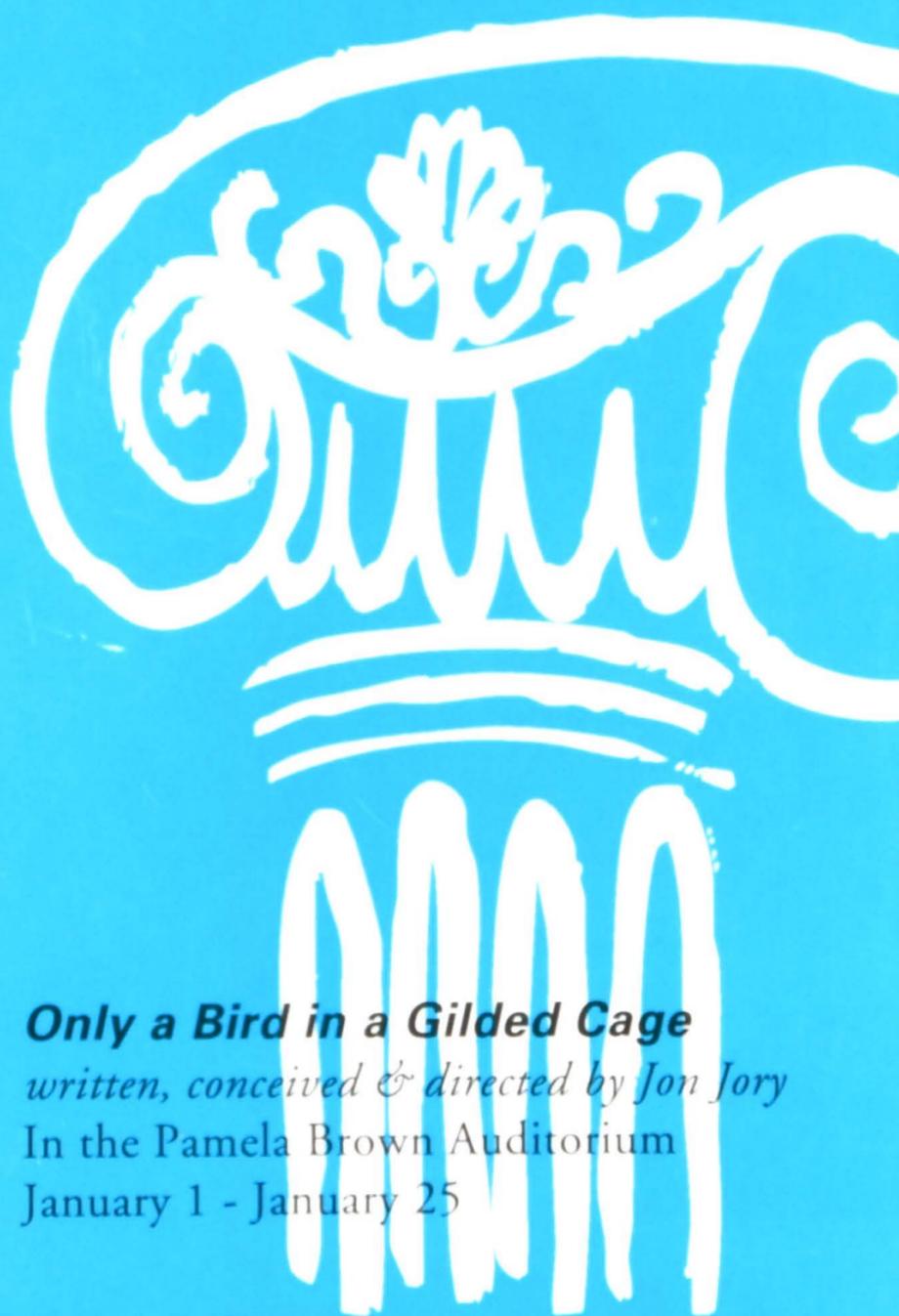


ACTORS THEATRE

OF LOUISVILLE



Only a Bird in a Gilded Cage
written, conceived & directed by Jon Jory
In the Pamela Brown Auditorium
January 1 - January 25

Miss Julie
by August Strindberg
translation by Helen Cooper
In the Bingham Theatre
January 14 - January 26

SAVE A DATE!
For Upcoming Plays:

Having Our Say
January 29 - March 8

***Humana Festival of
New American Plays***
March 4 - April 13

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April 15 - June 8

The Triumph of Love
May 7 - June 1

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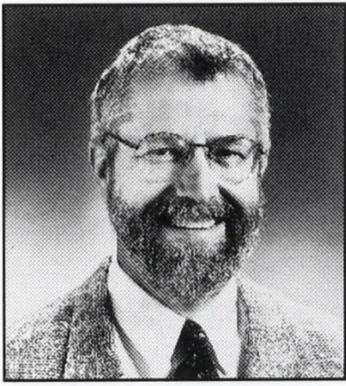
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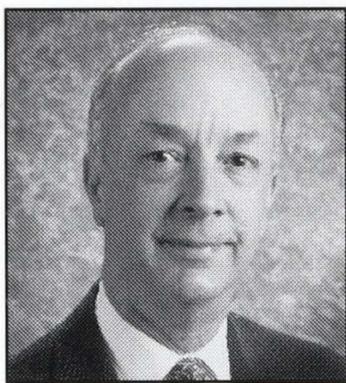
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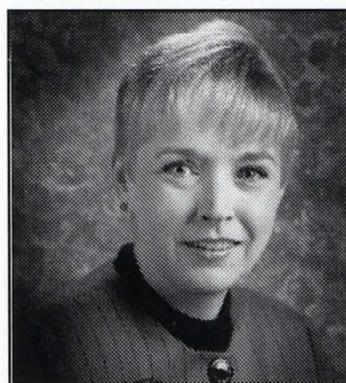
ATL EXECUTIVE OFFICERS



JON JORY, PRODUCING DIRECTOR, is celebrating his 28th season at Actors Theatre, during which time he has directed over 90 plays and produced over 600. His most recent directing credits include: *East of Eden*, *The Comedy of Errors*, *Jack and Jill* and *The Play's the Thing*. Mr. Jory has devoted his energy to the rebirth of the regional repertory and excellence in all facets of production, but especially to the encouragement of new writers and the production of new American plays. Mr. Jory has been responsible for developing the internationally lauded Humana Festival of New American Plays, the SHORTS Festival and the Brown-Forman Classics in Context Festival. Mr. Jory, through his work at Actors Theatre, has brought new plays to festivals all over the world including the Perth, Sydney and Adelaide Festivals; BITEF Festival in Belgrade, Yugoslavia; The Toronto Festival; the Dublin International Theatre Festival and the Hong Kong Festival. Plays from Actors Theatre directed by Mr. Jory have been seen on and off Broadway and on national television. Mr. Jory has directed productions at 15 regional theatres including Washington's Arena Stage, San Francisco's American Conservatory Theatre, Hartford Stage, the McCarter in Princeton and the Oregon Shakespeare Festival. Mr. Jory has received the National Theatre Conference Award and ATA Distinguished Career Award. For his commitment to new plays, he has received the Margo Jones Award twice, the Shubert Foundation's James N. Vaughan Memorial Award for Exceptional Achievement and Contribution to the Development of Professional Theatre, Carnegie Mellon's Commitment to Playwriting Award and the Special Tony Award for Achievement in Regional Theatre.



ALEXANDER SPEER, EXECUTIVE DIRECTOR, is celebrating his 31st season at Actors Theatre. During his tenure at Actors Theatre, the physical facility has expanded first to a new location in 1972 on Main Street, then adding the Arts and Commerce Building for ATL's administration, costuming and leasing options, a warehouse production studio for construction and storage of scenery and properties and, most recently, the historically-styled complex on Main Street, including a 400-space parking garage, the new Bingham Theatre, enhanced artistic spaces for the Victor Jory and Pamela Brown auditoriums and expanded lobbies and utility space. In addition, Mr. Speer is responsible for coordinating all the financial affairs of the theatre and serving as liaison between the Board of Directors and the administrative staff. Nationally, he has been Treasurer and Executive Committee member of LORT, the League of Resident Theatres that represents the interests of 55 non-profit professional theatres and is on the Theatre Advisory Council of the National Corporate Theatre Fund. He is an incorporator, board member and treasurer of the American Theatre Exchange Initiative, which promotes theatrical exchange between theatres in the US and the countries of the former Soviet Union. Mr. Speer has taught theatre management at leading universities and has served as a consultant to theatres around the country. He is a graduate of Leadership Louisville and past President of the Main Street Association. Mr. Speer is a member of the Board of Directors of both the Downtown Development Corporation and Louisville Central Area.



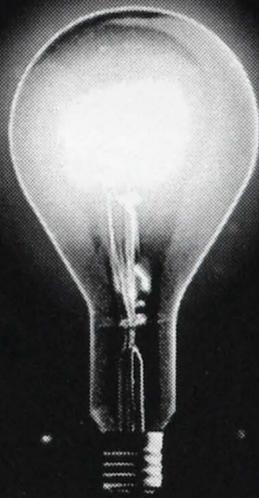
MARILEE HEBERT-SLATER, ASSOCIATE DIRECTOR, administrates the areas relating to national and international touring, audience development, communications, public relations and marketing, season scheduling, the Humana Festival and Brown-Forman Classics in Context Festival arrangements and numerous projects. She is a familiar face speaking on behalf of Actors Theatre and arts advocacy. Her 22-year tenure at ATL has encompassed a variety of jobs including community relations director, director and administrator of the Apprentice/Intern Program, actress and Humana Festival coordinator. As a resident director, she wrote and directed productions for the Lunchtime and Cabaret Theatre series, The Free Children's Theatre and for educational tours in Kentucky. She became the Associate Director in 1981. Her international work has taken her as ATL's Company Manager to Israel, Finland, Serbia, Croatia, Ireland, Canada, Greece, Japan, Hong Kong, Russia, Crimea, Poland and combined with personal travel, she has visited 28 countries. For eight years she worked with the national touring company, The Everyman Players, as actress/Director/Associate Producer. She has served as consultant and lecturer for many groups across the USA and Canada. Ms. Hebert-Slater serves as Chairman of the Louisville Downtown Management District, on the boards of Kentucky Citizens for the Arts, Leadership Louisville, the Main Street Association, LCA and is a Bingham Fellow. Since 1980 she has volunteered as a staging director for Walnut Street Baptist Church. A bachelor's and master's degree graduate of Baylor University, Ms. Hebert-Slater has been designated an outstanding alumna. She is listed in several publications of *Who's Who...* including *...in America*, *...in the South and Southwest*, *...in Entertainment*, *...in the World*, *...of American Women* and recently received a Commonwealth Award in the Arts.



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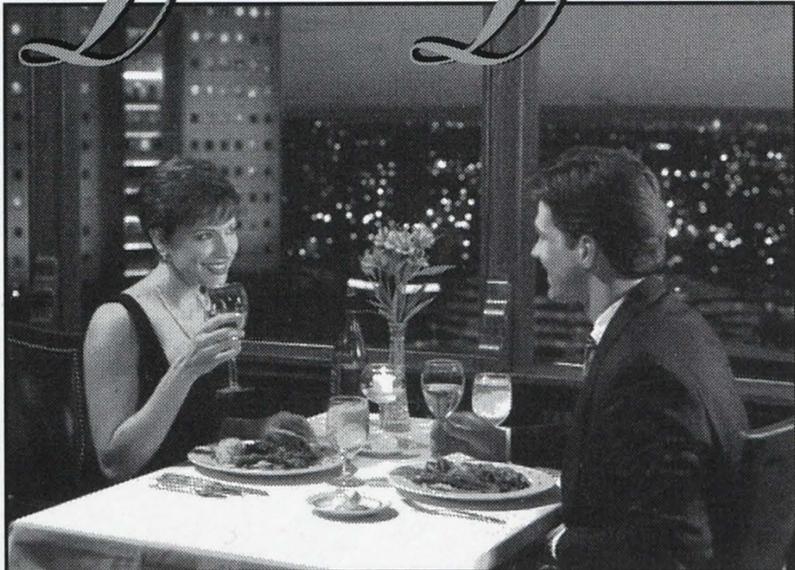
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ACTORS THEATRE OF LOUISVILLE

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

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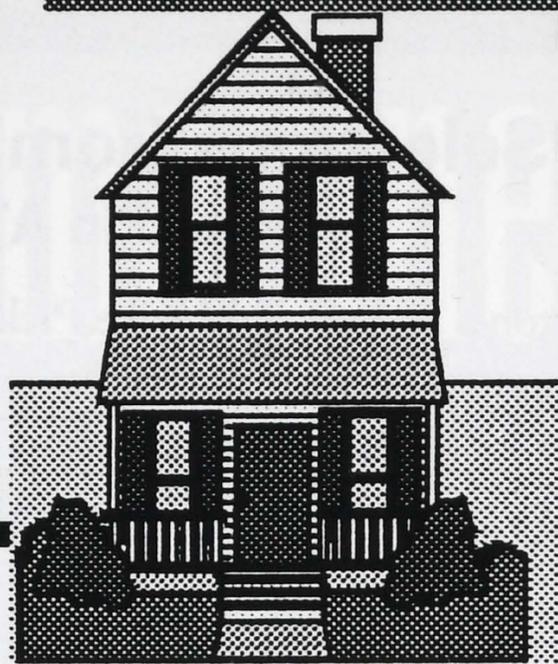


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ABOUT THE ART EXHIBITION

Selections from the Heike Pickett Gallery Exhibited in ATL Galleries January 1 - 26

Lexington's 14-year-old Heike Pickett Gallery, known for its innovative exhibitions of contemporary art brings artists' work to the Actors Theatre of Louisville galleries January 1 - 26.

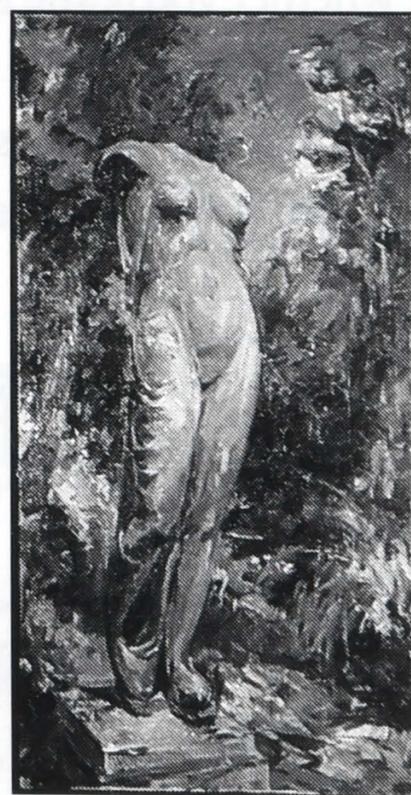
The show features a broad scope of works ranging from self-taught Lexington artist Steve Armstrong to internationally known figurative painter Daniel Ludwig. Originally from Lexington, Ludwig has most recently been in one-person shows at the Newport Art Museum and University of Kentucky Art Museum. He is currently preparing for new shows in New York and London. His wife, Anne Leone, is a renowned artist in her own right who holds an impressive international exhibition record.

Also featured are intaglios by Japanese-American artist Takeshi Takahara, a professor at the University of Michigan. Takahara creates a unique mixture of Japanese and Western culture and symbolism.

Thomas Germano is a Yale graduate. His works convey an eerie sense of space and are being shown along with works by Kentucky artist Russell Weedman. Stone and wood sculptures by Louisville native Ewing Fahey are also on display.



Grace, 1993, Ron Isaacs



Monument III,
1991, Daniel Ludwig

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— E. F. Albee's notice backstage at New York's Palace Theater

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—Program announcement at Tony Pastor's Theater in New York

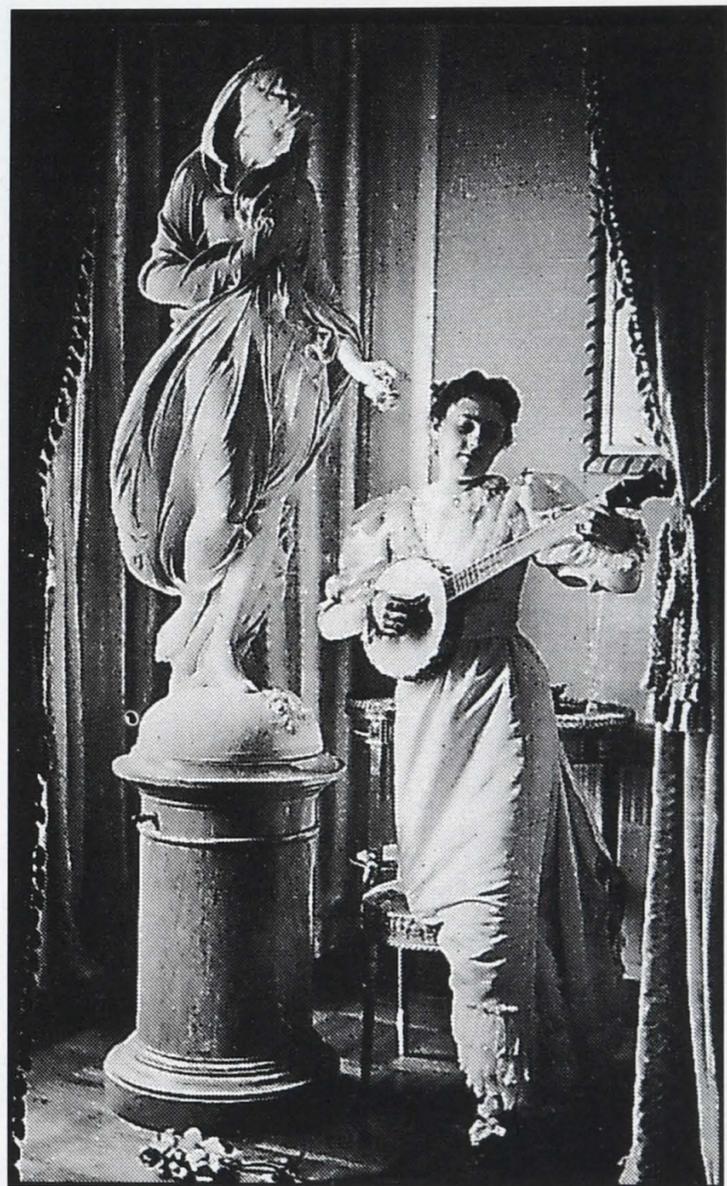
WEALTH

The contrast between the palace of the millionaire and the cottage of the laborer with us today measures the change which has come with civilization. This change, however, is not to be deplored, but welcomed as highly beneficial. It is well, say, essential, for the progress of the race that the houses of some should be homes for all that is highest and best in literature and the arts, and for all the refinements of civilization, rather than that none should be so. Much better this great irregularity than universal squalor.

—Andrew Carnegie, *The Gospel of Wealth*, 1889

We of the People's party believe that the men who created our wonderful industrial system have the right to enjoy the institution they created.

—Clarence Darrow, 1894



WOMEN AND MEN

It is not book-learning young men need, nor instruction about this and that, but a stiffening of the vertebrae, which will cause them to be loyal to a trust, to act promptly, concentrate their energies, do the thing—
“Carry a message to Garcia.”

—Elbert Hubbard, *A Message to Garcia*, 1899 (sold 80 million copies)

Propriety requires respectable women to abstain more consistently from useful effort and to make more of a show of leisure than the men of the same social classes. It grates painfully on our nerves to contemplate the necessity of any well-bred woman's earning a livelihood by useful work. It is not “woman's sphere.”

—Thorstein Veblen, *The Theory of the Leisure Class*, 1899

CRITICS AND CHEERLEADERS

Motherhood was a commitment of body and soul to the service of offspring. In exchange, a woman was assured that she held the most powerful role in the world: the molding of the future, the cares of souls.

—Nancy M. Theriot, *Mothers and Daughters in Nineteenth-Century America*

"CULTURE"

Culture was represented increasingly as the antidote to unruly feeling, to rebellious impulses, and especially to such impulses showing themselves with more frequency, as the years went on, among the lower orders. The conjunction of culture with wealth and property on one hand, with surrender, self-denial, and subordination to something larger on the other, gave it a cardinal place among instruments of social control and reform...

—Alan Trachtenberg,
The Incorporation of America

There was a healthy mingling of popular and classical culture in the years of the Gilded Age... It may well be that one opera house in a middle-sized American town in the 1880s offered more of the classic tradition in music and drama in one year than the combined television networks of the United States do in the same period of time in our own age.

—Robert A. Roberts,
The Gilded Age: A Reappraisal

POLITICS

In strict confidence...I should welcome almost any war, for I think this country needs one."

—Theodore Roosevelt,
Asst. Secretary of the Navy, 1897

From a nation of shopkeepers we become a nation of warriors. We escape the menace and peril of socialism and agrarianism, as England has escaped them, by a policy of colonization and conquest. From a provincial huddle of petty sovereignties held together by a rope of sand we rise to the dignity and prowess of an imperial republic incomparably greater than Rome.

—Henry Watterson,
editor of *The Courier-Journal*, 1899

HOMELIFE

By the 1890s "sanitary bathrooms and kitchens with running water became standard features in new urban homes, and plumbing was installed in the better dwellings of many older districts." ...The nation's forty-eight thousand telephone subscribers in 1880 grew to eight hundred thousand by the end of the century, most of them in urban areas."

—Charles Calhoun, *The Gilded Age*

Fancy bird cages were justified by reasoning that it would insult beautiful birds and their delightful songs to keep them in ugly cages; of course, it would also insult the elegant parlors in which they were kept. Never mind that the birds often made messes on the expensive carpets beneath them—these miniature aviaries were a potent symbol of genteel Victorian living, and countless canaries, parakeets, bullfinches, and goldfinches were incarcerated in these ornamental Victorian prisons.

—Nancy Ruhling & John Crosby
Freeman, *The Illustrated Encyclopedia of Victoriana*

PAMELA BROWN AUDITORIUM

Actors Theatre of Louisville
Jon Jory, Producing Director
presents

January 1 - 25, 1997

ONLY A BIRD IN A GILDED CAGE

conceived, written & directed by Jon Jory
in collaboration with Karma Camp & Scott Kasbaum

music & arrangements by Scott Kasbaum

choreography by Karma Camp

There will be one 15-minute intermission.

Setting: Winter, mid-1890s. A parlor in Dayton, Ohio.

<i>Scenic Designer</i>	Paul Owen
<i>Costume Designer</i>	Delmar L. Rinehart
<i>Lighting Designer</i>	Ed McCarthy
<i>Sound Designer</i>	Christopher R. Hermanson
<i>Properties Master</i>	Ron Riall
<i>Stage Manager</i>	Paul Mills Holmes
<i>Assistant Stage Manager</i>	Julie A. Richardson
<i>Dramaturg</i>	Michael Bigelow Dixon
<i>Casting</i>	Laura Richin Casting

See program insert for list of musical numbers and poems.

ONLY A BIRD IN A GILDED CAGE

THE CAST (In order of appearance)

Elizabeth Stuart Phelps, a town beauty and patroness of the arts.
Twyla Hafermann

Polly Phelps, her daughter.
Claire Anne Longest

Josef Ladislaus Pilsudski, a pianist par excellence and recent immigrant.
Scott Kasbaum

Dinwiddy Carrington, arts enthusiast.
V Craig Heidenreich

Emmanuel Bones, a captain of industry.
Fred Major

Cithoneria Bulkhorn, Elizabeth's mother.
Adale O'Brien

Chastity Masticate, a newlywed.
Kathleen Early*

Kaimo T. Stephanopolous, a carpenter.
William McNulty

Calla Corliss Delahew Mayfair Aubergine Titwillow Tennyson, the songbird of Dayton.
Deanne Lorette

Seamus Cantrell "Hot Pipes" Harrigan, a star of the vaudeville stage.
Bart Shatto

Jobobwillie "Slingsaddle" Smith, Dayton's own Buckeroo Bard.
Bob Burrus

*Member of the Acting Apprentice Company.

THE SHAKESPEARE OF SWEDEN

by Liz Engelman

Modern Swedish literature begins with playwright, novelist, poet, essayist and short story writer August Strindberg's arrival onto the scene. Author of 70 plays and numerous novels, Strindberg drew on both Swedish history and his own experience. As one biographer points out about Strindberg, "To read him is to live with him." Indeed, there have been few writers in world literature whose life and works are nearly indistinguishable; his plays and novels themselves are documents of his emotional, social and intellectual crises.

August Strindberg was born in Stockholm in 1849 to a steamship commissioner and a domestic servant. This bourgeois-proletarian union left a lasting impression on Strindberg, as illustrated explicitly in his autobiographical novel, *The Son of a Servant* (1886), and implied more subtly in his depiction of the noblewoman Julie in *Miss Julie* (1888). Strindberg's identification with the lower class remained strong throughout his lifetime.

Strindberg attended Uppsala University intermittently, focusing his studies on aesthetics and modern languages. When lack of funds ultimately forced him to quit without taking a degree, Strindberg became a freelance journalist and art critic in Stockholm. In 1872, he wrote his first important work, *Master Olof*, a historical drama based on the Swedish reformer Olaus Petri. Its rejection by the Royal Theatre bred Strindberg's contempt for the country's official institutions, and furthered his dissatisfaction with this unproductive period of his life.

Fortune changed when, in 1884, Strindberg became the librarian at the Royal Library. Strindberg was now in a better frame of both mind and circumstance to meet the Finnish actress Siri von Essen, then married to Lieutenant Baron Carl Gustaf Wrangel. This

began a relational triangle which ended in Siri's divorce two years later, and in her subsequent marriage to Strindberg. Wrangel, Siri, and Strindberg end up as characters in *Creditors*, written in 1888 immediately after *Miss Julie*. Strindberg's depiction of the deterioration of their marriage and of his resentment towards Siri is also graphically expressed in *A Madman's Defense*, one of seven autobiographical novels which examine his bitter marital experiences. Strindberg's 14-year marriage to Siri von Essen was to have an everlasting impact on his writing.

Their intense marriage ended in 1891 in bitter divorce and in an even more acrimonious custody battle for his children, which he lost. By this time, Strindberg had become both famous and infamous. His first novel *The Red Room* (1879), a satirical account of Stockholm society, brought him renown as a progressive writer. However, his first volume of collected stories, entitled *Married*, led to prosecution for what was considered blasphemy in one story's depiction of communion. Although he was acquitted, his trial marked a change for Strindberg in both his mind and subsequently in his work; he believed himself persecuted and saw himself as a victim of the feminism sweeping the nation, in which Siri, he convinced himself, played a major part.

This provoked the first phase of Strindberg's dramas — the naturalistic plays which concentrate primarily on the war between the sexes. Acting upon both Zola's professions in the early 80s and Andre Antoine's actual practices of naturalism at the Parisian Theatre Libre, Strindberg imbued his plays of this time with a realism of situation, decor, and language, and added his own interest in psychological realism. The naturalists' slice of life drama attempted to write "scientific truth," and saw man's life determined by heredity and environment. Into these

ABOUT AUGUST STRINDBERG

one-act plays, Strindberg adds the Darwinian struggle, ending in the survival of the fittest. This natural law was played out in Strindberg's "battle of the brains" in which egotism, selfishness, and self-interest are the operative characteristics.

After his divorce, Strindberg moved to Germany where, deemed "The Shakespeare of Sweden," he enjoyed great success. There, in 1893, he met and married the Austrian journalist Frida Uhl, a union less than satisfying, which ended shortly after in divorce. His subsequent period of literary sterility led to emotional, physical, and psychical stress, and to what many have labelled actual insanity. Believing himself to be persecuted by hostile "Powers," he suffered from hallucinations and electric shocks, and moved constantly to avoid his "enemies." In trying to produce gold, he burned his hands with sulfur and had to be hospitalized for several months.

Strindberg's autobiography *Inferno* (1897) documents his three years of instability which culminated ultimately in a religious and artistic conversion. During this Inferno period, interest in the supernatural and the occult, and experiments in science and alchemy superseded his literary work. He wrote a number of scientific treatises, and emerged from this spiritual hell a mystic and a symbolist. Convinced that his suffering was punishment for his sins, Strindberg vowed to do penance. His ensuing plays were heavy in mood and non-naturalistic in setting, and contained a sense of suffering and hope—a true departure from his earlier work. These more mystical plays did not relate to any external reality; instead Strindberg created a theatre of the soul, and of dreams.

Strindberg's first play after the Inferno crisis, the three part *To Damascus*, said to have "entered the history of dramatic literature like a rocket from another planet," is now hailed as

one of the greatest innovations in dramatic literature. Recreated as a writer, renewed in his faith, Strindberg wrote himself into the character of *The Stranger*, a wanderer who searches and eventually finds spiritual peace. Following this milestone in his work came a rush of 30 plays both psychological and historical, many experimental in form.

A third marriage to Norwegian actress Harriet Bosse, many years his younger, ended three years later. For awhile it seemed they could not live with or without each other; however, in 1904, their vacillation finally ended—this time amicably. As always, his personal experience with Harriet fed into his work, notably *Dance of Death*, a throwback to his earlier naturalism and depiction of the tribulations of marriage. *A Dream Play* (1902) and Strindberg's "chamber plays" (best known for *The Ghost Sonata*, 1907), essentially miniature full-lengths modelled on the musical form, embodied his newly developed expressionist and surrealist styles. Strindberg wrote his last and perhaps most explicitly autobiographical play, *The Great Highway*, in 1909, and died of cancer three years later, on May 14, 1912.

Mourned in Sweden as their greatest writer, Strindberg left a legacy that even his admirers could never have foretold—not only would he live on through his own work, but echoes may be found in writers around the globe. Georg Kaiser, Eugene O'Neill, Luigi Pirandello, Sean O'Casey, and Jean Genet are only a few who have followed the footsteps of his genius. And if Tennessee Williams' *Streetcar* doesn't contain some of that powerful struggle between opposites that we witness in *Miss Julie*, then I'm as crazy as Strindberg! ■



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Actors Theatre of Louisville
Jon Jory, Producing Director
presents

January 14 - 26, 1997

MISS JULIE

by August Strindberg

a new translation by Helen Cooper[†]

directed by Anne Bogart

THE CAST

<i>Julie</i>	Ellen Lauren
<i>Jean</i>	Jefferson Mays
<i>Christine</i>	Kelly Maurer
<i>Townspeople</i>	Monica Bueno*
	Kim Gainer*
	Eric Keith*
	Anne Marie Nest*
	Tommy Schrider*
	Danny Seckel*

Presented by special arrangement with Judy Daish Associates Limited.

This translation of *Miss Julie* was first performed at Greenwich Theatre on November 1, 1990.

Setting: Midsummer Eve

<i>Scenic Designer</i>	Paul Owen
<i>Costume Designer</i>	Marcia Dixcy Jory
<i>Lighting Designer</i>	Mimi Jordan Sherin
<i>Sound Designer</i>	Darron L. West
<i>Properties Master</i>	Mark J. Bissonette
<i>Production Stage Manager</i>	Debra Acquavella
<i>Dramaturg</i>	Liz Engelman

[†]Published by Methuen, ISBN No 0-413-66610-7

*Members of the Acting Apprentice Company

ABOUT ACTORS THEATRE



ATL's state-of-the-art facility blends new and old architecture.

Actors Theatre of Louisville, the State Theatre of Kentucky, in its 33rd season, has emerged as one of America's most consistently innovative professional theatre companies. For over 20 years it has been a major force in revitalizing American playwriting with nearly 200 ATL-premiered scripts already in publication.

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

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

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



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Tuesday - Friday 10 a.m. - 8:30 p.m.

Saturday 10 a.m. - 9:30 p.m.

Sunday 1 - 8 p.m.

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OUTSIDE THE METRO AREA

1-800-4ATL-TIX

FAX (502) 561-3337

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RESTAURANT/BAR

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

LATECOMER POLICY

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

EMERGENCY PROCEDURE

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

CAMERAS AND RECORDING DEVICES

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

CHILDREN

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

FOOD AND DRINK

No eating or drinking is allowed in the theatres.

ACTORS THEATRE OF LOUISVILLE FOR YOUR INFORMATION

PAGERS, CELLULAR PHONES AND WATCH ALARMS

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

ACCESSIBILITY



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

SOUND ENHANCEMENT

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

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

AUDIO-DESCRIBED PERFORMANCES



AUDIO DESCRIPTION

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

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

SIGNED PERFORMANCES



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

DISCUSSIONS

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

RENTALS

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

GET INVOLVED!

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

ACKNOWLEDGMENTS



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

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

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

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

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

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

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

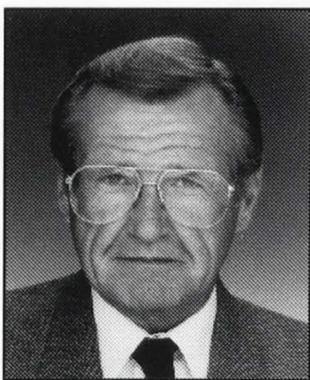
Large print programs made possible, in part, by the Barth Foundation.

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

ssdc

The Director & Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

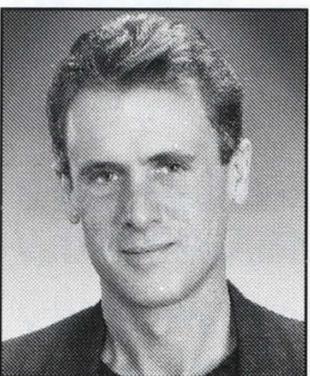
THE ACTING COMPANY



BOB BURRUS (*Only a Bird in a Gilded Cage*), in his 18th season at ATL, appeared last in *A Christmas Carol* and *East of Eden*. ATL: Best remembered roles include the original Benny in *Getting Out*, Walter in *Keely and Du* and Clem in *Middle-Aged White Guys*; other ATL roles include Roma in *Arturo Ui*; Buckhorn in *Holy Ghosts*; Everett in *Traveler in the Dark*; Truman in *Give 'em Hell Harry!* **Regional Theatre:** Dodge in *Buried Child* (Center Stage Baltimore) and Walter in *Keely and Du* (Hartford Stage Company), both filmed for the National Archives. **Television:** Held recurring roles of Sinclair on *Guiding Light* and Forman on *Search for Tomorrow*. Mr. Burrus has worked for 31 various regional theatres, stock and touring companies, a variety of television and film, and teaches acting workshops all across the country.



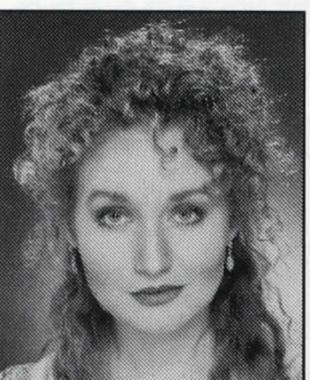
TWYLA HAFERMANN (*Only a Bird in a Gilded Cage*) was last seen at ATL in *A Christmas Carol*. ATL: *East of Eden*, *Sylvia* and *The Comedy of Errors*. **Regional Theatre:** The Virginia Stage Company, Syracuse Stage, Studio Arena, the Kennedy Center, The Cleveland PlayHouse and the Utah and Maryland Shakespeare Festivals. She has also worked on developing new scripts at the Berkshire Theatre Festival, the New Harmony Project under Matt Williams and off-Broadway with A-1 Collaborators. **Television:** *One Life to Live*. **Additional Credits:** Ms. Hafermann has a BFA from the University of Evansville, a MFA from New York University Tisch School of the Arts and studied briefly at the Moscow Art Theatre.



V CRAIG HEIDENREICH (*Only a Bird in a Gilded Cage*) was last seen in *A Tuna Christmas*. This season he appeared in the title role of *Dracula* at ATL. **Other ATL credits include:** *The Comedy of Errors*, *The Play's the Thing*, *Olympia*, *A Christmas Carol*, *Sleuth*, *Below the Belt* (19th Humana Festival), *Corpse!*, *The Adding Machine*, *A Christmas Carol*, *I Hate Hamlet*, *Someone Who'll Watch Over Me*, *Romeo and Juliet*, *Julie Johnson* (18th Humana Festival), *Sherlock Holmes*, *The Cocoanuts*, *Born Yesterday*, *Stanton's Garage*, *La Bête*, *The Passion of Dracula*, *The Beaux' Strategem*, *Antony and Cleopatra*, *Lynette at 3 A.M.*, *In the Eye of the Hurricane*, *The Three Cuckolds*, *Quartermaine's Terms*, *The Tempest*, *As You Like It* and *King Lear*.

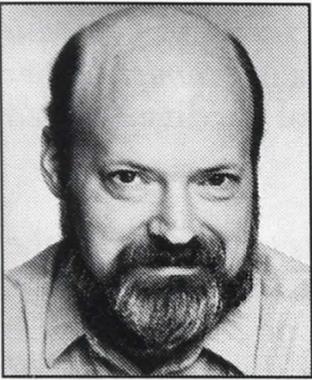


ELLEN LAUREN (*Julie—Miss Julie*) was last seen at ATL in *Going, Going, Gone* (20th Humana Festival). ATL: *The Adding Machine*, *Picnic*. **Regional Theatre:** A founding member of SITI, Ms. Lauren has performed in *Orestes*, *Dionysus* and *The Medium* as well as conducting classes for SITI in New York over the last three years. *The Women* at Hartford Stage. Resident company member at Milwaukee Repertory Theatre (4 years), Alley Theatre (2 years) and Stage West (6 years). **Additional Credits:** A member of the Suzuki Company of Toga under the direction of Tadashi Suzuki, she has performed throughout the world. Teaches the Suzuki Actor Training Method nationally and internationally and is currently on the faculty of The Juilliard School of Drama, Columbia University and Fordham University.



DEANNE LORETTE (*Only a Bird in a Gilded Cage*) has appeared as Della in the last two year's productions of *The Gift of the Magi*. She is pleased to return to ATL from the world premiere musical *The Molly Maguires* where she originated the role of Mary Ann Higgins. **Regional Theatre:** The Utah Shakespeare Festival in *The Merchant of Venice* (Portia), *Julius Caesar* (Calpurnia), *Blithe Spirit* (Elvira), *A Midsummer Night's Dream* (Hermia), *The Royal Family* (Della); South Coast Repertory Theatre in *A Christmas Carol* (Mrs. Shelly/Pursued Maiden) and with the tour of *My Mom's Dad* (Maddie); Illinois Shakespeare Festival in *The Taming of the Shrew* (Kate), *Othello* (Desdemona), *Antony and Cleopatra* (Charmian); Hillside Repertory Company in *The Comedy of Errors* (Adriana) and *The Mikado* (Yum-Yum). Ms. Lorette originally hails from California where she was seen as Audry in *The Little Shop of Horrors* and Louka in *Arms and the Man* at Western Stage as well as The Baker's Wife in *Into the Woods* directed by Barbara Damashek. **Film:** *The Passion*. **Additional Credits:** Ms. Lorette holds an MFA from University of California at Irvine, and a BA from California State University Hayward. She also trained at American Conservatory Theatre in San Francisco. She now resides in New York City.

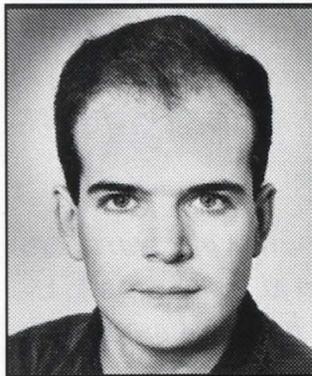
THE ACTING COMPANY CONTINUED



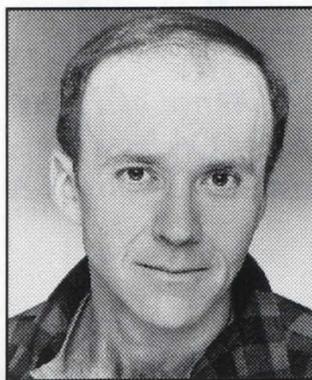
FRED MAJOR (*Only a Bird in a Gilded Cage*) is a resident actor at ATL and was last seen as Scrooge in *A Christmas Carol*. **ATL:** *East of Eden*, *The Comedy of Errors*, *One Flea Spare*, *Adventures of Huckleberry Finn*, *Dracula*, *Below the Belt*, *Corpse!*, *Romeo and Juliet*, *Shadowlands*, *Slavs!*, *Shooting Simone*, *Born Yesterday*, *Other People's Money*, *Speed-The-Plow* and *To Culebra*. Other ATL credits span over 70 productions and include the 1983 tour to Yugoslavia, the 1985 tour to Romania and ATL's Australian tour of *Cementville* and *The Trip to Bountiful*. He is currently recording *Dateline: WWII* for the Military Channel. Mr. Major has worked on and off-Broadway, in regional theatre, soaps and commercials, as well as several national tours.



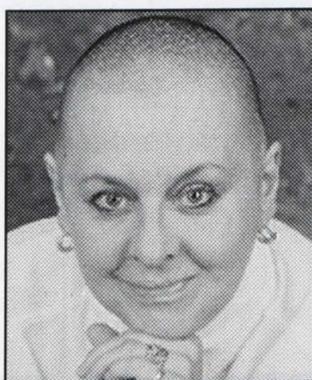
KELLY MAURER (*Christine—Miss Julie*) is a founding company member of the Saratoga International Theater Institute (SITI). **ATL:** *Small Lives*, *Big Dreams* directed by Anne Bogart. **Regional Theatre:** Hamlet in *Hamlet*, *Holiday Memories*, *The Trojan Women* at Stage West and *And What of the Night*, directed by Maria Irene Fornes at Milwaukee Repertory Theater. **New York Theatre:** *Orestes*, *Dionysus* and *The Medium* with Anne Bogart. Japan Performing Arts Center/Tadashi Suzuki: *Dionysus* in Japan, Europe and the U.S. **Other Theatre:** *Small Lives*, *Big Dreams* at PS122 in New York, Toga International Arts Festival in Japan and this past summer at the Cultural Olympiad in Atlanta. The role of Hermes in *Persephone* directed by Robert Wilson in New York and the First Annual Theatre Olympics in Delphi, Greece.



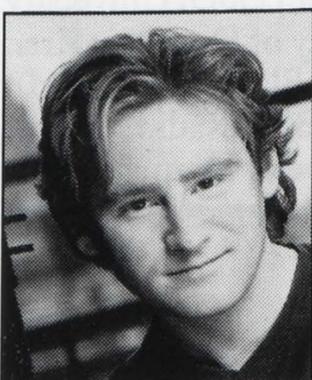
JEFFERSON MAYS (*Jean—Miss Julie*) is a member of the SITI Company with which he has performed at home and abroad in *Small Lives*, *Big Dreams*. **Regional Theatre:** Title role in *Orestes* (En Garde Arts) for which he received an Obie, *Moe's Lucky 7* (Playwrights Horizons), *Bella*, *Belle of Byelorussia* (WPA), title role in *Hamlet* (San Diego Rep.), *The Lover*, *The Show-Off*, *Triumph of Love*, *Servant of Two Masters* (Baltimore Center Stage), *Misalliance* (Long Wharf), *The Beauty Part* (Yale Rep.), *Twelfth Night*, *Fortinbras*, *MacBeth*, *Life During Wartime* (La Jolla Playhouse). **Film:** *Cousin Bette*, *Life Happens*, *Sling Blade*, *Grey Night*, *Low Life*. **Television:** James Madison in *Liberty* airing next year on PBS.



WILLIAM MCNULTY (*Only a Bird in a Gilded Cage*) recently appeared in *A Tuna Christmas* at ATL. **ATL:** In 17 seasons at ATL, he has portrayed such diverse roles as William Snelgrave in *One Flea Spare*, "The Duke" in *Adventures of Huckleberry Finn*, Sandor Turai in *The Play's the Thing*, Andrew Wyke in *Sleuth*, Mr. Zero in *The Adding Machine*, Gary in *I Hate Hamlet*, Edward in *Someone Who'll Watch Over Me*, John in *Oleanna*, Johnny in *Frankie and Johnny in the Clair de Lune*, Quartermaine in *Quartermaine's Terms* and Enobarbus in *Antony and Cleopatra*. **Off-Broadway:** *The Normal Heart* at The Public Theatre. **Film:** *Brubaker*, *No Big Deal*. **Additional Credits:** *Anton*, *Himself* at Moscow Art Theatre and the Chekhov Days Festival in Yalta, USSR. He is the artistic director of the B&B Acting Ranch.



ADALE O'BRIEN (*Only a Bird in a Gilded Cage*) is in her 28th season with Actors Theatre and was last seen in *A Christmas Carol*. This production marks her 193rd production as a company member. In a career of nearly 40 years, Ms. O'Brien has appeared on and off Broadway and her work as an actor or director has been seen internationally in Canada, Yugoslavia, Ireland, Israel, Greece, Hong Kong and Australia. **ATL:** *Dracula*, *Comedy of Errors*, *Flesh and Blood* and *What I Meant Was* (20th Humana Festival), *Adventures of Huckleberry Finn*, *Olympia*, *Head On* and *Helen At Risk* (19th Humana Festival), *The Adding Machine* and *Picnic* (both directed by Anne Bogart), *Romeo and Juliet*, *The Cocoanuts*, *The Passion of Dracula*, *The Trip to Bountiful*, and 19 productions of *A Christmas Carol*. **Other Theatre:** Studio Arena, The Long Wharf, Arena Stage, Cincinnati Playhouse in the Park, The Cleveland Play House, Zachary Scott Theatre Center, Amazing Stage, Syracuse Repertory Theatre.



BART SHATTO (*Only a Bird in a Gilded Cage*) returns to ATL having played Jim in 1995's production of *The Gift of the Magi*. **Regional Theatre:** *Forever Plaid*, *American Buffalo*, *Dames at Sea*, *Baby*, *The Secret Garden*, *Alice in Concert*, *The Five Tones*, *For the Time Being*. **Other Theatre:** *The Philadelphia Story*, *Sunday in the Park with George*, *Twelfth Night*, *The Boys Next Door*, *They're Playing Our Song*, *A Tribute to Bing Crosby*, *Cabaret Comes to Carnegie*, *Tiffany*. **Training:** Mr. Shatto has studied with Dr. V. William Reed, William Grivna, Calvin Jarrell and Michael Stark.

APPRENTICE COMPANY

MONICA BUENO (Townsperson—Miss Julie) has appeared in ATL's *Change of Heart* and *Crocodile Grin*. She is from Toledo, Ohio where she most recently played Drood in *Drood* and Ophelia in *Hamlet*. **Other Theatre:** Rose in *Dancing at Lughnasa*, Tartuffe in *Tartuffe*, Agnes in *Agnes of God*. **Additional Credits:** Studied acting with Uta Hagen and voice and movement at the Stratford Festival, Ontario.

KATHLEEN EARLY (Only a Bird in a Gilded Cage) is a native Texan who comes to ATL from the Oklahoma Shakespearean Festival where she played Maria in *The Sound of Music*. **ATL:** *Change of Heart*, *A Christmas Carol*, *Crocodile Grin*. **Other Theatre:** Sissy in *A Piece of My Heart*, La Marquise de Merteuil in *Les Liaisons Dangereuses* and Lizzie Borden in *Blood Relations*. **Additional Credits:** BFA from the University of Oklahoma, Oxford School of Drama Summer Program.

KIM GAINER (Townsperson—Miss Julie) comes to ATL from Michigan. She was last seen in ATL's productions of *Change of Heart* and *Crocodile Grin*. **Other Theatre:** *Les Liaisons Dangereuses* as La Marquise de Merteuil, Celia in *As You Like It* and Lilian in *The Lights*. Ms. Gainer is a BFA candidate in theatre performance at the University of Michigan.

ERIC KEITH (Townsperson—Miss Julie) comes from Kansas City. **ATL:** *Crocodile Grin*, *A Christmas Carol*. **Other Theatre:** *Crazy for You*, *The Diviners*, *Ourselves Alone*, *Annie Get Your Gun* and *Joseph and the Amazing Technicolor Dreamcoat*. **Additional Credits:** Mr. Keith received his training in acting at the University of Kansas.

ANNE MARIE NEST (Townsperson—Miss Julie) has arrived at ATL from Southern California. **ATL:** *Change of Heart*, *East of Eden*, *Crocodile Grin*. **Other Theatre:** Julia in *The Two Gentleman of Verona*, *The White Whore and the Bit Player*, *Romeo and Juliet*, *Ladyhouse Blues*, *Madwoman of Chaillot*, *The Serpent* and *Macbeth*. **Additional Credits:** BFA from Chapman University in Orange, Calif.

TOMMY SCHRIDER (Townsperson—Miss Julie) At ATL, he has appeared in *Change of Heart*, *East of Eden* and *Crocodile Grin*. He spent last year in New York where he appeared in *Redemption* at La Mama ETC and *Lover's Comedy*. **Other Theatre:** *Oleanna*, *Hedda Gabler*, *All in the Timing*, *Hippolytos*, *Easter*, *Poster of the Cosmos*, *The Birthday Party*. **Additional Credits:** Graduate of Clark University with a BA with Honors in English. "Acting Shakespeare" at the Royal Academy of Dramatic Art.

DANNY SECKEL (Townsperson—Miss Julie) hails from Houston, Texas. **ATL:** *Change of Heart*, *Crocodile Grin*, *Dracula*. **Other Theatre:** His recent credits include Torfimov from *The Cherry Orchard*, Mr. Fitzpatrick from *The Skin of Our Teeth* and Sir Andrew Agucheek from *Twelfth Night*. **Additional Credits:** BA in acting from Baylor University.

YOUNG ACTOR

CLAIRE ANNE LONGEST (Only a Bird in a Gilded Cage) was recently seen in ATL's production of *A Christmas Carol*. Claire is a ten-year-old who started acting at the age of four in *Annie*. This past summer, she appeared in the Lone Star Performing Arts production of *Gypsy* where she played Baby June at the 1894 Grand Opera Theatre in Galveston, TX. **Other Theatre:** *The Sound of Music*, *Fiddler on the Roof*, *Annie Get Your Gun*, *Home for the Holidays* and *Annie Warbucks* at Derby Dinner Playhouse.

ADAPTOR

HELEN COOPER (Adaptor—Miss Julie) is a playwright from Holland who studied at Leiden University and at the Victoria and Albert Museum in London before going to Webber Douglas Academy of Dramatic Arts. Her first play, *Mrs. Gaugin*, was produced at the Almeida Theatre (nominated for Susan Smith Blackburn Award). Her second play, *Mrs. Vershinin*, was produced at the Riverside Studios and was broadcast on BBC Radio 3. **Film:** *Roberto's Cafe*, *Thomas Lawrence* and will work on the upcoming screenplay for *Miss Julie*. **Opera:** Dramaturg for *La Boheme*, translated libretto of *Don Giovanni*. **Dance:** Co-devised and wrote *This Is the Picture the Way It Is* for Aletta Collins Dance Company.

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GUEST DIRECTORS

ANNE BOGART (Director—Miss Julie) was last at Actors Theatre for the 20th Humana Festival directing *Going, Going, Gone*. ATL: Elmer Rice's *The Adding Machine*, William Inge's *Picnic*, Eduardo Machado's *In the Eye of the Hurricane* (part of the 1991 Humana Festival). She is a recipient of two Obie Awards and a Bessie Award. She is the Artistic Director of the Saratoga International Theater Institute (SITI) which she founded with Japanese director Tadashi Suzuki. SITI is dedicated to international cultural exchange. She is an Associate Professor at Columbia University.

SCOTT KASBAUM (Music Director/Arranger—Only a Bird in a Gilded Cage) was last at ATL for *A Christmas Carol* and *The Gift of the Magi*. ATL: Musical director for *Forever Plaid* (1995 & 1996) and *Blues in the Night*; guest conductor and pianist for *The Cocoanuts*, *Suds: The Rocking '60s Musical Soap Opera*; accompanied Louise Smith in *White/Man/Fever* (1993 Flying Solo Festival); seven years as musical supervisor for *A Christmas Carol*, the last eight productions of *The Gift of the Magi* and *The Carving of Mount Rushmore* and rehearsal pianist for *Beehive*. **Regional Theatre:** *Hot & Cole*, *The All Night Strut*, *Annie*, *Pirates*, *Godspell* and *Forum*. He has accompanied various artists including Crystal Gayle and the late Pearl Bailey.

KARMA CAMP (Choreographer—Only a Bird in a Gilded Cage) ATL: Director and choreographer for *Forever Plaid*, choreographer for *The Comedy of Errors*, movement director for *Dancing at Lughnasa*, *Romeo and Juliet* and re-choreographed *The Cocoanuts* from the original 1988 production at Arena Stage. **Regional Theatre:** *The Rink*, *Cabaret* (1996 Helen Hayes Award Nomination), *A Grand Night for Singing*, *Company* (The Signature Theatre); *Much Ado About Nothing* (McCarter Theatre); over 10 shows at The Shakespeare Theatre including *Measure for Measure*, *Mother Courage and Volpone*, *Ring Round the Moon*, *Six Characters in Search of an Author*, *A Chorus of Disapproval* (Arena Stage); *Prodigy*, *Idiots Delight* (Kennedy Center). Ms. Camp choreographed the international tour of *Fascinating Rhythms*, the operas *Goya*, *Vanessa* and *Tzar's Bride*, choreographed and directed the 1993 Vice-Presidential Inaugural Salute. **Television:** *All My Children*, *Guiding Light*, *PBS Great Performances*. **Upcoming Credits:** *No Way to Treat a Lady*, *Tapestries*, *Hot 'n' Cole* and a new musical based on the life of Van Gogh.

GUEST DESIGNERS

MIMI JORDAN SHERIN (Lighting Designer — Miss Julie) ATL: Past collaborations with Anne Bogart include *The Adding Machine* and *Picnic*. She also lit the mainstage productions of The Humana Festival 1995-1996. Most recently she designed *As You Like It* and *Macbeth* at Royal Shakespeare Company in London and *Ariadne Af Nexos* at Bayerische Staatsoper in Munich. **Regional Theatre:** Baltimore Center Stage, American Repertory Theatre, Hartford Stage Company, American Conservatory Theatre, Long Wharf Theatre, Cincinnati Playhouse in the Park and Dallas Theatre Center. **Broadway:** *Our Country's Good*, *The Glass Menagerie*. **Off-Broadway:** *Woyzeck* at New York Shakespeare Festival (American Theatre Wing Award and Drama Desk Nomination), *'Tis Pity She's a Whore* (Obie Award and Drama Desk Nomination), *The Merchant of Venice*, *All's Well That Ends Well* (Drama Desk Nomination) and *Timon of Athens*. **Other Theatre:** National Theatre and Royal Shakespeare Company in London. Ms. Sherin has also designed extensively in opera including the Bayerische Staatsoper, English National Opera, Wales National Opera, Houston Grand Opera, Canadian Opera and the Santa Fe, Boston, San Diego, Dallas, Omaha, Portland, Tulsa, Minnesota and Edmonton Operas. Her design associate is Rita Ann Kogler.

DARRON L. WEST (Sound Designer — Miss Julie) served as ATL's resident sound designer 1990-1993. He is currently a company member of Anne Bogart's SITI Co. and Artistic Associate/Sound Designer at New York Theatre Workshop (NYTW). His collaborations with Anne Bogart at ATL: *In the Eye of the Hurricane*, *Picnic*, *The Adding Machine*. **With SITI Co. in NY, Japan, Ireland and elsewhere:** *The Medium*, *Small Lives/Big Dreams* and *Going, Going, Gone*. **New York and Regional credits:** La Jolla Playhouse, Circle Repertory, PS122, The Acting Company, American Musical Theatre Festival, A.R.T., Philadelphia Theatre Company and currently the NY Shakespeare Festival production of *Henry VI*. He is a recipient of two Barrymore Award Nominations in Sound Design and an American Theatre Wing Award for the NYTW production of *Rent*.

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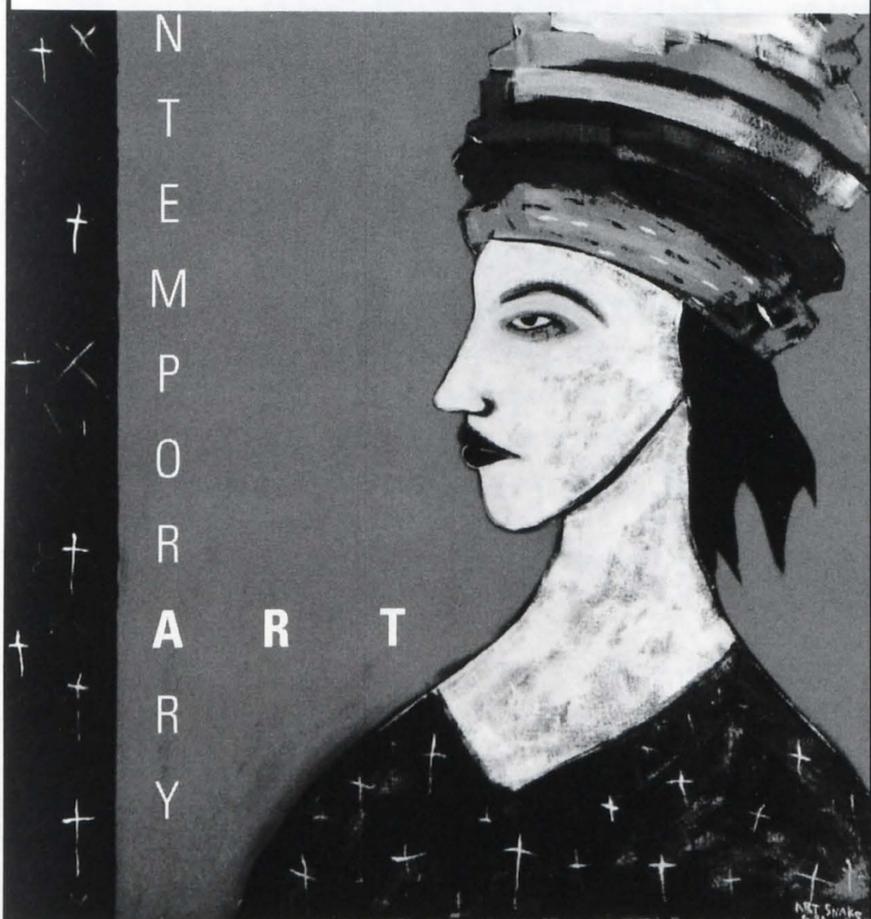
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RESIDENT DESIGNERS

PAUL OWEN (Scenic Designer) Now in his 26th season, Mr. Owen most recently designed ATL's productions of *A Tuna Christmas* and *The Gift of the Magi*. ATL: *East of Eden*, *Sylvia*, *All I Really Need To Know I Learned In Kindergarten*, all of the sets for the 20th annual Humana Festival of New American Plays. Designed lights and costumes for numerous plays in addition to his primary task of designing the environments for the majority of ATL's productions; all of ATL's international tours; national tours to Baltimore, the Kennedy Center and the Spoleto Festival; seven Kentucky tours. Mr. Owen was essential in planning ATL's expansion projects in 1972 and 1994. **Additional Credits:** 1992 Governor's Award in the Arts for artistic achievement. Mr. Owen spent the first 10 years of his career with the Alley Theatre.

MARCIA DIXCY JORY (Costume Designer — Miss Julie) last designed costumes at ATL for *East of Eden*. ATL: resident costume designer 1983-86; guest designer for *The Tempest*, *Cementville*, *The Three Cuckolds*, *Antony and Cleopatra* and *Romeo and Juliet*, *Below the Belt*, *Beast on the Moon* and *Middle-Aged White Guys* (19th Humana Festival). Last season she designed costumes for *As You Like It* at The Long Wharf Theatre and has also designed for The Kentucky Opera, The Hartford Stage, The Kennedy Center, Manhattan Theatre Club, Circle in the Square, New York Lyric Opera, Loeb Drama Center and the Opera Company of Boston. Mrs. Jory has been a faculty costume designer at Cornell University, Smith College, Bennington, the University of Massachusetts at Amherst and Tufts.

DELMAR L. RINEHART (Costume Designer—Only a Bird in a Gilded Cage) is happy to be designing for ATL again. Most recently he designed the costumes for ATL's productions of *A Tuna Christmas*, *Blues in the Night* and *Sleuth*. **Regional Theatre:** Mr. Rinehart has designed for Indiana Repertory Theatre, Cincinnati Playhouse in the Park, Murst, Catherine Rodgers Foundation, Vasser Playhouse and Music Theatre of Wichita. Assistant Design Credits include *Radio City Music Hall's Easter Extravaganza 90* and WPA's *Twenty Fingers/Twenty Toes*.

ED MCCARTHY (Lighting Designer — Only a Bird in a Gilded Cage) **Regional Theatre:** *I Love a Piano* at Ordway Music Theatre, St. Paul, *House of Blue Leaves* at Yale Rep., also *Other People's Money*, *Oklahoma!*, *Barnum*, *Pump Boys and Dinettes*. **Off-Broadway:** *Message to Michael*, *Milk and Honey*, *A Trip to the Beach*, *Dog and His Master*, *Reinventing Daddy*. **Off-Off-Broadway:** *Measure for Measure*, *Soul of an Intruder*, *Commedia Tonite*, others. **National Tours:** *She Loves Me*. **Additional Credits:** Concerts including *Nell Carter at Town Hall*, *Eleanor Roosevelt Memorial Benefit* at Lincoln Center with Marilyn Horne and Judy Collins, *Hearts & Voices at Symphony Space* starring Liza Minnelli as well as numerous industrials. Mr. McCarthy is assistant lighting designer for the national tours of *The Phantom of the Opera*.

CHRISTOPHER R. HERMANSON (Sound Designer — Only a Bird in a Gilded Cage) is in his third season with ATL as sound engineer. ATL: *Forever Plaid* (1995, 1996), *Blues in the Night* and sound coordinator for *Flying Solo*. **Regional Theatre:** Systems engineer/associate sound designer for American Music Theatre Festival in Philadelphia, world premieres of *Punch and Judy Get Divorced*, *Old Aunt Dinah's Sure Guide to Dreams and Lucky Numbers* and *Bad Girls Upset by the Truth*. **Additional Credits:** BFA in technical theatre from the University of Wisconsin-Whitewater.

RON RIALI (Properties Department Director/Designer—Only a Bird in a Gilded Cage) is celebrating his 10th season at ATL, where he has designed props for more than 150 productions including *East of Eden*, *Dracula*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, *Corpse!*, *The Adding Machine*, *A Christmas Carol*, *I Hate Hamlet*, *Someone Who'll Watch Over Me*, *Dancing at Lughnasa*, *Romeo and Juliet*, *Sherlock Holmes*, *The Cocoanuts*, *Stanton's Garage*, *Middle-Aged White Guys*, *Born Yesterday*, *Brief Lives*, *Treasure Island*, *The Trip to Bountiful*, *As You Like It*, *The Tempest*, *Steel Magnolias*, *Peter Pan*, *Engaged*, *The Rocky Horror Show*, *Ring Round the Moon* and *Camille*. Mr. Riall is also a founding member of SPAM (Society of Prop Artisan Managers), a national organization for professional prop managers.

MARK J. BISSONNETTE (Properties Designer — Miss Julie) is in his 11th season at Actors Theatre where, recently, he served as properties designer for *Sylvia* and *A Tuna Christmas*. ATL: *Forever Plaid* (1995, 1996), *All I Really Need To Know I Learned In Kindergarten*, *One Flea Spare*, *The Batting Cage* and *Jack and Jill* (20th Humana Festival), *Blues in the Night*, *Adventures of Huckleberry Finn*, *The Play's the Thing*. Guest co-properties master during the Humana Festival of New American Plays since 1990, 11 years as properties master for Apprentice/Intern productions. **Other credits:** Property master for Mom And Dad Productions in Chicago and University of Michigan-Flint, guest furniture artisan with Music Theatre Louisville.

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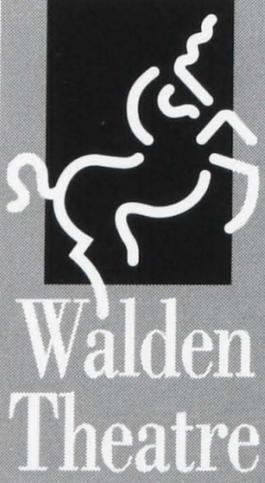
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RESIDENT PRODUCTION STAFF

DEBRA ACQUAVELLA (Production Stage Manager—Miss Julie) is in her 12th year at ATL. ATL: production stage manager for every Bingham Signature Shakespeare production (most recently, *The Comedy of Errors*), Humana Festival and Classics in Context Festival productions since 1986 most recently *East of Eden*; stage manager for over 80 productions including *The Batting Cage*, *Adventures of Huckleberry Finn*, *The Play's the Thing*, *Olympia*, *The Adding Machine*, *Middle-Aged White Guys*, *Dancing at Lughnasa*, *Slavs!*, *The Cocoanuts*, *The Ice Fishing Play*, *Picnic*, *Treasure Island*, *The Trip to Bountiful*, *Peter Pan*, *Prelude to a Kiss*, *The Rocky Horror Show*, *Whereabouts Unknown*, *The Foreigner*, '85 *Shorts*, 1987 summer tour to Brno, Czechoslovakia. **Regional Theatre:** Two seasons at Studio Arena Theatre and the Barter Theatre; The Shakespeare Theatre. **Off-Broadway:** Manhattan Theatre Club, Hudson Guild Theatre, American Jewish Theatre.

PAUL MILLS HOLMES (Stage Manager — Only a Bird in a Gilded Cage) is in his fifth season at ATL. ATL: *A Christmas Carol*, *East of Eden*, *Sylvia*, *Forever Plaid*, *The Comedy of Errors*, *Flesh and Blood* (20th Humana Festival), *Blues in the Night*, *Adventures of Huckleberry Finn*, *Sleuth*, *Tough Choices for the New Century* and *July 7, 1994* (19th Humana Festival), *Corpse!*, *The Adding Machine*, *A Christmas Carol*, *I Hate Hamlet*, *Trip's Cinch* (18th Humana Festival), *Death and the Maiden*, *The Cocoanuts*, *Keely and Du* and others. **Regional Theatre:** *The Glass Menagerie*, *Betsy Brown*, *Indians* and *The Three Sisters* at the McCarter Theatre. **Broadway:** *Les Liaisons Dangereuses*, *Smile and Oh*, *Calcutta!* **Off-Broadway:** *Steel Magnolias*, *Little Shop of Horrors*, *Oil City Symphony*, *Just Say No*, *Real Life Funnies*. **Additional Credits:** Directed *Little Shop of Horrors* in Tel Aviv and Tokyo; 21 seasons at Pennsylvania's Totem Pole Playhouse.

JULIE A. RICHARDSON (Assistant Stage Manager — Only a Bird in a Gilded Cage) ATL: *The Gift of the Magi* (4 seasons), *Dracula* (2 seasons), *One Flew Over the Cuckoo's Nest*, *Trying to Find Chinatown*, *A Perfect Ganesh*, *Dracula*, *Oleanna*, *Small Lives/Big Dreams* and *The Medium* with Anne Bogart; 1993 & 1994 *Flying Solo Festivals* and others. Four years of the Humana Festival of New American Plays including: *Trudy Blue*, *My Left Breast*, *Stanton's Garage*, *Stones and Bones* and *Someone Who'll Watch Over Me*. **Additional Credits:** Four summers at the Outer Banks as production stage manager for *The Lost Colony*, America's oldest outdoor drama; Alabama Shakespeare Festival: senior stage manager two of four seasons and tours of *Arms and the Man*, *The Glass Menagerie* and *Hamlet*; New Stage in Jackson, Miss., American Stage in St. Petersburg, Fla. and The Alliance Theatre in Atlanta, Ga.

STEVE GOODIN (Technical Director) is in his 12th season at ATL. ATL: He is responsible for the construction of all scenic elements in three theatres, which adds up to over 240 productions. He collaborates with resident designer Paul Owen and guest scenic designers including Ming Cho Lee, John Lee Beatty, John Conklin, Neil Patel and Elmon Webb. **Regional Theatre:** Assistant technical director at the South Jersey Regional Theatre in Atlantic City. **Additional Credits:** Three years at Derby Dinner Playhouse; co-created the Design Imagery Production Studio in Atlantic City, NJ which builds scenery for many casinos; and lighting and sound technician at Darien Lake in Buffalo, NY. Mr. Goodin's other activities include house renovation, family gatherings and making home brew.

LAURA RICHIN (Casting Director) Worth Gardner's *The Wizard of Oz* at Ordway Music Theatre/Kevin McCollum, *Passion* at Signature Theatre D.C. (Eric Schaeffer), Kenneth Branagh's *Public Enemy*, Kander & Ebb's *And The World Goes Round* (Scott Ellis/Susan Stroman) NY and tour, *The Rothschilds*, *Pageant*, *Suds*, Carly Simon's *Romulus Hunt* Metropolitan Opera Guild/Kennedy Center, Cy Coleman's *The Life* NY workshop, American Jewish Theatre 1990-92, *Misery* West End, *Shadowlands* US Consultant Broadway/Film, Fox TV's *Breakfast Time*, Actors Theatre of Louisville Humana Festival and seasons 1994-97, Alley Theatre, Tennessee Rep, Santa Fe Stage Company and others. Recent commercials: Nissan and AT&T. We continue to adhere to the kind and fair teachings of Joseph Abaldo.

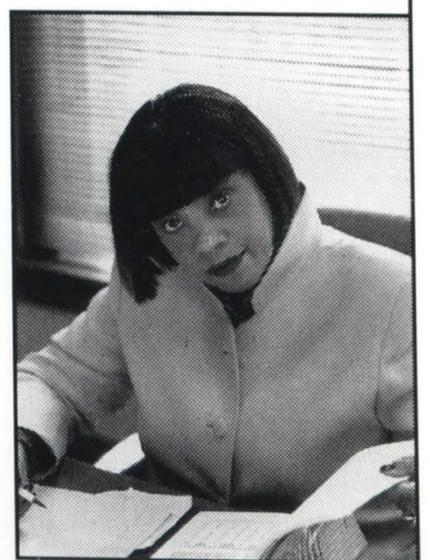
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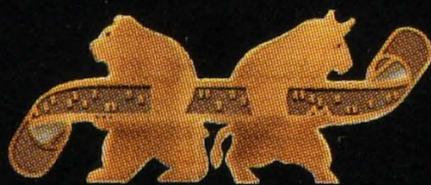
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