

Different Stages presents

Henrik Ibsen's

A DOLL'S HOUSE

Adapted by Frank McGuinness

TSP Playhouse

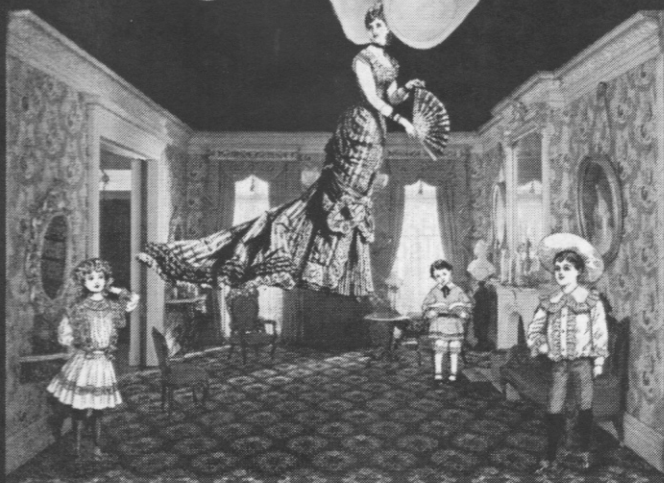
First Baptist Church

901 Trinity St, 4th fl

DifferentStagesTheatre.org
512-926-6747

June 21 | 2
thru | 0
July 13 | 9

Thurs - Sat 7:30pm
Sundays @ 3pm



Cultural Arts
2017-2018 season
differentstages.org

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

A Doll's House

By Henrik Ibsen

Adapted by Frank McGuinness

PRODUCTION STAFF

Director.....Norman Blumensaadt
Assistant Director.....Brogan Lozano
Stage Manager.....Madison Scott
Set Design.....Ann Marie Gordon
Light Design.....William Peeler
Sound Design.....Jeff Miller
Costume Design.....Emily Cawood
Dance Coach.....Emily Villarreal

CHARACTERS AND CAST

Nora Helmer.....Catherine Williams
Torvald Helmer, a Lawyer.....Nate Dunaway
Kristine Linde.....Emily Villarreal
Nils Krogstad, also a Lawyer.....Jamie Rogers
Dr. Rank.....Steven Fay
Anne-Marie, the Nanny.....Sherrie Wollenhaupt
Helene, the Maid.....Angela Marotta
Emmy Helmer.....Eloise Norton
Ivar Helmer.....Anuart Zarate

The Helmers' Living Room.

A small Norwegian town. 1900.

ACT ONE

Christmas Eve. Morning.

Intermission

ACT TWO

Christmas Day. Late Afternoon.

Intermission

ACT THREE

The Day After Christmas. Night.

A DOLL'S HOUSE was previously produced at the Playhouse Theatre in London by Thelma Holt, 1996.

*Produced by special arrangement with Dramatists Play Service,
New York.*

PRODUCTION CREW

Set Crew.....Ann Marie Gordon, Elaine Jacobs, Joe Mastriopieri
Webmaster.....Laura Sandberg
Photography.....Bret Brookshire
Graphic Artist.....Melissa Vogt
Program Design..... Universal Publishers
Publicity.....Norman Blumensaadt
Properties.....Elaine Jacobs, Paula Gilbert, Norman Blumensaadt

ABOUT THE PLAYWRIGHT

Henrik Ibsen

Henrik Ibsen was born on March 20, 1828, in Skien, Norway. In 1862, he was exiled to Italy, where he wrote the tragedy *Brand*. In 1868, Ibsen moved to Germany, where he wrote one of his most famous works: the play *A Doll's House*. In 1890, he wrote *Hedda Gabler*, creating one of theater's most notorious characters. By 1891, Ibsen had returned to Norway a literary hero. He died on May 23, 1906, in Oslo, Norway.

As a child, Henrik Ibsen showed little sign of the theatrical genius he would become. He grew up in the small Norwegian coastal town of Skien as the oldest of five children born to Knud and Marichen Ibsen. His father was a successful merchant and his mother painted, played the piano and loved to go to the theater. Ibsen himself expressed an interest in becoming an artist as well.

The family was thrown into poverty when Ibsen was 8 because of problems with his father's business. Nearly all traces of their previous affluence had to be sold off to cover debts, and the family moved to a rundown farm near town. There Ibsen spent much of his time reading, painting and performing magic tricks.

At 15, Ibsen stopped school and went to work. He landed a position as an apprentice to an apothecary in Grimstad. Ibsen worked there for six years, using his limited free time to write poetry and paint. In 1849, he wrote his first play, *Catiline*, a drama written in verse modeled after one of his great influences, William Shakespeare.

The following year, Ibsen had a fateful encounter with violinist and theater manager Ole Bull. Bull liked Ibsen and offered him a job as a writer and manager for the Norwegian Theatre in Bergen. The position proved to be an intense tutorial in all things theatrical and even included traveling abroad to learn more about his craft. In 1857, Ibsen returned to Christiania to run another theater there. This proved to be a frustrating venture for him, with others claiming that he mismanaged the theater and calling for his ouster. Despite his difficulties, Ibsen found time to write *Love's Comedy*, a satirical look at marriage, in 1862.

Ibsen left Norway in 1862, eventually settling in Italy for a time. There he wrote *Brand*, a five-act tragedy about a clergyman whose feverish devotion to his faith costs him his family and ultimately his life in 1865. The play made him famous in Scandinavia. Two years later, Ibsen created one of his masterworks, *Peer Gynt*. A modern take on Greek epics of the past, the verse play follows the title character on a quest.

In 1868, Ibsen moved to Germany. During his time there, he saw his social drama *The Pillars of Society* first performed in Munich. The play helped launch his career and was soon followed up by one of his most famous works, *A Doll's House*. This 1879 play set tongues a-wagging throughout Europe for exploration of Nora's struggle with the traditional roles of wife and mother and her own need for self-exploration. Once again, Ibsen had questioned the

accepted social practices of the times, surprising his audiences and stirring up debate. Around this time, he returned to Rome.

Ibsen's works have held up over the years because he tapped into universal themes and explored the human condition in a way unlike any of those before him. Author James Joyce once wrote that Ibsen's work "has provoked more discussion and criticism than that of any other living man." To this day, his plays continue to challenge his audiences\

FRANK MCGUINNESS (Adaptation), born 1953, is an Irish writer. As well as his own plays, which include *The Factory Girls*, *Observe the Sons of Ulster Marching Towards the Somme*, *Someone Who'll Watch Over Me* and *Dolly West's Kitchen*, he is recognized for a "strong record of adapting literary classics, having translated the plays of Racine, Sophocles, Ibsen, Garcia Lorca, and Strindberg to critical acclaim". He has also published four collections of poetry, and two novels. McGuinness has been professor of creative writing at University College Dublin since 2007.

ABOUT A DOLL'S HOUSE

In 1871, eight years before he wrote *A Doll's House*, Ibsen met a Norwegian girl called Laura Petersen. Ibsen took quite a fancy to her, and called her his 'skylark.'

In 1872 she married a Danish schoolmaster, Victor Kieler, who subsequently contracted tuberculosis. His doctors prescribed a warmer climate, but they were poor, and Victor became hysterical at the mention of money. Laura arranged a loan without her husband's knowledge, for which a friend stood security. The trip to Italy thus financed was successful, and Victor made a good recovery.

Two years later, however, repayment of the loan was demanded. Laura did not have the money herself, dared not tell her husband and, worse still, the friend who had stood security had himself fallen on hard times. Laura attempted to pay off the loan by forging a check. The forgery was discovered, the bank refused payment, and Laura was forced to tell the whole story to her husband.

Despite the fact that she had done it purely to save his life, Victor Kieler treated Laura like a criminal. He claimed that she was an unfit wife and mother and, when she suffered a nervous breakdown, he had her committed to a public asylum, and demanded a separation so that the children could be removed from Laura's care. She was discharged after a month, and managed to persuade Victor to take her back for the children's sake, which he eventually, but grudgingly, agreed to do.

In September 1878, only a couple of months after hearing about Laura's committal to the asylum, Ibsen began work on *A Doll's House*. In his notes, he wrote the following: A woman cannot be herself in modern society, with laws made by men and with prosecutors and judges who assess female conduct from a male standpoint.

THE HAPPY ENDING OF *A DOLL'S HOUSE*

A Doll's House was so controversial that when it was going to be staged in Berlin, the famous actress Hedwig Niemann-Raabe said she would only play the part of Nora if the ending was changed. Having an actress of Raabe's stature take the part was a major coup for Ibsen, but he, of course, did not approve of the idea of changing the ending of the play.

Raabe felt that she, as a mother, could not possibly fathom a mother leaving her children, so she could not believe that any woman would. The production of the play actually began rehearsing with an ending that they had come up with. That was enough for Ibsen, and he begrudgingly re-wrote the ending of the play to give it a "happy" ending.

Here is that ending.

NORA ...Where we could make a real marriage out of our lives together. Goodbye.

(Begins to go)

HELMER Go then! (Seizes her arm.) But first you shall see your children for the last time!

NORA Let me go! I will not see them! I cannot!

HELMER (draws her over to the door, left) You shall see them. (Opens the door and says softly.) Look, there they are asleep, peaceful and carefree. Tomorrow, when they wake up and call for their mother, they will be – motherless.

NORA (trembling) Motherless....!

HELMER As you once were.

NORA Motherless! (Struggles with herself, lets her travelling-bag fall and says.) Oh, this is a sin against myself, but I cannot leave them, (Half sinks down by the door).

HELMER (joyfully, but softly) Nora!

The curtain falls.

Ibsen referred to the new ending as "a barbaric act of violence."

The new ending was only used a few times, and ultimately, Raabe was convinced that the original ending was much better.

However, the new ending was the one that was used when the play made its way to the United States in the late 19th Century, along with some other additions (like an Irish woman who was played as comic relief).

IBSEN ON SOCIAL ISSUES

Ibsen himself repeatedly protested against any of his plays being regarded as social or moral tracts. Nineteen years after he wrote *A Doll's House*, he was invited to address the Norwegian Association for Women's Rights in Christiania. He accepted; but his speech must sadly have disappointed that militant audience. 'I am not a member of the Association for Women's Rights', he stated (26 May 1898). 'I have never written any play to further a social purpose. I have been more of a poet and less of a social philosopher than most people seem inclined to believe. I thank you for your good wishes, but I must decline the honour of being said to have worked for the Women's Rights movement. I am not even very sure what Women's Rights really are' (i.e. as differentiated from human rights in general). *A Doll's House*, in other words, was not about female emancipation any more than *Ghosts* was about syphilis or *An Enemy of the People* was about bad hygiene. Its theme, like theirs, was the need of every individual to find out the kind of person he or she really is, and to strive to become that person. He knew what Freud and Jung were to later assert, that liberation can only come from within.

Michael Meyer, *Ibsen, a Biography*

CAST BIOGRAPHIES

NATE DUNAWAY (Torvald Helmer) is thrilled to be making his third appearance with Different Stages, after appearing in *The Member of the Wedding* and *Great Expectations*. Previous shows include *Junk* with Street Corner Arts, *DNA* with Capital T Theatre, *El, Los Tequileros* and *Pulga Time Machine* with Teatro Vivo, and *Siege of the Dark Nebula*, *Cthulhu Beach Party*, and *Who Framed Roger Replicant?* 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'd like to thank his friends and family for their never-ending support and encouragement, and the cast and crew for being truly lovely people to work with.

STEVEN FAY (Dr. Rank) appears in his 24th Different Stages production. Previous DS appearances include *When We Are Married*, *Arsenic and Old Lace*, *You Can't Take It With You* and *Appointment With Death* (B. Iden Payne nomination). He has also appeared in shows for VORTEX and paper chairs.

ANGELA MAROTTA (Helene) is pleased to be making her Different Stages debut. In Austin, she has recently appeared in *Oedipus the Tyrant* (Fox Den Theatre Company), *Passport to Iron City* (Kansas Experience), and is a recurrent haunt in *House of Torment*. She has an M.S. in physics and would like to thank her family for their patience and support with her rather drastic career change.

ELOISE BASIL NORTON (Emmy Helmer) is excited about her first performance with Different Stages. She has been in elementary school productions including *The Jungle Book* as Sampa the Snake and *Willy Wonka and the Chocolate Factory* as Willy Wonka. She also performed on stage many times through the Shakespeare at Winedale Outreach program through the University of Texas at Austin this past school year. Going into fourth grade, she is looking forward to more opportunities to be on stage.

JAMIE ROGERS (Nils Krogstad) holds an MFA in Acting from the Actors Studio Drama School and an MFA in Arts Administration from Texas Tech University. He has worked as an actor and teacher in New York City, Los Angeles, and in various cities across the country. Jamie is pleased to be making his Austin acting debut with Different Stages. Favorite performances include Louis in *Angels in America* (NoHo Arts Center), Vince in *Tape* (Westbeth Theatre, NYC), Reverend Shaw in *Footloose* (Theatre West Virginia), Mr. Banks in *Mary Poppins* (Lubbock Moonlight Musicals), Trigorin in *The Seagull*, Mark in *Rent*, and Uncle Peck in *How I Learned to Drive* (TTU School of Theatre and Dance). Currently, Jamie is an Adjunct Assistant Professor of Drama at Austin Community College. As always, love and thanks to his wife and children.

CATHERINE WILLIAMS (Nora Helmer) is currently working on her Bachelor's in Fine Arts with an Acting emphasis at Saint Edward's University. Catherine is so excited to be making her Different Stages debut and was last seen in City Theatre Company's *Our Town* (Emily Webb). She has also appeared in Mary Moody Northern Theatre shows including *Rhinoceros* (Daisy), *Pride and Prejudice* (Kitty), and is happy to announce she will be playing Raymonde Chandebise in *A Flea in Her Ear* this coming fall. Catherine would like to thank her friends, family and the Different Stages company for all of their support and for making Nora possible.

SHERRIE WOLLENHAUPT (Anne-Marie) is new to Austin and the theatre community here as she recently relocated from Dallas. This is her first show with Different Stages. Her favorite roles in the DFW area include Maria in *Master Class*, Hedda in *Hedda Gabler*, and Bella in *Lost in Yonkers*. She has two adult children, Rhysa and Nigel.

EMILY VILLARREAL (Kristine Linde) is all atingle making her return to Different Stages! Emily's first appearance with Different Stages was as Jenny in *The Prime of Miss Jean Brodie* and was soon after seen as the saucy maid/crew member in *Charlie's Aunt*. Specializing in musical theatre, Emily has been seen on stages all over the Austin area. Some of her favorite productions include *Sunday in the Park with George* (Female Understudy) with ZACH Theatre, *The Great American Trailer Park Musical* (Pippi) with TexArts, and *The Jungle Book* (Kaa/Iggy Vulture) with Austin Summer Musical for Children. Follow Emily's journey on Instagram @thatsmisse Emily

ANUART LUCIO ZARATE (Ivar Helmer) is pleased to be working with Different Stages company. His work with Norman Blumensaadt and Different Stages will be for the part of Ivar in *A Doll's House*. He is a talent currently signed to Kids Casting, DAN Talent agency and Manikin Talent Agency.

DIRECTION AND DESIGN BIOGRAPHIES

NORMAN BLUMENSAADT (Director). As an actor he has worked in Shakespeare Festivals in Odessa, Tx., Madison, New Jersey and Dallas, Tx. For Different Stages he has recently appeared in *The Dresser*, *The Language Archive*, *You Can't Take It With You*, *Humble Boy*, *Eurydice*, *A Number*, *The Miser*, *Arms and the Man* and *The Playboy of the Western World*. Among the numerous shows that he has directed are *Il Campiello*, *John Gabriel Borkman*, *Fallen Angels*, *When the Rain Stops Falling* and the first Austin productions of *Arcadia* and *Cloud Nine*. He is a 2018 inductee into the Austin Arts Hall of Fame. 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. Next, he directs *Mary Shelley's Frankenstein*.

EMILY CAWOOD (Costume Design) received her BFA in Technical Theatre Design and Acting from Abilene Christian University. She recently finished her lucky thirteenth season with Ballet Austin as a designer, wardrobe mistress and shoe manager. Some of her Ballet Austin design credits include *Wavemakers* (Austin Critics Table nomination), *Spaces*, *Bounce*, *Greater Mass*, *Peter and the Wolf*, and *Symphony of Clouds*. She has designed several shows with Different Stages, the most recent being *John Gabriel Borkman*, *When the Rain Stops Falling*, *Night Must Fall*, *Murder on the Nile*, *The Children's Hour*, *Well, Morning's at Seven*, and *The Night of the Iguana*.

ANN MARIE GORDON (Set Design) is pleased to be working again with Different Stages. Her recent work with Different Stages includes *The Magic Fire*, *Great Expectations*, *The Member of the Wedding*, *The Dresser*, *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.

BROGAN LOZANO (Assistant Director) is excited to return to directing for her first production with Different Stages. You can catch her as Madame Extraordinaire, emceeing Lotus Frequency's various burlesque showcases around town; or you might have caught her recently in Teatro Vivo's Austin Latino New Play Festival as Nina in *What's Up With Marjorie?*. She wishes the cast and crew a good show, and hopes you all enjoy!

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, New York Shakespeare Festival and numerous films, videos, and national commercials. His regional credits include Sound Design for over 200 productions at ZACH Theatre, TexArts, TILT Performance Group, Austin Jewish Repertory Theatre, Austin Theatre Project, Ground Floor Theatre, City Theatre, Austin Theatre for Youth, Second Youth Theatre, Summer Stock Austin, UT, TAP, Abby Productions, Trinity Episcopal School, St. Andrews Episcopal School, Leander High School, McCallum High School, Capitol City Playhouse and Aguddas Arts.

WILLIAM (BILL) PEELER (Light Design) is a faculty member with the Texas State University Department of Theatre and Dance. He has over 25 years' experience as a lighting designer, holding both national and international credits including *Uncle Vanya* with the National Theatre Company of Costa Rica, a four-year stint lighting the International Bluegrass Music Awards Show, in addition to *Trying* and *Men of Tortuga* for the Asolo Rep in Sarasota, Florida. Among his Austin area credits are the world premiere 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, culminating in a run at the Kennedy Center in Washington, D.C., and six previous shows for Different Stages. For the last five summers, Bill's design work, involving both conventional and automated lighting, has been seen in San Jose, Costa Rica, while serving as a director and faculty member with the Institute for Digital-Performing Arts.

MADISON SCOTT (Production Stage Manager) is a graduate of St. Edward's University and has been stage managing productions since 2017. She is delighted to be working with Different Stages again, having previously stage managed *The Dresser* (2017) and *When We Are Married* (2018). She has also worked with various other companies and theaters in the Austin area. Her credits include *The Herd* (Jarrott Productions, 2017), *The Seafarer* (City Theatre, 2017), *Fixing Troilus and Cressida* (Rude Mechanicals, 2018), *Much Ado About Nothing* (Penfold Theatre Company, 2018), and *Rumors* (Georgetown Palace, 2018).

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



FUNDING AND DONATIONS

Director Level

\$5000+

The City of Austin

Actor Level \$1000 - \$5000

Karen Jambon & Jennifer Underwood, Connie McMillan,

The Friends of the Forest

Stage Manager Level \$500-999

Bobby and Larry Oliver, Harvey Guion, Carol Ginn, Robert M Singleton, Kerry Brosnihan

Designer Level \$200-\$499

Steve Chapman, Bruce McCann, Michael Meigs, Ann Blumensaadt,
MD Christopherson, Julius Horvoth, Bipin & Rita Avashia

Stage Hand Level \$100-\$199

Kathy Rose Center, Diane Herrera, Katherine Schroeder, Laurei Stiggers, Jerrold Buttrey, Sarah Seaton, Peggy Little, Robert Tolaro, Tristin Caramiho, Miriam & Larry Rubin, Emily & Kent Erington, Tom Chamberlain, Craig Kanne, Bobby Hudson, Ev Lunning, Tom White & David Smith, Dina Sherzer, Beverley Rose, Bill McMillin Andy Brown

Audience Level \$10-\$99

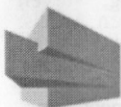
Kirstin Fern Johnson, Debbie Torres, Bernadette Nason, Martin J. Reyes, Pam Friday, Charles Stevens, Suzanne Balling, Katherine Sangster, Melissa Vogt, Inge Rider, Margaret Hoad, Jennifer Rogers, Trevor Bissell, Nancy Elder, Karen Roe, Amy Lewis, Diana Phillips, Circe Sturm, Miriam Segura, Jeff Miller, Myra McIlvain, Mary Alice Carnes, Lisa Schepps, Bethany Harbaugh, Marcia Evers, Linda Stade, Paula Gilbert, Lou Ann Looney, Lana Dieterich, Janet Vincent Lee, Susan Roberts, Michael G Harkins, David Edwards, Harry Kloss, Andrea Smith, Laura King, Brian Graham-Moore, Craig Kanne, Ian Prikrly, Daniel Norton, Timothy Thomas, Vicki McKain, Stephen Wright, Helen Merino, Virginia Hemstreet, Linda Stade

In-Kind Donations

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

ACKNOWLEDGMENT AND SPECIAL THANKS

Debbie Kizer, Kody Kness, Imagine Art, Dougherty Arts Center, Royce Gehrels, Jennifer Rose Davis, Bob Tolaro, Karen Jambon, Emily Villarreal.



Cultural Arts
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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.

.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*; Aris-tophanes' *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 Sorrell); 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*. 2014: Julia Cho's *The Language Archive*; Preston Jones' *The Last Meeting of the Knights of the White Magnolia*. 2015: 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. 2016: Noël Coward's *Fallen Angels*; Amy Herzog's *400 Miles*; Henrick Ibsen's *John Gabriel Borkman*; Ray Bradbury's *Fahrenheit 451*. 2017 Carlo Goldoni's *Il Campiello*; Jeffrey Hatcher's *Mrs. Mannerly*; Ronald Harwood's *The Dresser*; Carson McCullers' *Member of the Wedding*; J.B. Priestly's *When We Are Married*; Steven Dietz's *Yankee Tavern*; *The Talent Family's The Book of Liz*; Charles Dickens' *Great Expectations*.
The Magic Fire, Karen Zacarias, The Book Club Play.