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BAM and Knight Blanc present
Actors Theatre of Louisville's production of

The Glory of the World

BAM Harvey Theater

Jan 16, 19—23, 26—30, Feb 2—6 at 7:30pm

Jan 17, 24 & 31 at 3pm

Running time: approx. one hour and 25 minutes, no intermission

By Charles Mee
Directed by Les Waters

Fight director **Ryan Bourque**

Movement director **Barney O'Hanlon**

Scenic design by **Dane Laffrey**

Costume design by **Connie Furr Soloman**

Lighting design by **Mark Barton**

Sound design by **Christian Frederickson**

Media design by **Philip Allgeier**

Dramaturg **Amy Wegener**

Casting **Zan Sawyer-Dailey**

Production stage manager **Amanda Spooner***

Assistant stage manager **Jason Pacella***

Consulting producer **Jessica R. Jenen**

Season Sponsor:

**Bloomberg
Philanthropies**

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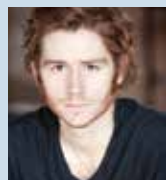
Cameron Benoit



Eric Berryman



Josh Bonzie



Ryan Bourque



John Ford-Dunker



Andrew Garman



José Leon



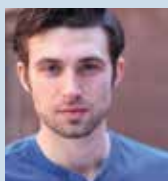
Joe Lino



Aaron Lynn



Bruce McKenzie



Max Monnig



Collin Morris



Brian Muldoon



Barney O'Hanlon



Will Oldham



Blake Russell



Conrad Schott



David Ryan Smith



Lorenzo Villanueva



Les Waters

THE CAST

Albert	Bruce McKenzie*
Benny	Andrew Garman*
Cameron	David Ryan Smith*
Conrad	Conrad Schott*
Robert	Aaron Lynn*
Roland	Eric Berryman*
Arnold	Ryan Bourque*
Bobby	Barney O'Hanlon*
A Man	Les Waters (Jan 16–21), Will Oldham (Jan 22–Feb 6)
Pizza Boy	Cameron Benoit*
Ensemble	Josh Bonzie* , John Ford-Dunker* , José Leon* , Joe Lino* , Max Monnig* , Collin Morris* , Brian Muldoon* , Blake Russell* , Lorenzo Villanueva*

UNDERSTUDY

Understudies never substitute for a listed player unless an announcement is made at the beginning of the play.

Cameron Benoit*

Line producer	Jeffrey S. Rodgers
Company manager	Zachary Meicher-Buzzi
Technical director	Noah Johnson
Properties master	Mark Walston
Directing assistant	Rachel Dart
Assistant fight director	Walter Briggs
Assistant costume designer	Beatrice Vena
Assistant dramaturg	Ariel Sibert
Fight captain	Bruce McKenzie*

SETTING

Now.

The Glory of the World was commissioned by Actors Theatre of Louisville and was developed at the 2014 Perry-Mansfield New Works Festival in Steamboat Springs, CO.

Commission supported by the 50th Anniversary Theatre Forward/Ford Foundation Fund for New Work.

This production received its world premiere at Actors Theatre of Louisville, Louisville, KY, as part of the 39th Humana Festival of New American Plays on March 20, 2015.

Les Waters, Artistic Director and Jennifer Bielstein, Managing Director

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.

It's been said that each of us contains multitudes, our lives a tangle of incongruous pathways and stories with unexpected twists, and perhaps no modern personality demonstrates this more vividly than Thomas Merton (1915—68), the multifaceted mystic whose pursuit of enlightenment spanned the extremes of solitude and colorful celebrity. Merton was all at once an icon and a hermit, an extraordinary writer and photographer, a Trappist monk and an activist, a contemplative and a drinking buddy. He was also a world traveler who went to live for 27 years in a Kentucky monastery, where his prolific writings on social justice and spirituality helped shape the conscience of the 1960s and beyond. As someone who both lived and chronicled the glorious riddles of the human soul, Merton cuts a fascinating figure.

When Actors Theatre of Louisville's Artistic Director, Les Waters, realized that the 2015 Humana Festival of New American Plays would coincide with Thomas Merton's 100th birthday, he invited his friend Charles Mee to collaborate on a play responding to Merton. True to Mee's belief in the irreducibly rich complexity of human motivation, the piece that grew out of their conversation is distinctly not a docudrama or biographical narrative. Rather, it's a wildly theatrical exploration of the messy pursuit of happiness and some kind of heaven, spun out of myriad points of view on Merton the man, priest, and poet. And at its heart, *The Glory of the World* is a raucous birthday party. An event that Merton would have enjoyed, if you will.

Merton's was a life lived both in quiet meditation and the noise of the world, and Mee's play adopts a structure that reflects those dualities, beginning in silence and evolving toward cacophonous celebration. It unfolds at first through a series of birthday toasts, each given by someone eager to claim Merton for his own school of thought. Was Merton primarily a Catholic, as his vows indicate? A Zen Buddhist, where his spiritual interests led him later in life? A pacifist and voice of the anti-war movement? A Communist? A bohemian or adventurer? "I threw myself into the material in the way that I imagine Merton threw himself into his wandering meditations," says Mee of the play's dialectical flow. But its many-sided perspectives on Merton also speak to the seeming contradictions of a man who valued solitude and social activism, and whose thinking was too expansive to fit into a linear, neatly-explained story. After all, the search for the sacred is not so easily charted for any of us. "I think, fundamentally, that our lives are more complicated than that," Mee muses. "It's not A causes B causes C causes D. It's really like this: A causes B causes C causes 236 causes purple causes everybody to dance. At least, that's more how my life has been."

The cast of *The Glory of the World*. Photo: Bill Brymer



CHARLES MEE (playwright) has written *Big Love*, *True Love*, *First Love*, *bobrauschenbergamerica*, *Iphigenia 2.0*, *Trojan Women 2.0*, *Orestes 2.0*, *Summertime*, and *Wintertime*, among other plays—all of them available on the Internet at charlesmee.org. His plays have been performed at Signature Theatre, BAM, New York Theatre Workshop, The Public Theater, Lincoln Center, the Humana Festival, Steppenwolf Theatre Company, American Repertory Theater, and other places in the US as well as in Berlin, Paris, Amsterdam, Brussels, Vienna, Istanbul, and elsewhere. Among other awards, he is the recipient of the Award of Merit in Drama from the American Academy of Arts and Letters.

LES WATERS (director; artistic director of Actors Theatre; A Man) has directed *The Glory of the World*, *Luna Gale*, *At the Vanishing Point*, *The Christians*, *Our Town*, *Gnit*, *Girlfriend*, and *Long Day's Journey into Night* at Actors Theatre of Louisville, where he is artistic director. Waters previously directed *Big Love* by Charles Mee at the Humana Festival and BAM's Next Wave Festival (Obie Award), and countless productions in New York at Playwrights Horizons, Signature Theatre Company, The Public Theater, Second Stage Theatre, Manhattan Theatre Club, Connelly Theater, Clubbed Thumb, and Soho Rep, and regionally at the Mark Taper Forum, Steppenwolf Theatre Company, Goodman Theatre, Yale Repertory Theatre, American Conservatory Theater, Berkeley Repertory Theatre, and La Jolla Playhouse.

CAMERON BENOIT (Pizza Boy; Understudy) Regional theater: *That High Lonesome Sound*, *A Christmas Carol*, and *At the Vanishing Point* (Actors Theatre of Louisville). Other theater: *The Christians* (Playwrights Horizons); *The Raven and the Messenger* (The Annoyance Theatre, Chicago); *The Three Little Pigs* (Emerald City Theatre Company); *Pleasant Dreams* (Two Lights Theatre Company); *The Rivals*, *Spring Awakening*, *The Turn of the Screw*, *The Misanthrope*, and *Vincent: The Musical* (DePaul University). Additional credits: Benoit studied improv at iO Chicago and is a graduate of Walnut Hill School for the Arts. He received his BFA in acting from the Theatre School at DePaul University.

ERIC BERRYMAN (Roland) was recently seen in *Steel Hammer* at BAM. Off-Broadway: *pool (no water)* (Barrow Street Theatre). Regional theater: *The Glory of the World*, *Steel Hammer* (Actors Theatre of Louisville); *The Amen Corner* (Guthrie Theater); *Ma Rainey's Black Bottom* (Kennedy Center); *I Wish You Love* (Hartford Stage, Penumbra Theatre, and Kennedy Center); *Fly* (Ford's Theatre); *Red*, *Topdog/Underdog*, and *A Raisin in the Sun* (Everyman Theatre, resident company member); *Persians* (Getty Villa). Education: Carnegie Mellon University. Awards: Arthur Kennedy Acting Award and Leonore Annenberg Fellowship. He is a Lessac Practitioner.

JOSH BONZIE (Ensemble) Regional theater: *That High Lonesome Sound*, *The Glory of the World*, *Dracula*, and *A Christmas Carol* (Actors Theatre of Louisville). Other theater: *Julius Caesar*, *Miss Evers' Boys*, and *The Zoo Story* (University of Oklahoma). Film: *Rudderless*, *The Posthuman Project*, *America*, and *Electric Nostalgia*. Awards: Bonzie received the 2014 Kennedy Center American College Theater Festival National Irene Ryan Award for Best Partner. Additional credits: BFA from the University of Oklahoma.

RYAN BOURQUE (Arnold; fight director) has acted in *Pilgrim's Progress* (A Red Orchid Theatre); *Cyrano de Bergerac* (Chicago Shakespeare Theater); *All Our Tragic*, *Sophocles: Seven Sicknesses*, and *The Pirates of Penzance* (The Hypocrites). He choreographed violence for *The Glory of the World* during the 2015 Humana Festival (Actors Theatre of Louisville); as well as *Appropriate*, *Oedipus El Rey* (Victory Gardens Theater); *1984*, *Marie Antoinette*, *The Lord of the Flies* (Steppenwolf Theatre Company); *Hit the Wall* (The Inconvenience); *All Our Tragic*, *Romeo Juliet*, and *Sophocles: Seven Sicknesses* (The Hypocrites). He is a 2015 Joseph Jefferson Award winner for his fight design in the 12-hour play *All Our Tragic*.

JOHN FORD-DUNKER (Ensemble) Regional theater: *The Glory of the World*, *That High Lonesome Sound*, *So Unnatural a Level*, *Dracula* (u/s), *A Christmas Carol* (all at Actors Theatre of

Louisville), *Red* (Geva Theatre Center), *Hands on a Hardbody* (Park Playhouse), and *Wonderful Town* (Quisisana Resort). Other theater: *Thoroughly Modern Millie*, *The Producers*, *Next to Normal*, *Big Love*, *The Importance of Being Earnest*, *The Normal Heart*, *Stags & Hens*, *Spring Awakening*, *Almost, Maine*, *Sunday in the Park with George*, and *Soldiers Circle* (University of Wisconsin-Stevens Point). Training: BFA in musical theater from University of Wisconsin-Stevens Point, 2014—15 Acting Apprenticeship at Actors Theatre of Louisville.

ANDREW GARMAN (Benny) Broadway: *Salomé* (The Actors Studio). Off-Broadway: *The Christians* (Playwrights Horizons); *Asheville* (Rattlestick Playwrights Theater, Cherry Lane Theatre); *The Ugly One* (Soho Rep); *Burning* (The New Group); *A Bright New Boise*, *After*, *The Bereaved* (Partial Comfort Productions); *Uncle Vanya* (Classic Stage Company); and *Cymbeline* and *Hamlet* (The Public Theater, New York Shakespeare Festival). Other theater: *The Christians* (Mark Taper Forum, Actors Theatre of Louisville) and *The Glory of the World* (Actors Theatre of Louisville). Film/television: *Julie & Julia*, *Simple Revenge*, *Mercy*, *Law & Order*, *Conviction*, *All My Children*.

JOSÉ LEON (Ensemble) Off-Broadway: *Heads* (Theatre Row). Regional theater: *That High Lonesome Sound*, *The Glory of the World*, and *So Unnatural a Level* (Actors Theatre of Louisville). Other theater: *Everyone I Love Is Dead* (Gene Frankel Theatre). Television: *Blue Bloods*. Additional credits: Leon received his BFA from Adelphi University, where he performed in *Generation-T*, *All in the Timing*, and *Dancing at Lughnasa*. He is a native of Brooklyn.

JOE LINO (Ensemble) Regional theater: *That High Lonesome Sound*, *The Glory of the World*, *Dracula*, and *A Christmas Carol* (Actors Theatre of Louisville); *This Is Our Youth* (Steppenwolf Theatre Company); *Peter and the Starcatcher* (Drury Lane Oakbrook); *EXIT* (ICU Theatre Ensemble); and *Even Longer and Farther Away* (New Colony Theatre). Additional credits: Lino received his BFA in acting from Ball State University and is a proud alumnus of the

2014—15 Acting Apprentice Company at Actors Theatre.

AARON LYNN (Robert) Professional theater: *That High Lonesome Sound*, *The Glory of the World*, *So Unnatural a Level*, *A Christmas Carol* (Actors Theatre of Louisville); *Brother Gary* (Reading, New York Theatre Workshop). Other theater: *Cymbeline* (British American Drama Academy), *A Steady Rain*, *Noises Off*, *Macbeth*, *Scapin*, *Spirits to Enforce*, *Antigone*, and *Hamlet* (Kenyon College). Additional credits: Lynn is a field research team member for The Civilians. He trained at the British American Drama Academy in London and received his BA in drama at Kenyon College, where he was awarded the Kenyon College Paul Newman Trophy for Best Male Acting Performance.

BRUCE MCKENZIE (Albert) New York credits include *10 out of 12* (Soho Rep), *Big Love* (BAM Next Wave Festival), *The Farnsworth Invention* (Music Box), *Marlowe's Eye* (Theatre at St. Clement's/Tectonic), and the role of Stanley in *A Streetcar Named Desire* at New York Theatre Workshop. He has also worked at the Goodman Theatre, Yale Repertory, Long Wharf Theatre, La Jolla Playhouse, Berkeley Repertory Theatre, Dallas Theater Center, and Actors Theatre of Louisville, among others. Film: *Your Name Here*; *Blood, Sand and Gold*; *Miss This At Your Peril*. Television: *House*; *The Unit*; *Breaking Bad*. His band Maquiladora completed its fifth tour of Japan in August.

MAX MONNIG (Ensemble) Regional theater: *That High Lonesome Sound*, *The Glory of the World*, and *Dracula* (Actors Theatre of Louisville). Other theater: *Worse Than Tigers*, *Assassins*, *The Idiot*, and *Eurydice* (Ohio University); *The Comedy of Errors*, *Henry VI, Parts 1 and 2*, *The Crucible*, *I Remember Mama*, *Man of La Mancha*, and *Harvey* (Monomoy Theatre); and *Little Shop of Horrors* (Jersey Productions). Additional credits: Monnig received his BFA in performance from Ohio University.

COLLIN MORRIS (Ensemble) Regional theater: *That High Lonesome Sound*, *The Glory of the World*, and *A Christmas Carol* (Actors Theatre

of Louisville); *Lost in Yonkers*, *Fairystories*, and *To Kill a Mockingbird* (Village Theater); *Pippin* (5th Avenue Theatre); and *High School Musical* (Seattle Children's Theatre). Other theater: *Spring Awakening* (Linfield College). Additional credits: Morris was a member of the 2014—15 Acting Apprentice Company at Actors Theatre of Louisville and received a BA in political science at Linfield College.

BRIAN MULDOON (Ensemble) Regional theater: *That High Lonesome Sound*, *The Glory of the World*, and *A Christmas Carol* (Actors Theatre of Louisville); and *Feathers and Teeth* (Goodman Theatre). Other theater: *All's Well That Ends Well* (Bare Bodkins Theatre); *As You Like It* (South Dakota Shakespeare Festival). Additional credits: Muldoon received his BFA in theater with an emphasis in acting from the University of South Dakota, and was a member of the 2014—15 Acting Apprentice Company at Actors Theatre of Louisville.

BARNEY O'HANLON (Bobby; movement director) most recently choreographed and appeared in *Steel Hammer* as part of BAM's 2015 Next Wave Festival. Other Next Wave Festival appearances include *War of the Worlds*, *bobrauschenbergamerica*, *Hotel Cassiopeia*, and *Trojan Women*, all with SITI Company, as well as *A Rite* with the Bill T. Jones/Arnie Zane Dance Company. O'Hanlon recently choreographed *Norma* for Los Angeles Opera and appeared in *Match-Play* with Austin's Rude Mechs at New York Live Arts. He recently choreographed Verdi's *Macbeth* for the Glimmerglass Festival, Anne Washburn's *10 out of 12* for Soho Rep, and Sarah Ruhl's *The Oldest Boy* for Lincoln Center Theater.

WILL OLDHAM (A Man) appeared at Actors Theatre of Louisville in *Food from Trash* by Gary Leon Hill, *The Cool of the Day* by Wendell Berry, and *Trotsky's Bar Mitzvah* by Max Apple. Film work includes John Sayles' *Matewan*, Rick Alverson's *New Jerusalem*, Kelly Reichardt's *Old Joy*, and David Patrick Lowery's *Pioneer*. Oldham's bread and butter is music-making; he performs primarily as Bonnie "Prince" Billy. Oldham's current works include *Pond Scum* and

the upcoming *Epic Jammers* and *Little Fortunate Ditties*, made in collaboration with Chicago's Bitchin Bajas.

BLAKE RUSSELL (Ensemble) Regional theater: *That High Lonesome Sound*, *The Glory of the World* (Actors Theatre of Louisville). Chicago theater: Red Tape Theatre, LiveWire Chicago Theatre, Adventure Stage, Abraham Werewolf, The Inconvenience, Jackalope Theatre, and Suitcase Shakespeare. International theater: *atom-r* (York St. John, King's College London). Artistic residencies: The Center on Halsted, High Concept Labs, Ragdale Foundation. Additional credits: Russell is a founding producer of the Chicago Home Theater Festival and co-produced *Voices Inside: A Prison Play Series* with Actors Theatre. He is an alumnus of Actors Theatre's Apprentice Company, HB Studio, and the School at Steppenwolf.

CONRAD SCHOTT (Conrad) New York theater: *10 out of 12* (Soho Rep, directed by Les Waters); *Unsex Me Here* (HERE). Regional theater: At Actors Theatre of Louisville, credits include *Dracula*, *The Glory of the World* (2015 Humana Festival), *Our Town*, and *Remix 38* (2014 Humana Festival). Additional credits: Actors Theatre of Louisville Acting Apprentice, National Theater Institute, BADA Midsummer in Oxford. BA from Vassar College and MFA from Shakespeare Theatre Company's Academy for Classical Acting.

DAVID RYAN SMITH (Cameron) Broadway: *One Man, Two Guvnors*; *Passing Strange*. Off-Broadway: *The Comedy of Errors*, *Cymbeline*, *Pericles* (Public Theater/NYSF); *The Steadfast* (Slant Theater Project); *Marat/Sade* (Classical Theatre of Harlem); *The Rover* (New York Classical Theatre); and #9 (59E59). Regional theater: *The Glory of the World*, *The Grown-Up*, *Joshua Consumed an Unfortunate Pear* (Humana Festival, Actors Theatre of Louisville); Barrington Stage, American Conservatory Theater, Dallas Theater Center, Crossroads Theatre Company, Triad Stage, Magic Theatre, and California Shakespeare Theater, among others. Film: *The Amazing Spider-Man 2*, *Bee Season*, *Medal of Victory*. Education: MFA from

American Conservatory Theater.

LORENZO VILLANUEVA (Ensemble) Regional theater: *That High Lonesome Sound* and *The Glory of the World* (Humana Festival, Actors Theatre of Louisville); *Romeo and Juliet* (Hudson Warehouse Theater); *On Borrowed Time* and *Melissa Arctic* (Two River Theater). Other theater: *Cloud 9*, *Equus*, *The Grapes of Wrath*, *Arcadia*, *The Rimers of Eldritch*, and *Stage Door* (Montclair State University). Additional credits: Villanueva holds a BFA in theater with a concentration in acting from Montclair State University.

DANE LAFFREY (scenic designer) Broadway: set and costumes for Deaf West's *Spring Awakening*, set for *Fool for Love*. Off-Broadway: set and/or costumes for *The Christians* and *Iowa* (Playwrights Horizons); *Cloud Nine* (Atlantic Theater Company); *Bad Jews* and *Tigers Be Still* (Roundabout); *Arlington* (Vineyard Theatre); *King Liz*, *American Hero*, and *The Talls* (Second Stage); *Disgraced* (Lincoln Center); *The Maids* (Red Bull Theater); *I Remember Mama* and *The Patsy* (Transport Group); and *The Few* (Rattlestick Playwrights Theater). Regional work at the Humana Festival, Mark Taper Forum, Williamstown Theatre Festival, Old Globe, Huntington Theatre Company, Goodspeed, Denver Center, Center Stage, Dallas Theater Center, New York Stage and Film, and others. International work in Tokyo, Oslo, Osaka, and throughout Australia. He has been nominated for a Drama Desk Award and four Henry Hewes Awards.

CONNIE FURR SOLOMAN (costume designer) Theater: *The Christians* (Playwrights Horizons, Mark Taper Forum, Actors Theatre of Louisville); six Humana Festivals and *Macbeth* (Actors Theatre of Louisville); *Beauty and the Beast*, *Seussical*, and *101 Dalmatians* (premiere; Children's Theatre of Charlotte); *Othello* and *Henry IV* (Georgia Shakespeare Festival); *Sun Serpent* and *Tale of Two Cities* (premieres, Childsplay); *The Nearly True Story of the Mamas and Papas* (premiere, Phoenix Theatre); and *seven seasons* at Palm Springs Follies. Opera: *Pique Dame* (Syracuse Opera); *La Cenerentola*

and *Fidelio* (Orlando Opera). Television: *Salsa*. Exhibitions: 2003, 2007 Prague Quadrennial, 2005 USITT World Stage Design and 2015 Bakhrushin Museum. Publishing: *Liberace*, *Extravaganza!*

MARK BARTON (lighting designer) Regional theater: *Dot*, *The Glory of the World*, and *Girlfriend* (Actors Theatre of Louisville), American Repertory Theater, Guthrie Theater, La Jolla Playhouse, Yale Repertory, Long Wharf Theatre, South Coast Repertory, Berkeley Repertory, Syracuse Stage, Perseverance Theatre. Broadway: *The Real Thing*, *Violet*, *The Realistic Joneses*. Off-Broadway credits include *John*, *Bad Jews*, *The Village Bike*, *Detroit*, *Look Back in Anger*, *The Big Meal*, *Circle Mirror Transformation*, *February House*, *Notes from Underground*, and *The Shipment*. Additional credits: *Fondly*, *Colette Richland*; *Arguendo*; *The Select*; *The Sound and the Fury*; and *Gatz* (Elevator Repair Service); *Ecores!* Off-Center 2013—15. Obie Award for Sustained Excellence.

CHRISTIAN FREDERICKSON (sound designer) is a violist, composer, and sound designer living in New York. At Actors Theatre: *Seven Guitars*, *The Glory of the World*, *Dot*, *At the Vanishing Point*, *Steel Hammer*, *True West*, *Romeo and Juliet*, *The Edge of Our Bodies*, and *The Tempest*. Off-Broadway: *Through the Yellow Hour* (Rattlestick Playwrights Theater, 2013 Drama Desk Nomination); *Steel Hammer*, *Trojan Women*, and *The Master Builder* (BAM); *A Midsummer Night's Dream*, *Unnatural Acts*, and *Three Sisters* (Classic Stage Company). Additional credits: Frederickson is a founding member of the Louisville bands Rachel's and The Young Scamels.

PHILIP ALLGEIER (media designer) has performed multiple media-related duties for television networks and live events across the country. Since starting with Actors Theatre of Louisville in 2008, Allgeier has designed media for more than 30 productions, including *At the Vanishing Point*, *The Last Five Years*, *The Mountaintop*, *Gnit*, *Romeo and Juliet*, *The Hour of Feeling*, *The Elaborate Entrance of Chad*

Deity, and *Dracula*. Additional credits: *Three Decembers* (Kentucky Opera); *The Christians* (Mark Taper Forum); *Futura* (Theatre [502]). Allgeier is a graduate of Western Kentucky University.

AMY WEGENER (dramaturg) is the literary director at Actors Theatre of Louisville, where she heads the literary department and coordinates the selection process for the Humana Festival of New American Plays. In 15 seasons with Actors and four as literary manager at the Guthrie Theater, she has worked as a dramaturg on more than 100 productions and workshops of new plays and classics. Recent Humana Festival credits include world premieres of work by Jordan Harrison, Erin Courtney, Will Eno, Lisa Kron, Courtney Baron, and Molly Smith Metzler. She has co-edited 15 published anthologies, and holds degrees from Princeton and Northwestern.

ZAN SAWYER-DAILEY (casting), now in her 31st 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 theater 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 BA in theater arts from Butler University and an MFA in arts administration from Florida State University.

AMANDA SPOONER (production stage manager) is honored to work with Les Waters again, having recently stage-managed *10 out of 12* (Soho Rep). Other recent credits include *Indecent* (Yale Repertory, La Jolla Playhouse); *An Octoroon* (Theatre for a New Audience, Soho

Rep); *Luck of the Irish* and *Mr. Joy* (Lincoln Center); and *Marie Antoinette* (American Repertory Theater, Yale Repertory, and Soho Rep). Spooner also serves as the development and producing associate at Transport Group Theatre Company.

JASON PACELLA (assistant stage manager) Credits include: *Steel Hammer*, *Café Variations* (SITI Company); *The Odyssey*, *The Tempest*, *Total Bent* workshop, *Jane Says* workshop (The Public Theater); *Scenes from a Marriage* (New York Theatre Workshop); *Dot*, *Dracula*, *A Christmas Carol* (Actors Theatre of Louisville); *One Night*, and *North of the Boulevard* (Contemporary American Theater Festival). Other theater: *The Shakespearean Jazz Show*, *Chasing Ballerinas* (United Solo); and two seasons at Totem Pole Playhouse. Film/television: NBC's *Peter Pan Live!* and *The Wiz Live!*; *Jim Norton: American Degenerate*. Additional credits: BFA in stage and production management from Emerson College.

JENNIFER BIELSTEIN (managing director) works in partnership with Les Waters to lead Actors Theatre. She serves as vice president of the League of Resident Theatres and on the boards of Theatre Forward, the Louisville Downtown Development Corporation, Greater Louisville, Inc., and the Arts and Cultural Attractions Council. Bielstein was recognized with the Pyramid Award of Excellence in Leadership from the Center for Nonprofit Excellence. In Chicago she was the executive director of Writers' Theatre and also worked for Steppenwolf Theatre, About Face Theatre, Northlight Theatre, Apple Tree Theatre, and Lincoln Park Zoo. Bielstein has a BA from UNC-Chapel Hill in business administration and theater and an MBA from Bellarmine University.

KNIGHT BLANC

Knight Blanc (Producer) is thrilled to be producing *The Glory of the World* as its first venture as a commercial theatre producing company. Knight Blanc is led by producer Roy Cockrum, whose range of experience includes work as an actor, stage manager, monk, and philanthropist.

JESSICA R. JENEN (Consulting Producer)

Broadway: *Venus in Fur* (Tony nomination); *An Evening with Patti Lupone and Mandy Patinkin*; *I'll Eat You Last*, *The Heiress*, *Cat on a Hot Tin Roof*, *Death of a Salesman*, *Clybourne Park*, *Nice Work If You Can Get It*. Executive Producer at The Broadway Company with producer Jon B. Platt. As president of JRJ Productions: general manager at Broadway Asia; consulting producer: *Marley*, the world premiere musical to feature Bob Marley's music and life story, headed to

London's West End; Maximum Entertainment Productions; Broadway Worldwide Entertainment Media; Women's Project Theater; The Vineyard Theatre. As executive director of Classic Stage Company, producing credits include: David Ives' *Venus in Fur* and *New Jerusalem*; *Three Sisters*, *Uncle Vanya* with Maggie Gyllenhaal, Peter Sarsgaard, and Denis O'Hare; *The Tempest* starring Mandy Patinkin; *Unnatural Acts*; *The Seagull* with Dianne Wiest and Alan Cumming; Yasmina Reza's *A Spanish Play* with Zoe Caldwell. MFA Columbia School of the Arts; adjunct assistant professor at Marymount Manhattan College; co-chair, Broadway Salutes Committee for the Broadway League.

Press Consultant **Boneau Bryan-Brown /**

Chris Boneau

Legal Counsel **Levine Plotkin & Menin LLP /**

Susan Mindell

Assistant to Producer **Tammy Fronczek**

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Actors Theatre of Louisville and the Humana Festival of New American Plays

Actors Theatre of Louisville is one of the flagships of the American regional theater movement, and has been recognized as the Tony Award-winning State Theatre of Kentucky. Producing a vibrant and diverse range of classic, contemporary, and world-premiere plays each season in its three-theater complex, the company has an annual attendance of more than 140,000—as well as robust education programs that reach far into the communities it serves. In addition, Actors Theatre runs one of the nation's oldest pre-professional training programs, the Apprentice/Intern Company, whose talented alumni work throughout the theater, television, and film industries.

For four decades, Actors Theatre has been the home of the internationally acclaimed Humana Festival of New American Plays, which has introduced nearly 450 plays by more than 370 playwrights and ensembles. Each spring, the company produces nine world premieres in rotating repertory, hosting a celebration of new theater that has launched numerous careers and subsequent productions around the country and abroad. Plays first brought to life in Louisville include Pulitzer Prize winners *The Gin Game* by D. L. Coburn, *Crimes of the Heart* by Beth Henley, and *Dinner with Friends* by Donald Margulies, as well as Charles Mee's *Big Love*, Naomi Iizuka's *Polaroid Stories*, Gina Gionfriddo's *Becky Shaw*, UNIVERSES' *Ameriville*, Branden Jacobs-Jenkins' *Appropriate*, Jordan Harrison's *Maple and Vine*, and Lucas Hnath's *The Christians*, to name a few. More than 380 Humana Festival plays have been published, and the festival's longstanding commitment to new play development and production has made an indelible impact on the American dramatic repertoire.

The Humana Festival is the premier event of its kind in the nation, drawing theater lovers, journalists, and producers from around the world. More than 36,000 people attend five weeks of plays and events, including students from more than 50 colleges and universities. The festival culminates in two theater industry weekends, which bring together an amazing slate of new plays with panels, parties, and lively conversation—making Actors Theatre one of the nation's preeminent gathering places to discover and toast new work.

Actors Theatre of Louisville. Photo: Bill Brymer



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Katie Shade
Resident Assistant Stage Manager.....
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Assistant Technical Director.....Braden Blauser
Scenic Charge.....Kieran Wathen
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Joen Pallesen, Collin Sage, Pierre Vendette
Deck Carpenters...Matthew Krell, Peter Regalbutto

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