

**LANTERN  
THEATER  
COMPANY**

**OTHELLO**

March 28 through May 4, 2008

season  
07/08

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

**LANTERN  
STAFF**

*Artistic Director* Charles McMahon  
*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  
*Box Office Manager* Amy Chmielewski  
*Graphic Designer* Allan Espiritu  
*Web Design* Anne Shuff  
 @MindLabs.net  
*Interns* Alia Dixon  
 Mike Durkin

**PLANNING  
YOUR VISIT**

**BOX OFFICE**

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**

Lantern Theater Company  
 PO Box 53428  
 Philadelphia, PA 19105

**LANTERN  
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**Box Office:** 215.829.0395

**Administration:** 215.829.9002

**Fax:** 215.829.1161

**Email:** email@lanterntheater.org

[www.lanterntheater.org](http://www.lanterntheater.org)

LANTERN  
THEATER  
COMPANY

# OTHELLO

by William Shakespeare  
Directed by Charles McMahon

with  
Anthony Lawton\*  
Brian McCann  
Mary McCool\*  
Peter Pryor\*  
Seth Reichgott\*  
Sarah Sanford  
Luigi Sottile  
and Frank X\*

\*Member of Actors' Equity Association

Meghan Jones  
**Scenic Designer**

Nick Rye  
**Music and Sound  
Designer**

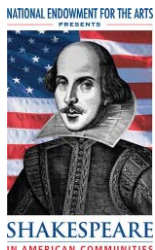
Millie Hiibel  
**Costume Designer**

J. Alex Cordaro  
**Fight Director**

Kathryn MacMillan  
**Dramaturg**

Janet Embree  
**Lighting Designer**

Lisa Vining\*  
**Stage Manager**



Lantern Theater Company's production of *Othello* is part of *Shakespeare for a New Generation*, a national initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

Additional production support for *Othello* provided by The Charlotte Cushman Foundation.

## THE COMPANY

*in order of speaking*

*Roderigo*

*Iago*

*Brabantio*

*Othello*

*Cassio*

*Duke of Venice*

*Senator*

*Desdemona*

*Montano*

*Emilia*

*Bianca*

*Lodovico*

*Ensemble*

Anthony Lawton

Peter Pryor

Brian McCann

Frank X

Luigi Sottile

Seth Reichgott

Sarah Sanford

Mary McCool

Brian McCann

Sarah Sanford

Sarah Sanford

Seth Reichgott

Anthony Lawton

Brian McCann

Seth Reichgott

Sarah Sanford

## THE SETTING

Venice

Cyprus

*Othello* is performed with one ten-minute intermission

## SPECIAL EVENTS

Audience members will have an opportunity to gain insight into the production process, context and themes of *Othello* through Lantern's variety of discussions as well as symposium during the run. These events are free to all *Othello* ticket holders!

### Meet the Artists

Thursday, April 3, following the 7pm performance

Wednesday, April 9, following the 2pm performance

This post-show event features members of the *Othello* cast and creative team on-stage in dialogue with the audience.

### Director's Discussion

Friday, April 4 at 7pm

A pre-show conversation with *Othello* Director, Charles McMahon, and the Lantern's Literary Manager Kathryn MacMillan. Free for all ticket holders for the production, this event includes complimentary refreshments from Whole Foods Market.

### Symposium

Saturday, April 19, following the 2pm performance

#### Directing Shakespeare: *Lovers, Tempests, and Kings*

Join Artistic Director Charles McMahon for a journey through the process of bringing Shakespeare's greatest characters to life, from imagination to opening night! Hear the stories behind productions such as *Othello*, *Richard III*, and *The Comedy of Errors*, and get the inside scoop on our 2008-09 season finale!

## SHAKESPEARE IN DISCUSSION: *OTHELLO*

This four-part panel discussion series brings audiences together with the North-east region's top scholars across several disciplines to discuss the themes, historical circumstances, and world of Shakespeare's plays.

March 24, 2008

### **Othello: Psychology of the Outsider**

We'll explore Othello's relationship to Venice and the qualities that make the general vulnerable to Iago's plot. With John-Paul Spiro, scholar of Shakespeare and culture, and George James, clinical psychologist at the Council for Relationships.

March 31, 2008

### **Iago: Psychology of the Sociopath**

We'll dissect Iago's villainy, from both a literary and clinical perspective. With Michael Bridges, Director of the Emotion and Psychotherapy Research Center at the Council for Relationships, and Kristen Poole, author of *Figures of Nonconformity from Shakespeare to Milton*.

April 7, 2008

### **Venus & Mars: The Myth of the Perfect Match**

This discussion, featuring *Othello* scholars and married couple Ron Levao and Susan Wolfson, examines the forces that drive Othello and Desdemona together and, ultimately, drive them apart.

April 14, 2008

### **The Narcissism of Empire:**

#### **Othello's Venice, Elizabeth's England, Our America**

We'll address the political issues that make *Othello* such a powerful and relevant tragedy, not only for the audience of Shakespeare's time, but for our own. With Darlene Farabee, scholar of Renaissance drama, and director Charles McMahon.

WHEN: Monday evenings at 7pm

WHERE: Here at St. Stephen's Theater

HOW MUCH: \$10 per lecture or \$25 for the entire series

Subscriber and Student Discount! Just \$5 per lecture

ORDER TODAY: Tickets can be ordered online at [www.lanterntheater.org](http://www.lanterntheater.org) or by calling the box office at 215-829-0395

*Shakespeare in Discussion: Othello is funded in part by the Pennsylvania Humanities Council.*

## FROM THE DIRECTOR

*Othello* is at once one of Shakespeare's most classical and most modern plays. The characters of Othello and Desdemona hew closely to the great traditions of the Greek tragedies, where the inspired hero and (in this case) heroine display an excess of virtue; and as in the best tragedies, this very excellence, through grim irony, becomes the very means of their undoing.

Othello and Desdemona's marriage is often spoken of as a union of opposites and this impression is one that the playwright consciously creates, but at a deeper level they are very similar. There are common traits that they share with each other and with no one else in the story. They are both dreamers, driven by visions of a fullness and perfection of life beyond what their lives have offered them. This Othello to range out around the world and carve out his fortunes far from home; and Desdemona to steal away from her father's house and the life of a privileged young darling of sophisticated society, and throw in her lot with "an extravagant and wheeling stranger of here and everywhere." In the classical world this is called 'hubris' and it is always fatal.

However their punishment doesn't come in the form of thunder from the heavens, but in the person of an inconspicuous and trusted junior officer with a very pedestrian grudge: he was passed over for a promotion. It is in Iago that Shakespeare has created a character so modern that he could be running a seminar on power politics in the workplace. Nursing his wounded sense of entitlement, and goaded into action by a sense that he can do better than all the privileged phonies whom he's forced to serve; he sets about a fairly modest plot for revenge. This doesn't amount to much,

Iago could be running a seminar on power politics in the workplace

but his complete success at hoodwinking everyone feeds his wounded ego and slingshots him into a far more ambitious and destructive course of action.

The tactics that Iago employs to gull his adversaries, his subtlety and his ability to instantly change to suit any occasion could serve as the matter for a textbook on criminal pathology, but his true genius is that he merely gives Othello the material out of which he fashions the engine of his own ruin. Othello's mind has great power of perfection and imagination, able to spy out patterns in his environment and think several steps ahead, to instantly build scenarios out of thin evidence and, in his imagination, to run all the possibilities out to their conclusions. This ability, so useful in war, proves a liability at home, and Iago, ever the efficient worker realizes that his best chance to bring down his boss is to have Othello do the job himself.

Othello dreams of perfection, and this leads him to great achievement, but in the end he cannot live with the imperfectness of doubt.

-Charles McMahon

## FROM THE DRAMATURG VENICE, CYPRUS, AND THE "MALIGNANT TURK" (V.ii)

The backdrop to the action of *Othello* is the very real war that raged between the Christian city-state of Venice and the Ottoman Empire in the latter part of the 16th century (it is believed that one of Shakespeare's sources for the play was *The History of the Turks* by Richard Knolles, published in England in late 1603). Cyprus, the location of most of the play's action, was a trading outpost controlled by Venice before being attacked and conquered by the Turks in the 1570s. A shadowy, unseen enemy in the play, the threat of the Turks would have resonated strongly with Shakespeare's audiences. With an empire that stretched from Eastern Europe to modern Iraq, surrounding the Black Sea and including all of North Africa, the Turks and their formidable armies were the terror of Europe, lurking as a not-so-distant threat even to England herself.

Resonant, too, in Shakespeare's time, was the play's first act setting of Venice. England saw Venice as a "sister" state, an equal in stature and renown. Venice was considered throughout Europe to be not only a beautiful center for the arts, but also the epitome of a classically ordered republic, ruled by law and reasoned government. As Brabantio says, incredulously, to Roderigo and Iago in the first scene, "What tell'st thou me of robbing? This is Venice; My house is not a grange." The Venetian government of which Brabantio is a part, with a ruling Duke and a body of senators, was similar to England's parliamentary monarchy.

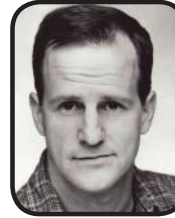
The loss of the Turkish fleet at sea in Act II would have reminded Shakespeare's audiences of England's defeat of the Catholic Spanish Armada less than twenty years earlier. On the other hand, English audiences would have noted that like Spain, Venice was Catholic; a major cultural difference. And unlike London, Venice had a reputation as a pleasure center, condoning gambling and prostitution. Our production sets the play during Carnevale, an atmosphere of heightened playfulness and debauchery before the austere season of Lent. This anticipates and highlights the mood shift as the action of the play moves to Cyprus.

Cyprus is not nearly as secure as the Venetian state, neither militarily nor morally.

Cyprus is not nearly as secure as the Venetian state, neither militarily nor morally. As an outpost of the city-state, Cyprus is surrounded by ocean and vulnerable to assault. The Venetian duke would have had to invest much trust and authority in its military commander, in this case, Othello. In classical mythology, Cyprus is also a place where Aphrodite, the goddess of love, was first carried ashore. Offers scholar Walter Cohen, "The rest of the play sees the steady encroachment of these forces—the civil disorder of an outpost community and the power of Aphrodite, manifested in Othello's jealousy—on attempts to maintain order. Iago could not use the forces of lawlessness and riot in Venice, but in Cyprus his power can be unleashed." The environment of Cyprus is ripe for the chaos Iago lets loose on its streets, as well as in the mind of its general, Othello.

-Kathryn MacMillan

## WHO'S WHO



**ANTHONY LAWTON** (*Roderigo*) Anthony Lawton has acted in Philadelphia for fifteen years. Favorite roles include Coleman in *The Lonesome West* (Lantern), 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. The Philadelphia City Paper named him the city's "Best One-Man Theatre." His original play, *The Foocy*, received five Barrymore nominations, including one for Best New Play.

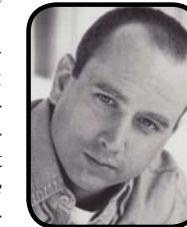


**BRIAN McCANN** (*Brabantio*, *Montano*, *Ensemble*) is glad to back on stage at the Lantern. His past shows here include *The Lady from the Sea*, *Travels with My Aunt* and *King Lear*. Last year Brian was in the Barrymore winning *Glengary Glen Ross* at Theater Exile and the title role in *Cyrano De Bergerac*. He has worked at the Walnut, Philadelphia Shakespeare Festival and Villanova to name a few. He is an ongoing member of Comedy Sportz.



**MARY McCOOL** (*Desdemona*) is happy to return to the Lantern. Credits include *An Empty Plate in the Café du Grand Boeuf* and *Danc-*

*ing at Lughnasa* at the Arden Theatre Company, *King Lear* and *As You Like It* at Shakespeare Santa Cruz, Pig Iron Theatre Company's *Hell Meets Henry Halfway*, and Lantern's *The House of Bernarda Alba* and *The Birthday Party*. She is a co-founder of New Paradise Laboratories, whose work includes *BATCH: An American Batchelor/ette Spectacle*, created for the Humana Festival of New Plays. Ms. McCool is also a teaching artist in the Lantern's *Illumination* program, bringing Shakespeare into Philadelphia schools.



**PETER PRYOR** (*Iago*) is thrilled to be back at the Lantern and to be working with Charles once again. He was last seen on this stage as *Richard III* (Barrymore Award). He is the co-founder and

resident artist of 1812 productions for whom he directed the Barrymore nominated *Recent Tragic Events* and *The Four of Us*. He will be developing his next project for 1812 Productions, a solo piece entitled *Beautiful Boy*. He is the recipient of two Independence Foundation Fellowships and is an artist in residence at the Pathway school. Thank you to Charles and the Lantern, David Howey, Juliette and both beautiful boys Colin and Shane.



**SETH REICHGOTT** (*Duke*, *Lodovico*, *Ensemble*) is pleased to be back at the Lantern, where he was last seen in *The Foocy*. In the Philadelphia area Seth has appeared at the Wilma, the Arden, Interact, Cape May Stage, the Walnut Street Studio, and Mum, among others, and has twice been a co-recipient of the Barrymore Award for Outstanding Ensemble

in a Play. Seth tours his solo Greek mythology show, *Chariot of the Sun*, to elementary and middle schools each year in Pennsylvania, New Jersey, and Maryland. He is a graduate of Wesleyan University and the Dell'Arte International School of Physical Theatre. Love to Mere.



**SARAH SANFORD** (*Emilia, Bianca, Ensemble*) is a member of Philadelphia's own Pig Iron Theatre Company and has performed in 6 of the company's original works, including Obie Award-winning *Hell Meets Henry Halfway*. Sarah has appeared locally with the Lantern (*La Ronde*), the Wilma, and Brat Productions, and internationally with Pig Iron, The Riot Group, and Toronto's Volcano Theatre. Upcoming work includes a new piece by Norwegian director/choreographer Jo Stromgren, commissioned by the 2008 Live Arts Festival. Thanks to Charles for this opportunity.



**LUIGI SOTTILE** (*Cassio*) is very excited to be working for the Lantern again on *Othello* with such an amazing cast. Luigi was last seen in *The School for Wives* (Horace / Chrysalde), and *The Lonesome West* (Father Welsh). He also performed previously in the Philly Fringe Festival's production of *One Flea Spare* (Bunce) and Temple University's production of *The Devils* (Father Grandier), *Hamlet* (Laertes), *Pericles, Prince of Tyre* (Helicanus), and *The Distance From Here* (Darryl). I would like to give my deepest thanks and love to my family, friends, and especially Elena for their support. Also a special thanks to Charles, David, Karyn and KC for their unending faith.

## WHO'S WHO



**FRANK X** (*Othello*) is delighted to be returning to the Lantern where he appeared last season as "Sam" in "*Master Harold...and the boys*" (for which he received a Barrymore Award nomination). Other Lantern productions have included *Taming of the Shrew*, *Novecento*, *Beyond Therapy*, *Death and the King's Horseman*, *Ghosts*, *King Lear*, *Much Ado About Nothing*, and *Un-American*. He has performed widely throughout the Philadelphia area with such institutions as InterAct Theatre (*Kiss of the Spider Woman*), Theatre Exile (*Rhinoceros*), and Mum Puppettheatre (*The Visit*). Earlier this season, Mr X. was seen in *Twelfth Night* at the Seattle Rep Theatre.

**CHARLES McMAHON** (*Director*) 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 has directed *La Ronde*, *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 in 1990.

## WHO'S WHO

**MEGHAN JONES** (*Scenic Designer*) This is Meghan's second season with the Lantern, previous designs include *The Lonesome West*, *La Ronde*, *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 *Greater Tuna* and *Vivien* with Walnut St. Theatre on Studio 3. She is looking forward to a successful production. Many thanks to friends, family and to the Lantern staff.

**MILLIE HIBEL** (*Costume Designer*) is pleased to be back at the Lantern for another season. Recent designs include *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 Theater, respectively. She was also a 2007 F. Otto Haas finalist for Emerging Philadelphia Theatre Artist. Millie has designed off-Broadway, regionally, and for most Philadelphia theater companies. Currently, she teaches at Moore College of Art and Design. As an Independence Foundation Fellow, she traveled to Prague to participate in an intensive puppet workshop/performance. MFA: Temple University. Love to her Darlings, Antoinette, Chardonnay, and Mr. Sugar.

**JANET EMBREE** (*Lighting Designer*) This is Janet's 10th season as a lighting designer for the Lantern and 9th as Production Manager. In addition to designing lights for numerous Lantern shows, she has designed for many area theaters including 1812 Productions, Act II Playhouse, Freedom Theater, InterAct Theater, Bristol Riverside Theater and the University of the Arts, where she also teaches. She is married to set designer Nick Embree.

**NICK RYE** (*Music & Sound Designer*) *Othello* is Nick's tenth production with the Lantern; previously *La Ronde*, *Richard III* (Barrymore award for Outstanding Overall Production of a Play), *Novecento*, *Death and the King's Horseman*, *The Tempest* (Barrymore nomination for Outstanding Sound Design). Other sound design includes Philadelphia Theatre Company (*Accord To Goldman*), 1812 Productions (*Bat Boy The Musical*), Contemporary Stage Company (*The Island*), Pig Iron Theatre Company, InterAct Theatre, The Arden Theatre, Azuka Theatre Collective, Walnut Street Theatre, Philadelphia Shakespeare Festival, University of the Arts. He's also an artist (graduate of Chelsea School of Art in London), and scenic artist/charge scenic throughout the Philadelphia/NYC region, including McCarter Theatre, Wilma, PTC, Arden, Opera Co of Phila, etc. More at [nickrye.com](http://nickrye.com).

**J. ALEX CORDARO** (*Fight Director*) Regional fight directing credits include the Wilma Theater (seventeen shows including a Barrymore Award nomination for Best Movement/ Choreography), The McCarter, The Actors Theater of Louisville, the Lantern, Theater Exile, The Philadelphia Shakespeare Festival, The Pennsylvania Shakespeare Festival, The Arden, Philadelphia Opera Company, Freedom Theater, Jennerstown Playhouse, and others. Alex has directed numerous fights for Philadelphia area dance companies and colleges. Recently, Alex was featured on the Discovery Channel series, *Project Discovery: Fight Director*, and his choreography is currently on file at The New York Public Library for the Performing Arts at Lincoln Center.

**LISA VINING** (*Stage Manager*) Philadelphia credits include stage managing *Skylight*, *The School for Wives* and *The Lonesome West* (Lantern Theater), *Oklahoma!* (Media Theatre) and *'Twas the Night* (Azuka Theatre) as well as freelancing in various areas at the Arden Theatre, Wilma Theater, Prince Music Theatre, and the 2005 thru 2007 Barrymores. Lisa is a proud member of Actor's Equity.

<i>Assistant Director</i>	Todd LaBelle
<i>Technical Director</i>	Meghan Jones
<i>Master Carpenter</i>	Lance Kniskern
<i>Scenic Charge</i>	Kate Coots
<i>Electricians</i>	Dan Boos, Chris Hetherington, David O'Connor
<i>Sound Technician</i>	Larry Fowler
<i>Run Crew</i>	Katie Driscoll, Shannon Scully, Beckah Smith
<i>Stitcher</i>	Julie Watson
<i>Set Construction</i>	Megan Hess, Jared Lavelle, Chris Michaels, Becky Roscinski, Luigi Sottile, Dana Vogel, Joey Wallerstein
<i>Costume Construction</i>	Emily Laclau, KC MacMillan, Helen McMahon, Jessica Reed, Shannon Scully, Sierra Scully
<i>Production Intern</i>	Emma Ferguson

### PRODUCTION TEAM

University of the Arts, Bob Thorpe and Earl Girls Inc, Andrew Thompson and the Walnut Street Theater Scene Shop, Prince Music Theatre, Jeff Lorenz, Gina and David at Starbucks Coffee, Brett Mapp and Whole Foods Market, Mary at Bonatsos Florist, Al Grafstrom and La Fournu Trattoria, Deb Miller and DaVinci Art Alliance

### SPECIAL THANKS



### AFFILIATIONS AND MEMBERSHIPS



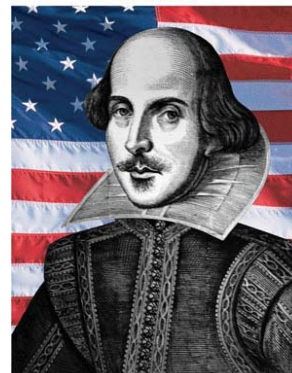
Lantern Theater Company proudly participates in the Barrymore Awards for Excellence in Theatre, a program of the Theatre Alliance of Greater Philadelphia.



**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](http://www.actorsequity.org).

NATIONAL ENDOWMENT FOR THE ARTS  
PRESENTS



SHAKESPEARE  
IN AMERICAN COMMUNITIES

### ***Illumination*, the Education Program at Lantern Theater Company**

is one of thirty-five arts education programs across the nation participating in *Shakespeare for a New Generation*. This initiative has allowed our teaching artists to enter twenty-three different classrooms throughout the city of Philadelphia and welcome over 500 students into our theater to see our production of *Othello*.

Thank you to the cooperating teachers at the following schools and to our wonderful teaching artists!

### Cooperating Teachers and Participating Schools:

Franco Fiorelli	<b>GAMP High School</b>	South Philadelphia
Sara Nissley	<b>Independence Charter School</b>	Center City
Kathleen Gaynor	<b>Mariana Bracetti Charter School</b>	Kensington
John Hillman	<b>Mercy Vocational High School</b>	North Philadelphia
Liz Ruiz	<b>Parkway Center City High School</b>	Center City
Allison Hatchett	<b>Sulzberger Middle School</b>	West Philadelphia
Nancy Stone	<b>Tilden Middle School</b>	Southwest Philadelphia
Maryanne Cocoran & Ed Coleman	<b>Visitation BVM Elementary School</b>	North Philadelphia
Jessica Simons	<b>The Young Womens' Leadership Academy at Rhodes High School</b>	North Philadelphia
Sister Ave Armstrong	<b>West Catholic High School</b>	West Philadelphia

### Teaching Artists:

Deborah Billups, Christopher Bohan, Lenny Daniels, Mike Dees, Ozzie Jones, KC MacMillan, Mitch Mattson, Mary McCool, Maureen Mullin, David O'Connor, Jane Stojak, and Renee Lucas Wayne.

For questions about ***Illumination***, contact Maureen Mullin, Education Director at [mmullin@lanterntheater.org](mailto:mmullin@lanterntheater.org)



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Offer expires June 30, 2008.

**LANTERN  
THEATER  
COMPANY**

Proudly Announcing our  
15th Anniversary  
2008-09 Season

Founded in 1994, the Lantern has emerged as one of the most successful professional theaters in Philadelphia. Our 15th anniversary season remains committed to an authentic and intimate exploration of the human spirit in our choice of classic, modern and original works. We hope you will join us!

### The Hothouse

by Harold Pinter

Directed by Kathryn MacMillan

September 12 - October 12, 2008

A Philadelphia premiere, 50 years in the making!

*"The day got off to a lousy start! A death and a birth. Absolutely bloody scandalous! Is it too much to ask—to keep the place clean?"*

Sinister and scathingly funny, this dark comedy unlocks the secrets of a state-run "rest home" where the staff is even more disturbed than the inmates. An early, prescient play from Harold Pinter, one of the world's greatest living dramatists, *The Hothouse* combines the razor-sharp dialogue of *The Birthday Party* – a hit for the Lantern in 2002 – with the agile comedy of Monty Python.

### The Government Inspector

by Nikolai Gogol

Directed by David O'Connor

November 21, 2008 - January 4, 2009

A Philadelphia Premiere!

*"Don't blame the mirror if it's your nose that's crooked."*

When a small town full of bumbling, loony officials hear that a government inspector is paying a visit, they are thrown into a panic! Since its first performance in 1836, this bustling satire from the pen of Russian comedian Nikolai Gogol has resonated with audiences all over the world. This all-new adaptation is an imaginative, madcap theatrical event perfect for ages eight to ninety-eight!

## Sizwe Bansi is Dead

by Athol Fugard

Director TBA

January 30 - March 1, 2009

A Philadelphia Premiere!

*"That's what I do, friends. Put down, in my way, on paper, the dreams and hopes of my people so that even their children's children will remember."*

From Athol Fugard, South Africa's most celebrated playwright, comes *Sizwe Bansi is Dead*, a drama as powerful today as in its first performance 35 years ago. Styles, an enterprising photographer, has a small storefront in a Port Elizabeth township. When Sizwe, a migrant worker, comes in to have his picture taken, the two explore issues of image and identity under South Africa's oppressive regime. Both soaring and personal, the play's attack on the dehumanizing laws of the apartheid era resonates with surprising humor and uplifting faith in the human spirit.

## Hamlet

by William Shakespeare

Directed by Charles McMahon

April 3 - May 10, 2009

*"Something is rotten in the state of Denmark" I.iv*

The company who has brought you Philadelphia's best Shakespeare now brings you his most famous play! Nationally-acclaimed Philadelphia performer Geoff Sobelle takes on the lead role, bringing his dynamic energy to a searing production that plumbs the dark humor of Shakespeare's tragic son.

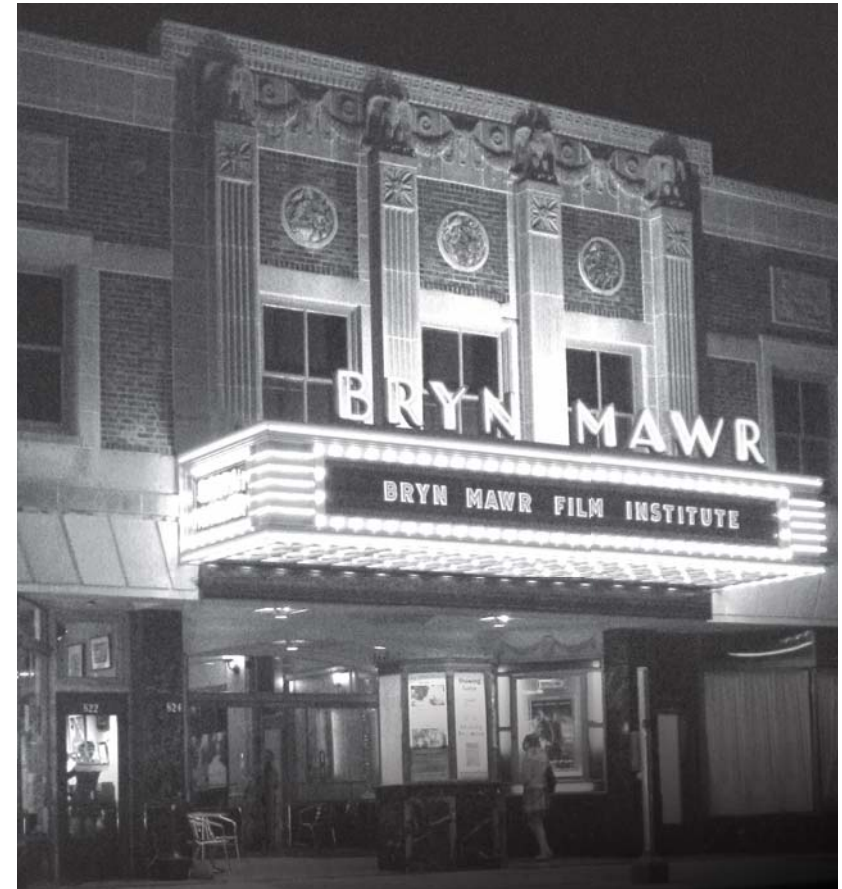
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On Thursday, March 6, Lantern Theater Company celebrated its 14th Season at The Oceanaire Seafood Room with its annual benefit Spring Soiree: Making Waves.

We thank the attendees and contributors for this successful evening!

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