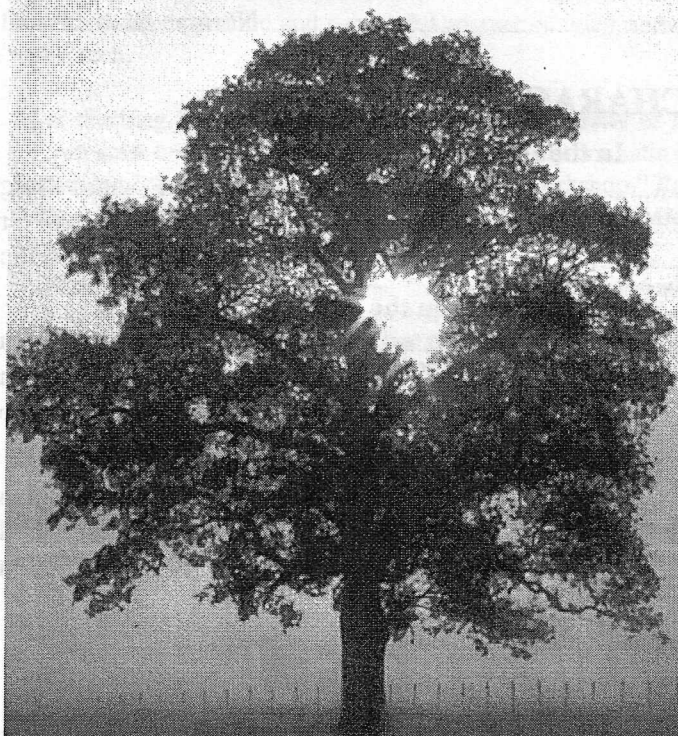


Different Stages Presents

# Paul Osborn's **Morning's at Seven**

November 19 – December 11



The Vortex, 2307 Manor Rd

Thursdays - Saturdays at 8 p.m., Sundays at 7 p.m.

No performance on Thanksgiving Thursday November 25

Added performance on Wednesday December 8 at 8 p.m.

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This project is funded and supported in part by the City of Austin through the Cultural Arts Division.



# Morning's At Seven

by Paul Osborn

Director ..... Karen Jambon  
Stage Manager ..... Cary Urso  
Set Design ..... Ann Marie Gordon  
Light Design ..... Bill Peeler  
Costume Design ..... Emily Cavasar  
Sound Design ..... Jeff Miller / Acorn Design, LLC  
Produced by ..... Norman Blumensaadt

## CHARACTERS AND CAST

### In the House on the Right:

Theodore Swanson ..... Richard Craig  
Cora Swanson ..... Bobbie Oliver  
Aaronetta Gibbs ..... Kathleen Lawson

### In the House on the Left:

Ida Bolton ..... Lana Dieterich  
Carl Bolton ..... Sam Damon  
Homer Bolton ..... Jonathan Urso

### Others:

Myrtle Brown ..... Anne Hulsman  
Esther Crampton ..... Jennifer Underwood  
David Crampton ..... Michael Hankin

Cora, Aaronetta, Ida, and Esther are sisters.

Scene: Two backyards in an American town

Time: 1939

Act I: Late afternoon in early fall.

*Intermission*

Act II: Early the next morning.

*Intermission*

Act III: An hour later.

Produced by special arrangement with Samuel French, Inc.

Paul Osborn (1901–1988) was one of the most successful dramatists of the 1920s–1950s before his reputation went into eclipse, although he lived long enough to witness a revival of interest in his work. His best-known plays, which still are widely produced, are *The Vinegar Tree*, *On Borrowed Time*, *Morning's At Seven*, *A Bell For Adano*, and *The World Of Suzie Wong*. Osborn also enjoyed a major film career, writing the screenplays for *Madame Curie* (which won an Oscar for Luise Rainer), *Cry Havoc*, *The Yearling*, *East of Eden*, *Sayonara* (Oscar for Red Buttons), and *South Pacific*, among others.

Paul Osborn began his writing career, which spanned more than five decades, by producing original works for the theatre. But until a revival of his 1939 stage play *Morning's at Seven* appeared on Broadway in 1980 and met with rave reviews, he was perhaps best known as a prolific and successful adaptor of other authors' works for both stage and screen.

After teaching English at his alma mater, the University of Michigan, for two years, Osborn grew tired of the job and moved east to study dramatic composition with George Pierce Baker at his famous Yale University "47 Workshop." Reflecting on the appeal of a career as dramatist during these early years, Osborn told Michiko Kakutani in a 1980 New York Times interview:

"I suppose I was a rebel in the sense that I wanted out of the [small town] environment.... A lot of my old friends back there were working in hardware stores or banks, and that just wasn't for me. It wasn't theater itself that gripped me at first; it was the need to get away from a life, which sort of bored me. Playwriting seemed like a way out."

He left Yale bound for New York City, where he worked briefly with the Long Island Rail Road while establishing himself as a writer.

The most successful play Osborn wrote during his early years in New York was *The Vinegar Tree*, a comedy about free love that enjoyed a run of 233 performances on Broadway. After the relatively lukewarm receptions of his next two original plays, *Oliver*, *Oliver* and *Morning's at Seven*, he scored a major success with *On Borrowed Time*, an adaptation of the Lawrence Watkin novel about an old man who traps Death in an apple tree so that he might live on with his beloved grandson. This critical turn of events led Osborn to concentrate on adaptations for the rest of his career. As he explained to Kakutani:

"Sometimes I wish I'd never done an adaptation.... I liked to write original plays so much more, but the adaptations were so easy. Someone would come up and ask me to do one, and since I wasn't doing anything else, I'd end up doing it."

*On Borrowed Time* was followed by *The Innocent Voyage*, based on Richard Hughes' novel of high seas piracy, *A High Wind in Jamaica*, and *A Bell for Adano*, a dramatization of the John Hersey story centering on the American occupation of a small Italian town during World War II. *On Borrowed Time* and *A Bell for Adano* had Broadway runs of 321 and 296 performances, respectively.



Osborn added screenwriting to his credits in 1938 with *The Young in Heart*, and over the next thirty years he authored scripts for a number of critically successful films, ranging from a biography of physicist Marie Curie to re-workings of such classic novels as *The Yearling*, and *East of Eden*, and the film version of the musical *South Pacific*. Kakutani assessed Osborn's talent for adaptation in the New York Times article, explaining,

"He learned how to transform the sprawling narrative of a book into tight dramatic action and he learned how to retain the essential mood of a book while tailoring the characters to individual actors' abilities."

This skill garnered him two Academy Award nominations for best screenplay--for *East of Eden* in 1955 and *Sayonara* in 1957--and resulted in other Broadway hits, including *The World of Suzie Wong*.

Although Osborn wrote little after a degenerative disease weakened his eyesight in the early 1970s, his talent became evident to a new generation of theatergoers and critics when a revival of *Morning's at Seven* appeared on Broadway in 1980.<sup>1</sup>

The title, taken from Robert Browning's dramatic poem "Pippa Passes," serves as an ironic introduction to the lives explored in the play, for as the plot progresses the audience learns that, unlike the last line in Pippa's song, all's not right with this world. "Pippa Passes" was a dramatic piece, as much play as poetry, by Robert Browning published in 1841 as the first volume of his *Bells and Pomegranates* series.

The author described the work as the first of a series of dramatic pieces. His original idea was of a young, innocent girl, moving unblemished through the crime-ridden neighbourhoods of Asolo. She sings as she goes, her song unknown to her influencing others to act for the good. The work caused outrage when it was first published, due to the matter-of-fact portrayals of many of the area's more disreputable characters – notably the adulterous Ottima – and for its frankness on sexual matters. Perhaps the most famous passage is below:

*The year's at the spring,  
And day's at the morn;  
Morning's at seven;  
The hill-side's dew-pearled;  
The lark's on the wing;  
The snail's on the thorn;  
God's in his Heaven -  
All's right with the world!*<sup>2</sup>

1- Source: Contemporary Authors Online. The Gale Group, 2000

2- Source: Wikipedia

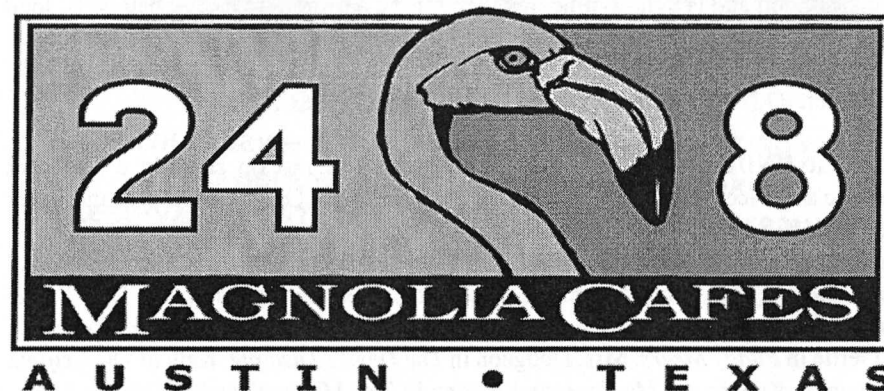
## CAST BIOGRAPHIES

**RICHARD CRAIG** (Theodore Swanson) has been acting steadily for about 38 years, and, if you count his first play, make that 52 years. He has performed in Austin; Oceano and Bakersfield, CA; Logan, UT; and Durango, CO. He has performed in Austin for On-Stage Productions, Refraction Arts, UT Department of Theatre and Dance, Third Coast Repertory, Capital City Playhouse, Zachary Scott Theatre and, of course, Different

Stages. He was a founding member of the Great American Melodrama and Vaudeville Theatre in Bakersfield and was guest artist two summers for the Old Lyric Repertory Theatre in Logan, UT. His last appearance in Austin was the Different Stages production of *Lettice And Lovage*. Some of his favorite roles have been Lady Brachnell in *The Importance Of Being Earnest*, Richard Henry Lee in *1776*, Gooper in *Cat On A Hot Tin Roof*, Senex in *A Funny Thing Happened On The Way To The Forum*, Weller in *The Gin Game*, Eliot in *Private Lives* and Aunt Abby in *Arsenic And Old Lace*. He has received numerous Payne Award nominations and won for Best Featured Actor in a Comedy for *Street Theater* at Capital City Playhouse. He is very happy to be working again with all five women in this play and enjoying the opportunity of working for the first time, as an actor, with the other three men. Also he is very happy to be working with Karen for the first time.

**SAM Z. DAMON** (Carl Bolton) is pleased to appear in his third production for Different Stages. The first two were *An Inspector Calls* as Arthur Birling and *Spider's Web* as *Elgin*. Additionally, in the last year or so, Sam has appeared in two Script to Screen projects through Austin Actors Conservatory. Sam is also working on a special project involving Irish history and Irish poetry, which is in the process of becoming a play set in an Irish Pub. Sam began acting in Austin in the 1970's and is pleased to return to his home base, where the artistic energy flows like all the muses have taken up residence in the Driskell Hotel.

**LANA DIETERICH** (Ida Bolton) is a veteran actor of the Austin theatre scene for 30+ years, Lana received the 2003 Critics' Table nod as Best Actress in a Comedy for *Sixteen Spells to Charm a Beast* (Salvage Vanguard) and *Vigil* (Hyde Park). She is also a four-time B. Iden Payne award winner (one being for Different Stages' *Cloud 9*) and a company member of Hyde Park Theatre. In 1995 she was selected by Austin Chronicle critics as Best Name to See in a Theatre Program. Film credits include *Fast Food Nation*, *Teeth*, and, most recently, *Lovers of Hate*, which is airing this month on the Sundance Channel. Check out <http://www.sundancechannel.com/films/500591502/>. Lana is ecstatic to be on stage with friends both old and new. And at last she has the great good fortune of working with the fabulous Karen Jambon. All's right with the world.



**MICHAEL HANKIN (David Crampton)** has been a professional actor, director, and teacher of theatre and film for many years. Last season he played Mr. Antrobus in Different Stages' *The Skin of our Teeth*. Other roles for Different Stages include General Bridgenorth in *Getting Married* and Bernard Kersal in *The Constant Wife*. Thanks to Norman, Karen, and this wonderful company for a fantastic *Morning's* experience.

**ANNE HULSMAN (Myrtle Brown)** is thrilled to be working again with Different Stages and such talented people. She was previously seen in Different Stages *The Carpetbagger's Children*. Anne is a member of Shrewd Productions, Refraction Arts Project, and ONSTAGE Theatre Company. Other talented theater companies she has worked with are the State Theatre Company, Iron Belly Muses, Public Domain, The Company, Austin ScriptWorks, and many more. Anne has received many numerous awards and nominations and received a Critics' Table Award for her performance in *Where Are They Now?* (Shrewd). Some of her film and television credits include *She Fought Alone* and *A Mother's Gift* for ABC Television. She received a Communication degree from The University of Texas at Austin and studied Theatre at the American Conservatory Theatre in San Francisco.

**KATHLEEN LAWSON (Aaronetta ["Arry"] Gibbs)** has been on the Austin area theatre scene for the best part of her life, appearing as many characters that run the gamut from the Mother Superior in *Nunsense I and II* through Kiki Love in *Charlie Cox Runs With Scissors*. Other productions of Kathleen's include *AVOW*, *Bus Stop*, *Love Letters*, *Last of the Red Hot Lovers*, *The Road to Mecca*, *The Shadow Box*, *Learned Ladies*, *The Traveling Lady*, and *Appointment with Death*, *Angry Housewives*, *Crimes of the Heart*, *High Hopes and Heavy Sweatshirts*, and, most recently, *On Golden Pond*. Kathleen is most proud of her performance in *The Lady With All The Answers*, a one-woman show about Ann Landers. This is her third production with Different Stages and her second appearance at The Vortex, the first being *Texans and Their Guns*, some 15 years ago. Kathleen has received two nominations for Austin's B. Iden Payne Award.

**BOBBIE OLIVER (Cora Swanson)** has been active in Austin area theater for over 20 years. She recently appeared in the Different Stages productions of *The Skin of Our Teeth* (Mrs. Antrobus) and *Spider's Web* (Mrs. Peak). Bobbie has trained in New York City and London and is a three-time nominee for the Austin Circle of Theaters' B. Iden Payne Award. In 2005 she received the Best Actress in a Drama award for her role as Bessie in *Marvin's Room*. Her favorite role ever is the one she currently plays as Mrs. Larry Oliver.

**JENNIFER UNDERWOOD (Esther Crampton)** was last on stage in a Different Stages role as Grace Anne in *The Carpetbagger's Children*. Other Different Stages roles include the title role in *Miss Witherspoon*, Mrs. Venable in *Suddenly Last Summer*, Lotte Shoen in *Lettice and Lovage*, Queen Elizabeth I in *The Beard of Avon*, Catherine Petkoff in *Arms and the Man*, Mrs. Siezmagraff in *Betty's Summer Vacation*, (B. Iden Payne Award for Outstanding Actress in a Comedy), the title role in *The House of Bernarda Alba*, Gertie in *Fuddy Meers*, Mrs. Dudgeon in *The Devil's Disciple*, Kate in *The Cripple of Inishmann*, Kate in *All My Sons*, and Norma in *The Misses Overbeck*. Other Austin

area productions include Mother Superior in *Agnes of God*, The Duchess in *The Casket of Passing Fancy*, Mag in *The Beauty Queen of Leenane* (B. Iden Payne for Outstanding Cast Performance), Kate in *Dancing at Lughnasa*, Vera in *Auntie Mame*, Sis in *Queen of Bingo*, Big Mama in *Cat on a Hot Tin Roof*, Melissa in *Love Letters*, Bessie in *Marvin's Room*, Elizabeth in *The Petition*, Betty in *The Effect of Gamma Rays on Man-in-the-Moon-Marigolds*, and Evie in *The Gingerbread Lady*. Jennifer was also awarded the 2009 Austin Critics Table Award for Outstanding Acting in a Leading Role for *The Casket of Passing Fancy* and *The Beauty Queen of Leenane*.

**JONATHAN URSO (Homer Bolton)** is pleased to be working with Different Stages and to not be wearing all black this time. Other acting credits include Gooper in *Cat On A Hot Tin Roof*, Ralph Austin in *Butterflies are Free*, Thomas Rogers in *Ten Little Indians*, and E. J. Lofgren in *Harvey*. Jonathan wears many hats in the world of theatre. Whether it be as Director, Assistant Director, Stage Manager, Production Manager, Lighting Designer, or Board Op. Some of the other companies he has had the pleasure of working with are City Theatre Company, VORTEX Repertory Company, Blue Lapis Light, Capital City Men's Chorus, and ONSTAGE Theatre Company, just to name a few. He has also directed *Butterflies Are Free* and *Lunch Hour* for ONSTAGE Theatre Company. Up next, Jonathan will direct *Humble Boy* for Different Stages at City Theatre. Many thanks to Karen and his stage family. And to Cary for her patience, love, and support.

## DIRECTION AND DESIGN BIOGRAPHIES

**KAREN JAMBON (Director)** This is the 9th production Karen has directed for Different Stages, having previously directed *Playboy of the Western World*, *Fuddy Meers*, *Betty's Summer Vacation*, *Mrs. Bob Cratchit's Wild Christmas Binge*, *Miss Witherspoon*, and *Eurydice*, among others. Most recently she directed *The Wife of Bath's Tale*, an original co-production of Lorella Loftus and The Vortex. Karen acts as well and was seen last year as Grumio in Austin Shakespeare's all female production of *The Taming of the Shrew*, as Hannah in Austin Shakespeare's *Mary Stuart*, and as the Gypsy Fortune Teller in Different Stages' production of *The Skin of Our Teeth*. Many thanks to the cast and crew for all of their hard work, talent, and trust and for bringing this beautiful play alive.

**CARY URSO (Stage Manager)** is very happy to be working with Different Stages for the first time. In December 2009, she completed her B.A. degree in Theatre and Dance from The University of Texas at Austin. She has stage-managed for City Theatre Company, Austin School of Classical Ballet, Blue Lapis Light, and ONSTAGE Theatre Company. She would like to thank Karen and Norman for having her stage-manage this wonderful show with these talented actors. She's excited to be working with Richard and Lana once again. And she would like to thank her husband Jonathan, with whom she falls in love anew every single day.

**EMILY CAVASAR (Costume Design)** received her BFA in Technical Theatre Design and Acting from Abilene Christian University. She recently completed her eighth season with Ballet Austin as Wardrobe Assistant and Shoe Manager. She recently designed and



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constructed costumes for Ballet Austin's *Truth and Beauty*; *the Back Project* and *Peter and the Wolf*. Her Different Stages credits include *Getting Married*, *An Inspector Calls*, and *The Skin of Our Teeth*.

**ACORN DESIGNS, LLC** (Sound Design), is a sound design and consulting firm with over 35 years of experience in theatre sound design and concert sound and has recently moved into retail sales. Acorn Designs was founded by Jeff Miller to provide an affordable sound alternative for the nonprofit arts. Jeff 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 numerous films, videos, and commercials. His regional credits include sound design for over 40 productions at Zachary Scott Theatre, Capitol City Playhouse, Austin

Theatre for Youth, Second Youth Theatre, Different Stages, Summer Stock Austin at St. Edwards, Abby Productions, Trinity Episcopal School, St. Andrews Episcopal School, and Aguddas Arts. Mr. Miller has degrees in electrical engineering and computer science. He is an accomplished musician who plays the tuba and string bass.

**ANN MARIE GORDON** (Scenic Design) is pleased to be working again with Different Stages. Her recent work with Different Stages includes *Getting Married*, *The Skin of Our Teeth*, 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 *Oceanna*, *The Inbetweeners*, and *The Dragonfly Queen*, all premier works recently presented by the Vortex.

**BILL PEELER** (Light Design) is a faculty member of the Texas State University Department of Theatre and Dance. He has over 30 years' experience as a lighting designer, holding both national and international credits, including *Uncle Vanya* with the National Theatre Company of Costa Rica, a 4-year stint lighting the International Bluegrass Music Awards Show, in addition to *Trying* and *Men of Tortuga* for the Asolo Rep in Sarasota, Florida, and the 2009 National Cowboy Poetry Gathering in Elko, Nevada. Among his Austin area credits are the world-premier productions of *Sonny's Last Shot* at the State Theatre, Austin, Texas; *A Ride With Bob* featuring Grammy Award-winning Ray Benson and Asleep at the Wheel; and 12 shows for Different Stages.

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## PRODUCTION STAFF

Set Construction..... Ann Marie Gordon, Elaine Jacobs, Steven Fay,  
Karen Jambon, Norman Blumensaadt,  
Wyatt Eason, J.T. Thomas, Andy Ange  
Properties ..... Norman Blumensaadt  
Light Crew ..... Tom Brady  
Webmaster..... Martina Olhauser  
Costume Construction..... Emily Cavasar  
Graphic Design ..... Matthew Ing  
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Publicity ..... Carol Ginn, Norman Blumensaadt, Martina Olhauser

## ACKNOWLEDGMENTS AND SPECIAL THANKS

Amy Lewis, Nikki Zook, Sam Bass Theatre,  
Melanie Steele, Julie Wright, and McCallum High School

## 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 whom 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, 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

## FUNDING AND DONATIONS



This project is funded and supported in part by the City of Austin through the Cultural Arts Division and by a grant from the Texas Commission on the Arts and an award from the National Endowment for the Arts, which believes that a great nation deserves great art.



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Mary Alice Carnes, Sarah Seaton

## 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 Gansh*; 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. Priestly'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*. **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*. **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*