

actors theatre of louisville
≡ 50TH ANNIVERSARY SEASON ≡

FEBRUARY-APRIL 2014

AUDIENCE

PROGRAM OF THE PERFORMING ARTS

**38th Humana
Festival of New
American Plays**
February 26-April 6, 2014



ELLEN WEINSTEIN

Made possible by a
generous grant from the Humana
Foundation

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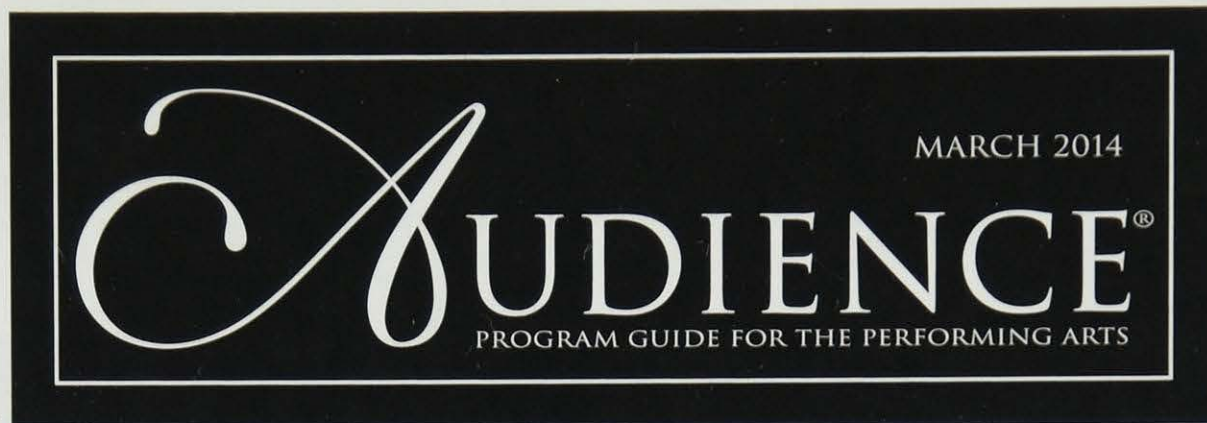
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FEATURES

THE ARTISTIC SPOTLIGHT

Scott Dowd interviews playwright Kimber Lee, whose play brownsville song (b-side for tray) is one of five new works premiering this month at Actors Theatre's Humana Festival of New American Plays 6

PROGRAM A-1

TRAVEL CALENDAR

A select guide to events worth mentioning in New York, Chicago, Cincinnati and beyond 17, 19

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COVER: ILLUSTRATION BY ELLEN WEINSTEIN.
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THEATRE INFORMATION

The Kentucky Center – (Whitney Hall, Bomhard Theater, Clark-Todd Hall, MeX Theater, 501 West Main Street; and Brown Theatre, 315 W. Broadway).
Tickets: The Kentucky Center Box Office, 502.584.7777 or 1.800.775.7777, or Ticketmaster*. *Information Hot-Line:* 502.566-5167.

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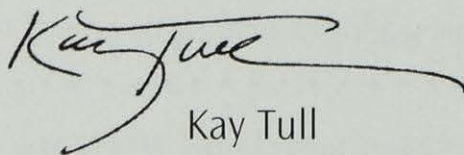
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LETTER FROM THE EDITOR

Buckle up, Louisville! It's time again for the Humana Festival of New American Plays at Actors Theatre, the 38th annual pilgrimage to Louisville by theatre lovers from around the world who want to get a first look at the future of American theatre. Now in its 50th Anniversary Season, Actors Theatre has built an incredible legacy of launching new plays into the national spotlight. Competition is fierce among established and emerging playwrights, and the result is usually groundbreaking new work in what has become one of the city's rites of spring!

We would like to extend a welcome to our locals and out-of-town guests alike and invite you to sample even more of Louisville's performing arts this month: *GHOST The Musical* from PNC Broadway in Louisville; the sounds of Louisville Orchestra with special guests Emerson Quartet and Canadian Brass; and Celtic Crossroads, Pink Floyd Experience, Les Ballets Trockadero, Soweto Gospel Choir, Experience Hendrix, Joan Rivers and Gavin DeGraw from Kentucky Center Presents. For information on these shows and more, go to **theaudience-group.com** and click on Audience Calendar. From there, you can link directly to group venues for more information and to buy tickets. For news, reviews and interviews on performing arts, visual arts, literature, news and arts education, check out **Arts-Louisville.com**, the go-to site for anything that concerns the arts in Louisville. It's all about the best our city has to offer.

Enjoy the show!



Kay Tull



THE ART OF GIVING.



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OF LOUISVILLE



ELLEN WEINSTEIN

Made possible by a generous grant from the Humana Foundation

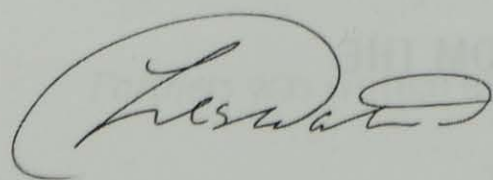
Humana Poster illustration by Ellen Weinstein

FROM THE THEATRE

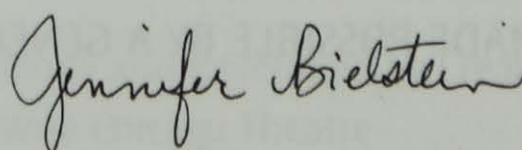
On behalf of our board, staff, artists and volunteers, thank you for joining us as we celebrate the 38th Humana Festival of New American Plays! For almost four decades, the Festival has championed the art and necessity of storytelling by providing a space for the playwright to create, innovate and thrive. This year, we are pleased to also celebrate Actors Theatre of Louisville's 50th Anniversary Season. So far, we have shared several inspiring events to mark this milestone with our local community, and we are delighted to extend the celebration into the Festival as we honor these talented playwrights. This year's lineup joins a prestigious list of nearly 450 plays that have premiered over the Humana Festival's history. It also represents a remarkable constellation of voices that includes work by sixteen writers, two new plays commissioned by Actors Theatre, and the much-anticipated return of acclaimed director Anne Bogart with SITI Company.

We'd like to take this opportunity to thank the Humana Foundation for their incredible generosity and leadership within this community. Their investment in the Festival represents the largest and longest-running active partnership between a corporation and a theatre in the United States. With the Humana Foundation, Actors Theatre has been able to build an extraordinary theatrical legacy. Furthermore, we believe that great festivals set the tone for a city. The Humana Festival has transformed Actors Theatre and the city of Louisville into a premier cultural destination and has magnified the influence of the arts in this region. Last year, we attracted visitors from 44 states and 8 countries, in addition to welcoming more than 33,000 attendees—further evidence that strong investment in and visionary support of the future of American theatre can contribute positively to the quality of life, compassion, energy and diversity of this community.

Finally, thank you for your continued enthusiasm. We encourage you to join us in championing these new plays by spreading the word to your friends, family, colleagues and neighbors. With your support, we can ensure that the arts continue to thrive. We look forward to welcoming you throughout the Humana Festival to celebrate the culmination of the 50th Season together.



Les Waters, Artistic Director



Jennifer Bielstein, Managing Director

LETTER FROM THE SPONSOR

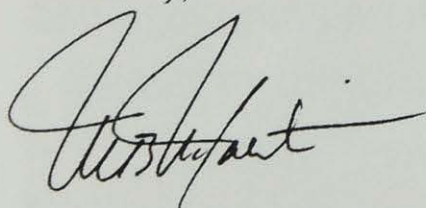
A new play brings with it the energy of anticipation and the promise that, as an audience, we have a chance to experience original artistic expression. For the past 38 years, Actors Theatre of Louisville has fostered the creative birth of countless works of art through its Humana Festival of New American Plays. Never-before-seen plays—before they reach New York, the Hollywood screen or venues overseas—are brought to life first in this remarkable Festival.

Each spring, under Les Waters' and Jennifer Bielstein's outstanding leadership, Actors undergoes its own creative rebirth. Les's and Jennifer's keen eyes for recognizing exciting new drama help inform the future of American theatre. They and their motivated team at Actors carefully nurture performances that find their start in what has been described as the preeminent new play festival in the country.

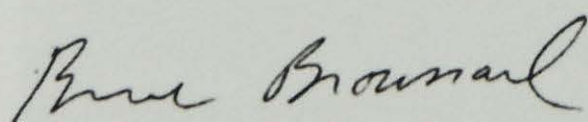
As Actors Theatre continues its storied history, the Humana Foundation is honored to extend its longstanding support of the award-winning Humana Festival of New American Plays. We congratulate Actors Theatre and all the innovative and talented playwrights, actors, directors and audiences who make these plays possible each year.

We hope you enjoy this year's Festival of provocative theatre.

Sincerely,



Michael B. McCallister
Chairman, Humana Foundation



Bruce D. Broussard
President and Chief Executive Officer, Humana Inc.
Board Member, Humana Foundation

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actors theatre of louisville

LES WATERS
ARTISTIC DIRECTOR

JENNIFER BIELSTEIN
MANAGING DIRECTOR

38th Humana Festival of New American Plays

made possible by a generous grant from the Humana Foundation

in association with SITI Company

Steel Hammer

directed by **Anne Bogart**

music and lyrics by **Julia Wolfe**

original text by **Kia Corthron, Will Power, Carl Hancock Rux** and **Regina Taylor**

recorded music performed by **Bang on a Can All-Stars** and **Trio Mediaeval**

performed and created by **SITI Company**

March 19 – April 6, 2014

THE CAST

(in alphabetical order)

Akiko Aizawa *

Eric Berryman *

Patrice Johnson Chevannes *

Gian-Murray Gianino *

Barney O'Hanlon *

Stephen Duff Webber *

There will be no intermission.

Presented by special arrangement with SITI Company.

Scenic and Costume Designer

Lighting Designer

Sound Designer

Stage Manager

Dramaturg

James Schuette †

Brian H Scott †

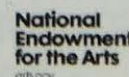
Christian Frederickson

Ellen Mezzera *

Steve Moulds

The original musical score of *Steel Hammer* was commissioned by Bang on a Can with generous support from Maria and Robert A. Skirnick and Carnegie Hall.

Steel Hammer was funded in part by the National Endowment for the Arts.



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

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

† Designers that are represented by United Scenic Artists, Local USA – 829 of the IATSE.

PLAYWRIGHTS



Rachel Bonds' (*Winter Games*) plays include: *Five Mile Lake* (which began as the short *Winter Games*), soon to receive its world premiere at South Coast Repertory, directed by Daniella Topol; *At the Old*

Place, developed during her Writers' Room residency at Arden Theatre Company, directed by Ed Sobel; *Anniversary*, produced in Ensemble Studio Theatre's Marathon of One-Act Plays and winner of the 2012 Samuel French Festival; *Michael & Edie*, named a *New York Times* Critics' Pick in 2010; *The Noise*, developed at New Georges and Ars Nova; and *Swimmers*, featured in New York Stage and Film's 2013 Powerhouse Reading Series and Roundabout Underground's Reading Series. She is currently working on commissions for Washington, D.C.'s Studio Theatre, Manhattan Theatre Club/Ars Nova, South Coast Repertory and Atlantic Theater Company. Bonds holds a B.A. from Brown University.



Kia Corthron's (*Steel Hammer*) previous Humana Festival productions include *Moot the Messenger*, *Slide Glide the Slippery Slope* and *The Open Road Anthology*. Other productions include *A Cool Dip in the Barren*

Saharan Crick (Playwrights Horizons/The Play Company/Culture Project); *Light Raise the Roof* (New York Theatre Workshop); *Snapshot Silhouette* (Children's Theatre Company); *Slide Glide the Slippery Slope* (Mark Taper Forum); *The Venus de Milo Is Armed* (Alabama Shakespeare Festival); *Breath, Boom* (The Royal Court Theatre, Playwrights Horizons, Huntington Theatre Company, Yale Repertory Theatre); *Splash Hatch on the E Going Down* (Yale Repertory Theatre, Center Stage, New York Stage and Film, Donmar Warehouse); *Digging Eleven* (Hartford Stage);

Seeking the Genesis (Goodman Theatre, Manhattan Theatre Club); *Trickle* (Ensemble Studio Theatre); and *Force Continuum* (Atlantic Theater Company). Awards include a McKnight National Residency, the Callaway and Fadiman Awards, NEA/TCG, and this year she will be the Honored Playwright at the Great Plains Theatre Conference. She has also received Writers Guild and Edgar Allan Poe awards for *The Wire*. She is an alumna of New Dramatists and serves on the Dramatists Guild Council.



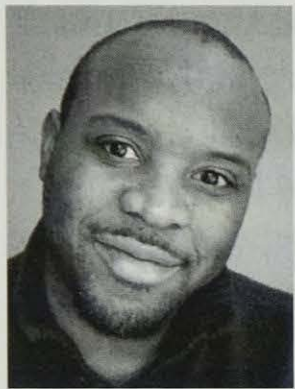
Jackie Sibblies Drury's (*Remix 38*) play *We Are Proud to Present a Presentation...* received its world premiere at Victory Gardens Theater and had its New York premiere at Soho Rep.

Other productions of the play include The Matrix Theatre Company, InterAct Theatre Company, Undermain Theatre, Woolly Mammoth Theatre Company, Company One and ArtsEmerson, Available Light and the Bush Theatre. Drury's play *Social Creatures* was commissioned by Trinity Repertory Company and premiered in March 2013. Her work has been developed at The Sundance Institute Theatre Lab, Berkeley Repertory Theatre's Ground Floor, New York Theatre Workshop, the Lark Play Development Center, Prelude.11, the Bay Area Playwrights Festival, the IGNITION Festival, Soho Rep.'s Writer/Director Lab and The Civilians' R&D Group. Drury is a New York Theatre Workshop Usual Suspect. She was a Van Lier Fellow at New Dramatists, and is the inaugural recipient of the 2012-2014 Jerome New York Fellowship at the Lark.



Dorothy Fortenberry's (*Partners*) work has been produced and developed by Arena Stage, Center REpertory Company, Geva Theatre Center and Oregon Shakespeare Festival, as well as by Ars Nova, Chalk Repertory

Theatre and The Management Theater Company. She is currently working on a commission for Yale Repertory Theatre about a children's book author. She lives in Los Angeles, where she writes for the CW television show *The 100* and is developing a one-hour drama series with Ry Russo-Young on Bravo. Fortenberry is a winner of the 2011 Helen Merrill Award for Emerging Playwrights and a two-time finalist for the O'Neill National Playwrights Conference, and holds an M.F.A. from the Yale School of Drama.



Idris Goodwin (*Remix 38*) is a playwright, spoken word performer and essayist. His play *How We Got On*, developed at the O'Neill National Playwrights Conference, premiered in Actors Theatre's 2012

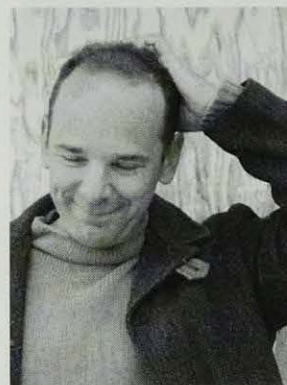
Humana Festival and is being produced at theatres across the country. Goodwin is currently developing new stage works with Denver Center Theatre Company and StageOne Family Theatre. *This is Modern Art* (co-written with Kevin Coval for Steppenwolf Theatre Company) was selected for the 2014 New Visions/New Voices program at the Kennedy Center. Goodwin is a Core Writer with The Playwrights' Center and has enjoyed writing residencies with Berkeley Repertory Theatre and the New Harmony Project. *These Are The Breaks* (Write Bloody, 2011), his debut collection of essays and poetry, was nominated for a Pushcart Prize. He's performed on HBO, The Discovery Channel, *Sesame Street* and National Public Radio. Goodwin teaches performance writing and hip hop aesthetics at Colorado College.



Jordan Harrison's (*The Grown-Up*) previous Humana Festival productions include *Kid-Simple*, *Act a Lady*, *Fit for Feet* and *Maple and Vine*, which went on to be produced at Playwrights Horizons in New York and

A.C.T. in San Francisco. Harrison's other plays include *Doris to Darlene* (Playwrights Horizons), *Amazons and Their Men* (Clubbed Thumb),

Finn in the Underworld (Berkeley Repertory), *Futura* (Portland Center Stage) and a children's musical, *The Flea and the Professor* (Arden Theatre Company). His new play *Marjorie Prime* will premiere in fall 2014 at the Mark Taper Forum. Harrison is the recipient of a Guggenheim Fellowship, a Hodder Fellowship, the Kesselring Prize, the Roe Green Award from Cleveland Play House, the Heideman Award, the Loewe Award for Musical Theatre and a NEA/TCG grant. A graduate of the Brown University M.F.A. program, Harrison is an alumnus of New Dramatists.



Gregory Hischak's (*Poor Shem*) short plays *Hygiene* and *Poor Shem* have been produced as part of Actors Theatre's *The Tens*. *Hygiene* appeared as part of the 2011 Humana Festival. His full-length play *The Center*

of Gravity, winner of the 2009 Clauder Prize, premiered at Portland Stage Company in 2010 and is currently in production at the Cotuit Center for the Arts. His plays have also been staged by A Contemporary Theatre, City Theatre (Miami), Source Festival, Salem Theatre Company, Pan Theater and the Boston Theater Marathon, among others. Hischak lives in Yarmouth, Mass., where he is the assistant director of the Edward Gorey House.



Lucas Hnath's (*The Christians*) plays include *nightnight* as part of *Sleep Rock Thy Brain* (2013 Humana Festival), *Death Tax* (2012 Humana Festival, Royal Court Theatre), *The Courtship of Anna Nicole*

Smith (Actors Theatre of Louisville), *Red Speedo* (Studio Theatre, Washington, D.C.), *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney* (Soho Rep.) and *Isaac's Eye* (Ensemble Studio Theatre). He was awarded the 2012 Whitfield Cook Award for *Isaac's Eye* and a 2013 Steinberg/ATCA New Play Award Citation for *Death Tax*. Hnath has been a resident playwright at New Dramatists

since 2011 and is also a member of Ensemble Studio Theatre. He received both his B.F.A. and M.F.A. from New York University's Department of Dramatic Writing and is a lecturer in NYU's Expository Writing Program.



Basil Kreimendahl's (*Remix 38*) play *Sidewinders* had its world premiere at The Cutting Ball Theater in October 2013, and *Orange Julius* was developed at the 2012 O'Neill National Playwrights Conference. Kreimendahl's

plays have also been developed by New York Theatre Workshop, La Jolla Playhouse, About Face Theatre, the Lark Play Development Center and Oregon Shakespeare Festival. Kreimendahl is currently a Jerome Fellow at The Playwrights' Center in Minneapolis, a Visiting Writer at the University of Iowa, and a past recipient of an Art Meets Activism grant from the Kentucky Foundation for Women for theatre work with the transgender community in Louisville. Kreimendahl's work has been published by Dramatic Publishing and awarded a National Science Award from KCACTF. *Sidewinders* won the 2013 Rella Lossy Playwright Award. Kreimendahl holds an M.F.A. from the University of Iowa.



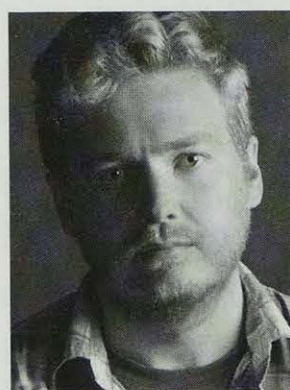
Justin Kuritzkes (*Remix 38*) is a Brooklyn-based writer whose plays have been produced and developed at venues including New York Theatre Workshop, the Brecht Forum, Colt Coeur, Dixon Place and The New

York International Fringe Festival. He has been awarded residencies from The MacDowell Colony, the Edward F. Albee Foundation, and SPACE on Ryder Farm, where he is a member of the inaugural Working Farm writers' group. Kuritzkes won the Tennessee Williams/New Orleans Literary Festival One-Act Play Contest, and his play *An Autobiography About My Brother* was published in the University of New Orleans' *Bayou Magazine*. He is a 2012 graduate of Brown University and a native of Los Angeles.



Kimber Lee's (*brownsville song (b-side for tray)*) plays include *fight*, *different words for the same thing* and *tokyo fish story*. In 2014, Center Theatre Group will present the world premiere of *different words for the same*

thing in Los Angeles. Lee's work has also been presented by the Lark Play Development Center, Page 73, Hedgebrook, Seven Devils, the Bay Area Playwrights Festival, REPRESENT! Playwrights Festival ACT/Seattle, Great Plains Theatre Conference, Southern Rep and Mo'olelo. Lee's play *fight* received the 2010 Holland New Voices Award, and she has been a Lark Playwrights' Workshop Fellow, a Dramatists Guild Fellow, and a Core Apprentice at The Playwrights' Center. Lee is currently a member of the Ma-Yi Writers Lab and the recipient of the 2013 PoNY Fellowship. She holds an M.F.A. from the University of Texas at Austin.



Jason Gray Platt's (*Some Prepared Remarks (A History in Speech)*) work includes *Crown of Shadows* (Round House Theatre), *Skull (Less Three and Twenty)* (Red Bull Theater), and *A Frontier, As Told by the Frontier* (Source

Festival). His plays have been developed by The Playwrights Realm, Prelude NYC, Page 73, The MacDowell Colony and the Djerassi Resident Artists Program. Platt received a Helen Hayes nomination for The Charles MacArthur Award for Outstanding New Play in 2013 and was the 2007 runner-up for the Princess Grace Award in playwriting. Originally from Arizona, Platt now lives in New York. He is a member of Woodshed Collective and holds a B.A. from Vassar and an M.F.A. from Columbia University.



Will Power's (*Steel Hammer*) work regionally includes *The Seven* (La Jolla Playhouse), *Flow* (Children's Theatre Company, The Studio Theatre) and *Five Fingers of Funk* (Children's Theatre

Company). Off-Broadway credits include *Fetch Clay Make Man*, *The Seven*, *Flow* (New York Theatre Workshop), and *The Gathering* (PS122). Power's numerous film and television appearances include *Drylongso* (Sundance), *Bill Moyers on Faith and Reason*, *Theatre Talk* and *The Colbert Report*. His awards include a Lucille Lortel Award for Best Musical and the TCG Peter Zeisler Memorial Award, and he is a USA Fellow. As a guest of the State Department, Power traveled to South Africa, Botswana, Lesotho, Turkmenistan and Kyrgyzstan. He is on the faculty at Southern Methodist University and is the Andrew Mellon Playwright in Residence at the Dallas Theater Center.



Amelia Roper (*Remix 38*) is currently writing for Yale Repertory Theatre, Berkeley Repertory Theatre, Soho Rep.'s Writer/Director Lab and The Rose. She has been produced in Australia by Arts Centre Melbourne, St

Martins Youth Arts Centre and Forty Forty Home. Roper's work has been developed by the Melbourne Theatre Company, The Old Vic in London, Berkeley Repertory Theatre's Ground Floor, Oregon Shakespeare Festival, the Bay Area Playwrights Festival, American Theater Company in Chicago, the National New Play Network at the Kennedy Center, and the Moscow Playwright and Director Center in Russia. She is a MacDowell Fellow and a recent graduate of the Yale School of Drama.



Carl Hancock Rux's (*Steel Hammer*) work has been presented at McCarter Theatre Center, the Walker Art Center, Penumbra Theatre, and Off-Broadway at Lincoln Center Theater, The Public Theater,

Playwrights Horizons, 651 Arts and BAM's Next Wave Festival. Rux's work has also been produced at Maison des arts de Créteil, Montclair State College, Hong Kong Arts Festival, Esplanade Theatre of Singapore, Scuola di Danza Mimma Testa in Trastevere,

and Teatro de natal infantil Raffaelly Beligni. Rux has received an Obie Award, an Alpert Award in the Arts, and a New York Press Club Journalism Award for Entertainment News. He is a New York Foundation for the Arts Gregory Millard Fellow, as well as the recipient of a NYFA Prize and a CINE Golden Eagle Film and Video Award. Published works include *Pagan Operetta* (SemioText), *Talk* (TCG) and *Asphalt* (Simon & Schuster).



Regina Taylor's (*Steel Hammer*) musical *Crowns* is one of the country's most-performed musicals. Her plays have premiered at Goodman Theatre, Dallas Theater Center, Broadway's Biltmore Theatre, Ensemble

Studio Theatre and Signature Theatre. Most recently, she wrote and directed *stop. reset.* at Signature Theatre, where she is a resident playwright. Television audiences know Taylor as Lilly Harper in *I'll Fly Away* and Molly Blane in CBS's hit drama *The Unit*. Taylor is also an Artistic Associate at Goodman Theatre. She has received the Steinberg/American Theatre Critics Association New Play Award (for *Oo-Bla-Dee*), the 2010 Edgerton Foundation New American Play Award (for *The Trinity River Plays*), a Peabody Award, NAACP Image Awards, and two Emmy nominations. ReginaTaylor.com

THE ACTING COMPANY



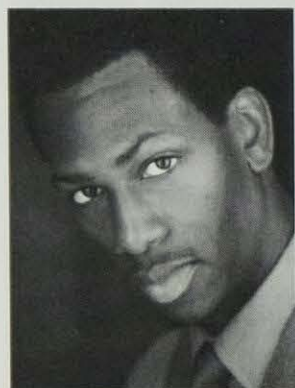
Akiko Aizawa (*Steel Hammer*) is a SITI Company member. **At Actors Theatre:** *Under Construction* (2009), *Hotel Cassiopeia* (2006), *bobrauschenbergamerica* (2001) and *War of the Worlds* (2000). **With SITI:** *A*

Rite, *Trojan Women*, *Café Variations*, *American Document*, *Antigone*, *Freshwater*, *Who Do You Think You Are*, *Radio Macbeth*, *A Midsummer Night's Dream*, *Intimations for Saxophone*, *La Dispute*, *Culture of Desire*, *Nicholas and Alexandra* and *systems/layers* (music by

Rachel's). **Other Theatre/Festival Credits**

Include: BAM, The Public Theater, New York Theatre Workshop, Park Avenue Armory, New York Live Arts, American Repertory Theater, ArtsEmerson, Arena Stage, Court Theatre, the Krannert Center, Carolina Performing Arts, the Wexner Center, Los Angeles Opera and the Getty Villa. **International Festival/Venue**

Credits Include: Edinburgh, Dublin, Bonn, Helsinki, Melbourne, Bogotá, São Paulo, Tokyo, Toga and Moscow.



Eric Berryman (*Steel Hammer*) is thrilled to be making his Humana Festival debut. He was most recently seen in *Red* at Everyman Theatre, where he is a company member, and in *Medea* as Jason at

Zen Zen Zo in Australia. **International Credits Include:** *Elegies for Angels*, *Punks*, and *Raging Queens* (England) and the Bunraku puppet play *Hidagakawa Iriazakawa* (Iida, Japan).

American Credits Include: *The Amen Corner* at the Guthrie Theater; *Ma Rainey's Black Bottom* at the Kennedy Center; *I Wish You Love* at Hartford Stage, Penumbra Theatre and the Kennedy Center; *Fly* at Ford's Theatre; *Topdog/Underdog* and *A Raisin in the Sun* at Everyman Theatre; and *The History Boys* at Pittsburgh Irish & Classical Theatre. **Additional Credits:** B.F.A., Carnegie Mellon University. Lessac Practitioner, Co-Social Media Director of The Lessac Institute. **Awards:** Arthur Kennedy Acting Award, Leonore Annenberg Fellowship.



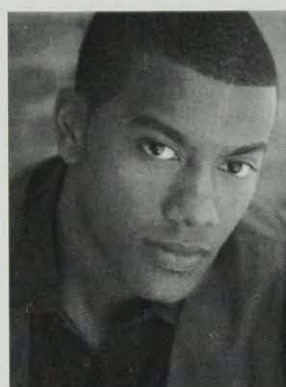
Brooke Bloom (*The Grown-Up*) is making her Actors Theatre debut. **Regional Theatre:** David Adjmi's *Marie Antoinette* at American Repertory Theater; *Lungs* at The Studio Theatre; *Becky Shaw*

at The Wilma Theater; *Hamlet*, *A Feminine Ending* and *Completeness* at South Coast Repertory. **Off-Broadway:** *Somewhere Fun* by Jenny Schwartz at Vineyard Theatre. **Film:** *She Lost Control* (Berlinale, 2014), *Swim Little Fish*

Swim (SXSW, 2013), *Extremely Loud and Incredibly Close*, *Ceremony*, *Gabbi on the Roof in July* and *He's Just Not That Into You*.

Television: *Louie*, series regular on *Alpha House*, *The Good Wife*, *The New Normal*, *Law & Order* and various pilots for NBC and Fox.

Additional Credits: Bloom is a recipient of the 2012 Barrymore and 2013 IRNE awards for Best Actress and received a 2013 Elliot Norton nomination.



Joshua Boone (Junior/Brooklyn College Student—*brownsville song* (b-side for *tray*)) is making his Actors Theatre debut. **Regional Theatre:** *Choir Boy* at Alliance Theatre; *In the Heights* at Pioneer Theatre

Company; *Well* at Virginia Repertory Theatre; *Cutman: A Boxing Musical* at Goodspeed.

Off-Broadway: *Felony Friday* at Fringe Festival Encores; *Central Avenue Breakdown* at New York Musical Theatre Festival/Daegu International Musical Festival. **Television:** *Law & Order: SVU*. **Other Credits:** *A Raisin in the Sun*, *Funnyhouse of a Negro*, *Ain't Misbehavin'* and *Smokey Joe's Café*. Boone received his B.F.A. in theatre performance from Virginia Commonwealth University.



Patrice Johnson Chevannes (*Steel Hammer*) is making her Actors Theatre debut. She is an award-winning actress whose Broadway credits include *Racing Demon* and *The Crucible*, which starred Liam Neeson.

Off-Broadway: *Desdemona*, opposite Patrick Stewart, in *Othello*; *Banished Children of Eve* with The Irish Repertory Theatre; and *Love's Labour's Lost* with The Old Globe. Chevannes received an AUDELCO nomination for *Angelique*, an AUDELCO award for *for colored girls...* and a 2010 Barrymore nomination for Best Actress in *Coming Home*. Her credits also include film and television. **Additional Credits:** Chevannes has directed three award-winning feature films through her company

God-And-All-O-Wee Productions: *Kings County*, *NY's Dirty Laundry* and *Hill and Gully*, currently on the festival circuit. She is a 2006 recipient of the Bill Cosby Screenwriting Fellowship.



Jackie Chung (Merrell—*brownsville song* (b-side for *tray*), Kaitlin—*Poor Shem*) is making her Actors Theatre debut. **Regional Theatre:** *Fast Company* at South Coast Repertory and *Macbeth* 1969 at Long

Wharf Theatre. **Off-Broadway:** *microcrisis* and *The Children of Vonderly* at Ma-Yi Theater Company; *You for Me for You* with Woolly Mammoth/Ma-Yi Theater Company; *Mother Courage and Her Children* with The Public Theater/New York Shakespeare Festival; *Trickle* and *Japanoir* at Ensemble Studio Theatre.

Other New York Credits: *After.* with Partial Comfort Productions; *The Sporting Life* with Studio 42; *The Director* with The Flea. **Film/**

Television/Web Credits: *Going Local*, *4 Dates*, *Pretty Precious Unicorns* and *Fortune Son*.

Upcoming: The film *Someone Else*. **Additional Credits:** Chung is a member of The Ensemble Studio Theatre, Partial Comfort Productions and The Actors Center Workshop Company. She participated in the 2013 Sundance Theatre Lab, Pacific Playwrights Festival and Ojai Playwrights Conference.



Sally Diallo (Devine—*brownsville song* (b-side for *tray*)) 10-year-old Diallo is thrilled to be making her Humana Festival debut! Diallo hails from Pennsylvania and trains at the renowned Actors Center

of Philadelphia. She will be making her big-screen debut in the Columbia feature film *Annie* starring Jamie Foxx. Additional theatrical credits include *Snow White and the Seven Dwarfs* as The Evil Queen, *Cinderella* as Cinderella and *Sleeping Beauty* as The Blue Fairy. She loves experimenting with accents, and in addition to acting, spends her time reading, writing, biking, singing, dancing and modeling.



Emily Donahoe

(Congregant—*The Christians*) is making her Actors Theatre debut.

Regional Theatre: *Maple and Vine* at American Conservatory Theater (West Coast premiere); *The Wake*

at Center Theatre Group/Berkeley Repertory Theatre; *Other Desert Cities* and *Shakespeare in Hollywood* at Arena Stage (2004 Helen Hayes Award for Outstanding Supporting Actress/world premiere); *Wintertime* at La Jolla Playhouse (*L.A. Times* Critics' Choice/world premiere); *Honour* with Kathleen Chalfant and *The Glass Menagerie* with Rita Moreno (dir. Les Waters) at Berkeley Repertory Theatre; *Philadelphia, Here I Come!* at Williamstown Theatre Festival. **Broadway:** *33 Variations*.

Off-Broadway: *Queens Boulevard* (the musical) at Signature Theatre; *The Attic* at The Play Company; *Great Expectations* at Theatreworks USA/Lucille Lortel; *Deathbed* at McGinn/Cazale; *Apparition* (dir. Les Waters) at Connelly Theater; *The Hasty Heart* at Keen Company. **Film/**

Television: Most recently, Showtime's *Homeland*. Other credits include *Handsome Harry* (Tribeca Film Festival 2010), *National Lampoon's Dirty Movie*, *Zelimo*, *Weeki Wachi Girls* (more than 70 film festivals worldwide) and *As the World Turns*. **Additional Credits:** University of California, San Diego, M.F.A.; Vassar College, B.A.



Andrew Garman (Pastor—*The Christians*, Kendel—*Poor Shem*) **Regional**

Theatre: *The Merchant of Venice* at American Repertory Theater; *Under Milk Wood* at Theatre Building Chicago; *American Buffalo* at 14th

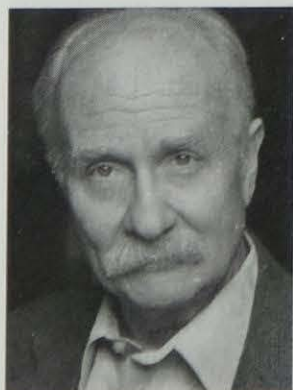
Street Playhouse. **Broadway:** *Salomé* at The Actors Studio. **Off-Broadway:** Originated roles in *Ashville* by Lucy Thurber with Rattlestick and Cherry Lane Theatre, *Burning* by Thomas Bradshaw with The New Group, Obie Award-winning *A Bright New Boise* by Samuel D. Hunter, *After.* by Chad Beckim, *The Bereaved* by Thomas Bradshaw with Partial Comfort

Productions, *Trueblinka* by Adam Rapp at Maverick Theater, and *The Water Project* by Sheila Callaghan at Epic Theatre Ensemble. **Other New York Theatre:** *The Ugly One* at Soho Rep.; *Uncle Vanya* at Classic Stage; *Cymbeline* and *Hamlet* at The Public and New York Shakespeare Festival. **Film:** *Julie & Julia*, *Sisterhood of Night* and *Simple Revenge*. **Television:** *Mercy*, *Law & Order*, *Law & Order: Criminal Intent*, *Conviction* and *All My Children*. **Additional Credits:** Member of Ensemble Studio Theatre, Partial Comfort Productions and The Actors Studio.



Gian-Murray Gianino (*Steel Hammer*) **At Actors Theatre:** *bobrauschenbergamerica* (2001). As a member of SITI Company, Gianino has helped create and has performed in numerous shows around the globe.

New York: *Anne Hamilton* at Park Avenue Armory; *Eurydice* (dir. Les Waters) at Second Stage Theatre; BAM, Signature Theatre, The Public, Women's Project Theater, Soho Rep. and HERE. He has performed regionally and internationally, including at Yale Repertory Theatre, Arena Stage, Berkshire Theatre Group, Penguin Rep Theatre, the Getty Villa, Court Theatre, the Krannert Center, Walker Art Center, the Wexner Center, MC93 Bobigny, Bonn Biennale and Dublin Theatre Festival. **Film and Television:** *White Collar*, *Law & Order*, *Law & Order: SVU*, *All My Children*, *Dead Canaries* and *Hospitality*. **Additional Credits:** B.A., Wesleyan University. He was also an acting apprentice at Actors Theatre and is the third generation of a New York theatre family.



Richard Henzel (Elder—*The Christians*) is making his Actors Theatre debut. **Regional Theatre:** *Willy Wonka* at Cardinal Stage in Indiana; *On Golden Pond* at The Purple Rose Theatre Company; *Heroes* and *Mark*

Twain's Christmas at Stormfield Theatre in Lansing; *The Price*, *A Walk in the Woods* and *Copenhagen* at Madison Repertory Theatre; *The*

Fantasticks and *The Apple Tree* at Cincinnati Playhouse in the Park; *Hanging Fire*, *The Count* and *A Murder, a Mystery, and a Marriage* at Florida Stage; *The Value of Names* and *Camping with Henry and Tom* at Illinois Theatre Center; *Amadeus* at The New American Theatre; *The Return of the Hip Messiah* at The Second City; *Huckleberry Finn* at Goodman Theatre; *Of Mice and Men* and *A Visit with Mark Twain* at Steppenwolf Theatre Company; *The Action Against Sol Schumann* and *Affluenza* at Victory Gardens Theater; 1984 at Lookingglass Theatre Company; *Dear Liar*, Noël Coward in *Two Keys* and *James Barrie's Quartets* at ShawChicago; and 1776, *Grover's Corners*, *Pajama Game*, *A Funny Thing... Forum* and *West Side Story* at Marriott Theatre Lincolnshire, among many others. Also, more than 1,000 performances of *Mark Twain in Person* in 40 states, Canada and Great Britain. Memorable television and film roles include FDR on *The Untouchables*, the voices of John C. Reilly's management guru in *The Promotion* and the DJ who woke Bill Murray every morning in *Groundhog Day*, shouting "Rise and shine, campers!" richardhenzel.com



Kasey Mahaffy (Ezra—*Partners*) is making his Actors Theatre debut. **Other Theatre Credits:** *Crimes of the Heart* and *Taking Steps* at South Coast Repertory; *Clybourne Park* and *Metamorphoses* at Pioneer

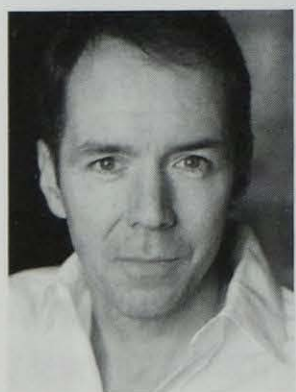
Theatre Company; *You, Nero* at Arena Stage and Berkeley Repertory Theatre; *The Violet Hour* at Ensemble Theatre Company; *The Miracle Worker* and *Assassins* at Berkshire Theatre Group; *The Merchant of Venice* at Portland Center Stage; *Life Is a Dream* at Oregon Shakespeare Festival; *The Last Night of Ballyhoo* and *The Winter's Tale* at PCPA Theaterfest; and *Tartuffe* and *Much Ado About Nothing* at Sonnet Repertory Theatre. **Television:** Recurring roles on *Franklin & Bash*, *American Horror Story: Asylum* and *Castle*, and guest appearances on *Bad Teacher*, *CSI*, *Bones*, *Law & Order: Los Angeles*, *Medium* and *ER*, among others.



LeRoy McClain (Brady—*Partners*) is making his Actors Theatre debut.

Regional Theatre: *A Raisin in the Sun* (Walter Lee Younger), *Hamlet* (Hamlet), *Clybourne Park*, *The Convert*, *Milk Like Sugar*, *The Piano*

Lesson (Boy Willie), *Antony & Cleopatra*, *Othello*, *The Whipping Man*, *The Good Negro*, *Blue/Orange*, *Elmina's Kitchen*, *Trouble in Mind*, *The Comedy of Errors*, *Rough Crossing*, *Richard II*, *Three Days of Rain*, *Private Eyes*, *A Midsummer Night's Dream*, *like sun fallin' in the mouth*, *The Taming of the Shrew* and *King Lear*, among others. **Broadway:** *The History Boys* and *Cymbeline*. **Off-Broadway:** *Milk Like Sugar*, *Born Bad*, *The Good Negro*, *Othello* (also performed in Austria and Germany, with Philip Seymour Hoffman), *Measure for Measure*, *Oroonoko*, *Bengal Tiger at the Baghdad Zoo*, *Huck & Holden* and *In Search of Stanley Hammer*, among others. **Film:** *The Happy Sad*, *The Adjustment Bureau*, *After* and *The Stage*. **Television:** *Rubicon* (recurring), *Law & Order: Criminal Intent*, *Guiding Light* (recurring), *Breaking In*. **Additional Credits:** M.F.A., Yale School of Drama and the National Theatre of Great Britain; winner of Elliot Norton, Connecticut Critics Circle and AUDELCO awards.



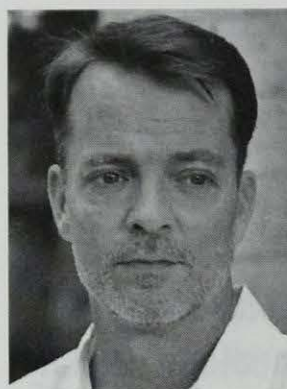
Paul Niebanck (*The Grown-Up*) **At Actors Theatre:**

Maple and Vine and *Death Tax*. **Regional Theatre:**

In the Next Room or the vibrator play at Berkeley Repertory Theatre (world premiere); *Joan Dark* at

Goodman Theatre; *Iago* in *Othello* at Chicago Shakespeare Theater; *Pygmalion*, *The Crucible* and *Rhinoceros* at The Shakespeare Theatre of New Jersey; *Company* at Kansas City Repertory Theatre. **Broadway:** *In the Next Room or the vibrator play* at Lincoln Center Theater. **Off-Broadway:** *Blood and Gifts* at Lincoln Center Theater; *A Picture of Autumn* at Mint; *Rx* with Primary Stages; *Shockheaded Peter*, *Great Expectations*, *Bill W. and Dr. Bob*, *Much Ado About Nothing*, *Coriolanus* and *Pericles* at

Theatre for a New Audience; *The American Clock* and *The Pussycat and the Expert Plumber Who Was a Man* at Signature Theatre; *The Revenger's Tragedy* at Red Bull Theater; *Richard III* and *The Seagull* at The Pearl; *Leaving Queens* at Women's Project Theater. **Television:** *Burn Notice*, *Gossip Girl*, *One Life to Live* and *As the World Turns*. **Additional Credits:** M.F.A., Yale School of Drama.



Barney O'Hanlon (*Steel Hammer*) has been collaborating with Anne Bogart since 1986. **Regional Theatre:** A.R.T., Arena Stage, Trinity Repertory Company, Alley Theatre, Actors Theatre, Steppenwolf Theatre

Company, Alabama Shakespeare Festival, San Jose Repertory Theatre, Portland Stage, UCLA Performing Arts, Walker and Wexner Arts Centers, the Krannert Center and Austin's Rude Mechs (with Deborah Hay). **New York:** BAM's Next Wave Festival, The Public Theater, New York Theatre Workshop, PS122, Dance Theater Workshop, New York City Opera and The Glimmerglass Festival. **International:** Dublin Theatre Festival, Edinburgh International Festival, Prague Quadrennial, MC93 Bobigny—France, Bonn Biennale, Festival Iberoamericano—Bogotá, Kaleideskop Theatre—Copenhagen and Royal Shakespeare Company. **SITI Company Collaborations:** *American Document* with the Martha Graham Dance Company, *A Rite* with the Bill T. Jones/Arnie Zane Dance Company, and *The Event of a Thread* with visual artist Ann Hamilton.



Larry Powell (Associate Pastor—*The Christians*)

At Actors Theatre: *The Mountaintop*. **Regional Theatre:** *Goddess* at The Eugene O'Neill Theater Center (2013 National Music Theater Conference); *The*

Brothers Size at Everyman Theatre; *Marcus, Or the Secret of Sweet* at City Theatre; *Brokeology* at Kansas City Repertory Theatre; *The Task* at Quantum Theatre; and *Bronzeville* at the Robey

Theatre Company (NAACP Theatre Award Nomination). **New York Credits:** *Brokeology* (u/s) at Lincoln Center Theater; *Ruby Place Nest on the Ground* at Signature Theatre; *Dutchman* at Labyrinth Theater Company's NYNY Festival; *Sakharam Binder* at 3-Legged Dog; *Dunkfest '88* at Ars Nova; and The Fire This Time Festival, among others. **Additional Credits:** Powell is a graduate of Carnegie Mellon University's School of Drama (Roth-Levine Acting Award).



Linda Powell (Wife—*The Christians*) is making her Actors Theatre debut.

Regional Theatre: Long Wharf Theatre, American Repertory Theater, Cleveland Play House, Center Stage (Baltimore), Williamstown

Theatre Festival, New Jersey Shakespeare Festival, Pittsburgh Public Theater and Arena Stage. **Broadway:** *On Golden Pond*, *The Trip to Bountiful* and *Wilder, Wilder, Wilder*.

Off-Broadway: *Jitney*, *Jar the Floor*, *The Overwhelming*, *Pericles* and *Angela's Mixtape*.

Film: *Morning Glory*, *American Gangster*, *Blue Caprice* and *I Think I Love My Wife*. **Television:** *Law & Order: SVU*, *Blue Bloods*, *Louie*, *Political Animals*, *The Good Wife* and *Chicago Fire*.

Additional: Powell earned a B.A. from The College of William and Mary and attended Circle in the Square's professional training program. She is a member of the Actors Center Workshop Company and serves on the board of SAG-AFTRA.



Annie Purcell (Clare—*Partners*) **Regional Theatre:** *The Real Thing* at The Studio Theatre; *Ed, Downloaded* at Denver Center Theatre Company; *Scorched*, *A Christmas Carol* and *Endgame/Play* at American

Conservatory Theater; *The Tosca Café* at Theatre Calgary and Vancouver Playhouse; *In the Next Room or the vibrator play* at The Repertory Theatre of St. Louis; *Elektra* at the Getty Villa; *Mary's Wedding* at Portland Stage Company; *The House in Hydesville* at Geva Theatre Center; and *Uncle Vanya* at California Shakespeare

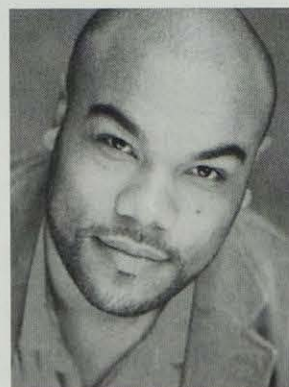
Theater. **Broadway:** *The Coast of Utopia: Voyage, Shipwreck and Salvage* at Lincoln Center Theater; *Dividing the Estate* and *Awake and Sing!* **Off-Broadway:** *Twelfth Night* with Fiasco; *Cycling Past the Matterhorn* at Theatre Row; *What May Fall* at Fordham Alumni Theatre Company.

Film and Television: *The Private Lives of Pippa Lee*, *Louie* and *The Black Donnellys*. **Additional Credits:** Purcell received her B.A. from Fordham University at Lincoln Center and her M.F.A. from New York University.



David Ross (Paul—*Partners*) **At Actors Theatre:** *A Devil at Noon* (2011 Humana Festival). **Regional Theatre:** Williamstown Theatre Festival, Berkshire Theatre Group, The Eugene O'Neill Theater Center and Weston

Playhouse. **Off-Broadway:** Cherry Lane Theatre, the stageFARM, 59E59 Theaters, Joe's Pub, 2G, F*It Club and Oval Theatre (London). **Film and Television:** *The Good Wife*, *Cashmere Mafia*, *God of Love* (Academy Award 2011 Best Live Action Short), *Two Lovers*, *The Rebound*, *The Weekend*, *Oddjobs* (Streamy Award 2010) and *You Can Never*. **Additional Credits:** Co-creator of the web series *Ben and David*, currently in its second year of production. M.F.A., New York University Graduate Acting Program.



David Ryan Smith (*The Grown-Up*) **At Actors Theatre:** *A Christmas Carol*. **Regional Theatre:** Barrington Stage Company, American Conservatory Theater, Crossroads Theatre Company, Dallas Theater

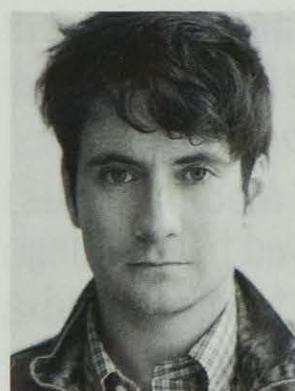
Center, California Shakespeare Theater, Cincinnati Shakespeare and Magic Theatre, among others. **Broadway:** *One Man, Two Guvnors* and *Passing Strange*. **Off-Broadway:** *The Steadfast* (Slant Theater Project); *Marat/Sade* (Classical Theatre of Harlem); *The Rover* (New York Classical Theatre); and *#9* (59E59 Theaters). **Film:** *Bee Season*, *I Am Ben*, *stalkTALK*, *Medal of Victory*. **Additional Credits:** Smith received his B.F.A. from the University

of Evansville and his M.F.A. from American Conservatory Theater.



Cherene Snow (Lena—*brownsville song (b-side for tray)*) is making her Actors Theatre debut. **Regional Theatre:** *Civil War Voices, Gee's Bend, Black Pearl Sings, Doubt, The Miracle Worker, Home, Public*

Ghosts/Private Stories, To Kill a Mockingbird, Stinkin' Rich, Coyote on a Fence, Flyin' West, A Piece of My Heart, The Good Times Are Killing Me and Playboy of the West Indies. **Broadway:** *Cat on a Hot Tin Roof.* **Off-Broadway:** *Walking Down Broadway and The Last of the Thorntons.* **Film:** *Arthur, Perhaps Tomorrow, My Sassy Girl, Goodbye Baby, City of Angels, The Long Walk Home, Sweet Potato Ride, Out of Darkness and Three Windows.* **Television:** *Law & Order: SVU, Law & Order, Third Watch, The Jury, Chappelle's Show, Beyond Belief, Reasonable Doubts, Caroline in the City and The Drew Carey Show.*



Matthew Stadelmann (*The Grown-Up, Kyle—Poor Shem*) **At Actors Theatre:** *A Devil at Noon* by Anne Washburn (2011 Humana Festival) and *dark play or stories for boys* (2007 Humana Festival). **Regional**

Theatre: *Stone Cold Dead Serious* by Adam Rapp at American Repertory Theater (world premiere) and *The Velvet Sky* at Woolly Mammoth Theatre Company (world premiere).

New York: *American Sligo* by Adam Rapp at Rattlestick Playwrights Theater (New York premiere); *Hot 'N' Throbbing* by Paula Vogel at Signature Theatre (New York premiere, dir. Les Waters); *Seven Minutes in Heaven* at HERE/Colt Coeur; *Victoria Martin: Math Team Queen* at Women's Project Theater; *Habit* by Jason Grote at PS122 (dir. David Levine); *Joe* at PS122.

Film: *Muhammad Ali's Greatest Fight* (HBO), *The Treatment* and *The Invention of Lying*. **TV:** *ER, Ed, Third Watch* and *Law & Order: SVU.*

Additional Credits: Stadelmann is the recipient of a Laura Pels Foundation Award.



John Clarence Stewart (*Tray—brownsville song (b-side for tray)*) is humbled and excited to be making his Actors Theatre debut during the Humana Festival. **Other Credits**

Include: *A Christmas Carol* (2012, 2013), *The Whipping Man* and *Choir Boy* at Alliance Theatre; understudy for *Choir Boy* at Manhattan Theatre Club; *The Best Christmas Pageant Ever* at Synchronicity Theatre; and *Rent* at Atlanta Lyric Theatre. **Additional Credits:** Stewart was a 2013 Suzi Bass Award nominee. He attended Kennesaw State University and received a Fellowship for Outstanding Actor for *Splittin' the Raft* at the Kennedy Center American College Theater Festival.



Tiffany Villarín (*The Grown-Up*) **Regional Theatre:** Naomi Iizuka's *Concerning Strange Devices from the Distant West* at TimeLine Theatre Company; *Ghostwritten* at Goodman Theatre; David Henry Hwang's *Golden Child*

at Silk Road Rising; *The Search for Odysseus* at Adventure Stage Chicago; *365 Days/365 Plays* at Remy Bumppo Theatre Company. **Off-Broadway:** *Figaro* with The Pearl; *Dream Acts* with Re/Union Company; *Gentrifusion* with The Red Fern Theatre Company; *Resurrection* with Diverse City Theater; *Nina* in The National Asian American Theatre Company's vaudeville-inspired version of *The Seagull*; *Six* with Second Generation/2G. **Film:** *Certainty* (dir. Peter Askin). **Additional Credits:** Sundance Theatre Lab 2007: *Ghostwritten* and Ann Marie Healy's *Have You Seen Steve Steven?* Villarín is a core member of The_____Space and has a B.F.A. in acting from The Theatre School at DePaul University.



Stephen Duff Webber (*Steel Hammer*) has been performing with SITI Company all over the world for 20 years in productions including *A Rite* (Bill T. Jones/Arnie Zane Dance Company);

bobrauschenbergamerica; *Death and The Ploughman*; *Radio Macbeth* (Macbeth); *War of the Worlds* (Orson Welles); and *systems/layers* (with Rachel's). **At Actors Theatre:** *Betrayal*, *Glengarry Glen Ross*, *Private Lives*, *Hay Fever*, *Going, Going, Gone*, *The Medium*, *Cabin Pressure*, *Under Construction*, *War of the Worlds* and *Hotel Cassiopeia*. **Regional Theatre:** American Repertory Theater, Milwaukee Repertory Theater, San Jose Repertory Theatre, Alabama Shakespeare Festival, Magic Theatre, Portland Stage Company, Court Theatre, the Krannert Center, the Wexner Center and Stage West. **New York:** Classic Stage Company, BAM, New York Theatre Workshop, En Garde Arts, Women's Project Theater, PlayCo, The Public Theater, Joyce, New York Live Arts and Joe's Pub.

APPRENTICES

Jamal Abdunnasir (Remix 38) **At Actors Theatre:** *Our Town*. **Regional Theatre:** *Superior Donuts* with Geva Theatre Center. **Other Theatre:** *Handle with Care* with JCC of Rochester; *The Little Dog Laughed* with Blackfriars Theatre; Pandora Boxx's *The Lipstick Massacre* with Method Machine; and *Dublin Carol* and *The Cripple of Inishmaan* with Irish Players of Rochester. **Additional Credits:** Abdunnasir received a Best Supporting Actor award at the Acting Irish International Theatre Festival 2011 and an Outstanding Actor at the TANYs Festival 2011 for his role in *Dublin Carol*. He holds a B.A. in theatre from SUNY Geneseo.

Rachael Balcanoff (Remix 38) **At Actors Theatre:** *Our Town*. **Off-Broadway:** *A Class Act* with The Robert Moss Theatre at Playwrights Horizons. **Other Theatre:** *A Christmas Carol*, *Way Out West*, *Finian's Rainbow* and *The Who's Tommy* at Berkshire Theatre Group; *Boston Marriage* with Actor's Company; *The Oresteia* and *The Life and Adventures of Nicholas Nickleby* at Westfield State University. **Additional Credits:** Balcanoff received her B.A. at Westfield State University.

Julia Bynum (Remix 38, Mary—*Winter Games*) **At Actors Theatre:** *Our Town*, *Tom Jones*,

Dracula. **Other Theatre:** *A Midsummer Night's Dream*, *Romeo and Juliet*, *Middletown*, *Emma* and *Courtship* at the University of Evansville. **Additional Credits:** Bynum received her training at the University of Evansville.

Derek Grabner (Remix 38) **At Actors Theatre:** *Our Town*, *A Christmas Carol*, *Dracula*. **Other Theatre:** *Barrish* at Soho's HERE (original work); *The Pillowman*, *Dog Sees God* and *The Baltimore Waltz* at Muncie Civic Theatre; *Guys and Dolls*, *Doubt*, *The Last Days of Judas Iscariot*, *reasons to be pretty*, *Almost, Maine*, *Macbeth* and *Risk Everything* at Ball State University; *Guys and Dolls*, *The Crucible*, *Oliver!* and *Harvey* at Lincoln Trail College. **Additional Credits:** Grabner received his B.F.A. in acting from Ball State University.

Peregrine Heard (Remix 38) **At Actors Theatre:** *Our Town*, *Tom Jones*. **Other Theatre:** *Romeo and Juliet*, *The Honest Whore* and *#serials@theFlea* at The Flea Theater; *In the Zone* and *Dead Boy* at Williamstown Theatre Festival Workshop; *Translations*, *Dying City* and *The Marriage of Bette & Boo* at Yale University; and *Hamlet* at London Academy of Music and Dramatic Art. **Film:** *Acabonac Sunrise*. **Additional Credits:** Heard received her B.A. in East Asian studies from Yale University. She received her training at the Atlantic Acting School in New York and the London Academy of Music and Dramatic Art.

Jason Huff (Remix 38, Jamie—*Winter Games*) **At Actors Theatre:** *Our Town*, *A Christmas Carol*, *Dracula*. **Other Theatre:** *The Treatment*, *Some Girl(s)*, *The Jungle Book*, *Inspecting Carol*, *High School Musical*, *The Distance from Here* and *Killer Joe* at Western Washington University. **Additional Credits:** Huff received his B.A. in theatre from Western Washington University.

David Jackson (Remix 38) **At Actors Theatre:** *Our Town*, *A Christmas Carol*, *Dracula*. **Off-Broadway:** *Valhalla* with Boxed Wine Productions; *The Private Sector* with Less than Rent; *A Map of Virtue* with Clubbed Thumb (workshop, dir. Pam Mackinnon); and *Rattlers* with Flux Theatre Ensemble. **Other Theatre:** *A Four-Letter Word* (dir. Tony Speciale), *The Good Person of Szechwan*,

Thom Pain (based on nothing), *The Way of the World*, *Dog Act* and *Lord of the Flies* (dir. Sullivan C. White). **Television:** *Boardwalk Empire* (HBO).

Additional Credits: Creator of the book for *PANORAMANIA*; or *The Adventures of John Banvard / An O'er True Tale* (Fringe NYC '12, music by PartyFolk, dir. Jacob Sexton). Jackson received his B.A. in theatre performance from Fordham University.

Cyndii Johnson (Remix 38) **At Actors Theatre:** *Our Town*. **Film:** HBO Presents *Brave New Voices*. **Other Theatre:** Touring Children's Company with Papermill Theatre; *The Miracle Worker*, *The Merchant of Venice*, *Hairspray* and *The Beebo Brinker Chronicles* at Wright State University. **Additional Credits:** Johnson received her B.F.A. in acting from Wright State University.

Lindsey Kite (Remix 38) **At Actors Theatre:** *Our Town*, *A Christmas Carol*. **Other Theatre:** *Cheese*, *Melancholy Play*, *Two Gentlemen of Verona* and *Detroit* at University of Oklahoma. **Additional Credits:** Kite was a KCACTF Irene Ryan Region VI finalist, and received her B.F.A. in drama at the University of Oklahoma.

Lauren LaRocca (Remix 38) **At Actors Theatre:** *Our Town*, *A Christmas Carol*, *Dracula*. **Off-Broadway:** *The Cherry Orchard* at the LABA Theater. **Other Theatre:** *October/November* and *The Tale of Pyramus and Thisbe* with the Workshop at Williamstown Theatre Festival; *Duct Tape Girl* and *Fetish Chick Conquer the World* with Bootstrap Theater Foundation; *Where It Feels* with Do It Live! Productions; *A Bright Room Called Day*, *The Pillowman* and *Green Eyes* with New York University. **Additional Credits:** LaRocca received her B.F.A. with honors in drama, with a minor in gender and sexuality studies from New York University.

Madison Niederhauser (Remix 38) **At Actors Theatre:** *Our Town*, *Tom Jones*. **Theatre Credits:** *Tea with Edie and Fitz* with Dead Writers Theatre Collective; *Trainspotting USA* with Theater Wit; *Romeo and Juliet* and *The Taming of the Shrew* with Oklahoma Shakespeare in

the Park. **Additional Credits:** Niederhauser received his B.F.A. in drama at The University of Oklahoma.

Devon Nimerfroh (Remix 38) **At Actors Theatre:** *Our Town*. **Regional Theatre:** *Othello*, *The Comedy of Errors*, *As You Like It* and *The Rivals* at Illinois Shakespeare Festival. **Film:** *Lost Signals*. **Other Theatre:** *The Package* at Heartland Theatre Company; *The Merchant of Venice*, *Picnic*, *Mother Courage and Her Children* and *A Midsummer Night's Dream* at Illinois State University; *On Stars Not Falling*, *Under the Influence*, *Months on End* and *Rabbit Hole* at Kishwaukee College. **Additional Credits:** Nimerfroh is a recipient of the Kishwaukee College Outstanding Theatre Artist award, as well as an Irene Ryan Nominee/Regional Finalist. He received his training at Kishwaukee College and Illinois State University.

Daniel Rodriguez (Remix 38) **At Actors Theatre:** *Our Town*, *A Christmas Carol*. **Other Theatre:** *The Servant of Two Masters*, *Eastern Standard* and *Assassins* at California State University, Fresno; *Next to Normal* and *Les Misérables* with StageWorks Fresno; *Glory Days* with Organic Theater Factory; *Side Show*, *The Who's Tommy*, *Into the Woods* and *Sweeney Todd* with Musical Theatre Works. **Additional Credits:** Rodriguez received the Irene Ryan Regional Alternate and Classical Acting Award. He graduated with a B.A. in theatre from California State University, Fresno.

Conrad Schott (Remix 38) **At Actors Theatre:** *Our Town*. **Other Theatre:** *Grown* at Stonington Opera House; *The Collective* at Zoo Theater; *King Lear* at American Bard Theater Company; *All's Well That Ends Well* and *The Atheist's Tragedy* at the Academy for Classical Acting (performed in repertory); *Angels in America: Millennium Approaches/Perestroika*, *Metamorphoses*, *The Fantasticks*, *Killer Joe*, *Twelfth Night*, *The Tempest* and *Clue* at Vassar College. **Additional Credits:** Schott trained at the Eugene O'Neill Theater Center's National Theater Institute and BADA Midsummer in Oxford. He received the Molly Thacher Kazan Memorial Prize for distinction in the theatre arts at Vassar College and earned

his M.F.A. from the Shakespeare Theatre Company's Academy for Classical Acting.

Alex Seeley (*Remix 38*) **At Actors Theatre:** *Our Town*, *A Christmas Carol*. **Regional Theatre:** *Coffee, Olive, and Everything Between* at American Theater Company. **Other Theatre:** *The Brig* at Mary-Arrchie Theatre Company; *Alice in Wonderland* at Emerald City Theatre; *The Death of Gaia Divine*, *The Misanthrope*, Roald Dahl's *The Witches*, *Medea*, *Hedda Gabler* and *The Skriker* at DePaul University. **Additional Credits:** Seeley received his B.F.A. in acting from The Theatre School at DePaul University.

Mirirai Sithole (*Remix 38*) **At Actors Theatre:** *Our Town*, *A Christmas Carol*. **Other Theatre:** *A Servant for Life* with Metropolitan Playhouse; *Hairspray* at Symphony Space; *War of the Roses* with Take Wing and Soar Productions, Inc.; *Last Reader of Books* with Senses Askew Company; *subUrbia*, *The Vagina Monologues*, *The Crucible* and *Street Scene* at Adelphi University. **Television:** *Deadly Sins*. **Additional Credits:** Sithole received her training at Adelphi University.

Emily Stout (*Remix 38*) **At Actors Theatre:** *Our Town*, *A Christmas Carol*, *Dracula*. **Regional Theatre:** *The Taming of the Shrew* with Interlochen Shakespeare Festival. **Other Theatre:** *Technodoulia Dot Com* with New York Fringe Festival; *Eurydice*, *The Centaur Battle of San Jacinto*, *Yellow-Eyed Creatures*, *Groundwork of the Metaphysics of Morals*, *The Good Person of Szechwan*, *Happy-ish* and *Wedding Band* with Fordham University. **Additional Credits:** Stout graduated *summa cum laude* from Fordham University with a B.A. in performance and a minor in classical languages and civilizations.

Casey Worthington (*Remix 38*) **At Actors Theatre:** *Our Town*, *A Christmas Carol*. **Other Theatre:** *As You Like It*, *New Jerusalem* and *Love's Labour's Lost* at Big Idea Theatre; *Next Fall* at Resurrection Theatre; *Romeo and Juliet* and *Much Ado About Nothing* at Kern Shakespeare Festival; *Henry V* with Davis Shakespeare Ensemble; *Henry VI* with Do It Live! Productions. **Additional Credits:**

Worthington received his B.A. in drama from San Francisco State University.

Zach Wymore (*Remix 38*) **At Actors Theatre:** *Our Town*, *A Christmas Carol*. **Other Theatre:** Wymore has worked with Kuntz and Company as a dancer/creator in *Shimmer*, *The Family Project* and *Hello, My Name Is You*. **Additional Credits:** Wymore is a recent theatre graduate of Western Washington University, where he performed in *Landscape of the Body*, *Rent* and *US* and was part of the devising company of *Soapbox*.

DIRECTORS

Anne Bogart (*Steel Hammer*) is the Co-Artistic Director of SITI Company, along with Leon Ingulsrud and Ellen Lauren. She is a professor at Columbia University, where she runs the Graduate Directing Program. Works with SITI include *A Rite*; *Café Variations*; *Trojan Women* (After Euripides); *American Document*; *Antigone*; *Under Construction*; *Freshwater*; *Who Do You Think You Are*; *Radio Macbeth*; *Hotel Cassiopeia*; *Death and the Ploughman*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds—the Radio Play*; *Cabin Pressure*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noël Coward's *Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. She is the author of five books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*; and the upcoming *What's the Story*.

Ian Frank (*Remix 38*) **At Actors Theatre:** *I am not Batman.*, *Poor Shem*, *Holy Matrimony*, *Kiss* and *The Greekest of Tragedies*. He was the assistant director for *The Unseen* and *Natural Selection*. In Chicago, Frank directed *Shipwrecked! An Entertainment* at Redtwist Theatre and assistant directed *Sunday in the Park with George* and *Cyrano de Bergerac* at Chicago Shakespeare Theater. He assisted on *Brave New World* at The Kennedy Center and was a directing intern at Milwaukee Repertory Theater. Frank

was an acting apprentice at Actors Theatre and holds an M.F.A. in directing from The Theatre School at DePaul University, where he directed *Doubt*, *Moby Dick*, *Richard III*, *Private Lives* and *The Royal Hunt of the Sun*. He also has a B.A. in dramatic arts from Centre College.

Meredith McDonough (*brownsville song (b-side for tray)*, *Poor Shem*) is associate artistic director at Actors Theatre, where she's directed *Noises Off*, *The Whipping Man* and *The Delling Shore*. Previously, McDonough was the director of new works at TheatreWorks in Palo Alto, Calif., where she directed the world premieres of Laura Schellhardt's *Upright Grand* and *Auctioning the Ainsleys*, as well as *Silent Sky*, *Now Circa Then*, [title of show] and *Opus* (Bay Area Theatre Critics Circle Awards: Best Director and Best Production). Other San Francisco credits include *A Steady Rain* at Marin Theatre Company and *The Lily's Revenge* and *Another Way Home* at the Magic Theatre. Regionally, favorites include *Fair Use* (Steppenwolf Theatre Company), *Eurydice* (Williamstown Theatre Festival) and the D.C. premiere of the musical *Summer of '42*. In New York City, McDonough has developed work with Roundabout Theatre Company, Atlantic Theater Company, Keen Company and Ars Nova. She was the associate artistic director of The Orchard Project, was the new works director for the National Alliance for Musical Theatre, and currently serves on the board of Society of Stage Directors and Choreographers. McDonough received her B.S. from Northwestern University and her M.F.A. from University of California, San Diego.

Lila Neugebauer (*Partners*) **At Actors Theatre:** Mallery Avidon's *O Guru Guru Guru, or why I don't want to go to yoga class with you* (2013 Humana Festival); *The Tens* (2009, 2010); Assistant Director on *The Edge of Our Bodies*, *Ameriville*, *The Hard Weather Boating Party*. **Regional Theatre:** Lucas Hnath's *Red Speedo* (The Studio Theatre, D.C.), Dan LeFranc's *Troublemaker or the Freakin Kick-A Adventures of Bradley Boatright* (Berkeley Repertory Theatre), Zoe Kazan's *Trudy & Max in Love* (South Coast Repertory), Annie Baker's *The*

Aliens (San Francisco Playhouse; The Studio Theatre, D.C.), *The Valley of Fear* (Williamstown Theatre Festival). **New York Theatre:** *Samuel & Alasdair: A Personal History of the Robot War* (The Mad Ones/New Ohio Theatre), *The Wii Plays* (Ars Nova), Eliza Clark's *Edgewise* (Cherry Lane Studio), Associate Directing Karen O's *Stop The Virgens* (St. Ann's Warehouse; Sydney Opera House). **Additional Credits:** Alumna of the Drama League, Soho Rep Writer/Director Lab and Lincoln Center Directors Lab; New Georges Affiliated Artist; Ensemble Studio Theatre member; Princess Grace Award recipient.

Ken Rus Schmoll (*The Grown-Up*) **At Actors Theatre:** *Death Tax* (2012 Humana Festival). **Also by Jordan Harrison:** *Amazons and Their Men with Clubbed Thumb*. **Regional Theatre:** *Seven Homeless Mammoths Wander New England* at Two River Theater; *Aphrodisiac* at Long Wharf. **New York:** *Grounded* with Page 73; *Not What Happened* for BAM Next Wave; *Red Dog Howls* at New York Theatre Workshop; *Luther*, *Telethon* and *Demon Baby* with Clubbed Thumb; *The Peripherals* with The Talking Band; *A Map of Virtue*, *Mark Smith*, *Aphrodisiac* and *The Internationalist* with 13P; *FUREE in Pins and Needles* and *Telephone* with The Foundry Theatre; *Middletown* and *The Internationalist* at Vineyard Theatre; *Cause for Alarm* at New York Fringe. **Opera/New Music:** *It Happens Like This* with Tanglewood, *Proserpina* with Spoleto Festival USA. Schmoll is the recipient of two Obie Awards, an affiliated artist with Clubbed Thumb, a Sundance Theatre Institute alumnus and co-chair of the Soho Rep. Writer/Director Lab.

Les Waters (*The Christians, Some Prepared Remarks (A History in Speech)*) Please see Executive Officers bio on page A-41.

Pirronne Yousefzadeh (*Winter Games*) **At Actors Theatre:** Yousefzadeh's directing credits include *Solo Mio* (2006), *The Tens* (2004, 2006 & 2014), *Act a Lady* (Assistant Director), *Twelfth Night* (Assistant Director); and she also performed in numerous projects as a member of the 2003-2004 Apprentice Company. **Regional Theatre:** Yousefzadeh has developed and

directed new work at Williamstown Theatre Festival, Milwaukee Repertory Theater, Perseverance Theatre, InterAct Theatre and Hangar Theatre, where she was a Drama League Directing Fellow. **New York Credits:** The Public Theater, Ars Nova, Soho Rep. and New York Theatre Workshop, among others. She is the 2014 recipient of SDC's Denham Fellowship, a Usual Suspect at New York Theatre Workshop, a New Georges Affiliated Artist, and an alumna of the Emerging Artists Fellowship at New York Theatre Workshop, Lincoln Center Theater Directors Lab and Soho Rep.'s Writer/Director Lab. M.F.A., Columbia University. www.pirronne.com.

DESIGNERS

Philip Allgeier (Media Designer—*The Christians*, *Remix 38*) is a Louisville native who has performed multiple media-related duties for television networks and live events across the country. Previous projects include several incarnations of the Shamu Show at SeaWorld and many episodes of the statewide PBS programs *Mainstreet* and *Kentucky Life*. **Media Design at Actors:** *The Mountaintop*, *Romeo and Juliet*, *The Hour of Feeling*, *The Elaborate Entrance of Chad Deity*, *The Mystery of Irma Vep*, *A Devil at Noon*, *A Midsummer Night's Dream*, *Rock & Roll: The Reunion Tour*, *Dracula* and others. **Additional Credits:** *Futura* for Theatre [502]. Allgeier is a graduate of Western Kentucky University and has been with Actors since 2008.

Isabella Byrd (Lighting Designer—*Remix 38*) **Theatre Credits:** *The Great Divorce*; *We Were Nothing*; *Venus* with City College of New York; *Lombardi* with Depot Theatre; *The Seagull* (w/ John Gould Rubin); *Act Before You Speak* with Throes Theater at The Flea; *Playing with Fire* with The Private Theatre; *As You Like It* with Queen's Co.; *Judas Iscariot* and *Polaroid Stories* (Lee Strasberg); *Order* (dir. Austin Pendleton) and *Othello* with Oberon; *Golden Gate* with Williamstown Theatre Festival. Associate lighting designer on Annie Baker's *The Flick* at Playwrights Horizons. **Installations:** *Working on a Building* with Jeffery Landman, *Emille* (Princess

Grace Foundation, Works in Progress). **Additional Credits:** Pig Iron Theatre Company, The Kennedy Center, Lincoln Center Festival, Spoleto Festival USA, Williamstown Theatre Festival, Atlantic Theater Company. Ms. Byrd was also a creative producer and the associate general manager for the imploded 13Playwrights, Inc.

Kristopher Castle (Costume Designer—*Remix 38*, *The Ten-Minute Plays*) **At Actors Theatre:** *Noises Off*, *Sleep Rock Thy Brain*, the *Ten-Minute Plays* (2013 Humana Festival), *True West*, *Death Tax*, *The Veri**on Play* and *The Edge of Our Bodies*. **Regional Theatre:** [title of show] at Signature Theatre and *Passing Strange* and *Jerry Springer: The Opera* at The Studio Theatre. **Other Theatre:** *My Way Little Girl* at The Kennedy Center Millennium Stage; *Cinderella* at North Shore Music Theatre; *La Bohème* and *Die Fledermaus* at Catholic University of America; *The Shape of Things*, *Once Upon a Mattress*, *Castro's Beard*, *Little Shop of Horrors* and *Eleemosynary* at Barrington Stage Company; and *The Secret Garden*, *Oklahoma!* and *Forever Plaid* at Paper Mill Playhouse.

Christian Frederickson (Sound Designer—*Steel Hammer*, *The Ten-Minute Plays*) is a violist, composer and sound designer from Brooklyn, N.Y. **At Actors Theatre:** *True West*, *Romeo and Juliet*, *The Edge of Our Bodies* and *The Tempest*. **Off-Broadway:** *Through the Yellow Hour* at Rattlestick Playwrights Theater (2013 Drama Desk Nomination); *The Painted Bird Trilogy* at La MaMa E.T.C.; *Trojan Women* at BAM with the SIT Company; *A Midsummer Night's Dream*, *Unnatural Acts* and *Three Sisters* at Classic Stage Company; *The Emperor Jones* at Irish Repertory Theater (Lortel Nomination). **Additional Credits:** Frederickson is a founding member of the Louisville bands Rachel's and The Young Scamels and taught viola at University of Louisville from 2000 to 2004. Frederickson is a graduate of The Peabody Conservatory and The Juilliard School.

Lindsay Jones (Original Music & Sound Design—*Partners*, *The Grown-Up*; Sound

Designer—*Remix 38*) **At Actors Theatre:** *Memory House*. **Regional Theatre:** The Guthrie Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, La Jolla Playhouse, Chicago Shakespeare Theater, American Conservatory Theatre, Steppenwolf Theatre Company, Arena Stage, Lookingglass Theatre Company and many others. **Broadway:** *Bronx Bombers* and *A Time to Kill*. **Off-Broadway:** *Mr. Joy* with LCT3; *Through the Night* at Union Square/Westside Theaters; *Wild with Happy* at The Public Theater; *The Burnt Part Boys* at Playwrights Horizons/Vineyard Theatre; *Top Secret* at New York Theatre Workshop; *Rx* at Primary Stages; and many others. **Awards:** Six Joseph Jefferson Awards and nineteen nominations; two Ovation Awards and three nominations; L.A. Drama Critics Circle Award; two ASCAP Plus Awards; three Drama Desk Award nominations; nominations for Henry Hewes Design Awards, Barrymore Awards and many others. **Film Scoring:** Magnolia Pictures' *The Brass Teapot* and HBO Films' *A Note of Triumph* (2006 Academy Award, Best Documentary). LindsayJones.com

Dane Laffrey (Scenic Designer—*The Christians*, *brownsville song (b-side for tray)*, *The Ten-Minute Plays*) **Regional Theatre:** The Old Globe, Huntington Theatre Company, Denver Center Theatre Company, Center Stage, Dallas Theater Center, New York Stage and Film, Asolo Rep, Signature Theatre, Yale Opera, Two River Theater, and others. **Off-Broadway and Other New York Credits:** Set and/or costumes for *Bad Jews* and *Tigers Be Still* at Roundabout Theatre Company; *Disgraced* at Lincoln Center Theater; *Arlington* at The Vineyard; *The Talls* at Second Stage Theatre; *The Maids* at Red Bull Theater; *The Patsy*, *Boys in the Band* and *See Rock City...* at Transport Group; *The Other Place* at MCC Theater; *Sixty Miles to Silver Lake* at Soho Rep.; *Rag and Bone* at Rattlestick Playwrights Theater; *Bad Jazz* at The Play Company; *12 Chairs* and *Exit* at Keigwin + Company/The Joyce Theater; Gabriel Kahane's *Gabriel's Guide to the 48 States* at Orpheus Chamber Orchestra; and others. **Additional Credits:** International work in Tokyo, Oslo, Osaka and throughout Australia, including *The Roast*, airing nightly on ABC2. Nominations

for a Drama Desk Award, three Henry Hewes Awards and a Sydney Theatre Award. Laffrey is a founding editor of *Chance* magazine. danelaffrey.com

Janice Pytel (Costume Designer—*Partners*, *The Grown-Up*) designed costumes for Actors Theatre's recent production of *Our Town*. **Recent Regional Credits Include:** *A Raisin in the Sun* at Milwaukee Repertory Theater; *Clybourne Park* at Alley Theatre; *Spunk* at Court Theatre; *Broke* at Alliance Theatre; and *Crime and Punishment* at Center Stage. She has also worked with Goodman Theatre, Center Theatre Group, Kansas City Repertory, La Jolla Playhouse, Arena Stage and Indiana Repertory Theatre. **Broadway:** *33 Variations* and *I Am My Own Wife*. **Additional Credits:** Pytel worked with Les Waters on *Middletown* and *The Designated Mourner*, both at Steppenwolf Theatre Company. Additional Steppenwolf Credits: *Belleville*, *Slowgirl*, *The Seafarer*, *Sonia Flew*, *The Last of the Boys* and *The Pain and the Itch*. In Chicago, Pytel has also worked with Writers Theatre, Victory Gardens Theater, TimeLine Theatre, Next Theatre, About Face Theatre and Rivendell Theatre Ensemble, where she is a company member. She has also designed costumes for opera, dance, film and performance art. janicepytel.com

Seth Reiser (Lighting Designer—*The Ten-Minute Plays*) designs for theatre, dance, music and installations across the United States. Recent New York credits include *Come and Back Again* with David Dorfman Dance at BAM (now touring); *The Bad Guys* at Second Stage Theatre; *The Agony and the Ecstasy of Steve Jobs* at The Public Theater; the Obie Award-winning production of *The Lily's Revenge* at HERE Arts; *Dutch A/V* at La MaMa; Reggie Watts and Tommy Smith's *RADIO PLAY* at PS122. Regionally, his work has been seen at Portland Center Stage, Trinity Repertory Company, Berkeley Repertory Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, On the Boards, The Eugene O'Neill Theater Center, Woolly Mammoth Theatre Company, American Repertory Theater and PlayMakers Repertory Company. Reiser received his

M.F.A. from New York University, Tisch School of the Arts. sethreiserdesign.com

Meredith Ries (Associate Scenic Designer—*Remix 38*) is a Brooklyn-based scenic and production designer. **Regional Theatre:** *The Wong Kids in the Secret of the Space Chupacabra* (Children's Theatre Company and Ma-Yi Theater Company); *Hamlet* (Yale Repertory Theatre). **Film:** *The Animals*—Angeline Gragasin and Caitlin Doughty with National Headquarters Films. **Additional Credits:** *Cymbeline*, *Titus Andronicus* (Yale School of Drama); *Cowboy Mouth*, *Church* and *Brainsongs* (Yale Cabaret); *bobrauschenbergamerica* (Chicago Fusion Theatre). Ries has worked as an associate and assistant for David Zinn, Donyale Werle, Andrew Boyce and Lee Savage, among others. She is a graduate of the University of Chicago and the Yale School of Drama.

Jake Rodriguez (Sound Designer—*The Christians*, *brownsville song (b-side for tray)*) is a sound designer based out of the San Francisco Bay Area. He had his Actors Theatre premiere in 2013 with *Girlfriend*. Regional credits include the world premieres of *Troublemaker*, or *The Freakin Kick-A Adventures of Bradley Boatright*, *Girlfriend* and *Passing Strange* at Berkeley Repertory Theatre; *Underneath the Lintel* and *Scorched* at American Conservatory Theater; *Hamlet* at California Shakespeare Theater (2012); world premieres of *Bruja*, *Annapurna* and *Oedipus el Rey* at Magic Theatre; *Eurydice* at Milwaukee Repertory Theater; *The People's Temple* at The Guthrie Theater; and *Clementine in the Lower 9* at TheatreWorks. He has designed Off-Broadway at the Pershing Square Signature Center for Eve Ensler's *Emotional Creature*. Rodriguez is the recipient of a 2004 Princess Grace Award.

James Schuette (Scenic Designer/Costume Designer—*Steel Hammer*) Previous productions at Actors Theatre include *The Adding Machine*, *Private Lives*, *War of the Worlds*, *Hay Fever*, *Hotel Cassiopeia* and *bobrauschenbergamerica*. Recent work as a set and/or costume designer includes *Dolores Claiborne* with the San Francisco Opera; *Sweet Bird of Youth* with

Goodman Theatre; *Norma* with Washington National Opera; *The Brother/Sister Plays* with McCarter Theatre Center, The Public Theater and Steppenwolf Theatre Company; *Champion* with Opera Theatre of St. Louis; *A Civil War Christmas* with New York Theatre Workshop; and *Superior Donuts* at the Music Box (Broadway). His work has been seen at American Repertory Theater, American Conservatory Theater, Arena Stage, BAM, Berkeley Repertory Theatre, Court Theatre, La Jolla Playhouse, Mark Taper Forum, Manhattan Theatre Club, Oregon Shakespeare Festival, Playwrights Horizons, Seattle Repertory Theatre, Yale Repertory Theatre, Santa Fe Opera, Houston Grand Opera, Seattle Opera, New York City Opera, The Glimmerglass Festival and internationally.

Brian H Scott (Lighting Designer—*Steel Hammer*) is a SIT Company member and has designed lighting for *Café Variations*, *Trojan Women* in association with the Getty Villa, *American Document* with the Martha Graham Company, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004) and *War of the Worlds—The Radio Play*. With Rude Mechanicals, he has designed *Stop Hitting Yourself*, *Now Now Oh Now*, *The Method Gun*, *I've Never Been So Happy*, *How Late It Was How Late*, *Lipstick Traces*, *Requiem for Tesla* and *Match-Play*. He designed lighting for Ann Hamilton's *The Event of a Thread*. Recently, Scott designed lighting for Laurie Anderson and Kronos Quartet's *Landfall* and *O Guru Guru Guru* and *Death Tax* with Actors Theatre.

Connie Furr Soloman (Costume Designer—*The Christians*, *brownsville song (b-side for tray)*) has designed over 300 productions. **At Actors Theatre:** *Gnit*, *Appropriate*, *Maple and Vine*, *Edith Can Shoot Things and Hit Them*, *The Vanishing Point*, *After Ashley*, *How We Got On*, *Eat Your Heart Out*, *Macbeth* and *Greater Tuna*. **Other Theatre:** Georgia Shakespeare, The Fabulous Palm Springs Follies, StageOne Family Theatre, Kentucky Shakespeare Festival, Phoenix Theatre and Actors Theatre of

Phoenix. **Opera:** Syracuse Opera, Orlando Opera and North Carolina Opera. **Television:** Her puppet designs were part of the Emmy Award-winning television series *Salsa*.

Additional Credits: 2003 and 2007 Exhibitions at the Prague Quadrennial and the United States Institute for Theatre Technology (World Stage Design). Soloman is the author of the book *Liberace Extravaganza!* She is a member of the United Scenic Artists Union and teaches design at Arizona State University.

Ben Stanton (Lighting Designer—*The Christians, brownsville song (b-side for tray)*) **At Actors Theatre:** *The Crucible*. **Broadway:** *An Enemy of the People* and *Seminar*. **Recent Off-Broadway:** *Fun Home* with The Public Theater; *Kung Fu* and *Angels in America* with Signature Theatre; *Murder Ballad* with Union Square Theatre (Lucille Lortel nomination); *Belleville* with New York Theatre Workshop (Lucille Lortel nomination); *Reasons to Be Happy* with MCC Theater; *Nobody Loves You* with Second Stage Theatre; *Into the Woods* with The Delacorte; *The Whipping Man* with Manhattan Theatre Club (Lucille Lortel Award, Drama Desk nomination). **Additional Credits:** Concert designs for Beirut, David Byrne, Regina Spektor, St. Vincent and Sufjan Stevens.

Paul Toben (Lighting Designer—*Partners, The Grown-Up*) **At Actors Theatre:** *Noises Off*. **Regional Theatre:** *Silent Sky, Upright Grand, Auctioning the Ainsleys* and others for TheatreWorks; *Fly by Night* for Dallas Theater Center; *Caravan Man* and *Demon Dreams* for Williamstown Theatre Festival; *Daddy Long Legs* for Cincinnati Playhouse in the Park, Cleveland Play House, Arizona Theatre Company and more; designs for Magic Theatre, Walker Arts Center and Flat Rock Playhouse, among others. **Broadway:** *The Story of My Life*. **Off-Broadway:** *Side Street* for Theaterlab, *Saturn Nights* for Incubator Arts Project, *Electra in a One-Piece* and *The Realm* for The Wild Project, *Romeo and Juliet* for Columbia Stages, *Futurity* for HERE, *When in Disgrace* for Examined Man and *The Redheaded Man* for Fringe Encores. **London:** *Daddy Long Legs* for St. James Theatre. PaulToben.com

Daniel Zimmerman (Scenic Designer—*Partners, The Grown-Up, Remix 38*) **At Actors Theatre:** *Cry Old Kingdom* and *The Delling Shore* (2013 Humana Festival), *Romeo and Juliet* and *Noises Off*. **Regional Theatre:** Portland Stage and Pioneer Theatre Company. **Recent New York Credits:** *I Call My Brothers* (dir. Erica Schmidt) for The Play Company; *Henry IV, Part I* (dir. Davis McCallum) at The Pearl Theatre Company; Andrew Hinderaker's *Suicide, Inc.* (dir. Jonathan Berry) for Roundabout Theatre Company; Mat Smart's *The Steadfast* (dir. Wes Grantom) at Slant Theatre Project; Bekah Brunstetter's *Be a Good Little Widow* (dir. Stephen Brackett) for Ars Nova; *The Confidence Man* for Woodshed Collective; Steven Levenson's *Seven Minutes in Heaven* (dir. Adrienne Campbell-Holt) for Colt Coeur; Jake Jeppson's *The Clearing* (dir. Josh Hecht) at Theatre at St. Clement's; Ken Urban's *WASPS* (dir. Stephen Brackett) for Studio 42. Other New York work has been seen at Clubbed Thumb, HERE Arts, Cherry Lane Theatre, Theatre Row, The Wild Project, Theatre at St. Clement's and The New Ohio. **Additional Credits:** M.F.A., New York University, Tisch School of the Arts.

CREATIVE STAFF

Scott Anthony (Music Director/Conductor—*The Christians*) has served as musical director at Actors Theatre on the Humana Festival premieres of *Oh, Gastronomy!*, *The Veri**on Play*, *This Beautiful City* and *Game On!*; as a musician in *Jouet, Love, Janis* and *Hedwig and the Angry Inch*; and as sound designer on *Sleep Rock Thy Brain*. Other favorite productions as music director include *Evil Dead: the Musical* and *Hedwig and the Angry Inch* (2012 LEO Reader's Choice Best Theater Production—Art Sanctuary at The Alley Theater), *The Pirates of Penzance* and *HMS Pinafore* (Iroquois Amphitheater) and a staged reading of *Canary* (Playwrights Horizons). Anthony is the resident sound designer for Theatre [502] as well as an actor, composer, singer, multi-instrumentalist and honors graduate of Berklee College of Music.

Bang on a Can (Recorded Musical Performance—*Steel Hammer*) Over 27 years, Bang on a Can has grown from a one-day New York-based Marathon concert to a multi-faceted performing arts organization with a broad range of year-round international activities. Founded by composers Michael Gordon, David Lang and Julia Wolfe, Bang on a Can is building a world in which powerful new musical ideas flow freely across all genres and borders. Current projects include the annual Bang on a Can Marathon; The People's Commissioning Fund, a membership program to commission emerging composers; the Bang on a Can All-Stars, who tour to major festivals and venues around the world; the Bang on a Can Summer Festival, a professional development program for young composers and performers; Asphalt Orchestra, an extreme street band that offers mobile performances recontextualizing unusual music; and more.

Drew Fracher (Fight Director—*Partners*)
At Actors Theatre: *Tom Jones, The Whipping Man, Dracula, Othello, Peter Pan* and many productions over the years for the Humana Festival of New American Plays. **Regional Theatre:** Numerous productions at theatres nationwide, including Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Missouri Repertory Theatre, Alabama Shakespeare Festival, Georgia Shakespeare, Cincinnati Shakespeare Company, Ensemble Theatre Cincinnati, Florida Stage and Cincinnati Opera. **Broadway: Company. Additional Credits:** Fracher is a fight master and past president of the Society of American Fight Directors, and a proud member of the Stage Directors and Choreographers Society and Actors' Equity Association.

Barney O'Hanlon (Choreographer—*Steel Hammer*) Please see Acting Company bio on page A-21.

SITI Company (*Steel Hammer*) is an ensemble-based theater company whose three ongoing components are the creation of new work, the training of young theater artists, and a commitment to international collaboration.

SITI was founded in 1992 by Anne Bogart and Tadashi Suzuki to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI has expanded to encompass a year-round program based in New York City with a summer season in Saratoga. SITI believes that contemporary American theater must necessarily incorporate artists from around the world and learn from the resulting cross-cultural exchange of dance, music, art and performance experiences.

Hattie Mae Williams (Movement Director—*brownsville song (b-side for tray)*) A Miami native and New World School of the Arts alumna, Williams graduated from the Alvin Ailey/Fordham B.F.A. program in 2003. She is the director of the modern-based company The Tattooed Ballerinas, whose roots are in site-specific dance and who have infused film, music, history and literature into their repertory. Performing and touring in sites such as laundromats, supermarkets, cemeteries and art galleries, Williams is pushing the boundaries of interdisciplinary art. She has choreographed works for artists such as playwright Tarell Alvin McCraney, Young DanceMakers Company and the feature film *You, Me and the Circus*. Williams is also a dancer on the Emmy Award-winning cartoon series *The Backyardigans* and *Bubble Guppies*, and was a recent recipient of the 2013 Knights Arts Challenge. thetattooedballerinas.com

Julia Wolfe's (Composer—*Steel Hammer*) music draws inspiration from folk, classical and rock genres, bringing a modern sensibility to each while simultaneously tearing down the walls between them. Wolfe's music is distinguished by an intense physicality and a relentless power that pushes performers to extremes and demands attention from the audience. In the words of *The Wall Street Journal*, Wolfe has "long inhabited a terrain of [her] own, a place where classical forms are recharged by the repetitive patterns of minimalism and the driving energy of rock." Her music has been

heard in venues worldwide including BAM, the Sydney Olympic Arts Festival, Theatre de la Ville, Lincoln Center and Carnegie Hall, and has been recorded on Cantaloupe, Teldec, Point/Universal, Sony Classical and Argo/Decca.

PRODUCTION

Paul Mills Holmes (Stage Manager—*The Christians*) is in his twenty-second season at Actors Theatre. **At Actors:** Holmes has stage managed more than 100 plays in the regular season, including productions for 20 Humana Festivals. **Regional Theatre:** *The Glass Menagerie*, *Betsey Brown*, *Indians* and *Three Sisters* at McCarter Theatre Center. **Broadway:** *Les Liaisons Dangereuses*, *Smile* and *Oh! Calcutta!* **Off-Broadway:** *Little Shop of Horrors*, *Steel Magnolias* and *Oil City Symphony*. **Additional Credits:** Directed *Little Shop of Horrors* in Tel Aviv and Tokyo. Thirty-eight seasons at Pennsylvania's Totem Pole Playhouse.

Stephen Horton (Stage Manager—*brownsville song (b-side for tray)*, *The Ten-Minute Plays*) **At Actors Theatre:** *The Pirates of Penzance*, *Tom Jones*, *Cry Old Kingdom*, *The Whipping Man*, *True West*, *The Veri**on Play*, *ReEntry*, *Dracula*, *A Devil at Noon*, *Barefoot in the Park*, *Sirens*, *Greater Tuna* and *A Tuna Christmas*. **Regional Theatre:** *The Lion in Winter*, *Edith*, *In the Mood*, *The Who's Tommy*, *A Delicate Balance*, *The Guardsman*, *The Prisoner of Second Avenue*, *Faith Healer*, *Noël Coward in Two Keys*, *The Book Club Play*, *The Caretaker*, *Educating Rita*, *My Pal George* and *Where Has Tommy Flowers Gone?* at Berkshire Theatre Group; *The Elephant Man*, *The Foreigner*, *Doubt*, *Bertrand Priest*, *Hello, Dolly!* and *The King and I* at Arkansas Repertory Theatre. **Other Theatre:** *The Hound of the Baskervilles* at The Cape Playhouse and *The Last Train to Nibroc* at Wellfleet Harbor Actors Theater.

Ellen Mezzera (Stage Manager—*Steel Hammer*) is thrilled to be joining SITI Company for *Steel Hammer*. Originally from San Francisco, she now resides in New York City. **Broadway:** *Annie* at The Palace Theatre. **New York:** *Gentlemen*

Prefer Blondes with Encores!; *Macbeth* and *A Man's a Man* with Classic Stage Company; Shen Wei Dance Arts with Park Avenue Armory.

International: *What the Sparrow Said* (Sibiu, Romania). Mezzera has toured through China, Hong Kong, Italy, Slovenia and Switzerland with Shen Wei Dance Arts. **Additional Credits:** Last year, she had the opportunity to work on *The Sound of Music Live!* (NBC Universal) and the 2013 Tony Awards. **Education:** B.A., Gonzaga University. M.F.A., Columbia University.

Mary Elizabeth Penrose (Stage Manager—*Remix 38*) **At Actors Theatre:** *The Delling Shore*, *Oh, Gastronomy!*, *How We Got On*, *The Elaborate Entrance of Chad Deity*, *A Christmas Story* and *Sense and Sensibility*. **Other Theatre:** *Reverb* with Redtwist Theatre; *The Nutcracker* and *The Crownless King* at The House Theatre of Chicago; *Othello* at Theatre...for a Change; *Norman Conquests: Table Manners*, *The Six Swans*, *Stop Kiss*, *Arcadia*, *Rashomon*, *Free to Be ... You and Me* and *Nickel and Dimed* at Grand View University. Penrose is also an alumna of the 2011-2012 Apprentice/Intern Company at Actors Theatre.

Kathy Preher (Stage Manager—*Partners*) **At Actors Theatre:** *The Elaborate Entrance of Chad Deity*, *Elemeno Pea*, *A Christmas Story*, *The Kite Runner*, *Crime and Punishment*, *Rock and Roll: The Reunion Tour*, *43 Plays for 43 Presidents* and *Hedwig and the Angry Inch*, among many others. **Other Theatre:** *Inana* and *The Eelwax Jesus 3-D Pop Music Show* at Contemporary American Theater Festival; *Love's Labour's Lost*, *Henry IV: Part I*, *Betrayal* and *The Merry Wives of Windsor* at Shakespeare & Company; and *Twelfth Night* and *Henry IV: Part II* at Orlando Shakespeare Theatre. Preher will be joining Shakespeare Notre Dame this summer for a combined production of *Henry IV: Part I* and *Part II*.

Katie Shade (Stage Manager—*The Grown-Up*) **At Actors Theatre:** *Our Town*, *Dracula*, *Sleep Rock Thy Brain*, *A Christmas Story*, *Romeo and Juliet*, *The Hour of Feeling*, *The Elaborate Entrance of Chad Deity*, *Sense and Sensibility*, *BOB*, *Barefoot in the Park*, *Heist!*, *Phoenix* and

A Christmas Carol. **Other Theatre:** *Romeo and Juliet*, *As You Like It*, *A Winter's Tale* and *Bad Dates* (Shakespeare & Company); *The Fabulous Lipitones* and *Carousel* (Goodspeed Musicals).

Additional Credits: Shade holds a B.F.A. in theatre management from Auburn University. Shade is also an alumna of the 2009-2010 Apprentice/Intern Company at Actors Theatre.

DRAMATURGS

Kimberly Colburn (Dramaturg—*Partners*) is the associate literary director and Pacific Playwrights Festival coordinator at South Coast Repertory (SCR). She is serving as the dramaturg for the Dialogue/Diálogos project with playwright José Cruz González. Other favorite dramaturgical projects at SCR include *Trudy and Max in Love*, *A Wrinkle in Time*, *Elemeno Pea* and *Jane of the Jungle*. She has worked as a dramaturg, performer, director and producer with companies including Los Angeles Opera, Chance Theater, Sledgehammer Theatre, Oregon Contemporary Theatre, Critical Mass Ensemble, Native Voices at the Autry and Artists at Play. She co-founded the Full Frontal Artists Collective in San Diego. Colburn received her B.A. in theatre from UC Riverside and her master's in performing arts management at the University of Oregon.

Jacqueline E. Lawton (Dramaturg—*brownsville song (b-side for tray)*) has worked as a dramaturg and research consultant at Arden Theatre Company, Arena Stage, Ensemble Studio Theatre, Ford's Theatre, Horizon Theatre, InterAct Theatre, Rorschach Theatre, Round House Theatre, Theater Alliance, Theater J, Virginia Stage Company and Woolly Mammoth Theatre Company. Lawton received her M.F.A. in playwriting from the University of Texas at Austin, where she was a James A. Michener Fellow. She is a 2012 TCG Young Leader of Color and a National New Play Network (NNPN) Playwright alumna. A member of Arena Stage's Playwrights' Arena and the Dramatists Guild of America, Lawton currently resides in Washington, D.C. JacquelineLawton.com

Sarah Lunnie (Dramaturg—*The Christians*) is the associate literary manager at Playwrights Horizons. She was previously the literary manager at Actors Theatre, where for six seasons she was involved with curating and developing new work for the Humana Festival of New American Plays. She dramaturged the Humana premieres of *Sleep Rock Thy Brain*; *O Guru Guru Guru*; *Death Tax*; *The Hour of Feeling*; *Oh, Gastronomy!*; *BOB*; *The End*; *Phoenix*; and *Under Construction*, as well as many plays in Actors' Mainstage and A/I Company seasons. She is the co-editor, with Amy Wegener, of several volumes of *Humana Festival: The Complete Plays*. Lunnie has worked as a guest dramaturg at the O'Neill National Playwrights Conference and the Kennedy Center M.F.A. Playwrights Workshop, has served as a visiting artist at the Iowa New Play Festival, and is a company member/dramaturg with The Mad Ones.

Hannah Rae Montgomery (Dramaturg—*Remix 38*) is the literary associate at Actors Theatre. Dramaturgy credits at Actors include *The Mountaintop*, *True West*, *Romeo and Juliet* and *The Elaborate Entrance of Chad Deity* in the Brown-Forman Series, and the world premieres of *Cry Old Kingdom*, *The Delling Shore* and *How We Got On* in the Humana Festival. She also worked as a dramaturg at the 2012 O'Neill National Playwrights Conference, and on *Autumn Sonata* and *The Servant of Two Masters* at Yale Repertory Theatre. Montgomery has appeared onstage as well, most notably at Denver Center Theatre Company and Yale Cabaret. In addition, she has received several staged readings of her original plays at Denver's Curious Theatre Company and has been a contest finalist in the Front Range New Playwrights' Showcase. Montgomery holds a B.A. from Mount Holyoke College and an M.F.A. from Yale School of Drama.

Steve Moulds (Dramaturg—*Steel Hammer*) is the interim literary manager at Actors Theatre. **Playwriting at Actors:** *Oh, Gastronomy!* (2012 Humana Festival); ten-minute plays *The Talent* and *Commodity*. **Directing at Actors:** *Dream of Jeannie-by-the-Door* by David Valdes Greenwood

(2005 Humana Festival). **Dramaturgy at Actors:** In addition to serving as a member of the literary department from 2000 to 2004, Moulds dramaturged the Humana Festival premieres of SIT! Company's *Score* as well as the Apprentice anthologies *Fast and Loose* and *Trepidation Nation*. Primarily a playwright, Moulds's published work includes an adaptation of *Six Characters in Search of an Author* for The Hypocrites and *Emergency Prom*. With Diana Grisanti, he co-writes the serialized *The Stranger and Ludlow Quinn* for Theatre [502]. **Additional Credits:** M.F.A., Michener Center for Writers at the University of Texas at Austin.

Jessica Reese (Dramaturg—The Ten-Minute Plays) is the 2014 Humana Festival literary assistant at Actors Theatre. She is a freelance dramaturg and the resident dramaturg with The Ruckus in Chicago. Recent credits include *Heist Play* and *Facing Angela* (The Ruckus), *The Skriker* (Red Tape Theatre, Chicago), and two of the ten-minute plays in last year's Festival, *Halfway* and *27 Ways I Didn't Say "Hi" to Laurence Fishburne*. As a 2010-2011 dramaturgy/literary management intern at Actors Theatre, she was the dramaturg for *Ma Rainey's Black Bottom* and an assistant dramaturg for several Brown-Forman Series and Humana Festival productions, including the premieres of Molly Smith Metzler's *Elemeno Pea* and Adam Rapp's *The Edge of Our Bodies*. She is a graduate of Davidson College.

Amy Wegener (Dramaturg—*The Grown-Up*) is the literary director at Actors Theatre, where she heads the literary department and coordinates the reading and selection process for the Humana Festival. In thirteen seasons with Actors and four as literary manager at the Guthrie Theater (2003-2007), she has worked as a dramaturg on more than 90 productions and workshops of new plays and classics. Recent credits include *Long Day's Journey into Night* and Jon Jory's *Tom Jones* as well as the Humana Festival premieres of *Appropriate*, *Gnit*, *Eat Your Heart Out*, *The Veri**on Play*, *Elemeno Pea* and *Maple and Vine*. Wegener began her career at Actors (1997-2003) and was previously the theatre's dramaturg/

director of new play development. She has co-edited 15 published anthologies and has worked on projects at The Playwrights' Center and the Kennedy Center, among other organizations. She holds degrees from Princeton University and Northwestern University.

CASTING

Nora Brennan Casting (CSA) (*brownsville song (b-side for tray)*) cast the children in the Broadway productions of *Matilda* and *Billy Elliot* (Broadway and tours), winning the CSA ARTIOS award for Outstanding Casting of a Broadway Musical. Brennan is the resident casting director for the Transport Group, a New York-based theatre company. Select shows: *The Queen of the Mist*, *The Audience*, *Hello Again*, *Bury The Dead*, *All the Way Home*, *Dark at the Top of the Stairs*, *Crossing Brooklyn*. Brennan recently cast *And Away We Go*, a new Terrence McNally play for The Pearl Theatre Company in New York, and *West Side Story* at La Scala Opera House.

Meg Fister (*Partners*, *The Christians*, *The Grown-Up*, *brownsville song (b-side for tray)*) is the artistic manager at Actors Theatre. Now in her fourth season, her primary tasks include coordinating casting and hiring guest artists for Brown-Forman Series and Humana Festival productions. In 2010, she planned and organized a local immersion experience for playwrights from Chicago's The Second City, which ultimately resulted in a full-length play centered on the city of Louisville, *It Takes a 'Ville*. Fister plans and manages several of Actors' audience enrichment programs, including panel discussions, workshops, staged readings and more. She holds a B.A. in art history from the University of Dayton.

Zan Sawyer-Dailey (*Partners*, *The Christians*, *The Grown-Up*, *brownsville song (b-side for tray)*), now in her twenty-ninth season at Actors Theatre, currently serves as associate director, coordinating artistic resources and personnel, including casting for all productions and readings. She oversees departments involved in education

and community outreach, professional theatre training, casting and company management. She is a master teacher for the Apprentice Company as well as at University of Louisville. She teaches audition technique and business protocol, and holds a B.A. in theatre arts from Butler University and an M.F.A. in arts administration from Florida State University.

INTERN COMPANY

Caitlyn de Araujo (Costume Intern) worked as a stitcher and general assistant in the Actors Theatre costume shop this season. Her duties included sewing, alterations, craft work, shop organization and storage maintenance. She also assisted with costume rentals and worked with the wardrobe and hair, wig and makeup departments. De Araujo served as a wig runner for *Tom Jones*, as wardrobe crew for *The Tens* and the Humana Festival, and as the costume designer for the workshop production of *Sunk*. Outside of Actors, she designed costumes for the Mercy Academy production of *Seussical the Musical*. She holds a B.A. in theatre arts from Beloit College.

Victoria Bain (Lighting Intern) is from Chicago and graduated with a degree in theatre from Loyola University Chicago. This year, she hung and focused all mainstage shows in the Actors season, ran spotlight for this season's *A Christmas Carol*, and was the lighting designer for all *Solo Mios*, the Apprentice/Intern Company *Tens* and the third ensemble project *1.21 Gigawatts of Regret*. She will also be designing lights for the New Voices Festival at the end of the season.

Samantha R. Dzirko (Production Management Intern) has been the production manager for Actors productions including *Solo Mio*, a three-part series of devised solo performances, and *The Tens*, an evening of ten-minute plays performed by the Apprentice Company. Dzirko holds a B.A. in theatre from the University of Scranton.

Holly Fisher (Development Intern) helped to coordinate Actors Theatre's annual Lobster Feast

fundraiser, including the acquisition and organization of more than 100 silent auction items. She also spearheaded a \$20,000 campaign to fund the Acting Apprentice Company's showcase, creating copy for ask letters, tracking gifts in Raiser's Edge and sending donor acknowledgements.

Throughout the season, Fisher worked with the development department to distribute campaign mailings, coordinate donor appreciation events, and conduct research on grant and donor prospects. Before coming to Actors Theatre, she worked with the Williams College Summer Theatre Lab and Far Corners Community Musical Theatre in Monteverde, Costa Rica. Fisher holds a B.A. in theatre from Williams College.

Sterling Franklin (Arts Administration Intern) assisted the artistic department and the company manager, primarily working to coordinate and organize the travel and housing for all guest artists associated with the company and provide them with support throughout their stay as a liaison between the artists and the theatre. She also tracked departmental finances, helped organize staff events and maintained communication with guest artists after their departure. Franklin attended Western Kentucky University and pursued a B.F.A. in acting. While at Western, she worked on various productions, wearing multiple hats. Some highlights include organizing university personnel for front of house and artist hospitality for Garrison Keillor's *A New Retrospective* and Ailey II Dance Company. She also organized and ran the Kentucky Thespian Festival for junior high and high school students from 2010 to 2012, and developed workshops, organized volunteers and maintained contact with the Educational Theatre Association. After Actors Theatre, she plans to pursue a career in arts administration and casting.

Rebecca Goldstein (Education/Teaching Artist Intern) began her teaching artist work in Austin, Texas, where she worked for Creative Action, a non-profit organization that promotes social change through the arts.

In 2013, Goldstein's original play *The Lavender and the Letter* was produced in the University of Texas at Austin's Cohen New Works Festival. This year, she has worked to expand her love for writing and movement into her teaching artist work in Louisville. Goldstein created a project entitled "Moves Like Me," a mixed-ability dance theatre project offering free movement workshops to people interested in exploring the unique way in which we all move through the world.

Joshua Mark Gustafson (Stage Management Intern) worked as a stage management intern on *The Grown-Up*, *Partners* and *Remix 38* as part of the 2014 Humana Festival. While at Actors Theatre, he also worked on *A Christmas Carol* and *Dracula*, as well as the Apprentice/Intern Company's *The Tens* and the devised ensemble piece *Atomic City, USA*. He previously worked for two summers at Kentucky Shakespeare. Gustafson received his B.F.A. in the performing arts from Western Kentucky University.

Jessica Hughes (Marketing/Public Relations Intern) generated marketing plans and led communication strategies for the 2013-2014 Apprentice/Intern season, including three rounds of Apprentice solo performances, three devised workshop productions and an evening of ten-minute plays. As a member of the marketing team, Hughes wrote press releases, curated social media content and assisted with patron database management. In addition to her marketing responsibilities, she also worked as a sales representative in the Actors Theatre Box Office. Hughes previously interned for Rude Mechs and worked as a writer, director, puppeteer and performer in Austin, Texas. Her training includes the Eugene O'Neill Theater Center's National Theatre Institute and the Rhodopi International Theater Laboratory in Bulgaria. Hughes holds a B.A. in theatre and dance from Southwestern University.

Jordan Lingreen's (Audience Relations & Festival Management Intern) efforts this season centered on the Humana Festival of New

American Plays. Her focus has been registration management, on-site event hospitality and travel/lodging coordination. To promote Actors Theatre's 50th Anniversary Season, Lingreen helped develop new audiences through OFFstage@Actors and the Community Conversation, while also working at community events such as FandomFest and the St. James Court Art Show. In her spare time, Lingreen co-produced the Prison Play Reading Series, partnering with the *Voices Inside* program, which seeks to help inmates explore self-expression and their own creative voices through playwriting. Lingreen comes to Louisville from Walt Disney World, specifically the creative entertainment department. She holds a B.A. in theatre from Samford University.

Zachary Meicher-Buzzi (Apprentice/Intern Company Administration Intern) was a producer for the A/I Company season, coordinated over 2,000 auditions for the Acting Apprentice program, and served as chair of the Intern Humana Project. This year he redesigned the Apprentice/Intern Alumni website to include media, bios and contact information for over 1,000 alumni of the program from the past 40 years. Meicher-Buzzi previously served as the producing director for the University of North Carolina at Chapel Hill Department of Dramatic Art and worked with PlayMakers Repertory Company as their Information Tools and Organizational Development Intern. Meicher-Buzzi received a B.A. in dramatic art from UNC-Chapel Hill and a certificate in business administration from the Kenan-Flagler Business School.

Joshua Nicholson (Graphic Design Intern), a Louisville native, studied visual communications/design at the Art Academy of Cincinnati, where he minored in illustration. Throughout the season, Nicholson has been responsible for designing creative content as well as print collateral. He wishes to combine his knowledge and experience in these areas to deliver the best creative work to future clients and their audiences.

Rachel Nin (Stage Management Intern) worked as a stage management intern on *Noises Off* and *Tom Jones* and as stage manager for the Apprentice/Intern *Tens*, *And You Were There Too* (a devised ensemble piece by the Apprentice Company), and several Apprentice solo pieces. She is also the stage management intern for *Remix 38*. Nin previously worked as a stage manager and an assistant stage manager with Shady Shakespeare Theatre Company (*Twelfth Night*, *Pericles*, *King Lear*) in San Jose, Calif., and as a backstage manager with Northside Theatre Company and Broadway West. She holds a B.A. in theatre and creative writing from Denison University in Granville, Ohio.

Jason Pacella (Stage Management Intern) worked as the stage management intern on *Dracula*, *A Christmas Carol* and *Steel Hammer*. He also stage managed *1.21 Gigawatts of Regret*, a devised workshop production by the Apprentice/Intern Company, as well as Apprentice solo pieces and an evening of ten-minute plays. Pacella previously worked as an assistant stage manager at ArtsEmerson with the SITI Company on *Café Variations*. He spent two summers working at Totem Pole Playhouse as the stage management intern and is the stage manager for *The Shakespearean Jazz Show*. Pacella holds a B.F.A. in stage and production management from Emerson College.

Cara Phipps (Directing Intern) **At Actors Theatre:** *Grace* (A/I *Tens*), *The Elevator Plays*, *Almost Happy* (workshop). Assisting: *The Grown Up* (dir. Ken Rus Schmoll), *Remix 38* (dir. Ian Frank), *The Pirates of Penzance* (dir. Sean Graney), *A Christmas Carol* (dir. Drew Fracher), *The Mountaintop* (dir. Giovanna Sardelli), *Noises Off* (dir. Meredith McDonough). Phipps directed three solo performance pieces and two ensemble-devised plays for the Apprentice Company. **Off-Broadway:** *The Egg Play* (2012 FringeNYC Overall Excellence in Directing). **Regional Theatre:** Assisting: *Somewhere* (dir. Giovanna Sardelli), *Now Circa Then* (dir. Meredith McDonough). **Other Theatre:** *naked, naked, dark and silent*; *Soap Boxing*; *Brendan's Damn Good Day* and *Stop Kiss*. Phipps has developed new work with several companies

in the Bay Area. She received her B.A. in drama from the University of Portland.

Leah Pye (Stage Management Intern) worked as a stage management intern on *Noises Off*, *The Mountaintop*, *Tom Jones* and *Our Town*, as well as various Apprentice/Intern Company productions, including the third round of Apprentice *Solo Mios* and the New Voices Festival. During the 2014 Humana Festival, she interned on *The Christians*, *brownsville song (b-side for tray)* and The Ten-Minute Plays. Pye received her B.A. in theatre from St. Olaf College, where she stage managed productions including *Three Sisters*, *Under Milk Wood* and Jean Anouilh's *Antigone*.

Jeff Sachs (Education/Teaching Intern) served the education department by designing and teaching pre-show workshops for students coming to see matinees at Actors Theatre. He also read submissions and will direct a play for the New Voices Young Playwrights Festival. Outside of the education department, he co-produced *Voices Inside*, a series of readings of ten-minute plays written by inmates in a Kentucky correctional facility, directed a workshop reading of a portion of *All Our Tragic* by Sean Graney, and was the technical director for *Zombie Prom* at Eastern High School, teaching children about stagecraft in a practical hands-on experience. Sachs holds a B.S. in theatre and psychology from Northwestern University, with a concentration in theatre for young audiences.

Jacob Sexton (Directing Intern) **At Actors Theatre:** Kate Mickere's *Mod Party* (A/I *Tens*), Cory Finley's *sunk* (workshop production). Assisting: *Steel Hammer* (dir. Anne Bogart), *Partners* (dir. Lila Neugebauer), *Our Town* (dir. Les Waters), *Tom Jones* (dir. Jon Jory), *Dracula* (dir. William McNulty). Jacob also directed apprentices in four solo performance pieces, two ensemble-devised plays and three directing scenes. **Off-Broadway:** David Jackson's *PANORAMANIA*, about forgotten Louisville artist John Banvard (FringeNYC '12, Excellence Award for Music Composition). **Other Theatre:** *Waiting for Godot*, *Groundwork*

of the Metaphysic of Morals, Thom Pain (based on nothing), The Pillowman, The Sandbox, The History Boys, Oleanna, Dog Sees God. Assisting: The Way of the World (dir. Moritz Von Stuelpnagel), Lord of the Flies (dir. Sullivan White). B.A. in theatre – directing, Fordham University. jacobmsexton.com

Sam Weiner (Dramaturgy/Literary Management Intern) served as dramaturg for the Apprentice Company's devised productions of *1.21 Gigawatts of Regret* and *And You Were There Too*, as well as nine of the Apprentice Company's *Solo Mio* performances, the Apprentice *Tens*, and a workshop of part of Sean Graney's *All Our Tragic*. He also assistant dramaturged mainstage productions of *The Mountaintop* and *Dracula* and Humana Festival productions of *The Christians*, *brownsville song (b-side for tray)* and *The Grown-Up*. Between dramaturgy assignments, Weiner started a blog for the literary department, acted as a reader for the National

Ten-Minute Play Contest and the New Voices Ten-Minute Play Contest, and drank a frankly unhealthy amount of coffee.

Eric Werner (Dramaturgy/Literary Management Intern) served as a dramaturg for the Apprentice Company's productions, including nine *Solo Mios* and two devised ensemble productions. Werner worked as a dramaturg for *A/I Tens*, in which his play *Through the Grit and the Grain* was produced. He served as assistant dramaturg for *Tom Jones*, *Partners*, *Steel Hammer* and *Remix 38*. Throughout the season, Werner wrote articles for *Inside Actors* and blog posts for the Actors Theatre website. He evaluated submissions for the National Ten-Minute Play Contest and the New Voices Ten-Minute Play Contest. Werner also participated in readings for the *Voices Inside* program, worked as a dramaturg in new play workshops, and performed in *The Elevator Plays*. He holds a B.A. in English from Wittenberg University.

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2013-2014 APPRENTICE/INTERN COMPANY



Jamal Abdunnasir
Acting Apprentice



Caitlyn de Araujo
Costume Intern



Victoria Bain
Lighting Intern



Rachael Balcanoff
Acting Apprentice



Julia Bynum
Acting Apprentice



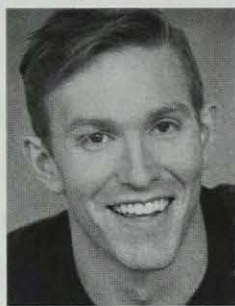
Samantha R. Dzirko
Production Management Intern



Holly Fisher
Development Intern



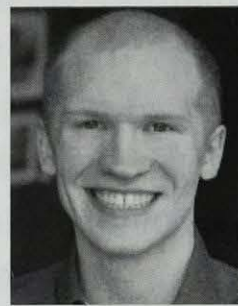
Sterling Franklin
Arts Administration Intern



Derek Grabner
Acting Apprentice



Rebecca Goldstein
Education/Teaching Artist Intern



Joshua Mark Gustafson
Stage Management Intern



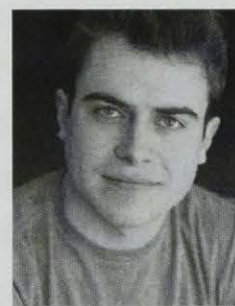
Peregrine Heard
Acting Apprentice



Jason Huff
Acting Apprentice



Jessica Hughes
Marketing/Public Relations Intern



David Jackson
Acting Apprentice



Cyndii Johnson
Acting Apprentice



Lindsey Kite
Acting Apprentice



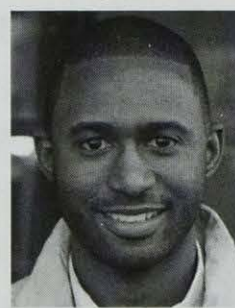
Lauren LaRocca
Acting Apprentice



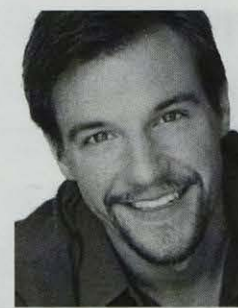
Jordan Lingreen
Audience Relations & Festival
Management Intern



Zachary Meicher-Buzzi
Apprentice/Intern Company
Administration Intern



Joshua Nicholson
Graphic Design Intern



Madison Niederhauser
Acting Apprentice



Devon Nimerfroh
Acting Apprentice



Rachel Nin
Stage Management Intern



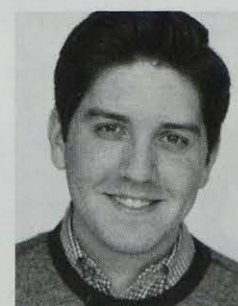
Jason Pacella
Stage Management Intern



Cara Phipps
Directing Intern



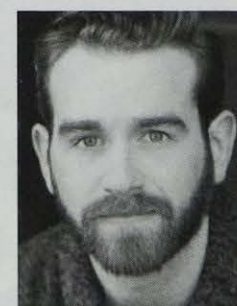
Leah Pye
Stage Management Intern



Daniel Rodriguez
Acting Apprentice



Jeff Sachs
Education/Teaching Artist Intern



Conrad Schott
Acting Apprentice



Alex Seeley
Acting Apprentice



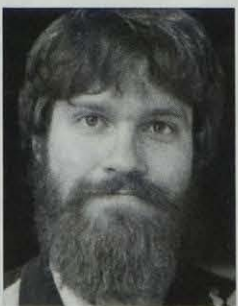
Jacob Sexton
Directing Intern



Mirrai Sithole
Acting Apprentice



Emily Stout
Acting Apprentice



Sam Weiner
Dramaturgy/Literary
Management Intern



Eric Werner
Dramaturgy/Literary
Management Intern



Casey Worthington
Acting Apprentice



Zach Wymore
Acting Apprentice

EXECUTIVE OFFICERS



Les Waters
Artistic Director

Obie Award winner Les Waters recently directed Thornton Wilder's *Our Town*, Will Eno's *Gnit*, Todd Almond's *Girlfriend* and Eugene O'Neill's *Long Day's Journey into Night* at Actors Theatre. Waters also previously directed *Big Love* by Charles L. Mee at the Humana Festival in 2000, and the site-specific production of Naomi Iizuka's *At the Vanishing Point*, a play about Lexington photographer Ralph Eugene Meatyard and the community of Butchertown, at the 2004 Humana Festival. From 2003 to 2011, he served as Associate Artistic Director at Berkeley Repertory Theatre. In the last 10 years, his shows have ranked among the year's best in *The New Yorker*, *The New York Times*, *Time Out New York*, *Time Magazine* and *USA Today*. His productions have been seen in New York at The Public Theater, Second Stage, Manhattan Theatre Club, Connelly Theater and Clubbed Thumb, and regionally at theatres such as Steppenwolf Theatre Company, Goodman Theatre, Yale Repertory Theatre, American Conservatory Theater, La Jolla Playhouse and American Repertory Theater. In 2009, he made his Broadway debut with *In the Next Room or the vibrator play*. He led the M.F.A. directing program at University of California, San Diego from 1995 to 2003 and is an associate artist of The Civilians.



Jennifer Bielstein
Managing Director

Ms. Bielstein serves on the boards of the Louisville Downtown Development Corporation, Greater Louisville, Inc., National Corporate Theatre Fund, the Arts and Cultural Attractions Council and is Vice President of the League of Resident Theatres. Ms. Bielstein was recognized with the Pyramid Award of Excellence in Leadership from the Center for Nonprofit Excellence, received the honor of being voted *Today's Woman* magazine's Most Admired Woman in the Arts, and was acknowledged in both *Louisville Magazine's* 15 Metro People to Watch and *Business First's* 40 under 40. She is a member of the 2008 Leadership Louisville class and recently served as a review panelist for the National Endowment for the Arts. Ms. Bielstein moved from Chicago, Ill., where she was most recently the Executive Director of Writers' Theatre and also worked for Steppenwolf Theatre Company, About Face Theatre, Northlight Theatre, Apple Tree Theatre, Lincoln Park Zoo and served on the board of the League of Chicago Theatres. Ms. Bielstein is a graduate of the University of North Carolina at Chapel Hill in business administration and theatre, Stanford Graduate School of Business's Executive Program for Non-Profit Leaders in the Arts, and Bellarmine University's Masters in Business Administration where she received the MBA Faculty Merit Award and was inducted into Beta Gamma Sigma, the honor society for business programs.

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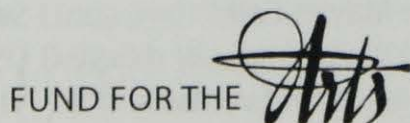
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- Member of the Fund for the Arts.
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- Supported in part by a grant from the National Endowment for the Arts, a federal agency, in Washington, D.C.
- The Kentucky Arts Council, the state arts agency, supports Actors Theatre of Louisville with state tax dollars and federal funding from the National Endowment for the Arts.
- Thriving arts programs and diverse cultural activities are part of the fabric that makes Louisville a great community to live in. Louisville Metro Government is proud to play a role in supporting Actors Theatre of Louisville.
- Special thanks to the Harold and Mimi Steinberg Charitable Trust for supporting Actors Theatre of Louisville.
- Actors Theatre of Louisville is a participant in the Leadership U: Continuing Ed program, funded by The Andrew W. Mellon Foundation and administered by Theatre Communications Group, the national organization for the professional not-for-profit American theatre.



SERVICES & AMENITIES

TICKET INFORMATION

Box Office Hours (During Performances)

Monday: 10 a.m. - 5:30 p.m.

Tuesday - Wednesday: 10 a.m. - 8 p.m.

Thursday - Saturday: 10 a.m. - 8:30 p.m.

Sunday: 1 - 8 p.m.

Order by phone

(502) 584-1205 ■ 1-800-4ATL-TIX

Phone orders are subject to a \$2 per ticket processing fee. All orders subject to a \$1 per ticket Historic Landmark Fee. Online fees may apply.

Order Online: ActorsTheatre.org

Address: 316 West Main Street

Louisville, KY 40202-4218 USA

DISCOUNTS

Ticket discounts subject to availability, cannot be combined with other discounts and are not valid on previously purchased tickets. Historic Landmark and phone fees apply. Not valid during closing week of Holiday productions. Seating restrictions may apply.

Groups

Discounts ranging from 15% to 25% are available to groups of ten or more. Season Ticket Holders receive 25% off groups of ten or more.

Call (502) 585-1210.

Day of Performance

Day of performance discount tickets go on sale when the Box Office opens and are available in person or by phone at (502) 584-1205. Day of performance discounts include: **20 at \$20** – Twenty \$20 tickets will be available the day of performance for all productions. Limit 4 per person.

Ages 60+, Military, Students and Patrons with Disabilities

60+, Students (full-time with valid ID) and patrons with disabilities receive 10% off single tickets.

Day of Performance: 60+, military and patrons with disabilities \$19, and students \$16.

Gift Certificates

Perfect for all occasions, gift certificates can be purchased at the Box Office and are available in any amount.

Season Ticket Packages

Discounted ticket packages are available, including a range of shows and benefits; call for options.

Ticket Exchange

Ticket Holders may exchange their tickets either by phone or in person. As soon as possible after exchange needs are known, please call or visit the Box Office to make arrangements. Ticket exchanges may be made until 5 p.m. the day of the date on the tickets or one hour in advance of a matinee—only for another performance of the same play. Upgrade fees may apply.

GALLERY HOURS (During Performances)

Tuesday - Friday: 5 p.m. - 10 p.m.

Saturday - Sunday: 1 p.m. - 10 p.m.

Closed Mondays and non-performance days

FOOD & BEVERAGE

Food is not permitted in the theatre.

Beverage Service

Beverage service is available on the mezzanine level Tuesday-Sunday, one hour before all shows and at intermission. Post-performance beverage service is available at MilkWood. Beverages can be pre-purchased for intermission at the mezzanine bar before all performances.

MilkWood

Open Tuesday-Sunday at 5 p.m.

Sunday brunch available from 11:30 a.m.-2:30 p.m.

MilkWood, a restaurant operated by Chef Edward Lee, is located on the lower level of Actors Theatre.

Food is available at the bar in the restaurant without reservations; however, reservations are recommended for table service. For reservations, please call (502) 584-MILK (6455) or visit MilkwoodRestaurant.com.

LATE ARRIVAL POLICY

Late Seating in the **Pamela Brown Auditorium** or the **Bingham Theatre** is at the discretion of the House Manager, who can be located in the lobbies upon your arrival. Due to the intimate nature of the **Victor Jory Theatre**, latecomers will not be seated.

PARKING/TRAFFIC

Actors Theatre holds ample parking spots in the Actors Theatre Garage on the southwest corner of Third Street and Main Street for theatre patrons when there are Actors Theatre and Yum! Center events on the same day. For information on discount parking for theatre events or traffic updates and alerts, please visit our website at ActorsTheatre.org or contact the Box Office at (502) 584-1205.

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.

ELECTRONIC DEVICES

Use of cellular phones, pagers, cameras, recording devices or any device that will light up the rows behind you are strictly prohibited in the auditorium. If you feel you may need to be contacted in case of an emergency, check your phone or pager with the house manager. Please deactivate your watch alarm so it will not disrupt the performance. The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

NO FIREARMS

Firearms are strictly prohibited on these premises.

CHILDREN

Children under age four are not permitted unless the production specifically appeals to very young children. All children attending an event, regardless of age, must have a ticket. Because it can be distracting to others in the theatre, if your child is disruptive or excessively restless, you may be asked to step outside.

SERVICES & AMENITIES

NO SMOKING

This is a smoke-free facility. Thank you for not smoking.

ACCESSIBILITY



Accessible ramps, elevators, parking, restrooms, water fountains and wheelchair seating are available for patrons with disabilities. Parking is located on levels M, 2, 3 and 4 of the garage. Accessible restrooms are located on the first floor and mezzanine level.

Sound Enhancement



All theatres are equipped with an FM wireless system for hearing enhancement. Lightweight wireless receivers with earphones or magnetic induction loops are available free of charge, with a refundable deposit, at Coat Check (October-March) or the Box Office.

Audio-Described Performances



Selected performances, generally during a weekend matinee, are audio described for patrons who are blind or have low vision. Describers provide a live, objective, and descriptive delivery of the visual elements of the performance in between the dialogue. A schedule is available at the Box Office. Provided by The Kentucky Center.

Caption Theatre



Caption Theatre is provided for selected performances for patrons who have hearing loss and may not benefit from hearing amplification. The audible elements are shown on an LED sign, in real time, as each line is spoken or sung. The service is offered on selected dates of all productions in the Pamela Brown Auditorium and Bingham Theatre. Reservations for this service should be made at the time of ticket purchase to ensure the best seating for this service. Provided by The Kentucky Center.

VOLUNTEERS

Volunteer opportunities are available as a member of Actors Associates, the interACT or the Usher Corps. Call (502) 584-1265.

RENTALS

Looking for a unique space to hold an event? Actors Theatre boasts a variety of different spaces for events ranging from meetings to weddings. Call (502) 584-1265 for details.

BACKSTAGE TOURS

Backstage Tours arranged by advance request. Call (502) 584-1265.



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

ACTORS THEATRE GALLERY

50 YEARS...AND COUNTING

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FEBRUARY 20 — APRIL 22, 2014



Hanging of the banner for the 6th Annual Humana Festival of New American Plays. Photo courtesy of *The Courier-Journal*.

Uncover the drama with this unique and engaging exhibition as it reveals 50 years of Actors Theatre's history and 38 years of the Humana Festival of New American Plays. Featuring an assorted array of professional photographs from the vaults at Actors Theatre and the archives of *The Courier-Journal*, this exhibition provides a sweeping look at five decades' worth of achievements and nearly four decades of celebrating the American playwright. Join us as we take visitors on a photographic journey through iconic moments in Actors Theatre's history.

From a grassroots theatrical venture housed in a rough-and-tumble loft space on Fourth Street, Actors Theatre has grown into one of the most important regional theatre companies in America and occupies almost an entire square block in the heart of downtown Louisville. Actors Theatre has achieved international success with the Humana Festival of New American Plays, the premier new play festival in the nation. This exhibition is the second installment in a photographic series that celebrates Actors Theatre's 50th Anniversary.

Visit Actors during the First Friday Gallery Hop, or go to ActorsTheatre.org for more information.

THEATRE STAFF

ARTISTIC DIRECTOR, Les Waters • MANAGING DIRECTOR, Jennifer Bielstein

ARTISTIC

Associate Artistic Director... Meredith McDonough
 Associate Director Zan Sawyer-Dailey
 Artistic Manager Meg Fister
 Company Manager Dot King
 Arts Administration Intern Sterling Franklin
 Directing Interns Cara Phipps, Jacob Sexton

Literary

Director Amy Wegener
 Interim Literary Manager Steve Moulds
 Literary Associate Hannah Rae Montgomery
 Humana Festival Literary Assistant... Jessica Reese
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 Interns Sam Weiner, Eric Werner

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 Interns Rebecca Goldstein, Jeff Sachs
 Teaching Artists Justin Dobring, Liz Fentress,
 Keith McGill, Amanda Simmons

Apprentice/Intern Company

Director Michael Legg
 Assistant Director John Rooney
 A/I Administration Intern ... Zachary Meicher-Buzzi
 Apprentices
 Jamal Abdunnasir, Rachael Balcanoff, Julia Bynum,
 Derek Grabner, Peregrine Heard, Jason Huff, David
 Jackson, Cyndii Johnson, Lindsey Kite, Lauren LaRocca,
 Madison Niederhauser, Devon Nimerfroh, Daniel
 Rodriguez, Conrad Schott, Alex Seeley, Mirirai Sithole,
 Emily Stout, Casey Worthington, Zach Wymore

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 Will Farrell, Sterling Franklin
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 Jordan Lingreen

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Production Manager Paul Werner
 Assistant Production Manager ... Michael Whatley
 Production Management Intern ... Samantha Dzirko
 Production Stage Manager Paul Mills Holmes
 Resident Stage Managers Stephen Horton,
 Katie Shade
 Production Assistants Jessica Potter, Suzanne Spicer
 Stage Management
 Interns Joshua Mark Gustafson,
 Rachel Nin, Jason Pacella, Leah Pye

THEATRE STAFF

Scenic

Technical Director..... Justin Hagovsky
 Assistant Technical Director Braden Blauser
 Shop Foreman Javan Roy-Bachman
 Master Carpenter Ashley Crockett*
 Carpenters..... Alexia Hall, Brandon Hickman,
 Eric Kneller, Winslow Lindsay,
 Jason Pacella, Joen Pallesen, Pierre Vendette
 Pamela Brown
 Deck Carpenter..... Peter Regalbuto
 Bingham Theatre Deck Carpenter ... Matthew Krell
 Scenic Charge..... Kieran Wathen
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 Scenic Journeyman G. E. Simmons Falk*

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Director Kristopher Castle
 Costume Coordinators..... Rhianna Reardon,
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 Draper/Tailor Jeffery Park
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 Dr. Edwin Hopson, DC, CSCS
 Dr. Bill Breuer, MCH, DC, FAPHP



Members of the Apprentice Company receive additional training at the Louisville Ballet School.

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. Alexander Speer was Executive Director from 1965 to 2006.

ARTISTS UNDER COMMISSION

In addition to reading script submissions from around the country, Actors Theatre of Louisville builds relationships with playwrights and encourages the creation of new work by commissioning plays from artists whom we admire. A new play commission engages a writer to pen a piece specifically for Actors Theatre of Louisville and allows us to support the work's development from the earliest stages of inspiration onward.

Some notable past full-length plays commissioned by Actors Theatre and produced in the Humana Festival of New American Plays include *Becky Shaw* by Gina Gionfriddo, *Maple and Vine* by Jordan Harrison (co-commission with Berkeley Repertory Theatre), *Big Love* by Charles L. Mee and *Dinner with Friends* by Donald Margulies (winner of the 2000 Pulitzer Prize for Drama).

COMMISSIONED WRITERS CURRENTLY INCLUDE:

Lydia R. Diamond
 Jackie Sibblies Drury
 Idris Goodwin
 Lucas Hnath

Basil Kreimendahl
 Justin Kuritzkes
 Charles L. Mee
 Molly Smith Metzler

Amelia Roper
 Sarah Ruhl
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