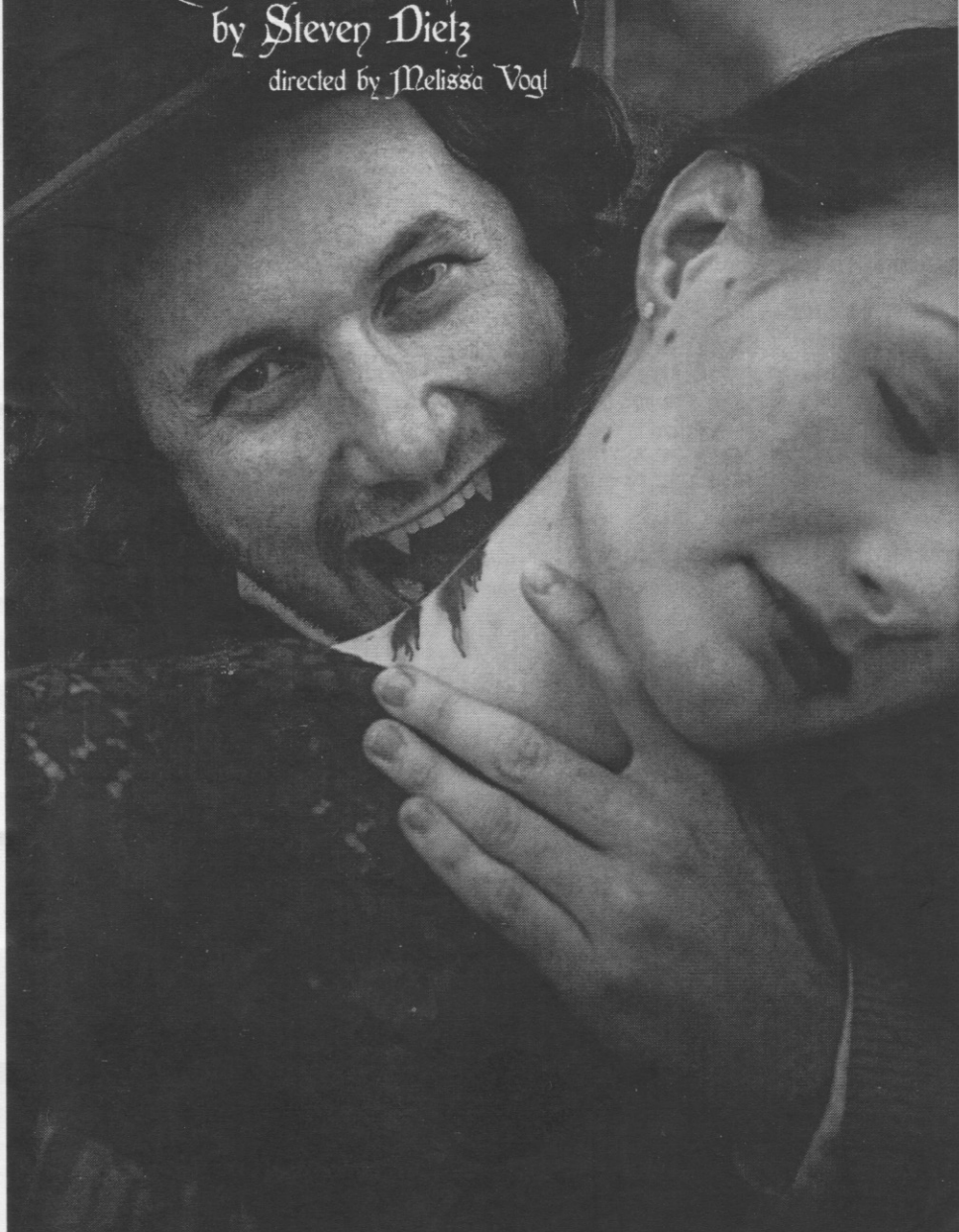


Different Stages Presents
DRACULA

ADAPTED FROM THE NOVEL BY BRAM STOKER

by Steven Dietz

directed by Melissa Vogt



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Different Stages presents

Dracula

by Steven Dietz

from the novel by Bram Stoker

Director Melissa Vogt
 Assistant Director Mick D'arcy
 Stage Manager..... Cary Urso
 Assistant Stage Manager Jonathan Urso
 Set Design Ann Marie Gordon
 Light Design Patrick Anthony
 Sound Design David DeMaris
 Costume Design Shannon Mott
 Property Master..... Helen Parish
 Video Design Lowell Bartholomee

CAST

Renfield, a madman Charles P. Stites
 Mina, a woman in her early twenties Taylor Flanagan
 Lucy, Mina's friend Jessica Riley
 Harker, Mina's fiancé, a solicitor..... Will Douglas
 Seward, Lucy's suitor, head of a lunatic asylum Trey Deason
 Dracula, a Count from Transylvania JM Specht
 Van Helsing, a professor Beau Paul
 Maid/Vixen/Attendant..... Sara Rashelle
 Maid/Vixen/Attendant..... Bridget Farias Gates
 Maid/Vixen/Attendant..... Jessica Medina
 Attendant..... Craig Kanne

TIME and PLACE

1897, London, England. And Transylvania

One intermission.

Produced by special arrangement with Dramatist Play Service, Inc.

Originally produced by the

Arizona Theatre Company, Tucson/Phoenix, AZ

David Ira Goldstein, Artistic Director

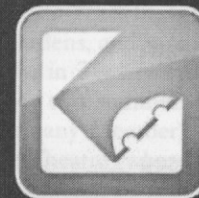
Robert Alpaugh, Managing Director

ABOUT THE PLAYWRIGHT

Steven Dietz is one of America's most widely-produced and published contemporary playwrights. Since 1983, his 30+ plays have been seen at over 100 regional theatres in the United States, as well as Off-Broadway. International productions have been seen in England, Japan, Germany, France, Australia, New Zealand, Sweden, Austria, Russia, Italy, Slovenia, Argentina, Brazil, Peru, Greece, Singapore, Thailand and South Africa. His work has been translated into 10 languages.

Mr. Dietz is a two-time winner of the Kennedy Center Fund for New American Plays Award, for *Fiction* (produced by Roundabout Theatre Company, Off-Broadway), and *Still Life with Iris*; as well as a two-time finalist for the Steinberg New Play Award, for *Last of the Boys* (produced by Steppenwolf Theatre, Chicago), and *Becky's New Car*. He received the PEN USA West Award in Drama for *Lone Planet*; the 2007 Edgar Award® for Drama for his widely-produced *Sherlock Holmes: The Final Adventure*; and the Yomuri Shimbun Award (the Japanese "Tony") for his adaptation of Shusaku Endo's novel *Silence*. His acclaimed conspiracy thriller, *Yankee Tavern*, was a National New Play Network featured play. He has received new play commissions from the Guthrie Theater, Steppenwolf Theater, Actor's Theatre of Louisville, McCarter Theatre (Princeton), ACT Theatre (Seattle), Arizona Theatre Company, Milwaukee Repertory Theatre, and San Jose Repertory Theatre, among many others.

Mr. Dietz's work as a director has been seen at many of America's leading regional theatres. He has directed premiere productions of new plays at Actors Theatre of Louisville's Humana Festival, Seattle Repertory Theatre, Denver Center Theatre Company, Northlight Theatre (Chicago), ACT Theatre (Seattle), San Jose Repertory Theatre, City Theatre Company (Pittsburgh), Westside Arts (Off-Broadway), and the Sundance Institute, among many others. He was a resident director for 10 years at the Playwrights' Center in Minneapolis, where he also served as artistic director of Midwest Play-Labs. In Austin, he regularly directs at ZACH Theatre.



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Abraham "Bram" Stoker (Nov. 8, 1847 - April 20, 1912) was an Irish author, best known today for his 1897 Gothic novel, *Dracula*. During his lifetime, he was better known as the personal assistant of actor Henry Irving and business manager of the Lyceum Theatre in London, which Irving owned.

Stoker visited the English town of Whitby in 1890 and that visit is said to be part of the inspiration of his great novel *Dracula*. While manager for Henry Irving and secretary and director of London's Lyceum Theatre, he began writing novels, beginning with *The Snake's Pass* in 1890

and *Dracula* in 1897. During this period, Stoker was part of the literary staff of the *The Daily Telegraph* in London, and wrote other fiction, including the horror novels *The Lady of the Shroud* (1909) and *The Lair of the White Worm* (1911). In 1906, after Irving's death, he published his *Personal Reminiscences of Henry Irving*, which proved successful, and managed productions at the Prince of Wales Theatre.

Before writing *Dracula* Stoker met Ármín Vámbéry, a Hungarian writer and traveler. *Dracula* likely emerged from Vámbéry's dark stories of the Carpathian mountains. Stoker then spent several years researching European folklore and mythological stories of vampires.

Dracula is an epistolary novel, written as a collection of realistic, but completely fictional, diary entries, telegrams, letters, ship's logs, and newspaper clippings, all of which added a level of detailed realism to the story, a skill Stoker had developed as a newspaper writer. At the time of its publication, *Dracula* was considered a "straightforward horror novel" based on imaginary creations of supernatural life. "It gave form to a universal fantasy . . . and became a part of popular culture."

DIFFERENT STAGES 2015-2016 SEASON

Dracula by Steven Dietz from the novel by Bran Stoker
Nov. 20 - Dec. 12 at The Vortex
Directed by Melissa Vogt

Fallen Angels by Noel Coward
Jan. 8-30 at Trinity Street Theatre
Directed by Norman Blumensaadt

4000 Miles by Amy Herzog
Mar. 11 - April 2 at Ground Floor Theatre
Directed by Karen Jambon

John Gabriel Borkman by Henrik Ibsen
June 24 - July 16 at The Vortex
Directed by Norman Blumensaadt

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THIS REALM THIS PAST YEAR:

GERROLL MOORE
ANN BOWER
IRENE DUBBERLEY

Requiescant in Pace

CAST BIOGRAPHIES

TREY DEASON (Seward) has previously worked with Different Stages in *The Goat, or Who is Sylvia?*, *An Inspector Calls*, and *Spider's Web*. He is also a proud company member of The VORTEX, where he has acted in many shows, receiving B. Iden Payne Nominations for *Stars and Barmen* and *The Secret Lives of the Inbetweeners*. Recently, he has appeared in the Trinity Street productions of *Our Town* and *Fiddler on the Roof* (a co-collaboration with the Austin JCC) and *Cosmicomics* with SkyCandy. He is also a playwright who has had two full length scripts produced, *Human Sketches* and *Cardigan* (BIP nomination, Best Original Script), as well as a handful of short works through FronteraFest and Scriptwork's annual Out of Ink Festival.

WILL DOUGLAS (Harker) is excited to be making his debut with Different Stages. He recently attended The University of Texas at Austin Department of Theatre and Dance, where he studied acting and directing. He was most recently seen in Capital T Theatre's production of *DNA* as Brian. Other credits include *The Pillowman* (UT), *Purification* (Cohen New Works Festival), *Our Country's Good* (UT), *Love's Labour's Lost* (UT), *The Cherry Orchard* (UT), and *River City* (UT New Theatre), as well as numerous other productions, workshops and readings in the Austin area..

TAYLOR FLANAGAN (Mina) has spent the last year "traveling the world" with Different Stages as Sandy a precocious Scottish girl (*The Prime of Miss Jean Brodie*), Gabrielle an Australian young woman with a dark past (*When the Rain Stops Falling*), and now Mina a young British woman with an unfortunate proximity to vampires and lunatics. Taylor has been studying and participating in Theatre in one way or another for about twenty years, and has been very lucky to work with many wonderful theatre companies in Austin, including Present Company, Rubber Repertory, Last Act, the Hideout, Grrl Action, Vortex Summer Youth, Playspace, and more. When she's not on stage, she teaches Spanish and Theatre at ATA College Prep, spends time with the best husband on the planet, and annoys their grumpy tortoise and crabby cat..

BRIDGET FARIAS GATES (Maid/Vixen/Attendant) holds a BFA in Acting and a BFA in Directing from Texas State University. She is the full time Artistic Director of the EmilyAnn Theatre & Gardens, and is so excited to be working with Different Stages again (the first was playing Martha in *The Children's Hour*). Bridget studied with the Royal Shakespeare Company in England for two summers. Some of her other acting credits include: Austin Shakespeare (Alumni Company Member), ZACH (B. Iden Payne Nomination), Scottish Rite Children's Theatre, City Theatre (where she recently directed *Musical Comedy Murders of 1940*, her sixth show to direct there), Poor Shadows of Elysium (*Cleopatra*), The Baron's Men (Olivia, *Twelfth Night*, Dol Common, *The Alchemist*, Hecuba, *The Trojan Women*), Troupe Texas (Lady Macbeth), Last Act (Tamora, *Titus Andronicus* and directed *Peer Gynt*), Trinity Street Players (Catherine in *Proof*, directed *Coriolanus*). She is represented by DVA Talent for film, modeling and voice. She would like to thank Melissa for this wonderful opportunity and her amazing husband and daughter, Kevin and Rosalind, for all of their support and love.

CRAIG KANNE (Attendant) has been working on Austin stages for over 30 years. He came to Austin to attend St. Edward's University where he graduated with a B.A. in theatre. Some of his most recent appearances were in *Much Ado About Nothing* (Present Company), *And Then There Were None* (Austin Playhouse), and *Liberty, Equality, and Fireworks!* (Pollyanna Theatre). He received the 2014 B. Iden Payne award for Outstanding Featured Actor in a Comedy for his performance as Colonel Pickering in *Pygmalion* (Different Stages).

JESSICA MEDINA (Maid/Vixen/Attendant) is beyond thrilled to be a part of this show, which marks her seventh production with Different Stages. Her last production was *The Broth-*

er's *Merlin* with Loaded Gun Theory. She most recently graduated from ColdTowne Theater as an Improvisor. Other shows with Different Stages include *The Hollow*, *Appointment With Death*, *Marriage is Forever*, *The Misses Overbeck*, *The Traveling Lady* and *The House of Bernarda Alba*.

BEAU PAUL (Van Helsing) *Dracula* marks Beau's sixth production with Different Stages. He was most recently seen in Austin Shakespeare's production of Tom Stoppard's *The Invention of Love* as Stead and Ellis. Other cast credits include Different Stages' *The Prime of Miss Jean Brodie*, *Run For Your Wife*, *Metamorphosis* and *Uncle Vanya*. He studied Acting and Directing at Southwest Texas State (now Texas State University).

SARA RASHELLE (Maid/Vixen/Attendant) is pleased to be appearing for the first time in Austin with Different Stages. She comes from Dallas/Fort Worth where she has appeared as Gloria in *Boeing-Boeing*, Lillie Langtry in *Sherlock Holmes and the Case of the Jersey Lily*, and as Emma Woodhouse in a stage adaptation of Jane Austen's *Emma*.

JESSICA RILEY, (Lucy) is thrilled to be making her Different Stages debut! She is a recent BFA graduate from the University of Houston School of Theatre & Dance where some of her favorite performances included *A Philadelphia Story*, *Twelfth Night*, *A Midsummer Night's Dream*, and *Boston Marriage*. In Austin, she has been seen in *Veronica's Room* with Oh Dragon Theatre Company, *Trojan Women* with The Baron's Men, and City Theatre Company's productions of *Julius Caesar* and *The Importance of Being Earnest*. Other local credits include: *Hamlet* and *Comedy of Errors* (Houston Shakespeare Festival) and *You Never Can Tell* (Unity Theatre). Jessica is a group fitness instructor at Pure Austin and Fitness 360 and can often be seen walking around town with her pup, Annabelle.

JM SPECHT (Dracula) Born the day after Halloween, James-Michael ("JM") performed for a number of years in the Dallas area before moving to Austin, Texas in 2005. Since then he has appeared in a few plays, short films, and in the feature film *Austin High*. In recent years, JM has been working as a voice actor in several videogames, and this Spring played in Roving Shakespeare production of *HENRY VI*. Should any actual vampires enjoy his performance sufficiently, JM is happy to discuss the possibility of joining them for an eternal life of beauty and art.

CHARLES P. STITES (Renfield) is a graduate of The University of Texas at Austin and a longtime Austin theatre veteran as an actor, producer, director, and playwright. He has been nominated for nine B. Iden Payne Awards and was the winner of the 2002 Best Featured Actor in a Comedy award. His monodrama, *The Island of Dr. Moreau: A Fever Dream Steeped in Blood*, won the 2014 award for Best Solo Performance from the San Francisco Bay Area Theatre Critics Circle. *Dracula* is his fifth production with Different Stages.

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DIRECTION AND DESIGN BIOGRAPHIES

MELISSA VOGT (Director) received her BFA in Acting from Texas State University in 2003 and has been working as an actress, mask-maker, and playwright. She is the Managing Director at The VORTEX. Local credits include *Sing Muse*, *Humpty*, *Wake for the Dark Poet*, *Vampyress*, *Midsummer in Motion*, *Quills*, *The Chimponauts and the Mechanical Phantom*, and more. Regional: *Globeworks* (North Carolina Shakespeare Festival). National: *Encore!* (Chamber Theatre Productions), *Eureka!* (Chamber Theatre Productions). New York: *CSI Verona* (Misfit Toys Rep.), *Almost Olive Juice* (ArtEffects Theater Co.), *A Commedia of Errors* (One Shot Productions). She has won B. Iden Payne awards for Outstanding Lead Actress in Music Theater (*Vampyress*), Outstanding Ensemble (*Wake for the Dark Poet*, *Sing Muse*), as well as for Outstanding Original Score (*Sing Muse*). Melissa is a graduate member of A Working Group, and is represented by TAG Talent.

MICK D'ARCY (Assistant Director) has directed for Different Stages twice; *You Can't Take It With You* and *Mauritius* and is quite enjoying working for Melissa in the capacity of AD. He has also been in a number of Different Stages shows and The VORTEX Repertory shows as an actor over the last twenty some odd years, as well as working with a number of different companies in Austin and one or two in NYC.

LOWELL BARTHOLOMEE (Video Design) recently provided the video design for Different Stages' *When the Rain Stops Falling*. He also created sound designs for Capital T's *Year of the Rooster* and Robi Polgar's *The Tree Play* and video designs for Whirligig's *Deus Ex Machina* and Hyde Park's *The Christians*. He won the B. Iden Payne and Austin Critics Table Awards for his video design for Breaking String's *Vodka Fucking Television*.

PATRICK ANTHONY (Light Design) is a freelance lighting designer and master electrician based in Austin, Texas. He holds a Bachelor of Arts in Theatre from Loyola University in New Orleans, and is an MFA candidate at Trinity College Dublin. Patrick has worked with Different Stages for several years, most recently on *Charley's Aunt*, *The Prime of Miss Jean Brodie*, *Quills*, and *Night Must Fall*. He is a member of the VORTEX Repertory Company and Shrewd Productions, and the recipient of the 2012 B. Iden Payne award for Outstanding Lighting Design. In addition to his freelance carrier, Patrick teaches stagecraft at Southwestern University's Sarofim School of Fine Arts.

DAVID DEMARIS (Sound Design) is a twelve year company member of The VORTEX Rep, working as composer, sound and video design. Recent work includes *The New Electric Ballroom*, his own opera *For Fear The Glass May Shatter*, and *Qualities of Starlight*. He's excited to be working with Different Stages on such a juicy project.

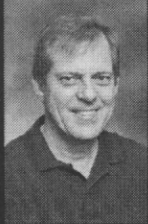
ANN MARIE GORDON (Set Design) is pleased to be working again with Different Stages. Her recent work with Different Stages includes *When the Rain Stops Falling*, *Charley's Aunt*, *Mauritius*, *The Prime of Miss Jean Brodie*, *Pygmalion*, *The Last Meeting of the Knights of the White Magnolia*, *Good 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.

SHANNON MOTT (Costume Design) is excited to be working with Different Stages for the first time! She is a freelance costume designer and technician here in Austin. She graduated with degree in Theatre from Oklahoma State University, but credits much of her skill to spending three years as a First Hand at the notable Barter Theater in Virginia. Since moving

to Austin in 2011, she has contributed to several productions for Austin Shakespeare, Salvage Vanguard, Southwestern University, but has devoted the most time and effort to the Vortex Repertory Theater; she is proud to call herself a company member this year.

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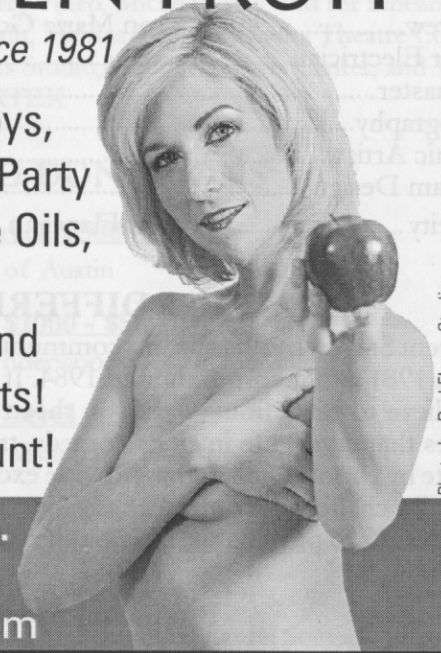


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ABOUT DIFFERENT STAGES

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

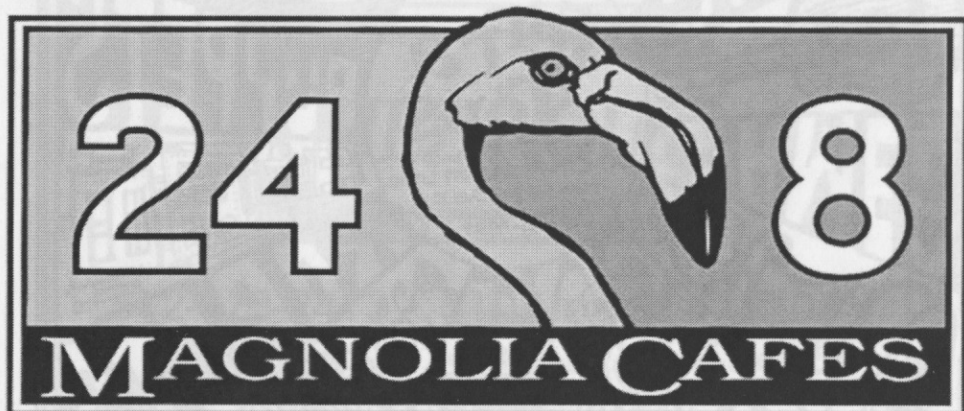
Norman Blumensaadt

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A U S T I N • T E X A S

ACKNOWLEDGEMENTS AND SPECIAL THANKS

Austin Shakespeare, ZACH Theatre, Barry Pineo, Michelle May, and for rehearsal space: Norman Blumensaadt, Carol Ginn, Melissa Vogt, Pollyanna Theatre Co, Ground Floor Theater, Austin Playwrights Studio, Dougherty Arts Center, and The VORTEX

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DIFFERENT STAGES' REPERTORY

Begun as Small Potatoes Theatrical Company

1981: August Strindberg's *Creditors and The Stronger*. **1982:** William Shakespeare's *The Tempest* and *A Midsummer Night's Dream*. **1983:** George Bernard Shaw's *Candida*; Anton Chekhov's *The Brute, Swan Song, and Celebration*. **1984:** Luigi Pirandello's *Right You Are (If You Think You Are)*; Jane Martin's *Talking With...* **1985:** Caryl Churchill's *Cloud 9*; William Shakespeare's *As You Like It*; Carl Sternheim's *The Underpants*; Michael Weller's *Moonchildren*. **1986:** Amlin Gray's *How I Got That Story*; William Shakespeare's *The Winter's Tale*; Eugene O'Neill's *Beyond the Horizon*. **1987:** Michael Weller's *Loose Ends*; Aristophanes' *The Wasps*; Larry Kramer's *The Normal Heart*; Arthur Schnitzler's *Anatol*. **1988:** Wallace Shawn's *Aunt Dan and Lemon*; Dylan Thomas' *Under Milk Wood*; Moss Hart's *Light Up the Sky*; Jean Racine's *Phaedra*; Jean-Baptiste Molière's *The Misanthrope*. **1989:** Caryl Churchill's *Fen*; Charles Ludlam's *The Artificial Jungle*; William Shakespeare's *The Merchant of Venice*. **1990:** Eric Overmeyer's *On the Verge*; Eugene O'Neill's *Long Day's Journey Into Night*; Milan Kundera's *Jacques and His Master*; Tom White's *The Trouble with Tofu*; William Shakespeare's *Titus Andronicus*. **1991:** George Kelly's *The Show-Off*; George Bernard Shaw's *Mrs. Warren's Profession*; Keith Reddin's *Life and Limb*; Mozart/Lorenzo da Ponte's *Così fan Tutte*; Jean-Baptiste Molière's *The Learned Ladies*. **1992:** Alan Ayckbourn's *Woman in Mind*; Carlo Gozzi's *The Raven*; Henrik Ibsen's *The Wild Duck*; Charles MacArthur's *Johnny on a Spot*; George Farquhar's *The Recruiting Officer*. **1993:** Timberlake Wertenbaker's *Our Country's Good*; Charles Ludlam's *The Secret Lives of the Sexists*; Tennessee Williams' *Orpheus Descending*. **1994:** Constance Congdon's *Tales of the Lost Formicans*; William Shakespeare's *Cymbeline*; George M. Cohan's *The Tavern*; Marlayne Meyer's *Etta Jenks*. **1995:** Pierre Marivaux's *The Triumph of Love*; Tom Stoppard's *Travesties*; Larry Kramer's *The Destiny of Me*; Alexander Ostrovsky's *The Diary of a Scoundrel*. **1996:** Caryl Churchill's *Mad Forest*; Agatha Christie's *Black Coffee*; William Congreve's *The Way of the World*. **1997:** Terrence McNally's *A Perfect Ganesht*; 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*; Moliere'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*; Moliere'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*