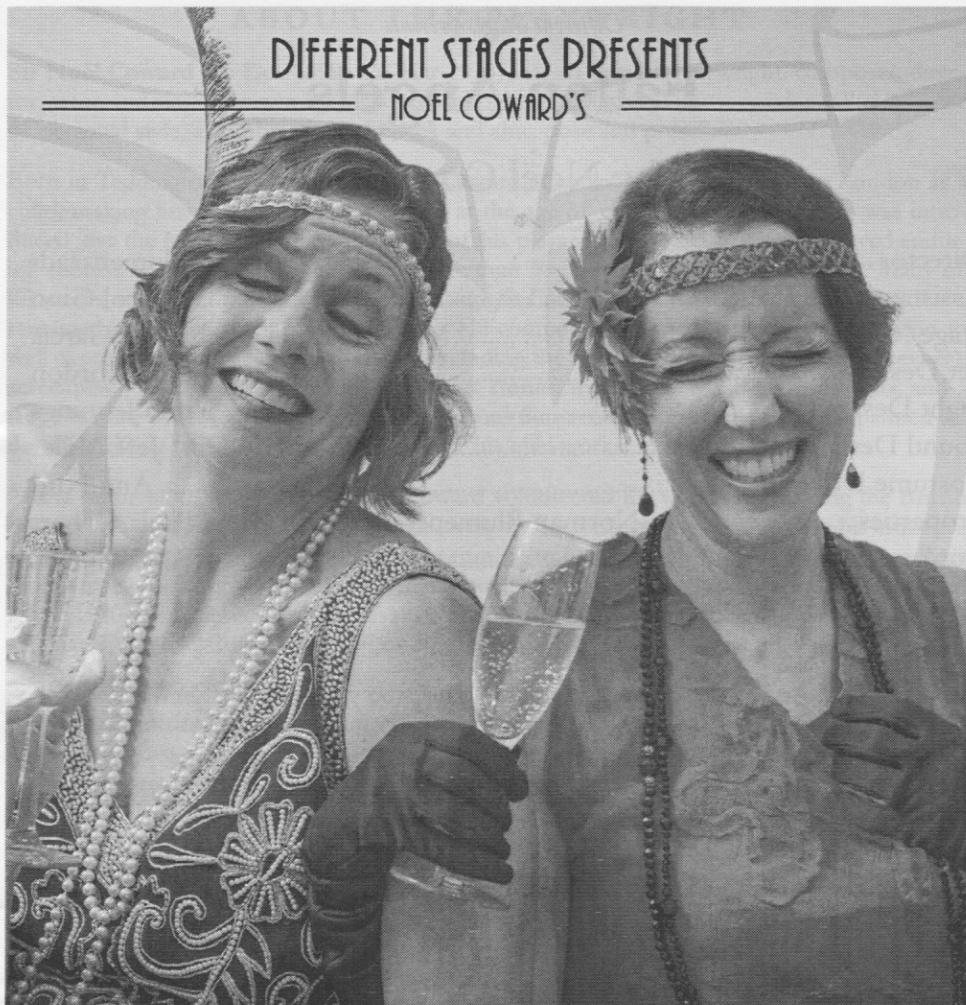


DIFFERENT STAGES PRESENTS

NOEL COWARD'S



FALLEN ANGELS

TRINITY STREET THEATER 901 TRINITY STREET, AUSTIN, TX

JANUARY 8 THRU 30, 2016 THURSDAYS - SATURDAYS AT 8 P.M., SUNDAY AT 3 P.M.

\$20, \$25, \$30 FRIDAY & SATURDAY & SUNDAY, \$15 THURSDAY

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This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.

Different Stages presents

Fallen Angels

by Noël Coward

DirectorNorman Blumensaadt
 Assistant DirectorCarol Ginn
 Stage Manager.....Margaux Binder, Sebastian Garcia
 Set Design Ann Marie Gordon
 Light Design James Jennings
 Sound DesignAcorn Design LLC / Jeff Miller
 Costume Design..... Ann Ford
 PropertiesNorman Blumensaadt, Carol Ginn, Paula Gilbert
 Cook.....Paula Gilbert

CAST

Julia Sterroll..... Rebecca Robinson
 Fred Sterroll.....Michael Costilla
 Saunders..... Katherine Schroeder
 William Banbury..... Daniel Rice
 Jane Banbury..... Emily Erington
 Maurice Duclos TJ Moreno

Même Les Anges - Music & Lyrics by Noël Coward

The action of the play takes place in the dining-drawing room of the Sterroll's flat in London.

Act I

Morning

~ ~ *Intermission* ~ ~

Act II

Evening

~ ~ *Intermission* ~ ~

Act III

The next morning

Produced by special arrangement with Samuel French, Inc.

ABOUT THE PLAYWRIGHT

Sir Noël Coward (16 Dec 1899 - 26 Mar 1973) was an English playwright, composer, director, actor, and singer, known for his wit, flamboyance, and what Time magazine called "a sense of personal style, a combination of cheek and chic, pose and poise".

Born in Teddington, southwest London, Coward attended a dance academy in London as a child, making his professional stage debut at the age of eleven. As a teenager he was introduced into the high society in which most of his plays would be set. Coward achieved enduring success as a playwright, publishing more than 50 plays from his teens onwards. Many of his works, such as *Hay Fever*, *Private Lives*, *Design for Living*, *Present Laughter* and *Blithe Spirit*, have remained in the regular theatre repertoire. He composed hundreds of songs, in addition to well over a dozen musical theatre works (including the operetta *Bitter Sweet* and comic revues), screenplays, poetry, several volumes of short stories, the novel *Pomp and Circumstance*, and a three-volume autobiography. Coward's stage and film acting and directing career spanned six decades, during which he starred in many of his own works.

At the outbreak of the World War II, Coward volunteered for war work, running the British propaganda office in Paris. He also worked with the Secret Service, seeking to use his influence to persuade the American public and government to help Britain. Coward won an Academy Honorary Award in 1943 for his naval film drama, *In Which We Serve*, and was knighted in 1969. In the 1950s he achieved fresh success as a cabaret performer, performing his own songs, such as "Mad Dogs and Englishmen", "London Pride" and "I Went to a Marvellous Party".

His plays and songs achieved new popularity in the 1960s and 1970s, and his work and style continue to influence popular culture. Coward did not publicly acknowledge his homosexuality, but it was discussed candidly after his death by biographers including Graham Payn, his long-time partner, and in Coward's diaries and letters, published posthumously. The former Albery Theatre (originally the New Theatre) in London was renamed the Noël Coward Theatre in his honour in 2006.

FROM THE DIRECTOR

As I began to research Coward, I was daunted by his sheer output. He wrote more than 50 plays, 300 songs, and at least a dozen musicals. He also wrote screenplays, poetry, and several short stories. He started acting as a child, continuing into adulthood, and eventually he moved on to film and television. In addition, Coward was a director and a cabaret performer, appearing in Las Vegas, among other places. The man's career spanned 6 decades. Not bad for a South London boy, eh? The secret of his success was hard work. I consider him a Master.

I think *Fallen Angels* is a funny play. I love how in 1924 the central characters, Jane and Julia, had a life before their marriages, including a *sex* life. These ideas were taboo and scandalous at the time, and they possibly still are, given the way women continue to be viewed in the world.

"I was a brazen, odious little prodigy, over-pleased with myself and precocious to a degree. I was a talented boy, God knows, and when washed and smarmed down a bit, passably attractive."

"The world has treated me very well. But then I haven't treated it so badly, either."

~Sir Noel Coward

CAST BIOGRAPHIES

MICHAEL COSTILLA (Fred Sterroll) is thrilled to once again to be part of a great production company in Different Stages. He was most recently seen as Joe Ryan in *When the Rain Stops Falling*, a role and play that will forever have an impact on his life. Michael has also appeared in *The Full Monty*, *The Last Meeting of the Knights of the White Magnolia*, and *Elizabeth: Heart of a King*, to name a few. He is currently represented professionally by the Brown Agency. Michael would like to thank his 2nd grade teacher for casting him in his first role as “the tree,” his friends for putting up with his accents, and most of all his family for without their support, he would be stuck home driving them batty. “I Love you, Cathy!”

EMILY ERINGTON (Jane Banbury) enjoys sharing the stage with Rebecca Robinson so much that this is their sixth production together! You may have caught them both playing much different characters in Capital T Theatre’s critically acclaimed production of *Gidion’s Knot* (Austin Critics’ Table Award - Best Actor in a Leading Role, B. Iden Payne nomination - Outstanding Lead Actress of a Drama, Central Texas Excellence in Theatre 2014 nomination - Best Leading Actress in a Play). Other productions with Ms. Robinson include, Hyde Park Theatre’s productions of *Middletown* (Top Ten Ensembles of 2012 - Austin Chronicle), *Marion Bridge* [2011 production] (B. Iden Payne nomination - Outstanding Lead Actress), *Marion Bridge* [2002 production] (Critics’ Table nomination - Best Lead Actress, Comedy, B. Iden Payne nomination - Outstanding Cast Performance), and Subterranean Theatre Company’s production of *Edmond*.

Emily first appeared on Austin stages back in 1990 when cast in Different Stages production of Tom White’s original script, *The Trouble With Tofu*. One thing lead to another and she has gone on to appear in productions with many theatre companies and in such venues as Zachary Scott Theatre and Capital City Playhouse. She is a proud company member of Hyde Park Theatre.

Outside of theatre, Emily has begun to pursue competitive swimming and recently obtained qualifying times for the Masters National Championships to be held in Greensboro, NC in the Spring. Special thanks to her husband, Kent, and children, Hannah and Timmy, for their patience while Mom does her “theatre thing.”

TJ MORENO (Maurice Duclos) marks 15 years working with Different Stages with this winter production. Highlights include his role in *Appointment with Death* and his work stage managing *The Misses Overbeck*, directing *Spider’s Web* or otherwise behind the scenes with *A Number*, *An Ideal Husband*, and *The Goat or Who is Sylvia?* He wants to thank Norman for the opportunity to be a part of this experience and Carol for her devotion!

DANIEL RICE (Willy Banbury) is excited to be working on his first Austin production with Different Stages. He is a performing arts graduate from Texas Tech University, and was featured as Hooper in *The Hard Way* and as John Jr. in *The Romance of Erin*. He also performed with the Lubbock Community Theater productions of *All The Way Home* as Ralph, and as *Dracula* in *Dracula*. He is a writer, producer, actor for several independent films, he was most recently seen as Walter in *Sincerely, Walter*, which won the award for Best Use of Character in the 48 Hour Film Project. Whether

it’s on screen or stage, he loves being a part of the Austin arts community, and is looking forward to the Different Stages performance of *Fallen Angels*.

REBECCA ROBINSON (Julia Sterroll) is excited to be appearing again with Different Stages and sharing the stage with one of her real-life BFFs - Emily Erington. Rebecca was last seen with Different Stages in *Good People*, as well as, *Night of the Iguana*, and prior to that, played the role of the volatile Stevie in Edward Albee’s *The Goat or Who is Sylvia*, which garnered her an Austin Circle of Theatre’s Best Actress Award.

Most recently, Rebecca traveled to her alma mater Hanover College to appear as Mrs. Kirby in a professional, alumni production of *You Can’t Take it With You*, directed by Tom Evans. Prior to that, she appeared in *A Bright New Boise* at Hyde Park Theatre. Other HPT credits include *Middletown* (Top Ten Ensembles of 2012 - Austin Chronicle), and two different productions of *Marion Bridge* [2002 production] (B. Iden Payne nomination - Outstanding Cast Performance). She was also seen in the Austin Playhouse production of *Room With a View*, and Doctah Mistah’s production of *Bloody Andrew Jackson*.

Rebecca was also seen recently in the Capital T production of *Detroit*, and has several other Capital T credits including *Gidion’s Knot*, *Sick* (Best Actress Nominee, Austin Theatre Examiner), *Hunter Gatherers*, and *A Lie of the Mind*, which prompted an Austin Circle of Theatre’s Outstanding Featured Actress Award.

KATHERINE SCHROEDER (Saunders) is working for the fifth time with Different Stages, having appeared most recently as Older Elizabeth Law in *When the Rain Stops Falling*. Before coming to Austin in late 2012, she worked at UTPA in South Texas. Her favorite role there had to be Dotty in *Noises Off*. Before that she was in New York City for 18 years. Katherine is really glad to be here in Austin now, performing her first Noël Coward with all these wonderful people.

DIRECTION AND DESIGN BIOGRAPHIES

NORMAN BLUMENSAADT (Director) is the Producing Artistic Director for Different Stages. As an actor, he has worked in Shakespeare festivals in Odessa; Dallas, Texas; and Madison, New Jersey. For Different Stages, he has recently appeared in *You Can’t Take It With You*, *Eurydice*, *Humble Boy* and *A Number*. He won a B. Iden Payne Award for Best Supporting Actor in a Comedy for *The Triumph of Love*. Among the numerous shows that he has directed, a selection includes *When the Rain Stops Falling*, *Pygmalion*, *Arsenic and Old Lace*, *Quills*, *Is Life Worth Living?*, *The Carpetbagger’s Children*, *Well*, *The Beard of Avon*, *An Ideal Husband*, and *The Constant Wife*. In celebration of his long and outstanding work in the Austin theater scene, the Austin Circle of Theaters bestowed upon Norman the 1998 Deacon Crain/John Bustin Award. His productions of *The Normal Heart* and *The Goat or Who Is Sylvia?* won B. Iden Payne Awards for Best Production of a Drama. His production of *Arcadia*, the first of at least five productions in Austin, won the Austin Critics Circle Award for Best Comedy.

CAROL GINN (Assistant Director) has appeared on stage in Different Stages productions of Dylan Thomas’ *Under Milk Wood*, Moss Hart’s *Light Up the Sky*, Mo-

liere's *The Miser*, and George Bernard Shaw's *Getting Married*. She has been privileged to serve as assistant director of several Different Stages productions, the most recent of which was Andrew Bovell's *When the Rain Stops Falling*, nominated for six B. Iden Payne awards.

JAMES JENNINGS (Light Design) has been a lighting designer for numerous theatre productions, as well as corporate and special events including ICE! at the Gaylord Texan and performances by Dirty Vegas, Ellie Goulding, and others. In 2012, James returned to the theatre with the Trinity Street Player's production of *Proof*, followed by *Blood Brothers*. Recent projects included *The Language Archive* (Different Stages), *Fiddler on the Roof* (TSP), *Carrie* and *Forever Plaid* (Austin Theatre Project). Thank you, Jen, for your love and support.

ACORN DESIGN, LLC / JEFF MILLER (Sound Design) is pleased to be working again with Different Stages. Jeff has over 35 years of experience and has served as sound engineer on Broadway and National Tours of *A Chorus Line*, *South Pacific*, *Zorba*, *Singin' in the Rain* and *The Mystery Of Edwin Drood*, as well as shows at Radio City Music Hall, numerous films, videos, and commercials. His regional credits include sound design for over 150 productions at Zachary Scott Theatre, Capital City Playhouse, Austin Theatre for Youth, Second Youth Theatre, Different Stages, Summer Stock Austin, Abby Productions, Trinity Episcopal School, St. Andrews Episcopal School, Leander High School, Theatre at the J, AJRT, and Aguddas Arts.

ANN MARIE GORDON (Set Design) is pleased to be working again with Different Stages. Her recent work with Different Stages includes *Dracula*, *When the Rain Stops Falling*, *Charley's Aunt*, *Mauritius*, *The Prime of Miss Jean Brodie*, *Pygmalion*, *The Last Meeting of the Knights of the White Magnolia*, *Good People*, *Is Life Worth Living?*, *The Children's Hour* and *A Number*, which was nominated for a Critics Table Award. She is a member of the VORTEX Repertory Company, where she designed the sets for *Oceana*, *The Inbetweeners* and *The Dragonfly Queen*, all premiere works recently presented by the VORTEX.

ANN FORD (Costume Design) is pleased to be working again with Different Stages. Her most recent work with Different Stages was *Pygmalion*, for which she was nominated for a B. Iden Payne award. She also designed costumes for Different Stages' production of *Quills*. She was costume shop manager for Austin Lyric Opera for 6 years, and was nominated for a Critics' Table award for her designs for the opera production of *A Streetcar Named Desire*. Ann lived and worked in London for 10 years as a photo stylist and wardrobe designer for TV commercials..

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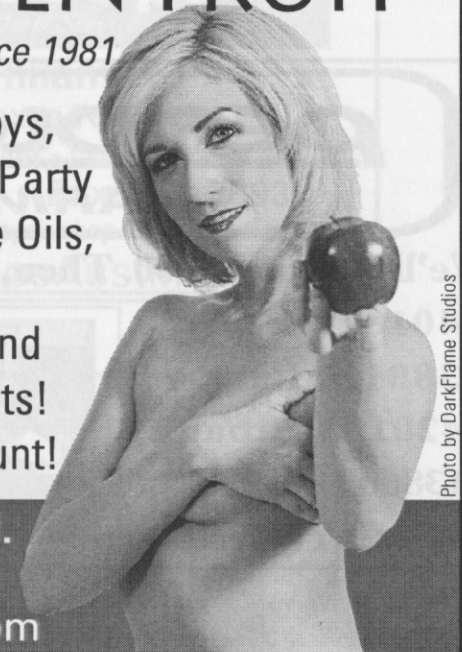


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DIFFERENT STAGES 2015-2016 SEASON

Dracula by Steven Dietz from the novel by Bran Stoker

Nov. 20 - Dec. 12 at The Vortex

Directed by Melissa Vogt

Fallen Angels by Noel Coward

Jan. 8-30 at Trinity Street Theatre

Directed by Norman Blumensaadt

4000 Miles by Amy Herzog

Mar. 11 - April 2 at Ground Floor Theatre

Directed by Karen Jambon

John Gabriel Borkman by Henrik Ibsen

June 24 - July 16 at The Vortex

Directed by Norman Blumensaadt

DIFFERENT STAGES IS DEDICATING THE 2015-2016 SEASON TO TWO
DONORS AND AN EXTRAORDINARY STAGE MANAGER WHO DEPARTED

THIS REALM THIS PAST YEAR:

GERROLL MOORE

ANN BOWER

IRENE DUBBERLEY

Requiescant in Pace

PRODUCTION STAFF

Set Crew.....Ann Marie Gordon, Elaine Jacobs, Douglas Kelly,
.....Bob Tolaro, Norman Blumensaadt
Move-In Crew.....TJ Moreno, Sebastian Garcia, Karen Jambon,
.....Katherine Schroeder, Ingrid Edwards, Dan Rice,
.....Ann Marie Gordon, Elaine Jacobs
Master ElectricianKatie Anderson
Webmaster.....Martina Ohlhauser
Photography.....Bret Brookshire
Graphic Artist.....Dean Schultz
Publicity.....Taylor Flanagan, Carol Ginn, Norman Blumensaadt
Program DesignEmily Erington

ABOUT DIFFERENT STAGES

Different Stages, Inc. has been a community-based organization since its inception in 1981 and incorporation in 1984. It produces works by playwrights who we believe to be defining forces in theatre. We seek to entertain with performances that reveal life in all its comedy, tragedy and intensity; and we hope to educate by choosing plays that provide exceptional insight into the human condition. By challenging ourselves as artists, and our audiences as participants, as we endeavor to provide the community with vigorous and exciting live theatre.

Producing Artistic Director

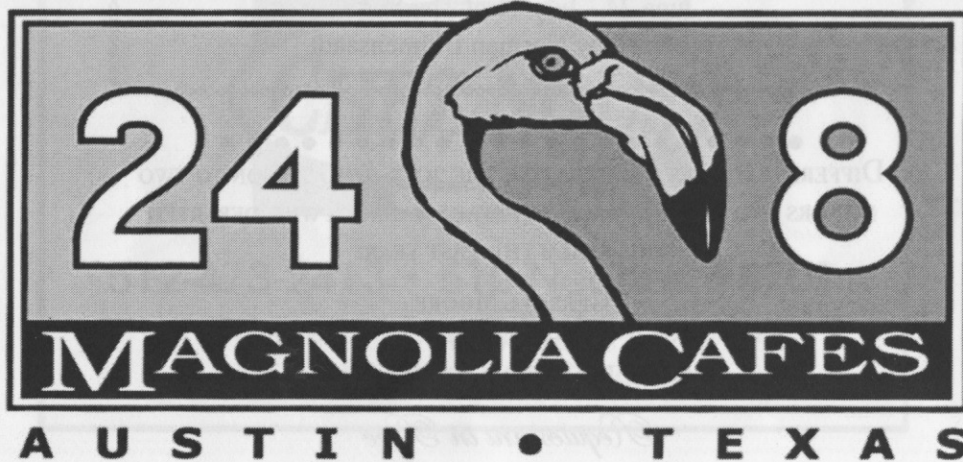
Norman Blumensaadt

Board of Directors

Karen Jambon, T.J. Moreno, Norman Blumensaadt

Operating Board

Norman Blumensaadt, Sarah Seaton, Royce Gehrels, Paula Ruth Gilbert



ACKNOWLEDGEMENTS AND SPECIAL THANKS

Adam Roberts, Michael McKelvy,
Douglas Kelly, Andrea Smith

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The City of Austin

Actor Level \$1000 - \$5000

Karen Jambon & Jennifer Underwood, Connie McMillan

Stage Manager Level \$500-\$999

Harvey Guion

Designer Level \$200-\$499

Bobby and Larry Oliver, Steve Chapman, Bruce McCann

Stage Hand Level \$100-\$199

Kathy Rose Center, Diane Herrera, Katherine Schroeder, Laurei Stiggers, Jerrold Buttrey, Sarah Seaton, Peggy Little, Robert Tolaro, Tristin Caramiho, Kyle Evans, Ann Blumensaadt, Miriam & Larry Rubin, Emily & Kent Erington, Tom Chamberlain, Craig Kanne, Gerroll Moore, Peggy Little, Andy Brown, Katherine Schroeder

Audience Level \$10-\$99

Kirstin Fern Johnson, Debbie Torres, Bernadette Nason, Martin J. Reyes, Pam Friday, Charles Stevens, Suzanne Balling, Katherine Sangster, Melissa Vogt, Inge Rider, Margaret Hoard, Jennifer Rogers, Trevor Bissell, Nancy Elder, Karen Roe, Amy Lewis, Tom Chamberlain, Craig Kanne, Diana Phillips, Circe Sturm, Miriam Segura, Jeff Miller, Myra McIlvain, Mary Alice Carnes, Lisa Schepps, Bethany Harbaugh, Marcia Evers, Linda Stade, Paula Gilbert, Lou Ann Looney

In-Kind Donations

Bonnie Cullum and The VORTEX, Anne Marie Gordon, Karen Jambon, Mary Alice Carnes, Douglas Kelley



Cultural Arts
Division

This project is funded and supported in part by the City of Austin through the Cultural Arts Division believing an investment in the Arts is an investment in Austin's future.

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DIFFERENT STAGES' REPERTORY

Begun as Small Potatoes Theatrical Company

1981: August Strindberg's *Creditors and The Stronger*. **1982:** William Shakespeare's *The Tempest* and *A Midsummer Night's Dream*. **1983:** George Bernard Shaw's *Candida*; Anton Chekhov's *The Brute, Swan Song, and Celebration*. **1984:** Luigi Pirandello's *Right You Are (If You Think You Are)*; Jane Martin's *Talking With...* **1985:** Caryl Churchill's *Cloud 9*; William Shakespeare's *As You Like It*; Carl Sternheim's *The Underpants*; Michael Weller's *Moonchildren*. **1986:** Amlin Gray's *How I Got That Story*; William Shakespeare's *The Winter's Tale*; Eugene O'Neill's *Beyond the Horizon*. **1987:** Michael Weller's *Loose Ends*; Aristophanes' *The Wasps*; Larry Kramer's *The Normal Heart*; Arthur Schnitzler's *Anatol*. **1988:** Wallace Shawn's *Aunt Dan and Lemon*; Dylan Thomas' *Under Milk Wood*; Moss Hart's *Light Up the Sky*; Jean Racine's *Phaedra*; Jean-Baptiste Molière's *The Misanthrope*. **1989:** Caryl Churchill's *Fen*; Charles Ludlam's *The Artificial Jungle*; William Shakespeare's *The Merchant of Venice*. **1990:** Eric Overmeyer's *On the Verge*; Eugene O'Neill's *Long Day's Journey Into Night*; Milan Kundera's *Jacques and His Master*; Tom White's *The Trouble with Tofu*; William Shakespeare's *Titus Andronicus*. **1991:** George Kelly's *The Show-Off*; George Bernard Shaw's *Mrs. Warren's Profession*; Keith Reddin's *Life and Limb*; Mozart/Lorenzo da Ponte's *Così fan Tutte*; Jean-Baptiste Molière's *The Learned Ladies*. **1992:** Alan Ayckbourn's *Woman in Mind*; Carlo Gozzi's *The Raven*; Henrik Ibsen's *The Wild Duck*; Charles MacArthur's *Johnny on a Spot*; George Farquhar's *The Recruiting Officer*. **1993:** Timberlake Wertenbaker's *Our Country's Good*; Charles Ludlam's *The Secret Lives of the Sexists*; Tennessee Williams' *Orpheus Descending*. **1994:** Constance Congdon's *Tales of the Lost Formicans*; William Shakespeare's *Cymbeline*; George M. Cohan's *The Tavern*; Marlayne Meyer's *Etta Jenks*. **1995:** Pierre Marivaux's *The Triumph of Love*; Tom Stoppard's *Travesties*; Larry Kramer's *The Destiny of Me*; Alexander Ostrovsky's *The Diary of a Scoundrel*. **1996:** Caryl Churchill's *Mad Forest*; Agatha Christie's *Black Coffee*; William Congreve's *The Way of the World*. **1997:** Terrence McNally's *A Perfect Ganesh*; Dorothy Parker's *Here We Are*; Alan Ayckbourn's *Drinking Companion*; Terrence McNally's *Noon*; George M. Cohan's *Seven Keys to Baldpate*; Sean O'Casey's *Juno and the Paycock*. **1998:** Tom Stoppard's *Arcadia*; Aeschylus' *Agamemnon*; Giles Havergal's *Travels with my Aunt*; Arthur Miller's *All My Sons*. **1999:** Edit Villareal's *My Visits with MGM*; Jean-Baptiste Molière's *The Hypochondriac* (tr. Martin Sorrel); Edward Percy and Reginald Denham's *Ladies in Retirement*; Anton Chekhov's *Uncle Vanya*. **2000:** Peter Parnell's *The Rise and Rise of Daniel Rocket*; Ann Ciccolella's *Fruits and Vegetables*; George S. Kaufman and Marc Connelly's *Merton of the Movies*; Martin McDonagh's *The Cripple of Inishmaan*. **2001:** Milcha Sanchez-Scott's *Roosters*; George Bernard Shaw's *The Devil's Disciple*; J. B. Priestley's *Dangerous Corner*; Tennessee Williams' *Summer and Smoke*. **2002:** Ann Ciccolella's *Madame X*; David Lindsay-Abaire's *Fuddy Meers*; Agatha Christie's *The Unexpected Guest*; Federico Garcia Lorca's *The House of Bernarda Alba*. **2003:** Christopher Durang's *Betty's Summer Vacation*; Horton Foote's *The Traveling Lady*; William Shakespeare's *Two Gentlemen of Verona*; Oscar Wilde's *An Ideal Husband*; Molière's *The Miser*. **2004:** John Patrick's *The Hasty Heart*; Tom White's *The Misses Overbeck*; Brian Friel's *Molly Sweeney*; George Bernard Shaw's *Arms and the Man*. **2005:** William Shakespeare's *Pericles, Prince of Tyre*; Edit Villareal's *Marriage is Forever*; Agatha Christie's *Appointment with Death*; John Millington Synge's *The Playboy of the Western World*. **2006:** *Two into War (The Gifts of War and The Retreating World)*; Amy Freed's *The Beard of Avon*; Agatha Christie's *The Hollow*; Christopher Durang's *Mrs. Bob Cratchit's Wild Christmas Binge*. **2007:** Edward Albee's *The Goat or Who is Sylvia?*; Peter Shaffer's *Lettice and Lovage*; W. Somerset Maugham's *The Constant Wife*; Molière's *The Miser*. **2008:** Tennessee Williams' *Garden District: Something Unspoken & Suddenly Last Summer*; Diana Son's *Stop Kiss*; Tom White's *What I Want Right Now*; George Bernard Shaw's *Getting Married*. **2009:** Christopher Durang's *Miss Witherspoon*; Caryl Churchill's *A Number*; J.B. Priestley's *An Inspector Calls*; Thornton Wilder's *The Skin of Our Teeth*. **2010:** Sarah Ruhl's *Eurydice*; Horton Foote's *The Carpetbagger's Children*; Agatha Christie's *Spider's Web*; Paul Osborn's *Morning's at Seven*. **2011:** Charlotte Jones' *Humble Boy*; Tennessee Williams' *The Night of the Iguana*; W. Somerset Maugham's *Too Many Husbands*; Lisa Kron's *Well*. **2012:** Lillian Hellman's *The Children's Hour*; Agatha Christie's *Murder on the Nile*; Lennox Robinson's *Is Life Worth Living?*; George S. Kaufman & Moss Hart's *You Can't Take it With You*. **2013:** Doug Wright's *Quills*; David Lindsay-Abaire's *Good People*; Emlyn Williams' *Night Must Fall*; Joseph Ketterling's *Arsenic and Old Lace*; Julia Cho's *The Language Archive*; Preston Jones' *The Last Meeting of the Knights of the White Magnolia*; George Bernard Shaw's *Pygmalion*; Jay Presson Allen's *The Prime of Miss Jean Brodie*; Theresa Rebeck's *Mauritius*; Brandon Thomas' *Charley's Aunt*; Andrew Bovell's *When the Rain Stops Falling*; Steven Dietz's *Dracula*, adapted from the novel by Bram Stoker