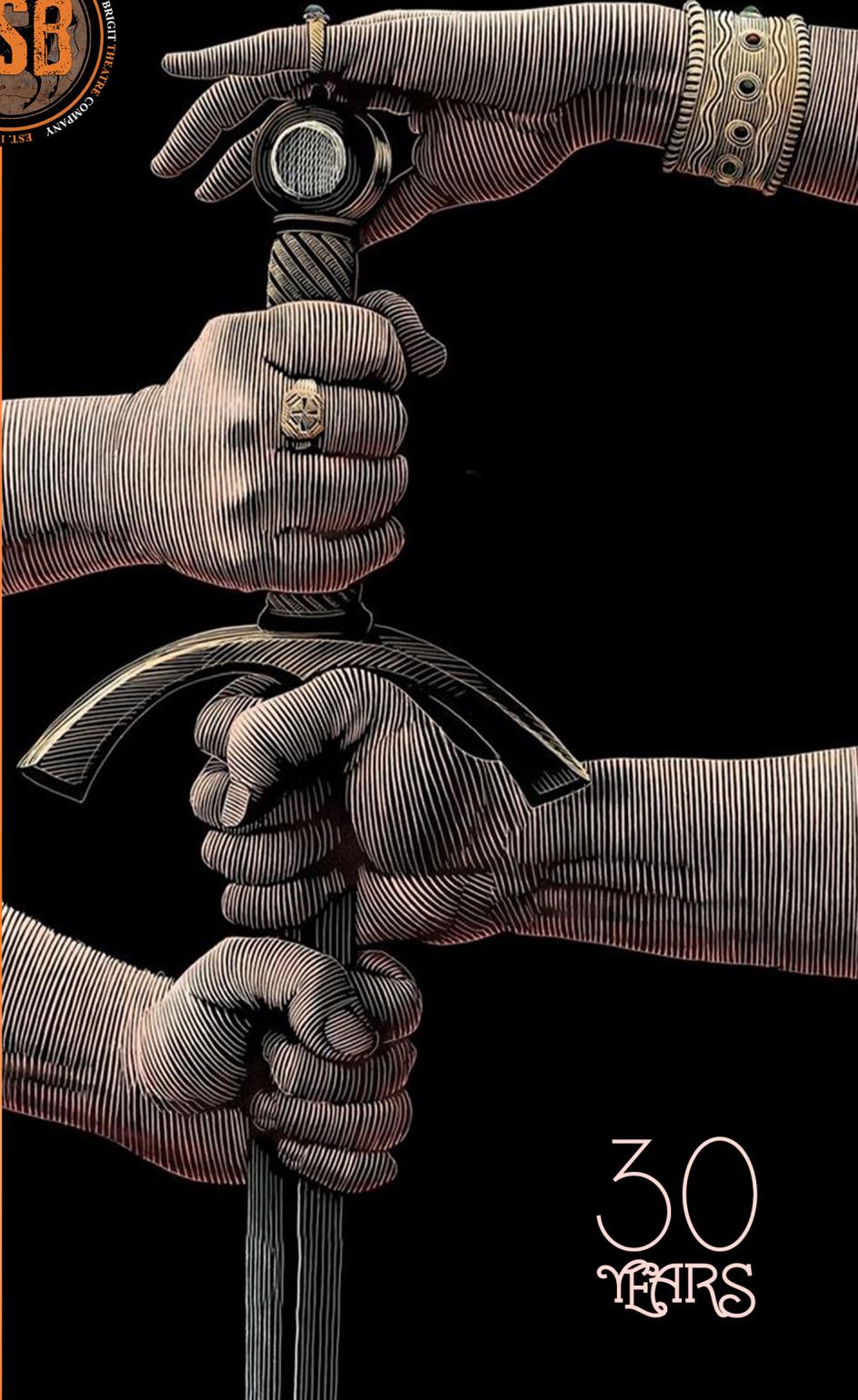




# THE LION IN WINTER



30  
YEARS



*Deep admiration and gratitude to  
Eric Griffith  
for stepping in gracefully,  
exemplifying professionalism,  
and delivering a magnificent performance.*

*Thank you to all our patrons  
for keeping Brigit Saint Brigit  
strong, vibrant, and vital  
for the past 30 Years!*

*Sending love  
to our friend and fellow artist,  
Jack Zerbe,  
as he recovers.*

# OVATIONS!

*This production of THE LION IN WINTER  
has been made possible in part through  
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**THE BRIGIT SAINT BRIGIT THEATRE COMPANY  
PRESENTS**

## ***THE LION IN WINTER***

by JAMES GOLDMAN

Directed by  
Cathy M. Kurz

*"The Lion in Winter" is presented by arrangement with Concord Theatricals  
on behalf of Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)*

# ***THE LION IN WINTER***

by James Goldman

Directed by Cathy M. Kurz

## **THE PLAYERS**

*(in order of appearance)*

Henry II . . . . . Eric Griffith  
Alais Capet . . . . . Katt Walsh  
John . . . . . Matt Cummins  
Geoffrey . . . . . Lucas Perez-Leahy  
Richard Lionheart . . . . . Jeremy Earl  
Eleanor of Aquitaine . . . . . Delaney Driscoll\*  
Philip Capet, King of France . . . . . Austin Wright

(\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, performing under a Special Appearance Contract.)

## **TIME & PLACE:**

The play takes place on Christmas Eve, and early Christmas morning in Henry's castle in Chinon, France. The year is 1183.

## **ACT ONE**

Scene 1: Alais's chamber, dusk, Christmas Eve.

Scene 2: Great Hall, immediately following.

Scene 3: Great Hall, that night.

Scene 4: Great Hall, immediately following.

Scene 5: Eleanor's chamber, later that night.

Scene 6: Philip's chamber, immediately following.

*There will be a ten-minute intermission between Acts One and Two.*

## **ACT TWO**

Scene 1: Great Hall, a few hours later.

Scene 2: Alais's chamber, dawn, Christmas morning.

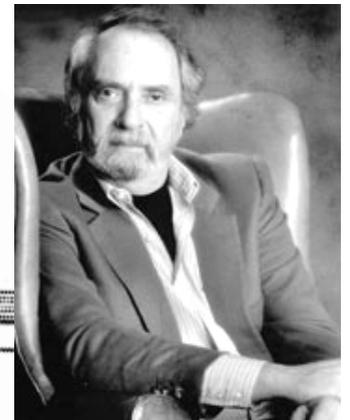
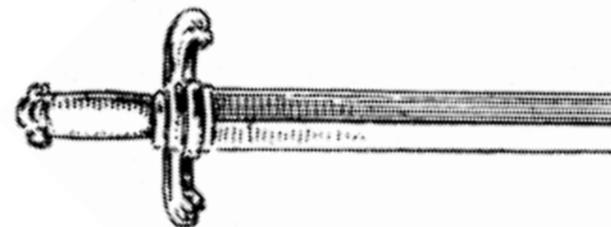
Scene 3: Wine cellar, early Christmas morning.

## **Playwright Goldman's Note on Accuracy and Anachronisms in The Play**

The historical material on Henry's reign is considerable insofar as battles, plots, wars, treaties, and alliances are concerned. This play--while simplifying the political maneuvering by combining a meeting of the French and English kings in 1183 with a Royal Court held at Windsor in the following year [both of which took place for much the same reasons as depicted in the play] into a Christmas Court that never was--is accurately based on the available data.

The facts we have, while clear enough as to the outcome of relationships--such things as who kills who and when--say little if anything about the quality and content of those relationships. The people in this play, their character and passions, *while consistent with the facts we have*, are fictitious.

The play, finally contains anachronisms in speech, thought, habit, custom, and so on. [For example, John's "You and your big cerebellum!"] Those the author is aware of--the way, for instance, Christmas is celebrated--are deliberate and not intended to outrage the historical aspects of the script.



*James Goldman, Author, The Lion in Winter*

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Melody Mundell  
Jim and Judy Peistrup  
Paula Ray  
Dennis Stone  
Catherine and Anthony Tauke  
Gaile Varnum

**Clanaad – Clan - \$10-49**

Cathleen Amdor  
Kit Barrett  
Craig Bond  
Kathy Dabestani  
Aimee Folker  
Patricia Gates  
Darlene Golbitz  
Frank Hannaford  
Courtney Holland  
Carol Knoepfler  
Mary Larson  
Kevin Lawler  
Marietta McDaniel

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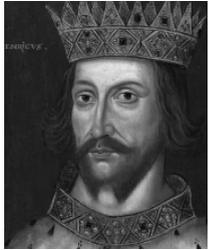
**Clanaad – Clan - \$10-49 (cont'd)**

Sue Mouttet  
M. Michele Phillips  
Craig J. Reilly  
Judy Roberts  
Cindy Schumacher  
Tami Whitney

**Gifts in Honor of the Life of Ted Roche**

Sam and Vi Augustine  
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Lynn and Maria Knudtson  
Sheri McKim  
Susan Naatz  
Victoria Roche  
Linda Ohri & Carl Wirth  
Optimist Club of Omaha

## BIOGRAPHIES OF THE HISTORICAL CHARACTERS



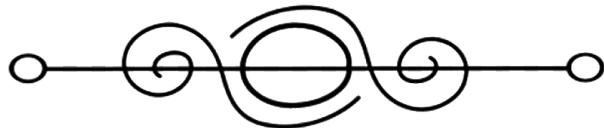
**Henry II, King of England** (1133-1189, r. 1154-1189) was the first Plantagenet king of England, great-grandson to William the Conqueror, and son to Empress Matilda and Geoffrey, count of Anjou. Through his father's death in 1151, and his marriage to Eleanor of Aquitaine in 1152, he became the lord of western France, which meant that he owned more French property than the French crown did. In 1154, He was crowned king of

England after fighting his mother's cousin King Stephen for the right of succession, making him the ruler over substantial lands of both England and France, all at the age of 21.

Henry's greatest innovation came from the creation of the English common law, a system based on the circuit judge, the legal writ, and the jury. However, he clashed with his former friend and chancellor, Thomas Becket, the archbishop of Canterbury over where the line was between the church and state, who could appoint powerful bishops, and the trying of criminal clerks. In 1170, Becket was murdered by four of Henry's knights, an act that Henry did not directly order but which the knights claimed he wanted.

He also encountered great conflict with his own family over the years. Henry and Eleanor had eight children [five boys, three girls], seven of whom survived to adulthood and four of whom fought for control of the English crown. Throughout Henry's reign there were several familial rebellions against him, the first of which led to Henry's imprisonment of his Eleanor, the second of which ended with the death of his first son and presumed heir, Henry the Young King.

During the latter half of his rule, Henry grappled with his sons over the issue of succession, ultimately being succeeded by Richard in 1189, after battling him and his younger son John over land in northern France. Henry's desire to keep any of his sons from overthrowing him resulted his years-long manipulations of each, playing one against the other so as to keep them from uniting against him.



## BIOGRAPHIES OF THE HISTORICAL CHARACTERS



**Eleanor of Aquitaine** (1122-1204) was the countess of Poitou and duchess of Aquitaine, the richest and largest province in 12th-century France. At 15 she married Louis VII of France and became his queen. Apparently mismatched from the start (Louis had wanted to be a monk but was obliged to become king when his elder brother died), they had two daughters before Eleanor demanded their marriage be dissolved in 1152--she was obliged because she'd born no sons yet.

Two months after the annulment, she married Henry. Some say that Eleanor's marriage to Henry caused the next 300 years of war between France and England, because, having acquired the Aquitaine through his marriage, Henry now controlled more of France than Louis did.

Coming from perhaps the major cultural and intellectual center in Europe at the time, she is said to have spoken five languages, was a reader of philosophy, and introduced troubadours, music, poetry reading, and chivalric traditions of etiquette to Louis's and Henry's rather dour courts. This drew much opposition from the Catholic Church at the time, and many contemporary chroniclers repeated slander and salacious rumors that continue to be repeated but for which there is no historical basis.

Eleanor had eight children with Henry, five sons and three daughters, all but one of whom survived to adulthood. She was extremely invested in the future of her children, largely because their futures were intertwined with hers. However, after a family rebellion against Henry in 1173--involving her four eldest sons and herself, she was captured and imprisoned in southern England. (The sons were not.) Although she occasionally appeared at state occasions, she remained a prisoner until Henry's death in 1189.

Richard then claimed the throne and freed Eleanor, installing her as his trusted counselor, with the title of Dowager Queen and Duchess of Aquitaine. Eleanor held significant power and largely oversaw the governing of England when Richard was out of the country fighting, as he was almost constantly. She also oversaw the quelling of John's rebellion in 1192, when Richard was absent and oversaw the gathering of Richard's immense ransom, which she personally brought to his captors in Germany in the dead of winter in 1194.)

Following Richard's death, Eleanor supported John's ascendancy to the throne and coerced the noblemen of Aquitaine and her other realms into accepting him as overlord. By this time, Eleanor was in her 80s, far beyond the normal 12th-century lifespan. She retired to Fontevault Abbey, where her husband Henry and son Richard were buried, and spent her last days among the nuns there. She died in the spring of 1204, at age 82.

*cont'd p. 20*

## ARTISTIC AND TECHNICAL CREW

Director ..... Cathy M. Kurz  
 Stage Manager ..... Sabrina Kinney  
 Scenic and Lighting Designer ..... Bill Van Deest  
 Assistant Lighting Designer ..... Chelsea Greenway  
 Scenic Artist ..... Craig Lee  
 Scenic Crew ..... Kobe Ready, Katie Canty, Mark Krejci,  
 Hannah Clark, Wesley Houston, and Lance Glenn  
 Costume Designer/Coordinator. .... Katherine Neary  
 Wardrobe Supervisor ..... Kerri Drake  
 Combat Choreographer ..... Terry Doughman

## ACKNOWLEDGMENTS

*For their generosity in assisting with this production,  
 Brigit Saint Brigit extends its appreciation  
 to the following individuals and organizations.*

Jill Anderson  
 Bluebarn Theatre  
 Creighton University  
 First Central Congregational Church  
 Katie Foster  
 Pastor Scott Jones  
 Lara Marsh  
 Nebraska Shakespeare Festival  
 University of Nebraska at Omaha Theatre Department

## THE PLAYERS

*(arranged alphabetically)*



**MATT CUMMINS (*John*)** is a theatre arts graduate of Doane College where he could be seen onstage in such classics as *Hamlet* and *The Seagull*. His postgraduate focus is on continued preparation for a career as a working actor, a path that is certainly a good choice for this excellent artist. Both intuitive and skilled, he's brought his comic timing and sense of the tragic to a number of productions since university, including *Bent* (SNAP! Productions), *M\*A\*S\*H* (Bellevue Little Theatre), *The Merchant of Venice* and *As You Like It* (Flatwater Shakespeare). This will be his fourth appearance on the BSB stage--previous roles in which he's delighted our audiences include Bartley McCormick in *The Cripple of Inishmaan*, Francois in *Bernhardt/Hamlet*, and Shawn Keough in *The Playboy of The Western World*. Matt's talent, imagination, and sense of play are a boon to any production, and he's a welcome addition to the *Lion* cast.



**DELANEY DRISCOLL (*Eleanor of Aquitaine*)** traces her BSB history to the Theatre's very first Irish production back in 1994, and the Theatre is proud to feature this gifted actor in tonight's production, and to have added such a talented artist to its fulltime staff, as actor and Director of Educational Programming. In both areas, she brings a lifetime of professional acting and study to bear and has been instrumental in awakening the enthusiasm of many young students (from kindergarteners through high schoolers) to the joys of Shakespeare, as well as other classics, in a variety of workshops and residencies throughout Omaha and the surrounding area.

A member of Actors' Equity, the national union for professional actors, Ms. Driscoll's roles on Brigit stages include Katie in *Love in The Title*, Sarah Bernhardt in *Bernhardt/Hamlet*, multiple Shakespearean characters in *Tyger's Hart* and *The Shakespeare Revue*, the title role in *Mary Stuart*, Mary Tyrone in *Long Day's Journey into Night*, the title roles in John B. Keane's *Big Maggie* and Sean O'Casey's *Juno And The Paycock*, Mena in JB Keane's *Sive*, Kate in Brian Friel's *Dancing at Lughnasa*, and Helen of Troy in Euripides's *The Trojan Women*.



## THE PLAYERS

(arranged alphabetically)



**JEREMY EARL** (*Richard the Lionheart*) is a mainstay on the Brigit Saint Brigit stage where he's been a regular since his debut in the 2001/2002 season. His most recent turns were in *Betrayal* and *God on Trial* (2022), and *Incident at Vichy*, and *Bernhardt/Hamlet* (2019). His favorite roles include Quincey Morris in *Dracula*, Cassio in *Othello*, Konstantin in *The Seagull*, Banquo in *Macbeth*, Geoffrey in *The Lion in Winter*, Horatio in *Hamlet*, Nicky in *The Seafarer*, and Brutus in *Julius Caesar*. He's also an accomplished stage combat choreographer, having worked in that capacity on many projects. Jeremy's talent and versatility have made him an invaluable, treasured company member at Brigit for two decades and counting.



**ERIC GRIFFITH** (*Henry II*) is another gifted, versatile, longtime Brigit regular, a Renaissance man who is both a fine actor and an accomplished sound/set/computer technician, designer, advisor, and all-around utility infielder. He has designed the sound for innumerable BSB plays, devised and built scenery to work in multiple unconventional spaces, adapted computer programs for light boards and sound systems, and more. But BSB is thrilled to feature him again onstage.

He first hit the boards with Brigit in 1996, as Carbon de Castel-Jaloux in Edmund Rostand's *Cyrano de Bergerac*, and his most recent appearance onstage was a powerful performance as the emotionally-burdened Ian, in the Irish play, *Quietly*. Among his favorite roles in the 20-plus years in between are Torvald in *A Doll's House*, Nick in *Who's Afraid of Virginia Woolf*, the title role in *The Importance of Being Earnest*, Jim in *The Weir*, and Sharkey in *The Seafarer*. Eric also was part of the trio(s) that performed in Brigit Saint Brigit's three (fairly different) productions of *The Compleat Works of Wllm Shkspr (Abridged)*, and the criminally under-seen original production of *Theatre History 101*, written by Scott Kurz, Aaron Zavitz and Eric. Elsewhere in the area, he has performed at the Omaha Community Playhouse as Nick in *Over the River and Through the Woods*, at the Bellevue Little Theatre as the Sheriff in *Bus Stop*, and at Chanticleer as Max in *Lend Me A Tenor* and Robert in *Proof*.

BSB could hardly be luckier than to feature Eric again onstage, a gifted company member, in the title role of tonight's play.



## THE PLAYERS

(arranged alphabetically)



**LUCAS PEREZ-LEAHY** (*Geoffrey*) is a theatre artist, educator, and community organizer from Atlanta, Georgia who believes in the transformative potential of theatre and is committed to intellectual and artistic rigor in the pursuit of excellence. Lucas grew up in the immigrant rights movement in Georgia and was infected with a love of theatre at an early age. He moved to Omaha to study the application of theatre to community organizing. He holds a B.A. in Theatre Studies Guilford College, where he received the Donald Deagan Outstanding Senior Award, and an M.A. in Theatre from the University of Nebraska at Omaha, where he received the Excellency in Dramaturgy Award. For BSB, Lucas did double duty for *God on Trial*, serving both as the character of the Doctor and as dramaturg, and we are pleased to have his participation onstage again this season.



**KATT WALSH** (*Alais Capet*) is person of many creative talents and seems to be some sort of...wild woods "cweature"...reappearing every few years from the Underground to explore new spaces and join forces with new artists.

As an actor and performer, Katt spent a hendecad headlining in burlesques, cabarets, and culture cons; returning from space as Robin Badfellow in the glam-rock group Bennie & The Gents; channeling a chimpanzee in *Lucy: In the Company of Animals* at the old Bluebarn; and wearing scores of corsets in *Amadeus*, *Sunday in the Park with George*, and *Tom Jones*. Having trained at the American Conservatory Theater, they finished a BFA in Performance at Creighton University. In 2019 they debuted at the Omaha Community Playhouse as pith-helmeted Englishman Frank Goodman in *Men On Boats*, followed by their BSB debut in a wonderfully playful rendition of Lysette in *Bernhardt/Hamlet*. Katt returned this past autumn as the wide-eyed, naively ambitious ingénue Irene in *The Dresser*, and they are so very pleased to now work alongside *Lion's* wonderful cast (even if it means being a pawn in the Plantagenets' plotting!)

A joy to work with, we're happy to have Katt back onstage.

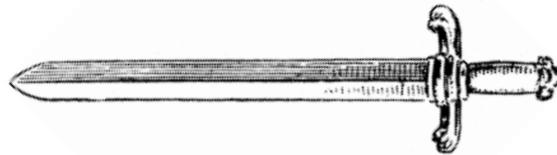
## THE PLAYERS

(arranged alphabetically)



**AUSTIN WRIGHT** (*Philip Capet, King of France*), a newcomer to the BSB stage, is a young actor of unusually diverse interests. Before graduating from Bellevue West High School last spring, he performed in many productions as varied as *She Loves Me*, *Little Shop of Horrors*, *Cinderella*, *The Pajama Game*, and *Sense and Sensibility*. He took a variety of theatre classes and earned the honor of 5-Star Thespian

from the Nebraska Thespian Society. At the same time, his studies in health sciences have enabled him to gain certifications in CNA, CPR, and CERT. This fall Austin began his freshman year at the University of Nebraska with a major in Neuroscience on the track to achieving his longtime goal of becoming a pediatric neurosurgeon. The Theatre welcomes him, wishes him the best in his studies, and hopes he can still find the time to take a turn onstage now and then.



### ABOUT THE PLAYWRIGHT: JAMES GOLDMAN

James Goldman was born in Chicago on June 30, 1927, and was the older brother of novelist William Goldman (writer of *The Princess Bride* and *Butch Cassidy and the Sundance Kid*). He spent his undergrad at the University of Chicago, then studied music criticism as a postgraduate at Columbia University before being drafted into the army during World War II.

Following his two-year stint in Korea and a dawning realization that he had “neither the talent nor the sensibility” for musical analysis, Goldman shifted his attention to fiction writing, collaborating with his brother to produce the Broadway play *Blood, Sweat and Stanley Poole* (1961) and *A Family Affair* (1962), a comedic musical written with the assistance of lyricist and composer John Kander. Goldman also undertook his own independent projects in the 1960s, writing *They Might Be Giants* in 1961, a play that caught the attention of Stephen Sondheim and led to their future partnership on the TV musical *Evening Primrose* in 1966, and the stage musical *Follies* in 1971.



Following his success with *The Lion in Winter*, Goldman continued to write stories that delved into the lives of historical and classical literary figures not only for the stage but for the screen, with renditions of *Oliver Twist* (1982) and *Anna*

*Karenina* (1985) for television audiences and *Robin and Marian* and *White Nights* for moviegoers.

“When you’re [young] you have an endless number of ideas,” Goldman later joked in a 1980 interview. “I just seem to have the knack for switching from one medium to the other.” Indeed, this knack continued through the latter half of his career when he took to writing novels, constructing stories such as *Myself as Witness*, a tale about King John of England, a familiar face in *The Lion in Winter* narrative.

“I read about the things they did, I studied them and then imagined what they felt and thought and said and wanted from their lives,” Goldman explained when describing his process of bringing historical characters to life through fiction. “What they were really like, of course, no one will ever know.”

For him, the joy came from “putting clues together” and uncovering small, yet authentic details – performing the role of detective, not historian, for historically constructed narratives. Though the subjects he tackled in his writing were eclectic, he always returned to historical figures, events, and the what-ifs that sparked his imagination. In his decades-long writing career, his work and the actors fortunate enough to speak his words have won many accolades--Academy Awards for best screenplays and acting to New York Drama Critics Circle, Evening Standard, and Olivier awards.

On October 28, 1998, James Goldman passed away while preparing for another revival of *The Lion in Winter on Broadway*, over thirty years after he first saw the play staged. Since his death, *Lion* has seen countless revivals both in the United States and abroad, along with a restored edition of the 1968 film and a TV movie starring Patrick Stewart and Glenn Close.

by Stephanie Engel, edited for length, reprinted with permission.

## BIOGRAPHIES OF THE HISTORICAL CHARACTERS



**Philip II Augustus** (1165-1223, r.1179-1223) was the son of Louis VII (Eleanor's ex) and became the king of France by age 15. At the time, the actual royal domain of the French king was small, consisting primarily of territory around Paris known as the Ile-de-France. To the north, west and south stretched the imposing Plantagenet empire controlled by Henry II, which included Normandy, Brittany, Anjou, Touraine, and Aquitaine. Throughout his time as king, Philip partnered and/or fought with many men of the Plantagenet line in order to improve the prospects of his own territory. He was close with both Henry the Young King and Geoffrey, and he made an alliance with Richard in 1188, at the end of Henry's reign.

Philip and Richard remained allies after Henry's death in 1189, though they each kept a wary eye on the other, and together they led the Third Crusade into Jerusalem.

At one point during their alliance, one chronicler noted that "Philip honoured Richard so highly that every day they ate at the same table and shared the same dishes; at night the bed did not separate them. The king of France loved him as his own soul and their mutual love was so great that the lord king of England was stupefied by its vehemence." This quote has been interpreted in many ways over the years, with some believing that Philip and Richard were lovers; however, this assumption can neither be confirmed nor denied.

When John succeeded Richard as king of England, Philip capitalized on John's lack of political acumen and military skill to win substantial territory for France. By the end of his rule in 1223, Philip had quadrupled the land that France controlled directly, mostly at the expense of English rulers.

## BIOGRAPHIES OF THE HISTORICAL CHARACTERS



**Richard I, the Lionheart** (1157-1199, r. 1189-1199), Henry and Eleanor's second oldest son, was the duke of Aquitaine and Eleanor's favorite. He was betrothed to Louis VII's daughter Alais in 1169, and four years later led his first military campaign, fighting alongside his brothers Henry the Young King (a title with no power as long as Henry II lived) and Geoffrey against their father for more autonomy of rule. Although Richard and his brothers were defeated, ten years later, Henry offered to make Richard the heir to the English throne, after the passing of Richard's older brother, Henry the Young King. However, in exchange for the crown, Henry wanted Richard to give his most prized possession, the Aquitaine, to John, who did not have lands of his own. Richard refused; over the next few years he developed an alliance with Philip of France. Between 1187 and 1189, Richard fought his father in battles across northern France, eventually securing his inheritance with the defeat and death of Henry II.

Unfortunately for Richard, his rule was plagued by military blunders and economic failures. After failing to recapture Jerusalem during the Third Crusade, Richard was taken prisoner by the Duke of Austria and the Holy Roman Emperor because of affronts he made during the crusade. After the first installment of his ransom was paid, Richard returned home to face a rebellious John and to fortify his land from outside attacks by his one-time ally Philip. Despite his many victories and the glamor attached to them by minstrels and chroniclers, his war efforts led to severe economic difficulties and would later be a cause for the Plantagenet decline under John's rule.

In 1199, Richard was hit in the shoulder by a crossbow bolt while fighting over a treasure trove in Limousin. He developed gangrene and died that April. John assumed the throne as Richard had no children.

*cont'd p.25*



*The murder of Thmoas Beckett*

## ARTISTIC DIRECTOR/SM/DESIGNER BIOS



**CATHY M. KURZ** (*Director*) founded Brigit Saint Brigit, conceiving the mission and guiding its artistic endeavors through the Theatre's 29-year history of over 160 productions. During the 15 years prior to that, she earned master's degrees in both theatre and English and directed in university, community, and professional venues.

The 90-plus plays she has directed at Brigit span a wide range of periods and styles, among them Shakespeare's *Macbeth*, *Othello*, *Hamlet*, and *Much Ado about Nothing*; Moliere's *Tartuffe*, Sheridan's *She Stoops to Conquer*, and Austen's *Pride And Prejudice*; Chekhov's *Uncle Vanya*, Ibsen's *Hedda Gabler*, and Shaw's *Mrs. Warren's Profession*; Williams' *Streetcar Named Desire*, *Cat on A Hot Tin Roof*, *Glass Menagerie*, *Orpheus Descending* and O'Neill's *Long Day's Journey*; and Beckett's *Endgame* and Krapp's *Last Tape*. Ms. Kurz's special interest in Irish culture has compelled her to mount many Irish-authored plays, including multiple works by Synge, O'Casey, Keane, Friel, McDonagh, and McPherson.

During her tenure with BSB, Kurz has had the opportunity to work with authors Tillie Olsen and Eudora Welty on adaptations of their short stories, as well as with contemporary playwrights Florence Gibson, James McClindon, and David Rush on new works mounted by the Theatre.

In addition to acting as fulltime Artistic Director for BSB, she served for the past 20 years as a part-time faculty member in the World Literature Program at Creighton University.



**SABRINA KINNEY** (*Stage Manager*) is a Resident Stage Manager for BSB. She holds a BA in technical theatre from the University of Nebraska Omaha and has worked in production management with Nebraska Shakespeare as well as with the Las Vegas Shakespeare Company and Poor Richard's Players in Nevada. Sabrina has served as one of BSB's principal SMs for the past six years and is always very happy to get the opportunity to work with such talented individuals--and the feeling is mutual.

## ARTISTIC DIRECTOR/SM/DESIGNER BIOS

**BILL VAN DEEST** (*Set Design/Lighting Designer*) is the resident lighting and scenic designer for Creighton Theatre where he's designed sets and/or lights for over 100 theatre and dance productions. BSB is much blessed to have him back--a highly-talented designer, he's an invaluable asset to the theatre and dance community and has been honored many times over the years for his work.

Mr. Van Deest received Theatre Arts Guild (TAG) awards for his scenic designs for the Bluebarn Theatre's *Night of The Iguana* (2002), the Shelterbelt Theater's *I Am My Own Wife* (2007), the Bluebarn's *Seascape* (2008), and SNAP/Shelterbelt's *Clybourne Park* (2013). He also won Omaha Entertainment Awards (OEAs) for the scenic designs of *I Am My Own Wife* and *Seascape*, and Creighton's production of *Les Liaisons Dangereuses*, as well as for the lighting design of *The Crucible* at the Omaha Community Playhouse.

Bill's unique combination of creative talents and his longtime generosity in sharing them across the city have been recognized by TAG with both the Theatre Educator Award (2004-2005) and the Norm and Louise Filbert Lifetime Achievement Award (2014), and by the Great Plains Theater Festival with the Lifetime Achievement Award.

Together with Carol Wisner, an innovative and accomplished team, they have recently created their own company, **LIGHTEN UP LLC: Theatre Lighting Services** through which they utilize their talent and expertise to create performance spaces that are beautiful and functional--from raw spaces to large union venues and everything in between--including outdoor theatre. Bill and Carol's hands-on approach to design has given them a clear vision of how a theatre needs to work for the people who use it.

(email: [lightenupconsulting8@gmail.com](mailto:lightenupconsulting8@gmail.com) phone: 712-310-1604).

When not in a theatre or classroom, Bill relaxes with Carol at threecatfarm.



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## ARTISTIC DIRECTOR/SM/DESIGNER BIOS



**KATHERINE NEARY** (*Costume Designer, Coordinator*) BSB welcomes Ms. Neary and is most fortunate to feature her creativity and expertise in costume design. Katherine grew up underneath her mother's sewing table, found herself working at the costume shop in college at Lawrence University, and has continued to enjoy her time around clothing and theatre ever since. Among her decades of experience, she managed Ralston Costume, was shop foreman at the Rose Theater, and ran the Hot Tail Honeys Burlesque troupe. She has been both on stage and behind the scenes at many Omaha theaters, including Shelterbelt and the Bluebarn and is happy to newly add Brigit Saint Brigit to her repertoire.



**TERRY DOUGHMAN** (*Combat Choreographer*) is a decades-long veteran of Brigit Saint Brigit, both onstage and off, and his fight choreography and ability to train actors for it has been a mainstay for BSB. For many years, his intricate and effective work has powered countless productions throughout the area. A sampling of those here at Brigit includes *The Playboy of The Western World*, *A Streetcar Named Desire*, *Dracula*, *Who's Afraid of Virginia Woolf*, *The Taming of The Shrew*, *The Seafarer* (all hand-to-hand); and *Cyrano de Bergerac*, *Macbeth*, *Rashomon*, *The Lion in Winter*, *Hamlet*, *Julius Caesar*, and *Richard III* (fencing/broadsword/shield/dagger). In addition to his work at many area theatres, he served as Fight Director for the Nebraska Shakespeare Festival for twenty years (1989-2009).

Mr. Doughman is a nationally-recognized expert in stage combat using a variety of weapons and hand-to-hand fighting styles and is the founder of REAL STEEL, a style of reality-based stage combat. For more than four decades, he has been studying and using actual fighting techniques in his fight choreography, discovering a way of combining the safety of stage combat with the reality of actual weapon styles and the sparring aspects of fencing to train actors in the real rhythms and intentions of a fight.

Terry's longtime experience as an actor himself enhances his ability to create fighting scenes that are safe and believable and to teach them to those in the scene.

Brigit Saint Brigit is a thousand-times blessed to have Terry Doughman in its corner.



## BIOGRAPHIES OF THE HISTORICAL CHARACTERS



**Geoffrey, Duke of Brittany** (1158-1186) was the second youngest son of Henry and Eleanor and the duke of Brittany following his marriage to Constance, the daughter of Conan IV, duke of Brittany, in 1181. Although Geoffrey wasn't the oldest son and fought against Henry in multiple familial squabbles, Henry did at one point toy with making Geoffrey the next king, in order to tie Brittany permanently with the rest of the Plantagenet empire. But Henry didn't follow through, and the question of succession remained unresolved even after Geoffrey's death in 1186.

He was in Paris at the time, attending a tournament held by his close friend Philip of France, when Geoffrey was wounded during the games. The wound became infected and resulted in his death at the age of 28. Geoffrey left behind two children, Eleanor and Arthur, the latter of whom was born posthumously. When Richard became king, he recognized Arthur as his heir, as he had no children of his own. After Arthur became a ward of Philip, however, Richard put his favor behind John as his presumptive heir and when Richard died, John was recognized as the new king.

Arthur at 15, gathered soldiers and fought John for the crown, but he lost and was imprisoned. There are many rumors as to what happened to him, one of which claimed that in a drunken rage John killed him with his own hands, weighted the body and threw it into the Seine.

*cont'd p.26*

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## BIOGRAPHIES OF THE HISTORICAL CHARACTERS



**King John of England** (1166-1216, r.1199-1216), Henry and Eleanor's youngest son grew up in Henry's court as his father's favorite. As a fourth son not expected to become king, attempts were made (unsuccessfully) to ready John for a life in the church; he spent at least five years of his adolescence at the abbey of Fontevault. His position did not prevent him from being placed in the center of a battle for power between Henry and his other sons.

In 1173, Henry attempted to give John some of his own land in order to improve John's marriage prospects. Yet this land was part of the presumed inheritance that Henry's heir, Henry the Young King, would receive. Because of this, John's brothers and Eleanor rebelled against Henry, along with the help of Louis, king of France. John, who was age six at the time, did not participate on either side of the ensuing war. He was often on the sidelines for many of the family's quarrels, at least until 1189 when he joined his brother Richard to fight one last battle against their father.

John's betrayal is believed to have hastened Henry's death after the battle. Richard became king, and although John remained generally loyal to his brother, he did attempt to take the throne from Richard during his Austrian imprisonment.

Although his rebellion had to be quashed first by Eleanor then by Richard upon his return, John remained in good favor with Richard and became king after Richard's death in 1199. His reign would be even less successful than Richard's. By the end of it, he had lost nearly all of England's holdings in France and had been forced to sign the **Magna Carta**, the first formal document stating that the monarch was under the same rule of law as his people, a dramatic curtailment of royal power.

*cont'd p.28*



*Illuminated manuscript The Aberdeen Bestiary*

## BRIGIT SAINT BRIGIT'S EDUCATIONAL ADVISORY COMMITTEE

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## BIOGRAPHIES OF THE HISTORICAL CHARACTERS

**Alais Capet** (1160-unknown) was the fourth daughter of Louis VII of France and half-sister to Philip. At age 8 she was betrothed to Richard, Henry's second son, as part of a larger treaty to cement peace between Louis and Henry. She became Henry's ward in accordance with the treaty terms until she was old enough to be married, and by age 15 she was Henry's mistress.

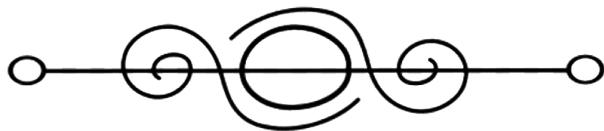


At one point, Henry pursued an annulment from Eleanor in order to marry Alais (who was still betrothed to Richard) and carried on openly with Alais. The belief was that Henry intended to disinherit his sons with Eleanor in favor of new heirs with Alais. The annulment was denied.

After Henry died in 1189, Eleanor took Alais prisoner in order to prevent her marriage to Richard. At this point both Eleanor and Richard had decided Alais was no longer Richard's best option, since her affair with Henry could possibly provide grounds for questioning the legitimacy of any children, leaving any successor to Richard out of their control. Eleanor arranged for Richard to marry another woman, Berengaria of Navarre but did not release Alais because with her, Richard retained control over the Vexin, a key piece of French land given to the Plantagenets as part of Alais' dowry.

These actions angered Philip, who was still unaware of the illicit affair between Alais and Henry, but after Richard produced evidence of it, the betrothal was nullified. After another five years of quarreling between France and England, Alais, at age 35, returned to France where Philip married her to William III, count of Ponthieu, one of his vassals. Nothing more is known about her.

Sources: *April Queen*, by Douglas Boyd; *Eleanor of Aquitaine*, by Sara Cockerill, and quoted material from the Guthrie Theatre, reprinted with permission.



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**LION'S FUN WITH REFERENCES TO PEOPLE REAL  
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**Peter Abélard** (ca.1079-ca.1142) was a French philosopher, theologian, poet, teacher and monk. He met Heloïse, the niece of the clergyman at the cathedral of Paris, in the 1110s when she became a private pupil. They fell in love, had a son named Astrolabe, and then married secretly. Her uncle was furious, Heloïse fled to the Argenteuil convent outside Paris, and the uncle had Abélard castrated. Abélard then became a monk, Heloïse became a nun, but both remained in or near Paris.

Abélard's book *Theologia*, was condemned as heretical in 1121. By the 1130s he became abbot of a new community of nuns that Heloïse had become the head of, and they put together a collection of their love letters and religious correspondence. He and Heloïse are buried side by side in Paris.

---(Reference: "I was a queen of fifteen in those days and on dull afternoons I'd go watch Heloïse watch Abélard spread heresy like bonemeal in the palace gardens."  
Eleanor, Act I)

\* \* \*

**Amazons** in Greek mythology, a race of female warriors who lived just outside the sphere of Greece. One of Heracles twelve labors was to get the girdle of the Amazon queen, Hippolyta; another story has Penthesilea leading an army against the Greeks in support of Troy, but she was killed by Achilles.

--- (Reference: "I even made poor Louis take me on Crusade. How's that for blasphemy? I dressed my maids as Amazons and rode bare-breasted halfway to Damascus. Louis had a seizure ..." Eleanor, Act I)

\* \* \*

**Thomas Becket** (1118-1170), chancellor of England (1155-62) and later archbishop of Canterbury (1162-1170) during Henry's reign. He was born into the merchant class and came to the notice of Theobald, archbishop of Canterbury, for whom he became a clerk and eventually the archdeacon of Canterbury. Theobald suggested to Henry that Becket would make a good chancellor, and he assumed that position in 1155 and performed extremely well with Henry's trust.

Becket had been something of a sophisticate, a well-liked man of the world and enjoyed good food, conversation, women, and society, and was an accomplished chancellor, so he and Henry--and Eleanor--were good friends prior to his taking on the position of archbishop

The breach between Becket and Henry began when Henry appointed him as archbishop of Canterbury. Henry hoped that by having Becket at the head of the church that he could consolidate all power – church and state – in his own hands and strictly control the church. But Becket wasn't going to be Henry's lackey; instead he became a defender of the church and its rights, and even resigned the chancellorship. During this time, clergy who broke the law were tried by a bishop under canon law rather than by the state. Punishments were lighter, and Henry thought many crimes were going unpunished. Becket sided with the church, and this argument led to Becket going into exile for six years.

Reconciliations and conflicts ensued until their friendship was irrevocably broken. On December 29, 1170, four of Henry's knights, hearing him remark that he wished he were rid of Becket, traveled to Canterbury Cathedral and murdered him.

--- (Reference: "There was no Thomas Becket then, or Rosamund. No rivals — only me." Eleanor, Act I)

\* \* \*

**Charlemagne** (ca.747-814), aka Charles I or Charles the Great, a king of the Franks (r.768-814) and first Holy Roman Emperor (r.800-814). At its height, Charlemagne's empire included most of modern France, Netherlands, Germany and Italy.

(Reference: Henry "ruled, for thirty years, a state as great as Charlemagne's."  
Henry, Act I)

\* \* \*

**Circe** from Greek mythology: a sorceress who could transform humans into animals. In *The Odyssey*, Circe changes Odysseus's men into swine. Hermes tells Odysseus how to protect himself with an herb, allowing Odysseus to make her change the men back. He stays with Circe for a year, and she tells him his journey goes through the Underworld and how best to navigate the Sirens and the Scylla-Charybdis monster-whirlpool hazard.

---(Reference: "Even Circe had her limits." Eleanor, Act II)

## BRIGIT SAINT BRIGIT: ABOUT THE THEATRE

*Welcome to Brigit Saint Brigit (BSB). Named after the ancient Celtic goddess as well as one of the three patron saints of Ireland (separate entities), BSB extends the hospitality for which that nation is known. The Theatre's classic focus embraces the deeply resonant Irish cultural voice that so influences our theatrical tradition.*

### Mission

We believe that the immediacy of live theatre affects people more powerfully than ever, so choose to present plays that best satisfy audiences by appealing both to emotion and thought. Therefore, BSB's repertoire focuses on classics, and sometimes pivots to include outstanding contemporary works. What are the playwrights saying? Is it worth the saying? How well do they say it? From Euripides to Beckett and beyond—good tales, well told.

In effectively mounting the plays, Brigit showcases talented and committed artists in professional-quality acted and directed productions, while maintaining the same artistic direction that generated its founding in 1993.

### Artists

The Theatre employs professional executive, artistic, and education directors--Scott Kurz, Cathy Kurz, and Delaney Driscoll, respectively. Designers, technicians, and actors are paid on a per-show basis. Most casts combine a core company of returning players, with other experienced actors appearing at BSB for the first time--the training, experience, and rapport of all these artists significantly contribute to consistently high-quality productions.

### Funding

In addition to gate receipts, the Theatre is sustained through contributions from individuals, foundations, and corporations. Brigit Saint Brigit is a nonprofit Nebraska corporation, recognized by the IRS as a 501(C) (3) entity, so contributions to it are tax deductible. Contributions can be made by going to the theatre's website at <https://www.bsbtheatre.com/donate>.

## Programming

1.) The Theatre mounts 4-5 full-length productions Fall through Spring. Script selections focus on the classics but also include contemporary works, each chosen for its universal themes and vibrant, compelling playwriting, to offer audiences a contrast of genres, time periods, and cultures.

2.) Literacy Touring Program (LTP), BSB's Educational Outreach. BSB further extends its community presence through distinguished, affordable educational programming. Unique interactive classes, workshops, seminars, lectures, and performances related to the plays that the Theatre is offering in a particular season (or other classic lit and drama) are created each year for middle schools, high schools, universities, and community groups. For more information, contact Delaney Driscoll via the "contact" link on our website: [bsbtheatre.com](http://bsbtheatre.com).

3.) Celebrating Ireland: A BSB Tradition. In our focus on producing the most evocative in classic storytelling, we cherish and celebrate the vital presence of the Irish Celts for their unique role as the primary medieval transmitters of ancient Western literature, and especially for their own peerless imaginative and passionate voices. Their resonant works—from Sheridan, Goldsmith, Shaw, and Wilde, to Synge, Yeats, O'Casey, and Gregory, and on through Beckett, Keane, Friel, and McPherson—bless us with the very heart of humanity in all its inexplorable facets and are to be found regularly on our stage. This year in the month of February, we are mounting our seventh annual Irish Festival.

### The Tir-na-nÓg Society

Tir-na-nÓg is the Gaelic name of a mythical Irish land of the "forever young" where storytelling is treasured. The Tir-na-nÓg Society is comprised of small businesses who wish to encourage and be publicly associated with the preservation of classic theatrical storytelling and the arts and humanities. Tir-na-nÓg offers small businesses the opportunity to support the Theatre on an affordable level and, in return, to receive sponsorship acknowledgment, advertising, admission for employees, and other benefits. For more information, contact Scott Kurz via the "contact" link at [bsbtheatre.com](http://bsbtheatre.com).

**CONTACT US AT [www.bsbtheatre.com](http://www.bsbtheatre.com) or (402) 502-4910**

***LION'S FUN WITH REFERENCES TO PEOPLE REAL  
AND CREATURES MYTHICAL***

**Medea** from Greek mythology: the sorceress daughter of King Aetetus of Colchis who helped Jason with his tasks to win the Golden Fleece from her father then helped him and his Argonauts escape. She married Jason, had his children, but in Corinth Jason fell in love with the king's daughter and arranged to marry her. He saw those plans derailed by a jealous Medea, who got her revenge by killing the princess and her own children with Jason before fleeing to Athens.

---(Reference: "You are Medea to the teeth, but this is one son you won't use for vengeance on your husband." Richard, Act I)

**Rosamund de Clifford** (?-1176/77), daughter of Sir Walter de Clifford, a knight of Norman extraction who had an estate on the English border with Wales. Very little is known about Rosamund through contemporary sources, and most stories have grown up in the time since.

Though no start date to her affair with Henry is definitively known, it could be around 1165 (or maybe after Eleanor was past childbearing age), but it was not publicly acknowledged until 1174. Rosamund was thought to be very young at the start of the affair, doesn't seem to have borne him any children, but is said to be the love of Henry's life.

Tales about Eleanor having poisoned Rosamund are unreliable. Eleanor was a closely-guarded prisoner at the time of Rosamund's death, so she likely couldn't have done it, and the stories that she did arose when she was an enemy of Henry and therefore a target for negative rumors.

---(Reference: "Her eyes in certain light were violet, and all her teeth were even. . . she smiled to excess, but she chewed with real distinction." Eleanor, Act I)

Sources: *April Queen*, by Douglas Boyd; *Eleanor of Aquitaine*, by Sara Cockerill, and quoted material from the Guthrie Theatre, reprinted with permission.

**Brigit Saint Brigit Theatre Company:  
THIRTY Years of Classic Theatre**

1993-1994

Hedda Gabler, by Henrik Ibsen  
Dancing at Lughnasa, by Brian Friel  
Romance and the Grocer: An Evening of George Bernard Shaw  
"Why I Live at the P.O.," by Eudora Welty  
"A Christmas Memory," by Truman Capote

1994-1995

Harvey, by Mary Chase  
The Playboy of the Western World, by J. M. Synge  
Long Day's Journey into Night, by Eugene O'Neill  
"I Stand Here Ironing," by Tillie Olsen  
Spoon River Anthology, selections from this Edgar Lee Masters

1995-1996

Juno and the Paycock, by Sean O'Casey  
Requiem for a Heavyweight, by Rod Serling  
Cyrano de Bergerac, by Edmund Rostand  
"Gift of the Magi," by O. Henry

1996-1997

School for Scandal, by Richard Brinsley Sheridan  
A Streetcar Named Desire, by Tennessee Williams  
The Little Foxes, by Lillian Hellman  
Trifles, by Susan Glaspell

1997-1998

The Trojan Women, by Euripides  
Macbeth, by William Shakespeare  
The Plough and the Stars, by Sean O'Casey  
Endgame, by Samuel Beckett  
Lady Susan, by Jane Austen

1998-1999

Equus, by Peter Shaffer  
A Doll's House, by Henrik Ibsen  
The Cripple of Inishmaan, by Martin McDonagh  
Philadelphia, Here I Come! by Brian Friel  
The Glass Menagerie, by Tennessee Williams  
Portraits: Zelda, Lucifer's Child, Bronte, and Lillian, by William Luce

**Brigit Saint Brigit Theatre Company:  
THIRTY Years of Classic Theatre**

1999-2000

The Cherry Orchard, by Anton Chekhov  
Rosencrantz and Guildenstern Are Dead, by Tom Stoppard  
Rain, adapted from the Somerset Maugham story  
Riders to the Sea, The Tinker's Wedding, and The Well of the Saints,  
by J.M. Synge  
The Importance of Being Earnest, by Oscar Wilde  
Miracles of Mercy: Catherine Macauley, an original play by Amy Kunz

2000-2001

Rashomon, by Fay Kanin  
Who's Afraid of Virginia Woolf? by Edward Albee  
The Compleat Wks. of WM SHKSPR, by the Reduced Shakespeare Company  
The Beauty Queen of Leenane, by Martin McDonagh  
Medea, by Euripides

2001-2002

Cat on a Hot Tin Roof, by Tennessee Williams  
The House of Bernarda Alba, by Federico García Lorca  
The Dumb Waiter, by Harold Pinter and God, by Woody Allen  
The Shaughraun, by Dion Boucicault  
Much Ado About Nothing, by William Shakespeare  
Elizabethan Inspirations: Shakespeare's Women, Elizabeth's World

2002-2003

A Man for All Seasons, by Robert Bolt  
Crimes of The Heart, by Beth Henley  
Henry IV, Part 1, by William Shakespeare  
The Freedom of the City, by Brian Friel  
The Rivals, by Richard Brinsley Sheridan  
The Selfish Giant, by Oscar Wilde  
The Happy Prince, by Oscar Wilde

2003-2004

Inherit the Wind, by Jerome Lawrence and Robert E. Lee  
Dracula, adapted for the stage by Scott Kurz from Bram Stoker's novel  
You Can't Take It with You, by George S. Kaufman and Moss Hart  
The Weir, by Conor McPherson  
Othello, by William Shakespeare  
His Girl Friday, adapted for the stage by Scott Kurz

**Brigit Saint Brigit Theatre Company:  
THIRTY Years of Classic Theatre**

2004-2005

The Lion in Winter, by James Goldman  
Da, by Hugh Leonard  
Pride and Prejudice, by Jane Austen  
The Taming of The Shrew, by William Shakespeare

2005-2006

Hamlet, by William Shakespeare  
My Three Angels, by Sam and Bella Spewack  
Love in The Title, by Hugh Leonard  
The Seagull, by Anton Chekhov  
A View from The Bridge, by Arthur Miller

2006-2007

Macbeth, by William Shakespeare  
Arsenic and Old Lace, by Joseph Kesselring  
The Compleat Wks. of WM SHKSPR, by the Reduced Shakespeare Company  
Translations, by Brian Friel  
The Lark, by Jean Anouilh  
Pygmalion, by George Bernard Shaw

2007-2008

Shining City, by Conor McPherson  
The Shadow of A Gunman, by Sean O'Casey  
Anna Christie, by Eugene O'Neill  
Doubt, by John Patrick Shanley  
She Stoops to Conquer, by Oliver Goldsmith  
A Hatful of Rain, by Michael V. Gazzo

2008-2009

Orpheus Descending, by Tennessee Williams  
The Odd Couple, by Neil Simon  
The Seafarer, by Conor McPherson  
The Little Foxes, by Lillian Hellman

2009-2010

The Tragedy of Richard III, by William Shakespeare  
Sleuth, by Anthony Shaffer  
Faith Healer, by Brian Friel  
Mrs. Warren's Profession, by George Bernard Shaw

**Brigit Saint Brigit Theatre Company:  
THIRTY Years of Classic Theatre**

2010-2011

An Enemy of the People, by Henrik Ibsen  
Julius Caesar, by William Shakespeare  
Distant Music, by James McLindon  
Theatre Hysteria 101, by Scott Kurz, Aaron Zavitz and Eric Griffith

2011-2012

Tartuffe, by Moliere  
The Seafarer by Conor McPherson  
Krapp's Last Tape, by Samuel Beckett  
The Tinker's Wedding, by J.M. Synge  
The Great Goddess Bazaar, by David Rush

2012-2013

Big Maggie, by John B. Keane  
Twelfth Night, by William Shakespeare  
Long Day's Journey into Night, by Eugene O'Neill  
Romance And The Greengrocer, by George Bernard Shaw

2013-2014

The Heiress, by Ruth and Augustus Goetz  
Juno And The Paycock, by Sean O'Casey  
Sirens' Songs: The Women of Joyce, by L.B. Buchelt and Laura Campbell  
"Irish Poetry Laments: A Murder And A Catastrophe," by Eibhlín Dhubh Ni Chonaill and Raftery  
"Guests of The Nation" and "First Confession," by Frank O'Connor

2014-2015

An Iliad, by Lisa Peterson and Denis O'Hare, based on Homer's The Iliad  
Holiday Lights: "A Recipe for Tomato Butter," by Florence Gibson MacDonald;  
"A Christmas Memory," by Truman Capote; "Why I Live at The P.O.," by Eudora Welty  
The Weir, by Conor McPherson  
"McBreen's Heifer or Are Ye Right There, Michael, Are Ye Right:  
The Rhymes/Parodies/Songs of Percy French"  
"Music of The Bards--Rediscovered: Ireland's Lilt of History in Song"  
The Designated Mourner, by Wallace Shawn

2015-2016

Arms And The Man: An Anti-romantic Comedy, by George Bernard Shaw  
Sive, by John B. Keane  
Rising, by LB Buchelt  
Shakespeare Folio Fest: Tyger's Hart  
"Mystic Chords of Memory: Lincoln's Shakespeare"

**Brigit Saint Brigit Theatre Company:  
THIRTY Years of Classic Theatre**

2016-2017

Inherit The Wind, by Jerome Lawrence and Robert Edwin Lee  
Operation Crucible, by Kieran Knowles  
Quietly, by Owen McCafferty  
"Amhran: Irish Song and Stories"  
"Turbulent Times: Growing up in Belfast"  
Mary Stuart, by Friedrich Schiller, adapted by Peter Oswald

2017-2018

A Raisin in The Sun, by Lorraine Hansberry  
The Testament of Mary, by Colm Toibin  
Beowulf  
The Cripple of Inishmaan, by Martin McDonagh  
The Poetry of Desmond Egan, a reading by the author  
Uncle Vanya, by Anton Chekhov  
The Shakespeare Revue, by Christopher Luscombe and Malcolm McKee

2018-2019

The Glass Menagerie, by Tennessee Williams  
Bold Girls, by Rona Munro  
"Sirens' Songs: The Women of James Joyce"  
Incident at Vichy, by Arthur Miller  
Assassins, Music and Lyrics by Stephen Sondheim, book by John Weidman

2019-2020

Bernhardt/Hamlet, by Theresa Rebeck  
Holiday Lites:  
"The Long Walk to Forever, by Kurt Vonnegut  
"Christmas Spirit," by Murphy Scott Wulfgar  
"The Other Room," by Ariadne Blayde  
"Outside in The Dark," by Moira Mangiameli  
The Playboy of The Western World, by J.M. Synge

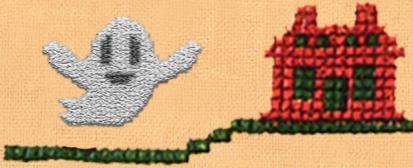
2021-2022

The Dresser, by Ronald Harwood  
Fireside Macbeth (and other Ghostly Tales)  
Love in The Title, by Hugh Leonard  
God on Trial, by Frank Cottrell-Boyce  
Betrayal, by Harold Pinter

DECEMBER 2 - 18



# Holiday Lites



One-Act Sampler  
**CREEPS & CONFECTIONS**

