

**LANTERN
THEATER
COMPANY**

the
**LONESOME
WEST**

September 14 through October 6, 2007

season
07/08

St. Stephen's Theater
10th and Ludlow Streets
Philadelphia, PA

**WELCOME
TO 2007-08**

We thank you for joining us for a new season at Lantern Theater Company. At the center of our ambitious season are two great classics – from Molière and Shakespeare – two remarkable contemporary plays – from McDonagh and Hare – and our restaging of Tony Lawton's adaptation of *The Screwtape Letters*. We are proud that this season welcomes back many favorite Lantern collaborators while fostering the work of some of the most talented early-career artists in the Philadelphia area.

With a season so rich in ideas, we have focused on growing our audience enrichment series, adding more discussions to our full roster of lectures and symposia. Thanks to a major grant from the NEA's Shakespeare in American Communities program, we will be extending our education program to more schools than ever before. We have also had a busy summer creating a second performance space in our building to house workshops, studio productions and much more. With each of these initiatives, we further fulfill our mission to be at the center of discussion in our vibrant cultural community.

We are honored to have you as our partners in conversation this season.

Charles McMahon
Artistic Director

**LANTERN
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Managing Director Karyn B. Lyman
Development Director Theodora W. Ashmead
Marketing Director Leigh Goldenberg
Production Manager Janet Embree
Literary Manager Kathryn MacMillan
Education Director Maureen Mullin
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**LANTERN
THEATER
COMPANY**

the
**LONESOME
WEST**

by Martin McDonagh
Directed by David O'Connor

with
Ross Beschler*
Anthony Lawton*
Genevieve Perrier
Luigi Sottile

Meghan Jones
Scenic Designer

Millie Hiibel
Costume Designer

Janet Embree
Lighting Designer

Matthew Lorenz
Sound Designer

Lisa Vining*
Stage Manager

Kathryn MacMillian
Dramaturg

The Lonesome West was first presented as a Druid Theatre Company and Royal Court Theatre co-production in Galway, Ireland and then in London in the summer of 1997.

The Lonesome West by Martin McDonagh is presented by special arrangement with Dramatists Play Service, Inc., in New York.

The Lonesome West was made possible in part by a grant from the Philadelphia Theatre Initiative, a program of the Philadelphia Center for Arts and Heritage, funded by The Pew Charitable Trusts and administered by The University of the Arts

**Member of Actors' Equity Association*

**THE
COMPANY**

*Valene
Coleman
Girleen
Father Welsh*

Ross Beschler
Anthony Lawton
Genevieve Perrier
Luigi Sottile

**THE
SETTING**

Leenane, Galway
in the West of Ireland

The Lonesome West is performed with one ten-minute intermission

**SPECIAL
EVENTS**

The Lantern invites you to join us for our variety of audience enrichment events, to gain insight into the context, themes and production process of *The Lonesome West*.

LECTURE SERIES Monday, September 10, 7pm
McDonagh's Ireland: Then and Now, an intimate discussion with Jim Murphy, head of Villanova University's Irish Studies department, introducing the audience to the context and themes of the play. \$15 admission includes coffee and pastries from Whole Foods Market. Discounts available for students and subscribers.

DIRECTOR'S DISCUSSION Friday, September 21, 7pm
A pre-show conversation with *The Lonesome West* director, David O'Connor, moderated by the Lantern's Literary Manager, Kathryn MacMillan.

SYMPOSIUM Saturday, October 6, 4pm
Join us for a discussion of Michael A. Moir, Jr., an instructor and doctoral candidate at the Catholic University of America. He holds an MA in Irish Studies and is a fan of the work of Martin McDonagh.

MEET THE ARTISTS Thursday, September 20 &
Wednesday, September 26 (matinee)
New for the 2007-08 season, this post-show discussion features members of *The Lonesome West* cast and creative team.

These events are funded in part by The Hassel Foundation.

FROM THE DIRECTOR

My brother and I are close. He was best man at my wedding. But chances are if we weren't brothers, we wouldn't be friends. He's an athlete, and I do theatre. Enough said. We have always loved each other, but that love is very complicated.

Because for a while there I think we really didn't like each other. Petty grievances accumulated into a palpable, stormy tension. When we were very young, that tension turned into us beating each other up. I was bigger than him, so that was usually more satisfying for me. When we were a little older, our tension became psychological manipulation – my righteous indignation and his insinuations that I was a dork. I think that was more satisfying for him.



The director and his brother, c. 1984

Then I went away to school, and my brother and I had some overdue separation. We had a chance to find our identities independent of each other, and come back as individuals grown up enough to appreciate our differences. And now, I count him among my most trusted friends.

But what if we didn't have that time apart, but instead were forced by circumstance to stay together, with only each other for company? I am pretty sure we would have grown to hate each other, not because we are so different, but because we are so similar, because we are brothers and know better ways to damage each other than any other person on earth. Eventually, the accumulated grievances become unforgivable.

How do we stop the cycle? How do we forgive a lifetime of wrongs and attempt to move on? How do we learn to respect each other for our differences?

I love this play because at its heart is a true brotherly relationship. I hope you enjoy *The Lonesome West*. And, Kevin, if you make it to the show, thanks for never aiming a shotgun at my head.

Warm Regards,

David O'Connor



Photo by Jeff Reeder

BEHIND THE SCENES

KC MacMillan, the Lantern's Literary Manager, sat down with *The Lonesome West* director David O'Connor to talk about his experiences working on the play.

KC: Some critics have likened the brothers Coleman and Valene to Cain and Abel. At the very least they're 40 year old men who act like boys...

David: Their codependency is so deep that their identity is wrapped up in the belittlement of the other person. They're unwittingly in a competition for who can be more loathsome, who can care less. That's the only source of meaning in their lives.

...it isn't a distant, far-off, and romantic Ireland, teeming with leprechauns.

KC: We see that a lot in Martin McDonagh's plays. Where does that come from? Is that his understanding of "Irishness," do you think?

David: It's 'amplified' Irish. It's what Irish people would be like if they stopped dreaming. The Irish dream better than anyone else, which is why they're the best storytellers. But, their lofty dreams give them farther to fall, which may be why they are big drinkers.

KC: Is there a dreamer in this play?

David: Father Welsh is the dreamer amongst them, which is why he is the biggest drinker...what the other three are dealing with is not being able to live up to the legacy of the heroes of Irish legend.

KC: Dealing with the ghosts of the past? That's a familiar theme in Irish lit.

David: A great play isn't a stunning new observation of humanity...it's a more relevant, powerful communication of familiar ideas. I was reading something recently [which said] we're engaged with story like so many people used to go to Church. Story is where we examine life. Music, movies. Some people watch four hours of television at a time...

KC: I have to admit I've done it, but it's mind-numbing.

David: Well, when you mass produce [stories] their quality goes down. In theater, a way we can best contribute to humanity is to offer stories that aren't mass produced, but are unique every time.

KC: This set is very unique to the Lantern's space. What message are you and [set designer] Meghan Jones hoping it conveys to audiences walking in?

David: That this play is happening right here and right now. That it isn't a distant, far-off, and romantic Ireland, teeming with leprechauns.

KC: You've worked with Meghan a lot, since you were both at Temple. What are the advantages, if any, of working with people you've worked with before?

David: Oh, with everyone—actors and designers—there’s a huge advantage. You don’t have to learn how to work with them. There are directors who try to get actors to learn his process and get the actors to give him what he needs. I try to be a director who comes to the actors’ process. I love working with Luigi, I’ve done at least 5 projects with him...I really understand his process. He likes to be pushed and asked difficult questions but he never requires handholding. I’ve worked with both Ross and Tony, too. They’re both incredibly methodical, very specific, very outward in their methods.

KC: What do you mean by outward?

David: They’ll discover the character through physicalization and voice. They’re both so rich in really specific ideas. What I definitely have is four of the hardest working actors I know.



Cast of *The Lonesome West* and guests at first rehearsal

KC: What’s “lonesome” about the play?

David: That all we have is each other. If we don’t choose to love each other and engage each other...what else do we have? In this play, people have chosen to distance themselves from each other, and we sense the pain of that.

KC: You directed last season’s “Master Harold”...and the boys, which is very, very different from *The Lonesome West*, but, like this play, takes place in recent history and, although English-speaking, in a different culture. How do you navigate these worlds?

David: Since these people are from somewhere else, they give emotional distance to us and so we can watch them and not feel indicted or accused. When that happens we get defensive and closed off and can’t listen and learn.

“*Master Harold*”... is a play about racism and it’s easier to absorb that when the people we are watching are different from us. It is easier to investigate when we’re talking about someone else. We learn from the mistakes and successes other people have made. It’s why we tell stories.

KC: What happens when you have to direct a play set in Philadelphia?

This conversation continues at the Director’s Discussion September 21, at 7PM

David: (laughs) I haven’t had to do that, yet.

KC: You’re really busy right now, directing *The Lonesome West*, as well as directing and lighting projects for the Fringe, and teaching at Temple. How do you do it?

David: It’s all good stuff. It’s all fun stuff. It’s all spiritual and fulfilling.

KC: What’s next after *The Lonesome West*?

David: (smiles) Spending time with my wife.

WHO’S WHO



ROSS BESCHLER

(*Valene*) is tremendously excited to be making his Lantern debut in *The Lonesome West*. A newcomer to Philadelphia, Ross has worked with many New York companies including The Flea, Vital Theater, and Object Collection. Favorite roles include a young Karl Marx in *The Germans in Paris*, a young Sigmund Freud in *Dear Vienna*, Hänschen Rilow in *Spring’s Awakening*, Ralph in *Kate Crackernuts*, and Prince Henri de Conde in *The Devils*. Ross studied theater at Columbia University, trained at William Esper Studios, and is currently pursuing an MFA at Temple University. Many thanks to David and the Lantern.



ANTHONY LAWTON

(*Coleman*) has acted in Philadelphia for fifteen years. Favorite roles include George in *Of Mice and Men* (Walnut); Austin in *True West* and Feste in *Twelfth Night* (Lantern); “man” in *Brief Interviews with Hideous Men* (1812); and *The Devil and Billy Markham*, *The Great Divorce* and *The Screwtape Letters*. Film: *Unbreakable*, *Invincible*. TV: *Hack*, *Cold Case*. Lawton was a 1999 finalist for the F. Otto Haas Award. Philadelphia’s *City Paper* named him the city’s “Best One-Man Theatre.” His original play, *The Fooocy*, received five Barrymore nominations, including one for Best New Play.



GENEVIÈVE PERRIER

(*Girleen*) is thrilled to be making her Lantern debut in *The Lonesome West*. She toured this summer with Headlong Dance Theatre in *Cell* to the International Festival of Arts & Ideas in New Haven, CT. Other Philadelphia theatre credits include: *The Fantoccini Brothers*, *The Lady in the Van*, and *A Midsummer Night’s Dream* with Mum Puppettheatre, *Bitch on Wheels* with The Elastic Theatre, *’Twas the Night* with Azuka, and *Pay Up* with Pig Iron. Thanks to David, the cast, & everyone at the Lantern for this opportunity to play.



LUIGI SOTTILE

(*Father Welsh*) is thrilled to be starting his career with Lantern Theater Company and to be working again with David O’Connor. He recently graduated from Temple University, where he performed as Laertes (*Hamlet*) and Father Urbain Grandier (*The Devils*). He also performed in David O’Connor’s production of *One Flea Spare* as Bunce for the Philadelphia Fringe Festival 2006 and just recently performed in a couple of shows for the Philadelphia Playshop Festival. You can look for Luigi in the Lantern’s productions of *The School for Wives* and *Othello* this year as well.

MARTIN McDONAGH (*Playwright*) was born in 1971 to expatriate Irish parents. Raised in London, he often visited his parents' native Galway, where many of his plays are set. These include *The Beauty Queen of Leenane* (1996), the first in his highly regarded Connemara Trilogy, which also includes *A Skull in Connemara* (1997) and *The Lonesome West* (1997). Other plays include his *Aran Islands Trilogy* and *The Pillowman* (2003). One of the most popular contemporary playwrights today, McDonagh is celebrated not only for his aggressive style, but also his keen ear for the language and habits of rural Ireland. "The Ireland I know is more the West," he explains. "I've never been madly keen on Dublin, and whatever you think about the whole Celtic Tiger thing, my natural instinct would be to see the underside of all that - the people who fall through the cracks. None of my plays are especially accurate pictures of the other side either - they're all just stories - but I think it's more interesting to start from a darker place and see where that goes." McDonagh has won numerous awards, including the Evening Standard Award and Critics' Circle Award for Most Promising Playwright, and twice nominated for the Tony Award for Best Play. McDonagh's short film, *Six Shooter*, won an Academy Award for Best Live Action Short Film.

DAVID O'CONNOR (*Director*) is thrilled to be back at the Lantern after directing last season's "*Master Harold*"... and the boys. David is founder of Figure/Ground Theatre with whom he has directed *A Brief History of Helen of Troy*, and *Kicked* at this year's Fringe Festival. David just finished his MFA in Directing from Temple University, where he directed *The Devils*, *Playboy of the West Indies* and last year's fringe production, *One Flea Spare*. Thanks to Charles and the entire Lantern family, and love and thanks to Karyn. This show is dedicated with love and other complicated feelings to my brother, best man, and favorite golfer, Kevin.

WHO'S WHO

MEGHAN JONES (*Set Designer*) This is Meghan's second season with Lantern. Previous designs include *La Ronde* and "*Master Harold*"... and the boys. She has her MFA in scenic design from Temple University with past scenic designs for *Hamlet Reduct*, *Company*, *Taking Steps* and *The Seagull*. Other area productions include *The Tempest* for Villanova University, and *Seeing Double* with Ursinus College. She recently returned from designing *Butterflies Are Free* and *Dames at Sea* for The City of Maples Rep. Theatre, Missouri. She is looking forward to a successful production. Many thanks and enjoy the show!

MILLIE HIBBEL (*Costume Designer*) is pleased to be back at the Lantern where she previously designed the costumes for last season's *Taming of the Shrew*, *La Ronde*, *QED*, and "*Master Harold*"...and the boys. Her designs for *La Ronde* and *The Comedy of Errors* received Barrymore Nominations. Millie has designed off-Broadway, regionally, and for most Philadelphia theater companies including the Wilma Theater, Philadelphia Shakespeare Festival, Delaware Theatre Company, Bristol Riverside Theater, Theatre Exile, Theatre Horizon, 1812 Productions, Pig Iron Theatre Company, and Brat Productions. Currently, she teaches at Moore College of Art and Design. Millie was recently awarded an Independence Foundation Fellowship which allowed her to take part in a puppet workshop/performance in Prague. MFA: Temple University. Love to her darlings, Antoinette and Chardonnay.

WHO'S WHO

JANET EMBREE (*Lighting Designer*) This is Janet's 10th season as a lighting designer for the Lantern, 9th as Production Manager and 1st as Figurine Maven. In addition to designing lights for numerous Lantern shows, she has designed for 1812 Productions, Act II Playhouse, Freedom Theater, InterAct Theater, Bristol Riverside Theater and the University of the Arts, among others. She is married to set designer Nick Embree. Many thanks to David and Meghan who make my job so much fun.

MATTHEW LORENZ (*Sound Designer*) works as both designer and performer in the Philadelphia area. He has designed sound for the fringe show *An-'tis-a-lon*, Sara Felder's *Out of Sight*, Temple Theater's *The Devils* and last year's Lantern Theater production of "*Master Harold*"...and the boys. He recently performed in and designed sound for the Figure/Ground production of *A Brief History of Helen of Troy*. Matthew has also performed with the Pig Iron Theatre Company in productions of *The Lucia Joyce Cabaret* and *Pay Up*. Most recently he was seen performing in *Sweetie Pie*, Azuka Theatre's Fringe offering.

LISA VINING (*Stage Manager*) is making her Lantern debut with *The Lonesome West*. Philadelphia credits include stage managing *Oklahoma!* at Media Theatre and *'Twas the Night* for Azuka Theatre as well as freelancing in various areas at the Arden Theatre, Wilma Theater, Prince Music Theatre, and the 2005 and 2006 Barrymores. Lisa is a proud member of Actor's Equity.

ACTOR'S EQUITY ASSOCIATION (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, the theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.



**PRODUCTION
TEAM**

<i>Technical Director</i>	Meghan Jones
<i>Dialect Coach</i>	Marla Burkholder
<i>Fight Director</i>	J. Alex Cordaro
<i>Sculpting Consultant</i>	Aaron Cromie
<i>Master Carpenter</i>	Lance Kniskern
<i>Technical Engineer</i>	Charlie Margies
<i>Assistant Lighting Designer</i>	Chris Hetherington
<i>Carpenter & Electrician</i>	Chris Michaels
<i>Scenic Artist</i>	Kate Coots
<i>Crew Chief</i>	Beckah Smith
<i>Run Crew</i>	Katie Driscoll, Nita Leif
<i>Production Interns</i>	Dan Boos, Kerri Danay, Chris Frey, Jacob Riley
<i>Sculptors & Painters</i>	Dan Boos, Kate Coots, Kerri Danay, Chris Frey, Donna Hill, Michelle Jones, Chris Michaels, Jessica Reed, Jacob Riley, John Wilson, Michaelann Velicky



Figurine casting process for *The Lonesome West*

**SPECIAL
THANKS**

Gayle Smith, Donna Hill, John Wilson, University of the Arts, Roberta Sloan, Doug Wager, Fran Kumin, Flo Gardner, and Sarah Yusavitz at Philadelphia Theatre Initiative, Howard Lander, Al Grafstrom and La Fournò Trattoria, Brett Mapp and Whole Foods Market, Mary at Bonatsos Florist, Glen Sears, Luigi Sottile, Noah Drew, Becky Roscinski, Chris Hanes and the Walnut Street Theatre Scene Shop, Father John McNamee

**2007-08
SEASON**

The Lonesome West continues through October 6, 2007

by Martin McDonagh

Red-hot playwright Martin McDonagh (*The Pillowman*, *The Beauty Queen of Leenane*) offers up the savagely funny comedy, *The Lonesome West*. In the tiny Irish backwater of Leenane, warring brothers Valene and Coleman live to torment each other, baiting and brawling over every petty grievance. Only Father Welsh, the local parish priest, will try to save them before their sibling rivalry explodes into a hilarious and brutal finish.

The School for Wives November 9 - December 2, 2007

by Molière

Arnolphe, an aging bachelor, has a brilliant plan. Determined to avoid an unfaithful wife, he'll marry a girl too innocent, and too ignorant, to fool him. But in his house of bumbling servants, awakening passions, and open windows for determined suitors, Arnolphe's plan is bound to backfire. Incomparable Molière, the great master of French farce, crafts the swift unraveling of a pompous man's plan to mold the perfect wife.

Skylight February 1 - February 24, 2008

by David Hare

David Hare, hailed by London's *The Guardian* as a playwright who "engages the heart and mind," brings together past lovers for a heated reunion in a chilly London flat. Gutsy, sexy, and stubborn Kyra and sophisticated, witty, and reserved Tom are an unlikely volatile match. Intimate, thought-provoking, and often funny, *Skylight* is a head-on collision of wills and desires from a powerful voice in contemporary theater.

Othello March 28 - April 27, 2008

by William Shakespeare

The charismatic general Othello is admired throughout Venice for his strength, honesty, and courage... except by the treacherous villain Iago. When Othello marries the beautiful Desdemona, Iago seizes the opportunity to exploit the general's trust, inflame his jealousy, and ultimately destroy him. One of the most powerful tragedies of the English language, *Othello* is a taut epic of passion and betrayal that crashes to a devastating conclusion.

Back by popular demand!

The Screwtape Letters January 2 - 13, 2008

Adapted by & starring Anthony Lawton

From the novel by C.S. Lewis

In a dark corner of Hell's bureaucracy sits mid-level demon Screwtape, scratching out letters to his nephew, Wormwood, filled with advice on how to corrupt a human soul. "Bring us back food or be food yourself," Screwtape tells him. Gleefully, Screwtape catalogues the list of human frailties upon which Wormwood is to prey—war, lust, debauchery, decadence, and all sorts of wickedness. This rollicking adaptation by Anthony Lawton turns this revered classic into a multi-media event sparkling with music, dance, and infernal unpredictability.

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For more information on *Illumination*, please contact
Maureen L. Mullin
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YOUR VISIT**

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For your convenience, the Lantern box office is open Monday through Friday between 10am and 6pm. Additionally, the Lantern provides Saturday box office hours beginning at noon during performance weeks. As always, the box office will be 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. It is distracting both to the performers on stage and the audience enjoying the show. If you arrive late, the Lantern ushers will seat you in the first available seat in the balcony. You may relocate to an available orchestra seat at intermission.

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.

RECORDINGS

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

CONTACT US

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Administration: 215.829.9002

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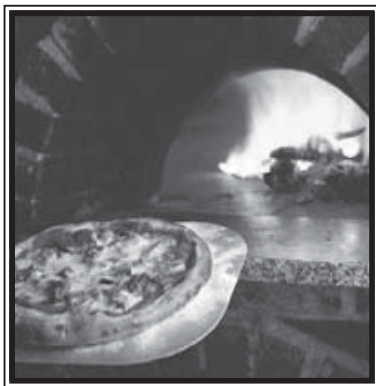
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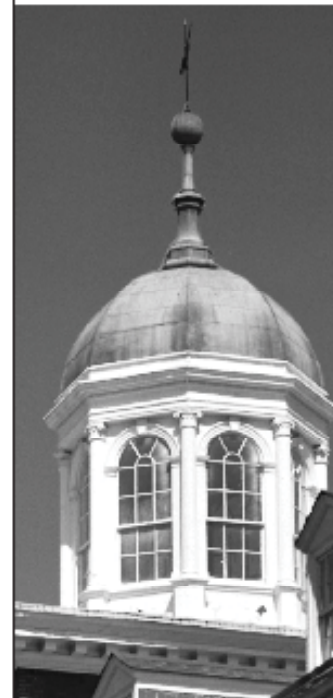
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David Jadoo and Anthony Lawton in
The Foggy. Photo: Janet Embree.

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