

September 16, 2010—January 2, 2011

The Independent Eye

Contemporary British Art
from the Collection of Samuel and Gabrielle Lurie

YALE CENTER FOR BRITISH ART

1080 Chapel Street, New Haven, CT 06520

Tuesday–Saturday 10–5, Sunday 12–5

877 BRIT ART | free admission | yale.edu/ycba

Supported by the British Council

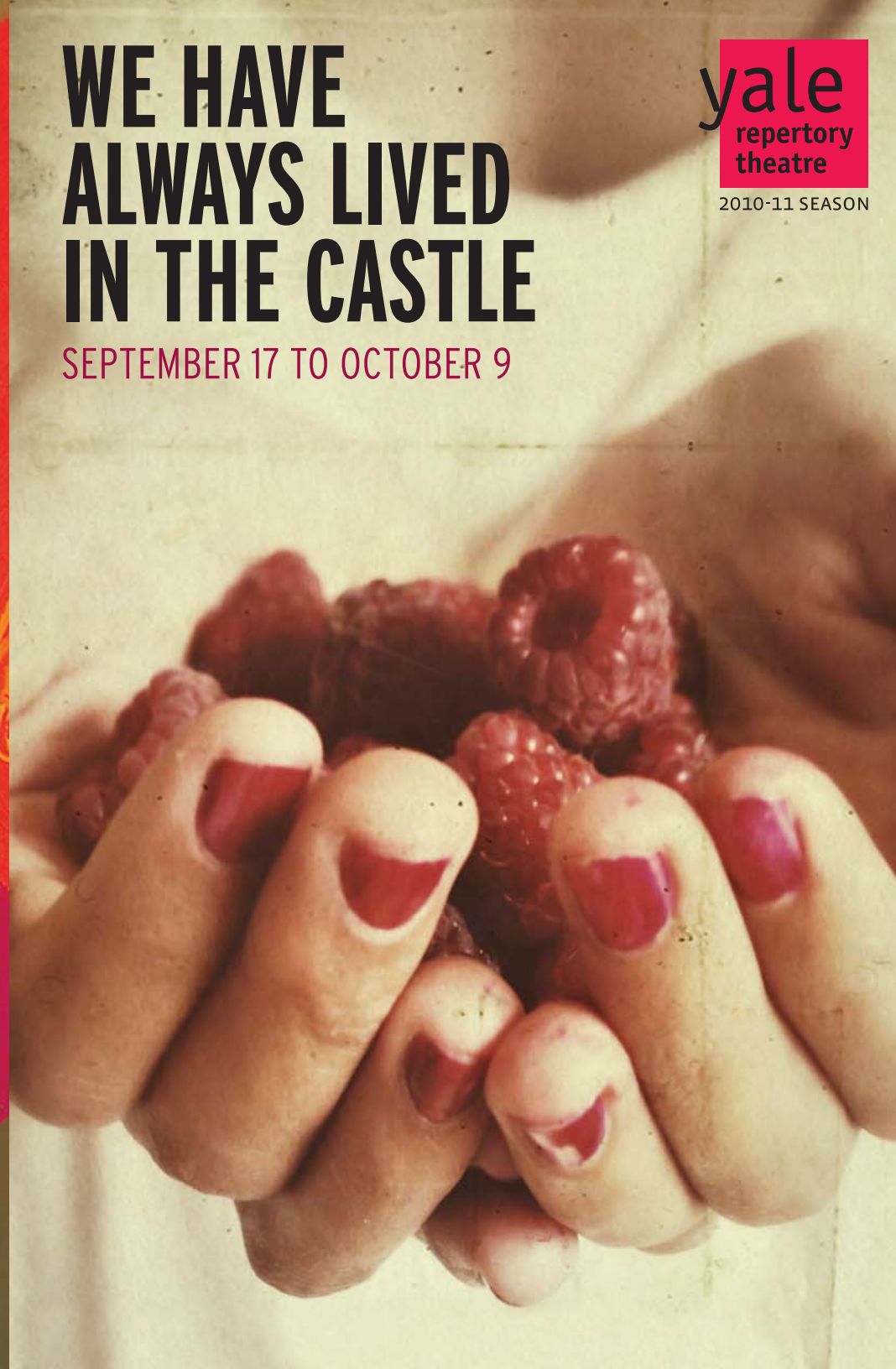
John Hoyland, *Tiger Walk*
3.4.81 (detail), 1981, acrylic
on cotton duck, Collection of
Samuel and Gabrielle Lurie
© John Hoyland, courtesy
the artist

WE HAVE ALWAYS LIVED IN THE CASTLE

SEPTEMBER 17 TO OCTOBER 9

yale
repertory
theatre

2010-11 SEASON





*Proudly supporting
New Haven's rich
tradition of world
class arts and
entertainment.*

New Haven Register

To subscribe call 203-562-3444 or 800-925-2472

www.NewHavenRegister.com

**"GET THE SHOW,
ON THE SAME ROAD"
HEIRLOOM**

Only one block away

Local Farm · Coastal Cooking
Eclectic Wines, Beer & Spirits
Fine Lounge & Boutique Lodging

PERFECT BEFORE OR AFTER THE SHOW

Free Valet Parking
WITH VALIDATION

III

reservations
203.503.3919

1157 CHAPEL STREET | NEW HAVEN CT 06511
studyhotels.com | heirloom-blog.tumblr.com

**YALE
CABARET**



*Shifting Perspectives
on Performance*



GOOD WORDS
A MEMORIAL WITH MUSIC FOR
PAUL EVERETT TARSUS
SEPTEMBER 16 - 18

WRITTEN BY MEG MIROSHNIK
MUSIC BY MARK A. MILLER
DIRECTED BY ANDREW KELSEY



FAR AWAY
WRITTEN BY CARYL CHURCHILL
DIRECTED BY LOUISA PROSKE

Produced by special arrangement
with Samuel French, Inc. New York City
September 23 - 25



VASKA VASKA, GLÖM
A Tale for Forgetters and Fish
September 30 - October 2

WRITTEN BY STÉPHANIE HAYES
DIRECTED BY LILEANA BLAIN-CRUZ

217 Park Street, New Haven, CT
www.yalecabaret.org

Call the box office today!
203.432.1566



YALE REP'S 2010-11 SEASON CONTINUES!

SUBSCRIBE NOW!

UPGRADE TODAY'S TICKET TO A SUBSCRIPTION AND SAVE UP TO \$22 PER TICKET!

LIMIT ONE TICKET PER SUBSCRIPTION PURCHASED. OFFER EXPIRES OCTOBER 16, 2010.

CONNECT **YALERE.PORG**



FIND US ON FACEBOOK!
facebook.com/yalerep



FOLLOW US ON TWITTER!
twitter.com/yalerep

203.432.1234 yalerep@yale.edu

EDWARD ALBEE'S
A DELICATE BALANCE
DIRECTED BY JAMES BUNDY
October 22 to November 13, 2010

WORLD PREMIERE
BOSSA NOVA
BY KIRSTEN GREENIDGE
DIRECTED BY EVAN YIOUOLIS
November 26 to December 18, 2010

AUGUST WILSON'S
THE PIANO LESSON
DIRECTED BY LIESL TOMMY
January 28 to February 19, 2011

WILLIAM SHAKESPEARE'S
ROMEO AND JULIET
DIRECTED BY SHANA COOPER
March 11 to April 2, 2011

U.S. PREMIERE
AUTUMN SONATA
BY INGMAR BERGMAN
DIRECTED BY ROBERT WOODRUFF
April 15 to May 7, 2011

A NOTE FROM THE ARTISTIC DIRECTOR

Welcome to the world premiere of *We Have Always Lived in the Castle!*

It is a great joy to introduce Yale Rep audiences to authors Adam Bock and Todd Almond and director Anne Kauffman, three accomplished theatre artists who have brought Shirley Jackson's haunting novel to life with an immensely talented group of collaborators both on stage and behind the scenes.

We Have Always Lived in the Castle was commissioned by Yale Rep with the support of the Yale Center for New Theatre, an initiative established in 2008 to support the development of new American plays and musicals. The Center recently received gifts totaling nearly \$2 million from the Robina Foundation and the Andrew W. Mellon Foundation in support of its activities for the next five years: the foundations' profound dedication to our art form will be manifest on stage here in New Haven and at other not-for-profit theatres across the country.

Indeed, while you are here enjoying this performance of *Castle*, two plays you may have already seen at Yale Rep will be engaging audiences on the west coast. Bill Camp and Robert Woodruff's adaptation of *Notes from Underground*, which was commissioned by and had its premiere at Yale Rep in 2009, will have its west coast premiere at La Jolla Playhouse before it travels back east for a run in New York presented by Theatre for a New Audience in association with the Baryshnikov Arts Center. Simultaneously, Rinne Groff's play *Compulsion*, which premiered at Yale earlier this year with Mandy Patinkin, is being presented by our co-producers at Berkeley Repertory Theatre and finally The Public Theater in New York.

Back here at Yale Rep, our season includes a thrilling lineup of new plays and classics. Later this fall, three-time Pulitzer Prize winner Edward Albee will make his Yale Rep debut with a new production of *A Delicate Balance*, which I will direct. Resident Director Evan Yionoulis will stage the world premiere of *Bossa Nova*, a powerful and poignant new play by Kirsten Greenidge.

In 2011, August Wilson's masterpiece *The Piano Lesson*, which had its world premiere at Yale Rep in 1986, will be directed by Liesl Tommy (director of last season's *Eclipsed*, which was honored recently with the Connecticut Critics Circle Award for Outstanding Production of a Play). Shana Cooper will direct a bold new production of William Shakespeare's timeless romance, *Romeo and Juliet*. And Robert Woodruff (*Notes from Underground*, *Battle of Black and Dogs*) returns to Yale Rep with the U.S. premiere of Ingmar Bergman's *Autumn Sonata*.

I am delighted that you are here today and hope you will join us for the entire season! It promises to be a remarkable journey across time and cultures, but one which we can only complete with you, our adventurous audiences.

Enjoy the show—I look forward to hearing what you think and feel about it. Please feel free to email me at james.bundy@yale.edu: your thoughtful comments and notes are the kind of feedback we really need!

Sincerely,

James Bundy
Artistic Director



PHOTO BY JOHN GROO.



THE CAST OF *THE SERVANT OF TWO MASTERS*, PHOTO BY RICHARD TERMINE, 2010. PLAYS, DATES, ARTISTS, AND VENUES SUBJECT TO CHANGE.

Mionetto Prosecco - No Occasion Required



www.mionetto.com

Please enjoy Mionetto Prosecco Brut Responsibly

SEPTEMBER 17 TO OCTOBER 9, 2010

YALE REPERTORY THEATRE

James Bundy, Artistic Director Victoria Nolan, Managing Director

PRESENTS

THE WORLD PREMIERE OF

WE HAVE ALWAYS LIVED IN THE CASTLE

BOOK AND LYRICS BY **ADAM BOCK** & MUSIC AND LYRICS BY **TODD ALMOND**

BASED ON THE NOVEL BY **SHIRLEY JACKSON**

DIRECTED BY **ANNE KAUFFMAN**

Music Director **DAN LIPTON**

Musical Staging **SEÁN CURRAN**

Scenic Designer **DAVID ZINN**

Costume Designer **ILONA SOMOGYI**

Lighting Designer **STEPHEN STRAWBRIDGE**

Sound Designer **TONY SMOLENSKI IV**

Orchestrators **TODD ALMOND
DAN LIPTON**

Production Dramaturg **AMY BORATKO**

Vocal Coach **VICKI SHAGHOIAN**

Casting Directors **TARA RUBIN
LAURA SCHUTZEL**

Stage Manager **JAMES MOUNTCASTLE**

By special arrangement with Literal Media and Laurence Jackson Hyman.

We Have Always Lived in the Castle was commissioned by Yale Repertory Theatre. Development and production support are provided by the Yale Center for New Theatre, established and operated through a grant from the Robina Foundation and with significant support from the Andrew W. Mellon Foundation.

SEASON MEDIA SPONSOR

NewHavenRegister.com

New Haven's Own



Serious Coffee.®

Proud Sponsor of Yale Repertory Theatre



Yale Architecture Building

194 York Street (across the street!) Open 7 days until 9pm

203.789.8400 • Mail Order 800.388.8400

www.willoughbyscoffee.com

Locations in New Haven, Branford and Madison

CAST

THE LIVING BLACKWOODS

(IN ORDER OF SPEAKING)

ALEXANDRA SOCHA	MARY KATHERINE (MERRICAT) BLACKWOOD
JENN GAMBATESE	CONSTANCE BLACKWOOD
BILL BUELL	JULIAN BLACKWOOD
SEAN PALMER	CHARLES BLACKWOOD

THE VILLAGERS & THE BLACKWOOD ANCESTORS

(IN ORDER OF SPEAKING)

HEATHER AYERS	MAGGIE DONELL
JOY FRANZ	MRS. PRUDHOMME, LUCILLE WRIGHT, ELLEN BLACKWOOD
WILLIAM PARRY	MR. ELBERT, JOHN BLACKWOOD
CARLY HUGHES	STELLA SUGGS
RICHARD TODD ADAMS	JIM DONELL
MATT PEARSON	JOE DURHAM
BETH McVEY	MRS. TAGGERT, HELEN CLARKE, DOROTHY BLACKWOOD
RYAN MURPHY	JOE JR., THOMAS BLACKWOOD
MEMBERS OF THE COMPANY	THE BLACKWOOD ANCESTORS

MUSICIANS

Dan Lipton—CONDUCTOR, PIANO;
 Yeseul Ann, Nicholas Bleisch, Geoffrey Herd, Hyewon Kim, Gary Ngan,
 Juhung Shin—VIOLIN; Colin Benn, Yaroslav Kargin, Eren H. Tuncer—VIOLA;
 Nathan Bontrager, Shannon Hayden, Yoonhe Ko, Esther Morgan-Ellis,
 Y. Alvin Wong—CELLO; Aleksey Klyushnik, Joe Magar, Nahee Song—BASS;
 Tom Bergeron, Paul Florek, David A. Wharton—TRUMPET;
 Philip Andrews, Candy Chiu, Leonardo Gorosito, Justin Haaheim,
 Levy Lorenzo, Bill Solomon—PERCUSSION



READ, REST, REFLECT



A LIFESTYLE HOTEL OFFERING AN UNPARALLELED EXPERIENCE IN SERVICE, STYLE AND COMFORT

THE **study**
AT YALE

featuring **HEIRLOOM**
restaurant+lounge
coastal farm cuisine
reservations | 203.503.3919


studyhotels.com

203.503.3900
1157 chapel street
new haven ct 06511



In “The Lottery,” Shirley Jackson’s famous 1948 short story, a New England town prepares for an annual event. Instead of the windfall of cash suggested by the title, an innocent woman “wins” her death sentence. This beloved wife, mother, and neighbor transforms into the ultimate outsider, a subject for sacrifice. She yells “It’s not fair; it’s not right” as townspeople hurl stones in her direction, but her cries are futile. Published in the *New Yorker*, the story shocked and outraged many of the magazine’s readers. The violent climax aside, what struck the story’s first audience was how real the tale seemed. Many who wrote letters to the editor thought that Jackson was chronicling an actual event and that the piece found its way into the wrong section of the magazine.

The Haunted Houses and Haunting Legacy of SHIRLEY JACKSON

SHIRLEY JACKSON, 1940. PHOTO BY ERICH HARTMAN/MAGNUM.

This sense of reality pervades Jackson's straightforward prose; with ease and wit, she could take the most ordinary, the most familiar situation and make it terrifying or tragic. Jackson, who studied English and journalism at Syracuse University, captured her fictional subjects with the matter-of-fact directness of a reporter. She observed the world from a distance, but, like the best reporters, rarely passed judgment on what she saw. Because Jackson's signature works, "The Lottery" and the 1959 novel *The Haunting of Hill House*, take bloody turns, critics pegged her as a Gothic writer, a peddler of thrills and chills, and largely ignored the whole spectrum of her literary legacy. Many of her works show houses that are haunted not by tormented spirits but by the fear that lives in everyone, in any place.

Born and raised outside of San Francisco, she grew up far from New England and the quaint towns that became the settings of her stories. She and her husband, professor and literary critic Stanley Edgar Hyman, moved to North Bennington, Vermont, when Hyman began teaching at Bennington College in 1945. Eventually, they bought a sprawling, ramshackle twenty-room home and in it raised their four children—Laurence, Joanne, Sarah, and Barry. The community never welcomed Jackson: her home was scorned by neighbors for its "infestation" of cats and books. And Hyman and Jackson frequently disturbed the idyllic peace with rollicking faculty parties, thrown for Bennington's intellectual elites. As she built up a reputation as the town's eccentric, she also put distance between herself and the town. From where she spied the village's comings and goings, she could find material for her fiction.

If Jackson never fit in with the long-time citizens of Bennington, she certainly didn't fit in with most of her literary peers. The boys' club of the American literary elite did not grant her acceptance into their fraternity. Jackson's husband had an easier entrée into this world, no matter how many stories his wife published in the *New Yorker* or how many millions of copies her novels sold. Even though Jackson could reduce grown men to cowering heaps with her Gothic prowess, these same men had little patience and tolerance for her keen ability to capture life as a wife and mother.

A great deal of her writing centers on her real-life domestic dramas. The mischievous mishaps and misdeeds of her four children became fodder for stories in *Raising Demons* and *Life Among the Savages*. At the same time *Leave it to Beaver* and *The Donna Reed Show* offered pitch-perfect doyens of domesticity on television, Jackson was adding a dash of delightful dysfunction to her chronicles of motherhood. In popular magazines like *Good Housekeeping* and *Reader's Digest*, Jackson described the joys—and twilight-sleep nightmares—of labor ("The Third Baby's the Easiest") and the horror of discovering that her child was the class misfit ("Charles"). By foregrounding her own trials and triumphs, she allowed other mothers to laugh at their faults and paved the way for writers like Jean Kerr and Erma Bombeck.

By the late 1950s, Jackson was the brunt of town gossip and sinister whispers: a combination of her agoraphobia and fascination with witchcraft and Tarot cards had transformed her into the town's most wicked citizen. To anyone

trying to peer into the windows of her house, Jackson likely resembled one of her oddest, most macabre characters.

We Have Always Lived in the Castle is the novel that fuses Jackson's domestic streak with her love of the Gothic. Released in 1962, it was the last major work published in her lifetime—and it was one of her most challenging projects. Normally, writing came easily for her, but building the Blackwood mansion and its inhabitants took her well over three years. Here the homespun chronicles of Jackson's personal life crash into the most terrifying Gothic ghost stories; Constance's homemaking skills and domestic prowess sit side-by-side with Merricat's wickedly delightful spells. A horrific murder haunts the Blackwoods, severing their ties to villagers who live just beyond their fenced-in property.

While Jackson often wrote with an outsider's eye, in this novel, she writes from within the gates of the mansion. After her sudden and premature death in 1965, many of Jackson's works fell to the literary wayside, ignored by critics and scholars. Her even-handed tone and direct, effortless prose seem so ordinary that perhaps many forgot the skill of simplicity. For decades, her devoted fans have been responding to this lack of attention: "It's not fair; it's not right." But, unlike the poor woman who screamed those words in "The Lottery," this time, the world has begun to listen. This year, Jackson is finally getting the spotlight she deserves: a collection of her writings has been published by the Library of America, sitting among the most famous and influential writers in the American canon.

—AMY BORATKO, PRODUCTION DRAMATURG



VILLAGE OF STOWE, VERMONT BY LUIGI LUCIONI, 1931. THE MINNEAPOLIS INSTITUTE OF THE ARTS.

Shirley Jackson's Gothic: An American Nightmare

Shirley Jackson's writing about small town life is shot through with a ghoulish spirit. Her sketches of quaint Americana evoke an uncanny feeling, as a sinister current of fear and cruelty pulses just beneath symbols of security and community. At once familiar and strange, and finally terrifying, her novels *We Have Always Lived in the Castle* and *The Haunting of Hill House* and short stories, such as her 1948 classic "The Lottery," are heirs to a rich Gothic tradition.

Beginning with Horace Walpole's 1764 novel *The Castle of Otranto*, the Gothic has long been a popular form of entertainment. We indulge in its lurid delights, in ghost stories, moody melodramas, and the seductive vampire bite. Touches of the Gothic creep into our favorite literature—in the howling winds and rain-swept terrain of the Brontës; in the macabre rhymes of Edgar Allan Poe; or in the fetid society of the Old South of William Faulkner, Eudora Welty, and Tennessee Williams. Today the novels of Stephen King, Joyce Carol Oates, and Donna Tartt make our spines tingle.

The Gothic genre thrills with its baleful trappings. A menacing atmosphere materializes amid

crumbling towers, foreboding storms, gnarled woodlands, and supernatural wonders. Unfamiliar footsteps, creaking floorboards, and other bumps in the night echo the presence of the unknown. Generations are cursed by an evil deed. Omens foretell the arrival of mysterious strangers. Tyrannical villains persecute virtuous maidens to the brink of madness. Bloodthirsty peasants with pitchforks seek out the grotesque monsters that threaten their simple way of life. These harrowing set pieces stir dread and give credence to the irrational.

Exploiting the Gothic's sensational appeal to our darker imaginings, Jackson points to a rotten core beneath the surfaces of everyday experience. Jackson takes the genre's overblown rhetoric and gives it a clipped American plainness, concealing her characters' dark purposes. The confounding wilderness becomes New England's gloomy, wooded landscape. Dank dungeons and ruined castles transform into drafty old Victorian mansions on the overgrown estates of local aristocracy on the wane. These once stately houses—strongholds of certainty and values—now imprison their inhabitants in their decay. Domestic rituals of

entertaining visitors, going to the market, and family dinner become occasions of angst. Meanwhile, the raving mobs of peasants outside become nasty, gossiping Vermont townfolk in search of a scapegoat to allay their nameless terror.

Jackson adapted these hair-raising Gothic conventions both to delight her audiences and to give her doubtful vision of postwar American society. When she was writing in the 1950s, national confidence was growing. An unprecedented economic boom bolstered America's faith in property and the limitless good of vibrant consumerism, allowing a

middle-class ideal of a "normal" life to emerge. Jackson was skeptical of this "happy days" myth. Instead, she saw in the tormented Gothic psyche a perfect reflection of the anxiety behind America's optimism: its Cold War paranoia about invasion and the looming threat of the Bomb; its resentment of outsiders; and its cowering in isolation behind suburban gates. The cozy image of the American dream peddled on television and in magazines mutates into a nightmare. Just as American culture began boldly strutting the world stage, Jackson gave a prescient warning of its decline.

—RYAN DAVIS, ASSISTANT DRAMATURG



THE JENNINGS MANSION IN NORTH BENNINGTON, VERMONT, WHICH IS NOW A PART OF BENNINGTON COLLEGE. PHOTO BY ANNE KAUFFMAN.

CAST



RICHARD TODD ADAMS* (JIM DONELL) is thrilled to make his Yale Rep debut in the world premiere of *We Have Always Lived in the Castle*, having participated in several NYC workshops of the musical. Most recently, he portrayed Cervantes/Don Quixote in *Man of La Mancha* at the Hangar Theatre in Ithaca, NY. He starred as the Phantom on the National Tour of *the Phantom of the Opera* in 2008, and, that same year, won a Jeff Award for his portrayal of Javert in Chicago's production of *Les Misérables*. On Broadway, he has appeared in *The Woman in White* and *The Pirate Queen*. Off-Broadway, he was seen in *Little Fish*, *Berlin to Broadway with Kurt Weill*, and *Listen to My Heart*. Regionally, he has been seen in *Showboat*, *Jekyll and Hyde*, *The Scarlet Pimpernel*, *Ragtime*, *1776*, *Billy Bishop Goes to War*, and *2 Pianos, 4 Hands*. Training: The Juilliard School. www.rtadams.com



HEATHER AYERS* (MAGGIE DONELL) most recently was the Desiree standby in Trevor Nunn's *A Little Night Music*. Her other Broadway credits include Mel Brooks's *Young Frankenstein*, in which she understudied Megan Mullally. Off-Broadway, Heather has appeared in *Five Course Love*, *Sarah Plain and Tall*, *Forbidden Broadway Strikes Back*, and five City Center Encores! productions. Her regional theatre work includes productions at The Old Globe (*The Women*, *Sammy Davis Jr.*, *Ace*); Cincinnati Playhouse in the Park (*The Last Five Years*, *I Love You, You're Perfect, Now Change*, *Ace*); Barrington Stage Company (*Cyrano*, *The Game*); and Dallas Theater Center (*Guys & Dolls*). She can be heard on the recordings of Mel Brooks's *Young Frankenstein*, City Center Encores! *Face the Music*, and *Five Course Love*. Heather's television work includes *Z Rock* (IFC) and *Lights Out* (FX). www.heatherayers.com



BILL BUELL* (JULIAN BLACKWOOD) has appeared on Broadway in *Equus*, *The History Boys*, *Inherit the Wind*, *Urinetown*, *42nd Street*, *Titanic*, *Tommy*, *Taking Steps*, *Big River*, *Annie*, *Once a Catholic*, *The First*, *Welcome to the Club*, *The Miser*, and *Anna Karenina*. His Off-Broadway credits include *The Fourth Sister*, *Eight Days Backwards* (Vineyard Theatre); *Andorra*, *Waste* (Theatre for a New Audience); *Bad Habits*, *Aristocrats* (Manhattan Theatre Club); *Queens Boulevard* (Signature Theatre Company); *On the Bum*, *Violet* concert (Playwrights Horizons); *Picasso at the Lapin Agile*, *The Common Pursuit*, *The Mysteries*, and *The False Servant* (Classic Stage Company). With The Public's Shakespeare in the Park: *Tartuffe*, *The Winter's Tale*, and *Twelfth Night*. His Yale Rep appearances include *Much Ado About Nothing* and last season's *The Master Builder*. Film and television credits include *Across the Universe*, *Spy Game*, *Welcome to the Dollhouse*, *The Love Letter*, *Requiem for a Dream*, *Quiz Show*, *Palindromes*, *Kinsey*, *Dark Water*, *The Box*, *The Bronx Is Burning*, *John Adams*, *Curb Your Enthusiasm*, *The Jamie Kennedy Experience*, *Law & Order*, *Ed*, *100 Centre Street*, *Cosby*, and the upcoming *Boardwalk Empire*.

CAST



JOY FRANZ* (MRS. PRUDHOMME, LUCILLE WRIGHT, ELLEN BLACKWOOD) most recently appeared in *The Glass Menagerie* and *The School for Scandal* at New Harmony Theatre at the University of Southern Indiana. She can currently be seen in the original web series *Horrible People*. Her Broadway credits include *Sweet Charity*, *Company*, *A Little Night Music*, *Into the Woods* (original production, revival, National Tour, and PBS recording), *Pippin*, *Open Admissions*, *The Bitter Tears of Petra Von Kant*, and *Musical Chairs*. Her other theatre credits include, Off-Broadway: the original production of *Assassins*, *Mrs. Warren's Profession*, *The House of Bernarda Alba*, *Tomfoolery*, *Jacques Brel Is Alive and Well and Living in Paris*, *Of Thee I Sing*; many National Tours and regional theatre productions. Among her favorite roles: Meg Boyd opposite Jerry Lewis in the National Tour and London productions of *Damn Yankees*. Her film and television credits include *No Picnic for Penny*, *Under Red Lantern*, *Law & Order*, and all NY-based daytime dramas. She is also a student pilot: three solo flights, one crash.



JENN GAMBATESE* (CONSTANCE BLACKWOOD) most recently starred as Annie Oakley in *Annie Get Your Gun* at Goodspeed Musicals, for which she received a Connecticut Critics Circle Award. On Broadway she starred as Jane in *Tarzan* and Natalie in *All Shook Up* (Outer Critics Circle nomination). Her other Broadway credits include *Hairspray*, in which she created an ensemble role and then played Penny Pingleton; Marie in Mark Twain's farce *Is He Dead?*; Mouse in *A Year with Frog and Toad*; and Urleen in *Footloose*. Her other theatre credits include Off-Broadway's *Stairway to Paradise* (City Center Encores!) and *Reefer Madness*, as well as the National Tour of *Fame*, in which she played Serena. She can be heard on the cast recordings of *Fame*, *Hairspray*, *All Shook Up*, and *Tarzan*. Her film and television credits include *The Good Shepherd* and *All My Children*. Jenn is proud to be an NYU alumna, a member of AEA, Curtis Cregan's wife, and Josephine's mother.



CARLY HUGHES* (STELLA SUGGS) is making her Yale Rep debut in this production. Her Broadway credits include the recent revival of *Ragtime* (ensemble; Sarah understudy), *The 25th Annual Putnam County Spelling Bee* (Rona Lisa Peretti and Marcy Park understudy), and *Dr. Seuss' How the Grinch Stole Christmas* (Trixie; Mama Who understudy). Off-Broadway, she appeared in *SIDD: The Musical*. Her favorite regional credits include the title roles in *Dessa Rose* (west coast premiere) and *Aida*, as well as Rusty in *Footloose*, Brenda in *Smokey Joe's Cafe*, Sarah in *Ragtime*, *Dreamgirls*, *Constant Star*, *Sophisticated Ladies*, *Beehive*, and *Little Shop of Horrors*. She is the recipient of the 2003–2004 Princess Grace Award for Acting and Excellence in the Arts. www.pgfusa.com

*MEMBER OF ACTORS' EQUITY ASSOCIATION, UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS.

CAST



BETH McVEY* (MRS. TAGGERT, HELEN CLARKE, DOROTHY BLACKWOOD) Broadway credits include the original companies of *42nd Street* and *The Phantom of the Opera*, *Annie*, *Nine* as Claudia and Carla, and *Beauty and the Beast* as Mrs. Potts. Nationally, she has toured in *Lend Me a Tenor* as Diana, *Guys and Dolls* as Adelaide, *Copacabana* as Gladys, and *Urinetown* as Ms. Pennywise. Regionally, Beth has played the title roles in *Hello, Dolly!*, *Mame*, and *Evita*, as well as Desiree in *A Little Night Music*, Julie in *Showboat*, Aldonza in *Man of La Mancha* with John Raitt, Reno in *Anything Goes*, Florence Foster Jenkins in *Souvenir*, and most recently Domina in *A Funny Thing Happened on the Way to the Forum* at the Pennsylvania Shakespeare Festival. Beth's television credits include guest spots on *One Life to Live* and *Another World*. She received her BFA in musical theatre from Cincinnati Conservatory of Music.

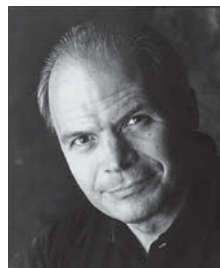


RYAN MURPHY (JOE JR., THOMAS BLACKWOOD) enjoys acting, singing, and dancing and is thrilled to be performing at Yale Rep with such a wonderful cast. Some of Ryan's favorite roles are White Rabbit in *Alice in Wonderland Jr.* (Jared Andrew Studio), Fagin's Gang/Workhouse Boy in *Oliver!* (The Warner Theatre), and Host in *The Ever After* (The Whitney Players). Ryan is a member of the Vocal Productions singing troupe as well as a recent two-time platinum/first place recipient for his solo vocal performances of "Where Is Love" and "It Had to Be You" at the Connecticut Invitational Scholarship Competition for the Performing Arts.



SEAN PALMER* (CHARLES BLACKWOOD) Broadway credits include Prince Eric in Disney's *The Little Mermaid*, *The Apple Tree*, Tony Manero in *Saturday Night Fever*, *Fosse*, and *Dream*. His other theatre credits include, Off-Broadway: *A Tree Grows in Brooklyn* (Encores!), Paula Vogel's *The Long Christmas Ride Home* (Vineyard Theatre); *On the Town* (English National Opera, London); *Joseph and the Amazing Technicolor Dreamcoat* (Casa Mañana); *Of Thee I Sing* (Paper Mill Playhouse); *Kiss Me, Kate* (North Shore Music Theatre); and *The Boyfriend* directed by Julie Andrews (Bay Street Theatre, Goodspeed Musicals). His film and television credits include *Chicago*, *Grey's Anatomy*, *The Reagans* (Showtime), and Marcus on *Sex and the City*.

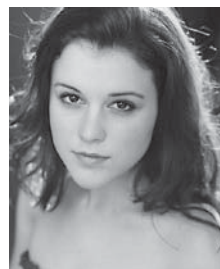
CAST



WILLIAM PARRY* (MR. ELBERT, JOHN BLACKWOOD) most recently appeared in the premiere of *History of Invulnerability* at Cincinnati Playhouse in the Park. He has appeared on Broadway in the original productions of *Sunday in the Park with George* and *Jesus Christ Superstar*, *Passion*, *The Leaf People*, *Agamemnon*, *Into the Light*, *Rockabye Hamlet*, *Sgt. Pepper's Lonely Hearts Club Band*, *Gypsy* with Bernadette Peters, and *Camelot* with both Richard Burton and Richard Harris. Off-Broadway credits include the original production of *Assassins*, *Cymbeline*, *Dispatches*, *The Knife*, *Road Show*, and *Dessa Rose*, among others. Additional theatre credits include the National Tours of *A Few Good Men* and *Titanic*, as well as regional theatre productions of *Saint Joan*, *Biloxi Blues*, *Arturo Ui*, *The Rainmaker*, *The American Clock*, *Time and Again*, and *The Gig*. His film and television credits include *Domestic Disturbance*, *In & Out*, *Sweet Liberty*, *Law & Order*, and *The Pretender*; he also was heard for two seasons on *A Prairie Home Companion*.



MATT PEARSON* (JOE DURHAM) has appeared Off-Broadway in *The Slug Bearers of Kayrol Island (Or, the Friends of Dr. Rushower)* at the Vineyard Theatre and in HERE Arts Center's 2010 Culturemart. His regional theatre credits include *David in Shadow and Light* (Theater I); *See What I Wanna See*, *Tamar* (Signature Theatre); *Sunday in the Park with George* (Ravinia Festival); *Hans Christian Andersen's The Little Mermaid* (Chicago Shakespeare Theater); *tick, tick...BOOM!* (MetroStage); *Forever Ivor* (Arena Stage); and *Cover Me in Humanness* (The Zoo Project). Television credits include *All My Children* and *Boetry*. Matt recently composed music for *Hero* at the Up in the Air Aerial Festival in Baltimore's famous Load of Fun graffiti alley. His original audio documentary, *Cry the Beat*, funded by the NEH Media Makers program, is currently in production. Matt graduated from Northwestern University with degrees in history and theatre.



ALEXANDRA SOCHA* (MARY KATHERINE [MERRICAT] BLACKWOOD) made her Broadway debut at the age of 17 as a swing in the Tony Award-winning musical *Spring Awakening* and played Wendla in the final company. Her other Broadway credits include *Brighton Beach Memoirs* (Nora) and the Roundabout Theatre Company benefit concert of *A Little Night Music* (Fredrika) with Vanessa Redgrave. Her film and television credits include *Follow Me* (CUFF Faculty Selects), *White Collar*, and *The Big C*.

*MEMBER OF ACTORS' EQUITY ASSOCIATION, UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS.

CREATIVE TEAM

TODD ALMOND (MUSIC AND LYRICS, CO-ORCHESTRATOR) is a composer, lyricist, and playwright. His musicals include *On the Levee* with playwright Marcus Gardley and director Lear deBessonet at Lincoln Center's LCT3, *Girlfriend* with composer Matthew Sweet and director Les Waters at Berkeley Repertory Theatre, *Ahraihsak* at Theater Mitu with director Rubén Polendo, *Kansas City Choir Boy* with director Sam Gold, and the award-winning *People Like Us* with director Gus Kaikkonen. He is currently collaborating with playwright Warren Leight and director Stafford Arima on a musical adaptation of the novel *A Separate Peace*. Todd served as music director for the world premiere of Michael John LaChiusa's *Tres Niñas*, and has also music directed and reconceived classic works, most notably the "bald" *Hair* at the Skirball Cultural Center. In collaboration with composer Ellen Mandel, Todd has recorded two albums of songs with texts by e.e. cummings, Seamus Heaney, W.B. Yeats, and other poets. He also recently released *Mexico City*, a CD of original songs. www.toddalmond.com

ADAM BOCK (BOOK AND LYRICS) Adam Bock's play *A Small Fire* will premiere at Playwrights Horizons in New York this fall. Other plays include *The Receptionist* (Manhattan Theatre Club), *The Drunken City* (Playwrights Horizons), *The Flowers* (About Face Theatre), *The Thugs* (Soho Rep, OBIE Award), *Swimming in the Shallows* (Second Stage Uptown), *Five Flights* (Rattlestick Playwrights Theater), *The Typographer's Dream* (Clubbed Thumb), *The Shaker Chair* (Humana Festival of New American Plays), and *Three Guys and a Brenda* (24 Hour Plays, Heideman Award). He is a resident playwright at Encore Theatre Company and a Shotgun Players artistic associate; the two Bay Area theatres have premiered and produced many of his works. He is a New Dramatist member playwright and a New York Theatre Workshop Usual Suspect. He is proud to be a TDF Open Doors mentor for Validus High School in the Bronx.

AMY BORATKO (DRAMATURG) previously served as dramaturg on the Yale Rep productions of *Battle of Black and Dogs*, *Compulsion*, *Notes from Underground*, *A Woman of No Importance*, *Eurydice*, and *The Cherry Orchard*. Her other dramaturgy credits include productions at Yale School of Drama and Yale Cabaret and Voice and Vision's ENVISION retreat at Bard College. She is the Literary Manager at Yale Rep. She has been a teaching fellow at Yale College and Yale School of Drama and was a managing editor of *Theater* magazine. A graduate of Rice University, she received her MFA in Dramaturgy and Dramatic Criticism from Yale School of Drama.

SEÁN CURRAN (MUSICAL STAGING) made his mark as a leading dancer with Bill T. Jones/Arnie Zane Dance Company and as an original member of the Off-Broadway cast of *Stomp*. He is the Artistic Director of Seán Curran Dance Company. Choreography projects include Yale Rep's *Lulu* and *The Taming of the Shrew*; Broadway: *Cymbeline*, *The Rivals* (both at Lincoln Center Theater), *James Joyce's The Dead*; *Much Ado About*

CREATIVE TEAM

Nothing, A Midsummer Night's Dream, The Taming of the Shrew (The Shakespeare Theatre); *Nixon in China, Street Scene, La Traviata* (Opera Theatre of Saint Louis); *L'Étoile, Alcina, Turandot, Capriccio, Haroun and the Sea of Stories, Alcina, Acis and Galetea* (New York City Opera); *My Life with Albertine* (Playwrights Horizons); *As You Like It* (The Public Theater/Shakespeare in the Park); *Roméo et Juliette* (Metropolitan Opera); and *Daphne* (Santa Fe Opera). He recently directed *Salome* for San Francisco Opera and will remount the production for Opéra Montréal this winter. He will direct *Daughter of the Regiment* for Opera Theatre of Saint Louis next summer. Awards: New York Dance and Performance "Bessie" and New York Foundation for the Arts Choreographer Fellowships.

SHIRLEY JACKSON Considered one of the most brilliant and influential authors of the twentieth century, Shirley Jackson (1916–1965) wrote more than one hundred novels, short stories, and plays, including the iconic "The Lottery." In her works she often explored themes of psychological turmoil, isolation, prejudice, and the inequity of fate. Many of Jackson's works take place in the small, xenophobic towns of New England, where she and her husband, Professor Stanley Edgar Hyman, wrote and taught. When "The Lottery" was first published in *The New Yorker* in 1948, it engendered huge controversy and has since become one of the most anthologized short stories in literature. Her other major works include the novels *We Have Always Lived in the Castle* and *The Haunting of Hill House*, now regarded as "the quintessential haunted house tale." Dorothy Parker called Jackson "unparalleled as a leader in the field of beautifully written, quiet, cumulative shudders." The Library of America recently honored Jackson by publishing an anthology of her literary works, edited by Joyce Carol Oates.

ANNE KAUFFMAN (DIRECTOR) New York theatre credits include *This Wide Night* (Naked Angels), *Stunning* (Lincoln Center Theater's LCT3), *Sixty Miles to Silverlake* (Page 73 Productions/Soho Rep), *God's Ear* (Vineyard Theatre/New Georges), *The Thugs* (Soho Rep, OBIE Award), *Dot* (Clubbed Thumb), *You Better Sit Down: Tales from My Parents' Divorce* (The Civilians), *Have You Seen Steve Steven?* (13 Playwrights), *The Ladies* (Civilians/Dixon Place/Cherry Lane Theatre), and *The Loyal Opposition* (New York Theatre Workshop). Her other theatre credits include *Six Degrees of Separation* (Williamstown Theatre Festival); *Becky Shaw* (Wilma Theater); *The Winter's Tale* (Chautauqua Theater Company); *Communist Dracula Pageant* (American Repertory Theatre); *Expecting Isabel, Doubt* (Asolo Repertory Theatre); *The Typographer's Dream* (Encore Theatre Company/Shotgun Players); *Act A Lady* (Humana Festival of New American Plays); and *The Children's Hour* (Loyola University, Big Easy Entertainment Award). She is the recipient of a Lilly Award, and the Theatre Communication Group's Alan Schneider Director Award. Artistic Affiliations: Drama League; The Civilians, Founding Associate Artist; Clubbed Thumb, Artistic Associate; New York Theatre Workshop, Usual Suspect; New Georges Kitchen Cabinet; Soho Rep, Artistic Council.

CREATIVE TEAM

DAN LIPTON (MUSIC DIRECTOR, CO-ORCHESTRATOR) enjoys a diverse career as a performer, writer, and arranger. He has played piano on three Grammy-nominated recordings, received four ASCAP songwriting awards, and has scored several award-winning short films. Lipton performed in the original orchestras of the Broadway musicals *Dirty Rotten Scoundrels* and *The Full Monty*. He appeared onstage in Tom Stoppard's trilogy *The Coast of Utopia* (Lincoln Center Theater) as well as in the Bridge Project productions of *The Cherry Orchard* and *The Winter's Tale* (Brooklyn Academy of Music, international tour), directed by Sam Mendes. Other credits as music director include *Herringbone* with B.D. Wong (Williamstown, McCarter, La Jolla) and Michael John LaChiusa's *Little Fish* (Second Stage). He arranges music and leads bands for Kelli O'Hara, Martha Plimpton, and Audra McDonald, whom he has backed with many symphony orchestras, at Carnegie Hall and the White House. Lipton is also a creator of the comedy variety show *Don't Quit Your Night Job*. He holds a degree in music composition from Northwestern University and is represented by Thomas Pearson at ICM.

JAMES MOUNTCASTLE* (PRODUCTION STAGE MANAGER) See page 25 for his bio.

TARA RUBIN CASTING (CASTING DIRECTORS) has been casting at Yale Rep since 2004. Broadway: *Promises, Promises*; *A Little Night Music*; *Billy Elliot* (adult casting); *Shrek*; *Guys and Dolls*; *The Little Mermaid*; *Mary Poppins*; *Jersey Boys*; *The Producers*; *Mamma Mia!*; *The Phantom of the Opera*; *The Country Girl*; *Young Frankenstein*; *The Farnsworth Invention*; *Rock 'n' Roll*; *The History Boys* (US casting); *Les Misérables*; *Spamalot*; *The 25th Annual Putnam County Spelling Bee*; *The Pirate Queen*; *Good Vibrations*; *Bombay Dreams*; *Oklahoma!*; *Flower Drum Song*; *Imaginary Friends*; *Metamorphoses* (New York casting). Lincoln Center Theater: *Happiness*, *The Frogs*, *Contact*, *Thou Shalt Not*, *A Man of No Importance*, *Anything Goes* (concert). The Kennedy Center: *Mame*, *Mister Roberts*, *The Sondheim Celebration*, and *Tennessee Williams Explored*. The Old Globe: *Robin and the Seven Hoods*, *The First Wives Club*, *Sammy*. Film: *The Producers: The Musical*. Members, Casting Society of America.

VICKI SHAGHOIAN (VOCAL COACH) previously served as music director on Yale Rep's 2003 world premiere of *The Black Monk* by David Rabe. Her performance credits include *Jenufa*, *Der Rosenkavalier*, *Das Lied von der Erde*, *L'Enfant et les Sortilèges*, *Seven Deadly Sins*, *Song of Pegasus*, *Un racconto fiorentino* (Avery Fisher Hall), *Carousel* (Opera Illinois), *Candide* (Harrisburg Opera), and *Windsor Follies* (Laurie Beechman Theatre, NYC). She has debuted over a dozen libretti with the celebrated Donald Pippin and has directed for Pocket Opera. She is affiliated with the Eugene O'Neill Theater Center's National Theater Institute. A faculty member at Yale School of Drama, she received her training at California State University at Fresno (BA), the Royal

*MEMBER OF ACTORS' EQUITY ASSOCIATION, UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS.

CREATIVE TEAM

College of Music-School of Opera (ARCM), and the Alexander Institute in London as the recipient of the Rotary International Foundation Graduate Fellowship Award.

TONY SMOLENSKI IV (SOUND DESIGNER) New York credits include Lincoln Center Theater's Broadway production of *Cymbeline*; Off-Broadway: *The Adding Machine* (Drama Desk Award nomination), *Walmartopia*, *Dutchman* (AUDELCO nomination), *Mimi Le Duck*, *Satellites*, *Everything Bad & Beautiful*, *Measure for Pleasure*, *I Love You Because*, *Indoor/Outdoor*, *Almost Maine*, and *Mr. Marmalade*. Regional theatre credits include *A Funny Thing Happened On The Way To The Forum* (Williamstown Theatre Festival); *Working* (The Old Globe); *Pirates!*, *She Loves Me* (Huntington Theatre Company); August Wilson's *20th Century* (The Kennedy Center); *The Lady in Question* and *The Night Season* (Bay Street Theatre). Associate Sound Design work includes over 20 Broadway shows, including *Billy Elliot*, *The Coast of Utopia*, and *Bobbi Boland*. Tony is a graduate of SUNY New Paltz.

ILONA SOMOGYI (COSTUME DESIGNER) Recent New York area productions include *Clybourne Park* (Playwrights Horizons); *Jerry Springer: The Opera* (Carnegie Hall); *Almost an Evening*, *Scarcity* (Atlantic Theater Company); *The Piano Teacher* (Vineyard Theatre); *Fever Chart*, *Controversy at Vallalodid*, *Fucking A* (The Public Theater); *The American Pilot* (Manhattan Theatre Club); *Hot 'n' Throbbin'* (Signature Theatre Company); *Savannah Bay* (MCC); as well as *God of Hell*, *Wit*, *Swimming with Watermelons*, *Unwrap Your Candy*, *Tabletop*, and *Hard Times*. She also designed *Princess Wishes* for Disney on Ice, currently on tour. Her many regional credits include *Battle of Black and Dogs*, *Passion Play*, *As You Like It* (Yale Rep); *Tom Sawyer*, *Noises Off*, *A Midsummer Night's Dream* (Hartford Stage); *Lil's 90th* (Long Wharf Theatre); *The Torchbearers*, *The Autumn Garden*, *Sweet Bird of Youth*, *Top Girls*, *On the Razzle* (Williamstown Theatre Festival); *tick, tick...BOOM!*, *Scramble*, *Vigil*, and *Sedition* (Westport Country Playhouse). She was also associate costume designer for *Spamalot*, *The Crucible*, and *Art* on Broadway, and the Ringling Bros. and Barnum & Bailey Circus. Ilona is a proud graduate of Yale School of Drama and is a member of its faculty.

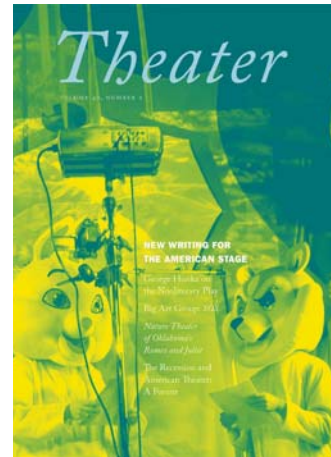
STEPHEN STRAWBRIDGE (LIGHTING DESIGNER) has designed the lighting for productions on and off Broadway, at most leading regional theatres and opera companies across the US, and internationally in Bergen, Copenhagen, The Hague, Hong Kong, Lisbon, Munich, São Paulo, Stockholm, and Vienna. Recent work includes *Happy Days* (Westport Country Playhouse); *Battle of Black and Dogs* (Yale Rep); Athol Fugard's *Coming Home* (Berkeley Rep, Long Wharf Theatre); *School Boy Play* (Linz 09 Festival, Austria); *Having Our Say* (McCarter Theatre); *At Home at the Zoo* (American Conservatory Theater); *Crime and Punishment* (Berkeley Rep); *The Glorious Ones*,

CREATIVE TEAM

Bernarda Alba (Mitzi Newhouse Theatre at Lincoln Center); *Prayer for My Enemy* (Playwrights Horizons); and *Souls of Naples* (Mercadante, Naples, Italy, and Theatre for a New Audience). He has been nominated for or won the American Theatre Wing, Bay Area Theatre Critics Circle, Dallas-Fort Worth Theater Critics Forum, Helen Hayes, and Lucille Lortel awards. He is co-chair of the Design Department at Yale School of Drama and resident lighting designer at Yale Repertory Theatre.

DAVID ZINN (SCENIC DESIGNER) designed the sets for Yale Rep's production of *Notes from Underground* in 2009 and costumes for *Medea/Macbeth/Cinderella* in 2002. His New York credits include costumes for the Broadway productions of *In the Next Room* (Tony and Drama Desk Award nominations), *A Tale of Two Cities*, and *Xanadu*; and Off-Broadway his recent set and costume design credits include *Circle Mirror Transformation* (Playwrights Horizons); *That Face, Back Back Back*, *The Four of Us* (Manhattan Theatre Club); scenery for *The Pride* (MCC Theater); and *The Sound and the Fury* (Elevator Repair Service). His regional credits include sets and costumes for the Todd Almond/Matthew Sweet musical *Girlfriend* (Berkeley Repertory Theatre); costumes for *Bengal Tiger at the Baghdad Zoo* (Mark Taper Forum); sets for *Twelfth Night* (Oregon Shakespeare Festival), as well as productions at La Jolla Playhouse, Guthrie Theater, Alliance Theatre, Spoleto Festival, Intiman Theatre, Seattle Rep, and CENTERSTAGE, among many others. His set and costume designs for opera have been seen at the Lyric Opera of Chicago, Santa Fe Opera, Glimmerglass, New York City Opera, and others. He is the recipient of the 2008 OBIE Award for Sustained Achievement in Set and Costume Design and the 2005 TDF/Irene Sharaff Young Master Award.

SUBSCRIBE TO *Theater* TODAY.



Tom Sellar, editor

For a free trial issue, visit theater.dukejournals.org.

For more than thirty years *Theater* has been the most informative, serious, and imaginative American journal available to readers interested in contemporary theater. It has been the first publisher of pathbreaking plays from writers as diverse as Rinde Eckert, Richard Foreman, David Greenspan, W. David Hancock, Peter Handke, Sarah Kane, and Adrienne Kennedy.

Theater has also featured lively polemics and essays by dramatists including Dario Fo, Heiner Müller, Suzan-Lori Parks, and Mac Wellman. Special issues have covered theater and ecology, new music-theater, South African theater, theater and social change, Eastern European theater, and theater and the apocalypse.

CONNECT YALEREP.ORG



FIND US ON FACEBOOK!
facebook.com/yalerep



FOLLOW US ON TWITTER!
twitter.com/yalerep

203.432.1234 yalerep@yale.edu

Subscriptions

Three issues annually

Online access to back content from 2000 to the present, including the issues described above, is included with your subscription.

Individuals: \$30

Students: \$20

(photocopy of valid student ID required)

Single issues: \$12

Additional postage fees apply for international orders.

To place your order, e-mail subscriptions@dukeupress.edu or visit theater.dukejournals.org.

Theater

PUBLISHED BY

DUKE UNIVERSITY PRESS ON BEHALF OF

YALE SCHOOL OF DRAMA

AND YALE REPERTORY THEATRE





JAMES BUNDY (ARTISTIC DIRECTOR) is in his ninth year as Dean of Yale School of Drama and Artistic Director of Yale Repertory Theatre. In his first eight seasons, Yale Rep has produced more than twenty world, American, and regional premieres, five of which have been honored by the Connecticut Critics Circle with the award for Best Production of the year, and two of which have been Pulitzer Prize finalists. During this time, Yale Rep has also commissioned more than two dozen artists to write new work and provided low-cost theatre tickets and classroom visits to thousands

of middle and high school students from Greater New Haven through WILL POWER!, an educational program initiated in 2004. Mr. Bundy's directing credits include *The Psychic Life of Savages*, *The Ladies of the Camellias*, *All's Well That Ends Well*, *A Woman of No Importance*, and *Death of a Salesman* at Yale Rep, as well as productions at Great Lakes Theater Festival, The Acting Company, California Shakespeare Festival, Alabama Shakespeare Festival, and The Juilliard School Drama Division. A recipient of the Connecticut Critics Circle's Tom Killen Award for extraordinary contributions to Connecticut professional theatre in 2007, Mr. Bundy currently serves on the board of directors of Theatre Communications Group, the national service organization for nonprofit theatre. Previously, he worked as Associate Producing Director of The Acting Company, Managing Director of Cornerstone Theater Company, and Artistic Director of Great Lakes Theater Festival. He is a graduate of Harvard College and Yale School of Drama.



VICTORIA NOLAN (MANAGING DIRECTOR) is in her 18th year as Managing Director of Yale Repertory Theatre, serves as Deputy Dean of Yale School of Drama, and is on its faculty. She was previously Managing Director of Indiana Repertory Theatre, Associate Managing Director at Baltimore's CENTERSTAGE, Managing Director at Ram Island Dance Company in Portland, Maine; and she has held various positions at Loeb Drama Center of Harvard University; TAG Foundation, an organization producing Off-Broadway modern dance festivals; and Boston University School

for the Arts. Ms. Nolan has been an evaluator for the National Endowment for the Arts, for which she has chaired numerous grant panels, and has served on other panels and foundation review boards including the AT&T Foundation, The Heinz Family Foundation, Lila Wallace-Reader's Digest Fund, and the Metropolitan Life Foundation. She has also served on the Executive Committee of the League of Resident Theatres (LORT) and on numerous negotiating teams for national labor contracts. A Fellow at Yale's Saybrook College, she is the recipient of the Betsy L. Mahaffey Arts Administration Fellowship Award from the State of Connecticut and the Elm/Ivy Award, given jointly by Yale University and the City of New Haven for distinguished service to the community.



JENNIFER KIGER (ASSOCIATE ARTISTIC DIRECTOR) is in her sixth year at Yale Rep and is also director of the new play programs of the Yale Center for New Theatre, an integrated, artist-driven initiative that supports the creation of new plays and musicals for the American stage through commissions, residencies, workshops, and productions. Ms. Kiger came to Yale Rep from South Coast Repertory (SCR), where she was Literary

Manager from 2000 to 2005 and served as Co-Director of the Pacific Playwrights Festival. She was dramaturg on more than 40 new plays at SCR, including the world premieres of Rolin Jones's *The Intelligent Design of Jenny Chow*, Amy Freed's *The Beard of Avon*, and the West Coast premieres of Sarah Ruhl's *The Clean House* and Nilo Cruz's *Anna in the Tropics*. Prior to that, she served as production dramaturg at American Repertory Theatre, collaborating with Robert Brustein, Robert Woodruff, Liz Diamond, and Kate Whoriskey, and with multimedia director Bob McGrath on stage adaptations of Robert Coover's *Charlie in the House of Rue* and Mac Wellman's *Hypatia*. She has been a dramaturg for the Playwrights' Center of Minneapolis and Boston Theatre Works and a panelist for the National Endowment for the Arts and the California Arts Council. Ms. Kiger completed her training in Dramaturgy at the American Repertory Theatre Institute for Advanced Theatre Training at Harvard University, where she taught courses in acting and dramatic arts.



BRONISLAW SAMMLER (PRODUCTION SUPERVISOR) has been Chair of Yale School of Drama's acclaimed Technical Design and Production Department since 1980. In 2007 he was named the Henry McCormick Professor (Adjunct) of Technical Design and Production by Yale's President, Richard C. Levin. He is co-editor of *Technical Brief* and *Technical Design Solutions for Theatre, Vols. I & II*. He co-authored *Structural Design for the Stage*, which won the United States Institute of Theatre Technology's (USITT) Golden Pen Award. Demonstrating his commitment

to excellence in technical education and professional production, he co-founded USITT's National Theatre Technology Exhibit, an on-going biennial event; he has served as a commissioner and a director at-large and is a lifetime Fellow of the Institute. He was honored as Educator of the Year in 2006 by the New England Theatre Conference and chosen to receive the USITT Distinguished Achievement Award in Technical Production in 2009. His production management techniques and his introduction of structural design to scenic technology are being employed in both educational and professional theatres throughout the world.



JAMES MOUNTCASTLE (PRODUCTION STAGE MANAGER), has been at Yale Rep since 2004. He has stage managed productions of *The Master Builder*, *Passion Play*, *Richard II*, *Eurydice*, a new adaptation of *The Cherry Orchard*, and the world premiere of *The Clean House*. A professional stage manager for more than twenty years, he has worked in regional, stock, and Broadway theatre. Broadway credits include *Damn Yankees*, *Jekyll & Hyde*, *Judgment at Nuremberg*, *The Boys from Syracuse*, *The Smell of the Kill*, *Life x(3)*, and *Wonderful Town*. Mr.

Mountcastle spent several Christmas seasons in New York City as stage manager for the now legendary production of *A Christmas Carol* at Madison Square Garden. Broadway national tours include *City of Angels*, *Falsettos*, and *My Fair Lady*. He served as Production Stage Manager for *Damn Yankees* starring Jerry Lewis for both its national tour and at the Adelphi Theatre in London's West End. In addition, Mr. Mountcastle has worked at The Kennedy Center, CENTERSTAGE in Baltimore, Actors Theatre of Louisville, Brooklyn Academy of Music, and elsewhere. James and his wife Julie live in North Haven and are the very proud parents of two beautiful girls: Ellie, who is 11 years old, and Katie, age 9.

YALE REPERTORY THEATRE STAFF

James Bundy, *Artistic Director*
Victoria Nolan, *Managing Director*
Jennifer Kiger, *Associate Artistic Director*

ARTISTIC

Resident Artists

Paula Vogel, *Playwright-in-Residence*
Liz Diamond, Evan Yionoulis, *Resident Directors*
Catherine Sheehy, *Resident Dramaturg*
Ming Cho Lee, *Set Design Advisor*
Michael Yeargan, *Resident Set Designer*
Jane Greenwood, *Costume Design Advisor*
Jess Goldstein, *Resident Costume Designer*
Jennifer Tipton, *Lighting Design Advisor*
Stephen Strawbridge, *Resident Lighting Designer*
David Budries, *Sound Design Advisor*
Walton Wilson, *Voice and Speech Advisor*
Rick Sordelet, *Fight Advisor*
Mary Hunter, *Stage Management Advisor*

Associate Artists

52nd Street Project, Kama Ginkas, Mark Lamos,
MTYZ Theatre/Moscow New Generations Theatre,
Bill Rauch, Sarah Ruhl, Henrietta Yanovskaya

Artistic Administration

Amy Boratko, *Literary Manager*
Kay Perdue Meadows, *Artistic Associate*
Maya Cantu, *Artistic Coordinator*
Tanya Dean, Hannah Rae Montgomery, *Literary Associates*
Tara Rubin, CSA; Laura Schutel, CSA; *Casting Directors*
Dale Brown, CSA; Merri Sugarman, CSA; Eric Woodall, CSA;
Casting Associates
Paige Blansfield, Kaitlin Shaw, *Casting Assistants*
Ruth M. Feldman, *Director of Education and*
Accessibility Services
Teresa Mensz, *Library Services Assistant*
Josie Brown, *Senior Administrative Assistant to the*
Artistic Director and Associate Artistic Director
Kathleen Driscoll, *Senior Administrative Assistant for*
the Directing, Dramaturgy and Dramatic Criticism,
Playwriting, and Stage Management Departments
Mary Volk, *Senior Administrative Assistant for the*
Design and Sound Design Departments

ADMINISTRATION

Suzanne R. Appel, Martha O. Jurczak,
Associate Managing Directors
Brad Tuggle, DeDe Jacobs Komisar,
Assistant Managing Directors
Lico Whitfield, *Management Assistant*
Emalie Mayo, *Senior Administrative Assistant*
to the Managing Director
Karena Fiorenza Ingersoll, *Company Manager*

Development and Alumni Affairs

Deborah S. Berman, *Director of Development and*
Alumni Affairs
Debbie Ellinghaus, *Senior Associate Director of*
Development and Alumni Affairs
Elizabeth Elliott, Jennifer Harrison-Newman,
Associate Directors of Development

Barry Kaplan, *Senior Staff Writer*
Susan C. Clark, *Development Associate*
Belene Day, *Senior Administrative Assistant to*
Development and Marketing & Communications

Finance and Information Technology

Katherine D. Burgueño, *Director of Finance and*
Human Resources
Denise Zaczek, *Associate Director of Finance*
Cristal Coleman, Ashlie Russell, Lieyang Zhou
Business Office Specialists
Randall Rode, *Information Technology Director*
Daryl Brereton, *Associate Information Technology Director*
Mara Hazzard, *Director, Yale Tessitura Consortium*
Toni Ann Simiola, *Senior Administrative Assistant to Business*
Office, Information Technology, Operations, and Tessitura
Niti Mehta, *Information Technology Assistant*

Marketing, Communications, and Audience Services

Anne Trites, *Director of Marketing and Communications*
Steven Padla, *Senior Associate Director of Communications*
Daniel Cress, *Associate Director of Marketing*
Susan Kim, *Associate Director of Marketing*
and Communications
Rachel Smith, *Associate Director of Marketing and*
Trade Sponsorships
Maggie Elliott, *Publications Manager*
Sarah Stevens-Morling, *Online Communications and*
Print Advertising Manager
Jonathan Wemette, *Marketing Assistant*
Scott McKowen, Punch & Judy Inc., *Graphic Designers*
Joan Marcus, *Production Photographer*
Janna J. Ellis, *Associate Director of Audience Services*
and Tessitura Specialist
Laura Kirk, *Assistant Audience Services Director*
Tracy Baldini, *Subscriptions Coordinator*
London Moses, *Audience Services Assistant*
Sam Bolen, Courtney Engle, Maeba Jonas, Tiffany Lin,
William Smith, Anya Van Wagtenonk, Joanna Wilson,
Box Office Assistants

Operations

Diane Galt, *Director of Facility Operations*
Rich Abrams, *Operations Associate*
Paul Catalano, *Arts and Drama Zone Superintendent*
VonDeen Ricks, *Custodial Team Leader*
Marcia Reily, *Building Attendant*
Lucille Bochert, Vermont Ford, Warren Lyde, Mark Roy,
Custodians

Theater Safety and Occupational Health

William J. Reynolds, *Director of Theater Safety*
and Occupational Health
Jacob Thompson, *Security Officer*
Ed Jooss, *Audience Safety Officer*
Fred Grier, *Customer Service and Safety Officer*

PRODUCTION

Bronislaw J. Sammler, *Production Supervisor*
James Mountcastle, *Production Stage Manager*
Jonathan Reed, *Senior Associate Production Supervisor*
Marla J. Beck, *Senior Administrative Assistant*
to the Production Department

Costumes

Tom McAlister, *Costume Shop Manager*
Robin Hirsch, *Associate Costume Shop Manager*
Mary Zihal, *Senior Draper*
Clarissa Wylie Youngberg, *Draper*
Deborah Bloch, *First Hand*
Linda Kelley-Dodd, *Costume Project Coordinator*
Denise O'Brien, *Wig and Hair Design*
Barbara Bodine, *Company Hairdresser*
Linda Wingerter, *Costume Stock Manager*

Electrics

Donald W. Titus, *Lighting Supervisor*
Jason Wells, Linda Young, *Head Electrician*
Jacqueline Deniz Young, *Assistant to the Lighting Supervisor*

Painting

Ru-Jun Wang, *Painting Supervisor*
Angie Meninger, *Scenic Artist*
Keri Kriston, *Assistant Scenic Artist*
April Nichole Chateaufneuf, Allison Jackson,
Assistants to the Painting Supervisors

Properties

Brian Cookson, *Properties Master*
David P. Schrader, *Properties Craftsperson*
Jennifer McClure, *Properties Assistant*
Bill Batschelet, *Properties Stock Manager*
C. Nikki Mills, *Assistant to the Properties Master*

Scenery

Don Harvey, Neil Mulligan, *Technical Directors*
Alan Hendrickson, *Electro Mechanical*
Laboratory Supervisor
Eric Sparks, *Shop Foreman*
Matt Gaffney, Sharon Reinhart, *Master Carpenters*
Brandon Fuller, Ryan Gardner, *Shop Carpenters*
Michael Backhaus, Kenyth X. Thomason, *Assistants*
to the Technical Director

Sound

Josh Loar, *Sound Supervisor*
Paul Bozzi, *Staff Sound Engineer*
Orlando Chavez, *Assistant to the*
Sound Supervisor

Projections

Erich Bolton, *Projection Supervisor*
Erik Trester, *Head Projection Technician*

Stage Operations

Janet Cunningham, *Stage Carpenter*
Kate Begley Baker, *Properties Runner*
Elizabeth Bolster, *Wardrobe Supervisor*
Charles Harbert, *Sound Operator*
Amy Jonas, *Assistant to the Stage Carpenter*



Yale Repertory Theatre operates under an agreement between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting, and Sound Designers in LORT are represented by United Artists Local USA-829, IATSE.

ADDITIONAL STAFF FOR WE HAVE ALWAYS LIVED IN THE CASTLE

Alexandru Mihail, *Assistant Director*
Leon Dobkowski, Sang-Hee Kim, *Assistant Costume Designers*
Jesse Belsky, *Assistant Lighting Designer*
Chad Raines, *Associate Sound Designer*
Palmer Hefferan, *Assistant Sound Designer and Engineer*
Jana Hoglund, *Sound Mixer*
Ryan M. Davis, *Assistant Dramaturg*
Allison Hall Johnson, Lee N. Micklin, *Assistant Stage Managers*
James A. Zwicky, *Associate Production Supervisor*
Brian D. Dambacher, *Technical Director*
Ryan Christopher Hales, Brian MacInnis Smallwood,
Assistant Technical Directors
Kate Wicker, *Master Electrician*
Jonathan Pellow, *Assistant Properties Manager*
Michelle Thomas, *Carpenter*
Rachel Smallwood, *Painter*
Judianne Wallace, *Draper*
Charles LaPointe, *Wig Designer*
Leah Loukas, *Assistant to Mr. LaPointe*
Anna Loar, *Craftsperson*
Michael Bateman, *Assistant Company Manager*
Jennifer Lagundino, *House Manager*
Margot Bordelon, Tim Brown, Maria Cantin, Ethan Heard,
Kirstin Hodges, Alyssa K. Howard, Reynaldi Lolong,
Michael McQuilken, Mark Nagle, Masha Tsimring,
Run Crew
Dan Lipton, *Copyist*
Dan Acquisto, Clay Zambo, *Associate Copyists*
Jane Guyer, *Dialect Coach*
Eric Trudel, *Rehearsal Pianist and Understudy Vocal Coach*

RECORDED MUSICIANS

Dan Lipton, *Piano*; Nicholas Bleisch, Gary Ngan, *Violin*; Colin Bann, *Viola*; Y. Alvin Wong, *Cello*; Gregory Robbins, *Bass*; David A. Wharton, *Trumpet*; Brian Reese, *Trombone*; Zoe LaPalombara, *Tenor Sax*; Ian Rosenbaum, *Percussion*; Jon Spurney, *Guitar*

UNDERSTUDIES

Richard Todd Adams, *Charles Blackwood*
Heather Ayers, *Constance Blackwood* and *Mrs. Taggart*,
Helen Clarke, *Dorothy Blackwood*
Monique Bernadette Barbee, *Stella Suggs* and
Mrs. Prudhomme, *Lucille Wright*, *Ellen Blackwood*
Carly Hughes, *Maggie Donell*
Fisher Neal, *Joe Durham*
Marissa Neitling, *Merricat Blackwood*
William Parry, *Julian Blackwood*
Matt Pearson, *Jim Donell*
Max Roll, *Mr. Elbert*, *John Blackwood*
Matthew Scanlon, *Joe Jr.*, *Thomas Blackwood*

SPECIAL THANKS

David Berlin; John Buzzetti; Connecticut Stage and Movie Supply; Val Day; Erin Dietrich; Thomas C. Duffy, Yale School of Music; The Shirley Jackson Estate; Mark Rucker; Ted Spurling; Mark Subias

The authors gratefully acknowledge New Dramatists for their contributions in the development of *We Have Always Lived in the Castle*.

Cover Photo by Hannah Lemholt.

We Have Always Lived in the Castle,
September 17 to October 9, 2010.
University Theatre, 222 York Street.

Yale

ABOUT YALE REP

Yale Repertory Theatre is dedicated to the production of new plays and bold interpretations of classics and has produced well over 100 premieres—including two Pulitzer Prize winners and four other nominated finalists—by emerging and established playwrights. Eleven Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and eight Tony Awards. Yale Rep is also the recipient of the Tony Award for Outstanding Regional Theatre. Professional assignments at Yale Repertory Theatre are integral components of the program at Yale School of Drama, the nation's leading graduate theatre training conservatory.

YALE CENTER FOR NEW THEATRE

Established in 2008, the Yale Center for New Theatre is an integrated, artist-driven initiative that devotes major resources to the commissioning, development, and production of new plays and musicals at Yale Rep and across the country. A key component of the Center's work is the support of productions of Yale-commissioned works at theatres other than Yale Rep—over the next four years, over \$600,000 will be committed to this project. The Yale Center for New Theatre also facilitates playwrights' and composers' residencies at the School of Drama.

To date, the Yale Center for New Theatre has supported the work of more than two dozen commissioned artists as well as the world premieres and subsequent productions of six new American plays and musicals. Dostoevsky's *Notes from Underground*, adapted by Bill Camp and Robert Woodruff, was the first commissioned play supported by the Yale Center for New Theatre to receive its world premiere at Yale Rep. This fall, *Notes* will have its west coast premiere at La Jolla Playhouse and its New York premiere at Theatre for a New Audience, in association with the Baryshnikov Arts Center, with further support from the Center.

The Yale Center for New Theatre has also supported Yale Rep's world premiere productions of the musical *POP!* by Maggie-Kate Coleman and Anna K. Jacobs; *Compulsion* by Rinne Groff, co-produced with The Public Theater and Berkeley Repertory Theatre, both of which will present the play this season; the Yale-commissioned musical *We Have Always Lived in the Castle* by Adam Bock and Todd Almond; and later this season, *Bossa Nova* by Kirsten Greenidge. Additionally, the Center has supported the world premiere of the Yale-commissioned *On the Levee* by Marcus Gardley, Todd Almond, and Lear deBessonet at Lincoln Center Theater's LCT3.



COMMISSIONED ARTISTS

DAVID ADJMI
TODD ALMOND
HILARY BELL
ADAM BOCK
BILL CAMP
LEAR DeBESSONET
WILL ENO
MARCUS GARDLEY
KIRSTEN GREENIDGE
DANAI GURIRA
ANN MARIE HEALY
AMY HERZOG
NAOMI IIZUKA
DAN LEFRANC
ELIZABETH MERIWETHER
SCOTT MURPHY
JULIE MARIE MYATT
DAVID NUGENT
LINA PATEL
JAY REISS
SARAH RUHL
OCTAVIO SOLIS
PAULA VOGEL
KATHRYN WALAT
ANNE WASHBURN
MARISA WEGRZYN
ROBERT WOODRUFF



ANNUAL FUND

By making a gift to our Annual Fund, you not only support the creative work on our stages, but also our outreach programs, like WILL POWER!, which brings thousands of students to specially scheduled performances at Yale Rep, and The Dwight/Edgewood Project, a mentor-based playwriting program for local middle school students. Please consider making a contribution to Yale Rep this year.

To make a gift to Yale Repertory Theatre, please call Jennifer Harrison Newman, Associate Director of Development, at 203.432.5650, or email yrt.donor@yale.edu. You can also make a donation online at yalerep.org/donate.

CONTRIBUTORS

TO YALE SCHOOL OF DRAMA AND YALE REPERTORY THEATRE

LEADERSHIP SOCIETY (\$50,000 and above)

Anonymous
Anonymous
John Badham
John B. Beinecke
Estate of Nicholas Ciriello
Sterling and Clare Brinkley
Edgar M. Cullman, Jr.
Edgar M. Cullman III
A.R. Gurney
F. Lane Heard III
David Johnson
Donald B. Lowy
Neil Mazzella
Andrew W. Mellon
Foundation
David Milch
H. Thomas Moore
Estate of Tad Mosel
Robina Foundation
Talia Shire Schwartzman
Michael and Riki
Sheehan
The Shubert Foundation
Stephen Timbers
Jennifer Tipton
Edward Trach
Esme Usdan

GUARANTORS (\$25,000–\$49,999)

Anonymous
Educational Foundation
of America
Heidi Ettinger
National Endowment
for the Arts
National Endowment for
the Arts, Arts Midwest,
Shakespeare in
American Communities
Edward John Noble
Foundation

BENEFACTORS (\$10,000–\$24,999)

Americana Arts
Foundation
Anonymous
Mary L. Bundy
CECArts Link
Michael Diamond
Edgerton Foundation
Marc Flanagan
Ruth and Steve Hendel

Jane Kaczmarek
Lucille Lortel Foundation
Renova
Carol L. Sirot Foundation
Trust for Mutual
Understanding

PRODUCER'S CIRCLE (\$5,000–\$9,999)

Foster Bam
Jim Burrows
Component Engineers Inc.
Bill Conner
The Noel Coward
Foundation
Scott M. Delman
Sasha Emerson Levin
Ron Hansen, Jr.
Catherine MacNeil
Hollinger
Ben Ledbetter and
Deborah Freedman
Mionetto USA
Carol Ostrow
The Seedlings Foundation
Sonja and Patrick Seaver
Jeremy Smith
Philip J. Smith

DIRECTOR'S CIRCLE (\$1,000–\$4,999)

Nina Adams and Moreson
Kaplan
Deborah Applegate and
Bruce Tulgan
Anna Fitch Ardenghi
General Charitable
Purpose Trust, Bank of
America, Trustee
Paula Armbruster
Cornelia Barr
Deborah S. Berman
Jeffrey A. Bleckner
James Bundy
Raymond Carver
Joan D. Channick
Patricia Clarkson
Enrico L. Colantoni
Community Foundation
of Greater New Haven
Peggy Cowles
Michael S. David
The Frederick A. DeLuca
Foundation
Charles Dutton
Glen R. Fasman
Terry Kevin Fitzpatrick

Marcus Dean Fuller
Fred Gorelick and
Cheryl MacLachlan
Stephen Godchaux
David Goldman and
Debbie Bisno
Naomi Grabel
Donald Granger
Mabel Burchard Fischer
Grant Foundation
Richard Harrison
Carol Thompson
Hemingway
Albert Hurwitz
James Earl Jewell
Donald and Candice Kohn
The Ethel & Abe Lapides
Foundation
George N. Lindsay, Jr
Sarah Long
William Ludel
Jane Marcher Foundation
Edward Martenson
Thomas Masse and Dr.
James Perlotto
Susan McNamara, MD
Bruce Miller
Dawn G. Miller
Neil Mulligan
Arthur and Merle Nacht
NewAlliance Foundation
Christopher Noth
Richard Ostreicher
Penwith Trust
DW Phineas Perkins
George and Kathy Priest
Sarah Rafferty
Arthur I. Rank III
Pamela Rank
Lance Reddick
Scoozzi Trattoria
and Wine Bar
Marie S. Sherer
Eugene F. Shewmaker
Benjamin Slotznick
Kenneth J. Stein
Shepard and Marlene
Stone
Robert and Arlene
Szczarba
Target Stores
Alan Yuspeh
Albert Zuckerman

PARTNERS (\$500–\$999)

Amy Aquino and Drew
McCoy
Mr. and Mrs. B. Ashfield
Mary Ellen and Thomas
Atkins
Alexander Bagnall
Jack W. Belt
Alice B. and
James T. Brown
Martin Caan and Carol
Petschek
Ian Calderon
Joy G. Carlin
Cosmo Catalano, Jr.
John Conklin
Marycharlotte Cummings
Ramon L. Delgado
Cory and Bob Donnalley
Charitable Foundation
Eric Elice
Roberta Enoch and
Steven Canner
Peter Entin
Michael T. Fulton and
Catherine Hernandez
James W. Gousseff
Rob Greenberg
Karsten Harries
Katherine W. Haskins
Michael Haymes and
Logan Green
Jane C. Head
Donald Holder
John Robert Hood
Chih-Lung Liu
Linda Lorimer and
Charley Ellis
Dr. and Mrs. Robert W.
Lyons
Brian Mann
John McAndrew
Susie Medak
Stephen Mendillo
Daniel Mufson
Arthur Oliner
Lawrence Perry and
Rebecca Wayland
Carol A. Prugh
Alan Rosenberg
David Saltzman
Tony Shalhoub
Thomas Thurston
Shirin Devrim Trainer
Lee Stump
Carol M. Waaser

William and Phyllis Warfel
Zelma Weisfeld
Carolyn S. Wiener
Catherine Zuber

INVESTORS (\$250–\$499)

Actors' Equity Foundation
Anonymous
Susan and Bruce
Ackerman
Mary B. Arnstein
Raymond Baldelli and
Ronald Nicholes
John Lee Beatty
Robert Bienstock
Susan Brady and
Mark Loeffler
Tom Broecker
Claudia Brown
Bruce and Janet Bunch
Thomas Buttke and
Judith Waters
Michael Cadden
Anne and Guido Calabresi
Bozena Chepya
George Corrin, Jr.
John W. Cunningham
Ernestine and Ronald
Cwik
Richard Sutton Davis
Drew S. Days III and
Ann R. Langdon
Charles Dillingham
Dennis Dorn
Elizabeth English
Dr. and Mrs. Frederic
Finkelstein
Joel Fontaine
David Freeman
Joseph Gantman
Nina M. Glickson
Melanie Ginter
Robert J. Greenberg
Norma and Richard Grossi
Regina Guggenheim
William B. Halbert
Sarah Hancock
Scott Hansen
D. Keith Hargreaves
Walter and Betty Harris
Douglas Harvey
Barbara Hauptman
Nicole and Larry Heath
Peter Hentschel and
Elizabeth Prete
Jennifer Hershey-Benen
June and George Higgins
Elizabeth Holloway

Joanna and Lee Jacobus
Cynthia Kaback
Edward Kaye
Barnet K. Kellman
John and Evelyn Kossak
Foundation
David Krieb
Frances Kumin
Suttirat Larlarb
Jane Lyman
Linda Maerz and David
Wilson
Peter Malbuisson
Victoria Nolan and
Clark Crolius
Stephen Pollock
Alec and Drika Purves
Barbara and David Reif
Bill and Sharon Reynolds
Harry M. Ritchie
Steve Robman
Constanza Romero
Suzanne Sato
Sandra Shaner
Mark and Cindy Slane
David Soper and
Laura Davis
Suzanne Tucker
John M. Turturo and
Katherine Borowitz
Dana Westberg
Steven Wolff
Judith and Guy Yale
Evan Yionoulis

FRIENDS (\$100–\$249)

Anonymous
Emily Aber and
Robert Wechsler
David E. Ackroyd
Lois Aden
Joseph V. Agostini
Michael Albano
Sarah Jean Albertson
Narda Alcorn
Liz Alsina
Bruce Altman
Richard Ambacher
Annette Ames
Leif Ancker
Nephelie Andonyadis
Bob and Jane Archibald
Atticus Bakery
Clayton May Austin
Angelina Avallone
Arthur and Joan Baer
Frank and Eileen Baker
Paul Baker

James Bakkom
Ken and Jeanette
Baldassarri
Robert Baldwin
Michael Baron and
Ruth Magraw
Christopher Barreca
John Barrengos
Barbara and Edward Barry
Patty Bates
William Batsford
Mark Bauer
Nancy and Richard Beals
Andrew A. Beck
Spencer P. Beglarian
Ursula Belden
Ronald Bell
Wendell and Lora Lee Bell
James C. Bellavance
Albert Bennett
Edward Bennett
Elizabeth Bennett
Todd Berling
Melvin Bernhardt
Richard Bianchi
Mrs. Frank Black
William Bletzinger
Edward Blunt
Amy Boratko
John Cummings Boyd
John Breedis
Mr. and Mrs. Scott J.
Brennan
Russell and Freddie
Breneman
Amy L. Brewer and David
Sacco
Cynthia Brizzell-Bates
Theresa Broach
Carole and Arthur
Broadus
Brenda and Howard
Brody
Arvin B. Brown
Shawn Hamilton Brown
Philip Bruns
Robert Brustein
Rene Buch
William Buck
Gerard and Ann Burrow
Robert and Linda Burt
Sheldon Bustow
Susan Wheeler Byck
Donald Cairns
Kathryn A. Calnan
Vincent Cardinal
Lisa Carling
Carolyn Foundation
Adrienne Carter

William E. Caruth
Raymond Carver
Anna Cascio
Sami Joan Casler
Cosmo A. Catalano, Jr.
Patricia Cavanaugh
Dr. and Mrs. W.K. Chandler
Edward Check
Mary Chesnutt
Suellen G. Childs
Olive Chypre
Christian Clemenson
Lani Click
Becky and Gary Cline
Katherine D. Cline
Margaretta M. Clulow
Roxanne Coady
Jack Cockerill
Joel Cogen and
Elizabeth Gilson
Robert S. Cohen
Thomas Colville
Patricia J. Collins
Forrest Compton
James Congdon
Kristen Connolly
Audrey Conrad
David Conte
Helen and Jack Cooper
Gregory Copeland
Aaron Copp
Robert Cotnoir
Stephen Coy
Dana S. Croll
Timothy and Pamela
Cronin
Douglas and Roseline
Crowley
Jane Ann Crum
Sean Cullen
Donato Joseph D'Albis
F. Mitchell Dana
Bob and Priscilla Dannies
Sue and Gus Davis
Nigel W. Daw
Mr. and Mrs. Paul
DeCoster
Elizabeth DeLuca
Julia L. Devlin
Jose A. Diaz
George Di Cenzo
Thomas Di Mauro
Francis X. and Renee
Dineen
Gene Diskey
Melinda DiVicino
Alexander Dodge
Christopher Donnelly
Dennis Dorn

Franchelle S. Dorn	Glaser	Timothy and Diane Hunt	Aronson	Donald Michaelis	Alvin S. Prusoff and Dr. Deborah DeRose	Forrest E. Sears	Flora Van Dyke
Merle Dowling	Robert Glen	John Huntington	David Larson	Brina Milkowsky	William Purves	Paul Selfa	Michael Van Dyke
JoAnne E. Droller, R.N.	William Glenn	Raymond P. Inkel	Michael John Lassell	George Miller and Virginia Fallon	Michael Quinn	Subrata Sen	Carrie Van Hallgren
D. William Duell	Neil Gluckman	Patricia Ireland	Gerard Leahy	Jonathan Miller	Sarah Rafferty	Shawn Senavinin	Hyla and Barry Vine
John A. Duran	Susan Gobel	Candace Jackson	Wing Lee	Robert J. Miller	Faye and Ashgar Rastegar	Paul H. Serenbetz	Fred Voelpel
Karen and Edwin Duval	Lindy Lee Gold	Ihor Hayda	Charles E. Letts III	Saul and Sandy Milles	Ronald Recasner	Sandra Shaner	Fred Volkmar
East Coast Management & Consulting, LLC	Norma and Myron H. Goldberg	Kirk Jackson	Emily Leue	Inga-Brita Mills	Ralph Redpath	John Victor Shea	Elaine and Patrick Wackerly
Mr. and Mrs. David Ebbin	Robert Goldsby	Peter and Catherine Jackson	Bradford Lewis	Mary Jane Minkin and Steve Pincus	Gail Reen	Morris Sheehan	Charles Walkup
Douglas Edwards	Jess Goldstein	John W. Jacobsen	Irene Lewis	Cheryl Mintz	James and Cynthia Reik	Paul R. Shortt	Elizabeth Walsh
Frances L. Egler	David Gorton	Paul Jaeger	Kenneth Lewis	Alan Lichtenstein	Sandra and Gernot Reiners	Mark Shufro	David J. Ward
Dr. and Mrs. Richard Ehrenkranz	Lori S. Gorton	Chris Jaehngig	Jeremy Licht	Thomas Reed Mohan	Joe Reynolds	Carol M. Sica	Barbara Wareck and Charles Perrow
Marc and Heidi Eisenberg	Naomi S. Grabel	Drs. Donald and Diana Jaffe	Martha Lidji	Richard R. Mone	Mary B. Reynolds	Lorraine Siggins and Braxton McKee	Anne C. Washburn
Nancy Reeder El Bouhali	Christopher Grabowski	Mr. and Mrs. Robert Jaffee, Sr.	Bertram Linder	Donald W. Moreland	Ross Sumner Richards	Michael Vaughn Sims	Steven I. Waxler
Janann Eldredge	Charles F. Grammer	Jim and Cynthia Jamieson	Jennifer Lindstrom	George Morfogen	Daniel and Irene Rissi	William Skipper	Gil Wechsler
Prof. Robert Ellickson and Ms. Lynn Hammer	Kris and Marc Granetz	Jeffrey's, a restaurant	Romulus Linney	Grafton V. Mouen	Lisa Steele Roach	Lee Skolnick	Tan Falkowski Wells
Lucinda Thomas Embersits	Katharine Grant	Cynthia Lee Jenner	Bruce Lockwood	Carol Bretz Murray- Negron	Brian Robinson	William and Betsy Sledge	Thomas Werder
Elizabeth English	Bigelow Green	Kristen Johnson-Neshati	Edgar Loessin	Lori Robishaw	Frank Lopez	Teresa Snider-Stein	Raymond Werner
Dirk Epperson	Anne K. Gregerson	Geoffrey A. Johnson	Robert Hamilton Long II	Douglas Rogers	Sara Low	Suzanne Solensky and Jay Rozgoniy	J. Newton White
David Epstein	Joe Grifasi	Donald E. Jones, Jr.	Kristen Myers, Jr.	Howard Rogut	Henry Lowenstein	Alan Solomon	Peter White
Edith Dallas Ernst	Karen Grimmell	Donald E. Jones, Jr.	David Nancarrow	Joanna Romberg	Jean Murkland Luburg	E. Gray Smith, Jr.	Joan Whitney
Howard and Jackie Ertel	Alan A. Grudzinski	Elizabeth Kaiden	James Naughton	Melina Root	Jonathan Kalb	Marian and Howard Spiro	Robert Wierzel
Frank and Ellen Estes	John Guare	Jonathan Kalb	Tina C. Navarro	Fernande E. Ross	Gregory Kandel	Mary C. Stark	Lisa A. Wierde
Dan and Elizabeth Esty	Eugene Gurlitz	Gregory Kandel	Suzanne Cryer Luke	John M. Rothman	Carol Kaplan	Regina Starolis	Robert Wildman
Jerry N. Evans	Dr. Ronald and Maria Hagadus	Carol Kaplan	Everett Lunning, Jr.	Jean and Ron Rozett	Lloyd A. Kaplan	Charles Steckler	David Willson
Eva Ewing	Anne Hamburger	Lloyd A. Kaplan	Paul David Lukather	Julia Meade Rudd	James D. Karr	James Beach Steerman	Catherine M. Wilson
John D. Ezell	Phyllis O. Hammel	Dr. and Mrs. Michael Kashgarian	Thomas Lynch	Kevin Rupnik	Dr. and Mrs. Michael Orkerson	Louise Stein	Marshall Williams
Michael Fain	Alexander Hammond	Nancy Lee Kathan	Andi Lyons	Dr. Ortwin Rusch	Janell M. MacArthur	Neal Ann Stephens	Carl Wittenberg
Kristan Falkowski	Ann T. Hanley	Bruce Katzman	Janell M. MacArthur	Frederick Russell	Elizabeth M. MacKay	John Stevens	Michael Wolak
Jon Farley	Jerome R. Hanley	Edward A. Kaye	Lizbeth Mackay	Virginia Weaver Russell	Laura Brown MacKinnon	Joseph C. Stevens	Yun C. Wu
Ann Farris	David W. Hannegan	Jay Keene	Wendy MacLeod	A. Raymond Rutan IV	Wendy MacLeod	Marilyn and Robert Stewart	Zhong Yun and Qun Lin
Christopher Feeley	Scott Hansen	Asaad Kelada	Alan Mokler MacVey	Dwight R. Odle	Peter Andrew Malbuisson	Dr. and Mrs. Herbert S. Sacks	EMPLOYER MATCHING GIFTS
Ruth M. Feldman	Harold Harlow	Arthur J. Kelley, Jr.	Peter Andrew Malbuisson	Janet Oetinger	Sandra Manley	Steven Saklad	Jaroslav Strzemien
Paul and Susan Fiedler	John Harnagel	Abby Kenigsberg	Arthur J. Kelley, Jr.	Carolyn O'Keefe	Joan Manning	Marta Elisa Moret	Thomas Sullivan
Michael Field	Charlene Harrington	Bettyann Kevles	Abby Kenigsberg	William and Barbara Nordhaus	Peter Marcuse	Robert Sandberg	Richard Guy Suttor
Dennis Flynn	Lyndsay N. Harris	Elizabeth Margid	Bettyann Kevles	Richard Olson	Elizabeth Marks	Robert Sandine and Irene Kitzman	Tucker Sweitzer
Joel Fontaine	Walter and Betty Harris	Jonathan Marks	Alan Kibbe	Fran and Ed O'Neill	Peter Marshall	Jack Sydow	David Loy Sword
Anthony Forman	James T. Hatcher	Peter Marshall	Colette Ann Kilroy	Lori Ott	Craig Martin	Muriel W. Test	Jack Sydow
Keith Fowler	Ihor Hayda	Robin Marshall	Peter Young Hoon Kim	Kendric T. Packer	Dr. and Mrs. Michael Parry	Paul J. Tines	Muriel W. Test
Walter M. Frankenberger III	James Hazen	Craig Martin	Carol Souscek King	Maulik Pancholy	Maria Mason and William Sybalsky	Eric Ting	Paul J. Tines
Abigail Franklin	Patricia Helwick	Maria Mason and William Sybalsky	Shirley Kirschner	Joan D. Pape	Peter Mason	David F. Toser	Eric Ting
Brackley Frayer	Elba and Juan Hernandez	Peter Mason	Dragan Klaic	Dr. and Mrs. Michael Parry	Richard Klein	Albert Toth	David F. Toser
Karen Freedman	Jennifer Hershey-Benen	Richard Mason	Raymond Klausen	Mary L. Pepe	James Kleinmann	Tahlia Townsend	Howard B. Treat Jr.
Reynold Frutkin	Dennis F. Hickey	Richard Mason	Richard Klausen	John L. Peschel	Fredrica Klemm	Howard B. Treat Jr.	Howard B. Treat Jr.
Randy Fullerton	Roderick Lyons Hickey III	Richard Mason	Richard Klein	William Peters	Harvey Kliman and Sandra Stein	Russell L. Treyz	Russell L. Treyz
Richard Fuhrman	Christopher Higgins	Richard Mason	Richard Klein	Henry and Cora Scherer	Donald Knight	James Triner	James Triner
David Gainey	Hill Regional Career High School	Richard Mason	Richard Klein	Mr. and Mrs. Michael Schmertzler	James Klemm	Richard B. Trousdell	Richard B. Trousdell
Jim and Eunice Galligan	Elizabeth Holloway	Richard Mason	Richard Klein	Ruth Hein Schmitt	Harvey Kliman and Sandra Stein	Deborah Trout	Deborah Trout
Anne Galvin	Amy Holzapfel	Richard Mason	Richard Klein	William Schneider	Donald Koetting	Miriam S. Tulin	Miriam S. Tulin
Shawn Marie Garrett	Agnes Hood	Richard Mason	Richard Klein	Georg Schreiber	Stephen B. Pollock	Mr. and Mrs. Gregory Tumminio	Mr. and Mrs. Gregory Tumminio
Dr. Lonnie Garris Jr.	James Guerry Hood	Richard Mason	Richard Klein	Jennifer Schwartz	Brian McEleney	Melissa Turner	Melissa Turner
Steven Gefroh	Carol V. Hoover	Richard Mason	Richard Klein	Alexander Scribner	Thomas McGowan	Cheever and Sally Tyler	Cheever and Sally Tyler
Mary Louise Geiger	David Howson	Richard Mason	Richard Klein	Kathleen McElfresh Scott	Deborah McGraw	Marge Vallee	Marge Vallee
Stuart and Beverly Gerber	Evelyn Huffman	Richard Mason	Richard Klein	Kimberly A. Scott	Robert J. McKinna	Russell Vandenbroucke	Russell Vandenbroucke
Robert Gerwien	Hull's Art Supply and Framing	Richard Mason	Richard Klein		Patricia McMahan	Joan Van Ark	Joan Van Ark
Patricia Gilchrist	Derek Hunt	Richard Mason	Richard Klein		Bruce W. McMullan		
	Mary and Arthur Hunt	Richard Mason	Richard Klein		Lynne Meadow		
	Peter H. Hunt	Richard Mason	Richard Klein		Mr. and Mrs. James Meisner		
		Richard Mason	Richard Klein		Stephen W. Mendillo		
Morfydd and Gilbert		Marie Landry and Peter					

This list includes current pledges, gifts, and grants received from July 1, 2009, through September 7, 2010. For more information about making a donation to Yale Repertory Theatre, please contact Sue Clark at 203.432.1559 or susan.clark@yale.edu



Thames Printing Company, Inc.

A LEADER IN HIGH QUALITY

OFFSET AND DIGITAL PRINTING

THROUGHOUT THE NORTHEAST

FOR OVER 70 YEARS

Thames Printing Company, Inc.

Phone: 860.721.7992 | Fax: 860.887.3064 | Email: sales@thamesprinting.net
www.thamesprinting.com

UP NEXT

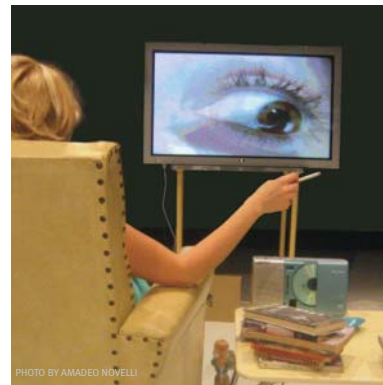


PHOTO BY AMADEO NOVELLI

NO BOUNDARIES:
A SERIES OF GLOBAL PERFORMANCES

THE CASE OF THE SPECTATOR

WRITTEN AND PERFORMED BY
MARÍA JEREZ

*Presented by World Performance Project at Yale
and Yale Repertory Theatre*

SEPTEMBER 23 TO 25
yalerep.org/noboundaries



PHOTO BY TERRY MANZO

YALE REPERTORY THEATRE

EDWARD ALBEE'S

A DELICATE BALANCE

DIRECTED BY JAMES BUNDY

OCTOBER 22 TO NOVEMBER 13
yalerep.org



PHOTO COLLAGE BY PUNCH & JUBBY INC WITH IMAGES BY
WOLFRANG LDESCH, AND MIMMO TUDICE/COBBIS

YALE SCHOOL OF DRAMA

EURYDICE

BY JEAN ANOUILH

DIRECTED BY DEVIN BRAIN

OCTOBER 26 TO 30
drama.yale.edu

For tickets or more information, call 203.432.1234

FOR YOUR INFORMATION

HOW TO REACH US

Yale Repertory Theatre Box Office
1120 Chapel Street (at York St.)
PO Box 1257, New Haven, CT 06505
203.432.1234
Email: yalerep@yale.edu

BOX OFFICE HOURS

Monday to Friday from 10AM to 5PM
Saturday from 12 to 5PM
Until 8PM on all show nights

FIRE NOTICE

Illuminated signs above each door indicate emergency exits. Please check for the nearest exit. In the event of an emergency, you will be notified by theatre personnel and assisted in the evacuation of the building.

RESTROOMS

There is an accessible restroom in the main lobby. Additional restrooms are located downstairs.

EMERGENCY CALLS

Please leave your cell phone and/or beeper, name, and seat number with the concierge. We'll notify you if necessary. Emergency-only telephone number at Yale Rep: 203.764.4014

GROUP RATES

Discounted tickets are available for groups of ten or more. Please call 203.432.1572.

SEATING POLICY

Everyone must have a ticket. Sorry, no children in arms or on laps. Patrons who become disruptive will be asked to leave the theatre.

THE TAKING OF PHOTOGRAPHS OR THE USE OF RECORDING DEVICES OF ANY KIND IN THE THEATRE WITHOUT THE WRITTEN PERMISSION OF THE MANAGEMENT IS PROHIBITED.

ACCESSIBILITY SERVICES

Yale Repertory Theatre offers all patrons the most comprehensive accessibility services program in Connecticut, including a season of open-captioned and audio-described performances, a free assistive listening system, large-print and Braille programs, wheelchair accessibility with an elevator entrance into the Yale Rep Theatre located on the left side of the building, and accessible seating. For more information about the theatre's accessibility services, contact Ruth M. Feldman, Director of Education and Accessibility Services, at 203.432.8425 or rm.feldman@yale.edu.

Yale Repertory Theatre's accessibility services are supported in part by the Frederick A. DeLuca Foundation, The Seedlings Foundation, and the Carol L. Sirot Foundation.

Yale Repertory Theatre gratefully acknowledges the Carol L. Sirot Foundation for underwriting the assistive listening systems in our theatres.

AUDIO DESCRIPTION (AD)

A live narration of the play's action, sets, and costumes for patrons who are blind or low vision.

OPEN CAPTIONING (OC)

You'll never again have to ask, "What did they say?" Open Captioning provides a digital display of the play's dialogue as it's spoken.

Open Captioning and Audio Description performances are on Saturdays at 2PM. AD pre-show description begins at 1:45PM.

	OC	AD
<i>We Have Always Lived in the Castle</i>	Oct 2	Oct 9
<i>A Delicate Balance</i>	Nov 6	Nov 13
<i>Bossa Nova</i>	Dec 11	Dec 18
<i>The Piano Lesson</i>	Feb 12	Feb 19
<i>Romeo and Juliet</i>	Mar 26	Apr 2
<i>Autumn Sonata</i>	Apr 30	May 7

c2inc is pleased to be the official Open Captioning provider of Yale Repertory Theatre.

YALE REP'S EDUCATION PROGRAMS



FROM TOP: SCHOOLS GATHERING FOR WILL POWER!; THE DWIGHT/EDGEWOOD PROJECT, 2010.

As part of Yale Rep's commitment to our community, we provide two significant youth theatre programs. Since our 2003–04 season, WILL POWER!, which offers teacher training and curricular support prior to seeing a selected play at Yale Rep, has served more than 10,000 Connecticut students and educators. The Dwight/Edgewood Project brings ten middle school students from New Haven's Augusta Lewis Troup and Wexler/Grant Community schools to Yale Rep for a month-long, after-school playwriting program designed to strengthen their self-esteem and creative expression.

Yale Rep's education programs are supported in part by Donald and Patricia Anderson; Anna Fitch Ardenghi General Charitable Purpose Trust, Bank of America, Trustee; Deborah S. Berman; Bob and Priscilla Dannies; the Frederick A. DeLuca Foundation; Bruce Graham; the Lucille Lortel Foundation; Jane Marcher Foundation; Frances L. Miller; NewAlliance Foundation; Robbin A. Seipold; Sandra Shaner; Target Stores; Esme Usdan; Charles and Patricia Walkup; Bert and Martha Weisbart; and Yale Cabaret.

SPONSORSHIP: COMMUNITY PARTNERS

Allegra Print and Imaging
Est Est Est
Fleur de Lys Floral and Gifts
Hull's Arts Supply and Framing
Koji
Mionetto
New Haven Register
Ocean Thin Films

Scoozzi Trattoria and Wine Bar
The Shubert Foundation
The Study at Yale, a Boutique Hotel
Thames Printing Company, Inc.
Willoughby's Coffee and Tea
WSHU Public Radio Group
The Yale Bookstore
Yellowbook

These lists include current pledges, gifts, and grants received from July 1, 2009, through September 7, 2010.

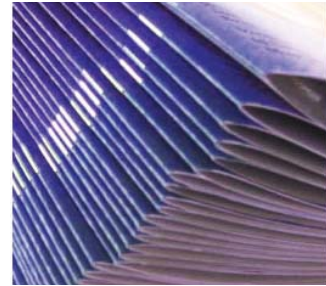
Creative Print Solutions



DESIGN

PRINT

MAIL



*For the Yale Community, the Arts,
Non-Profits and Small Business*

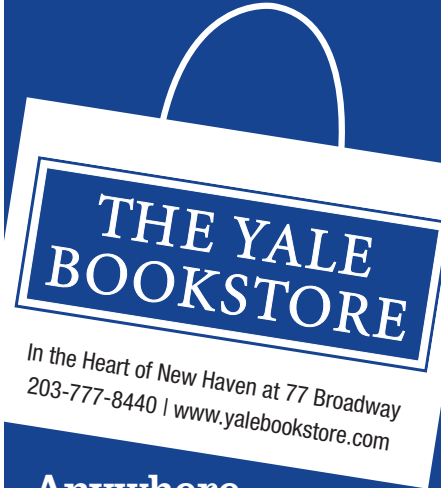
- Graphic Design
- Color Copies
- Booklets
- Posters & Banners
- Direct Mail Services
- Invitations
- Custom Apparel
- Letterhead
- Envelopes
- B&W Copying
- Course Packets
- Bindery
- Flyers & Postcards
- Business Cards
- Portfolios
- Faxing Services
- Offset Printing
- And Much More!

1060 Chapel Street, New Haven, CT 06510

tel: 203.865.5006 fax: 203.865.7553

info@allegranewhaven.com www.allegranewhaven.com

The Best Selection
of Yale Apparel
and Gifts.



Anywhere.

WSHU

Public Radio Group

National Public Radio®

Your Station for
NPR News & Classical Music

NPR News & Classical Music
WSHU-FM
91.1 FM
90.1 FM
91.3 FM
91.7 FM
103.3 FM

NPR News & Talk
WSUF-FM
89.9 FM
93.3 FM
105.7 FM

WSHU-AM
1260 AM



from NPR NEWS

from NPR NEWS

www.wshu.org

WSHU • Sacred Heart University • 5151 Park Avenue
Fairfield, CT 06825 • 800.937.6045



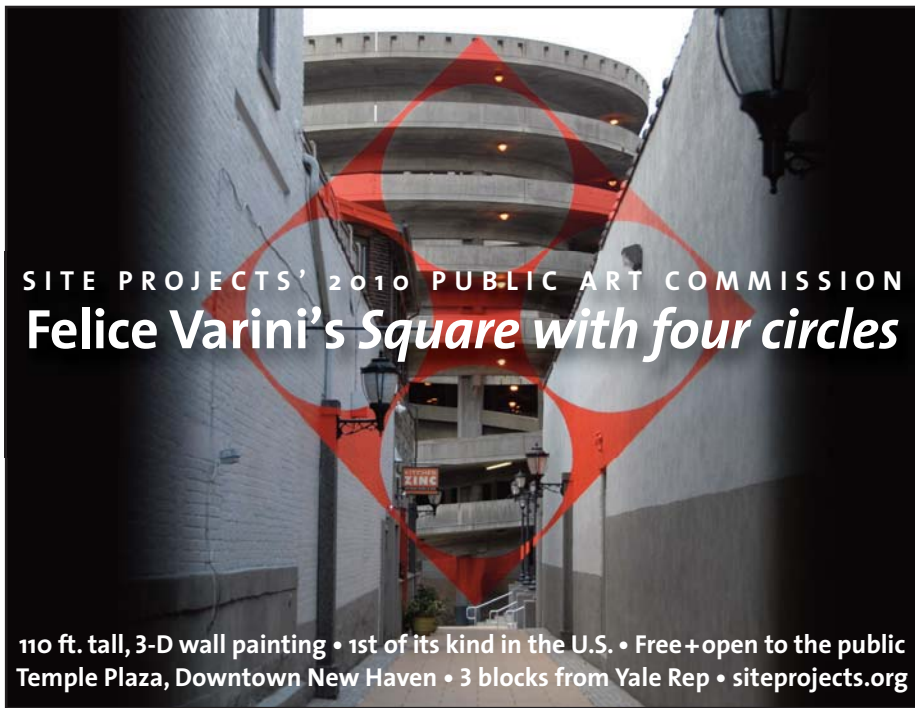
1176 CHAPEL STREET
203.777.2059



When The Ordinary Just Won't Do...

Fleur de Lys
Floral Company

Fleurdelysfloral.com
990 State Street New Haven, CT
(203) 562-5459
Voted New Haven's Premier Florist



SITE PROJECTS' 2010 PUBLIC ART COMMISSION
Felice Varini's *Square with four circles*

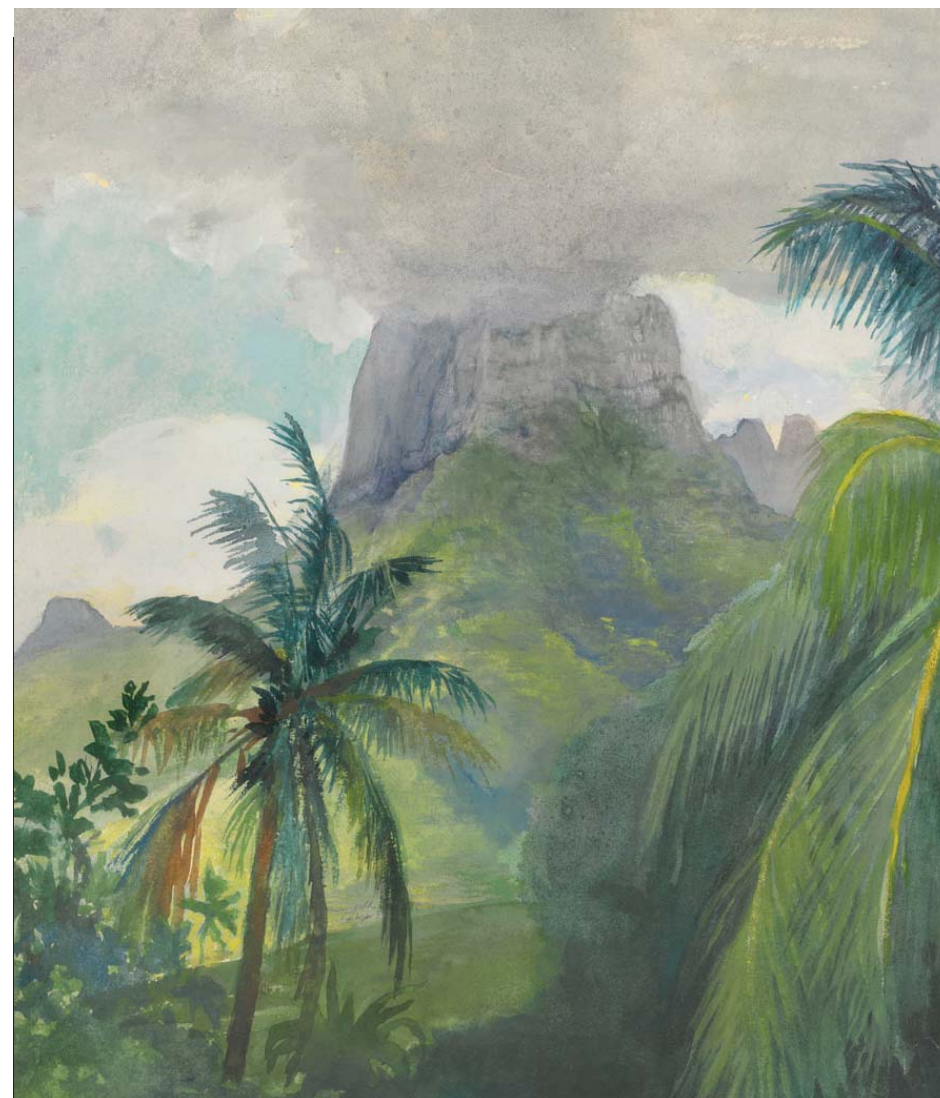
110 ft. tall, 3-D wall painting • 1st of its kind in the U.S. • Free+open to the public
Temple Plaza, Downtown New Haven • 3 blocks from Yale Rep • siteprojects.org

「**THE MOMENT
YOU NEED IT...
YELLOWBOOK IT**」



1-800-YB-YELLOW / yellowbook.com

© 2010 Yellow Book USA, Inc. All rights reserved. Yellowbook™ is a trademark of Yellow Book USA, Inc.



**John La Farge's *Second Paradise:
Voyages in the South Seas, 1890–1891***

October 19, 2010–January 2, 2011, Yale University Art Gallery

YALE UNIVERSITY ART GALLERY

John La Farge, *The Peak of Maua Roa, Noon, Island of Moorea, Society Islands, Uponohu (detail)*, 1891. Watercolor and gouache.
Yale University Art Gallery, Purchased with a gift from Denise Fitch in memory of her husband, George Hopper Fitch, B.A. 1932