

Different Stages presents

J.B. Priestley's

When We Are Married

Jan 12 - Feb 2, 2018

Thurs - Sat @ 7:30

Sun @ 3:00

Industry Night- Wed, Jan 31

www.differentstages theatre.org

512-926-6747

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



Different Stages presents

When We Are Married

by J.B. Priestley

PRODUCTION STAFF

Director Norman Blumensadt
Stage Manager..... Madison Scott
Set Design Ann Marie Gordon
Light Design Amy Lewis
Sound Design Jeff Miller
Costume Design..... Ann Ford
Dialect Coach Ev Lunning, Jr.
Fight Coach..... Travis Dean

CHARACTERS AND CAST

Ruby Birtle Shonagh Smith
Gerald Forbes..... Will Douglas
Mrs. Northrop..... Janét Vincent Lee
Nancy Holmes..... Katherine Wehler
Fred Dyson Ian Prikryl
Henry Ormonroyd..... Derek Webster
Alderman Joseph Helliwell..... Mick D'arcy
Maria Helliwell Katherine Schroeder
Councillor Albert Parker Ian King
Herbert Soppitt Steven Fay
Clara Soppitt Susan Roberts
Annie Parker..... Miriam Rubin
Lottie Grady..... Mindy Rast-Keenan
the Rev. Clement Mercer..... Chris Casey

**Scene: The sitting-room of Alderman Helliwell's house in Cleckleyke,
a town in the West Riding, Yorkshire, in 1908.**

Act I

A September evening.

Act II

About half an hour later.

[10-minute intermission]

Act III

About a quarter of an hour later.

Produced by special arrangement with Samuel French, Inc

ABOUT THE PLAYWRIGHT

John Boynton "J.B." Priestley, OM (Sep 13, 1894–Aug 14, 1984), was an English novelist, playwright, scriptwriter, social commentator and broadcaster.

In 1940, he broadcast a series of short propaganda radio shows that were credited with strengthening civilian morale during the Battle of Britain. His left-wing beliefs brought him into conflict with the government and influenced the birth of the Welfare State. The program was eventually cancelled by the BBC for being too critical of the Government.

Priestley was born at number 5 Mannheim Road, Manningham, which he described as an "extremely respectable" suburb of Bradford. His father was a headmaster. His mother died when he was just two years old and his father remarried four years later. Priestley was educated at Belle Vue Grammar School, which he left at sixteen to work as a junior clerk at Helm & Co., a wool firm in the Swan Arcade. During his years at Helm & Co. (1910–1914), he started writing at night and had articles published in local and London newspapers. He was to draw on memories of Bradford in many of the works he wrote after he had moved south, including *Bright Day* and *When We Are Married*. As an old man he deplored the destruction by developers of Victorian buildings in Bradford such as the Swan Arcade.

Priestley served in the army during the First World War, volunteering to join the 10th Battalion, the Duke of Wellington's Regiment, on 7 September 1914, and being posted to France as a Lance-Corporal on 26 August 1915. He was badly wounded in June 1916, when he was buried alive by a trench-mortar. He spent many months in military hospitals and convalescent establishments, and on 26 January 1918 was commissioned as an officer in the Devonshire Regiment, and posted back to France late summer 1918. As he describes in his literary reminiscences, *Margin Released*, he suffered from the effects of poison gas, and then supervised German prisoners of war, before being demobilized in early 1919.

After his military service, Priestley received a university education at Trinity Hall, Cambridge. By the age of 30 he had established a reputation as an essayist and critic. His novel *Benighted* (1927) was adapted into the James Whale film *The Old Dark House* (1932); the novel has been published under the film's name in the United States.

Priestley's first major success came with a novel, *The Good Companions* (1929), which earned him the James Tait Black Memorial Prize for fiction and made him a national figure. His next novel, *Angel Pavement* (1930), further established him as a successful novelist. However, some critics were less than complimentary about his work, and Priestley threatened legal action against Graham Greene for what he took to be a defamatory portrait of him in the novel *Stamboul Train* (1932).

He moved into a new genre and became equally well known as a dramatist. *Dangerous Corner* (1932) was the first of many plays that would enthrall West End theatre audiences. His best-known play is *An Inspector Calls* (1945). His plays are more varied in tone than the novels, several being influenced by J.W. Dunne's theory of time, which plays a part in the plots of *Dangerous Corner* and *Time and the Conways*.

He married three times. In 1921 he married Emily "Pat" Tempest, a music-loving Bradford librarian. Two daughters were born, one in 1923 and one in 1924, but in 1925 his wife died of cancer. In September 1926, he married Jane Wyndham-Lewis (ex-wife of the original 'Beachcomber' D.B. Wyndham-Lewis, no relation to the artist Wyndham Lewis); they had two daughters (including music therapist Mary Priestley) and one son. In 1953, he divorced his second wife then married the archaeologist and also writer Jacquetta Hawkes, with whom he collaborated on the play *Dragon's Mouth*.

Priestley began placing his papers at the Harry Ransom Center at the University of Texas at Austin in 1960, with additions being made throughout his lifetime. The Center has continued to add to the collection through gifts and purchases when possible. The collection currently amounts to roughly 23 boxes, and includes original manuscripts for many of his works and an extensive series of correspondence.

[Edited from Wikipedia. Different Stages has previously produced *Dangerous Corner* and *An Inspector Calls*.]

CAST BIOGRAPHIES

CHRIS CASEY (the Rev. Clement Mercer) is excited to be working with Different Stages for the first time. Chris's recent work includes roles in *The Taming of the Shrew* (City Theatre), *The Lark* (The Baron's Men), and *Richard III* (The Baron's Men). Chris can also be found performing at improv venues in the troupes Human People and Too Shy Guys.

MICK D'ARCY (Alderman Joseph Helliwell) has appeared on stage and directed for Different Stages several times; most recently acting in *The Dresser*; last directing *Mauritius*. Most recently he has appeared as Tartuffe in *Tartuffe* for City Theatre and as the Player in *Hamlet/Rosencrantz and Guildenstern Are Dead*, also at City. Mick is a VORTEX Repertory member and was last seen there in *The Muttcracker (Sweet!)* as Mister Narrator (various B. Iden Payne nominations).

WILL DOUGLAS (Gerald Forbes) 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 Zorretto in Different Stages' production of *Il Campiello*. Other credits include *The Last Night of Ballyhoo* (Paradox Players), *4000 Miles* (Different Stages), *The Tempest* (The VORTEX), *Dracula* (Different Stages), *DNA* (Capital T Theatre), *The Pillowman* (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.

STEVEN FAY (Herbert Soppitt) appears in his 24th Different Stages production. Other DS appearances include *The Prime of Miss Jean Brodie*, *Arsenic and Old Lace*, *You Can't Take It With You* and *Appointment With Death* (B. Iden Payne nomination). He most recently had a line or two in VORTEX's *It Can't Happen Here*.

IAN KING (Councilor Albert Parker) is a member of Loaded Gun Theory, a theatre company that has been producing new work here in Austin since 1998. He's very excited to be back with Different Stages, where he previously appeared in *Charley's Aunt* in 2015.

JANÉT VINCENT LEE (Mrs. Northrop) is a conservatory-trained, award-winning actress who has created over 100 characters in film, TV and on stage in California, Arizona, Mexico and her native Louisiana. Favorite roles include Mrs. VanDaan in *The Diary of Anne Frank* (Mira Costa Playhouse), Adriana in *The Comedy of Errors* (Shakespeare by the Sea), Mary Surratt in *The Hunt for John Wilkes Booth* (History Channel), Sweetie Pie in *Come Read With Me* (educational series, SCVTV), and Nalini Kumar in *Goodbye, My Friend*, which premiered at the Dhaka International Film Festival in Bangladesh. Now married to Texan Keith Davis, Janét calls Austin home and is very pleased to make her local stage debut with Different Stages.

IAN PRIKRYL (Fred Dyson) is excited to be working with Different Stages for the first time. Ian was last seen as Frederick Loren in Ground Floor Theatre's production of *House on Haunted Hill*. Ian has also appeared as "Speed" in City Theatre's *The Odd Couple*, and as Ray Stantz in Leralynn Productions' *Ghostbusters! The Musical*. Ian would like to thank his wife Lexi and daughter Cate for their unending love and support.

MINDY RAST-KEENAN (Lottie Grady) This show marks Mindy's first production with Different Stages, but she is no stranger to the Austin theater scene. A steady actor in the community for over a decade, Mindy was last seen as Bagheera in *The Jungle Book* (Austin Summer Musical for Children) and as the homeless vagabond, Maggie Smith, in the interactive mystery *Murder at the Driskill – 1975* (Live in Theater/Deep Dive). Outside the theater world, she is also an award-winning voice actor, recently completing an industrial for Staples as well as taking part in numerous audio dramas. She's even made her silver-screen debut with a small role in HBO's *Quarry*. To top it off, Mindy regularly performs improv as a character actor at Mind Spark Escape & Adventure Rooms, even creating a villain that is now a permanent fixture in the

"Terminal" room. Having to juggle all these plates at once, Mindy is ever grateful for her husband, Drake, who makes every day seem like Liberty Hall.

SUSAN ROBERTS (Clara Soppitt) is delighted to be performing with our ensemble after previously appearing in Different Stages productions of *Murder on the Nile* and *Humble Boy*. She also appeared in *The Oldest Profession* and *The Best Man* with Paradox Players and *Betty's Summer Vacation* at Austin Community College, among others. Ms. Roberts has also acted in film and television. Her performance is dedicated to the memory of her late husband Stephen and sister Joanna.

MIRIAM RUBIN (Annie Parker): Miriam is very happy to be working once again with Different Stages. Past Different Stages productions include: *The Children's Hour*, *Eurydice*, *Betty's Summer Vacation* (B. Iden Payne nominee) and *The Rise and Rise of Daniel Rocket*. Most recently Miriam appeared in *Plurality of Privacy in 5 Minute Plays (P3M5)* at The Vortex and *The Last Night of Ballyhoo* with Paradox Players. Other Austin-area shows include: Loaded Gun Theory's *The Metal Queen: Kneel Before Her Dark Majesty*, *Our Apocalyptic Dream*, *The Grind* and eight incarnations of its annual *Slapdash Flimflammetry*; *Marvin's Room* with Trinity Street Players; *The Shadow Box* (B. Iden Payne award winner for outstanding featured actress in a drama) and *The Nerd* for NxNW Theatre; *Lacuna* at The Cohen New Works Festival at UT; *Orange* with Refraction Arts; Naughty Austin's *Sordid Lives*, and numerous plays with Second Youth Family Theatre, including *Oz* (B. Iden Payne award winner for outstanding actress in a play for youth).

KATHERINE SCHROEDER (Maria Helliwell) This is the lucky ninth production for Katherine with Different Stages since *The Language Archive* in early 2014. Between then and now, some of Austin will have seen her in *Pygmalion*, *When the Rain Stops Falling*, *Fallen Angels*, *John Gabriel Borkman* and *The Dresser*, among others. She also appeared in *The Last Night of Ballyhoo* with Paradox Players under the direction of Karen Jambon. This play is a marvel and the part is a peach and the cast is phenomenal and Katherine is in hog heaven. 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.

SHONAGH SMITH (Ruby Birtle) is delighted to be performing in her second play in Austin following *The Wolves* at Hyde Park Theatre. She is a new graduate from the University of St Andrews in Scotland, where she studied French and performed in many Shakespearean productions, most recently Juliet in *Romeo and Juliet*. She'd like to thank Norman and the entire cast for their hard work and for giving her a warm welcome to Different Stages.

DEREK WEBSTER (Henry Ormonroyd) This is Derek's first production with Different Stages. He previously performed the role of Leonato in Austin Shakespeare's production of *Much Ado About Nothing* and of Giles Corey in their staged reading of *The Crucible*. Derek has performed roles in the U.S. and Canada. He studied improv with ColdTowne Theater and taught business presentation skills in Saudi Arabia. Recently he worked on a number of short films in Austin.

KATHERINE WEHLER (Nancy Holmes) is thrilled to be working on *When We Are Married* as this is her first production in Austin. Prior to moving here, she earned her BFA in Acting/BA in Feminist Studies from UC Santa Barbara and also studied with the Yale School of Drama in the Midsummer Program in Oxford, England. She runs a local class for empowering the female voice through movement and vocal expression and also recently was dialect coach for *The Mousetrap* at City Theatre. Favorite acting credits include Helena in *A Midsummer Night's Dream* with Naked Shakes Productions and Vi in Beckett's *Come and Go*. She wants to thank Norman for this great opportunity and the cast and crew for all of their hard work, as well as her parents and friends for their love and support.

DIFFERENT STAGES

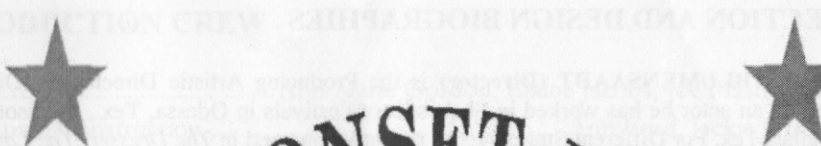
2018 Season

When We Are Married by J.B. Priestly
Jan 12 - Feb 2, 2018 at Trinity Street Theater


Yankee Tavern by Steven Dietz
Mar 23 - Apr 14, 2018 at Santa Cruz Culture Center

Chris Durang in Shorts
June 8-30, 2018 at Trinity Street Theater
Summer Shorts. An evening of short plays by Christopher Durang





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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, Tex., Madison, N.J., and Dallas, Tex. 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*. 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 Outstanding Production of a Drama. Next he directs *Yankee Tavern* by Steven Dietz.

ANN FORD (Costume Design) is pleased to be working on another Different Stages production. Previous shows include *The Dresser*, *Il Campiello*, *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 *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.

AMY LEWIS (Light Design) is a graduate of McMurry University with a BFA in Theatre. She is a member of the VORTEX Rep and a member of Loaded Gun Theory. She has done numerous shows with Different Stages and is happy to be working on another.

EV LUNNING, Jr. (Dialect Coach) recently retired from the Theater Arts Department of St. Edward's University. For Different Stages he has appeared in *John Gabriel Borkman* by Henrik Ibsen and *The Dresser* by Ron Harwood. He has recently coached dialects for *The Seafarer* at City Theater and *Dead Man's Cell Phone* by En Route Productions.

JEFF MILLER (Sound Design) is pleased to be working again with Different Stages. Jeff has over 35 years of experience and has served as sound engineer on Broadway and National Tours of *A Chorus Line*, *South Pacific*, *Zorba*, *Singin' in the Rain* and *The Mystery Of Edwin Drood*, as well as shows at Radio City Music Hall, numerous films, videos, and commercials. His regional credits include sound design for over 150 productions at ZACH, Capitol City Playhouse, Austin Theatre for Youth, Second Youth Theatre, Austin Theatre Project, Summer Stock Austin, Abby Productions, Trinity Episcopal School, St. Andrews Episcopal School, Leander High School, Theatre at the J, AJRT, TILT Performance Group and Aguddas Arts.

PRODUCTION CREW

Set Crew..... Ann Marie Gordon, Elaine Jacobs, Joe Mastriopieri
 Costume Construction Ann Ford, Jackie Hardee
 Webmaster..... Martina Ohlhauser
 Photography..... Bret Brookshire
 Graphic Artist..... Melissa Vogt
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 Publicity Norman Blumensaadt
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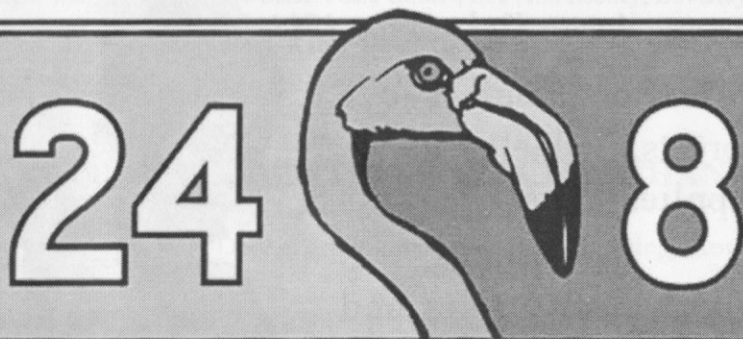
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ABOUT DIFFERENT STAGES

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

Board of Directors

Karen Jambon, T.J. Moreno, Norman Blumensaadt

Operating Board

Norman Blumensaadt, Katherine Schroeder, Royce Gehrels, Paula Ruth Gilbert

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Sarah Seaton, Peggy Little, Robert Tolaro, Tristin Caramiho, Miriam & Larry Rubin, Emily
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Audience Level \$10-\$99

Kirstin Fern Johnson, Debbie Torres, Bernadette Nason, Martin J. Reyes, Pam Friday, Charles
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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, Beverley Rose

In-Kind Donations

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

ACKNOWLEDGMENT AND SPECIAL THANKS

Debbie Kizer, Imagine Art, Dede Clark (Center Stage and kidsActing), Royce Gehrels



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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*; 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 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 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. Priestley's *Dangerous Corner*; Tennessee Williams' *Summer and Smoke*. 2002: Ann Ciccolella's *Madame X*; David Lindsay-Abaire's *Fuddy Meers*; Agatha Christie's *The Unexpected Guest*; Federico Garcia Lorca's *The House of Bernarda Alba*. 2003: Christopher Durang's *Betty's Summer Vacation*; Horton Foote's *The Traveling Lady*; William Shakespeare's *Two Gentlemen of Verona*; Oscar Wilde's *An Ideal Husband*; Molière's *The Miser*. 2004: John Patrick's *The Hasty Heart*; Tom White's *The Misses Overbeck*; Brian Friel's *Molly Sweeney*; George Bernard Shaw's *Arms and the Man*. 2005: William Shakespeare's *Pericles, Prince of Tyre*; Edit Villareal's *Marriage is Forever*; Agatha Christie's *Appointment with Death*; John Millington Synge's *The Playboy of the Western World*. 2006: *Two into War (The Gifts of War and The Retreating World)*; Amy Freed's *The Beard of Avon*; Agatha Christie's *The Hollow*; Christopher Durang's *Mrs. Bob Cratchit's Wild Christmas Binge*. 2007: Edward Albee's *The Goat or Who is Sylvia?*; Peter Shaffer's *Lettice and Lovage*; W. Somerset Maugham's *The Constant Wife*; Molière's *The Miser*. 2008: Tennessee Williams' *Garden District*; *Something Unspoken & Suddenly Last Summer*; Diana Son's *Stop Kiss*; Tom White's *What I Want Right Now*; George Bernard Shaw's *Getting Married*. 2009: Christopher Durang's *Miss Witherspoon*; Caryl Churchill's *A Number*; J.B. Priestley's *An Inspector Calls*; Thornton Wilder's *The Skin of Our Teeth*. 2010: Sarah Ruhl's *Eurydice*; Horton Foote's *The Carpetbagger's Children*; Agatha Christie's *Spider's Web*; Paul Osborn's *Morning's at Seven*. 2011: Charlotte Jones' *Humble Boy*; Tennessee Williams' *The Night of the Iguana*; W. Somerset Maugham's *Too Many Husbands*; Lisa Kron's *Well*. 2012: Lillian Hellman's *The Children's Hour*; Agatha Christie's *Murder on the Nile*; Lennox Robinson's *Is Life Worth Living?*; George S. Kaufman & Moss Hart's *You Can't Take It With You*. 2013: Doug Wright's *Quills*; David Lindsay-Abaire's *Good People*; Emlyn Williams' *Night Must Fall*; Joseph Ketterling's *Arsenic and Old Lace*; Julia Cho's *The Language Archive*; Preston Jones' *The Last Meeting of the Knights of the White Magnolia*; George Bernard Shaw's *Pygmalion*; Jay Presson Allen's *The Prime of Miss Jean Brodie*; Theresa Rebeck's *Mauritius*; 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 *400 Miles*; Henrick Ibsen's *John Gabriel Borkman*; Ray Bradbury's *Fahrenheit 451*, Il Campiello Mrs. Mannerly, *The Dresser*, *Member of the Wedding*.