

Different Stages presents

The Noisy Neighbors or Il Campiello

by Carlo Goldoni

Adaptation by Richard Nelson

From a literal translation by Erika Gastelli

PRODUCTION STAFF

Director	Norman Blumensaadt
Stage Manager.....	Laura King
Composer/Music Director.....	Tyler Mabry
Set Design	Ann Marie Gordon
Light Design	James Jennings
Costume Design.....	Ann Ford
Fight Choreography	Travis Dean
Tarantella Choreography.....	Dee McCandless

CHARACTERS AND CAST

Gasparina, a young, affected woman	Chelsea Beth
Donna Catte, a widow	Eva McQuade
Lucietta, her daughter	Annie Kim Hendrick
Donna Pasqua, a widow	Kathering Schroeder
Gnese, her daughter	Sara Snyder
Orsola, a hot potato peddler.....	Hanna Haide
Zorzetto, her son.....	Will Douglas
Anzoletto, a peddler.....	Chip Connell
Cavalier.....	Craig Kanne
Fabrizio, Gasparina's uncle.....	Michael Lucus
Sansuga, a waiter at the Inn.....	Adam A. Martinez
Musician.....	Stevie Trudell

A campiello (little square). Venice. Winter. During Carnival

**Il Campiello was first performed in Venice during Carnival in 1756.
This adaptation was first performed by The Acting Company.**

Il Campiello is produced by special arrangement with Broadway Play Publishing Inc. NYC.

ABOUT THE PLAYWRIGHTS

Carlo Goldoni, The son of a physician, Goldoni inherited his dramatic tastes from his grandfather, and all attempts to direct his activity into other channels were of no avail. Educated as a lawyer, and holding lucrative positions as secretary and councillor, he seemed, indeed, at one time to have settled down to the practice of law, but an unexpected summons to Venice, after an absence of several years, changed his career, and thenceforth he devoted himself to writing plays and managing theatres. It was his principal aim to supersede the comedy of masks and the comedy of intrigue by representations of actual life and manners, and in this he was entirely successful, though not until after powerful opposition from Carlo Gozzi, who accused him of having deprived the Italian theatre of the charms of poetry and imagination. Gozzi had obtained a wide reputation by his fairy dramas, and this so irritated Goldoni that he removed to Paris, where, receiving a position at court, he passed the latter part of his life in composing plays and writing his memoirs in French. Notwithstanding that his works became extremely popular in Italy, he could never be induced to revisit his native land. In his last years he was afflicted with blindness, and died in extreme poverty, a pension granted by Louis XVI being withdrawn by the National Convention. It was, however, restored to his widow, at the pleading of the poet Chénier. "She is old," he urged, "she is seventy-six, and her husband has left her no heritage save his illustrious name, his virtues and his poverty."

Richard John Nelson (born October 17, 1950) is an American playwright and librettist. He wrote the books for the Tony Award-winning musicals James Joyce's The Dead, the Broadway version of Chess, as well as the critically acclaimed play cycle The Apple Family Plays. He has worked with the Royal Shakespeare Company, and had ten plays produced there. Those plays include: *Principia Scriptoria* (1986), *Some Americans Abroad* (1989), *Two Shakespearean Actors* (1990), *Columbus and the Discovery of Japan* (1992), *Misha's Party* (1993), *New England* (1994), *The General From America* (1996) and *Goodnight Children Everywhere* (1997). Nelson offers advice to young writers: "My advice is always to write, to write what really matters. I ask my students two questions: Why did you write it? And should I watch it? People ask about structure, form, character development, and I'm not even sure what all of that means. Try not to second guess yourself. Form will come if you focus on what you want to say with truth and honesty. Structure is the hand that holds up what you want to say." From 2005-2008, Nelson was the chair of the playwriting department at the Yale School of Drama.

CAST BIOGRAPHIES

CHELSEA BETH (Gasparina) is thrilled to be part of her first Different Stages production. Originally from Louisiana, Chelsea studied at Centenary College of Louisiana and Bossier Parish Community College prior to her move to Austin three years ago. Recent roles include: Sunny in *Last Night of Ballyhoo* with Paradox Players and *Adventure PhD* at Hideout. Chelsea also dabbles in costume design and scenic art, recently costuming *Romeo and Juliet* - Something for Nothing and *Little Shop of Horrors* - City Theatre and scenic art for *Songs for a New World* - Oh Dragon Theatre. Prior to her move, Chelsea spent 3 years at summer stock in Michigan City, Indiana as a performer, designer, director, and manager which she feels has been vital to her growth. When not doing theater, Chelsea enjoys playing the ukulele and aerial silks! You can catch more of what she's up to or contact her via www.chelseabeth.com.

CHIP CONNELL(Anzoletto) is a recent graduate of Hofstra University in New York. He studied drama and film. His favorite roles include Moritz in *Spring Awakening*, Ralph D in the *Mother**ker with the Hat* and Bottom in *A Midsummer Night's Dream*. He also released a new album last month. It's entitled *Bright & Quiet* and can be found on iTunes and Spotify.

WILL DOUGLAS (Zorzetto) is excited to be working with Different Stages again. He recently attended the University of Texas, where he studied acting and directing. He was most recently seen as Joe in Paradox Players' production of *The Last Night of Ballyhoo*. Other credits include *4000 Miles* (Different Stages), *The Tempest* (The VORTEX), *Dracula* (Different Stages), *DNA* (Capital T Theatre), *The Pillowman* (UT), *Purification* (Cohen New Works Festival), *Our Country's Good* (UT), *Love's Labour's Lost* (UT), as well as numerous other productions, workshops and readings in the Austin area. He would like to thank his family for their constant love and support.

HANNA HAIDE (Orsola) is excited to work for the first time with Different Stages. Ms. Haide has appeared in numerous productions in and around the Austin area, most recently as Charlie in *Goodbye Charlie* at Way Off Broadway Community Players. Some of her past stage credits include Panacea in The City Theatre's production of *A Funny Thing Happened On The Way To The Forum*; Isabella in The Baron's Men's OP production of *The Spanish Tragedie* by Thomas Kyd and Portia in Shakespeare's *The Merchant of Venice*; Susanne in *Don't Dress For Dimer*, Sylvia in *The Tender Trap*, Margo in *Your Flake or Mine* and Louise Parradine in *Postmortem* at WOBCP.

ANNIE KIM HENDRICK (Lucietta) is making her debut with Different Stages! She is a teaching artist/performer with Creative Action and Dougherty Arts School. She's a company member with The VORTEX and has performed in *Atlantis: A Puppet Opera*, *Privacy Settings: A Promethean Tale*, *Persephone*, *The Mikado*, *Reclaimed* (with Generic Ensemble Company & Lucky Chaos), and *Dali's Naked Feast*. Regional credits include: *Romeo & Juliet* (Something for Nothing), *HOOT!* (Heckle Her), *Sky Blue and Prince the Frog* (Young People's Theater), and *Little Red Riding Hoodie* (YPT).

CRAIG KANNE (Cavalier) moved to Austin in the fall of 1980 to study at St. Edward's University. He eventually graduated with a B.A. in Theatre. He won a 2017 B. Iden Payne award for his performance as Colonel Pickering in Different Stages' production of *Pygmalion*. He also appeared in the Different Stages shows *Quills*, *Mauritius*, and *Dracula*.

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*, 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 *John Gabriel Borkman*, *Fallen Angels*, *When the Rain Stops Falling*, *Pygmalion*, *Quills*, *Is Life Worth Living?*, *The Carpetbagger's Children*, *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.

ANN FORD (Costume Design) is pleased to be working again with Different Stages. Previous shows include *Fallen Angels*, *Pygmalion*, for which she was nominated for a B. Iden Payne award for costume design, and *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 costume designer for TV commercials.

ANN MARIE GORDON (Set Design) is pleased to be working again with Different Stages. Her recent work with Different Stages includes *John Gabriel Borkman*, *4000 Miles*, *Fallen Angels*, *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. Her design for TERMINUS at The Vortex won the B. Iden Payne Award.

LAURA KING (Stage Manager) is excited to be working with Different Stages for the first time. She has worked as stage manager and assistant director for the Paradox Players' most recent productions: *Love Letters*, *Starry Messenger*, *Queso Blanco*, *One Slight Hitch*, *Uh Oh Amore*, and *The Last Night of Ballyhoo*.

JAMES JENNINGS (Lighting Designer) has been a lighting designer for numerous theatre productions as well as corporate & 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*. James won a Broadway World Austin Award 2015 for his design on *Carrie* (Austin Theater Project). He has worked with 7 different theater companies in the last 4 years and would like to thank Jen for the love and support.

TYLER MYBRY (Music Director/Composer) is a Vortex company member, music director for kidsActing, and pianist at Berkeley United Methodist Church. *Persephone*, his first full-length musical for adult performers, premiered at Vortex in 2016. He has been nominated twice for a B. Iden Payne award for Best Original Score, for *Persephone* and for *Running Wild* (ACT). Other recent theater credits include an original rock score for the Barbarella-inspired aerial spectacle *Agent Andromeda* (Sky Candy), music direction for *Songs for a New World* (Oh Dragon!) and original music for *W* (AJRT). When not in rehearsals and techs, he plays with the neo-soul group Jade and the Foxtones.

MICHAEL LUCAS (Fabrizio) Austin Shakespeare: *Wolf Hall* (Stephen Gardiner & Eustace Chapuys), *Macbeth* (Doctor & Siward), *Taming of the Shrew* (Gremio). Austin Opera: 49 operas, including *Dialogue of the Carmelites* (Monsieur Javelino), *La Traviata* (Marquis d'Obigny), *Jailer* (Tosca). Capital City Playhouse: *Sweeney Todd* (Sweeney Todd). Live Oak: *Man of La Mancha* (Duke/Dr. Carrasco). ZSTC: *Passion* (Major Rizzoli), *A Little Night Music* (Carl Magnus-Malcom). Zilker Hillside: *Guys & Dolls* (Sky Masterson). Public Domain: *Beggar's Opera* (Lockit). Gilbert & Sullivan: *Yeomen of the Guard* (Wilfred Shadbolt, *The Gondoliers* (Don Alhambra del Bolero).

ADAM A. MARTÍNEZ (Sansuga) is excited about being in his first Different Stages production. Born and raised in East Austin, he has been making theater and comedy for almost two decades. He is a performer for the Latino Comedy Project and his recent work includes the Coyote in Austin Scottish Rite Theatre's *Pancho Rabbit & the Coyote*, and Zelmiro the Ghost in *Just a Minute*. He is member of Teatro Vivo where he was last seen in the *Mexcentrics Comedy Showcase*, *Stories of Us* and *Nuestra Pastorela*.

Eva McQuade(Donna Catte) has appeared on stage and screen with recent productions including *Fahrenheit 451* (Different Stages); *Doctor Faustus* (The Baron's Men); The One-Minute Play Festival (Scriptworks), *Persephone: A New Blooming — The Musical* (Vortex Repertory Theatre), *The Hound of the Baskervilles* (Penfold Theatre Co.), *The Panza Monologues* (Teatro Vivo), *Aye, No!*(Teatro Vivo; B. Iden Payne nomination); *The Language Archive* (Different Stages; received a B. Iden Payne Award for her portrayal of Emma); *Manglehorn* (film); and *Romeo & Juliet* (The Baron's Men). Peace and love to all friends and family for encouragement, especially to Adrian.

KATHERINE SCHROEDER (Dona Pasqua)This is Katherine's seventh play with Different Stages since she came to the Austin theatre scene in early 2014. Her work at Different Stages includes *The Language Archive*, *Pygmalion*, *When the Rain Stops Falling* and *John Gabriel Borkman*. She was most recently seen as Boo in The Paradox Players production of *The Last Night of Ballyhoo*. She completed the 4-year Conservatory of Theatre Arts at Webster College, and studied for 4 years at Uta Hagen's HB Studio in New York, where she was taught by Mme. Katharine Sergava. She was in New York for 18 years, performing Off and Off Off Broadway. She is delighted to be working on this marvelous Goldoni comedy with this fabulous cast.

SARA SNYDER (Gnese) is excited to be collaborating with Different Stages again, after performing in their production of *The Prime of Miss Jean Brodie* as Monica. Her other local performances include the lead role of Jasmine in *The Metal Queen*, and Jack's Mother in *Into the Woods* with UT Austin's Roundabout Players. She also wrote, directed, and acted in her own short comedy, *Pulling the Plug*, for FronteraFest 2015. She is currently working in filmmaking. She holds a bachelor's degree from UT Austin in Theatre & Dance.

Stevie Trudell (Concertina) is a musician serving the Austin area. He is a multi-instrumentalist, specializing in percussion and the drum set, with a background in theater and rock band performance, and has garnered experience with live/studio sound engineering and recording. He has worked as musician for ACT, and on several productions presented by the Vortex, including *Persephone* and *Agent Andromeda*. In addition, he is drumming for Jade and the Foxtones.

PRODUCTION CREW

Set Crew Ann Marie Gordon, Elaine Jacobs, Joe Mastropieri,
Properties Paula Gilbert, Norman Blumensaadt
Webmaster Martina Ohlhauser
Photography Bret Brookshire
Graphic Artist Melissa Vogt
Program Design Norman Blumensaadt, Phil Judah
Publicity Norman Blumensaadt
Web Mistress Martin Ohlhauser

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

UNIVERSAL PUBLISHERS

Special Events Advertising

www.upstages.com • 512-478-6306

ACKNOWLEDGMENT AND SPECIAL THANKS

UT Department of Theatre and Dance, Dougherty Arts Center, Ground Floor Theater,
Royce Gehrels, Lisa Scheeps, Elaine Jacobs

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 Baling, 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 Scheeps, 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.

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. 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*; 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; Noël Coward's *Fallen Angels*; Amy Herzog's *400Miles*; Henrick Ibsen's *John Gabriel Borkman*, Ray Bradbury's *Fahrenheit 451*