

# 2010 Play Descriptions

ANGUS BOWMER THEATRE

## Hamlet

William Shakespeare  
February 19–October 30  
Directed by Bill Rauch

### Something is rotten.

In Denmark, a king is dead. His brother, Claudius, has snatched the throne *and* the widowed queen. Life goes on—for everyone but Hamlet. The prince, fixated on his uncle as the murderer, is charged by his father's ghost to avenge the wrong. Disconnected from the foul world around him, Hamlet strains under the weight of his task. OSF's first production in a decade of Shakespeare's disturbing and psychologically rich masterpiece digs into the enigma of a man's mind.

Dan Donohue (Hamlet)

## Pride and Prejudice

Jane Austen  
Adapted for the stage by Joseph Hanreddy and J. R. Sullivan  
February 21–October 31  
Directed by Libby Appel

### Pride knows no class.

Mrs. Bennet will stop at nothing to obtain advantageous matches for her five middle-class daughters. This shouldn't be difficult for Jane, the eldest and the family beauty. Her sister Elizabeth is another story. Witty and outspoken, Elizabeth takes an instant dislike to the high-born Mr. Darcy. He professes to find her barely tolerable. Or does he? Can their simmering attraction overcome class distinctions and prejudices about each other? Jane Austen's beloved classic sparkles in this fresh and entertaining period adaptation.

Judith-Marie Bergan (Mrs. Bennet)

## Cat on a Hot Tin Roof

Tennessee Williams  
February 20–July 4  
Directed by Christopher Liam Moore

### The sultry smell of desire.

It's a long, booze-filled night under Big Daddy's plantation roof in 1950s Mississippi. Maggie "the Cat" still burns hot for her ex-football star husband Brick, but he only has eyes for the bottom of a whiskey bottle. Meanwhile, Big Daddy is dying, and the family vultures are swarming for a big slice of the inheritance pie. Couched in the earthy language of the deep South, this uncompromising, intensely human portrait of a family shows why Williams is one of America's greatest playwrights. (Strong language, mature themes)

Stephanie Beatriz (Maggie)

## She Loves Me

Book by Joe Masteroff  
Music by Jerry Bock  
Lyrics by Sheldon Harnick  
April 21–October 30  
Directed by Rebecca Taichman

### A love letter to the American musical.

Boy meets girl. Strike that. Boy writes to girl; girl writes to boy. By night, they are passionate pen pals brought together by a lonely hearts ad. By day, the unsuspecting "lovers" are quarrelling clerks at a European parfumerie, surrounded by a cast of coworkers with longings of their own. Based on the play that also inspired the film *You've Got Mail*, and with music by the songwriting team who created *Fiddler on the Roof*, this effervescent romance will sing its way into your heart.

Mark Bedard (George)

## Throne of Blood

Adapted by Ping Chong based on the film directed by Akira Kurosawa  
Original screenplay by Akira Kurosawa, Hideo Oguni, Shinobu Hashimoto and Ryuzo Kikushima  
July 21–October 31  
*World Premiere*  
Directed by Ping Chong

### An epic theatre event not to be missed.

In 1957, legendary film director Akira Kurosawa created a landmark version of *Macbeth*. Set in the remote, ritualized world of feudal Japan—where haunted woods and mysterious spirits work their macabre magic on the warrior Washizu and his ambitious lady—it is Shakespeare's story as you have never seen it before. Theatrical and cinematic artistry merge in this first-ever stage adaptation of Kurosawa's masterpiece, which moves to the lauded Brooklyn Academy of Music's Next Wave Festival after its run in Ashland.

Kevin Kenerly (Washizu)  
Cristofer Jean (Forest Spirit)

## Well

Lisa Kron  
February 25–June 18  
Directed by James Edmondson

### You gotta love her.

Prepared with notes and hired actors, performance artist Lisa Kron wants to create a dramatic exploration of universal health and illness issues. But Lisa's production takes a comic detour into more personal territory with the entrance of her affable, chronically ill mother. From an onstage recliner, Ann inserts herself into the performance, and the wheels come loose from Lisa's tidy plan. Kron's comedy, hailed by *The New York Times* as "agonizingly funny," is a love story that speaks to anyone who's ever had a parent. (Strong language)

Ann (Dee Maaske)  
Lisa (Terri McMahan)

## Ruined

Lynn Nottage  
March 24–October 31  
*West Coast Premiere*  
Directed by Liesl Tommy

### Damaged, but not destroyed.

Mama Nadi is a fierce survivor amidst a brutal civil war. Inside her thatched-roof forest haven, she offers soldiers a drink, a dance, a girl—a place to forget. For a handful of dislocated, damaged women, Mama Nadi provides protection. Her girls sell their bodies, but it is better than what lies outside her doors. Stirring up New York with its off-Broadway run, Nottage's 2009 Pulitzer Prize- and Obie-winning tribute to the resilience of women is an uplifting testimony to the tenacity of hope. (Mature themes, strong language)

Kimberly Scott (Mama Nadi)

## American Night

Richard Montoya and Culture Clash  
June 29–October 31  
*World Premiere*  
Directed and developed by Jo Bonney

### Home of the brave.

As Juan José studies for his citizenship exam, his obsession to pass takes him on a fantastical odyssey. On a zig-zag journey through U.S. history, Juan discovers America's best in a handful of unsung citizens who made courageous choices in some of the country's toughest times. L.A.'s legendary Culture Clash partners with company actors in a cutting, comic mix of past and present, stereotype and truth that will move you into a deeper vision of our shared story. *American Night* premieres OSF's highly anticipated U.S. history cycle, *American Revolutions*.

René Millán (Juan José)



*The Servant of Two Masters*  
(2009): Mark Bedard, Eileen DeSandre, David Kelly and Richard Howard

## Twelfth Night

William Shakespeare  
June 1–October 8  
Directed by Darko Tresnjak

### Crazy for love.

Both Orsino and Olivia's households have love on the brain. But who, really, are the objects of desire? When Viola, a shipwrecked castaway, disguises herself as a boy and finds work as Orsino's servant, she becomes entangled in an awkward love triangle. Things come unglued, but for *almost* everyone, Shakespeare's treasured comedy ends happily. Our 75th anniversary production of the play that launched OSF in 1935 brims with antics, beds and bathtubs, and beloved characters, both prudish and crudish.

Miriam A. Laube (Olivia)

## Henry IV, Part One

William Shakespeare  
June 2–October 9  
Directed by Penny Metropulos

### Fit to be king?

Prince Hal will be king some day, but right now he's hanging with a crowd of lowlifes, led by the round-bellied and irresistibly magnetic John Falstaff. Hal's having the time of his life, but King Henry wishes his son were more like the valiant Hotspur, head of the rebellious Percy family gunning for the throne. For Henry and his line, it's a life-or-death military struggle for England's political future. Will Hal rally to the cause and marshal leadership qualities worthy of a crown?

John Tufts (Prince Hal)



*Don Quixote* (2009): Mark Murphey, John Pribyl, Miriam A. Laube, Danforth Comins, Anna-Lisa Chacon and Robin Goodrin Nordli.

DAVID COOPER

## The Merchant of Venice

William Shakespeare  
June 3–October 10  
Directed by Bill Rauch

### A comedy about bigotry?

Comedies end in weddings, and, true, *The Merchant of Venice* closes with three happy couples. But is Shakespeare's play a comedy? Shylock, a moneylender from Venice's Jewish ghetto, makes a loan, interest-free, to an upper-class Christian merchant. When the deal goes bad, years

of discrimination surface as Shylock makes a harsh demand for repayment. If this is comedy, it is a fearless, ironic one in which, amidst comic moments, the quality of mercy is cross-examined and complex issues of difference are unmasked.

Anthony Heald (Shylock)  
Jonathan Haugen (Antonio)

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