going, Going, Gone*. Other productions with Anne Bogart include *The Women* (San Diego Repertory and Hartford Stage) and *Picnic* (Actors Theatre of Louisville). Also at ATL: *Trudy Blue* and *Middle-Aged White Guys* (1995 Humana Festival of New Plays) and Juliet in Jon Jory's production of *Romeo and Juliet*. She is a cast member of the TV comedy *The Apollo Comedy Hour*, and made her film debut last fall in *Under the Bridge*.

ANNE BOGART (*Director*) is co-artistic director of the Saratoga International Theater Institute, which she founded in 1992 with Japanese director Tadashi Suzuki. The recipient of two Obie Awards and a Bessie Award,

she is an associate professor at Columbia University. Ms. Bogart has directed in theaters and universities throughout the U.S. and Europe. Recent productions include *Going, Going, Gone*, *Small Lives/Big Dreams* and *The Medium* for SITI; *The Adding Machine* and *Picnic* for Actors Theatre of Louisville; *Hot 'n' Throbbing* for American Repertory Theatre; *Marathon Dancing* for En Garde Arts; *Escape from Paradise* for Circle Repertory; *The Women* for Hartford Stage; and *Baltimore Waltz* for Circle Repertory.

DARRON L. WEST (*Soundscape*). With the SITI company: *The Medium*, *Going, Going, Gone* and *Small Lives/Big Dreams*. With Anne Bogart: *Eye of the Hurricane*, *Picnic*, *The Adding Machine* (Actors Theatre of Louisville) and *Escape from Paradise* (Circle Repertory). His discs have rolled in New York for Circle Repertory, P.S. 122, the Public and New York Theatre Workshop, where he currently serves as design associate. He has served as resident designer for Actors Theatre of Louisville, the Williamstown Theatre Festival and the Alabama Shakespeare Festival.

GABRIEL BERRY (*Costumes*) has designed for regional theater productions including *Henry IV* (American Repertory Theatre), *subURBIA* (Lincoln Center Theater) and *Bailey's Cafe* (Hartford Stage Company) and off-Broadway for *Marathon Dancing* (En Garde Arts). She was design associate for New York Theatre Workshop's productions of *Unfinished Stories*, *Owners*, *Traps*, *Love and Anger* and *The Investigation of the Murder in El Salvador*. Other work includes *How to Walk an Elephant* (Bill T. Jones and Arnie Zane Dance Company), *L'Etoile* (Opera Auid, the Netherlands), Yoshiko Chuma's *8* with Charleroi Dance in Belgium and a Molissa Fenley/Laurie Anderson/Kiki Smith collaboration for the Berlin Ballet.

JASON BOYD (*Lighting*) has designed lights for Lee Breuer's *Lula Noire* at the American Music Theater Festival. As lighting designer for The Momentary Theatre, he has collaborated on *Yellow Universe* in New York and

MultiMedea in Austin, New York and at the upcoming THEALTER International Festival in Szeged, Hungary. He was a founding member of Teleotheater and has also designed for Home, Cucaracha, \$3 Bill, Soho Rep, Tiny Mythic, En Garde Arts, Igloo and Purgatoria, Inc. His design for *Small Lives/Big Dreams* was seen in Saratoga Springs and New York.

GREGORY GUNTER (*Dramaturg*) dramaturged *The Medium* and *Small Lives/Big Dreams*. His regional theater credits include working with Anne Bogart as an imagist on *The Women* for Hartford Stage Company, *Hot 'n' Throbbing* at American Repertory Theatre and *Orestes* at SITI. Formerly literary manager for New York Theatre Workshop, he now holds that position for the La Jolla Playhouse.

MEGAN WANLASS (*Production Stage Manager*), a SITI company member, stage managed *The Medium* at the Southern Theater in Minneapolis and *Going, Going, Gone* at Actors Theatre of Louisville and in Saratoga Springs. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville, where she also served as a stage management intern for the 1994-95 season. Other New York credits include *My Dinner with Goethe* (NADA) and *Metesky* (78th Street Theatre Lab).

RUTH ANN NIGHTENGALE (*Managing Director*) has served on the administrative staffs of theater companies in New York and Chicago, including Manhattan Theatre Club, the American Jewish Theatre, Actors' Rep, the Unrealistic Theatre Company and others. While working toward her master's degree at Brooklyn College, she worked with the Goldman Memorial Band, Liz Dunn Production/Management and the League of Resident Theaters.

SARATOGA INTERNATIONAL THEATER INSTITUTE

The Saratoga International Theater Institute (SITI) is an ensemble-based company whose three ongoing components are the creation of new work, the training of young theater artists and a commitment to forming partnerships with international collaborators. The SITI company is composed of J. Ed Araiza, Will Bond, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Jefferson Mays, Tom Nelis, Barney O'Hanlon, Karenjune Sanchez, Stephen Webber and Darron L. West. SITI was founded in 1992 by Anne Bogart and Tadashi Suzuki to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI has expanded to encompass a year-round program based in New York City, with a summer season in Saratoga. SITI believes that contemporary American theater must necessarily incorporate artists from around the world and learn from the resulting cross-cultural exchange of dance, music, art and performance experiences. SITI's production of *The Medium* was honored as the Best Foreign Production at the 1995 Irish Life Dublin Theatre Festival.

THEATER EMORY

Theater Emory, at Emory University in Atlanta, presents professional and student productions developed from new works and classics. Its collaborators include professional directors, actors, designers, choreographers, playwrights and dramaturgs from throughout the United States and abroad. They work alongside students in Theater Emory productions and workshops, serving as mentors and teachers. Theater Emory functions in the best tradition of a research university — posing questions, challenging assumptions and examining values in search of lasting truths. Theater Emory is a constituent member of the Theatre Communications Group, Inc., the national organization of non-profit professional theaters, and of the Atlanta Theatre

Coalition. It operates under a Small Professional Theater agreement with Actors' Equity Association.

VINCENT MURPHY (*Artistic Producing Director*) has collaborated on 160 productions in North and South America and Europe, winning over 30 awards for directing, acting, choreography, playwriting and design. He has directed for several U.S. regional theaters, including the American Repertory Theatre, Alliance Theatre, Alabama Shakespeare Festival and Actors Theatre of Louisville. Now in his seventh year as artistic producing director at Emory, he directed *Enough* (Samuel Beckett International Festival in The Hague), *Little Grey Bushes*, *Hello and Goodbye* (Athol Fugard Festival) and the world premieres of Frank Manley's *The Trap* (Alliance Theatre) and Jon Lipsky's *The Survivor* (Humana Festival).

PAT MILLER (*Managing Director*) was the co-founder and for seven years co-producing director of Chocolate Bayou Theater Company, a professional, non-profit theater nationally acclaimed for its work with new plays by contemporary American playwrights. Her non-profit and administrative experience also includes founding and directing the largest U.S. public Montessori school and managing various projects for the Dallas Theater Center, TheatreVirginia, the Orleans Arena Theatre and the Texas Institute for Arts in Education. She has served as president of the Atlanta Theatre Coalition, as secretary of the board of the Southeast Playwrights Project, as a panelist and consultant to the Georgia Council for the Arts and as chair of the Interdepartmental Theater Group for the University Center in Georgia. Since 1986, she has taught at Emory, where she also manages Theater Emory productions, including the tour of *Enough* to the international Samuel Beckett Festival in The Hague, the Netherlands.

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

Actor's Express

The Harvey Milk Show

A musical by
Dan Pruitt and Patrick Hutchison

14th Street Playhouse Second Stage

Friday, July 12, 8 p.m.

Saturday, July 13, 8 p.m.

Sunday, July 14, 8 p.m.

Monday, July 15, 8 p.m.

Tuesday, July 16, 8 p.m.

Directed by
David H. Bell

Set design by
Dex Edwards

Costume design by
Susan E. Mickey

Lighting design by
Diane Ferry Williams

Musical direction by
Victor Floyd

Technical Director
Rebekah Jones

Production Coordinator
Lacy Ann Wheeler

The Cultural Olympiad thanks the John S. and James L. Knight Foundation and the David, Helen and Marian Woodward Fund for their support of these performances. Programs and artists are subject to change without notice.

CAST OF CHARACTERS

Harvey.....	Chris Coleman
Jamey.....	Brian Barnett
Mr. Smith.....	Scott Higgs
Dan White.....	Trent Blanton
Jerry/Company.....	Tony Cloer
Herb/Company.....	Bryan Davis
John.....	J. Rodney Barron
Dee.....	George Altman
Wolf I.....	Victor Pelligrino
Wolf II.....	Stuart Flemister
Politico/Company.....	Johnny Butler
Politico/Company.....	TBA
Heather.....	Joan Croker
Patricia.....	TBA
Mary Anne.....	Liane LeMaster
Mrs. Murphy.....	Diane Sellers
Mr. Murphy.....	TBA
Politico/Company.....	Tracy Gotts

ABOUT THE PLAY

The *Harvey Milk Show* is an original musical chronicling the ascension, election and ultimate assassination of San Francisco's first openly gay city supervisor. Written by two Atlanta natives, Dan Pruitt and Patrick Hutchison, the show received its world premiere at Actor's Express in 1991 to resounding acclaim. Said *The Atlanta Journal/Constitution*: "Once in a season – if you're lucky – you're knocked off the little chair of Expectation and spilled into the aisles of Astonishment. This season's mini-tornado is *The Harvey Milk Show*. It would be a coup for any theater in America to create a musical as entertaining, intelligent and heartstring-tugging as this one. For the young and tiny Actor's Express, it is a triumph." Though focused on the extraordinary *chutzpah* and outrageously unique life of Milk, *The Harvey Milk Show* opens its vision of tolerance, dignity and human rights to a wide audience.

There will be one 15-minute intermission.

CAST AND COMPANY PROFILES

CHRIS COLEMAN (*Harvey/Artistic Director*) is co-founder of Actor's Express. A native Atlantan, he earned his bachelor's degree in fine arts from Baylor University and his master's from Carnegie-Mellon. He began his professional career as a member of Adrian Hall's company at the Dallas Theater Center. At the Express, he has been at the helm for more than 25 productions, including *Dreamer Examines His Pillow*, *Good Woman of Setzuan*, *Traps*, *Caucasian Chalk Circle*, *Stand-Up Tragedy*, *Man and Superman*, *The Cherry Orchard*, *Cloud 9*, *Jeffrey* and *Twelfth Night*. He has also directed at the Alliance Theatre (*Ghosts*, *Three Point Shot*), Dallas Theater Center and the Asolo Center for the Performing Arts. As an actor, Mr. Coleman has appeared as Harvey in *The Harvey Milk Show*, John Buchanan in *Summer and Smoke*, the title role in *Hamlet* and Marvin in *Falsettos* (at the Alliance). He has served on review panels for the Fulton County Arts Council and on the executive committee of the Atlanta Theatre Coalition. In 1995, Mr. Coleman received the Atlanta Chamber of Commerce's Abby Award for Outstanding Individual Artist.

DAVID H. BELL (*Director*) has directed *Once on This Island*, *La Bête*, *Falsettos*, *Dreams from a Summer House* and *One Last Summer* for the Alliance Theatre Company; *The Snow Queen* and *Klondike* (which he wrote) for the Alliance Children's Theatre; *Give My Regards to Broadway* and *A Change in the Heir* on Broadway; and *Looking Glass* and *Pictures in the Hall* off-Broadway. He has also directed theater productions at Ford's Theater, Long Wharf Theatre, Kennedy Center, National Theater, Coconut Grove Playhouse and the Berkshire Theater Festival. In 1992, he took part in Atlanta's portion of the Closing Ceremony at the Barcelona Olympic Games. Mr. Bell's honors include the 1995 Helen Hayes Award for Best Director (Washington, D.C.), eight Joseph Jefferson Awards (Chicago), the Dramalogue Award (Los Angeles) and two Carbonell nominations (Florida).

PATRICK HUTCHISON (*Composer*) also wrote, with Dan Pruitt, the musical *Different* and, with Wendy Bennett, wrote and performs in the children's musicals *Going for the Gold* and *Teamwork*. He has written music for ART Station's *Rainey*, *Caucasian Chalk Circle* at Actor's Express and music for the Alliance Theatre School. He is half of the piano duo *ph Balanced* and is a member of the singing group *Sighs*. Mr. Hutchison has sung and danced at the Alliance Theatre, ART Station and Theatre in the Square.

DEX EDWARDS (*Sets*) has designed for Alliance Theatre: *Up on the Roof*, *The Boys from Syracuse*, *Dreams from a Summer House*, *Falsettos*, *Once on This Island*, *Flyin' West*; Alliance Children's Theatre: *The Velveteen Rabbit*, *The Wind in the Willows*, *Jax and the Graviteers* (co-author). Regional theater: *A Raisin in the Sun*, Milwaukee Repertory; *The Hunchback of Notre Dame*, Drury Lane/Oakbrook; *Flyin' West*, Indiana Repertory, Brooklyn Academy of Music, Long Wharf Theatre Company; *A Perfect Ganesh*, Virginia Stage Company, Atlanta Theater, Theatre in the Square, Theatrical Outfit, Horizon Theatre Company, Center for Puppetry Arts and 14th Street Playhouse.

SUSAN E. MICKEY (*Costumes*) has designed for Alliance Theatre: *Blues for an Alabama Sky*, *From the Mississippi Delta*, *Much Ado About Nothing*, *La Bête*, *Once on This Island*, *Betrayal*, *Joe Turner's Come and Gone*, *Fences*, *Falsettos*, *A Man for All Seasons*. Regional theater: Huntington Theatre, Oregon Shakespeare Festival, Alabama Shakespeare Festival, Goodman Theatre, Cincinnati Playhouse, Dallas Theater Center, Buffalo's Studio Arena, Virginia Stage Company, New Mexico Repertory Theater, Santa Fe Stages. Other credits: *Patsy*, Branson, Missouri, and *Heartstrings* national tour. Ms. Mickey received her bachelor's degree in fine arts from the University of North Carolina at Greensboro, and her master's from the University of Alabama.

DIANE FERRY WILLIAMS (*Lighting*) has designed for Alliance Theatre: *Once on This Island*, *La Bête* and *Dreams from a Summer House*. Regional theater: resident lighting designer at Marriott's Lincolnshire Theater, Ford's Theater, Coconut Grove Playhouse, Ballet Chicago and the Kennedy Center.

LACY ANN WHEELER (*Production Coordinator*) is a proud graduate of the 1994-95 Actor's Express Intern Program. Previously, she danced with the Atlanta and Joffrey ballets. She also works with barking dog theatre.

JAMIE GRADY (*Managing Director*) received his B.A. in business management from Bentley College, Waltham, Massachusetts, and his M.S. in arts administration from Lesley College, Cambridge, Massachusetts. He has worked for organizations including Spoleto Festival U.S.A., Stage West, the University of Connecticut and the Berkshire Theater Festival. Before joining Actor's Express, Mr. Grady was director of administration at Pennsylvania Stage Company in Allentown.

ACTOR'S EXPRESS

Actor's Express began producing in 1988 from a church basement. Today, the theater is known for its wildly eclectic mix of classic and cutting-edge plays. It is a theater of intuition with the stated mission of producing plays that sweep us off our feet, fill us with a sense of wonder and leave us dizzy. To ignite the intuition you improvise, and improvisation stands at the center of the work. A strong sense of laughter and play is always present. "Energized," "electric," "dazzling" and "muscular" are words that crop up again and again as people describe the unique style of the Express.

The company has been consistently lauded for its acting style, energetic productions and intimate setting. In 1994, the theater garnered more "Best of" awards from *The Atlanta Journal/Constitution* than any other theater in the city. In 1995, Creative Loafing named the Express "Best Theater," noting, "this innovative and reliably entertaining company has changed the face of local theater." Prentice-Hall Press' *Unofficial Guide to Atlanta* lists Actor's Express as "the place to experience the best of theater in Atlanta."

In 1994, Actor's Express moved to a custom-designed theater facility in King Plow Arts Center on West Marietta Street, along the new "arts corridor" that includes Nexus Contemporary Art Center, the Academy Theatre, Georgia Shakespeare Festival and Georgia Council for the Arts. The renovated farm machinery factory has won numerous awards for restoration from around the Southeast.

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

Center for Puppetry Arts
presents

Puppet Showplace Theatre
Rumpelstiltskin

Applause Unlimited
Kudzu Jack and the Giant
World Premiere

Yang Feng
*The Hungry Tiger
and Other Tales from China*

Grey Seal Puppets
Bathtub Pirates
World Premiere

Center for Puppetry Arts
Frankenstein
World Premiere

Programs and artists are subject to change without notice.

Puppet Showplace Theatre
Rumpelstiltskin

Friday, July 12, 11 a.m. & 1 p.m.
Saturday, July 13, 11 a.m. & 1 p.m.

Puppeteer
Paul Vincent-Davis

PUPPET SHOWPLACE THEATRE

Located in Brookline, Massachusetts, Puppet Showplace Theatre has been operated for nearly 20 years by Artistic Director Paul Vincent-Davis. Mr. Vincent-Davis began his career at the age of 10, performing with string puppets (marionettes) for neighbors, in schools, at libraries and in variety shows.

Mr. Vincent-Davis designs and crafts his own puppets, costumes and scenery. He writes his own scripts for plays inspired by international folklore and classic children's literature. An accomplished actor since 1965 and a featured performer throughout New England, he performs all of the character voices live. He is considered by his peers a virtuoso of hand and rod puppet manipulation. Mr. Vincent-Davis surrounds his productions with classical, traditional folk and contemporary music, often composed, arranged and recorded especially for each production by local professional musicians.

Applause Unlimited
Kudzu Jack and the Giant

Monday, July 15, 11 a.m. & 1 p.m.
Wednesday, July 17, 11 a.m., 1 & 3 p.m.
Friday, July 19, 11 a.m. & 1 p.m.

Tuesday, July 16, 11 a.m. & 1 p.m.
Thursday, July 18, 11 a.m. & 1 p.m.
Saturday, July 20, 11 a.m. & 1 p.m.

Puppeteers
Terry Snyder, Christopher Hudert

ABOUT THE PLAY

This southern-flavored retelling of *Jack and the Beanstalk* concerns a clever young man, a runaway vine and a not-so-mythical giant. Set in Depression-era America, the story is a blend of history and fantasy. It features music of the '30s, incorporates large marionettes and audience participation and includes a surprising end to a traditional story.

Applause Unlimited created this performance especially for the Center for Puppetry Arts and the 1996 Olympic Arts Festival.

APPLAUSE UNLIMITED

Based in Richmond, Virginia, and run by Christopher Hudert and Terry Snyder, Applause Unlimited has toured the United States since 1977, performing in such places as the Kennedy Center and Washington's Smithsonian Discovery Theater. The company represented the U.S. at the Fifth International Festival of Puppet Theaters in Jerusalem in 1990. Two of the company's shows have been awarded Citations of Excellence, the highest award for puppetry in North America, by the puppetry organization UNIMA-USA. Its puppets have appeared on national television and twice received the IRIS award from the National Association of Television Program Executives for high-quality local children's programming.

Yang Feng
*The Hungry Tiger and
Other Tales from China*

Monday, July 22, 11 a.m. & 1 p.m.
Wednesday, July 24, 11 a.m., 1 & 3 p.m.
Friday, July 26, 11 a.m. & 1 p.m.

Tuesday, July 23, 11 a.m. & 1 p.m.
Thursday, July 25, 11 a.m. & 1 p.m.
Saturday, July 27, 11 a.m. & 1 p.m.

ABOUT THE PLAY

From the Fujian Province of the People's Republic of China comes the exquisite beauty and skill of master puppeteer Yang Feng's intricate hand puppets. Vignettes accompanied by music from the Orient feature a hungry tiger, a fisherman, dueling warriors with weapons, a circus balancing act and more. Manipulation is used without words to tell these short, comical stories.

YANG FENG, PUPPETEER

The 200-year-old legacy of hand puppeteers from the venerable Yang family began with Yang Feng's great-great-grandfather. Yang Feng continues a tradition he began learning formally at age 11. He holds the distinction of being the only puppeteer and the youngest performer in the National Dramatists Association in China. He served as director of the Longxi Puppet Troupe in China and has been called "the Jim Henson of China" because of the impact of his work on the country's puppet masters. He now resides in the United States.

Grey Seal Puppets *Bathtub Pirates*

Monday, July 29, 11 a.m. & 1 p.m.
Wednesday, July 31, 11 a.m., 1 & 3 p.m.
Friday, August 2, 11 a.m. & 1 p.m.

Tuesday, July 30, 11 a.m. & 1 p.m.
Thursday, August 1, 11 a.m. & 1 p.m.
Saturday, August 3, 11 a.m. & 1 p.m.

Puppeteer
Drew Allison

ABOUT THE PLAY

Bathtub Pirates follows a cuddly toddler and his pirate friend, Tweezers, on an imaginary trip in a bathtub pirate ship back in time to the days when pirates, like Blackbeard and Captain Kidd – the most infamous – roamed freely. The story, written especially for the Center for Puppetry Arts and the 1996 Olympic Arts Festival, tells how the Carolina seacoast provided bountiful loot and safe refuge to hundreds of Jolly Roger ships of the 18th century.

GREY SEAL PUPPETS

Founded in 1976, Grey Seal Puppets is well-known throughout the United States. Founders/puppeteers Donald Devet and Drew Allison perform more than 250 shows each year in theaters, schools, museums, libraries and outdoor festivals. Based in Charlotte, North Carolina, the company designs and builds its puppets and develops its original stories. It has won several stage and television awards, including the Puppeteers of America President's Award for outstanding contributions to the art of puppetry and the North Carolina Theater Conference Award for excellence in theater. Drew Allison is a graduate of the University of North Carolina-Wilmington and a former officer and board member of Puppeteers of America.

Center for Puppetry Arts

Frankenstein

Adapted by Jon Ludwig

Downstairs Theater

Friday, July 12, 8 p.m.	Saturday, July 13, 8 p.m.
Thursday, July 18, 8 p.m.	Friday, July 19, 8 p.m.
Saturday, July 20, 8 p.m.	Thursday, July 25, 8 p.m.
Friday, July 26, 8 p.m.	Saturday, July 27, 8 p.m.
Thursday, August 1, 8 p.m.	Friday, August 2, 8 p.m.
Saturday, August 3, 8 p.m.	

Frankenstein was commissioned for the 1996 Olympic Arts Festival by the Center for Puppetry Arts with support from The Atlanta Committee for the Olympic Games Cultural Olympiad.

These Center for Puppetry Arts performances of Frankenstein are made possible in part by AT&T and the Jim Henson Foundation.

ENSEMBLE

Puppeteers/Actors

Bobby Box, Megan McFarland, Don Smith, Lorna Howley, Jon Ludwig,
Maude Bond, Bob R. Patterson

Musicians

Thom Jenkins, Brian Mercer, Klimchak, Petro Bass

Executive Director
Vincent Anthony

Producer
Rita Byers

Directed by
Jon Ludwig

Puppet, set and costume design by
Elaine Williams

Creature design by
Chris Brown

Music Director
Thom Jenkins

Light design by
Liz Lee

Production Manager
Rob Dillard

Technical Director
Ron Yannacci

Stage Manager
Just Deb Rauschenberg

Props Mistress
Susan Taylor

Sound Engineer
Brian Ketter

Research Librarian
Raylynn Hughes

Slide art by
Charles Bogle III

Medical Consultant
Webster Armour Sherrer, M.D.

Consultant

Charles M. Gandolfo

Curator & Historian, New Orleans Historic Voodoo Museum

"Love Potion Number Nine" is used with permission of Leiber Stoller.

ABOUT THE PLAY

Victor Frankenstein is making a monster – and he's out of control. As we cross over into a phantasmagorical puppet world, every step toward creation opens the door into horror. Who is the monster – the creation or the creator? This piece, created especially for the 1996 Olympic Arts Festival, takes you into Mary Shelley's famous novel, *Frankenstein*, and beyond.

CENTER FOR PUPPETRY ARTS

On September 23, 1978, Kermit the Frog, accompanied by his creator, Jim Henson, cut the ribbon to open officially the Center for Puppetry Arts in Atlanta. Founded by Vincent Anthony, the Center is the largest institution in the United States dedicated to the art form of puppetry, and focuses on three areas: theater, museum and education.

Housed in a former school building, the three-story Center includes the 300-seat Mainstage Theater, 77-seat Downstairs Theater, 40-seat Theater III, museum, lecture hall, library, workshop rooms, gift shop, administrative offices and scenery/prop/puppet-making spaces.

Each year, the Family Series presents original adaptations of classic stories and new works by the Center company and guest artists from around the world. The New Directions Series, geared to adult audiences, features innovative shows by the Center's company and by American and international artists. The Xperimental Puppetry Theater showcases new and in-progress works for adult audiences.

The museum program provides visitors with a basic understanding of the performance process. A new permanent exhibit, *Puppets: The Power of Wonder*, featuring figures from the Center's collection, opened in September 1995 to provide visitors with an interactive puppetry experience.

The education program offers workshops and classes for children and adults, including special programs for teachers and the disabled. Outreach programs range from basic two-hour classes to six-week residencies for school systems throughout the Southeast.

More than 400,000 people enjoy the Center's performances, museum and workshops each year.

VINCENT ANTHONY (*Executive Director*) moved to Atlanta from New York in 1966 and founded Vagabond Marionettes. The company grew quickly, presenting adaptations of children's stories in schools, churches and community organizations. By the early 1970s, Vagabond had begun mounting touring shows in the Southeast and nationally and producing a home season of family performances in the Studio Theater of the Woodruff Arts Center in Atlanta. Mr. Anthony saw a need for an organization to explore and present all aspects of puppetry to the public, while encouraging and supporting puppetry artists in their work. In 1978, this vision became the Center for Puppetry Arts. Mr. Anthony is former president of the Arts Festival of Atlanta and Puppeteers of America. He founded the Atlanta Southeastern Puppetry Guild in 1974 and has been a consultant to the National Endowment for the Arts' Theater Program since 1979. He has also chaired the Performing Arts Panel of the Georgia Council for the Arts and the Atlanta Theatre Coalition, was a member of the City of Atlanta Bureau of Cultural Affairs' Mayor's Advisory Committee and chaired the Special Projects for Individual Theater Artists Collaborations Panel for the NEA. He currently serves as general secretary for UNIMA-USA, the North American center of an international puppetry organization. Mr. Anthony's honors and awards include the Emory University Theater Distinguished Service Award (1980), the Governor's Award in the Arts (1982), the President's Award from Puppeteers of America (1989) and a Personal Citation of Excellence from UNIMA-USA.

Now on view in the Center for Puppetry Arts Museum:

"The Muppet Exhibit"

Admission is free on the day you attend a puppetry performance.

July 12-August 4: 9 a.m. to 8 p.m. Closed Sundays.

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

Alabama Shakespeare Festival

Lizard

by
Dennis Covington

14th Street Playhouse Mainstage

Saturday, July 13, 8 p.m.
Monday, July 15, 8 p.m.

Sunday, July 14, 8 p.m.
Tuesday, July 16, 8 p.m.

Directed by
Kent Thompson

Music composed by
Thom Jenkins

Costume design by
Elizabeth Novak

Lighting design by
William H. Grant III

Dramaturg
Susan Willis

Set design by
Michael C. Smith

Sound design by
Kristen R. Kuipers

Stage Manager
Sara Lee Howell

Vocal/Dialect Coach
Jan Gist

The Cultural Olympiad thanks the John S. and James L. Knight Foundation and the David, Helen and Marian Woodward Fund for their support of these performances.

These Alabama Shakespeare Festival performances are made possible in part by Mr. and Mrs. Wyatt Rushton Haskell and The Coca-Cola Company. Special thanks to Nancy Anderson, Association for Retarded Citizens, the Montgomery Concert Band, Robert E. Pierce, DMD, Cleveland Play House, Randy Marsh, Rosalie Siegel and Steven David Martin.

Programs and artists are subject to change without notice.

CAST OF CHARACTERS

Lucius "Lizard" Sims.....	Norbert Butz
Miss Cooley/Miranda.....	Suzanne Irving
Willie J. Tyson/Preacher.....	Kevin N. Davis
Nurse Barmore/Ronnie/Courthouse Woman/Rhonda.....	Laura McCord
Waldo/Tinker/Fire Chief.....	Philip Pleasants
Walrus/Homer.....	John G. Preston
Callahan/Bus Driver.....	Greg Thornton
Rain.....	Stacy Highsmith
Sallie.....	Brenda Foley
Sammy/Ricardo.....	Jeff Carr
Mike/Roger.....	Paul Angelo

The boys in the Leesville State School and the actors in the Southside Repertory Company are played by various members of the cast.

The Alabama Shakespeare Festival is a member of the League of Resident Theaters and operates under agreements with Actors' Equity Association, the Society of Stage Directors and Choreographers, Inc., and United Scenic Artists of America. ASF is a constituent of Theatre Communications Group, the national organization for the non-profit professional theater, the American Arts Alliance and the Shakespeare Theatre Association of America.

Sets, costumes and properties are designed for ASF productions and built in the ASF shops.

ABOUT THE PLAY

People thinks it's my face and the way my shoulders are humped and the way I still limp a little ... they think it's all this that makes me different. And it worries me some. I think about it at night when beds creak and in the morning when garbage men rattle cans in the alley. But ... I found out that the way I look is not the reason I am different. It is only the outward sign."

At first glance, *Lizard* appears to be simply a colorful coming-of-age adventure in the South. Like Huck Finn, Lucius Sims starts his journey with a risky escape from danger and oppression, in this case, the Louisiana State School for Mentally Retarded Boys. His journey will carry him to Rain and Sammy, a couple of fellow orphans resisting a cruel guardian in a Louisiana peach grove, and into a Shakespeare play in Birmingham.

When we first talked about adapting his wonderful novel into this play, Dennis Covington told me that he picked *The Tempest* for the play-within-a-play because he adored it and because Lizard and Callahan reminded him of Caliban and Prospero.

After working on the script over the last two years, I believe the connection goes even deeper, for this is a story of acceptance and reconciliation. Lizard's experience in *The Tempest* will change him forever, because he'll find a confidence playing Caliban (without makeup and even without lines), and he'll begin to learn about responsibility and forgiveness, two themes at the heart of Shakespeare's great play. Lizard comes to terms with his "monstrous

shape," as Callahan begins to understand what the demon alcohol is doing to his life. At first an unlikely combination, they ultimately seem destined to join forces to rescue Rain and Sammy and to find out who Lizard's father was. The theater, the art we love, draws Callahan and Lizard together. Their personal and public "tempests" are catalysts for change, as Callahan learns to take responsibility for this boy he recklessly stole from a state school and Lizard learns who his real parents are.

One of the joys of this story is hearing Lizard learn to tell his tale, to find meaning and pleasure in describing the people of his journey. In the novel, the reader can sense the change in Lizard as his narration becomes more colorful, detailed and knowing. Our challenge has been to dramatize those same changes in Lizard's "storytelling." In the play, we see and hear the powerful end of Lizard's journey, when he also discovers the source of his inspiration to tell these tales.

— Kent Thompson

Setting: 1976, various locations in Louisiana and Alabama.

There will be one 15-minute intermission.

CAST AND COMPANY PROFILES

NORBERT BUTZ (*Lucius "Lizard" Sims*) received his BFA from the Conservatory at Webster University and his MFA from Alabama Shakespeare Festival. He has appeared in ASF productions of *Lizard*, *The Diary of Anne Frank*, *Saint Joan*, *Henry VI Part 1*, *Hamlet*, *A Midsummer Night's Dream* and *Henry IV Parts 1 and 2*. With other companies he appeared in *Noises Off* and *The Matchmaker* (Repertory Theatre of St. Louis), *The Robber Bridegroom* (New Stage) and *The Boys Next Door* and *A Man for All Seasons* (Hope Summer Rep). His TV work includes *America's Most Wanted*.

SUZANNE IRVING (*Miss Cooley/Miranda*) studied at the University of California/Santa Barbara and the Professional Actor Training Program at the University of Washington. She has appeared with Alabama Shakespeare Festival in *The Tempest*, *Othello*, *Henry V*, *Heartbreak House*, *Arms and the Man*, *All's Well That Ends Well*, *Dumas*, *Our Town*, *Henry IV Part 1*, *The Comedy of Errors* and *Lend Me a Tenor*. With other companies she was seen in *Angel Street* (Indiana Repertory Theatre), *Dancing at Lughnasa* (Theatre Virginia), *Julius Caesar*, *Love's Labour's Lost* and *Much Ado About Nothing* (California Shakespeare Festival), *Absurd Person Singular* (Pittsburgh Public Theater), *A Man for*

All Seasons (Alliance Theatre) and *Merrily We Roll Along* and *An American Comedy* (A Contemporary Theatre).

KEVIN N. DAVIS (*Willie J. Tyson/Preacher*) is in his second season with Alabama Shakespeare Festival. His credits include the Broadway production of *Gospel at Colonus*, national tours of *Don't Get God Started* and *Gospel* and the London production of *The Phantom of the Opera*. His regional performances include Hartford Stage, Long Wharf, American Rep and various experimental and avant-garde theaters. His television and film credits include *NYPD Blue*, David Letterman, *The Babysitters' Club* (NBC), *Trials of Rosie O'Neill* and opposite Tom Hanks in *Forrest Gump*. Mr. Davis would like to give a special thanks to Ruben and Logan for their help and encouragement.

LAURA McCORD (*Nurse Barmore/Ronnie/Courthouse Woman/Rhonda*) appeared with Alabama Shakespeare Festival in *Romeo and Juliet*, *The Winter's Tale*, *A Christmas Carol*, *An Enemy of the People*, *Much Ado About Nothing*, *The Night of the Iguana*, *Henry VI Part 1*, *All's Well That Ends Well* and *The Way of the World*. Appearances with other companies include *Laughing Wild* (Room

608), *All Hell Breaks Loose*, *The Kindly of Warbo* and *The Frog Prince* (Seattle's New City Theater) and *Aunt Dan and Lemon* (Tulsa Actors' Theater). A founding member of Red Meat Substitutes, she toured in children's theater for two seasons with the Harwellen Institute.

PHILIP PLEASANTS (*Waldo/Tinker/Fire Chief*) has completed 12 seasons with Alabama Shakespeare Festival. His work with the company includes *The Ladies of the Camellias*, *To Kill a Mockingbird*, *A Christmas Carol*, *Cymbeline*, *King Lear*, *Macbeth*, *Richard III*, *Tartuffe*, *The Tempest*, *Julius Caesar*, *Twelfth Night*, *Hamlet*, *Merry Wives of Windsor*, *Measure for Measure*, *A Midsummer Night's Dream*, *As You Like It*, *Love's Labour's Lost*, *Romeo and Juliet*, *The Merchant of Venice*, *Dancing at Lughnasa*, *Light Up the Sky*, *Inherit the Wind*, *The Cherry Orchard*, *Terra Nova* and *The Little Foxes*. With other companies he has been seen in *The Importance of Being Earnest*, *Amadeus*, *Romance Language*, *Tamara*, *Sleuth*, *Auntie Mame*, *Oliver*, *The Fantasticks*, *Under Milkwood*, *Dracula*, *Other People's Money*, *Tobacco Road*, *The Rainmaker*, *The Lion in Winter*, *Bus Stop* and *The Night of the Iguana*.

JOHN G. PRESTON (*Walrus/Homer*) has been with Alabama Shakespeare Festival for seven seasons. He has appeared with ASF in *Romeo and Juliet*, *The Winter's Tale*, *A Christmas Carol*, *Henry IV Part 1*, *Arms and the Man*, *Dancing at Lughnasa*, *The Circle*, *Holiday*, *Hamlet*, *The Tempest*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *Light Up the Sky*, *The Little Foxes* and *Henry VI Part 1*. With other companies he has been seen in *The Curious Savage*, *The Mousetrap*, *See How They Run*, *The Rainbow Bar and Grill*, *Blue Window* and *The Foreigner*.

GREG THORNTON (*Callahan*) has performed with Alabama Shakespeare Festival as Amundsen in *Terra Nova*, the title roles in *Cyrano de Bergerac* and *Henry IV Parts 1 and 2*, Lopahkin in *The Cherry Orchard* and Valmont in *Les Liaisons Dangereuses*. He

played the roles of Theseus and Oberon in *A Midsummer Night's Dream* at the Cincinnati Playhouse and Michael in *Dancing in Lughnasa*, a co-production of the Playhouse and the Repertory Theatre of St. Louis. He was a resident actor with the McCarter Theatre and the GeVa Theatre Company. Film and TV credits include *Marathon Man*, *The Neighborhood*, *The Wounded King*, *Tales from the Darkside*, *Another World* and *One Life to Live*.

STACY HIGHSMITH (*Rain*) is appearing in her second season with the Alabama Shakespeare Festival, having played the role of Rain in last season's production of *Lizard*. She has also appeared on *Law and Order* and in the feature film *Slings and Arrows*, which had its premiere at New York's prestigious 1996 Avingnon Film Festival. Other recent credits include *Stones and Bones* at the 1994 Humana Festival and Playwrights Horizons' production of *Crystal Stairs*. She wishes to thank Terry Whatley for all her support.

BRENDA FOLEY (*Sallie*) appeared with Alabama Shakespeare Festival in *Dancing at Lughnasa*, *A Midsummer Night's Dream*, *Henry IV Part 2*, *Blithe Spirit*, *King Lear*, *Shadowlands* and *Lend Me a Tenor*. With other companies she has been seen in *Keely and Du* (Pope Theater), *The Importance of Being Earnest* (Philadelphia Drama Guild), *And a Nightingale Sang* (GeVa Theatre), *I Ought to Be in Pictures* (Vienna English Theater), *Charley's Aunt* (Indiana Rep), *The Playboy of the Western World* (Roundabout, NYC), *Romeo and Juliet*, *As You Like It* and *Big River* (La Jolla Playhouse). Her TV work includes *Kate and Allie* and *One Life to Live*.

JEFF CARR (*Sammy/Ricardo*) graduated *cum laude* in speech communication and theater from Tennessee State University. This is his first season with Alabama Shakespeare Festival. His previous theater work includes *Black Nativity*, *Ain't Got Long to Stay Here* (Columbia Artists U.S. tour), *Home for the Holidays*, *Harlem Voices* and *A Raisin in the Sun*. He appeared in the films *Panther* and *Da House of Hip*.

PAUL ANGELO (*Mike/Roger*) received a BFA from State University of New York at Fredonia. Now in his second season with Alabama Shakespeare Festival, he has appeared in *Romeo and Juliet*, *The Winter's Tale*, *A Christmas Carol*, *An Enemy of the People*, *Henry VI Part 1*, *Much Ado About Nothing* and *The Night of the Iguana*. With other companies he has been seen in *Bent and Medea* (SUNY Fredonia), *Tom Sawyer* (American Family Theater Tour), *Something's Afoot* (French Mountain Playhouse) and *Pericles* (Wisconsin Shakespeare Festival).

DENNIS COVINGTON (*Playwright*) is a novelist and journalist from Birmingham, Alabama. His work has appeared in *The New York Times*, *Vogue*, *Redbook* and other national publications. *Lizard*, his first novel, won the Eighth Annual Delacorte Press Prize for a first young adult novel. He is also the author of *Salvation on Sand Mountain*, a non-fiction book about snake handling, and *Lasso the Moon*, a second novel from Delacorte. Currently an associate professor of English at the University of Alabama at Birmingham, he is married to novelist Vicki Covington.

KENT THOMPSON (*Director/Artistic Director*) has directed about 25 productions for Alabama Shakespeare Festival since becoming artistic director in 1989. He has mounted productions at professional theaters and festivals throughout the United States, including Studio Arena in Buffalo, StageWest in Massachusetts, North Carolina Shakespeare Festival, New Dramatists in New York, the Utah Shakespeare Festival, the Whole Theatre Company in New Jersey and the Boston Shakespeare Company. Mr. Thompson serves on the board of directors of Theatre Communications Group, the national organization for the American theater. In 1993, he was co-chair of the grants review panel for the Theater Program of the National Endowment for the Arts. He has also served on the selection panels for the Pew Charitable Trusts and the Lila Wallace-Reader's Digest Fund. He is a Phi Beta Kappa graduate of the College of

William and Mary and was a Drapers' Company Scholar to the Guildhall School of Music and Drama in London. Born in Mississippi and raised in Tennessee and Virginia, he is married to director-choreographer Carol Delk Thompson.

THOM JENKINS (*Composer*) composed the music for *Joe Turner's Come and Gone*. He performed as a musician in *Romance/Romance* and *Big River* and was music director for *A Christmas Carol*. He also composed the music for *The Merchant of Venice* for the Georgia Shakespeare Festival. He performed in *Rocky Horror Live* and *Beowulf* (Theatrical Outfit) and *Shrew* (Georgia Shakespeare Festival), and did sound design for *Booth* and *Brother Booth*. For Atlanta's WAGA-TV he composed *Chattahoochee*, *River of Life*; *Preserve and Protect*; *Black Water*, the *Okefenokee Wilderness*; and *On the Map*. He received his B.S. from Western Carolina University.

MICHAEL C. SMITH (*Sets*) made his debut at Alabama Shakespeare Festival with *Lizard*, and also worked with the company in *Five Guys Named Moe*. He has designed at the Oregon Shakespeare Festival, Alliance Theatre Company, Buffalo's Studio Arena and the Indiana, Milwaukee and New Mexico Repertory Theatres. He has been art director for numerous commercials, videos and TV shows and was part of the design teams that created *Radio Days* and *Big*. He is a member of the faculty of the California Institute of the Arts as head of the scenic design program.

ELIZABETH NOVAK (*Costumes*) has been with Alabama Shakespeare Festival for five seasons. She designed *Standup Shakespeare*, *A Christmas Carol*, *Romeo and Juliet*, *A Winter's Tale*, *The Merry Wives of Windsor*, *Grover*, *The Tempest*, *How the Other Half Loves*, *Othello* and *Dancing at Lughnasa*. She has worked at Shakespeare festivals in Oregon, Texas and Utah, designing more than 50 Shakespeare plays. As resident costume designer for 11 seasons for Pioneer Theater Company in Salt Lake City, Ms. Novak

designed some 50 productions, including *My One and Only*, *Cabaret*, *Macbeth* and *The Grapes of Wrath*. She has also worked at the Cleveland Playhouse, Cincinnati Playhouse in the Park, Indiana Repertory, New Mexico Repertory Theatre and Atlanta's Alliance Theatre. She taught for more than 20 years, most recently at the University of California at Irvine.

KRISTEN R. KUIPERS (*Sound*), a member of ASF for 11 seasons, attended Michigan Tech, the University of Michigan and Northern Michigan University. He worked as technical director/designer at Thunder Bay Theater in Michigan. His sound designs for ASF include *The Diary of Anne Frank*, *Standup Shakespeare*, *The Moving of Lilla Barton*, *Five Guys Named Moe*, *Androcles and the Lion*, *The Ladies of the Camellias*, *Romeo and Juliet*, *To Kill a Mockingbird*, *Ain't Got Long to Stay Here*, *The Merry Wives of Windsor*, *Pericles*, *The Winter's Tale*, *A Christmas Carol*, *Little Shop of Horrors*, *Inherit the Wind*, *King Lear*, *Miss Evers' Boys*, *Misalliance*, *Pump Boys and Dinnettes* and *Wild Honey*. He has also worked with Charleston's Spoleto Festival U.S.A.

WILLIAM H. GRANT III (*Lighting*) studied at Hartt College of Music and the University of Hartford. He has designed for the Milwaukee Repertory Theater, Philadelphia Drama Guild and the Negro Ensemble Company, as well as many regional and off-Broadway companies. He has designed for the Alvin Ailey American Dance Theater and American Ballet Theater at the Metropolitan Opera House, and was resident lighting designer for the Philadelphia Dance Company for 15 years. For ASF, Mr. Grant designed *Five Guys Named Moe*, *Season's Greetings*, *Fences*, *Big River*, *A Raisin in the Sun* and *Flyin' West*. He has taught lighting design at the City College of New York and is the author of *A Basic Handbook of Stage Lighting*. He is also an accomplished harpist.

SARA LEE HOWELL (*Stage Manager*) has been with Alabama Shakespeare Festival for ten seasons. She was stage manager or assistant

stage manager for *The Diary of Anne Frank*, *The Ladies of the Camellias*, *The Winter's Tale*, *Ain't Got Long to Stay Here*, *The Merry Wives of Windsor*, *Saint Joan*, *Much Ado About Nothing*, *Joe Turner's Come and Gone*, *The Tempest*, *Henry V*, *Peter Pan*, *A Midsummer Night's Dream*, *Blithe Spirit*, *Big River*, *King Lear*, *Shadowlands*, *The Little Foxes*, *The Two Gentlemen of Verona*, *Season's Greetings*, *Julius Caesar*, *The Cherry Orchard*, *Crimes of the Heart*, *Macbeth*, *Twelfth Night*, *Tartuffe*, *Candida*, *On the Verge*, *A Christmas Carol*, *As You Like It*, *A Bold Stroke for a Wife* and *Long Day's Journey Into Night*. She has also worked with The Guthrie Theater, Arizona Theatre Company, Oregon Shakespeare Festival, Theatre Virginia and Southern Appalachian Repertory Theater.

SUSAN WILLIS (*Dramaturg*) has been with Alabama Shakespeare Festival for 11 seasons. Recently she directed *The Moving of Lilla Barton* and was assistant director for *The Winter's Tale*. Other ASF productions include *Twelfth Night* and *Love's Labour's Lost*, and MFA productions of *The Bacchae*, *The Oresteia* and *Antigone*. She directed *Shirley Valentine* for the Carver Creative and Performing Arts Center and *Providence Covenant* for Huntingdon College. Educated at Emory University and the University of Virginia, she is a professor of English at Auburn University and author of *The BBC Shakespeare Plays: Making the Televised Canon*.

JAN GIST (*Voice/Dialect Coach*) is a specialist in voice and speech and has taught and coached at theaters and training programs throughout the U.S. She is a graduate of Carnegie-Mellon University and received her MFA from Wayne State University. She served as head of voice and speech for Theater at Cal State in Long Beach, and has taught classes or workshops at professional actor training programs across the country. She has been the vocal coach for both the Utah and Oregon Shakespeare Festivals, PlayMakers Rep, Perseverance Theater and California Repertory Theater. Ms. Gist was vocal consultant in Washington for the

Shakespeare Theatre's production of *Romeo and Juliet* and Arena Stage's *A Perfect Ganesh*. Recent work for ASF includes *The Diary of Anne Frank*, *A Christmas Carol*, *The Moving of Lilla Barton*, *Five Guys Named Moe*, *Androcles and the Lion*, *The Ladies of the Camellias*, *Romeo and Juliet*, *The Winter's Tale*, *To Kill a Mockingbird*, *Ain't Got Long to Stay Here* and *The Merry Wives of Windsor*.

ALABAMA SHAKESPEARE FESTIVAL

Celebrating its 25th anniversary, the Alabama Shakespeare Festival is one of the top five major Shakespeare companies in the world and the largest professional theater in the Southeast, operating year-round with world-class theater productions and educational programs for all ages. ASF annually produces a 14-show season centered around the works of William Shakespeare. Included in ASF seasons are classics by Molière, Shaw and Chekhov, as well as contemporary plays by authors including Tennessee Williams, Thornton Wilder and August Wilson.

Children's Theatre and "SchoolFest," ASF's student matinee programs, entertain and educate more than 50,000 schoolchildren each season. On Saturdays, ASF also offers "Theatre in the Mind," a free program for adults featuring lectures, author talks and actor discussions designed to help audiences learn more about plays produced at ASF. With the University of Alabama, ASF offers Master of Fine Arts programs in acting, design, stage management and theater administration.

New play development at ASF is conducted by its Southern Writers' Project. Created in 1991 by artistic director Kent Thompson, the Southern Writers' Project commissions and produces new plays by Southern authors and/or dealing with Southern issues.

ASF moved to its current home in Montgomery, Alabama, in 1985, thanks to the generosity of Mr. and Mrs. Winton M. Blount. The \$21.5-million Carolyn Blount Theatre houses two theaters – the 750-seat Festival Stage and the 225-seat Octagon.

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

Alliance Theatre Company

Blues for an Alabama Sky

by

Pearl Cleage

Alliance Theatre

Thursday, July 18, 8 p.m.
Saturday, July 20, 3 & 8 p.m.
Tuesday, July 23, 8 p.m.
Thursday, July 25, 8 p.m.
Saturday, July 27, 3 & 8 p.m.
Tuesday, July 30, 8 p.m.
Thursday, August 1, 8 p.m.

Friday, July 19, 3 p.m.
Sunday, July 21, 3 p.m.
Wednesday, July 24, 3 & 8 p.m.
Friday, July 26, 8 p.m.
Sunday, July 28, 3 p.m.
Wednesday, July 31, 3 & 8 p.m.
Friday, August 2, 8 p.m.

Saturday, August 3, 3 p.m.

Directed by
Kenny Leon

Set design by
Marjorie Bradley Kellogg

Composed by
Dwight Andrews

Casting by
Jody Feldman and Jay Binder

Costume design by
Susan E. Mickey

Sound design by
David Budries

Stage Manager
Richard Feldman

Lighting design by
Ann G. Wrightson

Original sound design by
Brian Kettler

Assistant Stage Manager
Barbara Reo

The Cultural Olympiad thanks the John S. and James L. Knight Foundation and the David, Helen and Marian Woodward Fund for their support of these performances.

These Alliance Theatre Company performances are made possible in part by AT&T with support from The Coca-Cola Company. The play was developed with support from AT&T, the AT&T Foundation and the Lila Wallace-Reader's Digest Fund Resident Theater Initiative. This production is presented in association with Hartford Stage Company and Arena Stage.

Programs and artists are subject to change without notice.

CAST OF CHARACTERS

Delia.....	Deidrie N. Henry*
Sam.....	Wendell W Wright*
Angel.....	Phylicia Rashad*
Leland.....	Gary Yates*
Guy.....	Mark Young*

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

The Alliance Theatre Company operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, an independent national labor union; and United Scenic Artists, the independent national labor union of scenic, costume and lighting designers.

ABOUT THE PLAY

It is the summer of 1930. Harlem, New York, U.S.A. The creative euphoria of the Renaissance has given way to the harsher realities of the Great Depression. Young Reverend Adam Clayton Powell is feeding the hungry and preaching an activist gospel at Abyssinian Baptist Church. Black Nationalist visionary Marcus Garvey has been discredited and deported. Birth control pioneer Margaret Sanger is opening a new family planning clinic on 126th Street, and the doctors at Harlem Hospital are scrambling to care for a population whose most deadly disease is poverty. But, far from Harlem, African American expatriate *extraordinaire* Josephine Baker sips champagne in her dressing room at the Folies Bergère in Paris and laughs like a free woman.

There will be one 15-minute intermission.

CAST AND COMPANY PROFILES

DEIDRIE N. HENRY (*Delia*). Alliance Theatre Company: *A Christmas Carol*, *Blues for an Alabama Sky*, *Up on the Roof*. Alliance Children's Theatre: *The Return of Finn McCool*. Regional: *Blues for an Alabama Sky* (Hartford Stage Company). Atlanta theater: *All Night Strut* (ART Station), *Dreamgirls*, *Julius Caesar* (Jomandi Productions), *Unidentified Human Remains*, *Passion*, *You*, *The Night and the Music*, *Harvey Milk Show I & II* and *The Vision* (Actor's Express).

WENDELL W. WRIGHT (*Sam*) was recently nominated for a Helen Hayes Award for Leading Actor in a play for his performance in *I Am a Man* at Arena Stage. At Arena

Stage, he also performed in *A Month in the Country*, *The Odyssey*, *Coming of the Hurricane*, *The Matchmaker*, *The Plough and the Stars*, *Almost Blue*, *A Small World*, *Twelfth Night*, *The African Company Presents "Richard III,"* *Trinidad Sisters* and *A Wonderful Life*. In addition to working throughout the United States and Canada, Mr. Wright spent four years with the Seattle Repertory Theatre Acting Company performing roles including Lopakhin in *The Cherry Orchard* and Caliban in *The Tempest*. Additional roles include Mr. M. in *My Children! My Africa!* for the Vancouver Playhouse in British Columbia and Sam in *Master Harold and the Boys* at San Jose Repertory Theatre.

PHYLICIA RASHAD (*Angel*) has appeared on Broadway in *Jelly's Last Jam*, *Into the Woods*, *Dreamgirls*, *The Wiz* and *Ain't Supposed to Die a Natural Death*. She has performed extensively with the Negro Ensemble Company in *The Great Mac Daddy*, *In an Upstate Motel*, *Weep Not for Me*, *Sons and Fathers of Sons* and Pearl Cleage's *Puppet Play*. A headliner, she has sung in Las Vegas, Atlantic City and New York's Rainbow in the Stars, and was in the Nell Carter, Bob Hope and Alvin Ailey television specials. She is best known for her role as Claire Huxtable on *The Cosby Show*. Other television credits include guest appearances in *Touched by an Angel*, *A Different World*, *Blossom* and *The Love Boat*. Her film and television credits include *Polly*, *Jailbirds*, *False Witness*, *Polly Coming Home* and *David's Mother*. She is currently seen in cinemas across the country in *Once Upon a Time When We Were Colored*, a BET Pictures release. Ms. Rashad also participated in the recording of the Grammy Award-winning *Handel's Messiah: A Soulful Celebration*. A graduate of Howard University's drama department, she has two children and is married to Ahmad Rashad.

GARY YATES (*Leland*). Alliance Theatre Company: *Two Trains Running*, *A Raisin in the Sun*, *The Piano Lesson*. Regional theater: *Two Trains Running* (The Denver Center Theatre); *Project* (The Free Street Theater, later at the Kennedy Center); *Big White Fog* (Arena Stage). TV/film: *The Bold and the Beautiful*, *Seinfeld*, *The Client*, *In the Heat of the Night*, *I'll Fly Away* and the feature film *Fled* with Laurence Fishburn and Stephen Baldwin. Education/training: MFA in acting from Indiana University in Bloomington.

MARK YOUNG (*Guy*). Alliance Theatre Company: *A Christmas Carol*, *Blues for an Alabama Sky*, understudied roles in *Flyin' West*, *Two Trains Running*, *A Christmas Carol*, *Once on This Island*, *La Bête* and *Much Ado About Nothing*. Regional theater: *Blues for an Alabama Sky* (Hartford Stage Company). Atlanta theater: *The Ladder*, *Ulysses*, *Angels* (Theatrical Outfit), *The Skin of Our Teeth* (Seven Stages) and *Adam and the Experts*

(14th Street Playhouse). Education/training: Alliance Theatre Acting Intern Program.

PEARL CLEAGE (*Playwright*). Alliance Theatre Company: world premiere of *Bourbon at the Border* in the spring of 1997, *Blues for an Alabama Sky*, *Flyin' West* (13 other productions across the U.S., including the Kennedy Center, Brooklyn Academy of Music, Indiana Repertory Theatre, Crossroads Theater Company, Alabama Shakespeare Festival, Intiman Theatre, St. Louis Black Repertory Theater and Long Wharf Theatre). Publications: *Deals with the Devil and Other Reasons to Riot*, *Mad at Miles: A Black Woman's Guide to Truth*; works included in numerous anthologies including *Double Stitch*, *Black Drama in America* and *New Plays from the Women's Project*. Other credits: regular columnist for *The Atlanta Tribune*, contributing editor of *Ms.* magazine, regular contributor to *Essence* magazine, artistic associate for Just Us Theater and editor of *Catalyst*, a magazine of heart and mind.

KENNY LEON (*Director/Artistic Director*). Alliance Theatre Company: *Angels in America*, world premieres of Pearl Cleage's *Blues for an Alabama Sky* and *Flyin' West*, August Wilson's canon of plays including *The Piano Lesson* and *Fences*, David Feldshuh's *Miss Evers' Boys*, *A Streetcar Named Desire* and *A Christmas Carol*. New York theater: Brooklyn Academy of Music, Intar. Regional theater: Actor's Express, Oregon Shakespeare Festival, Milwaukee Repertory Theater, San Jose Repertory Company, Goodman Theatre, Indiana Repertory Theatre and Huntington Theatre. Board member: Theatre Communications Group (TCG), Atlanta chapter of the National Kidney Foundation, Exodus/Cities in Schools, Lorenzo Benn Youth Development Center, Young Audiences of Atlanta, ASSITEJ: The National Children's Theater Association. Organizations and committees: NEA Theater Panelist, Kennedy Center Fund for New American Plays, 100 Black Men of Atlanta, Cultural Paralympics, member of Cascade United Methodist Church. Honors/awards: 1994 Abby Award for Outstanding Artist,

Bronze Jubilee Award for Theater Excellence, SCLC's Drum Major for Justice Award in the Arts, 1993-94 Connecticut Critics Circle Award for Best Director. Education/training: Clark Atlanta University; TCG Directors Fellow Program; nine years with the Academy Theatre.

MARJORIE BRADLEY KELLOGG (*Sets*). Alliance Theatre Company: *The Amen Corner*, *Angels in America*, *Two Trains Running*, *The Piano Lesson*, *A Streetcar Named Desire* and *Dancing at Lughnasa*. Broadway: resident designer 1992-93 season for Tony Randall's National Actor's Theater, *American Buffalo*, *Da*, *Requiem for a Heavyweight*, *Arsenic and Old Lace*, *Streaming* and *The Best Little Whorehouse in Texas*. Off-Broadway: New York Shakespeare Festival, Manhattan Theatre Club, Roundabout, Playwrights Horizons, CSC, The Talking Band. Honors/awards: Merritt Award for Design and Collaboration, two Los Angeles Dramalogue awards, two Drama Desk nominations, 1983-84 Boston Theater Critics Circle Award for Best Designer, Pew Charitable Trust Residency grant to work with the Alliance Theatre and 1995 Murphy Award for Excellence in Design. Other credits: associate professor of design at Colgate University.

SUSAN E. MICKEY (*Costumes*). Alliance Theatre Company: *Blues for an Alabama Sky*, *From the Mississippi Delta*, *Fences*, *Joe Turner's Come and Gone*, *La Bête*, *Falsettos*, *Once on This Island*, *Betrayal*, *A Man for All Seasons*, *Much Ado About Nothing* and many more. Regional theater: Goodman Theatre, Huntington Theatre, Cincinnati Playhouse, Oregon Shakespeare Festival, GeVa Theatre, Dallas Theater Center, New Mexico Repertory Theatre, Santa Fe Stages, Buffalo's Studio Arena, Virginia Stage Company and Alabama Shakespeare Festival. Other credits: *Patsy!* at the Grand Palace in Branson, Missouri; Heartstrings National Tour, television pilots for *Dick and Traci*, *Tidewater* and *The Catlins*.

ANN G. WRIGHTSON (*Lighting*). Alliance Theatre Company: *Angels in America*, *The*

Art of Swindling, *From the Mississippi Delta*, *Betrayal*, *Joe Turner's Come and Gone*, *Fences*, *The Piano Lesson* and *Two Trains Running*. Regional theater: *A Raisin in the Sun*, *From the Mississippi Delta* (Huntington Theatre Company), *Flyin' West* (Long Wharf Theatre), *The Mystery of Irma Vep* (Cleveland Playhouse), Indiana Repertory Theatre and Milwaukee Repertory Theater. Other credits: National Playwrights Conference. TV: Comedy Central's *Politically Incorrect*.

DWIGHT ANDREWS (*Composer*). Alliance Theatre Company: more than 12 productions, including *The Amen Corner*, *Blues for an Alabama Sky*, *Flyin' West*, *The Piano Lesson*, *Two Trains Running*, *A Christmas Carol*, *Miss Evers' Boys* and *From the Mississippi Delta*. Broadway: *Seven Guitars*, *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *The Piano Lesson* and *Fences*. Regional theater: *Colored Museum*, *The Resurrection of Lady Lester*, *Heliotrope Bouquet*, *Bailey's Cafe* and *A Raisin in the Sun*. TV/film: *The Piano Lesson*, PBS documentary, *W.E.B. DuBois: A Biography in Four Voices*. Education: bachelor's and master's degrees from the University of Michigan, Master of Divinity and Ph.D. in music theory from Yale. Honors/awards: 1997 Quincy Jones Visiting Professor of Music at Harvard University, Theatre Communications Group/Pew Trust Artist's Fellowship (1994-96), NAACP Theater Award (1987), Emory Distinguished Teaching Award (1994), associate professor of music at Emory University. He is currently working on a new musical based on the Fisk University Jubilee Singers.

DAVID BUDRIES (*Sound*). Regional theater: 16 seasons with Hartford Stage working on such productions as *The Rivals* and *Romeo and Juliet*; the American premiere of *Pentecost* (Yale Repertory Company); Center Stage; Playwrights Horizons; Lincoln Center; Dallas Theater Center; La Jolla Playhouse; South Coast Repertory; Portland Stage Company. Other credits: chairs the department of music production and performing arts technology at the Hartt School, University of Hartford; faculty member and head of the

sound department at the Yale School of Drama.

BRIAN KETTLER (*Original Sound Designer*).

Alliance Theatre Company: 11 seasons. Atlanta theater: Georgia Shakespeare Festival, Jomandi Productions, Horizon Theatre, Theatrical Outfit, Georgia Ensemble Theatre, Center for Puppetry Arts.

RICHARD FELDMAN (*Stage Manager*).

Alliance Theatre Company: *The Amen Corner*, *The Dark at the Top of the Stairs*, *Once More with Hart*, *Blues for an Alabama Sky*, *Up on the Roof*, *Laughing Wild*, *The Trap*, *Betrayal*, *Flyin' West*, *Wenceslas Square*, *Ghosts*, *Miss Evers' Boys*, *A Christmas Carol* and *Annie Get Your Gun*. National tour: *Love's Labour's Lost*, *Boy Meets Girl* and *The Phantom Toll Booth* (The Acting Company) and *Man of La Mancha* (Theater of the Stars). Regional theater: *Blues for an Alabama Sky* (Hartford Stage Company), *Flyin' West* (Long Wharf Theatre and Brooklyn Academy of Music), *The Music Man*, *Hello Dolly* and *Will Rogers Follies* (Theater of the Stars), Alaska Repertory Theater, Idaho and Virginia Shakespeare Festivals. Other credits: *Celebrate Africa!*, Norwegian Festival, Olympic Arts Festival.

BARBARA REO (*Assistant Stage Manager*).

Regional theater: seven seasons with Hartford Stage working on such productions as *Blues for an Alabama Sky*, *Loot*, *I Ain't Yo' Uncle*, *Spunk*, *Richard III*, *Present Laughter*, *False Admissions*, *Keely and Du*, *Herringbone*, *Marisol*, *Pill Hill*, *March of the Falsettos*, *Falsettoland*, *All's Well That Ends Well*, *Hidden Laughter*, *Reckless*, *The Snow Ball*, *Marvin's Room*, *Our Country's Good*, *The Importance of Being Earnest*, *The Illusion* and *Daytrips*; Trinity Repertory; Yale Repertory; Brooklyn Academy of Music; Marble Theater. Other credits: *Our Country's Good* (Broadway Alliance) and the opening and closing ceremonies of Gay Games IV/New York in 1994.

EDITH H. LOVE (*Managing Director*) has been associated with the Alliance Theatre since 1974, having been involved in more than 225 productions, including 45 world premieres. She has worked for the theater in various capacities, including designer, actor, crew chief, properties manager, volunteer coordinator, business manager, administrative director, general manager and, since 1985, managing director. Affiliations/associations: treasurer of the League of Resident Theaters (LORT), board of directors of the Atlanta Chamber of Commerce's Arts and Business Council, Atlanta Convention and Visitors Bureau, Metropolitan Atlanta Arts Fund Advisory Board, Cultural Olympiad Advisory Council, graduate of Leadership Atlanta, former president of the Atlanta Theatre Coalition, panelist for National Endowment for the Arts. Education: Denison University and University of Colorado.

ALLIANCE THEATRE COMPANY

The South's premier professional resident theater, the Alliance Theatre Company is one of the largest and most respected regional theaters in the country. The mission of the Theatre is centered on the belief that theater is the richest art form, one that most clearly reflects our own lives, and one that can be a powerful vehicle for discovering and celebrating human diversity and commonality. As artistic director, Kenny Leon is committed to creating a theater company whose work is focused on humanity — in all its beauty, joy and pain — and that brings artists and the community together to explore the people, ideas and perspectives that make up life's multi-colored tapestry. In addition to a variety of community outreach and education programs and a 65-year-old children's theater, each year the Alliance Theatre Company presents a vibrant and innovative season of more than a dozen works comprising classic and contemporary plays and world and regional premieres presented in the 800-seat Alliance Theatre and 200-seat Alliance Studio Theatre.

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

Horizon Theatre Company

The Good Times Are Killing Me

by
Lynda Barry

14th Street Playhouse Second Stage

Thursday, July 18, 8 p.m.
Saturday, July 20, 3 & 8 p.m.

Friday, July 19, 3 p.m.
Sunday, July 21, 3 p.m.

Directed by
Lisa Adler

Set design by
Brent Trammell

Costume design by
Joanna Schmink

Lighting design by
Paul Ackerman

Musical direction by
Lionel Hamilton

Choreography by
Patdro Harris

Production Stage Manager
Scott Ross*

Co-artistic/Technical
Director
Jeff Adler

Assistant Technical Director/
Sound Operator
J. Caleb Boyd

Lighting Technician
Kim Gheen

The Cultural Olympiad thanks the John S. and James L. Knight Foundation and the David, Helen and Marian Woodward Fund for their support of these performances.

These Horizon Theatre Company performances are made possible in part by The Coca-Cola Company. The Good Times Are Killing Me is presented by arrangement with Samuel French, Inc.

Programs and artists are subject to change without notice.

CAST OF CHARACTERS

Edna Arkins.....	Susie Grimley*
Lucy Arkins.....	Shelby Hofer
Mrs. Arkins/Mrs. Doucette/Teen.....	LaLa Cochran*
Mr. Arkins/Cousin Steve.....	Hugh Adams
Bonna Willis.....	Roz White*
Elvin Willis.....	Cuong Thi Nguyen
Mr. Willis/Teen.....	Gordon Danniels
Mrs. Willis/Kimmy.....	TBA
Aunt Margaret/Teen.....	Deadre Moore*
Uncle Don/Teen.....	Jack Mason*
Cousin Ellen/Mrs. Hosey/Mrs. Mercer.....	TBA
Sharon/Theresa Doucette.....	Elizabeth D. Wells
Aunt Martha/Bonita/Jackie.....	Chantell Dionne Christopher
Earl Stelly/Marcus/Reverend Glasper.....	Geoffrey D. Williams*

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

Horizon Theatre Company is a professional, non-profit, tax-exempt corporation and is a member of the Atlanta Theatre Coalition and of the Theatre Communications Group.

ABOUT THE PLAY

The *Good Times Are Killing Me* was born when Lynda Barry, primarily an artist, had a vision for her next group of paintings: portraits of the popular musicians who had shaped her imagination while growing up. The Seattle-mounted show was a great success, and she was asked to write an introduction to a book of reproductions of the paintings. In typically unorthodox style, she came up with a 70-page "novelini" called *The Good Times Are Killing Me*, published in 1988 by Seattle's Real Comet Press. This little book drew the interest of theater artist Arnold Aprill, who adapted and directed a staged version, which became a smash hit in Chicago. A later adaptation by Lynda Barry won rave reviews and a wide audience both off-Broadway and during Horizon Theatre Company's Southeastern premiere in the spring of 1993.

"Whenever I've had the pleasure of coming into contact with Lynda Barry's work, I've been overwhelmed by her amazing recall of childhood thoughts and experiences, her keen sense of the pain, the joy and the wonder of growing up," says Horizon director Lisa Adler. "When I listened to her over the air waves through her funny, poignant and always bitter-sweet commentaries on National Public Radio, I felt somehow that she was really speaking to me. How could a girl growing up thousands of miles away have the very same experiences I had as a child? But of course those experiences are by no means unique to her or me.

"As different as we often seem to each other as adults, as much as race, class, politics and religion sometimes divide us, when we remember back to our childhood experiences, we find we have much more in common than will ever be different about us. *The Good Times Are Killing Me* looks at childhood in all its infamous glory and at how the seeds of racism are planted by our innocent remarks and fertilized by the pressures of growing up. The play suggests no easy solutions, only the hope that we are very slowly moving toward a better future — an uncloudy day."

Setting: Mid- to late 1960s, a lower-class neighborhood making the transition from mostly white to mostly black.

There will be one 15-minute intermission.

CAST AND COMPANY PROFILES

SUSIE GRIMLEY (*Edna Arkins*) is marking her Horizon Theatre Company debut with this show. She trained at Atlanta's Alliance Theatre and has performed there in *The Dark at the Top of the Stairs*, *Charlotte's Web* and *A Christmas Carol*. She also played Frankie in *The Member of the Wedding* (Theatre in the Square) and has performed with various local children's theaters. Ms. Grimley was last seen in *Ah, Wilderness!* at Atlanta's Theatrical Outfit.

SHELBY HOFER (*Lucy Arkins*) played the role of Lucy in Horizon's original production of *The Good Times Are Killing Me* and is delighted to be "playing with her" again. She was most recently seen at Seven Stages in Jim Grimsley's world premiere, *The Borderland*. Previous productions include Murray Mednick's *Baby, Jesus!* and *Freeze!* in Seven Stages' Back Stage Theater and The Essential Theater's murder mystery, *Lubricant*. Horizon fans might remember her in last year's *Escape from Happiness*. Ms. Hofer was also seen in understudy performances for both women in Horizon's hit show *All in the Timing*.

LALA COCHRAN (*Mrs. Arkins/Mrs. Doucette/Teen*) is back for her fourth production with Horizon Theatre. She has been working as a theater professional in Atlanta for the past eight years and has been fortunate enough to work with many of the city's fine directors, actors, designers and crews. In addition to her work in the theater, Ms. Cochran is a member of Laughing Matters, Atlanta's premier improvisational comedy troupe. She also stays busy doing radio and television voice-overs, as well as film and commercial work.

HUGH ADAMS (*Mr. Arkins/Cousin Steve*) is happy to be back at the 14th Street Play-

house, where theatergoers may remember him in the Horizon installment of *10x10*, *Grace's Hands*, as well as in his role of jolly, fly-eating Jonathan in *Kiss of Dracula*. He was recently seen at Atlanta's Seven Stages in Jim Grimsley's *The Borderland* and in *Freeze!* In *Good Times*, he is pleased to be reunited with cast members from the Horizon production of *Escape from Happiness*.

ROZ WHITE (*Bonna Willis*) is a native of Washington, D.C., and a graduate of Duke Ellington School of the Arts and Howard University's College of Fine Arts (BFA, 1994). Ms. White's theater credits include *Dreamgirls*, *Once on This Island*, *Bubblin' Brown Sugar*, *Blues in the Night* and *Bessie's Blues*, which won her a Helen Hayes Award nomination. She recently released a single on Bullet Records entitled *Bad for Me* and is pursuing a career in the recording industry.

CUONG THI NGUYEN (*Elvin Willis*) is a native of Vietnam, was raised in Atlanta and studied theater at Antioch College in Ohio and Regents College in London. His stage work includes *The Wheel*, *Freedom Days*, *Homeland*, *Harold and Maude*, *Electronic Nigger and Others*, *Day of Absences*, *For the Time We Have*, *Legacy* and *The Good Times Are Killing Me*. He has appeared in the films *It's a Powerful Thing*, *Beware* and *For Colored Boys*.

GORDON DANNIELS (*Mr. Willis/Teen*) is back with Horizon Theatre Company after appearing last season in *Escape from Happiness*. Other plays include *Full Moon*, *A Raisin in the Sun*, *Nightmares* and *Christmas and Other Turkeys*, to mention a few. TV credits include *I'll Fly Away*, *In the Heat of the Night* and *America's Most Wanted*.

DEADRA MOORE (*Aunt Margaret/Teen*) is especially pleased to be making her Horizon Theatre debut in *The Good Times Are Killing Me*. She received her MFA in performance from the University of Georgia and for the past near-decade has been acting, stage managing, teaching and directing in the Southeast. Ms. Moore has performed in plays on many stages in the area, including *Rumors*, *Anything Goes*, *The Heiress* and *Guys and Dolls* at the Highlands Playhouse in North Carolina; *Kim's Theory...* and *Lettice and Lovage* at Theatre in the Square; *Killer Diller* at ART Station; and *La Bête* at the Alliance.

JACK MASON (*Uncle Don/Teen*) is very proud to be appearing with Horizon Theatre for the first time. He has worked at many theaters in the Atlanta area, including Theatre in the Square, the Alliance Theatre and Georgia Ensemble Theatre. He has been in many shows that you may or may not have seen, but, more important, he wants to thank you for being here.

ELIZABETH D. WELLS (*Sharon/Theresa Doucette*) is making her Horizon Theatre debut. Previous Atlanta performances include *Ah, Wilderness!* (Theatrical Outfit); *The Dark at the Top of the Stairs*, *The Art of Swindling* and *La Bête* (Alliance Theatre); *Amadeus* and *The Diary of Anne Frank* (Onstage Atlanta); and *Hamlet* (Georgia Mountain Theater). Ms. Wells is a graduate of Wheaton College and the Alliance Theatre Acting Intern Program and has studied at the La Jolla Playhouse Conservatory.

CHANTELL DIONNE CHRISTOPHER (*Aunt Martha/Bonita/Jackie*) is a graduate of South Carolina State University. Some of her credits include *The Wiz*, *Anase & the Glueman*, *The Mustard Seed* and *Motown Showcase* at Six Flags Over Georgia. TV, film and industrial credits include *Fix It Quick Recipes*, *Ocean Spray* and *Baby Coming Home*. Ms. Christopher is a 1995-96 intern at the Alliance Theatre, where she had the opportunity to understudy *A Christmas*

Carol, *The Art of Swindling*, *The Ties That Bind* and *The Amen Corner*.

GEOFFREY D. WILLIAMS (*Earl Stelly/Marcus/Reverend Glasper*) is happy to be reprising the role of Earl Stelly, which he played in Horizon's 1993 Southeastern premiere. Regional theater: *A Raisin in the Sun*, *A Christmas Carol* and *Let's Talk About AIDS* (Alliance Theatre); *A Raisin in the Sun* (Huntington Theatre Company); *Mad Hearts*, *Do Lord Remember Me* and *Servant of the People* (Jomandi Productions); *Ain't Misbehavin'* (Mt. Washington Valley Theater); *Ain't Misbehavin'* and *The Crucible* (Burt Reynolds Theater). Film and TV credits include *I'll Fly Away*, *Separate But Equal* and various industrial films. Mr. Williams received his training at North Atlanta High School, Southern Methodist University and the Burt Reynolds Institute for Theater Training.

LYNDA BARRY (*Playwright*) is known primarily as the popular creator of *Ernie Pook's Comeek*, a comic strip syndicated in more than 50 papers nationwide. She has been a painter, a National Public Radio commentator, a contributor to magazines from *Seventeen* to *Esquire* and a frequent guest on the David Letterman show. *The Good Times Are Killing Me* was adapted from her novel by the same name and has been a smash hit in Chicago, New York, Seattle, Atlanta and at regional theaters around the country.

LISA ADLER (*Director/Co-artistic Managing Director*) has directed numerous productions for Horizon since co-founding the theater 12 years ago with the mission of presenting Atlanta, Southeastern and world premieres of contemporary plays. Her most recent Horizon directing credits include *Ellen Foster*, adapted from the Southern novel by Kaye Gibbons, and *Escape from Happiness* by Canadian playwright George F. Walker (which was named one of Atlanta's five best productions of 1995 by *The Atlanta Journal/Constitution*). Other productions she has directed for Horizon include *The Wild Guys*,

A...My Name is Still Alice, The Good Times Are Killing Me, Prelude to a Kiss by Craig Lucas, *Fen* by Caryl Churchill, *Angry Housewives, Beautiful City* by George F. Walker and *The Heidi Chronicles* by Wendy Wasserstein. In her co-artistic director and producer role, she is most proud of the world premieres presented by Horizon that portray the New South, including the adaptation of Elizabeth Dewberry's novel *Many Things Have Happened Since He Died...And Here Are the Highlights*, Shay Youngblood's *Shakin' the Mess Outta Misery* (which has been produced all over the country) and *This Passion Thing* by Atlanta playwright Steve Murray. Ms. Adler received a Theater Communications Observership grant in 1994 to research new play development and resident ensembles in order to assist with strategic planning for Horizon. When time allows, she guest directs at other theaters, most recently the Gainesville Theater Alliance and the Alliance Lunchtime Theatre. She holds a BFA in theater from the University of Illinois in Champaign-Urbana, where she also returned for post-graduate directing study.

BRENT TRAMMELL (*Sets*), after joining the Alliance Theatre as a carpenter, won a 1992 Lila Wallace Artist Grant to become the assistant to designer Dex Edwards, working on such productions as Athol Fugard's *Playland* and Pearl Cleage's *Flyin' West*. With Edwards, he also co-wrote *Jax and the Graviteers* for the Alliance Children's Theatre. His first adult drama, *Missing Pieces*, written while he was a student at the University of Georgia, was produced by the Black Theatrical Ensemble in 1990. Mr. Trammell is currently the senior designer for a national event-planning firm in Atlanta, primarily designing Olympic hospitality spaces for major companies such as AT&T, Xerox and Swatch. He is also finishing several adult and children's stage scripts, as well as writing and painting a sci-fi thriller graphic novel, *The Darksend*, for Caliber Press.

JOANNA SCHMINK (*Costumes*) holds a Bachelor of Fine Arts degree from the University of Georgia and a Master of Fine Arts degree from Penn State University. In New York,

she has constructed costumes for New York City Shakespeare Festival and Parsons Mears Limited. In Atlanta, she is resident costume designer for Horizon Theatre, Seven Stages and ART Station, as well as resident costume coordinator for the Atlanta Opera. Ms. Schmink has had the privilege of working with a number of outstanding artists, including Athol Fugard and Joseph Chaikin. Recent projects include Steve Murray's *This Passion Thing* with Horizon Theatre and Jim Grimsley's *The Non/Maya* and *The Borderland* with Seven Stages.

PAUL ACKERMAN (*Lighting*) is now in his sixth collaboration with the Horizon Theatre. Past designs include *Voir Dire, Ellen Foster, A Cheever Evening, Talking Bones* and *Escape from Happiness*. His day job occurs mainly at night at the Fox Theatre, where he is production manager. Over the past 15 years, Mr. Ackerman's work as a lighting designer has been seen at the Academy Theatre, the Alliance Theatre's mainstage, studio and children's productions, the Alabama Shakespeare Festival, *The Reach of Song* in Young Harris, Georgia, and mostly with the Atlanta Ballet, where he was resident lighting designer for nine seasons.

LIONEL HAMILTON (*Musical Director/Sound*) returns to Horizon via Seven Stages, where he is musical director of the Freddie Hendricks Youth Ensemble of Atlanta. An alumnus of the Berklee College of Music, Mr. Hamilton has performed with the late Phyllis Hyman, Roy Ayers, Noel Pointer, Jean Carne and pop vocalists Jomanda.

PATDRO HARRIS (*Choreographer*) has been a lead dancer/choreographer for Stevie Wonder's World Tour, Technotronic and the S.O.S. band. For the Alliance Theatre he has worked on *Ma Rainey's Black Bottom, The Boys from Syracuse, Let's Talk About AIDS* and a new show called *Jubilee*. Other shows he has choreographed are *Hip 2: Birth of the Boom* for Jomandi Productions and *Bessie's Blues* for the Studio Theater and San Diego Repertory Theater. For television he has

worked on *Murder in Mississippi*, *Soul Train*, BET, MTV and a PBS documentary, *Dance Black America*.

SCOTT ROSS (*Production Stage Manager*) has been "at the helm" for regional and off-Broadway theaters, summer stock and touring productions, as well as industrials, conventions, dance, opera and rock and roll. Since moving to Atlanta in 1980, he has added to his client list the Alliance Theatre, the Arts Festival of Atlanta, the Georgia Shakespeare Festival, Theatrical Outfit, the Center for Puppetry Arts, First Night Atlanta, Theatre in the Square, Major League Baseball Properties and the New York Company of *Little Shop of Horrors*. He last worked with Horizon Theatre stage managing for the jury drama *Voir Dire*. He is the production manager for Stage Right Entertainment, Inc.

JEFF ADLER (*Co-artistic/Technical Director*) is co-founder of Horizon Theatre Company and resident director. He came to Atlanta from Chicago in 1981 to work for the Academy Theatre and stayed to create a theater based on contemporary works and ensemble acting. His Horizon credits range from *Bonjour la, Bonjour* by Michel Tremblay (a French-Canadian drama and Horizon's very first production in 1983) to last season's zany comedy *All in the Timing*. Most recently, he directed Horizon's Southeastern premiere of *Voir Dire* by Joe Sutton, a timely drama about race, class, gender and justice. Other Horizon favorites include *Marvin's Room* by Scott McPherson, *The Film Society* by Jon Robin Baitz, *Aunt Dan and Lemon* by Wallace Shawn, *Heathen Valley* by Romulus Linney, *The Secret Rapture* by David Hare, *Full Moon* by Reynolds Price and *Let's Play Two* by Anthony Clarvoe. Mr. Adler is also founder and director of the Horizon Senior Citizens Ensemble, which develops touring works by and about senior citizens. In addition, he has guest directed at other theaters and colleges in Georgia, recently directing the world premieres of *Grace's Hands* at barking dog theatre and *A Christmas Dance* at LaGrange College. Other guest directing credits include the Madison Theater Festival,

the Innsbruck Theater in Pine Mountain, the Gainesville Theater Alliance and the Alliance Lunchtime Theatre. Mr. Adler received training at the Goodman School of Drama and holds a B.A. from Roosevelt University.

J. CALEB BOYD (*Assistant Technical Director*), as literary manager and assistant technical director, has worked on every Horizon production in the past two years. He has also provided dramaturgical support for Soulstice Repertory and the Atlanta Shakespeare Tavern. Mr. Boyd graduated from West Georgia College and completed an internship at Atlanta's Alliance Theatre. Following *Good Times*, he plans to pursue his master's degree at Florida State University.

KIM GHEEN (*Lighting Technician*) is in her third season as a Horizon staff member. Previous technical credits include electrical and board operation for several off-Broadway productions and international work as a dresser for Shirley MacLaine's concert tour, "Out There Tonight." She attended NYU and the London Strassburg Institute as an acting major, which led to roles in more than 30 productions. Ms. Gheen is currently completing her degree at West Georgia College and owns her own business, teaching creative movement.

HORIZON THEATRE COMPANY

Since 1983, Horizon Theatre Company has been bringing exciting area premieres of contemporary plays to Atlanta's audiences under the leadership of co-artistic directors and founders Lisa and Jeff Adler.

A professional theater with a reputation for excellent ensemble acting, Horizon produces outstanding new and recent plays by today's playwrights that reflect or challenge the lives of the diverse people living in the urban Southeast. Horizon has introduced Atlantans to the works of well-known contemporary playwrights such as Wendy Wasserstein, Caryl Churchill, Craig Lucas,

Terrence McNally, David Ives and Jon Robin Baitz, as well as plays by talented emerging and Southern writers. Horizon also taps into the South's rich literary heritage by adapting for the stage novels and non-fiction by contemporary Southern writers.

Horizon's home base is an intimate 185-seat theater in Atlanta's eclectic Little Five

Points business district. In addition to producing its four-play mainstage season, Horizon develops new plays by emerging writers through workshops and readings, offers off-night performances of artist-initiated projects and develops new audiences and artists through the Horizon Teen Ensemble and Horizon Senior Citizens Ensemble programs.

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

Seven Stages

The World Premiere of
*When the World
Was Green*

(formerly *A Chef's Fable*)

by
Joseph Chaikin and Sam Shepard

14th Street Playhouse Mainstage

Friday, July 19, 3 p.m.
Sunday, July 21, 8 p.m.

Saturday, July 20, 3 & 8 p.m.
Monday, July 22, 8 p.m.

Tuesday, July 23, 3 p.m.

	Directed by Joseph Chaikin	
Set design by Christine Jones	Costume design by Mary Brecht	Lighting design by Beverly Emmons
Dramaturgy by Bill Coco	Stage Manager Ruth Kreshka	Casting by Jerry Beaver & Associates

The Cultural Olympiad thanks the John S. and James L. Knight Foundation and the David, Helen and Marian Woodward Fund for their support of these performances.

These Seven Stages performances are made possible in part by The Coca-Cola Company. Seven Stages is a participant in the National Theater Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theater, and funded by The Pew Charitable Trusts.

Programs and artists are subject to change without notice.

ABOUT THE PLAY

In a cold prison cell, an old man and a young woman unravel together, in quiet dialogue, the haunted nature of the past and the present.

When the World Was Green was commissioned by The Atlanta Committee for the Olympic Games Cultural Olympiad for the 1996 Olympic Arts Festival.

The play will be performed without an intermission.

COMPANY PROFILES

JOSEPH CHAIKIN (*Director/Playwright*) has worked as an actor and director for more than three decades. After working with the Living Theater (including his Obie-winning performances in *A Man's a Man*), he founded the Open Theater. From 1963 to 1973, this visionary ensemble developed alternative approaches to actor training and created such landmark events of the American theater as *Viet Rock*, *The Serpent*, *Terminal* and *Nightwalk*. The Open Theater garnered six Obie awards; Mr. Chaikin's work with the Open Theater won him a Vernon Rice Award for outstanding contributions to the theater. He co-wrote — with Sam Shepard — and performed the plays *Tongues* and *Savage/Love*, and he directed *The Seagull* and *Endgame*, among other plays. After suffering a stroke in 1984, which resulted in aphasia, he resumed his career. He has since directed many plays, including *The Bald Soprano* and *Waiting for Godot*, as well as a number of works dealing with aphasia, including *Night Sky*, *Struck Dumb* and *The War in Heaven*. In the summer of 1986, he went to Israel to create *Imagining the Other* with an Arab and Israeli company. At the New York Shakespeare Festival he has directed *The Serpent*, *Electra*, *The Dybbuk* and *Antigone*, and performed in *Woyzeck*, *Tongues*, *Savage/Love* and the first production of Beckett's *Texts for Nothing*. His recent productions include the revival of *Texts for Nothing* with Bill Irwin, *That Time* and *Endgame*. He is the author of *The Presence of the Actor*, a classic on acting, and *Letters and Texts*, which includes a collection of correspondence between Mr. Chaikin and Mr. Shepard,

both recently reissued by Theatre Communications Group. Mr. Chaikin has been honored with the first Lifetime Achievement Obie and the Edwin Booth Award for his contributions to New York City theater. Mr. Chaikin's work with Seven Stages is supported by the National Theater Artist Residency Program.

SAM SHEPARD (*Playwright*) had his first plays, *Cowboys* and *Rock Garden*, produced by Theater Genesis in 1963, then spent several successful seasons with such pioneering off-off-Broadway groups as La Mama, Cafe Cino and the Open Theater. Eleven of his plays have won Obie Awards: *Chicago* and *Icarus' Mother* (1965), *Red Cross* and *La Turista* (1966), *Forensic* and *the Navigators* and *Melodrama Play* (1967), *The Tooth of Crime* (1972), *Action* (1974), *Curse of the Starving Class* (1976), *Buried Child* (1979) and *Fool for Love* (1982), which won him another Obie for his direction. In addition to the Obie, *Buried Child* earned Mr. Shepard a Pulitzer Prize. In 1975, he toured with Bob Dylan's Rolling Thunder Revue. His film work includes screenplays of Antonioni's *Zabriski Point* and Wim Wenders' *Paris, Texas*, as well as performances in *Days of Heaven*, *Resurrection*, *Raggedy Man*, *The Right Stuff* and *Country*. He also wrote the screenplay for, and stars in, the Robert Altman film version of his play *Fool for Love*. His play *A Lie of the Mind* was presented in New York in 1985 and subsequently won the 1986 New York Drama Critics Circle Award, the 1986 Outer Critics Circle Award and the 1986 Drama Desk

Award. In 1986, Mr. Shepard was inducted into the American Academy and Institute of Arts and Letters. *War in Heaven: Angel's Monologue*, written in collaboration with Joseph Chaikin, was presented at the American Place Theater, starring Mr. Chaikin. His play *States of Shock* premiered also at American Place, and starred John Malkovich. *Simpatico*, his newest play, premiered and played to a sold-out run at the Public Theater and featured Fred Ward and Ed Harris.

CHRISTINE JONES (*Sets*). Past work with Joseph Chaikin includes *Texts for Nothing* (New York Shakespeare Festival), *Endgame* (Seven Stages), *Don Juan* (Lincoln Center Institute) and, most recently, a workshop of the Open Theater's *Terminal*. Other work includes *Richard II* (New York Shakespeare Festival), *Richard III* and *Tartuffe* (Hartford Stage), sets and costumes for *Iolanthe* (Glimmerglass Opera) and *Measure for Measure* and *The Green Bird* (Theater for a New Audience). For the New Stages Series at A.R.T.: *Picasso at the Lapin Agile* by Steve Martin, *Silence, Cunning and Exile* by Stuart Greenman, *Hot 'n' Throbbing* by Paula Vogel and *The L.A. Plays* by Han Ong. Ms. Jones has also designed for the Williamstown Theatre Festival, the New Jersey Shakespeare Festival and the Philadelphia Theater Company. Ms. Jones is a graduate of New York University.

MARY BRECHT (*Costumes*) has worked extensively with Mr. Chaikin. Their most recent productions are *Three by Beckett*, *Texts for Nothing* and *Waiting for Godot*. She also designed costumes for *Jacques Brel is Alive and Well,...*, *Sunset Salome* for the Gay Olympics directed by Peter Healey, *Firmament* at La Mama and *True West* and *And Now Miguel* at Lincoln Center. In addition to work at Seven Stages, she has worked at Ridiculous Theater Company, Bread and Puppet Theater and with Robert Wilson.

BEVERLY EMMONS (*Lighting*) has designed for Broadway, off-Broadway, regional theater, dance and opera in the United States and abroad. Her Broadway credits include *The*

Heiress, *Passion*, *Chronicle of a Death Foretold*, *Hapgood*, *Abe Lincoln in Illinois*, *High Rollers*, *Stepping Out*, *The Elephant Man*, *A Day in Hollywood/A Night in the Ukraine*, *The Dresser*, *Piaf* and *Doonesbury*. Her lighting of *Amadeus* with production designer John Bury won a Tony Award. Off-Broadway she has worked with Joseph Chaikin, Meridith Monk and Jack Hofsiss, among others. For Robert Wilson, she has designed lighting for productions spanning 13 years; most notably in America, *Einstein on the Beach* and *Civil Wars Part V*. Ms. Emmons' designs for dance have included works for Lucinda Child, Trisha Brown, Martha Graham and Merce Cunningham. She has received six Tony Award nominations, the 1976 Lumen award, 1984 and 1986 Bessies and a 1980 Obie for Distinguished Lighting.

BILL COCO (*Dramaturg*) has been principal dramaturg for director Joseph Chaikin for the past decade on more than a dozen productions at Mark Taper Forum, American Place Theater and Joseph Papp Public Theater, among other venues. Productions include the Obie Award-winning *Texts for Nothing* by Samuel Beckett, featuring actor-clown Bill Irwin, and, earlier this season, *A Movie Star Has to Star in Black and White* for the Adrienne Kennedy Season at Signature Theater. Most recently, he was co-translator with Swedish actor-director Peter Stormare of the Strindberg classic *Dance of Death* for Arena Stage in Washington, D.C. A teacher in the Actors Studio MFA program at The New School, he is also dramaturg for the Patricia Brooks Theater Lab at Circle in the Square in New York City.

RUTH KRESHKA (*Stage Manager*) feels graced to have helped bring words and works of Sam Shepard, Joseph Chaikin, Eugene Lee, Beth Henley, George Walker, John Shanley, David Hwang, Reinaldo Povod, Adrian Hall, Truman Capote and Samuel Beckett to the New York community. Her work with Mr. Chaikin includes *Firmament*, *Tourists and Refugees*, *Texts for Nothing*, *Tongues*, *Savage/Love*, *Night Sky* and *Endgame*.

DEL HAMILTON (*Artistic Director*) co-founded Seven Stages in 1979. As artistic director, he has directed over 30 productions, including *My Children! My Africa!*, *Night Sky* and *Mr. Universe*, and acted in *Waiting for Godot*, *Carmen Kittel*, *Dèr Park*, *A Place with the Pigs*, *Der Frosch* and the original production of *Mr. Universe*. He directed a highly successful production of *One Flew Over the Cuckoo's Nest* in Poland, and has acted and directed at other Atlanta theaters, including the Alliance Theatre and Theatrical Outfit. Mr. Hamilton is the author of several plays, including the *Mama/Dada Trilogy*. He received the 1994 Mayor's Fellowship in the Arts and the 1992 Arts Alive Excellence in the Arts Award.

FAYE ALLEN (*Producing Director*), co-founder of Seven Stages, has been a part of the company since its inception in 1979. She has acted in numerous productions, including *Der Frosch*, *The Lizard of Tarsus*, *Night Sky*, *Mr. Universe* and *Carmen Kittel*. She is the primary coordinator for all production aspects of Seven Stages' plays, including selecting designers, casting productions, coordinating rehearsals and managing all other production elements. The company has produced two of her plays: *Hunger Pains* and *Reclaiming Your Garbage*. She is on Seven Stages' board and is secretary of the corporation.

LISA MOUNT (*Managing Director*) has been in her present position since 1990. She previously served as executive assistant to the artistic director at the Los Angeles Theater Center, where she was responsible for negotiating artists' contracts and producing the annual Big Weekend of New Plays. Ms. Mount is past president of the Atlanta Theatre Coalition and Georgia Shares, an alternative workplace fund-raising federation.

SEVEN STAGES

In 1979, Del Hamilton and Faye Allen founded Seven Stages and began production in a storefront in Little Five Points, Atlanta's emerging arts community. A former retail space was rented and renovated into a 60-seat flexible house, and the first productions ranged from Sam Shepard to Molière. Productions of both new and classic plays were well attended, and in 1984 the theater was renovated to create an 80-seat house. In 1987, it moved around the corner to a former movie house. Two renovations have been completed on this space, resulting in a venue that includes a 200-seat flexible theater, 90-seat black box space, off-stage space, lobbies, gallery spaces, offices and technical booths.

The company has remained a strong producing force in Atlanta, primarily offering new plays that touch on social and spiritual issues. Located in a racially mixed, inner-city area, Seven Stages creates projects and programs with the community — both audience and artistic — in mind. It has become a home for artists in all disciplines, and many projects have been interdisciplinary collaborations. It also co-presents activities and provides a space for resident companies, including Dancers' Collective, Several Dancers Core, the Academy Theatre, Moving in the Spirit, the Play Ground Theater Company, Dance Force and Red Clay.

Although Seven Stages has no formal training program, its varied workshops provide non-traditional opportunities to supplement the artists' growth and development. These activities are conducted by Artistic Director Del Hamilton with local, national and international visiting artists. Workshop participants have included Joseph Chaikin, Allen Ginsberg, Steven Kent, Ellen Stewart, Sigrid Herzog, Deena Metzger, Adam Small, John O'Neal and Robbie McCauley.

This commitment to developing plays and artists is the key to the company's continued success: creating new and innovative theater and nurturing the artists who will lead the theater in the next generation.

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

Alliance Theatre Company

The World Premiere of
*The Last Night
of Ballyhoo*

by
Alfred Uhry

Alliance Studio Theatre

Saturday, July 20, 3 & 8 p.m.

Tuesday, July 23, 8 p.m.

Thursday, July 25, 8 p.m.

Saturday, July 27, 3 & 8 p.m.

Tuesday, July 30, 8 p.m.

Thursday, August 1, 8 p.m.

Sunday, July 21, 3 p.m.

Wednesday, July 24, 3 & 8 p.m.

Friday, July 26, 8 p.m.

Sunday, July 28, 3 p.m.

Wednesday, July 31, 3 & 8 p.m.

Friday, August 2, 8 p.m.

Saturday, August 3, 3 p.m.

Directed by
Ron Lagomarsino

Set design by
John Lee Beatty

Costume design by
Susan E. Mickey

Lighting design by
Kenneth Posner

Composed by
Robert Waldman

Sound design by
Brian Kettler

Casting by
Jay Binder and Jody Feldman

Stage Manager
Bradley McCormick

Assistant Stage Manager
Wendy Palmer

The Cultural Olympiad thanks the John S. and James L. Knight Foundation and the David, Helen and Marian Woodward Fund for their support of these performances.

These Alliance Theatre Company performances are made possible in part by The Coca-Cola Company.

Programs and artists are subject to change without notice.

The Alliance Theatre Company operates under an agreement between the League of Resident Theaters and Actors' Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, an independent national labor union; and United Scenic Artists, the independent national labor union of scenic, costume and lighting designers.

ABOUT THE PLAY

The *Last Night of Ballyhoo* is an insightful, romantic comedy set in Atlanta in 1939 during Ballyhoo, the elite event of the Jewish social season. Two cousins, Sunny and Lala, take different routes to romance, bringing a family together and pulling it apart, in a house on Habersham Road. Like *Driving Miss Daisy*, Alfred Uhry's newest work also finds comedy and universal themes in everyday life.

The Last Night of Ballyhoo was commissioned for the 1996 Olympic Arts Festival by the Alliance Theatre Company and The Atlanta Committee for the Olympic Games Cultural Olympiad.

There will be one 15-minute intermission.

COMPANY PROFILES

ALFRED UHRY (*Playwright*) is a native Atlantan whose Pulitzer Prize-winning *Driving Miss Daisy* had its Southeastern debut in the Alliance Studio Theatre. *Driving Miss Daisy* is the longest-running show in the history of the Alliance Theatre Company, having run for some 20 months before touring to Russia and Shanghai. Prior to that play, Mr. Uhry had written for the musical theater, most notably the book and lyrics to *The Robber Bridegroom*, for which he received a 1976 Tony Award nomination and two Drama Desk awards. His film credits include *Mystic Pizza*, *Rich in Love* and his own *Driving Miss Daisy*, for which he received a Writers Guild Award and an Oscar.

RON LAGOMARSINO (*Director*) directed the world premiere of *Driving Miss Daisy* at the Playwrights Horizons in New York. Alliance Theatre audiences remember his work from the 1987 sold-out Alliance production of *The Foreigner*. He received the Drama Desk and Outer Critics Circle Award nominations for his direction of Joseph Dougherty's *Digby* at Manhattan Theatre Club, and one of his favorite productions was *Hay Fever*, starring Joanne Woodward at the Kenyon Festival Theater. Mr. Lagomarsino's television direc-

torial credits include episodes of *Courthouse*, *Picket Fences*, *The Trials of Rosie O'Neill* and *Thirtysomething*.

KENNY LEON (*Artistic Director*). Alliance Theatre Company: *Angels in America*, world premieres of Pearl Cleage's *Blues for an Alabama Sky* and *Flyin' West*, August Wilson's canon of plays including *The Piano Lesson* and *Fences*, David Feldshuh's *Miss Evers' Boys*, *A Streetcar Named Desire* and *A Christmas Carol*. New York theater: Brooklyn Academy of Music, Intar. Regional theater: Actor's Express, Oregon Shakespeare Festival, Milwaukee Repertory Theater, San Jose Repertory Company, Goodman Theatre, Indiana Repertory Theatre and Huntington Theatre. Board member: Theatre Communications Group (TCG), Atlanta chapter of the National Kidney Foundation, Exodus/Cities in Schools, Lorenzo Benn Youth Development Center, Young Audiences of Atlanta, ASSITEJ: The National Children's Theater Association. Organizations and committees: NEA Theater Panelist, Kennedy Center Fund for New American Plays, 100 Black Men of Atlanta, Cultural Paralympics, member of Cascade United Methodist Church. Honors/awards: 1994 Abby Award for Outstanding

Artist, Bronze Jubilee Award for Theater Excellence, SCLC's Drum Major for Justice Award in the Arts, 1993-94 Connecticut Critics Circle Award for Best Director. Education/training: Clark Atlanta University; TCG Directors Fellow Program; nine years with the Academy Theatre.

EDITH H. LOVE (*Managing Director*) has been associated with the Alliance Theatre since 1974, having been involved in more than 225 productions, including 45 world premieres. She has worked for the theater in various capacities, including designer, actor, crew chief, properties manager, volunteer coordinator, business manager, administrative director, general manager and, since 1985, managing director. Affiliations/associations: treasurer of the League of Resident Theaters (LORT), board of directors of the Atlanta Chamber of Commerce's Arts and Business Council, Atlanta Convention and Visitors Bureau, Metropolitan Atlanta Arts Fund Advisory Board, Cultural Olympiad Advisory Council, graduate of Leadership Atlanta, former president of the Atlanta Theatre Coalition, panelist for National Endowment for the Arts. Education: Denison University and University of Colorado.

ALLIANCE THEATRE COMPANY

The South's premier professional resident theater, the Alliance Theatre Company is one of the largest and most respected regional theaters in the country. The mission of the Theatre is centered on the belief that theater is the richest art form, one that most clearly reflects our own lives, and one that can be a powerful vehicle for discovering and celebrating human diversity and commonality. As artistic director, Kenny Leon is committed to creating a theater company whose work is focused on humanity – in all its beauty, joy and pain – and that brings artists and the community together to explore the people, ideas and perspectives that make up life's multi-colored tapestry. In addition to a variety of community outreach and education programs and a 65-year-old children's theater, each year the Alliance Theatre Company presents a vibrant and innovative season of more than a dozen works comprising classic and contemporary plays and world and regional premieres presented in the 800-seat Alliance Theatre and the 200-seat Alliance Studio Theatre.

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

Seven Stages

The World Premiere of

Blue Monk

A play with music by
Robert Earl Price

14th Street Playhouse Second Stage

Tuesday, July 23, 8 p.m.

Wednesday, July 24, 8 p.m.

Thursday, July 25, 3 p.m.

Friday, July 26, 3 p.m.

Directed by
Ed Smith

Set design by
Tim Habeger

Costume design by
Joanna Schmink

Lighting design by
Eric Benvenue-Jennings

Musical Director and Pianist
Ojeda Penn

Stage Manager
Rachel A. Hayes

Movement Consultant
Henriëtte Brouwers

The Cultural Olympiad thanks the John S. and James L. Knight Foundation and the David, Helen and Marian Woodward Fund for their support of these performances.

These Seven Stages performances are made possible in part by AT&T and The Coca-Cola Company.

Programs and artists are subject to change without notice.

CAST OF CHARACTERS

Monk.....	Gilbert Lewis*
Trumpet.....	Arienne Battiste
Bass.....	Elizabeth Omilami*
Drum.....	Cedric Pendleton
Sax.....	David de Vries*
Baroness.....	Jessica Phelps*
Vocalist.....	Audrey Shakir

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

ABOUT THE PLAY

Blue Monk is an 80-minute drama based on the haunting lyricism, evocative moods and dramatic tensions heard in the musical compositions of Thelonious Sphere Monk. The idea driving the play is to create a drama that is as dynamic and dramatic as the music that spawned it. This will be accomplished by translating the jazz idiom into theatrical motifs. Company members required time to study and explore this second language before attacking the play's text. For example, in this play the terms "song" and "scene" are used interchangeably, because each song title and its musical introduction leads us into a theatrical scene, while maintaining the function and form of a jazz song.

Rather than present biography or impose literal translations of the music and its meanings, the play presents dramatic theater utilizing a jazz format to establish story, tension and tempo.

The play utilizes the shape, feel and ritual of a jazz set that is rehearsed and performed in the mind of T.S. Monk, a man who was often out of touch with reality. The song's tempo aids the company in establishing the mood/color of the scenes; polysyllabic lines, rhymes, rhythm and vocal sounds, etc., establish lyricism. The jazz devices of cutting (challenging each other), call and response (give and take) and improvisation (taking artistic risks) liberate the company and allow audiences to feel/sense risks taken in live performances. Improvisation is a risk and tension-provoking aspect of jazz that is introduced theatrically by allowing the players/actors several options in determining when and how a scene will play. This flexibility requires players/actors with the artistic courage to perform without the security net of static scene order, moods and timing.

The play requires seven players, a pianist and a musical director. A few bars of each song will be sampled before segueing into a dramatic line of action that includes the audience in an exchange of genuine human emotion. As in live jazz performances, each scene will be designed to provoke feeling before providing reason or logic. The feelings are immediate, visceral. The logic and rationalizing can be pondered on the way home or at the office, but the exciting combo of daring and virtuosity can only be felt/known at the moment of the experience.

Jazz has always forced us to listen to primal forces deep within the self. This play explores possible methods of strengthening the theater's ability to provide a similar experience.

Blue Monk was developed by The Atlanta Committee for the Olympic Games Cultural Olympiad for the 1996 Olympic Arts Festival.

There will be one 15-minute intermission.

CAST AND COMPANY PROFILES

GILBERT LEWIS (*Monk*) has performed on Broadway, off-Broadway, on national tours and at many regional theaters. He performed the lead role in *Fences* on Broadway and in Canada and was seen in the Negro Ensemble's productions of *The Brownsville Raid*, *The River Niger*, *Top Hat* and *Sty of the Blind Pig*. TV includes starring roles in *Fresh Prince of Bel-Air*, *Cheers*, *The Carlin Show*, *Alien Nation*, *Sweet Justice*, *Law and Order* and *New York Undercover*. Feature film audiences have seen Mr. Lewis in *Don Juan Demarco*, *Grave Secrets*, *Gordon's War*, *Body and Soul* and *Across 110th Street*. He is artistic director of The Poet's Tree, a spin-off of Still Water Productions in New York, and recently launched a greeting card business, Maximal Cards.

ARIENNE BATTISTE (*Trumpet*) earned her bachelor's degree in drama from the University of Houston. In addition to leading roles in children's touring shows with Tell Tale and Alliance Theatres in Atlanta, she has appeared as Anya in *The Cherry Orchard*, Hippolyta in *A Midsummer Night's Dream*, Dorothy in *The Wiz* and Edwina "Buttercup" Stinnet in *Blues for Miss Buttercup* at Mill Mountain Theater in Roanoke, Virginia.

ELIZABETH OMILAMI (*Bass*) is a veteran actress, with 20 years' experience performing on stage and in television and film. She teaches acting to children and adults and produces theatrical events through Omilami Productions. Recent projects include the films *The Last Dance* and *A Time to Kill*, and the stage plays *Puddin' 'n' Pete* and *A Raisin in the Sun*.

CEDRIC PENDLETON (*Drum*) is a teaching member of Atlanta's Theater Awareness Program. He is also a former intern of Actor's Express. His stage credits include the touring production of *Last Love Song*, the Alliance Theatre's production of *Klondike* and Seven Stages' production of *She Talks to Beethoven*.

DAVID DE VRIES (*Sax*) has performed with Atlanta's Alliance Theatre, Theatre in the Square, Horizon and Theatrical Outfit. He is most proud of his work in *The Boys Next Door*, *The Glass Menagerie*, *Lips Together*, *Teeth Apart* and *Death of a Salesman*. He has also directed *Of Mice and Men* and *Sister Mary Ignatius*. *Blue Monk* is his first appearance with Seven Stages.

JESSICA PHELPS (*Baroness*), born in Japan and schooled in Germany, Taiwan and the U.S., has performed with most of Atlanta's theater companies. An artistic associate of Theatre in the Square, she has starred in *Elizabeth the Queen*, *Lettice and Lovage* and *Fallen Angels*, and last fall she played the Angel in *Angels in America* at the Alliance. With Theatrical Outfit she appeared in *On the Verge*, *Roshomon* and *Elizabeth I*. Ms. Phelps has originated many roles in new plays with Georgia Repertory, including the English translation of *Hungarian Medea*, a one-woman show. She has also enjoyed playing opposite puppets at the Center for Puppetry Arts, and has appeared with the Alabama Shakespeare Festival and with theaters in Pennsylvania, North Carolina and Texas.

AUDREY SHAKIR (*Vocalist*) has performed for such recording artists as Clifford Jordan, Walter Booker, Jr., and Vernel Frounier. She has sung at New York's Village Gate, Tavern-on-the-Green, the Staten Island Ferry and the Jazz Cultural Theater. In Atlanta she has participated in the Gwinnett Summer Concert Series, National Black Arts Festival, Atlanta Jazz Series and the 1993 Tribute to Billie Holliday. *Blue Monk* is her stage debut as an actress.

ROBERT EARL PRICE (*Playwright*) began his work in theater in 1968, as a founding member of Atlanta's first black repertory company, the Black Image Theater. Since then, seven of his plays have been produced and received with praise. His adaptation of Claude Brown's *Manchild in the Promised Land* opened to wide acclaim in Dallas.

Mr. Price's investigation of the jazz idiom as theatric device has inspired his most recent plays, including *Blue Monk*. He is playwright-in-residence at Seven Stages. Also a nationally recognized poet, Mr. Price was first published in *Negro Digest* in 1968. Since then, his poems have appeared in numerous publications. Mr. Price describes his style as a combination of jazz, magical realism and literary anarchy. He enjoys theater that both entertains and challenges.

EDWARD G. SMITH (*Director*) has directed *The Diary of Anne Frank*, *The Night of the Iguana*, *Joe Turner's Come and Gone*, *Dancing at Lughnasa* and *Flyin' West* for the Alabama Shakespeare Festival, where he is also associate artistic director. He has directed at many of the regional professional theaters around the country, as well as off-Broadway and in Canada and the West Indies. Among his other directorial works are *The Piano Lesson*, *Fences*, *A Raisin in the Sun*, *Miss Evers' Boys* and *From the Mississippi Delta*, for which he staged and directed the first production. For 22 years, Mr. Smith was a professor of theater at the University of Buffalo. He has also taught at UCLA and Mt. Holyoke, and has written several plays and articles about African American theater.

TIM HABEGER (*Sets*) has designed *The Non/Maya*, *Antigone in New York* and *Max and Milli* for Seven Stages. Other work includes *The Caucasian Chalk Circle*, *Approaching Zanzibar* and *The Bacchai* for the Actor's Express and *Taking Steps* for Theatre in the Square.

JOANNA SCHMINK (*Costumes*) holds a BFA from the University of Georgia and an MFA from Penn State University. She has also done post-graduate work on theater history in London. She constructed costumes for the New York Shakespeare Festival and Parsons Mears Limited. In Atlanta, she is resident costume designer for Seven Stages, Horizon Theatre and ART Station. Among the noted artists she has worked with are Athol Fugard and Joseph Chaikin.

ERIC BENVENUE-JENNINGS (*Lighting*) has worked in theater, as both designer and actor, for nearly 20 years. He has lit many shows at Seven Stages, including *Waiting for Godot*, *A Place with the Pigs*, *The Park*, *Mr. Universe* and *The Lizard of Tarsus*. His acting experience runs the gamut from traditional musicals (*Peter Pan*, *Godspell*, *The Little Prince*) to gestural/movement works with Several Dancers Core, a contemporary dance company, and to ritualistic "performance art."

OJEDA PENN (*Musical Director/Pianist*) has written music for two plays, *Black Picture Show* and *The Great Panda Scandal*. He has released three albums of original composition, performed original music at the Smithsonian Institute in 1975, and played in concerts with Freddie Hubbard, Donald Byrd and Milton Hinton. In 1984, Mr. Penn composed a rap video on South Africa and won the Bronze Jubilee Award for his contributions to African American culture. He is an associate professor of English at the Atlanta Metropolitan College and a member of the faculty for the Language and Thinking Workshop at Bard College.

RACHEL A. HAYES (*Stage Manager*) was most recently stage manager for Seven Stages' productions of *My Mother's Courage* and *Riffs*. Last season, she assisted the producing director in every production and stage managed *Max and Milli*. She has also been stage manager and production manager for Zoink Productions, working on *She Crab Soup*, *Spaulding Gray* and *Jesus Christ Superstar: the Resurrection* with the Indigo Girls, in Atlanta and Seattle. Her directing credits include *Giants Have Us in Their Books* at Seven Stages and *Personals* at Dramatech.

HENRIËTTE BROUWERS (*Movement Consultant*) is a performer whose work is a synthesis of mime, dance, words and music. She studied at the Academy for Expression in Utrecht and, with a grant from the French government, took lessons from Étienne Décroux, Daniël Stein, Ella Jeraszovic, Leonard Pitt and Augusto Boal. Ms. Brouwers has worked

with Shusaku & Dormu dance theater, the Nederlandse Opera Stichting, Luc Boyer, Grif Theater and Touchstone Theater U.S.A. With Kathinka de Visser she made *Een vleugje Moskou* in 1986. Since then, she has released *Verschiet*, *Het Stenen Oog*, *Szerelem*, *Noordeloos* and *A Traveling Song*, which was performed in the U.S. and Poland.

DEL HAMILTON (*Artistic Director*) co-founded Seven Stages in 1979. He has directed over 30 productions, including *My Children! My Africa!*, *Night Sky* and *Mr. Universe*, and acted in *Waiting for Godot*, *Carmen Kittel*, *Der Park*, *A Place with the Pigs*, *Der Frosch* and the original production of *Mr. Universe*. He directed a highly successful production of *One Flew Over the Cuckoo's Nest* in Poland, and has acted and directed at other Atlanta theaters, including the Alliance Theatre and Theatrical Outfit. Mr. Hamilton is the author of several plays, including the *Mama/Dada Trilogy*. He received the 1994 Mayor's Fellowship in the Arts and the 1992 Arts Alive Excellence in the Arts Award.

FAYE ALLEN (*Producing Director*), co-founder of Seven Stages, has been a part of the company since its inception in 1979. She has acted in numerous productions, including *Der Frosch*, *The Lizard of Tarsus*, *Night Sky*, *Mr. Universe* and *Carmen Kittel*. She is the primary coordinator for all production aspects of Seven Stages' plays, including selecting designers, casting and coordinating rehearsals. The company has produced two of her plays: *Hunger Pains* and *Reclaiming Your Garbage*. She serves on the board of directors for Seven Stages and is secretary of the corporation.

LISA MOUNT (*Managing Director*) has been in her present position since 1990. She previously was executive assistant to the artistic director at the Los Angeles Theater Center, where she was responsible for negotiating artists' contracts and producing the annual Big Weekend of New Plays. She is past president of the Atlanta Theatre Coalition and Georgia Shares, an alternative workplace fund-raising federation.

SEVEN STAGES

In 1979, Del Hamilton and Faye Allen founded Seven Stages and began production in a storefront in Little Five Points, Atlanta's emerging arts community. A former retail space was rented and renovated into a 60-seat flexible house, and the first productions ranged from Sam Shepard to Molière. The budget for the first year was \$17,000. Productions of both new and classic plays were well attended, and in 1984 the theater was renovated to create an 80-seat house. In 1987, it moved around the corner to a former movie house. Two renovations have been completed, resulting in a venue that includes a 200-seat flexible theater, 90-seat black box space, off-stage space, lobbies, gallery spaces, offices and technical booths.

The company has remained a strong producing force in Atlanta, primarily offering new plays that touch on social and spiritual issues. Located in a racially mixed, inner-city area, Seven Stages creates projects and programs with the community — both audience and artistic — in mind. It has become a home for artists in all disciplines, and many projects have been interdisciplinary collaborations. It also co-presents activities and provides a space for resident companies, including Dancers' Collective, Several Dancers Core, the Academy Theatre, Moving in the Spirit, the Play Ground Theater Company, Dance Force and Red Clay.

Although Seven Stages has no formal training program, its varied workshops provide non-traditional training opportunities to supplement the artists' development. These activities are conducted by Artistic Director Del Hamilton with local, national and international visiting artists. Workshop participants have included Joseph Chaikin, Allen Ginsberg, Steven Kent, Ellen Stewart, Sigrid Herzog, Deena Metzger, Adam Small, John O'Neal and Robbie McCauley.

The company's conservative management and adventurous artistic vision have yielded a dynamic theater with a strong history and a promising future. This commitment to developing plays and artists is the key to the company's success: creating new and innovative theater and nurturing the artists who will lead the theater in the next generation.

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

John Houseman Theater Company

in a production of

Ali

by

Geoffrey C. Ewing and Graydon Royce

Starring Geoffrey C. Ewing

14th Street Playhouse Mainstage

Thursday, July 25, 8 p.m.

Friday, July 26, 8 p.m.

Saturday, July 27, 3 & 8 p.m.

Sunday, July 28, 3 p.m.

Directed by
Stephen Henderson

Concept by
Geoffrey C. Ewing

Set design by
John Farrell

Costume design by
Ann Rubin

Sound design by
Tom Gould

Lighting design by
Robert Bessoir

Production Stage Manager
Patricia Flynn

Artistic Director
Eric Krebs

Company Manager
Jonathan Shulman

Production Supervisor
David Paupaw

Boxing choreography by
Ron Lipton

Programs and artists are subject to change without notice.

CAST OF CHARACTERS

Muhammad Ali.....Geoffrey C. Ewing

ABOUT THE PLAY

"All you know is the thing you turn out to be."

When Amiri Baraka wrote those lines, he spoke both to himself and to a generation (or two) of African Americans who were in the midst of a transformation – as we always are. But this was not a change we were being put through; no adjustment or compromise to survive in America. This was a true transformation from within that demanded full acknowledgment as Americans, made in our unique tongue, with assurance and the credentials to back it up. There was also a cultural requirement that we look good while we did it.

Of the legion of women and men who serve as constant reminders that you can be your black self, uniquely gifted and make a contribution to the world at large – indeed, make a healing contribution in the affairs of all races – Muhammad Ali is the greatest. Spend some time with him here today. Bring some young man or woman with you when you come to see Ali's many self-revelations. If they have no dreams, he may cause them to dream. If they have dreams, then perhaps he'll renew their belief in them. He has done it for people around the world, for he belongs to the world. But he arose in America.

P.S. You're looking good, Champ. In fact, as you said, you pretty, you pretty as a girl.

– Stephen Henderson

Setting: 1989, an underfunded recreation room in a neighborhood cultural center in Detroit. Adults and youths are gathered.

There will be one 15-minute intermission.

CAST AND COMPANY PROFILES

GEOFFREY C. EWING (*Muhammad Ali/Co-playwright*) is a native of Minneapolis, where he began his acting career in 1976 as a founding member of the Mixed Blood Theatre Company. After studying for four years at Charters Academy of Acting and Image Building, he joined the first acting company of the American Players Theater, a company dedicated to performing the classics, under the tutelage of Randall Duk Kim. Among his roles with this company were Oberon in *A Midsummer Night's Dream* and Aaron in *Titus Andronicus*. On Broadway he was seen in *Guys in the Truck*, with Elliott Gould; the national and international tours of Charles Fuller's Pulitzer Prize-winning *A Soldier's Play*, in which he played the lead; and soap

opera appearances, including Police Chief Charles Harrison on ABC's *Loving*. The pride of Mr. Ewing's career is *Ali*, the tour-de-force one-man show he co-wrote. For his performance in this role he received the 1993 Audelco and Obie awards.

GRAYDON ROYCE (*Co-playwright*) is news editor of the *Minneapolis Star-Tribune* and an occasional playwright. In addition to *Ali*, he has produced *Midtown*, a political farce set in Minneapolis, and is currently working on a new play, *Newsman's Dream Comes True*. A *Star-Tribune* employee for 12 years, Mr. Royce edits the front page and supervises the Sunday edition.

STEPHEN HENDERSON (*Director*) made his directorial debut in *Ali*. Although primarily an actor, he also directed Amiri Baraka's *Great Goodness of Life*, Robert Lowell's *Benito Cereno*, Ed Bullins' *In New England Winter*, Chekhov's *Swan Song* and Samuel Hay's *An American Passport*. His production of *The Meeting*, by Jeff Stetson for the Black Repertory Theatre of St. Louis, was revived for the Kennedy Center Imagination Celebration in 1993. He was a contributing director for the first International Women Playwrights Festival. Mr. Henderson continues to pursue his career as an actor and director while on the faculty of State University of New York at Buffalo.

JOHN FARRELL (*Sets*) has designed for such theaters as Naked Angels, Theater Three, the Juilliard School, AMAS Repertory Theater, Joseph Papp's Yiddish Theater, Anchorage Opera and North Shore Music Theater. His credits include *Babar* at Theater Works; *L'Elisir d'Amore*, *Susanna*, *A Christmas Carol* and *Gianni Schicchi* at DiCapo Opera; and *Don Giovanni* at Chautauqua Opera. He was art director for the 1994 Tony Awards and NFL Awards, and assistant designer for *Grease* on Broadway and for the national tour.

RON LIPTON (*Boxing Choreographer*) was a Golden Gloves boxing champion, amassing an astounding record of 39 wins and three losses with 38 KOs. Among his sparring partners were boxing champions Carlos Ortiz, Emile Griffith, Jimmy Dupree, Lloyd Marshall and, of course, the one and only Muhammad Ali. In addition to his current position as a New York State boxing referee, Mr. Lipton is a contributing writer to such boxing periodicals as *Ring*, *World Boxing* and *International Boxing* magazines. He was featured in the August 1994 issue of *Ring* as a boxing historian.

ROBERT BESSOIR (*Lighting*) recently designed the off-Broadway production of *Living in Flames* at the John Houseman Studio Theater, *Ali* in New York and London, *Finkel's Follies* and the U.S. tour of

DanceBrazil. He recently designed *Yiddle with a Fiddle*, which played on Broadway and in Los Angeles. As resident lighting director for 12 years at New York's Symphony Space, he is responsible for the lighting for *Selected Shorts* and *Wall to Wall* marathons, both of which air regularly on National Public Radio.

TOM GOULD (*Sound*), a man of few words, says he is happy to be working on *Ali*.

PATRICIA FLYNN (*Production Stage Manager*), in addition to the New York and London productions of *Ali*, has stage managed *Fool for Love* and *Tatterdemalion* at the Douglas Fairbanks Theater. Other New York credits include *Return of the Phoenix*, *A Murder of Crows* and *The Taffetas*. Regionally, she has stage managed *A Little Night Music*, *Dames at Sea* and *I'm Not Rappaport* for the George Street Playhouse; *Macbeth* and *King John* for the New Jersey Shakespeare Festival; and *Nunsense* for the Buckhead Roxy. She is a director and teacher at the National Improvisational Theater in New York, St. Benedict's Prep School in Newark and the Arts Foundation of New Jersey.

ERIC KREBS (*Producer*) is founder and artistic director of the John Houseman Theater Center and the Douglas Fairbanks Theater and Studio in New York. His New York producing credits include the repertory of Thuli Dumakude's *Buya Africa* and Paul Mooney's *Race*, as well as *The Passion of Dracula*, *Fool for Love*, *King of Schnorrers*, *The Rise of David Levinsky*, *By and for Havel*, *Lyndon* (starring Lawrence Luckinbill), *Finkel's Follies* (starring Fyvis Finkel) and *Paul Robeson* (starring Avery Brooks). He also founded and for 14 years was producing director of the George Street Playhouse in New Brunswick, New Jersey, a not-for-profit professional (LORT) theater. Mr. Krebs is a professor of theater at Rutgers University.

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

ART Station

The World Premiere of

Harmony Ain't Easy

by

David Thomas

Adapted from a short story by Ferrol Sams

14th Street Playhouse Second Stage

Monday, July 29, 8 p.m. Tuesday, July 30, 3 & 8 p.m.
Wednesday, July 31, 3 p.m. Thursday, August 1, 3 p.m.

Directed by
David Thomas

Stage Manager
Jon Goldstein*

Costume design by
Joanna Schmink

Assistant Stage Manager
Nancy Knight

Vocal lead and piano arrangement by
Bob Garble

Set and lighting design by
Michael Hidalgo

Sound design by
Dung Nguyen

Original music and lyrics by
Elizabeth McCommon

Recording Engineer
Jay Fattorosi

The Cultural Olympiad thanks the John S. and James L. Knight Foundation and the David, Helen and Marian Woodward Fund for their support of these performances.

These ART Station performances are made possible in part by The Coca-Cola Company.

Programs and artists are subject to change without notice.

CAST OF CHARACTERS

Ferrol Sams.....	Ted Manson*
Helen Sams.....	Elizabeth McCommon
Baby Sister.....	Suzi Bass*

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

ABOUT THE PLAY

A morning's walk among the mountain wild flowers with Drs. Ferrol and Helen Sams turns into a hilarious testament to the long road that married couples travel. For more than 40 years, the Samses have taken Thursdays as their day-off, spending it at their mountain cabin in North Georgia. This particular day tests the couple. A disagreement over where to park the car leads to it hanging off the mountainside. Getting the help they need, as well as an encounter with a local woman, is only the beginning of the adventure.

Setting: July of 1995 in the mountains of North Georgia.

The play will be performed without an intermission.

CAST AND COMPANY PROFILES

TED MANSON (*Ferrol Sams*) is pleased to be working with ART Station again, having previously appeared in *Raney* and *The Gifts of the Magi*. Migrating from Ohio, where he worked on stage and in television, Mr. Manson has since performed on many stages in the Southeast and with the Atlanta Opera in featured roles in *The Barber of Seville* and *Die Fledermaus*. He has appeared in several movies, recently co-starring in *Gordy* and in the Fox television movie *Saved by the Light*. He can currently be seen in Bill Paxton's *Traveler* and *Last Dance* with Sharon Stone.

Lion in Winter at New River Valley Regional Theater and *110 Today* for the Norton Centennial Commission. She appeared first with ART Station in *Night Mother* in 1990 and was named one of the best actresses of the 1994-95 season for her role as Agnes in *The Raindrop Waltz*. Ms. McCommon was recently seen as Annie Nations in *Foxfire* at Theatre in the Square. She is also a singer/musician who has produced two albums of original songs inspired by life in the mountains of Virginia, and was honored by the Appalachian Consortium with a Cultural Preservation Award for her song "The Ballad of the New River."

ELIZABETH McCOMMON (*Helen Sams/Original Music*), a Virginia native, has been an educator, consultant in crisis intervention, drug and alcohol treatment and an instructor of communication studies at Virginia Tech, as well as having worked in educational theater at the University of Richmond and Radford University. Among her Virginia stage credits are Jo Carson's *Preacher with a Horse to Ride* for Roadside Theater, *The*

SUZI BASS (*Baby Sister*) is honored to be participating in the Cultural Olympiad with this adaptation of a Ferrol Sams short story and delighted to be making her first appearance with ART Station. Her most recent role was Lottie Lacey in the Alliance Theatre's critically acclaimed production of William Inge's *The Dark at the Top of the Stairs*.

Other favorite shows include *Come Back to the 5 & Dime*, *Jimmy Dean*, *Jimmy Dean*, Eugene O'Neill's *A Moon for the Misbegotten*, *The Seahorse* and Tennessee Williams' *27 Wagons Full of Cotton*. Film credits include *Fried Green Tomatoes*, *My Cousin Vinny* and *Chattahoochee* with Gary Oldman. In addition to several made-for-television movies, she appeared in *I'll Fly Away* and numerous episodes of *In the Heat of the Night*. Ms. Bass lives in Marietta, Georgia, with her retired husband, Bob, and two much-loved and very spoiled canines.

DAVID THOMAS (*Playwright/Director*) is founder of the ART Station in Stone Mountain, Georgia, a multidisciplinary facility that houses a professional theater company, three art galleries and an art school, and produces an outreach program with the DeKalb County Schools. He is artistic director of both the art center and theater company. A native of North Carolina, Mr. Thomas received his theater training at the North Carolina School of the Arts and Appalachian State University, and earned master's degrees in theater directing and arts administration from Virginia Tech. He has produced and directed some 25 productions for the ART Station Theater and takes pride in helping develop new playwrights. *Harmony Ain't Easy* is his third collaboration with Ferrol Sams; he directed two plays adapted by Betty Hirt from Dr. Sams' short stories *The Widow's Mite* and *Judgment*.

FERROL SAMS (*Book*), a practicing physician since 1951 in Fayetteville, Georgia, is a graduate of Mercer University and the Emory University School of Medicine. He is currently medical director emeritus of the Fayette Medical Clinic, at which his wife and two of their four children practice. Dr. Sams saw the publication of his first work of fiction, *Run with the Horseman*, in 1982. Completing the trilogy were *The Whisper of the River* in 1984 and *When All the World Was Young* in 1991. Dr. Sams has also published *The Widow's Mite and Other Stories*, *The Passing* and *Christmas Gift*. His books have sold 500,000 in hard-cover and paperback. Two of his short stories, *The Widow's*

Mite and *Judgment*, have been adapted for the stage by ART Station. Dr. Sams recently released a new collection of short stories entitled *Epiphany*, which includes *Harmony Ain't Easy*.

JON GOLDSTEIN (*Stage Manager*) has stage managed 18 productions in his four years with ART Station. He has directed the staged readings of three new plays in progress and the full production of *The Gifts of the Magi*. He serves on the administrative staff of the art center, including coordinating the Visual Artists Gallery Series. Mr. Goldstein is on the board of the Atlanta Theatre Coalition and is a member of the Atlanta Area Actors' Equity Liaison Committee. He is a native of Atlanta and lives in Stone Mountain with his faithful companion, Jane.

MICHAEL HIDALGO (*Sets/Lighting*) is proud to be one of the founding members of ART Station and has been the resident set and lighting designer for all of the past ten seasons. He received his theater design training at Northern Virginia Community College and Virginia Tech. Mr. Hidalgo has designed several touring sets (two of them adaptations from Ferrol Sams' stories), including two that have appeared at the Piccolo Spoleto Festival in Charleston, South Carolina. His last design, of *Talley's Folly*, was seen at ART Station earlier this season. Some of his other favorite design credits include *The War Brides*, *Blessed Assurance*, *Papa's Angels*, *The All Night Strut*, *The Diary of Adam & Eve* and *Lady Day at Emerson's Bar and Grill*.

JOANNA SCHMINK (*Costumes*) holds a bachelor's degree in fine arts from the University of Georgia and a master's degree in fine arts from Penn State University. She has also done post-graduate work on theater history in London. In New York, Ms. Schmink has constructed costumes for the New York Shakespeare Festival and Parsons Mears Limited. In Atlanta, she is the resident costume designer for Seven Stages, Horizon Theatre and ART Station. She has

had the privilege of working with a number of outstanding artists, including Athol Fugard and Joseph Chaikin.

DUNG NGUYEN (*Sound*). "Jung" is a graduate of the University of California at Santa Cruz. In addition to working for the Alliance Children's Theatre, his other recent Atlanta credits include *Funny Money* at Theatre in the Square and *Voir Dire* and *A Cheever Evening* for Horizon Theatre. He thanks Theresa and Kathy M.

ART STATION

ART Station, a thriving arts center in the heart of Stone Mountain Village, offers professional arts programs and encourages everyone to celebrate the arts.

This summer, ART Station Arts Festival consists of a series of arts events, both visual and performing, indoor and outdoor, for adults and children. The Festival is open daily, July 20 through August 4, 10 a.m. to 9 p.m.

ART Station houses a contemporary fine arts and crafts gift shop, visual arts galleries (including the ART Station Permanent Collection) and two children's galleries. Every year the gallery hosts series of works from artists throughout the South. The theater series focuses on Southern life, original works and established plays and musicals. Working under a contract with Actors' Equity Association, ART Station employs the finest Atlanta- and Southern-based talent. The educational programs serve adults and children in all art disciplines. ArtTime, ART Station's outreach program, is a model after-school program currently operating in seven DeKalb County elementary schools. Students receive daily art instruction in a variety of disciplines and working parents benefit from ongoing quality day care. Creator and producer of the annual October storytelling festival, "Tour of Southern Ghosts," in Stone Mountain Park, ART Station for the past ten years has celebrated the arts by serving more than 100,000 citizens and visitors each year.

The Atlanta Committee for the Olympic Games Cultural Olympiad presents the

1996 Olympic Arts Festival

Jomandi Productions

Hip 2: Birth of the Boom

A musical by Thomas W. Jones, II

14th Street Playhouse Mainstage

Wednesday, July 31, 8 p.m.

Thursday, August 1, 8 p.m.

Friday, August 2, 3 & 8 p.m.

Saturday, August 3, 3 p.m.

Directed by
Marsha A. Jackson-Randolph

Book and lyrics by
Thomas W. Jones, II

Music by
Thomas W. Jones, II, and Keyth Lee

Set design by
Russell Metheny

Lighting design by
Joseph A. Futral

Costume design by
Bennin Costume Company

Choreography by
Patdro Harris

Stage Manager
Vantony L. Jenkins

Musical direction by
Keyth Lee

Production Manager
Lisa L. Watson*

The Cultural Olympiad thanks the John S. and James L. Knight Foundation and the David, Helen and Marian Woodward Fund for their support of these performances.

These Jomandi performances are made possible in part by The Coca-Cola Company.

Programs and artists are subject to change without notice.

CAST OF CHARACTERS

Afro Jo.....	Thomas W. Jones, II*
Do Wop I (Yo).....	Charles Bullock
Do Wop II (Man).....	Mark Ford
Do Wop III (Slim).....	Jonathan Slocumb
Do Wop IV (Phil).....	Patdro Harris*

*Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

ABOUT THE PLAY

Hip 2: *Birth of the Boom* examines challenges faced by African American men of all ages: the relationships of man to God, man to man and man to woman. The play creates the playground, the workplace and the political arenas wherein men's values are shaped and challenged. In a broader sense, the play raises questions about the formal and informal process whereby each generation struggles to define a purpose, a voice, a value system and a future.

The piece takes place "in my mind," says Tom Jones.

There will be one 15-minute intermission.

CAST AND COMPANY PROFILES

THOMAS W. JONES, II (*Afro Jo/Playwright*), a *cum laude* graduate of Amherst College with a B.A. in drama, is co-founder of Jomandi Productions. His role as co-artistic director has brought him recognition in the way of performances, guest residencies and workshops in Atlanta, Philadelphia, Houston and Bermuda. He has toured abroad and performed throughout the country, including Lincoln Center's Festival Out of Doors. His stage credits include roles in the premiere of *That Serious He-Man Ball* and the Atlanta premiere of *Checkmates*. He directed Jomandi productions of *Boseman and Lena*, *Ma Rainey's Black Bottom*, *Fraternity*, *Sisters*, *Dreamgirls*, *Sophisticated Ladies*, *Mad Hearts* and *Bessie's Blues*, which he also wrote. Mr. Jones' work around the country has included performances of *The Wizard of Hip*, his one-man tour de force, and residencies as guest director for the Oakland En-

semble, Bush Fire, Studio, New Federal, San Diego and Indiana Repertory Theatres. *Hip 2: Birth of the Boom*, the sequel to *The Wizard of Hip*, was named one of the Best Theatrical Productions of 1994 by *The Atlanta Journal/Constitution*, and his *Sophisticated Ladies* was named the Best Local Theater Production of 1995 by *Atlanta* magazine.

CHARLES BULLOCK (*Yo*), a Phoenix native, was named One of Atlanta's Best in 1994 by *The Atlanta Journal/Constitution* for his performance in Jomandi's production of *Dreamgirls*. He also appeared in the Jomandi productions of *Bessie's Blues*, *Sophisticated Ladies* and *Mad Hearts*. He was featured vocalist for the Atlanta Symphony Orchestra's Gospel Christmas '92 and '93, and is featured on the album *Send Quickly*

Now Your Spirit with recording artists Liege. Mr. Bullock is vocalist and choreographer for the Freddie Hendricks Youth Ensemble of Atlanta, and is involved in various ministries at Central United Methodist Church. He also works in computer graphics at Spelman College and freelances as a graphic artist.

MARK FORD (*Man*) has appeared in various Jomandi productions, including *The Prophet*, *Savannah*, *Do Lord Remember Me*, *El Hajj Malik*, *Queen of the Blues*, *Bessie's Blues*, *Dreamgirls*, *Sophisticated Ladies* and *Mad Hearts*. He has worked with other Atlanta theater companies, including Just Us, Seven Stages and the Alliance. He sings with the Atlanta-based group Mistyque.

JONATHAN SLOCUMB (*Slim*), a native Atlantan, has been making people laugh all his life. He has opened concerts for such performers as Will Downing, Take 6, The O'Jays, Bebe and Cece Winans, Dianne Reeves and Nancy Wilson, and has worked with comedians Martin Lawrence, Steve Harvey and Robert Townsend. A director of gospel choirs, Mr. Slocumb manages to keep his act funny without resorting to profanity or X-rated material. When not onstage, he does voice-overs, writes scripts and creates TV shows. He has a simple formula for remaining upbeat: "Rather than count my troubles, I count my blessings." *Hip 2: Birth of the Boom* is Mr. Slocumb's second performance with Jomandi.

PATDRO HARRIS (*Phil/Choreographer*) has appeared with Barbara Sullivan's Atlanta Dance Theater and Chuck Davis' Dance Company, and has worked at such theaters as the Alliance, San Diego Repertory and Oregon Shakespeare Festival. As lead dancer/choreographer for Stevie Wonder's world tour, he has helped other musical artists, such as Technotronic and the SOS Band, appearing in concert with them on *Soul Train*. Other TV credits include the PBS documentary *Dance Black America* and the movie *Murder in Mississippi*. Mr. Harris was a consultant to the Carter Center's Kids'

Celebration, which featured superstar Michael Jackson.

MARSHA A. JACKSON-RANDOLPH (*Director*), co-founder and co-artistic/managing director of Jomandi, was an honors student at Houston's High School for the Performing and Visual Arts and at Smith College. For Jomandi she has directed *Zooman and the Sign*, *El Hajj Malik*, *Cane*, *Witchbird*, *Black Nativity* and *That Serious He-Man Ball*. She served as writer for other Jomandi productions: *Sisters*, *Witchbird*, *Josephine Live*, *Savannah* and *Dunbar Fantasy*, and collaborated with Tom Jones in *Le Corps N'est Pas Mort*, *Voices in the Rain*, *Dream Street Blues* and *Medley*. As an actress, she has toured in *The Fisherman*, *Boseman and Lena*, *I'm Black When I'm Singing* and *I'm Blue When I Ain't* and her own play, *Sisters*. She made her Broadway debut in 1988 opposite Denzel Washington in *Checkmates*, which also starred Ruby Dee and Paul Winfield. Ms. Jackson-Randolph has been active in the Theatre Communications Group and the Atlanta Chamber of Commerce's Cultural Advisory Board.

RUSSELL METHENY (*Sets*), a New York resident, has designed sets for Lincoln Center, Circle in the Square and the Roundabout Theatre. Recent designs were for *Richard II* at the Goodman Theatre, *Little Voices* at Washington's Studio Theater, *Lunch and Good News* at the North Shore Music Theater, Tom Jones' production of *Spunk* at Indiana Repertory Theatre, *Over the Tavern* at Studio Arena Theatre and *Rhinoceros* at Studio Theater. Other regional theater credits include Washington's Shakespeare Theatre and the Dallas Theater Center.

BENNIN COSTUME COMPANY (*Costumes*) has been an integral part of Atlanta theater for nearly 20 years. Three members of the Bennin family comprise the company: Jason Bennin, who coined the word *dashiki*; his wife Mabel and daughter Shilla Benning Daniels. As in-house costumer for Just Us Theater for four years, Bennin designed for *Bubblin' Brown Sugar*, *Eubie*, *Black Nativity*

and *Miss Lydia*. The company has also worked extensively with the National Black Arts Festival.

JOSEPH FUTRAL (*Lighting*) began lighting 12 years ago in Columbia, South Carolina. Since then he has lit the stage for Lee Harper and Dancers, Ballethnic, Augusta Ballet, University of Georgia, Moving in the Spirit, Gary Harrison Dance Company, Alliance Theatre School, Great Lakes Theater Festival and Augusta Opera. He also worked as assistant lighting designer for Thomas Sketon and was production stage manager in 1989-90 for the Ohio Ballet.

VANTONY L. JENKINS (*Stage Manager*) is a free-lance actor, director and stage manager from Orangeburg, South Carolina, and received an MFA from a major Midwestern university in 1994. He spent the past year as production stage manager of the Hartford Ballet in Hartford, Connecticut, and is pleased to be back in the Atlanta area.

KEYTH LEE (*Music Director*) began his formal training at Washington's Duke Ellington School of the Arts, where he majored in piano. He won a scholarship in mathematics to Virginia State University, where he led the Virginia State Gospel Choir. In 1987, he transferred to Georgetown University to major in computer science. Eventually he joined the staff of Duke Ellington School for the Arts. Mr. Lee was music director for more than 20 musical theater productions staged at Ellington, Howard University, Arena Stage and the Kennedy Center through grants awarded by DC ArtWorks, DC Commission on the Arts and Humanities and the NEA. He has produced commercial segments for Black Entertainment Television. For Jomandi, he has worked on *Dreamgirls*, *Sophisticated Ladies* and *Mad Hearts*.

LISA L. WATSON (*Production Manager*), an Atlanta native, is a graduate of Clark Atlanta University, where she now is an instructor. She studied at the Tisch School of Design in New York and has worked at the Apollo,

Jomandi, National Black Arts Festival and National Black Theater Festival. She also was stage manager for the Dianne McIntyre Dance Company, and worked for five years with the Negro Ensemble Company as production manager.

JOMANDI PRODUCTIONS

Jomandi was conceived in 1978 through an effort to endow the Dr. Thomas W. Jones Memorial Scholarship of the Morehouse College Medical School. *Every Father's Child*, the company's first production, written by co-founder and co-artistic director Tom Jones, was part of that tribute.

The name "Jomandi" is an amalgamation of names of the four members of Dr. Jones' immediate family: JO for Jones, MA for wife Angie Jones, AN and DI for daughters Andrea and Diana. It was discovered sometime later that in a Senegalese dialect, the word *jomandi* means "people gather together in celebration." From its familial roots, the company adopted the logo, "And the Family is Now."

Begun as a professional theater company committed to the development of new works recreating the African American experience, the company has established a tradition of theater excellence throughout Atlanta and the Eastern United States.

Since its inception, well over 50 percent of the company's mainstage and tour productions have been premieres; of those works, the majority have been developed by the company's artistic staff.

Today the company is indeed an "extended family" of professional artists, administrators and audiences, all celebrating the human experience as it is uniquely and profoundly articulated through the African American aesthetic.

For Your Information

LATE SEATING. Latecomers will be seated at appropriate breaks during the performance.

PHONES, ALARMS AND BEEPERS.

Please turn off cellular phones and wrist-watch alarms, and turn beepers to the "buzz" mode.

PHOTOGRAPHY. No photography, including flash and video photography, is permitted during performances.

RECORDING. Recording of 1996 Olympic Arts Festival performances is not permitted.

RADIOS AND TELEVISIONS. Radios and televisions may not be used in Festival venues.

Regarding Your Olympic Arts Festival Visit

Spectators grant ACOG and designees of ACOG permission to utilize photographs, film, tape or other images of their likeness for any legitimate purpose.

Images of the Olympic Arts Festival obtained by spectators with cameras or other means cannot be used for commercial purposes under any circumstances.

All Olympic Arts Festival spectators agree to abide by the rules and safety regulations established by ACOG for each of the cultural events.

The following items and activities will be strictly prohibited in all Olympic venues: broadcast through the use of any transmitting devices; flash photography; audio recorders; alcoholic beverages brought in from outside the venue; illegal drugs or other controlled substances; weapons of any kind; explosives, including fireworks and smoke

SMOKING. Smoking is not permitted in Festival venues.

FOOD AND BEVERAGES. Food and beverages brought in from the outside are not permitted in any of the Festival venues.

INFORMATION TABLE. An Information Table (including lost and found items, assistive listening devices, etc.) is located in the venue's lobby.

PROGRAM CHANGES. Programs and artists are subject to change without notice. Ticket prices will not be refunded.

FESTIVAL EVENT TICKETS. Call 404-744-1996 (404-546-4099 Telecommunications Device for the Deaf) or visit any Olympic Games ticket sales outlet.

bombs; air horns; poles; banners and signage of any nature; animals of any kind, with the exception of service animals; glass bottles, cans, coolers and ice chests; strollers (except in Centennial Olympic Park); and any item or activity, as deemed by ACOG, that could impair the enjoyment, comfort and safety of other spectators.

All spectators are subject to inspection of their person, and any bags, containers or clothing capable of concealing prohibited items. Spectators may refuse to be inspected; however, management retains the right to deny entry and ticket prices will not be refunded. Spectators found with prohibited items inside an Olympic venue are subject to having the items confiscated and/or being removed from the venue.

ACOG reserves the right to remove any spectator(s) for activity, as deemed by ACOG, that could impair the enjoyment, comfort and safety of other spectators.

Classical Music, Dance & Exhibitions at the 1996 Olympic Arts Festival

We hope you enjoy today's performance. Just as the 1996 Olympic Arts Festival presents world-class theater, so does it showcase extraordinary artists and performers in classical music, dance and the visual arts. At press time, good seats were still available for the events listed below. Tickets may be purchased by calling 404-744-1996, or by visiting the Woodruff Arts Center box office or any other ACOG ticket outlet.

CLASSICAL MUSIC & JAZZ

London Chamber Orchestra

Hae-Jung Kim, piano

Christopher Warren-Green, music director

Atlanta Symphony Hall

July 23, 8 p.m.

\$25, \$35 and \$60

The dazzling young Korean pianist joins one of Europe's hottest classical ensembles. "Utterly ravishing...gloriously unforgettable. Some of the greatest of British music." *Gramophone*.

Russian National Orchestra

Mikhail Pletnev, conductor

Atlanta Symphony Hall

July 25, 8 p.m.

\$75

This new and highly charged ensemble currently is at the center of international attention. "It is a splendid unit already...with sheen, power and the dark glow special to Russian orchestras of the past." *The New York Times*.

Australian Youth Orchestra

Håkan Hardenberger, trumpet

Christopher Seaman, conductor

Atlanta Symphony Hall

July 29, 2 p.m.

\$5, \$10 and \$20

Having toured Europe and Asia, this highly acclaimed ensemble comes to the American South for the first time.

Atlanta Symphony Orchestra and Chorus

Jennifer Larmore, mezzo-soprano

Yoel Levi, music director

Atlanta Symphony Hall

August 1, 8 p.m.; August 2, 2 p.m.

\$25, \$35 and \$60

One of Mahler's grandest works, Symphony No. 2, "Resurrection," performed in full regalia.

DANCE

Soweto Street Beat Dance Company: Combo (*Africa is Back*),

by Isabelle Doll

Martin Luther King, Jr., International Chapel at Morehouse College

July 20, 8 p.m.; July 21, 3 p.m.

\$15, \$20 and \$25

Relocated from Soweto, South Africa, in 1992, this Atlanta-based ensemble pays tribute to the new democracy of its homeland with a dazzling world premiere.

Netherlands Dance Theater: *Kaguyahime*, by Jiří Kylián

Atlanta Civic Center

July 22 and 23, 8 p.m.; July 24, 3 p.m.

\$20, \$25 and \$30

A full-length ballet by an internationally acclaimed choreographer, based on an ancient Japanese fairy tale. The driving primal score by Maki Ishii is performed on traditional Japanese instruments by Circle Percussion.

Karas: *Noject*, by Saburo Teshigawara

Atlanta Civic Center

July 27, 8 p.m.; July 28, 3 p.m.

\$20, \$25 and \$30

Tokyo-based choreographer Teshigawara and his riveting dancers combine Japanese post-Buto technique, classical ballet and modern dance to create *Noject*, described by one critic as "a stunning, visceral electrified dirge for our overly mechanized world."

Atlanta Ballet:

Time Piece and ***Caught***, by David Parsons

Yellow-Tailed Dogs, by David Roussève

Rapture, by Lila York

Atlanta Civic Center

August 1 & 2, 8 p.m.; August 3, 3 p.m.

\$20, \$25 and \$30

America's oldest ballet company presents the contemporary choreography of York and Roussève and a new work by David Parsons from the Dance Technology Project, a cutting-edge collaboration with Georgia Tech Center for the Arts.

EXHIBITIONS

The Olympic Woman

Presented by Avon

Georgia State University Alumni Hall

July 12-August 4: 10 a.m.-7 p.m. Last admission time is 5-6 p.m.

\$5

An Olympic Games first, this fascinating multimedia exhibition chronicles the history of women in the Modern Olympic Games, from the 19 women who entered the 1900 Paris Games to the more than 2,700 participants in the 1992 Barcelona Games. Utilizing the latest in exhibition technology, "The Olympic Woman" brings together Olympic memorabilia, photography, film and video from collections all over the world.

The American South: Past, Present, Future

Atlanta History Center

July 12-August 2 and August 4: Open 10 a.m.-6 p.m.; August 3: Open 3:30-8:30 p.m. due to street closings for Olympic road cycling races.

August 5-June 15, 1997: Call venue for hours and rates.

\$10

Cotton farming, *Gone with the Wind*, Civil Rights, jazz, William Faulkner, barbecue and much more – this lively exhibition weaves historic and modern photos with artifacts, video and text to show the rich fabric of the American South's history and culture. Organized by the Atlanta History Center to complement the Southern Crossroads festival in Centennial Olympic Park.

Souls Grown Deep:

African American Vernacular Art of the South

Michael C. Carlos Museum at City Hall East

June 29-August 4: Enter any time from 10 a.m.-6 p.m.

\$5

A landmark exhibition of more than 450 inventive paintings, sculptures and works on paper by 30 contemporary self-taught artists from the region. A collaboration among the Cultural Olympiad, the Michael C. Carlos Museum of Emory University and the City of Atlanta Bureau of Cultural Affairs.

Thornton Dial: Remembering the Road

Michael C. Carlos Museum at Emory University

June 29-August 4: Enter any time from 10 a.m.-6 p.m.

\$5

A companion exhibition to "Souls Grown Deep," featuring a comprehensive look at the recent work of the renowned self-taught Southern artist. A collaboration between the Cultural Olympiad and the Michael C. Carlos Museum of Emory University.

Rings: Five Passions in World Art

Presented by Equifax Inc.

High Museum of Art

July 4-September 29: 10 a.m.-7 p.m. Last admission time is 5-5:30 p.m.

\$10

A once-in-a-lifetime exhibition organized by Atlanta's prestigious High Museum of Art and directed by J. Carter Brown, the distinguished Director Emeritus of the National Gallery of Art in Washington, D.C. The objects featured in "Rings..." embody the Olympic ideals and evoke five universal human emotions: love, anguish, awe, triumph and joy. More than 125 masterpieces are included, spanning 7,500 years and ranging from Greek bronzes to African figures to favorites by Picasso, Monet, Cassatt and Rodin.

For information on other theater and dance programs, as well as 1996 Olympic Arts Festival exhibitions, please call 404-744-1996.

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