

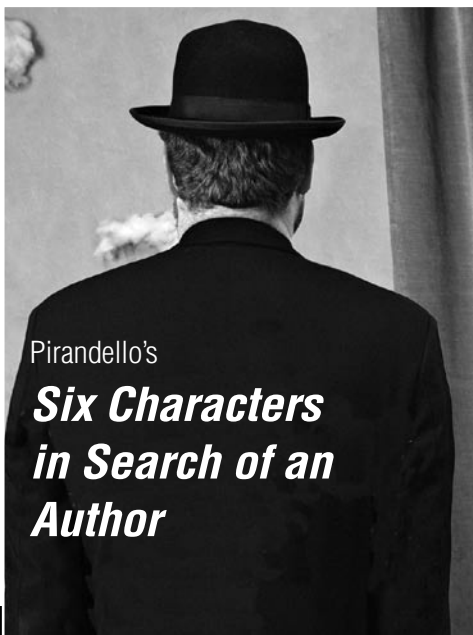


DIANA WORTHAM THEATRE

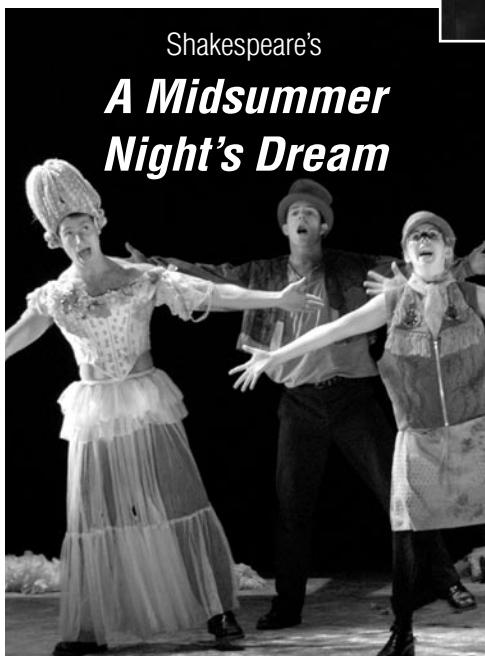
MAINSTAGE Theatre Series 2010|2011 presents

AQUILA THEATRE

friday
February 4
8pm



Pirandello's
*Six Characters
in Search of an
Author*



Shakespeare's
*A Midsummer
Night's Dream*

saturday
February 5
8pm

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SIX CHARACTERS IN SEARCH OF AN AUTHOR SYNOPSIS

As part of the 2010/2011 Season, Aquila Theatre presents an exciting new production of Nobel Laureate Luigi Pirandello's most famous drama, *Six Characters in Search of an Author*. First staged in Rome in 1921, Pirandello's surrealist play dared to ask fundamental questions about the very nature of art and entertainment, blurring the line between reality and artifice. Just as the original London audience at Oscar Wilde's *The Importance of Being Earnest* rioted, the crowds in Rome erupted in cries of "manicomio!" (Madhouse!) during the first performance. Yet *Six Characters* went on to be considered a groundbreaking work and one of the most important plays of the twentieth century. Charles Spencer writing recently for the *London Telegraph* described the work as "combining intellect with raw emotion and remaining highly influential".

The play opens with a group of actors preparing to rehearse for a Pirandello play, but they are interrupted by the unexpected arrival of six nameless characters. The leader of the characters, the father, informs the manager of the play that they are looking for an author explaining that the writer did not finish their story. They are, therefore, unrealized and incomplete characters. The characters continue to question the reality of their situation even in matters of life and death. When one character dies, they debate whether the situation is "real" or "make believe." Finally, the play's producer admits that "all these realities of today are going to seem tomorrow as if they had been an illusion," and that "perhaps you ought to distrust your own sense of reality."

In the age of virtual reality and reality TV, internet hoaxes and entertainment "news", Pirandello's play is amazingly vital and relevant while being both poignant and incredibly funny. What is the truth? Is my reality your reality? Is the distinction between reality and fiction an illusion?

Aquila Theatre brings a top quality ensemble of international artists to the stage for this historic and timely play in what the *Los Angeles Times* described as "Superb . . . intelligence and laser-sharp line readings."

Aquila Theatre
Presents

Six Characters in Search of an Author

By Luigi Pirandello
 Translated by Carl R. Mueller
 Friday, February 4, 2011

Characters in the Play in the Making:

The Father	Owen Young
The Mother	Sarah Amankwah
The Stepdaughter	Claire Cordier
The Son	Danny Seldon
The Boy	Andrew French
The Little Girl	Emily Jordan
Madame Pace	Andrew French

The Company:

The Director	Howard Crossley
The Female Lead	Emily Jordan
The Male Lead	Andrew French

All other roles are played by the company.

Artistic Director	Peter Meineck
Director	Desiree Sanchez
Production Design	Desiree Sanchez
Mask Maker	David Knezz
Lighting Design	Kevin Shaw
Production Manager	Nate Terracio
Company Technical Director	Kevin Shaw
Assistant Company Stage Manager	Chantel King

Scene: The theatre during rehearsals for a Pirandello play.

There will be no intermission.

The taking of photographs or the use of any kind of recording device is strictly prohibited.
This production is performed with permission from Smith and Kraus, Inc.





A MIDSUMMER NIGHT'S DREAM SYNOPSIS

Act 1 Scene 1 - Theseus, Duke of Athens, is preparing the festivities for his upcoming marriage to Hippolyta, an Amazonian princess. Egeus, Hermia's father, arrives demanding that his daughter marry Demetrius, his choice for her husband. Hermia refuses, declaring her love for Lysander, and the ancient Athenian law of death or life-long chastity is pronounced upon her. Hermia and Lysander plot to flee Athens and tell their plan to Helena, Hermia's life-long friend. Helena is in love with Demetrius and decides to tell him of their elopement.

Act 1 Scene 2 - Six Athenian tradesmen and women decide to put on a play called "Pyramus and Thisbe" for Theseus and Hippolyta's wedding. They are given their parts to study and they agree to meet for a rehearsal in the woods outside Athens.

Act 2 Scene 1 - Oberon and Titania, King and Queen of the Fairies, quarrel over possession of a young Indian changeling boy. In order to revenge Titania and retrieve the boy, Oberon orders his servant, Robin Goodfellow or Puck, to fetch a magic flower filled with the love potion of Cupid, which will make Titania fall madly in love with the next creature she sees. Demetrius enters the woods pursued by Helena and, with Oberon looking on, Demetrius tells Helena to leave him and return home because he cannot stand the sight of her. When Puck returns with the flower, Oberon, sympathizing with Helena, orders him to place some flower juice in Demetrius' eyes so that he will fall in love with Helena.

Act 2 Scene 2 - Oberon anoints Titania's eyes with the flower juice as she sleeps. Puck finds sleeping Lysander and Hermia and, mistaking Lysander for Demetrius, anoints Lysander's eyes with the flower juice. Helena arrives and wakes Lysander who, under the spell of the flower juice, instantly falls in love with her.

Act 3 Scene 1 - The tradesmen and women meet in the woods and begin to rehearse their play when Puck happens upon them. For fun, Puck turns Bottom into an ass and watches as his terrified friends run away. Titania wakes under the influence of the flower juice and falls madly in love with Bottom the ass.

Act 3 Scene 2 - Puck reports Titania's love for Bottom the ass to Oberon. With the entrance of Hermia and Demetrius, Oberon realizes Puck has anointed the eyes of the wrong person. Forcing Demetrius to sleep, Oberon places the flower juice in Demetrius eyes and orders Puck to fetch Helena. Helena enters, pursued by Lysander just as Demetrius wakes up and, on seeing Helena, falls madly in love with her. Now both Lysander and Demetrius are madly in love with Helena. Hermia enters and blames Helena for stealing Lysander's love, while Helena accuses

continued



Aquila Theatre
Presents

A Midsummer Night's Dream

By William Shakespeare
 Saturday, February 5, 2011

Cast in Order of Appearance

Theseus, Duke of Athens	Andrew French
Hippolyta, Queen of the Amazons	Claire Cordier
Egeus, father to Hermia	Howard Crossley
Hermia, in love with Lysander	Emily Jordan
Demetrius, in love with Hermia	Danny Seldon
Lysander, in love with Hermia	Owen Young
Helena, in love with Demetrius	Claire Cordier
Peter Quince the carpenter	Andrew French
Nick Bottom the weaver/Pyramus	Howard Crossley
Francis Flute the bellows-mender/Thisbe	Owen Young
Robin Starveling the tailor/Moth	Emily Jordan
Tom Snout the tinker/Wall	Danny Seldon
Snug the joiner/Lion	Sarah Amankwah
Robin Goodfellow or "Puck"	Sarah Amankwah
Oberon, King of the Fairies	Andrew French
Titania, Queen of the Fairies	Claire Cordier
Peaseblossom	Sarah Amankwah
Cobweb	Danny Seldon
Moonshine	Emily Jordan
Mustardseed	Owen Young
Philostrate	Sarah Amankwah

All other roles are played by the company.

Artistic Director	Peter Meineck
Director	Kenn Sabberton
Production Design	Peter Meineck & Kenn Sabberton
Lighting Design	Peter Meineck & Kevin Shaw
Production Manager	Nate Terracio
Company Technical Director	Kevin Shaw
Costumiers	Heidi Buckingham & Louise Handford
Assistant Company Stage Manager	Chantel King

There will be one fifteen-minute intermission.

The taking of photographs or the use of any kind of recording device is strictly prohibited.



Aquila Theatre's production is part of *Shakespeare for a New Generation*, a national program of the National Endowment for the Arts in cooperation with Arts Midwest.



A Midsummer Night's Dream synopsis continued

Hermia of mocking her. In order to avoid any more fighting, Oberon orders Puck to lead each of the lovers to sleep and apply a remedy to Lysander's eyes so that, when he wakes, he will again love Hermia.

Act 4 Scene 1 - Titania and her attendants pamper Bottom the ass who falls asleep in her arms. Oberon frees Titania from the love enchantment with an antidote and, together, they charm the sleep of the four lovers and Bottom, to make them think the nights' events were nothing more than a dream. Theseus and Egeus find the lovers sleeping at the edge of the wood and, awaking them, Theseus gives his consent for the two couples, Demetrius/Helena and Lysander/Hermia, to be wedded with him that night. Bottom awakes, no longer an ass, and is unable to describe the night's events, which indeed seem a dream.

Act 4 Scene 2 - The tradesmen and women lament the loss of their leading actor, Bottom, when suddenly Bottom enters and tells the troop their play has been chosen for that night's festivities.

Act 5 Scene 1 - Theseus and Hippolyta watch "Pyramus and Thisbe" as the entertainment for their wedding night. As the newly married couples retire to bed Oberon and Titania bless the three marriages.

AQUILA BIOS

Sarah Amankwah Theatre credits include: *Fair Trade* (Latitude Festival, RichMix & Edinburgh Fringe), *T S Elliot Exchange* (Public Theatre), *Spring Shakespeare* (Orange Tree Theatre), *Death & The King's Horseman* (National Theatre), *Shadow Companions* (Fuse Theatre), *'Tis Pity She's a Whore*, *In Extremis*, *Blue Remembered Hills* and *The Clink*. Sarah trained at Manchester School of Theatre.

Claire Cordier *She Stoops to Conquer* (Rogues' Gallery); *Plucker* (Southwark Playhouse); *Antigone* (Manchester Royal Exchange); *Magnificence* (Hampton Court Palace); *Cymbeline* (Cheek By Jowl, Barbican and International Tour); *Twelfth Night* (Oxford Shakespeare Company); *Auricular* (Theatre 503); *Fragmented Orchestra* (National Portrait Gallery); *Some Kind of Love Story* (Edinburgh Festival); *Breath* (BBC Radio 4); *When Britain Went Bananas* (BBC4); *Holmfirth to Hollywood* (BBC4); Bel Ami. Claire trained at the Webber Douglas Academy.



Howard Crossley For Aquila: last season's *As You Like It* and *An Enemy of the People*. Work with the Royal Shakespeare Company includes: *Romeo and Juliet*; *The Virtuoso*; *The Two Gentlemen of Verona*; *Hamlet* (Kenneth Branagh); *A Woman Killed With Kindness*; *Columbus*; *Julius Caesar* (UK and world tour); *Coriolanus*; *Pentecost*; *A Midsummer Night's Dream* (USA tour & Broadway); *The Merry Wives of Windsor*; *Camino Real*. London's West End: Pirandello's *Henry IV* (Richard Harris); *Measure for Measure* (Young Vic & European Tour); *Waiting for Godot*; *Comedians*; *Cant pay! Wont Pay!* (Young Vic & European Tour); One-man show - *Dr Kheal* (Young Vic); *A Midsummer Night's Dream*; *The Enemies Within*; and Pumbaa in *The Lion King* at the Lyceum Theatre London (2001- 2007). Television: *Open All Hours*; *Emmerdale*; *Coronation Street*; *All Creatures Great and Small*; *Cupid's Darts*; *London's Burning*; *The Bill*; *Grafters*; *Dalziel and Pascoe*; *A Touch of Frost*; *Heartbeat*; *Lady Audley's Secret*; *Barbara*; *Peak Practice*; *Dinnerladies*; *Messiah*; *Casualty*; *Kingdom*. Film: *Wetherby*; *The Nature of the Beast*; *A Midsummer Night's Dream*; *Girls' Night*.

Andrew French has worked extensively in theatre, film and television in London and throughout the United Kingdom. Recent credits include: *Measure for Measure* (Almeida Theatre), *Our Friends in the North* (Northern Stage/UK Tour), *Monster* (Royal Exchange), *I Like Mine with a Kiss* (Buss Theatre, London), *As You Like It* (Wyndams Theatre), *References to Salvador Dali Make Me Hot* (Young Vic/Arcola Theatre). With the Royal National Theatre: *The Ramayana*, *The Merchant of Venice*, *Troilus and Cressida*, *The Darker Face of the Earth*. Film and Television Credits include: *Exorcist: The Beginning*, *Exorcist: Dominion*, *Beyond Borders*, *The Mercant of Venice*, *Doctor Sleep*, *The Tailor of Panama*, *Doctors*, *Perfect Parents*, *Primeval*, *Soundproof*, *Holby City*, *The Bill*, *A Touch of Frost*, *Family Affairs*, *Trust*, *In Deep*, *Casualty*, *The Bill*, *Burnside*, *Tough Love*, and voice work for *Hotel Rwanda*. Andrew received an M.A in Shakespeare Studies at The Shakespeare Institute.

Emily Jordan Theatre credits include: The Bride in *Blood Wedding* (Steam Industry), Rouge in *Petite Rouge* (Steam Industry), Martha in *The Painted Lady* (workshop for Bristol Old Vic), Titania/Hippolyta in *A Midsummer Night's Dream* (UK tour) and *La Boheme* (The Cock Tavern). Readings Include: Nina in *The Notebook Of Trigorin* (Finborough Theatre). TV credits include: *Casualty* (BBC) and various commercials. Emily's first Feature Film *The Killer Elite* (Mascot Pictures) is due for release summer 2011. Emily trained at the Arts Educational, London.

Danny Seldon Theatre credits include: Andrew Cartwright in *The First Domino* (nominated best male performer Brighton Fringe 2009), Ben in *The Dumb Waiter* (MoJo Theatre Co), Mr Tumnus in *The Lion The Witch And The Wardrobe* (West Yorkshire Playhouse), *Chimeras* by Liquid Theatre (new play reading at The Old Vic Studio London), *The Changing Room* (LAMDA at The Royal Court). Royal Shakespeare Company includes: *Coriolanus* (Royal Shakespeare Theatre, Kennedy Center), *Troilus and Cressida* (Kings Theatre Edinburgh, Royal Shakespeare

continued



Theatre). TV includes: *Material Girl* (BBC1 carnival films), *EastEnders* (BBC1). Danny trained at the London Academy of Music and Dramatic Art (BA hons, Spotlight Prize for most promising Drama School Graduate).

Owen Young For Aquila: Orlando in *As You Like It*, Hovstad in *An Enemy Of The People* (US Tour and Off-Broadway). Additional theatre includes: Maugrim in *The Lion The Witch and the Wardrobe* (Birmingham Rep/West Yorkshire Playhouse), Title role in *Edward II* (Eyestrings), Title roles in *Hamlet*, *Oedipus*, *Don Quixote* (Playbox Theatre Company), De Flores in *The Changeling* (Sam Wannamaker at the Globe), Orsino in *Twelfth Night* (Generator Theatre Company), Tony in *Chalk Walls* (Dead Protest Theatre at RSC summerhouse), Leonardo in *Blood Wedding* (Steam Industry), Mercutio in *Romeo and Juliet*, Soranzo in *'Tis Pity She's a Whore* and Macheath in *Threepenny Opera*. Readings Include: *Two Gentlemen Of Venice* (The Globe), *A Bridge to the Moon* (The Swan Theatre, Stratford Upon Avon). Film includes: Greg in *Blind Date*, *Julius Ceasar* and *Morte D'Arthur* (Dusthouse / RSC) Radio Includes: *The Shepherd* (BBC world service).

Peter Meineck (*Aquila Artistic Director*) founded Aquila in 1991 and has directed and/or produced over 50 productions in NY, London and internationally in venues as diverse as Carnegie Hall, the ancient Stadium at Delphi, Lincoln Center and the White House, including Shakespeare's *As You Like It*, *The Comedy of Errors*, *Julius Caesar*, *Romeo and Juliet*, *Much Ado About Nothing*, *Othello*, *King Lear*, *Twelfth Night*, *A Midsummer Night's Dream*, *The Tempest*; Wilde's *The Importance of Being Earnest*; Sophocles' *Oedipus Tyrannus* and *Ajax*; Aeschylus' *Agamemnon*; and Aristophanes' *Wasps*, *Clouds*, *Frogs* and *Birds*. Recent directorial projects include Shakespeare's *The Comedy of Errors*, Homer's *The Iliad: Book One* and Ibsen's *An Enemy of the People*. He has also written several literary adaptations for the stage including *Catch-22*, *The Man Who Would Be King*, *Canterbury Tales* and *The Invisible Man*. Peter has published several volumes of translations of Greek plays including Aeschylus' *Oresteia* which won the Lewis Galantiere Award for Literary Translation from the American Translators Association; Sophocles' *Theban Plays* (with Paul Woodruff), *Philoctetes* and *Ajax*; and Aristophanes' *Clouds*, *Wasps & Birds*. He is a regular contributor to *Arion: A Journal of Humanities and The Classics*, and is director of the National Endowment for the Humanities/Aquila Theatre *Ancient Greeks/Modern Lives* program. He has held teaching posts at Princeton and USC, was a fellow at the Harvard Center for Hellenic Studies, and is currently Clinical Associate Professor of Classics and Ancient Studies at New York University. Peter is currently working on a book on the visual dimension of ancient drama.

Kenn Sabberton (*Director*) Directing for Aquila: *As You Like It* (09/10 US Tour and off-Broadway). Other directing credits include: *A Macbeth*, *The Sea*, *Waiting for Godot*, *The Taming of the Shrew*, *The Caretaker*. Kenn has also been an actor with Aquila for a number of years. Productions include: *Julius Caesar*, *Romeo & Juliet*, *Twelfth Night*, *The Invisible Man*, *Oedipus*



The King, *A Midsummer Night's Dream*, *King Lear*, *The Importance of Being Earnest*, *Much Ado About Nothing* and *The Canterbury Tales*. Prior to working with Aquila, Kenn was a member of the Royal Shakespeare Company for eleven years working in both London and Stratford. He has toured extensively both in the U.K and abroad as well as appearing on Broadway. Kenn has played most of the major regional theatres in England and worked with many leading theatre companies.

Desiree Sanchez (*Director*) Has been on Aquila's creative team for the past six years. She has created movement for Aquila's *A Very Naughty Greek Play* (Aristophanes' *Wasps*), *Catch-22*, *Julius Caesar*, *The Iliad: Book One* and *The Comedy of Errors*; performed in *The Iliad: Book One* at the Festival of the Aegean in Syros, Greece; She has been lead teaching artist for Aquila's *Shakespeare Leaders* program in Harlem. Desiree had a twenty year dancing career which included working as a principal dancer for the Metropolitan Opera Ballet where she worked under the direction of numerous directors and choreographers that included Francesca Zambello, Mark Lamos, Doug Varone, John Dexter, Franco Zeffirelli, Julie Taymor, and Andrei Konchalovsky. Other companies and choreographers she has worked with include the Boston Ballet, Neo Labos Dancetheatre, Donald Bryd/The Group, Sean Curran, Gelsey Kirkland, Bill T. Jones, Heidi Latsky, Eun Me Ahn in Korea, and Robert La Fosse. She has also collaborated with the Winnipeg Contemporary Dance Company of Canada and Delfos Danza Compania of Mexico. She performed for the Papermill Playhouse as a featured dancer in the musicals, *Carousel* and *The King and I*. She has also taught at Long Island University, as visiting associate professor of dance, Elliot Feld's Ballet Tech and has a Certificate of Movement Therapy from The New School. She is also the proud mother of Sofia and Marina.

Kevin Shaw (*Lighting Designer/Company Technical Director*) served as lighting designer and technical director for Aquila's productions of *An Enemy of the People*, *Birds*, *Julius Caesar*, *The Comedy of Errors*; TD/Associate LD for *The Iliad: Book One* and TD for *As You Like It*. Kevin has served as the resident lighting designer at the historic Barter Theatre (the State Theatre of Virginia), The Cherry County Playhouse, and The Tennessee Williams Fine Art Center. Regionally he has lit shows for, among others, The Florida Repertory Theatre, The Arkansas Repertory Theatre, and The Lincoln Amphitheatre. As a member of the Steep Theatre Company in Chicago he has lit many of their critically acclaimed productions including *Bang the Drum Slowly*, *Book of Days*, and *Breathing Corpses*. A few of his favorite designs include: *Madame X*, *Jesus Christ Superstar*, *Blackbirds of Broadway*, *My Way*, *Dance and Reel* and *Proof*. Kevin has earned an MA in theatre history and an MFA in lighting design.

Nate Terracio (*Production Manager*) has worked with Aquila since 1997 in a variety of positions including General Manager and Production Manager. His nearly 50 Aquila productions include: *King Lear*, *Much Ado About Nothing* (The

White House), *Agamemnon* (with Olympia Dukakis) and *Catch-22*. Nate graduated from the University of South Carolina Honors College with a degree in Chemistry and is a member of the Theatre Alliance of Louisville. He has also worked with South Carolina Shakespeare Company, Kentucky Shakespeare Festival, The Necessary Theatre, Cuartetango, and teaches at Infinite Bliss Yoga Studio in Louisville, KY.

Heidi Buckingham (*Costumier*) is a free-lance graphic artist living and working in UK. Sponsored by Katharine Hamnett, she graduated from St. Martins School of Art, London in Fashion Textiles and Design and worked on projects with Katharine Hamnett, John Galliano and Ben de Lisi. Heidi went on to design accessories for various fashion stores such as Oasis, Next and Kookai. During the time she spent bringing up a young family she transferred her talents to computer based graphic design & produced artwork for books, CD's & business. She has recently successfully returned to her first love of textiles and design.

Louise Handford (*Costumier*) trained in Display Design at Rochester-Upon-Medway College in Kent and then went on to graduate in Theatre Set Design at Ipswich University, Suffolk. She has designed and constructed sets for various London shows including *The Ubu Plays*, *Carpe Jugulum* by Terry Pratchet, *Macbeth* and assisted the design and sourced the costumes for *Quartet* at the Albery Theatre in London. Louise has also lectured in Design at Dartford College in Kent, as well as designing *Macbeth* for the Nigerian National Theatre. She worked in the wardrobe department on *Amadeus* at The Old Vic Theatre in London and recently worked on a new film project as costume and set designer.

Chantel King (*Assistant Company Stage Manager*) has worked for the New York International Fringe Festival, Redmoon in Chicago, Pennsylvania Shakespeare Festival, WFSU-TV, and the Torchlight Program through FSU's College of Motion Arts. She is a graduate of The Florida State University.



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AQUILA THEATRE

Aquila Theatre's mission is to make classical works accessible to the greatest number. A play becomes 'classical' because we recognize that after a time it transcends the original culture it was created for. It retains the power to provoke the central question of what it means to be human. As a company dedicated to the classics, we feel a responsibility to acknowledge and explore newfound classical works. Founded in London in 1991 by Peter Meineck, Aquila is now based in New York City. Aquila's programs include:

A MAJOR ANNUAL NATIONAL TOUR: Aquila is the foremost producer of touring classical theatre in the United States, visiting 60-70 American cities per year. Aquila's 2008/2009 Tour consisted of: Shakespeare's *The Comedy of Errors* and Homer's *The Iliad: Book One*. The 2009/2010 season of Shakespeare's *As You Like It* and Ibsen's *An Enemy of the People* began with The Festival of the Aegean on Syros, Greece and the Shakespeare Festival/LA. Our 2010/2011 Tour is Shakespeare's *A Midsummer Night's Dream* and Pirandello's *Six Characters in Search of an Author*. The 2011/2012 season will be Shakespeare's *Macbeth* and Oscar Wilde's *The Importance of Being Earnest*.

PRODUCTIONS IN NEW YORK CITY: Aquila is a major part of New York's theatrical landscape, producing a regular season of plays. Aquila recently produced Joseph Heller's *Catch-22* and Homer's *The Iliad: Book One* Off-Broadway at the Lucille Lortel Theatre, and Shakespeare's *As You Like It* and Ibsen's *An Enemy of the People* at the Skirball Center for the Performing Arts at New York University.

EDUCATION PROGRAMS: Aquila is dedicated to theatre arts education and produces three major initiatives: *Workshop America*, a nationwide program that provides an opportunity for people to share in the art of Aquila; *Theatre Breakthrough*, which brings America's schools to the stage; and *Shakespeare Leaders*, an after-school program that enables inner-city students to perform the classics at Frederick Douglas Academy in Harlem, NYC.

ANCIENT GREEKS/MODERN LIVES: Aquila has been awarded a highly prestigious NEH Chairman's Special Award for a major national humanities program, Ancient Greeks/Modern Lives: Poetry-Drama-Dialogue, traveling to 100 public libraries and art centers across America.

Follow Aquila Theatre on Facebook and Twitter! More information at www.aquilatheatre.com.

Aquila Theatre's production of *A Midsummer Night's Dream* originated at The American Theare in Hampton, VA.

AQUILA STAFF:

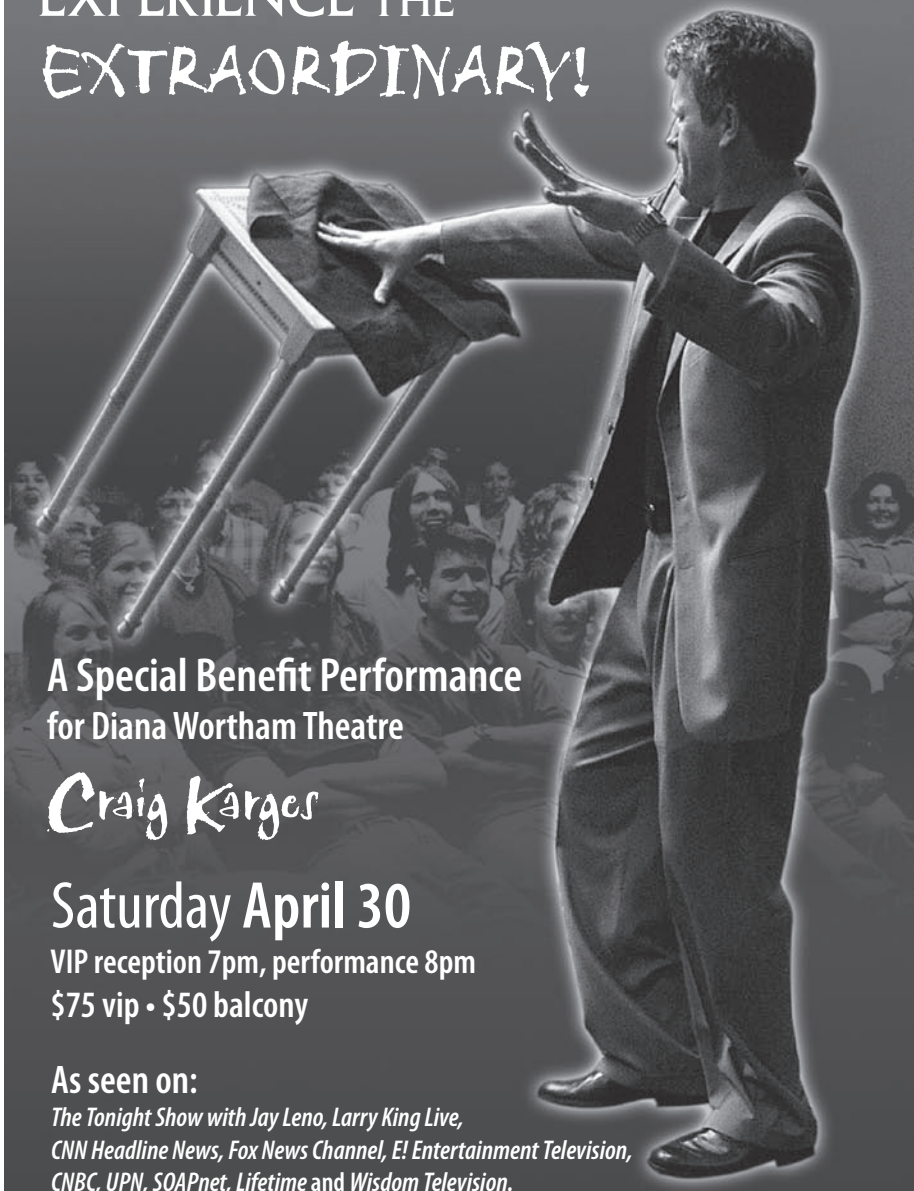
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 Artistic & Producing Associate Kimberly Pau Donato
 Production Manager Nate Terracio
 Administrative Manager Masha Carey
 Programming Associate Jeff Golde
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Aquila Theatre is the Professional Company-in-Residence at the Center for Ancient Studies,
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