

The Metromaniacs

by

David Ives

Directed by

Susannah Hough

and

David Henderson



Presented by special arrangement with Dramatists Play Service

CAST

Gus Allen (Mondor) has performed all across the Triangle. He starts each play by asking "What's my angle?" For *Honest Pint*, you saw him sniveling in *King Lear*, but to list his favorite roles, we should probably be clear. He played George Bailey in *It's a Wonderful Life*, and then in *SPAMALOT* he really caused some strife. (He sang and he preened and he taunted, but the dancing he NEVER wanted.) In *The 39 Steps* he clowning. As Father Flynn in *Doubt*, he frowned. He's netted several local awards, but the joy and the craft are the real rewards. He thanks Lisa in Nebraska for all her time, not to mention Mr. Ives, for all his rhyme. For Susannah and David, he'll cheer til they hear it; giving all of the glory to the Holy Spirit. And thanks to you for being part of our crowd; we hope your applause will be extra loud! Of course we plan to earn it (or else take this script and burn it). So enjoy the plot; have fun keeping track! Because love it or loathe it, there is no money back.



**Gus Allen
(Mondor)**

Aaron is a local actor, musician and jack of all things theatre. This is Aaron's third performance with Honest Pint, having previously done King Lear(Edgar) and Hamlet(Gravedigger and etc). He was most recently seen in Sweet Tea Shakespeare's summer rep of Richard III(Richard) and Merry Wives of Windsor(Falstaff). Aaron studied theatre at Catawba College, and is currently a Fellow with Sweet Tea Shakespeare. He also really wanted to make his bio rhyme, but we can't all be David Ives. He loves to cook...with sour cream and chives. Badum tssh.



Aaron Alderman
(Damis)

Sean is thrilled to be making his return to the Triangle Stage after an almost three year absence. Honest Pint patrons have seen Sean previously as Kenneth in *The Night Alive*, and as Greg in *The Sum of Us*. Additional notable Regional Credits include: Devo in *Everscape*, MacDuff in *Macbeth*, and York in *The War of the Roses* for Bare Theatre; Felix Unger in *The Odd Couple* for Cary Players; Horst in *Bent*, Kane in *Human Remains*, Robert Matthews in *God's Country*, and Atrues in *Thyestes* for Raleigh Ensemble Players; Gwendolyn in *Travesties* and Mark in *Jailbait* for Burning Coal Theatre Company; Tom Joad in *The Grapes of Wrath* and Howie Newsome in *Our Town* for The Justice Theatre Project. Special Thanks to David and Susannah for having the faith and trust to throw me up on stage a week and a half after moving back to the area, to my daughter Anora, who's infinite nine-year-old-wisdom caused her to tell me I "needed to get back to acting soon", and to my wife Sayer for being my everything (always)



Sean A. Brosnahan
(Dorante)

This is Rob's first show with Honest Pint. Previous roles include; *Burning Coal: Good* (Maurice), *Stuff Happens* (Dick Cheney), *The Prisoner's Dilemma* (Nikolai); Raleigh Little Theatre: *House of Blue Leaves* (Artie), *A Streetcar Named Desire* (Mitch), *Arsenic and Old Lace* (Teddy), *Urinetown* (Officer Lockstock), *Don't Dress for Dinner* (Bernard), *The Taming of the Shrew* (Petruchio); Theatre in the Park: *It's Only a Play* (Jimmy). Rob received a BS in Theatre Education and studied Meisner Technique at East Carolina University, he also has a Master's Degree in Education from Lesley University. Rob as been teaching theatre to the good children of Wake County for 26 years.



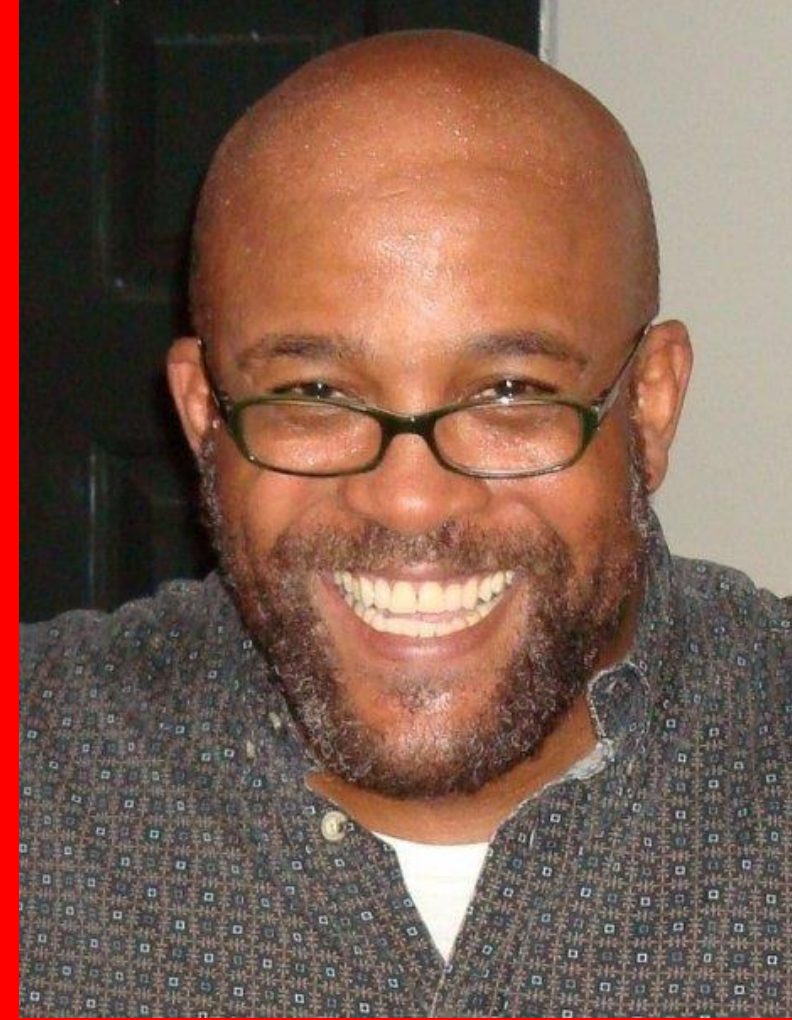
**Rob Jenkins
(Francalou)**

Tara Nicole Williams (Lucille) is an actor, educator, and combat artist residing in Raleigh, NC. She is currently teaching with the Stage Combat Academy of NC and is pursuing her Intimacy Director accreditation with Intimacy Directors International. Some recent works: *The Legend of Georgia McBride* (Intimacy Choreographer - Honest Pint Theatre), *Don't Dress for Dinner* (as Suzette - Raleigh Little Theatre), and *Carmen* (Asst. Fight Director/Fight Captain - North Carolina Opera). Learn more about her work at taranicolewilliams.com. Merci de soutenir le théâtre local!



**Tara Nicole Williams
(Lucille)**

John Rogers Harris: Deep Dish -- The Cherry Orchard, Jitney and The Exonerated. Other performances include Born Yesterday, WMKS: Where Music Kills Sorrow, and Walking Across Egypt (NC State University Theatre); Of Mice and Men (Theatre in the Park); Caleb Calypso and the Midnight Marauders (Manbites Dog Theatre); 1776 (The Carrboro Arts Center); The Piano Lesson, A Few Good Men, The King And I, and The Boys Next Door (Raleigh Little Theatre); and Fences (The Justice Theatre Project). He has earned graduate degrees in Performance Studies (UNC) and Theatre History, Literature and Criticism (The Ohio State University). Special thanks to Djaq and Anderson



**John Rogers Harris
(Baliveau)**

Morgan is a proud NC State and Circle in the Square Theatre School alumna. Morgan performs, choreographs and teaches regionally and nationally in theater as well as commercial and film. Some of her favorite roles include; Lucy as well as the Choreographer of *Bright Star* (Theatrefest), Lilly St. Regis (special engagement)- *Annie* (CFRT), Mary Jane - *Big River* (Temple Theatre), Hermia- *Midsummer* (Uprising Theatre co.), Detective- *Clue* (Temple Theatre). Bonnie in UNION (Sorry Dog Productions). Morgan also lent her talents as choreographer to the finale in Honest Pint's production of *Georgia McBride*. She is excited to be back and work with Honest Pint. MorganPiner.com, @morganpiner1



**Morgan Piner
(Lisette)**

CREW

Sheila is an independent costume designer, designing for film and theatre. Her designs include Friends in Liberty (a film produced by the DAR and the North Carolina History Museum, winner of the 2010 NCMC award for best historical film); The Promised Land (Outdoor Drama in Bath, NC); Bonnie and Clyde (NRACT); By the Way, Meet Vera Stark! (NRACT); Church and State (NRACT); Hairspray! (NRACT); Footloose (NRACT); Savior of the World (NCRS - LDS); several productions for local high schools including Big Fish, Pippin, Bye Bye Birdie, Kiss Me, Kate, Joseph . . . Dreamcoat, An Appointment with Death (SHS); and headpieces for Aida (EHS). Hair and make-up credits include Disney's Gazelle Tour of The Lion King, and the Broadway South tour of Billy Elliot. Scenic artist credits include Beauty and the Beast; Annie; Dear Edwina; The Lion King, Jr; and Fiddler on the Roof (DRMT).



Sheila Hiatt Cox
(Costume Designer)

Kathy has stage managed, sound designed, and directed throughout western North Carolina and Roxboro, NC. She is thrilled to join the lovely folks of Honest Pint on this production and feels super lucky to have finally found the theatre world of the Triangle area!



Kathy Ferrell
(Stage Manager)

David Henderson is a Morehead Scholar graduate of UNC-Chapel Hill. Most recently, he was seen in Honest Pint's one-man show, *The Absolute Brightness of Leonard Pelkey* and as the Narrator in Theatre Raleigh's *Rocky Horror Show*. Prior to that, he played Doc in *The Night Alive*, and played the title role in *Hamlet*, which earned him the Broadway World award for Best Actor in a Play. He also starred as Sweeney in *Sweeney Todd* at RLT and understudied the role for Playmakers Repertory Company. Favorite roles include: Ulysses in *Annapurna*, Joey in *A Steady Rain*, Fr. Laurence in *Romeo & Juliet*, Edward in *Someone Who'll Watch Over Me*, Mitch in *Tuesdays With Morrie*, Bottom in *A Midsummer Night's Dream*, and Henry in *Henry V*. This spring and summer you can see him as Tracy in Honest Pint's *The Legend of Georgia McBride* and as Charlotte in Theatre Raleigh's *I Am My Own Wife*. For the past 25 years, he has had the pleasure of playing Jacob Marley in Theatre in the Park's annual production of *A Christmas Carol*.



David Henderson
(Co-Director)

Susannah is Co-Artistic Director of Honest Pint Theatre Co. She hails from Los Angeles but has called the Triangle home for many years now, and is a veteran of numerous stage and film companies here. A sampling of her local work includes: Annapurna (Emma), The Mystery of Love & Sex (Lucinda), The Night Alive, The Absolute Brightness of Leonard Pelkey (Director) for Honest Pint; hmlt (Hamlet), Richie, The New Colossus (Little Green Pig Theatrical Concern); Body Awareness, Superior Donuts (Deep Dish Theater Co.); Always...Patsy Cline (REP); Our Town, The Grapes of Wrath (Justice Theater Project); Lost in Yonkers (Raleigh Little Theatre); Dearly Beloved (Theatre in the Park); Daddy's Dyin', There Goes the Bride (Theatrefest). She has appeared in the short films Righteous (Bombshell Studios), Endings (Turnip Films), and Katie's Dog (Carbon Footprint), as well as numerous commercials and industrial videos. She coaches actors for auditions and teaches acting classes, as well. Training: BFA in Drama from the University of California, The American Conservatory Theater. For a complete resume go to: susannahough.com

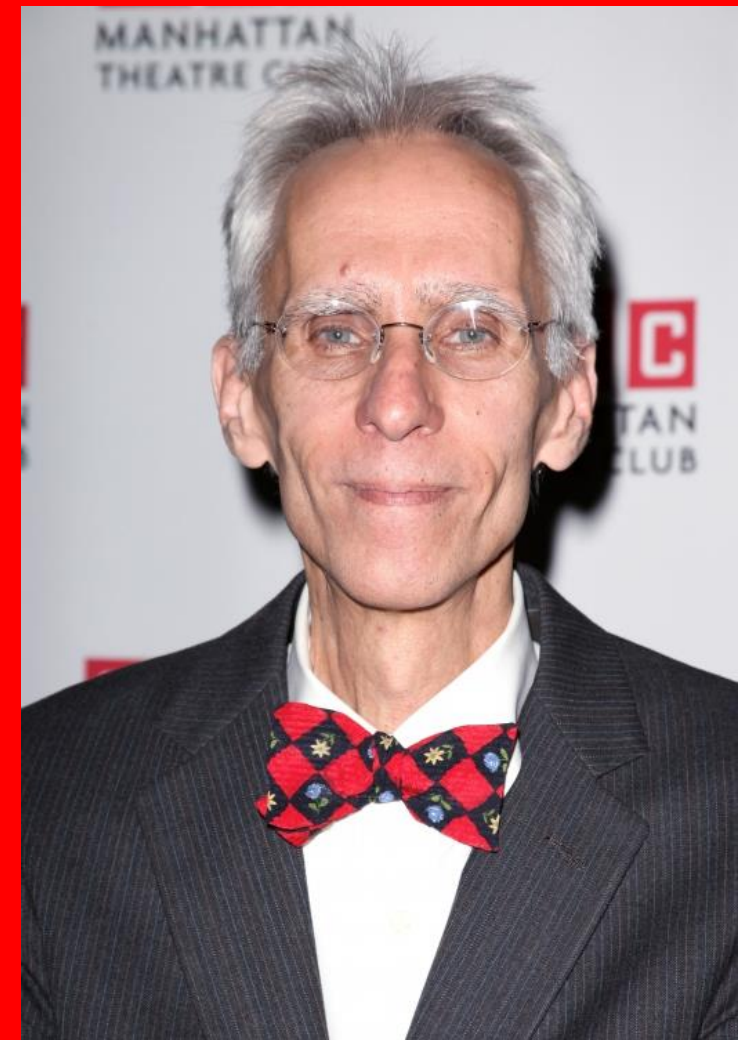


Susannah Hough
(Co-Director)

There are few playwrights who love language as much as David Ives. “I think everything should be in verse,” Ives has said. “The New York Times and cookbooks should be in verse. Verse raises the level.”

Born in Chicago in 1950, Ives entered Yale School of Drama in 1981, where he began bending the world to his inimitable rhythms. New York magazine once named him one of the 100 smartest New Yorkers, a distinction he has called the greatest tragedy of his life.

All in the Timing (1993), a breakneck evening of pitter-patter patois, ran for over 600 performances off-Broadway. In 1995-1996, it was the most-performed play in the country. In 2013-2014, Ives repeated this coup with *Venus in Fur*, his Tony Award-Nominated play, which Roman Polanski, of all people, turned into a film. He is currently collaborating with Stephen Sondheim on a much-anticipated musical based on two films of Luis Buñuel.

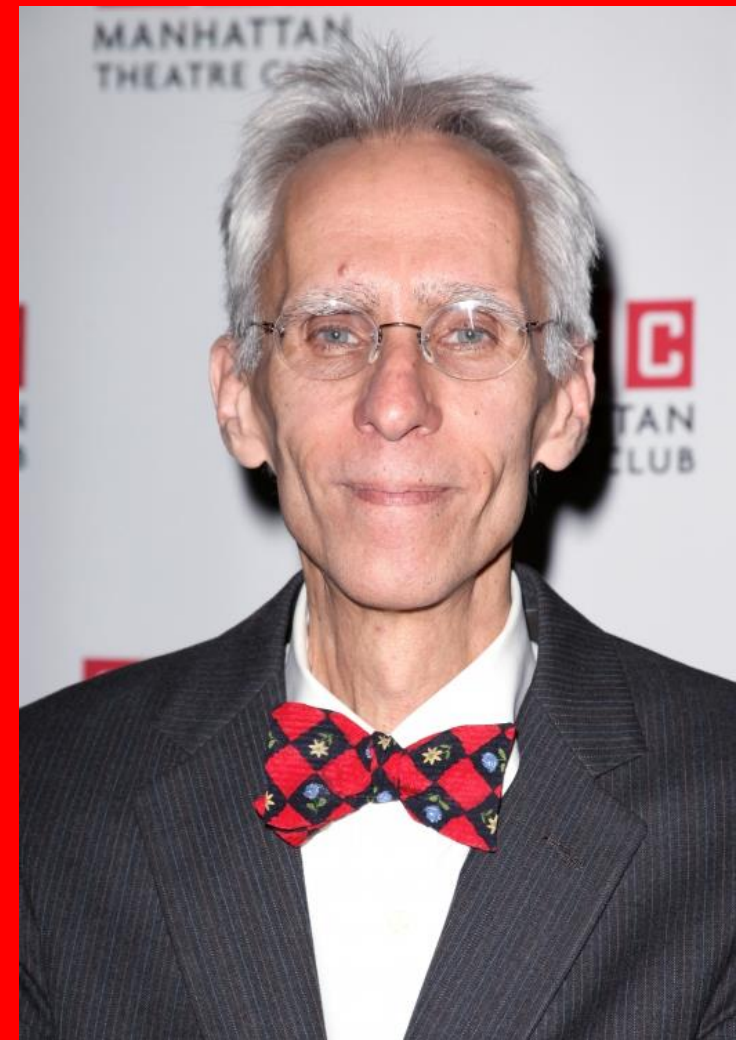


David Ives
(Playwright)

All of which makes his comfort in the classical theatre—and his facility with verse—even more impressive. *The Liar* and *The Heir Apparent*, Ives's rhymed-verse translations of French comedy, have quickly become industry standards, and he credits working in this form with transforming his experience of reality. “Once I started working in verse,” Ives says, “I would walk down the streets and translate bus ads into verse, just to see how they’d sound. Know what? Bus ads are always better in iambic pentameter.” One could say the same of French comedies. They always sound better in Ives.

So where does the title of our play come from? It means, more or less, The Poetry Craze. (“Metro” from “metrum,” Latin for poetic verse, and “mania” from...Oh, never mind).

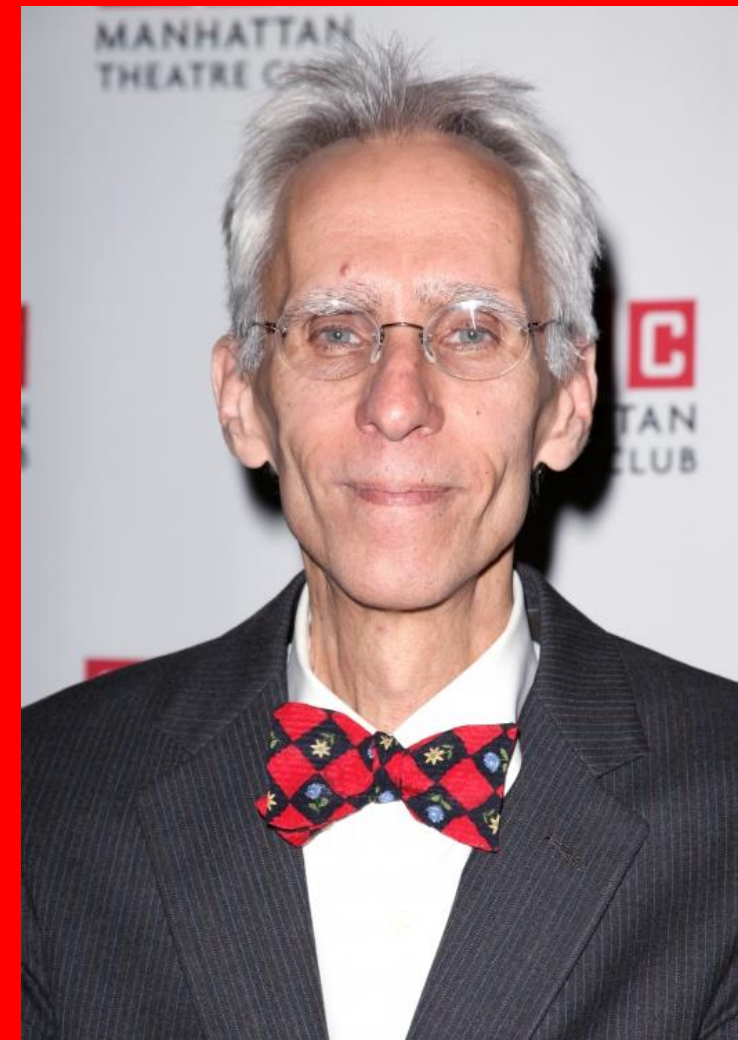
Ives: “La Métromanie.” The title intrigued me. So I ordered the French text from the Internet and it arrived in a blurry offprint of an 1897 edition with an English introduction by a huffy scholar who heartily disapproved of the play and all its characters. Now I was interested. When I read that the play’s author, one Alexis Piron, had failed to make the Académie Française because he’d written a lengthy poetic Ode To The Penis, I was really interested.



David Ives
(Playwright)

So what kind of play did the Bard Of The Hard-** write? A chaste and wonderfully delightful one. Upon inspection *La Métromanie* turned out to be a farce based on a brilliant idea, if given sometimes to long-winded declamations on Art. Its world is the airy, unmoored, Watteau-ish one that Piron's contemporary Marivaux would also put onstage. There's not much like realism in *The Metromaniacs*. We're in a levitated reality that's the exact counterpart of the vernacular, set-in-an-inn comedies the English were writing at the same time. This is champagne, not ale. Since it's about people who are mad for poetry, champagne is apropos, as is the fact that it's in verse. To dump this delicate play into prose would be to clip the wings of Pegasus and harness him to a plow.

When my friends ask me what it's about, I always say that *The Metromaniacs* is a comedy with five plots, none of them important. On the other hand, that's the beauty of the play, its purpose, and part of the source of its delight. We go to certain plays to inhabit a world elsewhere, and *La Métromanie* is that kind of play in spades. Piron doesn't want plot. He wants gossamer and gorgeousness, he wants rarified air and helpless high-comic passion. A purer world. Characters drunk on language, fools in love with love. In other words, the way the world was meant to be. Given what's in our newspapers day by day, a few yards of gossamer may be just what the doctor ordered. So gossam on, mes amis, gossam on...."



David Ives
(Playwright)

One of the most widely produced comic writers of the 18th century, Alexis Piron (1689-1773) lived a life dogged by controversy. He had an uncanny ability to make powerful enemies and as a result, he is all but forgotten today.

Born in Burgundy in 1689, Piron moved to Paris in the early 1720s, eager to be a poet. But instead of garnering glory at the Comédie Française—the theatre of King Louis XV—Piron worked at Paris' unofficial fairground theatres. At these théâtres de la foire, Parisians came to have a naughty good time, classical decorum be damned. *Arlequin Deucalion* (1722), an ingenious dramatic monologue sprinkled with satirical jabs at contemporary authors and actors, established Piron as an anarchic, dangerous wit.

In 1738, Piron produced his masterpiece, at, of all places, the Comédie Française. Inspired by a real-life literary scandal involving Voltaire, *La Métromanie* brings the literary pretensions of the ruling classes down to the parterre of public opinion. The play was a popular success, and one that Voltaire would not forget.

Piron was nominated to the Académie Française (of which Voltaire was a member) in 1753. Citing his artistic improprieties, Louis XV vetoed him. Though he lived a long life of material comfort, Piron never again wrote for the Comédie Française. For his epitaph in 1773, Piron wrote his final, and most famous, couplet:

Ci-gît Piron, qui ne fut rien
Pas même académicien.

As David Ives translates it:
Here lies Piron, a nothing, an anatomy.
He couldn't even make the French Academy.



Alexis Piron
(Original Playwright)

Thomas holds a BFA from UNC Greensboro and an MFA from the University of Montana, both in design for theatre and has been named in Who's Who in Entertainment. For four seasons, Thomas served as Production Manager and Technical Director at the Progress Energy Center for the Performing Arts. Thomas has also Design by for the NC Symphony, Carolina Ballet, Miss NC Pageant, Raleigh Little Theatre, Peace College, Applause! and numerous shows at Memorial Auditorium. His corporate event and museum work have taken him across North America and Europe.



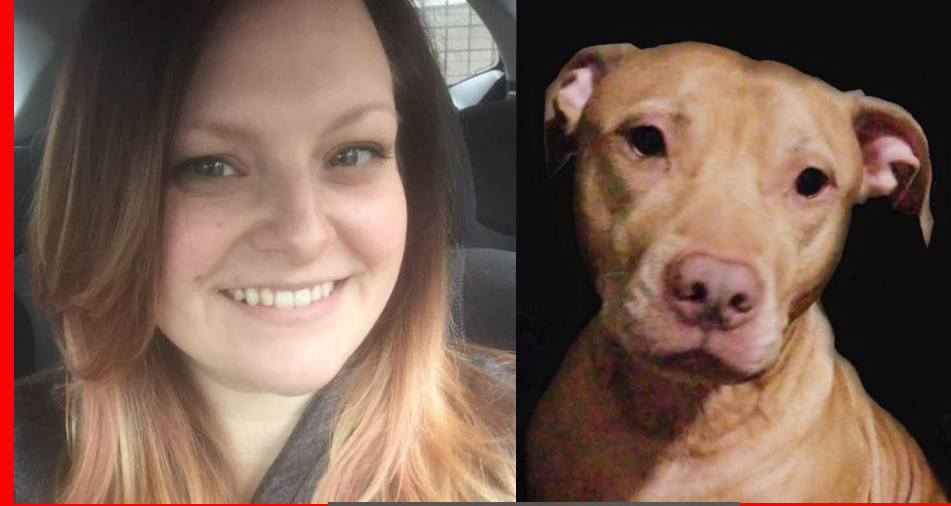
Thomas Mauney
(Lighting and Technical Consultant)

Rachel is a Raleigh-area native, and a graduate of William Peace University. Since earning her Theatre and English degrees in 2016, she has enjoyed serving as a designer, director, actor, singer, and administrator in Raleigh-area theatre. Recently, she performed in *Assassins* with TIP, assistant-directed *What We're Up Against* for RLT, and served as Social Media Coordinator for Sonorous Road. She is thrilled to be part of the Honest Pint family, and hopes you enjoy the show! www.rachelpotternnunn.com.



Rachel Nunn
(Outreach and Marketing Intern)

Meredith is a North Carolina based artist and is excited to be collaborating with Honest Pint Theatre Company on another production. After receiving her Bachelor's Degree in Scenic Art from the University of North Carolina School of the Arts, Meredith has worked as the Scenic Charge Artist at several theatres around North Carolina including Burning Coal Theatre Company, Sweet Tea Shakespeare, Triad Stage, City Arts-Greensboro Children's Theatre, The Winston Salem Theatre Alliance, ECU Loessin Playhouse, along with several freelance jobs such as repairing sculptures for the Greensboro Children's Library and painting custom works of art, specializing in pet portraits.



Cole Train (Assistant "Painter"). Cole Train has been "assisting" his Scenic Artist Mom in several theatres since he was 7 weeks old. He has no formal training in Scenic Art, but will retrieve a paint brush occasionally. He is great at supervising projects, looking cute, and tries to leave a paw print on every set. Cole Train is a 10/10 good boy.



Dunkin (Intern "Painter"). Dunkin is a new member of the Scenic Art crew and is learning all about theatre. He is learning all the skills from his big brother, Cole Train, and doing a great job of looking cute. Also a 10/10 good boy.

**Meredith Riggan , Cole Train
and Duncan
(Scenic Painter and
assistants)**

Heather has worked in the triangle area for 15 years as a director, actor, and dance/fight choreographer. Recent fight/intimacy choreography credits include: NRACT's *Bonnie and Clyde*, and NC State Theatre's *The Rainmaker*, *Deathtrap*, and *In the Blood*. Favorite projects include: Director for Bare Theatre's all-female *Titus Andronicus* and the regional premiere of *EverScape*, Director for Raleigh Little Theatre's *What We're Up Against*, Dance Choreography for Justice Theatre Project's *Oliver*, and Movement Director for Sonorous Road's *The Wolves*. Heather works with schools and theaters as a teacher and choreographer, including Raleigh Little Theatre, NC State University Theatre, The Justice Theatre Project, Panther Creek High School. Heather has a degree in Theatre Arts from Flagler College in Florida and is trained by the Society of American Fight Directors.



Heather J. Strickland
(Intimacy Choreographer)

Special Thanks

Theatre in the Park
North Carolina Theatre
Theatre Raleigh
Sonorous Road
NRACT
Midtown Magazine
Amy Walter
University Theatre Costume Shop
Peggy Keith (Wigs)

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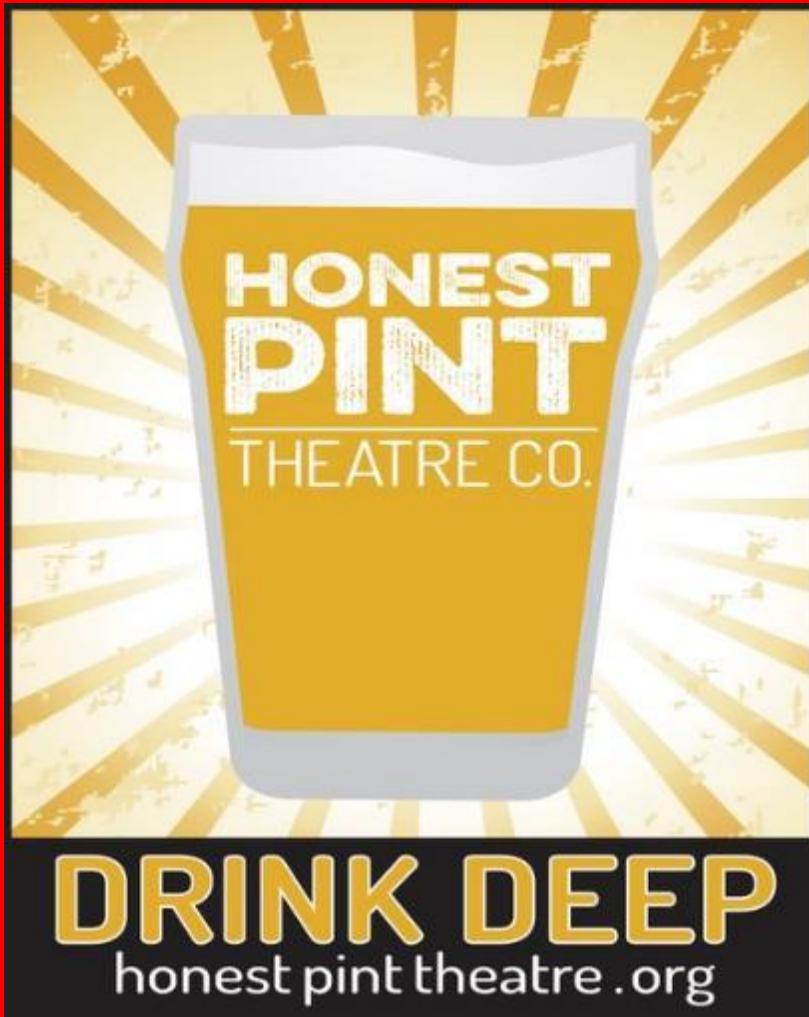
Thank you to our Pintrons!!!



Artist Soapbox
Tony Alderman
John Allore
Yvonne and Michael Anderson
Jess Barbour
David F Bartlett
Paula Bass
Marchael Bayne
Sandra Berman
Michael Blanchette
Ian Bowater
Janet Boudreau
Lauren Brady
Beth and Ken Brody
Steve Burnett
Laura Cormier
Donna Cullen
Kimberly Dawson
Megan Dohm
Judy Dove

Bradetta Doyle-Vines
Jen Elder
Larry Evans
Falling Fred Productions
Kevin Ferguson
Lenore Field
Ian Finley
John B. Fisher
Todd Forman
Scott Henderson
Wade N Henderson
Benji Jones
Shawna & David Jones
Juniper Productions
Christopher Kess
David Klionsky
Drew Kricko
Lisa Leonard

Thank you to our Pintrons!!!



Little Green Pig Theatrical Concern

Timothy E. Locklear

Tiffany Malory

Katie Martin

Olivia Martin

Richard Larencio Matthis

Allan Maule

Bert Maxted

Pam McClure

Jim McQuaid

Maren Meriel

McKenzie Millican

Areon Mobasher

Michael O'Foghludha

Dan Oliver

Ryan Oliveira

Elaine Petrone

Tohry Petty

Mark Phialas

Morgan Piner

Thomas Porter

Christine Rapp

Carla Reck

Erik Riggs

Charlie Rocket

Karen Rosenquist

Sandra Shelton

Abigail Storey

Donna Strickland

Heather Strickland

Tara Strickland

Will Stroh

Bumble Stumble

Miyuki Su

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