



happy
DAYS

September 24 - October 18, 2009

**LANTERN
THEATER
COMPANY**

LANTERN THEATER COMPANY AT ST. STEPHEN'S THEATER
10th & Ludlow Phila. PA 215.829.0395 www.lanterntheater.org

PLANNING YOUR VISIT

Box Office Hours

The Lantern box office is open Monday through Friday from 10am-6pm and Saturday from 12pm-6pm during performance weeks. The box office is open one hour prior to curtain on any performance day.

Late Seating

It is often not possible to seat late patrons in the orchestra once a performance has begun. If you arrive late, or need to leave the theater during the performance, the Lantern staff will seat you in the first available seat in the balcony.

Cell Phones

Please kindly turn off and put away all cell phones, pagers and watch alarms prior to entering the theater so as not to disturb the performance with unnecessary lights and sound. No text messaging allowed during the performance.

Recordings

The taking of photographs or recordings of any kind is strictly prohibited.

The Lantern's History

Lantern Theater Company was founded in 1994 by Charles McMahon and Michael Brophy with a production of *Waiting by Godot* by Samuel Beckett. The Lantern eventually established its current home at St. Stephen's Theater, where it continues to create productions that are both engrossing and entertaining for a loyal audience base of over 16,000. The Lantern has merited 54 nominations for the Barrymore Award for Excellence in Theatre, and received 12 Barrymore Awards for Excellence in Theatre.

What's in a name?

How did we get our name? Lantern is named after the lantern that Diogenes, the Greek philosopher, held while he walked through the streets of Athens.

CONTACT US

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LANTERN THEATER COMPANY

presents



By Samuel Beckett

Directed by David O'Connor

with

Mary Elizabeth Scallen*

Brian McCann

**Member of Actors' Equity Association*

Meghan Jones
Scenic Designer

Millie Hiibel
Costume Designer

Christopher J. Hetherington
Lighting Designer

Jeff Lorenz
Sound Designer

Rebecca Smith*
Stage Manager

KC MacMillan
Dramaturg

HAPPY DAYS is presented by special arrangement with SAMUEL FRENCH, INC.

THE COMPANY

Mary Elizabeth Scallen*

Winnie

Brian McCann

Willie

There will be one 10 minute intermission

**Member of Actors' Equity Association*

AFFILIATIONS & MEMBERSHIPS



"AEA" or "Equity," founded in 1913, is the labor union that represents more than 48,000 Actors and Stage Managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society.



The Center City District (CCD) and Central Philadelphia Development Corporation (CPDC) share a common mission: to enhance the vitality of Center City Philadelphia as a thriving 24-hour downtown and a great place to live, work or have fun. The Central Philadelphia Transportation Management Association (CPTMA) works to make travel within Center City efficient, reliable, pleasant and safe.



Over the last 45 years, TCG's constituency has grown from a tiny network of groundbreaking theatres to over 460 members across the country, as well as over 17,000 individuals nationwide. Today, TCG programs further core values of fostering connection, embracing diversity and supporting artistry in the American theatre.



The Theatre Alliance of Greater Philadelphia strengthens and leads the region's richly diverse theatre community by promoting positive awareness and serving as a resource for information, professional development, and advocacy.



The Greater Philadelphia Chamber of Commerce is dedicated to promoting growth and economic development, advocating for sound public policy, and serving our members with outstanding programs and benefits. GPCC is the premier advocate of the region's business community, representing members in 11 counties across three states with one voice.



The Greater Philadelphia Cultural Alliance is committed to making Greater Philadelphia one of the foremost creative regions in the world.



The Barrymore Awards are the Philadelphia-area awards for excellence in theatre. The program is produced by the Theatre Alliance of Greater Philadelphia and is the only comprehensive awards program in the region, recognizing artistic excellence in theatre.

FROM THE DIRECTOR

If I were to simply state the role of the director, it is to relentlessly ask the actor, “What are you doing?” Not “what are you feeling,” or “what are you thinking,” but “what are you doing?” As a director, I am first interested in action. We watch plays to see people in action doing heroic things in impossible situations, and succeeding or failing. We learn from their mistakes, and are inspired by their victories. We marvel at the conflict they overcome, and we laugh at the absurdities of their struggles. Everything dramatic is full of action. To get at the action is to get at the heart of the play.

Directing Beckett is unique in this perspective, because most of the action is internal. The characters are rarely wrestling with each other, but instead are wrestling with themselves, struggling not with the pain they inflict on each other, but with the pain that comes with existing: struggling to find meaning, facing death, being alone. When I ask an actor in a Beckett play, “what are you doing?,” the answer we come to eventually is usually a variation on “creating meaning.” It is an internal thing, but full of action.

Our heroine, Winnie, is having a rough time, as you will soon see. She is immobile, with a barely present husband, and no other company beside the occasional ant. She is subject to seemingly arbitrary rules. She is struggling to make meaning in it all. Not just to survive, but to be Happy. Winnie is both a hero and a clown. Her attempt to create meaning where there is none - to find purpose and happiness in a hopeless situation - is noble and absurd and utterly human. The creation of meaning is the action.

Enjoy the show!



David O'Connor

FROM THE DRAMATURG

A Few Questions for Meghan Jones, the Set Designer of *Happy Days*

Associate Artistic Director KC MacMillan sat down with Set Designer Meghan Jones to talk about her design process for *Happy Days*.

KC: Tell us about the design. What challenges and opportunities have you focused on?

MJ: What was most important was creating the world of Winnie's existence, from the look of the earth to imagining her purpose and circumstances. From the initial moments of the show my thoughts rushed in to what you feel when you walk into a National Museum and look at displays that unveil different specimens or creatures. Then I began to imagine that world as neglected, broken, and untouched.

For this play a challenge is the appearance and the feeling of infinite space and the feeling of total confinement, which with the Lantern's two-sided seating configuration assists with the execution and also creates challenges such as sightlines and depth of space. The oth-

er challenge is making this space and environment familiar so that it is relatable to the audience but also indistinct in time and place.

I think every show has its challenges but they have big rewards when well received by an audience. That is what makes my job worth doing.

KC: You and David O'Connor, the production's director, have worked together often. Would you say you've developed a 'style' of working together?

MJ: I think we have both developed an aesthetic that we hold to, that makes our 'speak' comfortable and playful, and forgives us. Our style shows up in this design in how it compliments the story and circumstances of the play without getting in the way. Everything is up for grabs when we begin discussing a project and as we listen to the story together the ideas arrive.

KC: In these discussions do you have a 'shorthand' with each other?

MJ: We definitely have a shorthand that is also telepathic.

FROM THE DRAMATURG

KC: The Beckett estate has some pretty strict policies when it comes to interpretation and design of his plays. To what extent did you and David talk about this? How did this affect your process? Did you find it limiting?

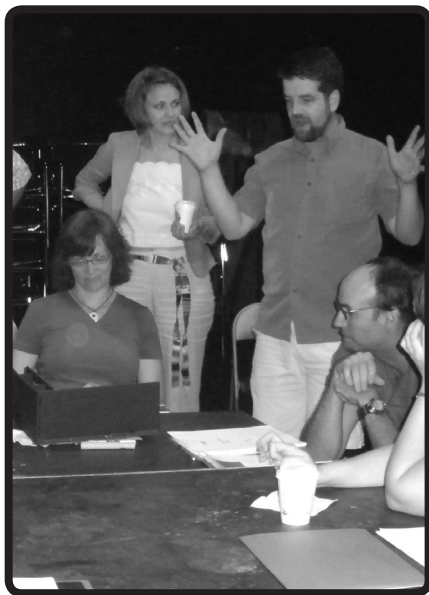
MJ: David and I inherently knew the strict policies and only brought them into light when we thought we might be borderline. I think with every design I do, the discussion with a director must be about what complements the possibility of story and the space it is being performed in. From there it is a journey of redefining and fine tuning the world.

KC: How does the set you've designed support the story that *Happy Days* is telling?

MJ: One great element of doing an organic setting in an indoor space is what you discover as you sculpt, while thinking about the focus of the story. We're in the middle of building right now and I think once the process is complete it will help tell the story of Winnie's condition—or, for that matter, of our human condition—the repetition the soul endures within its life and the need for escape.

KC: Do you have a 'philosophy' of set design?

MJ: I feel that the philosophy of a set designer changes as they grow as an artist, but I do have an overall belief that the theater is a sacred space and designing in that space must help support the action of the story, and use the functionality of the set to support and enhance it.



Happy Days First Rehearsal: Director, David O'Connor shares the set model. Pictured, left to right: Mary Elizabeth Scallen, actor; Millie Hiibel, costume designer; David O'Connor, director; and Brian McCann, actor.

WHO'S WHO



Mary Elizabeth Scallen (*Winnie*) is delighted to work with the Lantern and David O'Connor on this remarkable play. An 18-year company member at People's Light & Theatre Company,

MB teaches acting at Penn, serves as communication skills consultant for the international medical education group FAIMER and renovates old houses for fun and profit (including her own: yes on the fun, no on the profit.) Favorite stage roles include several Shakespeare heroines, numerous modern neurotics and a handful of gleeful villains. Which may or may not have prepared her for Beckett. Love to TShot for lifting her out of the earth every night.



Brian McCann (*Willie*) is delighted to be working with this fantastic group of people. He has most recently played Malvolio at Delaware Shakespeare Festival. Brian has

finished his third production of *The Complete Works of William Shakespeare (Abridged)* at Philadelphia Shakespeare Festival. Other shows there include *The Tempest*, *Much Ado About Nothing*, *As You Like It*, *Hamlet* and *Julius Caesar*. He has done *Othello* and *King Lear* with the Lantern, *The Tempest* with Villanova University, *Love's Labor Lost* at Hedge-row, *Henry IV Part I* with Philadelphia Shakespeare In The Park and *Macbeth*

with Curio Theater Company. Other favorite roles include *Cyrano* in *Cyrano DeBergerac*, Thomas Mendip in *The Lady's Not For Burning* and *Henry in Travels With My Aunt*. He is a company member with ComedySportz Philadelphia. All my Love to Mom.

Samuel Barclay Beckett (*Playwright*) (1906-1989) was inarguably one of the literary greats of the twentieth century, influential as a playwright, novelist, and poet. At the forefront of the movement termed the theater of the absurd, Beckett was a prolific writer, turning out eleven novels, two collections of short prose, five full-length plays, fifteen short plays, eleven works for radio, film and television, as well as poetry and non-fiction in both English and French. Born in Ireland, Beckett earned his degree from Trinity College before moving to Paris. In Paris he met the already famous James Joyce; the men formed a close bond and Beckett's early work reflects Joyce's literary influence--Beckett himself would call this influence "overwhelming." By the end of the 1920s, Beckett was a published author, returning to Trinity to earn his Master's and teach. He returned to Paris in 1937, where he met his future wife, suffered the death of his friend Joyce, and was the victim of a bizarre stabbing. In 1941, he witnessed the occupation of the Nazis; appalled by their brutality, Beckett joined the French Resistance. He later received both the Croix de Guerre and the Médaille de la Résistance. The 1950s brought Beckett international fame, with major productions of his first plays *Waiting for Godot* (1953) and *Endgame* (1958), with *Happy Days* (1961) soon following. In 1969, Samuel Beckett was awarded the Nobel Prize for Lit-

WHO'S WHO

erature and gave much of the \$70,000 award to charities and struggling young writers. The subject of several major biographies, Samuel Beckett remains the most recognizable and widely read absurdist playwright.

David O'Connor (*Director*) is happy to be back at the Lantern. Previously for the Lantern, David directed *The Government Inspector*, *The Lonesome West*, and *"Master Harold"... and the boys* (Barrymore Nomination). He has also designed the lights for *Sizwe Bansi is Dead*, *Skylight* (Barrymore Nomination), *QED* and *Novecento*. For the Arden, David directed *The Seafarer*, and later this season will be directing *Peter Pan*. David is also an adjunct professor at Temple University and a teaching artist with Philadelphia Young Playwrights. Thanks to Charles for the many opportunities. Love to KB, ZLO and JDog.

Meghan Jones (*Scenic Designer/ Technical Director*) is delighted to be part of the *Happy Days* team. She designs throughout the Philadelphia area with credits that include for the Lantern: *"Master Harold"... and the boys*, *Othello*, *The Hothouse*, *The Government Inspector*. Walnut Street Theatre Studio 3: *Greater Tuna* and *Vivien*. She has also designed with The University of the Arts, Ursinus College and Villanova Theatre. In addition to scenic designing she has served as the Technical Director for the Lantern including the present and past three seasons. Upcoming designs this season include *HunterGatherers* with Theatre Exile, *As You Like It* with Villanova Theatre, and *Henry IV Part I* with the Lantern. Most appreciation to LTC staff, the cast and crew. Please enjoy your show.

Millie Hiibel (*Costume Designer*) is pleased to be back at the Lantern for another season. Recent designs include *Sizwe Bansi is Dead*, *The Government Inspector*, *Skylight*, *The School for Wives* and *The Lonesome West*. Her designs for *La Ronde* and *The Comedy of Errors* received 2007 and 2004 Barrymore Nominations for Excellence in Theatre, respectively. As a Philadelphia based costume designer, Millie has designed off-Broadway (*I Love You Because*) and for most Philadelphia theater companies including the recent Philadelphia premiere of Edward Albee's *At Home at the Zoo* for Philadelphia Theatre Company. She was a 2007 F. Otto Haas Emerging Artist finalist, and a 2005 Independence Foundation Fellowship took her to Prague to study traditional marionette making and performance. She currently teaches at Moore College of Art and Design, and has taught at Temple University, UArts, and Arcadia University. She has lectured and held workshops for The Costume Society of America and USITT. MFA: Temple University. Love to her *Fluffy Dahlings*.

Christopher J. Hetherington (*Lighting Designer*) Chris is a freelance lighting designer in the Philadelphia area. He graduated with a BFA at the University of the Arts in 2008 and has since worked as the assistant lighting designer for both the Opera Company of Philadelphia and the Pennsylvania Ballet. Some of his most recent designs include *Topdog/Underdog* at New Freedom Theatre, *Jerry Seinfeld: LIVE* at the Academy of Music and *Flamingo/Winnebago* at the Serbian National Theatre in Novi Sad, Serbia.

WHO'S WHO

Jeff Lorenz (*Sound Designer*) Nominations include a 2005 Drama Desk Award, *The Flying Machine's Frankenstein* at SoHo Rep, 2006 New York Innovative Theatre Award, *Vampire Cowboys* and 2007 and 2008 Montreal English Critics' Circle Award, SaBooge's *Every Day Above Ground* and *Speak Easy*, 2009 Barrymore Award nominee for Outstanding Sound Design Prince Music Theater's Production of *It's a Wonderful Life A Radio Play*. He is co-recipient of Best Production 2005 at Dublin Fringe Festival for SaBooge's *Fathom*, and an Overall Production and Technical Achievement Citation from Talkin' Broadway. Recent work includes Arden Theatre Company's production of *The Seafarer*, directed by David O'Connor.

Rebecca Smith (*Stage Manager*) is pleased to be back at the Lantern for her second season. She is a graduate of Temple University with a BA in European History and a minor in Theater. She has previously worked with Brat Productions, Kaibutsu, Temple University Theater, and this will be her eighth show with David O'Connor. Previous shows at the Lantern include *The Hothouse*, *The Government Inspector*, *Sizwe Bansi is Dead*, and *Hamlet*.

Charles McMahon (*Artistic Director*) is co-founder of Lantern Theater Company and serves as the Lantern's Artistic Director in addition to acting and directing for the company. Previous acting roles include Heisenberg in *Copenhagen*, Lucky in *Waiting for Godot*, Guildenstern in *Rosencrantz and Guildenstern Are Dead*, Edmund in *King Lear*, and Pete Seeger in *Un-American*. For the Lantern, Charles directed *Hamlet*, *Othello*, *La Ronde*

(also translator and adaptor), *Richard III* (Barrymore Award, Best Production of a Play), *Much Ado About Nothing*, *The Comedy of Errors* (Barrymore nomination), *The Tempest*, *King Lear* and *A Doll's House*. Charles is a graduate of NYU's theater department where he studied acting and directing before returning to Philadelphia.

KC MacMillan (*Production Dramaturg*) was recently named the Lantern's Associate Artistic Director. Founder of the Lantern's education program, *Illumination*, KC has served in various capacities, including literary management and directing, since joining the company in 2001. Her directing credits at the Lantern include last season's *The Hothouse* (Barrymore nominations include direction & overall production), *The School for Wives*, *QED*, and *The Lady from the Sea*. Other directing credits include Theatre Horizon, GLBT Theatre Festival, and Commonwealth Classic Theatre Company. Regional dramaturgy credits include 1812 Productions, Act II Playhouse, Jeanne Ruddy Dance, and People's Light.

Tim Martin (*Production Manager*) is immensely pleased to be joining the Lantern this season. He has worked with many companies including: Commonwealth Classic Theatre, Rebecca Davis Dance, Mum Puppettheatre, International Opera, Enchantment Theatre Company, Philadelphia Young Playwrights and sundry others. In the academic world, Tim has worked for Drexel University, The Shipley School and Swarthmore College. A playwright, several of his plays and adaptations have been seen in the Philadelphia area. He has much appreciation for this fine cast and creative team.

ADMINISTRATIVE AND PRODUCTION STAFF

Artistic Staff

Artistic Director
Associate Artistic Director
Education Director
Production Manager
Technical Director
Stage Manager

Charles McMahon
Kathryn MacMillan
Joshua Browns
Tim Martin
Meghan Jones
Rebecca Smith

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Kristen Burke
Mike Dees
Colleen Hughes
Elisabeth Kersey
Ryane Nicole Studivart

Production Staff

Run Crew
Asst. Technical Director/
Master Carpenter

M. Craig Getting, Jonathon Welsh
Lance Kniskern

Carpenters

Joshua Browns, M. Craig Getting, Stephen
Hungerford, Dave Johnson, Tracy Jones, Katie
Plesnarski, Jonathon Welsh, Kumar Wilkins

Properties

Tracy Jones, Katie Plesnarski

Scenic Charge

Kaitlin Ciccarelli, Sharri Jerue

Production Interns

Kaitlin Ciccarelli, Tracy Jones,
Keonia Lucas, Katie Plesnarski,
Jonathon Welsh, Kumar Wilkins

Administrative/Artistic Interns

Michael Colligan, Parker Cuneen, Ashley Douglas,
Hannah Gorfinkel, Turquoise Johnson, Leah
Krumbhaar, Margaret Mason, Katrina McCarty, Iris
McKenney, Mariaelena Morales, Nathalie Rosen-
thal, Brianne Wright

Thanks to our ushers: Anna and Michael Alper, Eileen Axelrod, Loretta Basualdo, Blanche Baurer, Toby Blender, Rita Borsari, Pearl Carpel, Carina Croskrey, Selma Dafilou, Steve Danowitz, Emily Darigan, Renee Davis, Cheryl Familant, Edith Finkelstein, Fred Flinchbaugh, Carol Franczyk, Connie and Luisa Georgov, Joel and Judy Gerstl, Barbara Haller, Joe Haro, Jean Haskell, John Heard, Donna Howley, Ken Kania, Kathleen Kilkenny, Bernice Madora, Mary Miller, Lee Mooney, Henry Pashkow, Shirley Rosen, Ann Rovner, Maggie McCourt, Melissa Puchek, Richard Saunders, Neil and Phyllis Shafer, Lois Shestack, and Bonnie Skalar. Call our box office to join our usher program 215.829.0395.

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CONGRATULATIONS!

Proudly announcing our 2009
Barrymore Award Nominations



The Hothouse - *Outstanding Overall*

Production of a Play

The Hothouse - *Outstanding Direction of a Play*

Kathryn MacMillan

The Hothouse - *Outstanding Leading Actor in a Play*

Paul L. Nolan as Roote

The Hothouse - *Outstanding Sound Design*

Christopher Colucci

Illumination - *Excellence in Theatre Education
and Community Service Award*

MORE CONGRATULATIONS!

Dugald MacArthur

presented with the 2009 Barrymore Award for Lifetime Achievement

Theater artist and educator Dugald MacArthur receives the Lifetime Achievement Award at the 15th Annual Barrymore Awards for Excellence in Theatre. We congratulate Dugald for all of his extraordinary work, and his many contributions. We are proud to call him our friend.

Directed by Dugald MacArthur at

Lantern Theater Company:

Novecento

Copenhagen

The Screwtape Letters

Speed-the-Plow

Through the Looking Glass

The Bacchae

Lovers and Executioners

The Steward of Christendom

For more information about the Barrymore Awards visit www.theatrealliance.org.

THE SAMUEL BECKETT FESTIVAL

Friday, October 9, 2009 at 6:00pm
Pre-Curtain Cocktails
at Marathon Grill (10th and Walnut Sts)

Saturday, October 10, 2009 at 2pm
Beckett Shorts: ***Play, Act Without Words II, Radio I & II***
Performance and Audience Discussion
Located in the Lantern Lab at 10th and Ludlow Sts

Saturday, October 10, 2009 at 5:30pm
“Wretched Splendor: Joyce and Beckett in the 20th Century”
with excerpts performed from *Molloy*
Dinner and Panel Discussion
Located at Fergie’s Pub, 1214 Sansom St

Sunday, October 11, 2009 at 11:30am
“Reclaiming Beckett for Ireland!”
Brunch and Panel Discussion
Located at Fergie’s Pub, 1214 Sansom St

Sunday, October 11, 2009 at 7pm
Beckett Shorts: ***Play, Act Without Words II, Radio I & II***
Performance and Audience Discussion
Located in the Lantern Lab at 10th and Ludlow Sts

Monday, October 12, 2009 at 6pm and 8pm
Krapp’s Last Tape with Frank X
Performance and Audience Discussion
Located at the Lantern Lab at 10th and Ludlow Sts

*For tickets and more information call: 215.829.0395
www.lanterntheater.org*

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MORE AUDIENCE ENRICHMENT PROGRAMMING

DIRECTORS: IN CONVERSATION

Get a first hand look into each show's design and rehearsal process in this moderated Q and A with the play's director.

Fridays: October 2 at 7pm; December 11 at 7pm; February 12 at 7pm; April 9 at 7pm

ARTISTIC DIRECTOR: IN CONVERSATION

New this year! Ever wonder how we choose our plays? How we know an artist is "right" for a particular show? Or how our theater space informs our performance style? Join Charles McMahon, Artistic Director and KC Mac-Millan, Associate Artistic Director, for conversations about what - and who - makes the Lantern distinctive.

Fridays: October 16 at 7pm; December 18 at 7pm; February 26 at 7pm; April 23 at 7pm

ARTISTS: IN CONVERSATION

This post show discussion offers a unique opportunity to talk about our productions with the artists who create them. Meet the actors and hear behind-the-scenes stories.

Sundays following the 2pm show: October 4; December 13; February 14; April 11

PRE-CURTAIN COCKTAILS

Meet and mingle with theatergoers before the show. Join fellow Philadelphia professionals for happy hour specials and complimentary light fare at our local Marathon Grill (10th and Walnut Streets)

Fridays: October 9 at 6pm; December 18 at 6pm; February 19 at 6pm; April 16 at 6pm

UNDERSTANDING HENRY IV, PART I

Back by popular demand! This three part panel discussion brings together audiences and scholars to explore Shakespeare's work. Focusing on *Henry IV, Part I*, we'll discuss Shakespeare's theater of war, his fathers and sons, and the beloved old devil, Sir John Falstaff. Become a Shakespeare expert in just three weeks!

Mondays: April 5 at 7pm; April 12 at 7pm; April 19 at 7pm

THE SCREWTAPE LETTERS

Adapted and Performed by Anthony Lawton

From the novel by C.S. Lewis

**Wed May 19 at 7pm; Thu May 20 at 7pm; Fri May 21 at 8pm; Sat May 22 at 8pm;
Sun May 23 at 2 pm; Wed May 26 at 7pm; Thu May 27 at 7pm; Fri May 28 at 8pm;
Sat May 29 at 8pm; Sun May 30 at 2pm**

JOIN THE CONVERSATION

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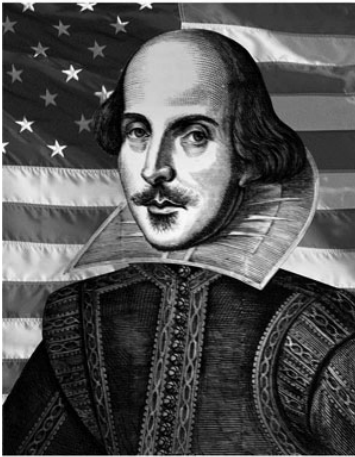
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SHAKESPEARE
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Lantern Theater Company's *Illumination* Education Program

will be participating in Shakespeare for a New Generation once again (*Henry IV, Part I* in 2010, *Hamlet* in 2009, and *Othello* in 2008). This initiative allows our teaching artists to enter 20 different classrooms throughout the City of Philadelphia and makes it possible for us to welcome 600 students into our theater for free to see *Henry IV, Part I*.

Illumination is our flagship education program, which engages local students in the world of theater.

We thank our 2008-09 Cooperating Teachers and Participating Schools (listed below) and look forward to another great new academic year in 2009-10:

Sister Ave Armstrong
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Philadelphia High School for
Business and Technology
Overbrook High School

Teaching Artists:

Kate Brennan, Jessica DalCanton, Mike Dees, Craig Getting, KC MacMillan, David O'Connor, Sally Ollove, Aaron Oster, George Sedgwick, Larry Smiglewski, and Jane Stojak.

For questions about *Illumination*, contact
Joshua Browns, Education Director
jbrowns@lanterntheater.org
215.829.9002, x104

Illumination founded by Kathryn MacMillan
Barrymore Award Nominated (2009, 2008, 2007, 2006)



THEATER EDUCATION PROGRAM

THIS IS THE LANTERN EXPERIENCE. JOIN US.

HAPPY DAYS

BY SAMUEL BECKETT

DIRECTED BY DAVID O'CONNOR

SEPTEMBER 24 - OCTOBER 18, 2009

Since the Lantern's first ever production of Beckett's *Waiting for Godot* in 1994, we've built a reputation for approaching major works in new ways. Whether you love the theater of the absurd or simply appreciate the Lantern's refreshingly direct approach to modern classics, you won't want to miss *Happy Days*, in which Beckett's groundbreaking, uniquely modern character struggles to maintain her irrational cheerfulness in the face of ridiculous difficulties. Winnie, the optimist against all odds, fights for her very survival in this surprisingly funny and affecting production, perfect for the Lantern's intimate space.

SCAPIN

BY BILL IRWIN AND MARK O'DONNELL ADAPTED FROM MOLIÈRE

DIRECTED BY AARON CROMIE

DECEMBER 3, 2009 - JANUARY 3, 2010

Adaptors Bill Irwin (*The Happiness Lecture*) and Mark O'Donnell soak Molière's sharp-edged comedy in Vaudevillian clownery! This offbeat re-imagining of the classic puts Molière's famous servant Scapin at the center of an inventive interaction between actors and puppets. *Scapin* is directed by Aaron Cromie, known as a performer, director, and puppeteer from projects such as *The Fooey*, *The Comedy of Errors*, *Travels with my Aunt*, and *The Fantasticks*. Enjoy serious silliness in a production stuffed with chase scenes, revenge plots, slapstick and spoofery, live music, and lots of theater magic for the entire family.

THE BREATH OF LIFE

BY DAVID HARE

DIRECTED BY KATHRYN MACMILLAN

FEBRUARY 4 - 28, 2010

The Lantern follows up our Barrymore Award-winning production of *Skylight* with another modern masterpiece by one of Britain's most influential playwrights. Experience David Hare's intimate, electrifying writing in this unexpected love triangle. Frances, a successful author, takes the late ferry to a remote cottage on the Isle of Wight to find Madeleine, a retired curator, near-recluse ... and her ex-husband's mistress. Frances is chasing a story - the same story Madeleine might be running from. Eavesdrop on two witty, sexy women of a certain age as the night unfolds its secrets and they discover a shared past.

HENRY IV, PART I

BY WILLIAM SHAKESPEARE

DIRECTED BY CHARLES MCMAHON

APRIL 1 - MAY 2, 2010

If you enjoyed our darkly comic, Barrymore Award-winning *Richard III*, you'll love this gripping, ripping plot from Shakespeare's history canon. King Henry, having seized the throne of England from his tyrannical cousin, finds himself in a political hornet's nest. As trouble brews, he is horrified to see his own son and heir keeping company with thieves, drunkards, and whores. Witness the tug of war for the soul of young Prince Hal between his tortured, guilt-ridden father and Sir John Falstaff, a charming and insinuating rogue. As Hal wavers, the King's ambitious enemies, led by the dazzling young Hotspur, are on the rise. Prince Hall must make hard choices and face his fears as civil war threatens to swallow up the kingdom.

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ON STAGE

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Plays and Players
 9/3/2009 - 9/11/2009
 (215) 735-0630

Missed Connections, Ubu Roi*

Curio Theatre Company
 9/3/2009 - 9/19/2009
 (215) 525-1350

TIDE

Philadelphia Live Arts Festival
 9/4/2009 - 9/7/2009
 (215) 413-1318

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 9/4/2009 - 9/9/2009
 (215) 413-1318

Company

EgoPo Classic Theater
 9/4/2009 - 9/26/2009
 (800) 595-4849

Little Shop of Horrors

Devon Theater for the Performing Arts
 9/9/2009 - 9/20/2009
 (215) 338-6300

The Last Cargo Cult

Philadelphia Live Arts Festival
 9/10/2009 - 9/13/2009
 (215) 413-1318

Operetta by Witold Gombrowicz

Philadelphia Live Arts Festival
 9/10/2009 - 9/13/2009
 (215) 413-1318

Bus Stop*

Montgomery Theater
 9/10/2009 - 10/3/2009
 (215) 723-9984

Proposals*

The Ritz Theatre Company
 9/10/2009 - 10/10/2009
 (856) 858-5230

One Dome Dazzling Diamond Anniversary- Brought to you in fabulous 3-D

Chapel Street Players
 9/11/2009 - 9/19/2009
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Old Academy Players
 9/11/2009 - 9/27/2009
 (215) 843-1109

The Ibsen Project

Plays and Players
 9/12/2009 - 9/13/2009
 (215) 735-0630

Small Metal Objects

Philadelphia Live Arts Festival
 9/16/2009 - 9/19/2009
 (215) 413-1318

Night Watch*

The Stagecrafters Theater
 9/18/2009 - 10/3/2009
 (215) 247-8881

Of Mice and Men

Marple Newtown Players
 9/18/2009 - 10/3/2009
 (610) 353-9181

Once Upon a Shoe*

Hedgerow Theatre
 9/19/2009 - 11/21/2009
 (610) 565-4211

Sweet Charity*

Temple Theaters
 9/22/2009 - 10/11/2009
 (215) 204-1122

Iphigenia At Aulis

University of the Arts
 9/24/2009 - 9/27/2009
 (215) 545-1664

Happy Days*

Lantern Theater Company
 9/24/2009 - 10/18/2009
 (215) 829-0395

Unidentified Human Remains and the True Nature of Love*

New City Stage Company
 9/24/2009 - 10/18/2009
 (215) 563-7500

The History Boys*

Arden Theatre Company
 9/24/2009 - 11/1/2009
 (215) 922-1122

Humor Abuse

Philadelphia Theatre Company
 9/25/2009 - 10/25/2009
 (215) 985-0420

Frankenstein

The Dramateurs at the Barn Playhouse
 10/2/2009 - 10/10/2009
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Marvin's Room

Bridge Players Theatre Company
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 (856) 303-7620

Mister, Mister

Quince Productions
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 (215) 627-1088

2009 Barrymore Awards*

Theatre Alliance of Greater Philadelphia
 10/5/2009
 (215) 413-7150

Giargiari Bel Canto Competition*

The Academy of Vocal Arts
 10/6/2009
 (215) 735-1685 x10

That's What Kids Do!

Bristol Riverside Theatre
 10/9/2009 - 10/10/2009
 (215) 785-0100

To Kill a Mockingbird

University of the Arts
 10/9/2009 - 10/17/2009
 (215) 545-1664

Narnia*

The Media Theatre
 10/10/2009 - 10/31/2009
 (610) 891-0100



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