

Different Stages presents

Carson McCullers'

The Member of the Wedding

Nov 17 - Dec 9, 2017

Thurs - Sat @ 8 pm,

Sundays @ 6 pm

**Eloise Brooks
Cullum Stage
@ The VORTEX
2307 Manor Rd.**

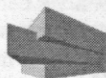
512-478-5282

www.DifferentStagesTheatre.org

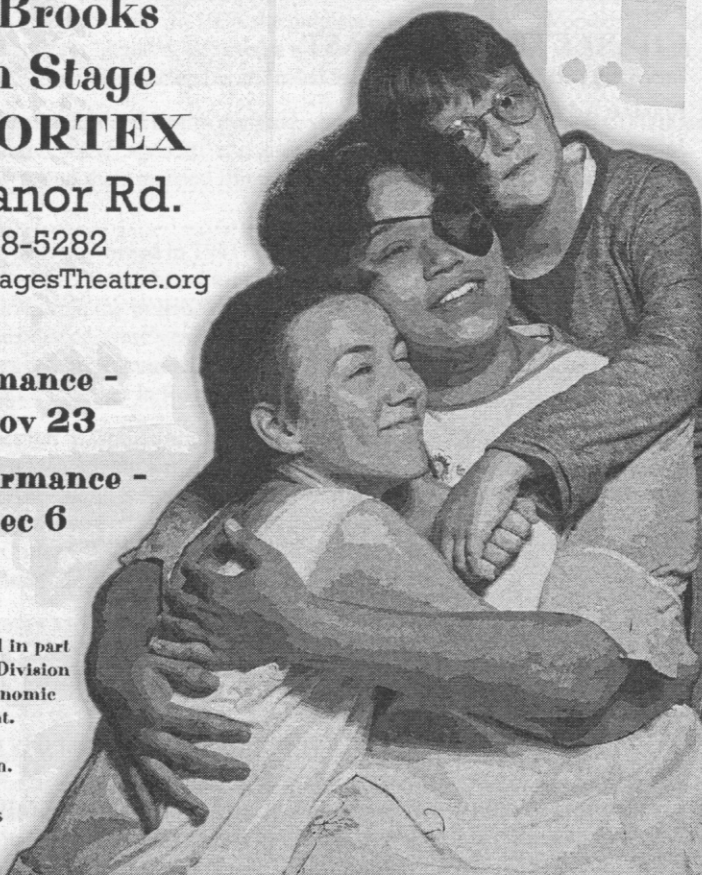
**No performance -
Thurs, Nov 23**

**Added performance -
Wed, Dec 6**

This project is supported in part
by the Cultural Arts Division
of the City of Austin Economic
Development Department.
Poster by Melissa Vogt.
Photo by Errich Petersen.



Cultural Arts
CITY OF AUSTIN
ECONOMIC
DEVELOPMENT



Different Stages presents

The Member of the Wedding

by Carson McCullers

PRODUCTION STAFF

Director.....Karen Jambon
Assistant Director.....Nikki Zook
Stage Manager.....Suzanne Smith
Set Design.....Ann Marie Gordon
Light Design.....Patrick Anthony
Costume Design.....Benjamin Taylor Ridgway
Sound Design.....Jeff Miller

CHARACTERS AND CAST

Jarvis.....Nate Dunaway
Frankie Adams.....Taylor Flanagan
Janice.....Regan Goins
Mr. Adams.....Weldon Phillips
John Henry West.....Jago Mystiek
Mrs. West.....Nikki Zook
Bernice Sadie Brown.....Chelsea Manasseri
Helen Fletcher.....Claire Rickman
Doris.....Sophia Magri
T.T. Williams.....Jeremy Rashad Brown
Honey Camden Brown.....Paul Bowie
Barney MacKean.....Sophia Magri

TIME: August, the 1940's

PLACE: A small Southern town.

ACT I: A late afternoon in August.

ACT II: Afternoon the next day.

ACT III

Scene One—The wedding day-afternoon of the next day following Act Two

Scene Two—4 A.M. the following day

Scene Three—Late afternoon in the following November

Produced by special arrangement with *DRAMATISTS PLAY SERVICE, INC*

ABOUT THE PLAYWRIGHT

Carson McCullers (February 19, 1917 – September 29, 1967) was an American novelist, short story writer, playwright, essayist, and poet. Her first novel, *The Heart Is a Lonely Hunter*, explores the spiritual isolation of misfits and outcasts in a small town of the U.S. South. Her other novels have similar themes and most are set in the Deep South

She was born **Lula Carson Smith** in Columbus, Georgia in 1917 to Lamar Smith, a jeweler, and Marguerite Waters. She was named after her maternal grandmother, Lula Carson Waters. She had a younger brother, Lamar, Jr. and a younger sister, Marguerite. Her mother's grandfather was a planter and Confederate war hero. Her father was a watchmaker and jeweler of French Huguenot descent. From the age of ten she took piano lessons; when she was fifteen her father gave her a typewriter to encourage her story writing.

Smith graduated from Columbus High School. In September 1934, at age 17, she left home on a steamship bound for New York City, planning to study piano at the Juilliard School of Music. After falling ill with rheumatic fever she returned to Columbus to recuperate, and she changed her mind about studying music. Returning to New York she worked in menial jobs while pursuing a writing career; she attended night classes at Columbia University and studied creative writing under the Texas writer Dorothy Scarborough and with Sylvia Chatfield Bates at Washington Square College of New York University. In 1936 she published her first work, "Wunderkind", an autobiographical piece that Bates admired, depicted a music prodigy's adolescent insecurity and losses. It first appeared in *Story* magazine and is collected in *The Ballad of the Sad Cafe*.

From 1935 to 1937, as her studies and health dictated, she divided her time between Columbus and New York. In September 1937, aged 20, she married an ex-soldier and aspiring writer, Reeves McCullers. They began their married life in Charlotte, North Carolina, where Reeves had found work.

Carson and Reeves McCullers divorced in 1941. After separating from Reeves she moved to New York to live with George Davis, the editor of *Harper's Bazaar*. She became a member of February House, an art commune in Brooklyn. After World War II McCullers lived mostly in Paris. Her close friends during these years included Truman Capote and Tennessee Williams. During this period of separation, Reeves had a love relationship with the composer David Diamond, and the two lived together in Rochester, NY.

She fell in love with a number of women and pursued them sexually with great aggression, but seems not to have succeeded in having sex with any of them. Her most documented and extended love obsession was with Annemarie Schwarzenbach of whom she once wrote "She had a face that I knew would haunt me for the rest of my life." In her autobiography, McCullers reports that the two shared one kiss. McCullers' passion, however, was not reciprocated, and the two remained friends with McCullers dedicating her next novel, *Reflections in a Golden Eye*, to her.

In 1945, Carson and Reeves McCullers remarried. Three years later, while severely depressed, she attempted suicide. In 1953 Reeves tried to convince her to commit suicide with him, but she fled and Reeves killed himself in their Paris hotel with an overdose of sleeping pills. Her bittersweet play *The Square Root of Wonderful* (1957) drew upon these traumatic experiences.

McCullers suffered throughout her life from several illnesses and from alcoholism. She had rheumatic fever at the age of 15 and suffered from strokes that began in her youth. By the age of 31 her left side was entirely paralyzed. She lived the last twenty years of her life in Nyack, New York, where she died on September 29, 1967, at the age of 50, after a brain hemorrhage. She was buried in Oak Hill Cemetery.

CAST BIOGRAPHIES

JEREMY RASHAD BROWN (T.T. Williams) is elated to be working with Different Stages for the first time. His recent work includes Gale Theatre Company's *Twentyeight* where he played James Collins at The Vortex Repertory Theatre, and RKJB Entertainment's *For the Love of Mahalia* where he portrayed Ralph Abernathy. To learn more about Jeremy, please visit his website at www.jeremyrashadbrown.com

PAUL BOWIE (Honey) is a former social worker and teacher, who currently works as a school counselor for Manor ISD. He attended Rutgers, The State University of New Jersey, where he obtained both his undergraduate and graduate degrees. He is excited to perform with such a talented cast. He thanks all of his friends and co-workers who made it to see the show. It is his first Different Stages production. He hopes you enjoy!

NATE DUNAWAY (Jarvis) is thrilled to be making his first appearance with Different Stages. Previous shows include *DNA* with Capital T Theatre, *El, Los Tequileros* and *Pulga Time Machine* with Teatro Vivo, *Jangal Ki Kahani, A Midsummer Night's Dream* and *Stories of Frog and Toad* with Scottish Rite Children's Theater, and *Death Race: Inferno, Siege of the Dark Nebula*, and *Kill the Messenger* with La Fenice Commedia. Nate is honored to have received three B. Iden Payne Award nominations for his work in comedy and theater for youth. He would like to dedicate this show to his Grandpa Jim Towery, another Southern soldier, who passed away in 2016.

TAYLOR FLANAGAN (Frankie) is a life-long Austinite, local performer, managing director of Something For Nothing Theatre (free Shakespeare in Ramsey park), and co-founder of Love Goes Toward Love (classic works staged with a disregard for heteronormativity). This is the fourth leg on her world tour with Different Stages' time machine: 1930s Scotland (*The Prime of Miss Jean Brodie*), 1980s Australia (*When the Rain Stops Falling*), 1900s England (*Dracula*), and now Frankie's hometown in 1940s rural south. Other favorite performances include: *Love Goes Toward Love* (Romeo), The Baron's Men's *The Lark* (Joan), Something for Nothing's *Troilus and Cressida* (Thersites), Scottish Rite Theatre's *Rosita y Conchita* (singer), Shrewd Productions' *Hold Me Well* (Raquel), and Present Company's *Love's Labour's Lost* (Maria). For more information about Taylor you can visit TaylorFlanagan.weebly.com.

REGAN GOINS (Janice) Film/TV: *My All American* (Debbie), *The Way We Weave*. Regional: *The Crucible* (Abigail) *Richard III* (Queen Margaret), *Cages* (SW Premiere), *Let the Dead Now Speak* (World Premiere), *Legally Blonde* (Elle Woods), *And Then There Were None*, *Chicago* (Velma), *Legally Blonde* (Vivienne), *The Sound of Music* (Liesl). Educational: BFA in Acting from Texas State University: *A Streetcar Named Desire* (Blanche DuBois), *Boeing Boeing*, *Picasso at the Lapin Agile*, *Oklahoma*. Regan is very excited to join the Different Stages Family.

SOPHIA MAGRI (Doris, Barney) is excited to be working with Different Stages. She has previously been in the Vortex's Summer Youth Theatre program (*It Can't Happen Here*) and the P3M5 play festival (*White Pig*). She is new to the community theatre scene and very excited to begin her career!

CHELSEA MANASSERI (Berenice) is thrilled to be appearing in this beautiful play with such an outstanding cast and crew! Chelsea last appeared with Different Stages in the 2011 production of Lisa Kron's *Well*. Most recently, Chelsea was seen at the Vortex in *Vampyress* (King Matthias.) Chelsea is a Vortex Repertory Company member and has appeared there in *Sing Muse* (Euterpe), *For Fear the Glass May Shatter* (Lise Meitner), and *Persephone* (Persephone; Central Texas Excellence in Theatre Award Nominee – Best Leading Actress in a Musical.) Much love and many thanks to Karen for this amazing opportunity.

JAGO MYSTIEK (John Henry West) is excited to be performing in his first show with Different Stages. He first appeared on stage at age 6, and he has been doing theatre almost constantly since then, primarily with kidsActing. His favorite roles include Tim the Enchanter, the White Knight, and Human Child #2.

WELDON PHILLIPS (Mr. Addams) is honored and excited to be performing with such an excellent ensemble! You may have seen him last summer in *Cat on a Hot Tin Roof* for En Route Productions, or you may have see him in Present Theatre Company's production of *Love's Labour's Lost* on the Whole Foods rooftop. Weldon would like to express his everlasting love and gratitude to his wife, Martinique, and their three beautiful babies: Austin, Rachel, and Sebastian

CLAIRE RICKS (Helen) is excited to be performing in Carson McCullers' "The Member of the Wedding". This is her first time performing outside of school and is excited to continue doing so.

NIKKI ZOOK (Assistant Director/Mrs. West) is honored to be working with Karen Jambon again on yet another Different Stages production. The last time she assistant-directed was for Trinity Street Players' production of *Marvin's Room* in 2014. She was last seen on stage in 2013 as Polyhymnia in the Vortex production of *Sing, Muse!* Some of her most beloved roles include Karen Wright in *The Children's Hour*, Beatrice in City Theatre's *Much Ado About Nothing*, Feste in OnStage's *Twelfth Night*, and Dr. Sarah King in *Appointment with Death*. She has been nominated for multiple B. Iden Payne and Austin Critics Table awards, and she's even won a few. She is also a film actor and is currently self-represented. Nikki would like to thank her husband and family for their never-ending love and support. She would also like to thank the extremely talented cast and crew of *Member of the Wedding* for their generosity and kindness—and especially Karen, for letting her learn at the feet of a master director! www.nikkizook.com

DIRECTOR'S NOTE

I have to admit I was reluctant to take on this project. Would it still play in 2017? Was it still relevant? I tried walking away from it a number of times and then a number of factors caused me to make a slow u-turn back to that life changing weekend in a small town in 1940's Georgia.

First, there was Frankie herself, an awkward girl confused and excited about the changes around her and the changes inside her. And her relationship with Berenice, the family cook and surrogate mother - Berenice is the anchor to whom everyone clings. And sadly, the attitudes and events surrounding the African Americans in the play have resurfaced with a vengeance in 2017.

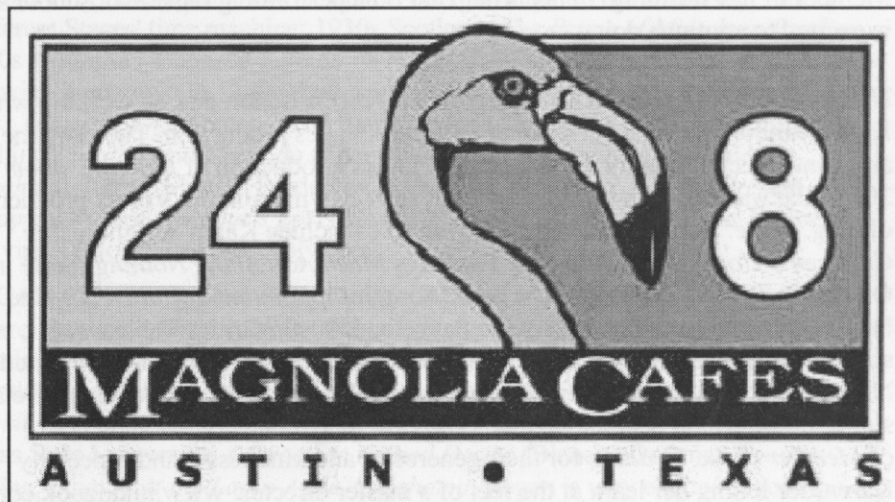
After immersing myself in the book upon which the play is based, I could no longer walk away from the play. The writing was so strong and evocative of those hot August days when young children get excited and then bored with everything, of someone on the cusp of womanhood who doesn't understand these new feelings she is experiencing and of that universal need of all of us to belong, to feel like we have a place and a tribe that welcomes and envelopes us

And so I became a devoted member of the wedding as well. I hope you will too.

UNIVERSAL PUBLISHERS

Special Events Advertising

www.upstages.com • 512-478-6306



DIFFERENT STAGES 2017-2018 Season

The Member of the Wedding

by Carson McCullers

Nov 17 - Dec 9 at The Vortex, 2307 Manor Road

When We Are Married by J.B. Priestly

Jan 12 - Feb 2, 2018 at Trinity Street Theater


Yankee Tavern by Steven Dietz

Mar 23 - Apr 14, 2018 at Santa Cruz Culture Center


Chris Durang in Shorts

June 8-30, 2018 at Trinity Street Theater

Summer Shorts. An evening of short plays by Christopher Durang



QUONSET HUT



"authentic military surplus"

2815-B Fruth St. • Austin, TX 78705
29th and Guadalupe behind the Chevron
Ed Hall • qhut@yahoo.com • (512) 494-1162

DIRECTION AND DESIGN BIOGRAPHIES

PATRICK ANTHONY (LIGHT DESIGN) is a freelance designer and master electrician based in Austin, Texas. He holds a Bachelor of Arts in Theatre from Loyola University: New Orleans, and studied Scene Design at the Lir Academy of Trinity College Dublin. Patrick has designed with Different Stages since 2010 starting with *Eurydice* and including *Quills*, *Night Must Fall*, *Dracula*, *4000 Miles* and most recently *John Gabriel Borkman*. He's the recipient of the 2011 B. Iden Payne award for Outstanding Lighting Design. He teaches Stagecraft at Southwestern University.

KAREN JAMBON (Director) Karen most recently directed *Mrs. Mannerly* for Different Stages and *A Girl Named Sue* for Color Arc Productions. Other recent productions include *Four Thousand Miles*, *Charley's Aunt*, *The Language Archive* and *Good People* for Different Stages as well as *Last Night of Ballyhoo* for Paradox Players. This is her 17th collaboration with Different Stages. Karen also acts, having been seen most recently in *Privacy Settings* and *The New Electric Ballroom* at the Vortex

MARIE GORDON (Set Design) is pleased to be working again with Different Stages. Her recent work with Different Stages includes *Il Campiello*, *John Gabriel Borkman*, *4000 Miles*, *Fallen Angels*, *Dracula*, *When the Rain Stops Falling*, *Charley's Aunt*, *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. Her design for *TERMINUS* at The Vortex won the B. Iden Payne Award.


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 Zach, Capitol City Playhouse, Austin Theatre for Youth, Second Youth Theatre, Austin Theatre Project, Summer Stock Austin, Abby Productions, Trinity Episcopal School, St. Andrews Episcopal School, Leander High School, Theatre at the J, AJRT, TILT Performance Group, and Aguddas Arts.

BENJAMIN TAYLOR RIDGWAY (Costume Designer), graduated from St. Edward's University In 2007. Afterwards Benjamin moved to New York City and designed for Theatre East and Shakespeare NYC. Upon returning to Austin in 2010, Benjamin began working with many theatre company all over Austin. He has recently designed *Crucible*, *Old Times*, *Present Laughter*, and *Macbeth* for Austin Shakespeare. *Mr. Burns post electric play*, *Mouthful*, and *Rhinoceros* at Saint Edwards University. This year he will also be designing *The Seagull* with Austin Shakespeare, and assisting with *(Anon)ymous* at St. Edwards University.

SUZANNE SMITH (Stage Manager) is returning for her second show with Different Stages. Her previous work with Different Stages was *John Gabriel Borkman*. She is a member of the Vortex Repertory Company where she has Stage Managed *The Muttracker (Sweet!)*, *The Tempest: An Aerial Tale*, and *Terminus*, which was nominated for multiple B. Iden Payne Awards.

PRODUCTION CREW

Set Crew Ann Marie Gordon, Elaine Jacobs, Alex Coburn,
..... Katherine Schroeder, Ingrid Edwards, Megan Kemp
Master Electrician..... Chaz Sanders
Webmaster..... Martina Ohlhauser
Photography..... Errich Petersen
Graphic Artist..... Melissa Vogt
Program Design..... Universal Publishers
Publicity..... Taylor Flanagan, Norman Blumensaadt
Properties..... Norman Blumensaadt, Karen Jambon, Helen Parrish

 **38th Street Pharmacy**
Visa, MasterCard, Discover, American Express, Cash,
Check, Debit, Private Health Insurance
711 W. 38th St., Suite C3 Austin, TX 78705
Mon - Fri, 8:30am - 6 pm; Closed Sat - Sun
Email: austinxr38th@aol.com
512-458-3784; Toll Free: 1-800-734-2176 Fax: 512-458-1882

Terra Toys
 2438 W. Anderson Lane
 Mon-Sat 9-8 Sun 12-6
 445-4489

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, Katherine Schroeder, Royce Gehrels, Paula Ruth Gilbert

Forbidden Fruit

Keeping Austin Kinky Since 1981

Vibrators, Leather Toys,
Corsets, Bachelorette Party
Supplies, Lubes, Edible Oils,
Workshops

Home Party Sales and
locally made products!
AIBA member discount!

108 E North Loop Blvd.

512-453-8090

www.forbiddenfruit.com



FUNDING AND DONATIONS

Director Level \$5000+

The City of Austin

Actor Level \$1000 - \$5000

Karen Jambon & Jennifer Underwood, Connie McMillan

Stage Manager Level \$500-\$999

Bobby and Larry Oliver, Harvey Guion

Designer Level \$200-\$499

Steve Chapman, Bruce McCann, Michael Meigs

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, Bobby Hudson, Ev Lunning

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, 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

ACKNOWLEDGMENT AND SPECIAL THANKS

Romulus Zamora, Eva McQuade, Elaine Jacobs, Imagine Art, Calen Robertson, Nikki Zook and Andrea Gustavson-Harry Ransom Center.



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. Visit Austin at:
NowPlayingAustin.com

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*; Bran- don Thomas' *Charley's Aunt*; Andrew Bovell's *When the Rain Stops Falling*; Steven Dietz's *Dracula*, adapted from the novel by Bram Stoker; Noël Coward's *Fallen Angels*; Amy Herzog's *400 Miles*; Henrick Ibsen's *John Gabriel Borkman*; Ray Bradbury's *Fahrenheit 451*; Il Campiello Mrs. Mannerly, *The Dresser*.