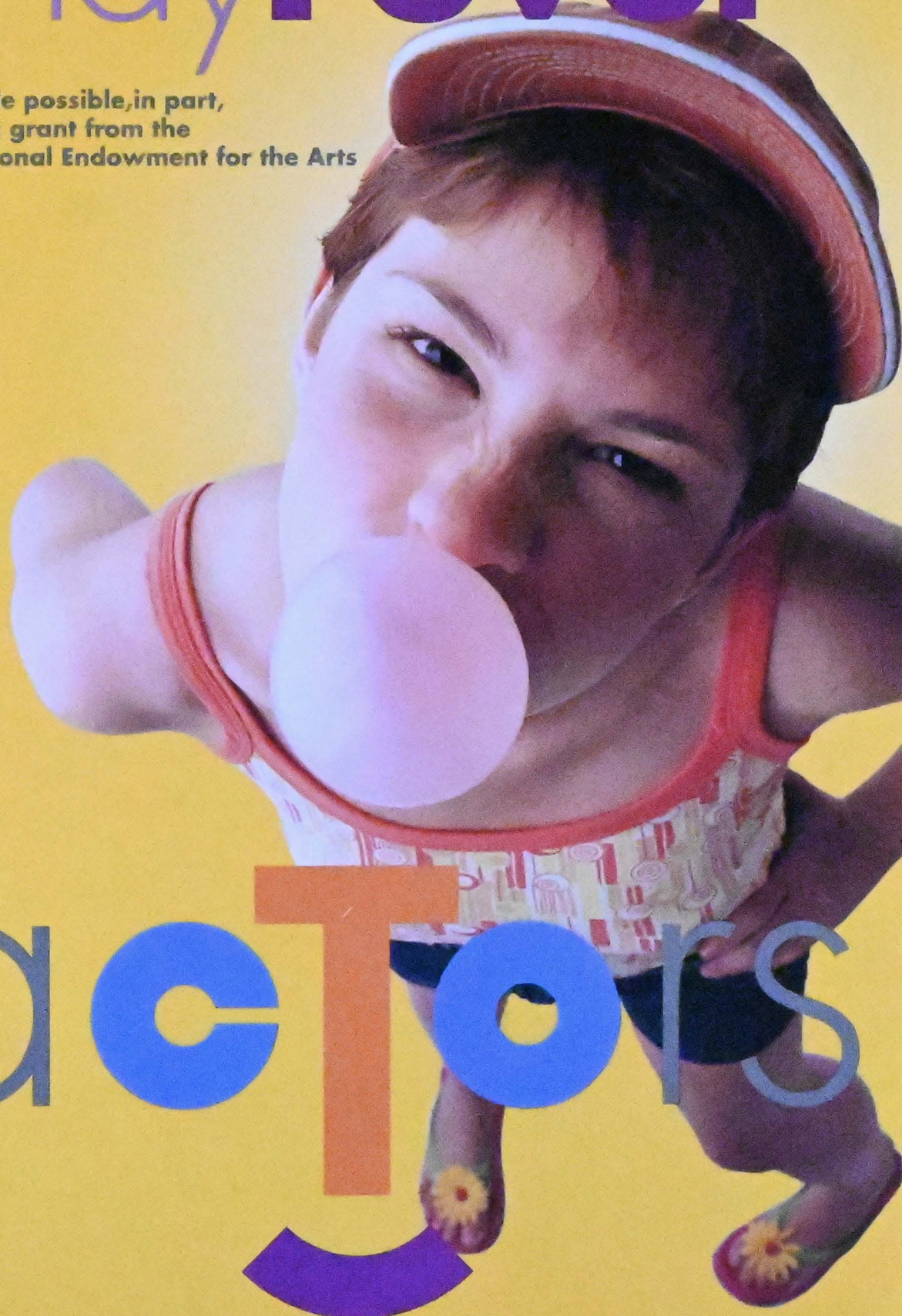



HayFever

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MESSAGE FROM ANNE BOGART

Director of *Hay Fever*



This production of Noël Coward's *Hay Fever* marks my tenth consecutive year of directing shows at Actors Theatre of Louisville. I'm very happy that Marc Masterson continues to welcome the SITI Company and me to his theater. Over the past decade a relationship has been forged between Louisville audiences and us. Friendships and feisty dialogue have been fostered. I am grateful for this and excited to premiere a new production with an audience familiar with our work.

Hay Fever, written in 1924 by a very young Englishman, seems particularly viable in today's America. A family dances on the volcano of a culture in transition. Rules are eschewed while something moves underneath the earth. The world shifts and the little family goes on dancing, assuming that if they keep going, everything will be OK.

Although the general attitude toward Noël Coward's writing is often dismissive and his plays are categorized as light comedy, I believe that he was a brilliant and insightful artist. Watch how he wields his primary weapon, humor, while words and speed serve as his ammunition. His target is simply the world he inhabited. American writer Rebecca West, a friend and contemporary of Coward's, wrote: "He has a better grasp of what was going wrong in our society than Shaw." I hope that you will find the experience of *Hay Fever* to be filled with vitality and relevance to your own particular life and family.

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actors theatre of louisville **PRESENTS**
Brown-Forman Wines Mainstage Series

Hay Fever

january **01 – 26, 2002**

by **NOËL COWARD**
directed by **ANNE BOGART**

made possible, in part, by a grant from the National Endowment for the Arts

THE CAST

Sorel Bliss	SUSAN HIGHTOWER*
Simon Bliss	BARNEY O'HANLON*
Clara	ADALE O'BRIEN*
Judith Bliss	ELLEN LAUREN*
David Bliss	DANIEL T. PARKER*
Sandy Tyrell	JEFFREY FRACÉ*
Myra Arundel	KELLY MAURER*
Richard Greatham	STEPHEN WEBBER*
Jackie Coryton	JOAN JUBETT*
Maintenance Workers:	BARBARA LANCIERS†
	ANTHONY LUCIANO†
	ALAN MALONE†
	DONOVAN SHERMAN†
	KATE UMSTATTER†
	TOM WOOLDRIDGE†

Setting: Bucks County, Pennsylvania

Presented by special arrangement with
Robert A. Freedman Dramatic Agency, Inc.

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Lighting Designer	CHRISTOPHER AKERLIND
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Properties Designer	MARK WALSTON
Production Stage Manager	PAUL MILLS HOLMES*
Assistant Stage Manager	ELIZABETH MOREAU*
Dramaturg	TANYA PALMER

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

†Member of Actors Theatre's Apprentice Company

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A Thoroughly Modern Coward

Born December 16, 1899, Noël Coward was a child of the new century. The son of an erstwhile piano tuner turned salesman and an avid stage mother, his childhood was spent in genteel poverty and his involvement with the theatre started early. He began his acting career at the tender age of ten, and continued from that point on to make a living from the stage, first as an actor and cabaret performer, and later as a playwright. His first play, *I'll Leave It To You*, was produced to mild critical and popular success in 1920, but it was with *The Vortex* in 1924 that Coward truly became a sensation. Described by critics at the time as 'un peu shocking', *The Vortex* caused something of a scandal because of its subject matter – drug addiction, adultery and the suggestion of a mildly indecent relationship between mother and son. But it also was a smash hit, playing to sold out houses in London and New York. It was clear that a new and powerful force was on the scene, a fact that only became more evident the following year when two more plays, *Hay Fever* and *Fallen Angels*, were produced. It was equally clear that this new force had a different energy, a different sensibility and a different style from the dramatists who had preceded him. With his distinctive flair, Coward was declaring himself the voice of a new generation.

The time of Coward's greatest artistic activity, the early part of the twentieth century, is known to art critics and social historians alike as the Modernist Period. A time of great scientific and technological innovation, this era also brought unprecedented destruction in the form of two World Wars, a growing sense of alienation, and the loss of certainty

in a shared moral code. In addition, this was a remarkably exciting and innovative time for artists working in all mediums: writers like Gertrude Stein and James Joyce were experimenting with language and narrative, while visual artists like Pablo Picasso and Marcel DuChamp were experimenting with materials, representation and form. Artists were responding to the scientific discoveries of the day—Darwin's Theory of Evolution, Einstein's Theory of Relativity and Freud's studies of the unconscious. But the question remains: where does Coward, the master of the quip and the frothy comedy, fit into this dark and difficult period?

It is perhaps his very sense of style that marks Coward as a modernist. In *Coward: The Playwright*, a study of Coward's dramaturgy, critic John Lahr argues that the frivolity of Coward's characters and subject matter reflected his generation's loss of a sense of certainty and meaning. "We none of us ever mean anything," says *Hay Fever*'s Sorel Bliss of her family's obsession with artifice. Many saw Coward as the chronicler of a generation that rose to prominence in the 1920s, the "bright young things" who had become disillusioned following the 'great' war, and as a result had replaced certainty with style. Ivor Brown, in the *Observer* notes: "It was easy to doubt everything, hard to find acceptable faiths. The younger generation may have been dismayed; but at least it could dance."

Beyond his depictions of a culture obsessed with style and artifice, Coward also challenged previously upheld notions of behavior. His "comedy of bad manners," as *Hay Fever* has been described, presents a family who belongs to a wealthy elite, yet who have abandoned all pretext of 'proper etiquette.' Rather than feeling duty bound to society, their only duty is to themselves, their only commitment to their own pleasure. "Instead of acting out of the pre-war sense of continuity in English life," Lahr remarks, "Coward's characters register the post-war isolation... [their] worlds are definitely private and self obsessed."

In both this production and her 1998 production of Noël Coward's *Private Lives*, director Anne Bogart and the SITI Company find inspiration in the ideas, energy and aesthetic of the Modernist Period. By placing Coward in the context of the



time, which he shaped as much as it shaped him, his characters spring to life. Their attitudes and philosophies are seen as they were—connected to a larger cultural *zeitgeist*, a changing world view whose web of influence continues to be felt to this day as we hurtle, all the more quickly, toward the future.

—Tanya Palmer

Laurette Taylor: Coward's Amusing Muse

Like many others, Noël Coward was enchanted with what he called the "eccentricity" of Laurette Taylor and her family, displayed through her charismatic manner, which her daughter remarked, held people "spellbound...and covered a multitude of social sins." Although she considered her children the "most beautiful, the most talented, the most charming and intelligent," she never failed to mention—to the delight of her adoring husband—that she was only sixteen when she had them, lest anyone think she was too old to still be working in the theatre. The zany antics of the Taylor-Manners family and the quick pace of American comedy that Coward had seen on the Broadway stage planted the seed for *Hay Fever* in his brain. He remarked that, "It was inevitable that someone should eventually utilize portions of this eccentricity in a play, and I am only grateful to Fate that no guest of the Hartley Manners thought of writing *Hay Fever* before I did."

Little Loretta Cooney was born in 1884 in Harlem, where she spent her youth dreaming of her future on the stage. At sixteen, her dreams became a reality when playwright Charles Taylor, who was called the "Master of Melodrama," offered her a role in his touring show. They married just before the new tour began in 1901 and continued working through the birth of their children, Dwight (1902) and Marguerite (1904), but Laurette ended their troubled marriage in 1910. Just when her career was taking off, she met and began a courtship with playwright Hartley Manners. He proposed in 1912, presenting her with his latest play, *Peg O' My Heart*, which—like their marriage—proved to be highly amusing and successful for them both.

In 1922, the Taylor-Manners family moved to 50 Riverside Drive in New York City, where Laurette's

discovery of games like "In the Manner of the Word" transformed her parlor into the most amusing showcase in New York. The cream of the New York and London Theatre came calling, including the young Noël Coward, whom her daughter Marguerite describes as "one of the favorite strays."

1923 was a good year for Laurette professionally. She ventured into character acting, and the Russian director Stanislavsky, who had previously seen her play only ingénues, proclaimed her to be the greatest American actress of her time. Personally, however, Laurette faced many difficulties when her husband refused to give her a divorce in 1924 so she could pursue a relationship with silent film star John Gilbert. She soon turned to alcohol to ease her problems, which worsened in 1925 with *Hay Fever's* debut. Laurette was hurt that Coward had written something that made her family seem like an "addlepated group of rugged individualists," saying, "None of us is ever unintentionally rude."

Over the next few years, Laurette continued to appear in numerous plays until Hartley's death in 1928, when she retired to recover from the loss. For her last stage appearance, she originated the role of Amanda Wingfield in Tennessee Williams' *The Glass Menagerie* in 1942. She died the following year in New York, leaving behind many artists who adored her as well as a legacy of honest characterization onstage and eccentric behavior offstage—all immortalized in Noël Coward's *Hay Fever*.

—Nancy Vitale



THE ACTING COMPANY



JEFFREY FRACÉ

(Sandy Tyrell) **Regional Theatre:** *War of the Worlds—The Radio Play* (SITI at Kennedy Center and national tour), *Culture of Desire* (SITI at Portland Stage). **Off-**

Broadway: *War of the Worlds—The Radio Play* (SITI at West Bank and Joe's Pub), *Cymbeline* (New York Shakespeare Festival). **International Theatre:** *Culture of Desire* (Bogota, Colombia), *Gogol's Marriage* (Caux, Switzerland); *Fringe: American Silents* (with Anne Bogart at Raw Space), *Chuck Mee's Agamemnon 2.0* (Access Theater), *Mac Wellman's Dracula* (Ohio Theater). Directing credits include: *Don Giovanni* (New York Repertory Ensemble), *A Child's Guide to Innocence* (New Jersey Rep), *The Stranger* (Strawdog Theater). **Additional Credits:** M.F.A., Columbia University.



SUSAN HIGHTOWER

(Sorel Bliss) is a SITI Company member making her Actors debut. **Regional Theatre:** *Alice's Adventures* at City Theatre, Pittsburgh and the Wexner Center, Columbus (SITI Co.); *Hamlet* and

Holiday Memories at StageWest. **Off-Broadway:** *The Bitter Tears of Petra von Kant* at the Henry Miller's Theatre, *Culture of Desire* (SITI Co., understudy for Ellen Lauren) at New York Theatre Workshop, *Mad Shadows* at HERE, *Chuck Mee's Agamemnon 2.0* at Access Theatre. **Additional SITI Credits:** *Orestes* in Togamura, Japan and Saratoga Springs, *Cabin Pressure* at the Israel Festival, and *War of the Worlds—the Radio Play* (national tour).



JOAN JUBETT

(Jackie Coryton) is making her Actors debut as well as her SITI debut in *Hay Fever*. **New York credits:** *Godard-distant and right* (Robert Woodruff, director), *The Caucasian Chalk Circle*

(Andrei Serban, director). **Regional Theatre:** *Collected Stories*, *The Importance of Being Earnest* (Penobscot Theatre Company), *Equus* (Nora Theatre Company) and five seasons at the Theatre at Monmouth, Maine, where favorite roles include Juliet, Ophelia and Raina (*Arms and the Man*). Her international collaboration with Glasgow's Clyde Unity Theatre led to the play *Accustomed to*

Her Face, winning a Scotsman Fringe First at the Edinburgh Fringe Festival and a subsequent run at Edinburgh's Traverse Theatre and London's Drill Hall.

Film: *Pretend* (Julie Talen, screenwriter, director), a multichannel narrative, is due for release summer 2002. **Training:** M.F.A Acting, Columbia University.



ELLEN LAUREN

(Judith Bliss) Associate Artistic Director for SITI Company which is celebrating its 10th year. **At Actors:** *Picnic*, *The Adding Machine*, *Miss Julie*, *Private Lives*. SITI productions at Actors as well as national and international venues:

bobrauschenbergamerica, *War of the Worlds*, *Cabin Pressure*, *Going, Going, Gone* and *The Medium*. **Other SITI credits:** *Room* premiering at the Wexner Center for the Arts, and *Chuck Mee's Orestes*. SITI tours include BAM's Next Wave Festival, Edinburgh Festival, Toga Festival Japan, Jerusalem Festival, Dublin Festival, City Theatre, UCLA Performing Arts, New York Theatre Workshop, On the Boards, The Magic Theater. Ms. Lauren participates in SITI's ongoing classes and residencies in the United States and abroad, including Skidmore College's summer intensive each year. **Additional credits:** *The Women* (Hartford Stage), *Seven Deadly Sins* (New York City Opera - Kosovar Award for Anna II); all with Anne Bogart. Resident company: Stage West (Springfield, Mass.), The Milwaukee Repertory, The Alley Theatre (Houston). Guest Artist for 11 years with The Suzuki Company under the direction of Tadashi Suzuki touring North and South America, Europe and Japan. Ongoing faculty member, The Juilliard School of Drama, New York City. Associate Artistic Director, Toga-Mura International Training School in Japan for Mr. Suzuki.



KELLY MAURER

(Myra Arundel) is a founding member of the SITI Company. Ms. Maurer most recently performed *Off-Broadway* in *An Adult Evening of Shel Silverstein* at the Atlantic Theater. With SITI, she has per-

formed in many productions including *bobrauschenbergamerica*, *Cabin Pressure*, *The Medium*, *Small Lives/Big Dreams*, *Culture of Desire* and *The Seven Deadly Sins*. **Regional Theatre:** *Rainbow* in Maria Irene Fornes' *And What of the Night* at The Milwaukee Repertory Theatre, *Hamlet* at StageWest and Christine in *Miss Julie* at Actors. Internationally, she has toured with Tadashi Suzuki in the Suzuki Company of Toga's *Dionysus* and director Robert Wilson in *Persephone*. She performed the role of Jolly (as standby for Patti LuPone) in David Mamet's *The Old Neighborhood* on Broadway. She was also seen in Mamet's *The Water Engine* at the Atlantic Theater, *Off-Broad-*

way. Ms. Maurer teaches the Suzuki method of actor training and the Viewpoints training at NYU, and at the Atlantic Theater Acting School.



ADALE O'BRIEN

(Clara) Ms. O'Brien is now in her 33rd season with Actors; this is her 217th production. She previously closed in *Dracula*, playing Prof. Ada Van Helsing for the fifth

time. In the summer of 2000, she reprised Louise in *Always...Patsy Cline* at the Cincinnati Playhouse in the Park and in April/May of 2000 she performed in the world premiere of *Touch the Names* at the Cleveland Play House. Her career in acting and/or directing spans nearly 45 years, both internationally and on and off Broadway. **At Actors:** *Description Beggared; or the Allegory of WHITENESS, A Slight Ache, Always...Patsy Cline, Angels in America, Mr. Bundy, Private Eyes, The Wizard of Oz, Olympia, The Trip to Bountiful, Agnes of God* and three with Anne Bogart and the SIT Company: *Private Lives, The Adding Machine* and *Picnic*. She has been featured in 23 Humana Festivals and 24 productions of *A Christmas Carol*. **Other Theatre:** Arena Stage, The Long Wharf and many other prestigious regional theatres. Last season for the Kentucky Opera, she played the Duchess of Krakenhorpe in *The Daughter of the Regiment*.



BARNEY O'HANLON

(Simon Bliss) **At Actors:** *Floyd Collins (Movement), bobrauschenbergamerica* (25th Humana Festival), *War of the Worlds* (24th Humana Festival), *Cabin Pressure* (23rd Humana

Festival), *Howie* in 1969: *Or Howie Takes a Trip* (18th Humana Festival), *Deadly Virtues* (17th Humana Festival), *Hamlet*, and *Small Lives/Big Dreams* (Modern Masters Festival). **Other Theatre:** *Gil* in *A Fair Country* at Steppenwolf as well as productions at the Alley Theatre, Trinity Rep., Opera Omaha and elsewhere. As a member of the SIT Company, Mr. O'Hanlon continues to tour and teach all over the world. He most recently choreographed and appeared in the world premiere of *Lilith* at New York City Opera, directed by Anne Bogart.



DANIEL T. PARKER

(David Bliss) is pleased to make his Actors debut and to work with the SIT Company. As a member of the Los Angeles Theatre Company, The Actors' Gang, he has appeared as Argan in *The Imaginary Invalid*, and in productions of *Euphoria, A Dream Play*, and *A Fairy Tale* for which he received a Garland Award for acting and playwriting, as

well as an Ovation nomination. Mr. Parker has also appeared as the title character in Indecent Exposure's *Harry Thaw Hates Everybody* (L.A. Weekly Award nomination) as well as the Mark Taper New Works Workshop of Sunil Kuruvilla's *Rice Boy* and Bridget Carpenter's *The Faculty Room*. **Regional Theatre:** *She Stoops To Conquer* and *A Midsummer Night's Dream* at Shakespeare/Santa Cruz; as well as productions at Yale Rep, Hartford Stage, The Huntington Theatre and five seasons at Williamstown Theatre Festival. **New York Theatre credits:** Manhattan Theatre Club, Ensemble Studio Theatre, MCC, Naked Angels and workshops of his play *Oliver and Sonny* at The Public Theater (New York Shakespeare Festival). **Film/Television:** Many appearances on television and film, including the upcoming feature film *Never Get Outta the Boat*.



STEPHEN WEBBER

(Richard Greatham) was previously seen at Actors in *War of the Worlds* (Orson Welles), *Cabin Pressure, Private Lives, Going, Going, Gone, and The Medium*. SIT Company Credits include: *Cabin Pressure, Culture of Desire,*

Private Lives, The Medium, War of the Worlds—Radio Play (Orson Welles) and *Going, Going, Gone*. **Regional Theatre:** StageWest, Portland Stage Company, City Theatre in Pittsburgh and Milwaukee Repertory Theater. **Off-Broadway:** *Trojan Women/A Love Story* at En Garde Arts and *Culture of Desire* at New York Theatre Workshop. Mr. Webber also performed *Hamlet* at the Toga International Arts Festival in Togu-Mura, Japan. **Film:** *A Bit of Malevolence*.

APPRENTICE COMPANY

BARBARA LANCIERS (Maintenance Worker) recently graduated from Ohio Wesleyan University with a B.A. in Theatre Performance. **Regional Theatre:** *Wind in the Willows, Mole; The Einstein Project*. **Other Theatre:** *The Kyogen Plays, Tara Kaja; Punch and Judy; Antigone, Ismene; Footfalls, May*. **Additional Credits:** Lab Company member, Hangar Theatre; Acting Apprentice, Berkshire Theatre Festival.

ANTHONY LUCIANO (Maintenance Worker) is thrilled to be spending his first season with Actors. **Regional Theatre:** *The Crucifer of Blood, Shoot the Piano Player, Starr's Last Tape*. **Other Theatre:** *Twelfth Night, The Three Sisters, Isabella, Othello*. **Additional Credits:** Mr. Luciano is Artistic Director of Project 891, a small theatre based in Providence, RI.

ALAN MALONE (Maintenance Worker) was most recently seen in *The Incident* at Next Theatre

in Chicago. He has also worked with Zeppo Productions, Emerald City Theatre, Irish Repertory Theatre, Cobalt Theatre, Buffalo Theatre Ensemble, The Neo-Futurists and Trapdoor Theatre. He is a certified actor/combatant and has choreographed fights since 1998.

DONOVAN SHERMAN (Maintenance Worker) recently graduated from Grinnell College with a B.A. in Theatre. **Other Theatre:** *The Seagull*, *The Recruiting Officer*, *The Collected Works of Billy the Kid* at Lost Nation Theatre. **Additional Credits:** The National Theatre Institute at the Eugene O'Neill Center.

KATE UMSTATTER (Maintenance Worker) was most recently seen in *Tough!*, which she also co-produced, at the American Theatre of Actors in New York. **Other Credits:** *Child of the Dark Sun* at New Dramatists, *Absolutely Happiness* at Soho Rep and various readings with The New Group. **Additional Credits:** B.S., Northwestern University.

THOMAS R. WOOLDRIDGE (Maintenance Worker) makes his debut as an acting apprentice at Actors. **Theatre Experience:** Emcee in *Cabaret*, Gratiano in *Merchant of Venice*, Harold Gorrington in *Black Comedy* and Jerry in *Betrayal*. **Additional Credits:** B.F.A. in Theatre Arts from Illinois Wesleyan University.

DIRECTION AND DESIGN

GUEST DIRECTOR

ANNE BOGART (Director) is the Artistic Director of the SITI Company. At Actors: *In the Eye of the Hurricane*; *Picnic*; *The Adding Machine*; *Small Lives/Big Dreams*; *The Medium*; *Going, Going, Gone*; *Miss Julie*; *Private Lives*; *Cabin Pressure* and *bobrauschenbergamerica*. Other recent productions with the SITI Company: *Lilith*; *Room*; *Alice's Adventures*; *Culture of Desire*; *Bob and Seven Deadly Sins*. She is a recipient of two Obie Awards and a Bessie Award and is a Professor at Columbia University, where she oversees the Graduate Directing Program.

GUEST ARTISTS

NEIL PATEL (Scenic Designer) **At Actors:** *War of the Worlds*, *The Adding Machine*, *Private Lives* (all directed by Anne Bogart), *Hair*, *Peter Pan*. Other work with SITI and Ms. Bogart includes: *Cabin Pressure*, *BOB*, *Culture of Desire*, *Room*. **Broadway:** *Sideman* (Broadway & West End). **Off-Broadway:** *Glimmer*, *Glimmer and Shine* (Manhattan Theatre Club), *Dinner With Friends* (Variety Arts Theater), *Hurrah at Last*, *Arms and the Man* (Roundabout Theatre), *Lobster Alice*, *Mud, River, Stone* (Playwrights Horizons), *Richard II & III*, *Macbeth*, *The Changeling* (TFANA), *Anadarko*, *The Grey Zone* (MCC Theatre), *Lydie Breeze*, *Resident Alien*, *A Question of Mercy*, *Quills* (Drama Desk Nomination), *Slavs!* (New York Theatre Workshop), *Henry V*, *Othello*, *References to Salvador Dali Make Me Hot* (New York Shakespeare Festival), *Race* (CSC). **Regional Theatre:** Guthrie, Steppenwolf, Center Stage, La Jolla Playhouse, Long Wharf, McCarter, Williamstown, among others. **Other Theatre:** *Candide* (Parco Theater, Tokyo) and *Le Nozze de Figaro* (Nikikai Opera Bunka Kaikan, Tokyo). **Additional Credits:** 1996 & 2001 Obie Award for Sustained Excellence and 2000 Eddy Award for work with Anne Bogart and the SITI Company.

JAMES SCHUETTE (Costume Designer) Recent work includes: *Lady in the Dark* (Prince Music Theatre), *Mother Courage and Her Children* (Steppenwolf), *Big Love* (Long Wharf, Berkeley Rep., Goodman) and *Lilith* (New York City Opera). His work with the SITI Company includes: *bobrauschenbergamerica* (sets and costumes), *War of the Worlds*, *Cabin Pressure*, *Room*, *BOB*, *Alice's Adventures*, *Private Lives* and *The Adding Machine*. Other work includes: *Floyd Collins* (Old Globe, Goodman, Prince); *Berlin Circle*, *Time to Burn*.

Space (Steppenwolf), *Saturn Returns*, *The Treatment*, *The Chang Fragments*, *Insurrection*, *Holding His*, *Book of the Dead* (Public); *The Seven Deadly Sins* (NYCO); *Transatlantic* (Minnesota Opera); *La Bohème* (Glimmerglass Opera and NYCO); *Carmen* (Santa Fe Opera); Laurie Anderson's *Songs and Stories from Moby Dick* (BAM Next Wave Festival), and work at Mark Taper Forum, New York Theatre Workshop and En Garde Arts. He is a graduate of Yale School of Drama.

CHRISTOPHER AKERLIND (Lighting Designer) has designed over 280 productions at theater and opera companies in the US and around the world. NY credits include the premieres of Caryl Churchill's *The Skryker* and *Mad Forest*, Craig Lucas' *The Dying Gaul*, Tony Kushner's *Slavs!*, Charles Busch's *The Tale of the Allergist's Wife*, Howard Korder's *The Lights* and August Wilson's *Seven Guitars* for which he received a Tony Award nomination. Recent international work includes *Cymbeline* for the RSC at Stratford-upon-Avon, *The Tale of Genji* at the Nissay Theater in Tokyo and *Boris Godunov* for the Hamburgische Staatsoper. His extensive credits in opera include projects at the New York City, Santa Fe, Minnesota, Boston Lyric and Dallas Operas, as well as over 44 productions for Opera Theater of Saint Louis where he is Resident Designer. Regional theater work has been seen at A.C.T., A.R.T., Berkeley Rep, the Goodman, the Guthrie, Hartford Stage, Intiman Theater, La Jolla Playhouse, Long Wharf, the McCarter, Seattle Rep and recently, the premiere of the SIT Company's *Room* directed by Anne Bogart. He is the recipient of the Obie Award for Sustained Excellence in Lighting Design.

DARRON L WEST (Sound Designer) Former Resident Sound Designer at Actors 1990-93. SIT Company member since 1993 designing every play in the company's repertoire with *Hay Fever* marking his 19th collaboration with Anne Bogart. **At Actors:** *Eye of The Hurricane* (Humana 1990), *Picnic*, *The Adding Machine*, *Going Going Gone* (Humana 1996), *Miss Julie*, *Private Lives*, *Cabin Pressure* (Humana 1999), *War of The Worlds* (Humana 2000), and *bobrauschenbergamerica* (Humana 2001). **Regional Theatre:** Pittsburgh City Theater, The Public/New York Shakespeare Festival, Manhattan Theater Club, New York Theater Workshop, Trinity Rep, Baltimore Center Stage, La Jolla Playhouse, Mark Taper Forum and Lincoln Center among others. **Broadway:** *Wait Until Dark*, 1997 Princess Grace Award, 1998 OBIE Award, 2000 Entertainment Design Magazine EDDY Award, 2000 TCG Artist in Residence Award and three-time Drama Desk Nominee for Sound Design. Directing credits include: *Big Love at Rude Mechanicals* Austin TX, *Euridice*, Children's Theater Company Minneapolis and SIT Company's *War of The Worlds - The Radio Play*.

RESIDENT DESIGNER

MARK WALSTON (Properties Designer) is in his eighth season at Actors and most recently designed props for *The Piano Lesson*. Other Actors credits include: *Floyd Collins*, *The Complete Works of Shakespeare* (abridged), *Flaming Guns of the Purple Sage* (25th Humana Festival); *The Lover and A Slight Ache* (Free Theatre 2001); *Constant Star*, *Sexual Perversity in Chicago* and *The Baltimore Waltz* (2000 Festival of Shorts); *War of the Worlds* (24th Humana Festival); *Hair*; *Aloha*, *Say the Pretty Girls* and *Life Under 30* (23rd Humana Festival); *Full Gallop*; *Angels in America* and over 50 ten-minute plays. Mr. Walston's other credits as Props Master include: Worcester Foothills Theatre, Maine State Music Theatre and Music Theatre North. He was Props Master for the Boston premiere of *Pump Boys and Dinettes* at The Charles Playhouse, and toured with *Mame* as dresser to Patrice Munsel. A native of Grosse Pointe, MI, Mr. Walston is a graduate of Wagner College in Staten Island, NY.

GUEST PRODUCTION STAFF

ELIZABETH MOREAU (Assistant Stage Manager) is the Company Stage Manager for SIT. **At Actors:** *bobrauschenbergamerica* (2001 Humana Festival). SIT Company credits include: *War of the Worlds-The Radio Play* (Fall 2001 National Tour), *Room* (On the Boards, Seattle), *BOB* (B.I.T.E. Festival, London), *Cabin Pressure* (Israel Festival), *War of the Worlds* (Edison Theatre, St. Louis). **Broadway:** *Dirty Blonde*, *Bells are Ringing*, *Getting and Spending*. **Off-Broadway:** *Kit Marlowe*, *In the Blood* (The Public), *Avow* (Century Center), *Lydie Breeze*, *What You Get and What You Expect*, (New York Theatre Workshop), *Dream True*, *Mercy* (Vineyard), *Red*, *The Memory of Water* (Manhattan Theatre Company).

RESIDENT PRODUCTION STAFF

FRAZIER W. MARSH (Production Manager) In his 25th year at Actors, Mr. Marsh is responsible for coordinating the technical aspects of all Actors Theatre productions. In addition, Mr. Marsh's directing credits include: *Floyd Collins*, *A Christmas Carol*, *Always ... Patsy Cline*, *Stars* (21st Humana Festival), *East of Eden*, *Contract with Jackie* (20th Humana Festival), *Dracula*, *I Hate Hamlet*, *The Last Time We Saw Her* (18th Humana Festival), *Sherlock Holmes*, *The Gift of the Magi*, *The Passion of Dracula*, *The Heidi Chronicles*, *Nightside* (15th Humana Festival) and *The Cocktail Hour*. **Premieres:**

Anton, Himself, Water Hole, In a Northern Landscape, Mine, Bartok as a Dog, Courtship, Clara's Play and several one-acts included in Actors' international tours to Czechoslovakia, Greece, Bulgaria and Romania.

PAUL MILLS HOLMES (Production Stage Manager) is in his tenth season at Actors. **At Actors:** *The Piano Lesson, Floyd Collins, Flaming Guns of the Purple Sage* (25th Humana Festival), *Constant Star, A Christmas Carol, Wit, Hair, Nixon's Nixon, Once on this Island, Radio Gals, The Trestle at Pope Lick Creek, Private Lives, Wilder Rediscovered, The Wizard of Oz, The Comedy of Errors, Tough Choices for the New Century* and *July 7, 1994: Corpse!*, *The Adding Machine, Keely and Du* and others. **Regional Theatre:** *The Glass Menagerie, Betsey Brown, Indians and The Three Sisters* at the McCarter Theatre. **Broadway:** *Les Liaisons Dangereuses, Smile and Oh! Calcutta!* **Off-Broadway:** *Steel Magnolias, Little Shop of Horrors, Oil City Symphony.* **Additional Credits:** Directed *Little Shop of Horrors* in Tel Aviv and Tokyo; 26 seasons at Pennsylvania's Totem Pole Playhouse.

JOHN BARNETT (Technical Director) Mr. Barnett returns to Kentucky after serving as the Technical Director for the Jenny Wiley Theatre in Prestonburg from 1996-1998. A graduate of Florida School for the Arts, he served as the Technical Director for Phoenix Theatre in Phoenix, AZ and the Daytona Beach Playhouse in Daytona Beach, Florida as well as the Lighting Director for the Nebraska Theatre Caravan. Most recently, Mr. Barnett has held the position of Assistant Technical Director with A Contemporary Theatre in Seattle, WA. For the past three years he has worked on a wide range of productions varying from the World Premiere of the Philip Glass' Opera, *In the Penal Colony*, to a production with *The Flying Karamazov Brothers* and MIT's Media Lab.

MARGRET FENSKE (Costume Shop Manager) is in her fifth season with Actors. Ms. Fenske is a native of Kansas, where she taught K-12 vocal music for 20 years while participating in summer stock theatre. She has worked in costumes with Wichita Music Theatre, Glimmerglass Opera and Cincinnati Playhouse in the Park. She has sung with Sweet Adelines International since 1976 and is an arranger, vocal coach, regional music faculty member, and a member of Louisville's Pride of Kentucky Chorus. Favorite Actors show builds have included: *Always...Patsy Cline, Peter Pan, Heartbreak House* and *Constant Star*.

DRAMATURG

TANYA PALMER is the Literary Manager at Actors Theatre of Louisville. For Actors, she has dramaturged *bobrauschenbergamerica* by Charles L. Mee and *Wonderful World* by Richard Dresser, both part of the 2001 Humana Festival of New American Plays, as well as *Ever Thine Thornton, Forever Yours Gertrude* for the 1997 Classics in Context festival. During the 1994-95 season, Ms. Palmer was a Literary Management intern, and served as the assistant dramaturg on a number of shows including *From the Mississippi Delta, Beast on the Moon* and *Dancing at Lughnasa*. As a playwright, her work has been produced at Actors, The Hangar Theatre, Solar Stage, The Montreal Fringe Festival and has been workshopped at The Harbourfront Centre, HERE and The Wilton Project. Her monologue "Barbra Live at Canyon Ranch" was presented as part of *Back Story* in the 2000 Humana Festival and *Spring*, her adaptation of Wedekind's *Spring's Awakening* was produced as part of the 2000-2001 Apprentice Company's Festival of Shorts.

THE SITI COMPANY

The SITI Company, celebrating its tenth anniversary, is an ensemble-based theater company based in New York City. The company's mission is to create new works for the theater, to perform and tour these productions nationally and internationally, to provide ongoing training for young theater professionals, and to foster opportunities for cultural exchange with theater professionals and audiences from all over the world.

Actors Theatre of Louisville continues to be an artistic partner and home to the company. Actors has produced the SITI Company's productions of *bobrauschenbergamerica* (Charles L. Mee, Jr.), *War of the Worlds* (Naomi Iizuka), *Cabin Pressure*, *Going Going Gone*, *Miss Julie* (August Strindberg), *Private Lives* (Noel Coward), *The Medium*, *Small Lives/Big Dreams* and *The Adding Machine* (Elmer Rice). Other SITI Company productions include *Orestes* (Charles L. Mee, Jr.), *Culture of Desire*, *BOB*, *Alice's Adventures*, *Room* (Jocelyn Clarke) and *War of the Worlds-The Radio Play*. **Upcoming productions:** *Score, Fêtes de la Nuit* (with the Louisville based music group The Rachel's) and *Reunion*. Contact us: 1922 Old Chelsea Station, New York, NY 10011, 212-477-1469 (phone), 212-477-0564 (fax), TheSITICo@aol.com or www.siti.org.

Louisville

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ABOUT ACTORS



Actors Theatre of Louisville, the state theatre of Kentucky, is internationally acclaimed as one of America's most consistently innovative non-profit professional theatre companies. Founded in 1964, it has won a host of coveted awards and worldwide recognition for excellence. For 25 years it has been a major force in revitalizing American playwriting, with nearly 200 Actors-debuted scripts now in publication.

The annual Humana Festival of New American Plays is recognized as the premiere event of its kind, and each spring draws producers, journalists, critics, playwrights and theatre lovers from around the world for a marathon of new works. More than 250 Humana Festival plays have been added to the active American stage repertoire. Three Pulitzer Prize-winning dramas have originated in the festival — Donald Margulies' *Dinner With Friends*, Beth Henley's *Crimes of the Heart* and D.L. Coburn's *The Gin Game*.

Under the leadership of Marc Masterson, the company's newly appointed Artistic Director, and Executive Director Alexander Speer, a 36-year Actors veteran, the theatre's programming includes a broad range of classical and contemporary work, in over 600 performances during a year-round season. The theatre employs 150 professionals, attracting to its stages many of the world's most talented theatre artists. Each play is directed and produced in Louisville with the costumes, scenery and properties seen on stage made by Actors' resident staff.

Depending on the time of year, Actors Theatre presents up to 24 performances a week in its down-

town complex that includes a restaurant, an art gallery and three diverse theatres under one roof: the 637-seat Pamela Brown Auditorium, the 318-seat Bingham Theatre and the 159-seat Victor Jory Theatre. Registered as a National Historic Landmark, the theatre's home is a distinguished blend of historic yesteryear and the present.

Actors Theatre receives remarkable community support, including an annual audience attendance of over 200,000 people, financial support from individuals, corporations and foundations, and assistance from hundreds of dedicated volunteers. The theatre's community outreach programs include: student matinees supported with teacher study guides and in-service training, free children's theatre productions, free apprentice showcase productions, public seminars and workshops, pre-and-post performance discussions, facility tours, a student subscription subsidy plan, discounted season ticket plans for students, senior citizens, people with disabilities and educators, audio described performances for low vision patrons and performances interpreted in American Sign Language.

The 37-year-old theatre 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.

EXECUTIVE OFFICERS



MARC MASTERSON, ARTISTIC DIRECTOR, is celebrating his second season at Actors Theatre. He is an award-winning director with distinguished experience as a leader in the cultural community of Pittsburgh, where he served as Producing Director of City Theatre for 20 years. Poised to lead Actors Theatre into a new generation of artistic excellence, Mr. Masterson is acknowledged as a talented Artistic Director dedicated to building a dynamic relationship between the theatre, its artists, and its community. Under Mr. Masterson's direction, City Theatre developed a reputation for innovative programming and the production of new plays by such writers as Jeffrey Hatcher, Chaim Potok, Anne Bogart & the SITI Company, the performance band Squonk Opera, Maria Irene Fornes, and many others. Over the years, City Theatre produced dozens of world premieres and more than 130 regional premieres of contemporary plays. Recent directing credits include the premiere of Richard Dresser's *Wonderful World* (25th Humana Festival of New American Plays), *The Mystery of Irma Vep*, *Compleat Female Stage Beauty*, (American Theatre Critics citation 1999) and *Gross Indecency: The Three Trials of Oscar Wilde*. He also has freelance directing credits in New York and the regional theatre. Mr. Masterson earned his Master of Fine Arts degree from the University of Pittsburgh and a Bachelor of Fine Arts degree from Carnegie Mellon University, and subsequently taught at both universities. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and for Leadership Pittsburgh. He also served as a theatre advisory panel member for the Pennsylvania Council of the Arts and site reporter for the National Endowment for the Arts. He won the Man of the Year Vectors Award in 1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He was profiled in "50 Cultural Leaders" by the Pittsburgh Post Gazette and won multiple "Best of" awards in the Pennsylvania media. He and his wife, Patricia Melvin, and their two daughters, Laura and Alexandra, are all happy to call Louisville home.



ALEXANDER SPEER, EXECUTIVE DIRECTOR, is celebrating his 36th season at Actors Theatre. Under his leadership, Actors' physical facility was moved to its present Main Street location, and the Arts and Commerce Building for Actors administration, costuming, rehearsals and leasing operations was acquired, along with a warehouse production studio for construction and storage of scenery and properties. More recently, he oversaw the expansion and renovation of Actors' historic Main Street complex, including the addition of the Bingham Theatre and a 400-space parking garage, the renovation of the backstages of both the Victor Jory Theatre and Pamela Brown Auditorium, and the enlarging and enhancement of all Actors Theatre lobbies. Mr. Speer is responsible for coordinating all financial affairs of the theatre and is the liaison between the Board of Directors and the administrative staff. Nationally, he has served as Treasurer and Executive Committee member of LORT, the League of Resident Theatres that represents the interests of 55 non-profit professional theatres, and is a member of 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. He has served as a Theatre Panel member for the National Endowment for the Arts and for both the Kentucky and North Carolina Arts Councils. Mr. Speer has taught theatre management at leading universities and served as a consultant to theatres around the country. A 1981 graduate of Leadership Louisville, Mr. Speer is active in the Greater Louisville community and serves on the boards of The Arts and Cultural Attractions Council, Louisville Central Area, and Main Street Association. He is a past board member of the Downtown Development Corporation and past treasurer and board member of Preservation Alliance. He is a past president of Main Street Association and participated in the Bingham Fellows Class of 2001. He currently serves on the Mayor's eMain Advisory Panel.

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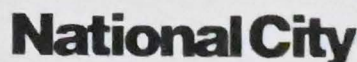
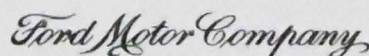
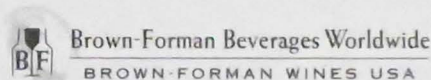
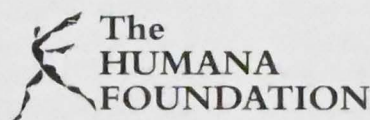
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All preceding privileges plus...

- Playbill acknowledgment at the Producers Circle Level throughout the season
- A lunch or dinner invitation hosted by our Artistic Director, Marc Masterson

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Actors Theatre extends special thanks to the following:

Mr. Owsley Brown II for his generous support to renovate the Sara Shallenberger Brown Lobby.
Edie and Barry Bingham, Jr., Peter and Sarah Fuller and Jacqueline and Theodore Rosky for their pre-campaign support for Actors Theatre's capital and endowment funds.

THE JON JORY ENDOWMENT FUND

Jon Jory was Actors Theatre's Producing Director from 1969 to August of 2000. In celebration of Jon's tenure, Actors Theatre has established the Jon Jory Endowment Fund to support special artistic endeavors. The following individuals have contributed to the Fund in honor of Jon Jory:

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Fifteen minutes prior to curtain, available seats are sold to students, senior citizens and people with disabilities as Rush Tickets for \$12 each (cash or check only). Limit two per person. For many plays, special daytime student matinees are scheduled.

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ENCORE AT ACTORS RESTAURANT AND BAR

Actors' full service restaurant and bar are located in the lower level of the building. Hours: Lunch available for all matinees — two hours prior to performance. Dinner beginning at 5pm Tuesday through Sunday; bar open nightly after performances; late night menu Tuesday thru Sunday. Please allow a minimum of an hour and a half to dine if seeing a play. Reservations recommended. Special arrangements can be made for parties of 10 or more. For information and reservations call (502) 584-1205 (box office) or (502) 561-3344 (restaurant).

LATECOMER POLICY

Pamela Brown Auditorium: Latecomers will be directed to temporary seating or standing in the balcony until intermission. No one will be admitted to the main floor once the performance begins.

Bingham Theatre: Latecomers will be directed to the mezzanine entrance where standing room is available until intermission. Because the stage level entrance is also an actor entrance, no one will be admitted through the stage level entrance once the performance begins.

Victor Jory Theatre: Because of its intimate size and unique layout, latecomers cannot be seated in the Victor Jory Theatre.

EMERGENCY PROCEDURE

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

CAMERAS AND RECORDING DEVICES

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

CHILDREN

Children attending an event, regardless of age, must have a ticket. If your child proves disruptive or excessively restless, you may be asked to leave.

FOOD AND DRINK

No eating or drinking is allowed in the theatres.

PAGERS, 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 Pamela Brown is equipped with an FM Wireless System for hearing enhancement. The Bingham and Victor Jory Theatres are equipped with an infrared system. Lightweight, wireless headsets are available free of charge at the box office, the coat check or from the house manager. The Infrared Listening System is made possible through the generosity of Kroger Stores.

Audio-Described Performances



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

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

Signed Performances



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

RENTALS

The Actors Theatre complex is available for seminars, meetings and private parties. For more information call (502) 584-1265.

MEMBERSHIP

Support Actors Theatre by becoming a member of the Annual Fund. For more information call Paula Rogers at (502) 584-1265.

GET INVOLVED

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

BACKSTAGE TOURS

Backstage and facility tours are available by request. Please call (502) 584-1265 at least one week in advance to schedule yours. Ask for the Director of Volunteer and Audience relations.

ssdc

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

ACKNOWLEDGMENTS



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

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

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

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

Actors is a constituent of Theatre Communications Group (TCG), a national service organization.

Actors 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.

Actors Theatre of Louisville is a participant in the National Theatre Artist Residency Program, administered by Theatre Communications Group, the national organization for the American theatre, and funded by The Pew Charitable Trusts.

Naomi Iizuka and Actors Theatre of Louisville are participants in the Theatre Residency Program for Playwrights, a project of the National Endowment for the Arts and Theatre Communications Group, with additional support from Seagram/Universal.

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

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

SPECIAL THANKS

Special thanks to Actors Theatre company doctors Dr. Bill Breuer, MCH, DC, FAPHP
Dr. Andrew Mickler, F.A.C.S
Special thanks to Bluegrass Motor Sports

THE GALLERY AT ACTORS

THE COURIER-JOURNAL AND ITS DIVERSITY COMMITTEE PRESENT

Our New Neighbors...The Changing Face of Kentuckiana

They come to Kentucky and Southern Indiana from across the globe, escaping their countries and seeking a better life in the United States. Since 1999, *The Courier-Journal* has been examining the influx of foreign-born residents in our urban and rural communities.



"Our New Neighbors...The Changing Face of Kentuckiana" is truly a celebration of our community's cultural diversity. Staff photographer Pat McDonogh's photographs, first published as part of *The Courier-Journal's* "New Neighbors" series, are accompa-

nied by a narrative contributed by reporter Chris Poynter. This exhibit explores our new neighbors' impact on our community from education, religion and culture to neighborhoods and business. Businesses or organizations wishing to host this travelling exhibit may contact Joanna Grau at www.courier-journal.com or call 502-582-4553.

MYTHIC WOMEN

Through January, The Gallery at Actors will also exhibit four pieces by Ann Stewart Anderson's collection "Mythic Women". Ms. Anderson says of her work: "Myths endure because their relevance crosses boundaries of culture, time and history. By concentrating on the stories of women, they offer explanations of outcomes, the strength of gender. They should be read as the tales they re-create; they must also be seen as demonstrations of the power of painting, of retelling familiar truths with color, pattern, light and shade."



Iphigenia: The Sacrifice

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EXECUTIVE DIRECTOR, Alexander Speer

Actors Theatre of Louisville was founded in 1964 by Richard Block in association with Ewel Cornett. Jon Jory was Producing Director from 1969 to 2000.

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Nusz, Kyle Sawyer-Dailey
Coat Check. Amy Attaway, Peter
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Production Manager Frazier W. Marsh
Artistic Manager Zan Sawyer-Dailey
Assistant to Artistic Manager ... Cara Miller Solley
Production Stage Manager Paul Mills Holmes
Assistant Stage Manager Debra A. Freeman
Company Manager Beth A. Cobb

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Dramaturg/Director of
New Play Development Amy Wegener
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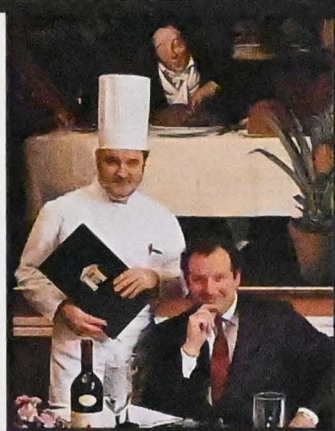
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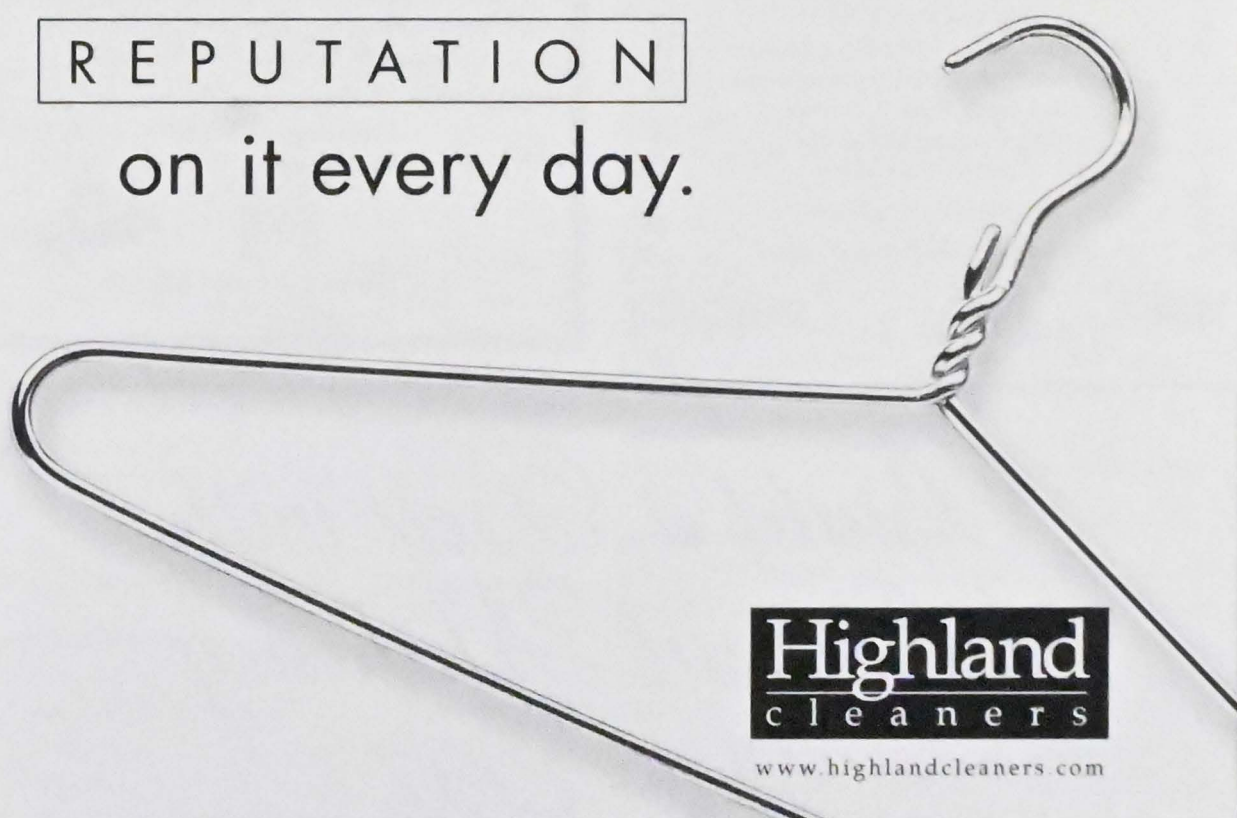
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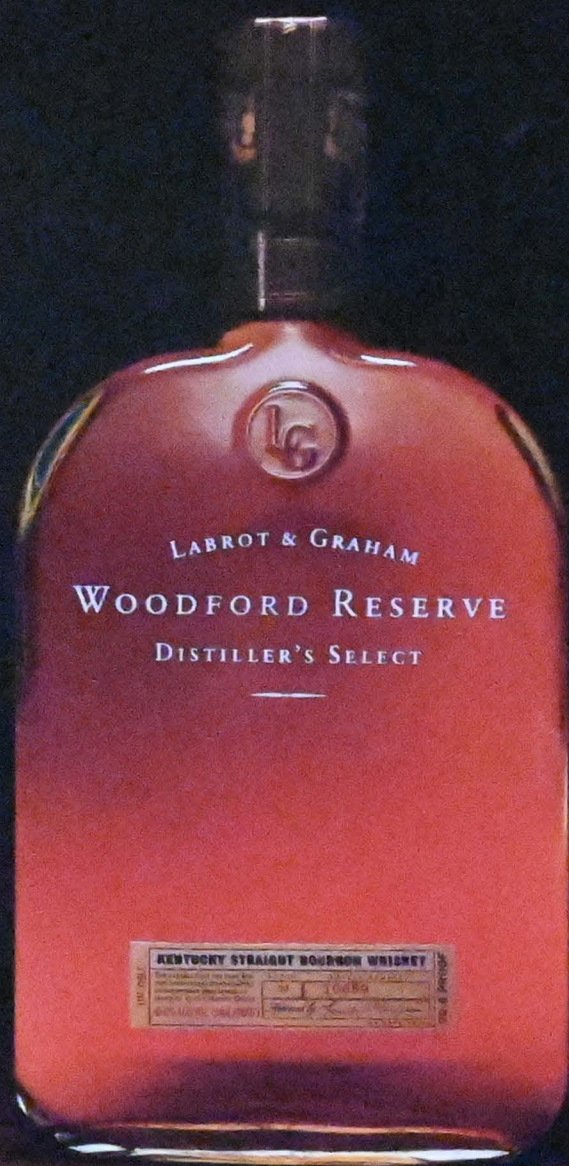




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