

**LANERN  
THEATER  
COMPANY**



by **Harold Pinter**  
September 12 - October 12, 2008

**LANERN THEATER COMPANY AT ST. STEPHEN'S THEATER**  
10th and Ludlow Philadelphia PA 215.829.0395 [www.lanerntheater.org](http://www.lanerntheater.org)

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**BOX OFFICE HOURS**

The Lantern box office is open Monday through Friday between 10am and 6pm and Saturdays from 12pm-6pm 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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PO Box 53428  
Philadelphia, PA 19105

**Box Office:** 215.829.0395

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**LANTERN  
THEATER  
COMPANY**

# THE HOTHOUSE

by Harold Pinter  
Directed by Kathryn MacMillan

*with*  
Kristyn Chouiniere\*  
Mike Dees  
John Morrison\*  
Paul L. Nolan\*  
Peter Pryor\*  
Luigi Sottile

*\*Member of Actors' Equity Association*

Meghan Jones <b>Scenic Designer</b>	Mark Mariani <b>Costume Designer</b>	Janet Embree <b>Lighting Designer</b>
Christopher Colucci <b>Sound Designer</b>	Lee Ann Etzold <b>Fight Choreographer</b>	Rebecca Smith* <b>Stage Manager</b>

THE HOTHOUSE is presented by special arrangement  
with SAMUEL FRENCH, INC.

## THE COMPANY

*in order of appearance*

<i>Roote</i>	Paul L. Nolan
<i>Gibbs</i>	Peter Pryor
<i>Lamb</i>	Mike Dees
<i>Ms. Cutts</i>	Kristyn Chouiniere
<i>Lush</i>	Luigi Sottile
<i>Tubb</i>	John Morrison
<i>Lobb</i>	John Morrison

## THE SETTING

Act I: A government institution, morning  
Act II: The same, night

*The Hothouse* is performed with one ten-minute intermission

## IN CONVERSATION: AUDIENCE ENRICHMENT SERIES

This series offers audiences an insider's look at each show of the season from the Lantern's artistic team, joined by some of the finest humanities scholars on the East Coast.

### SCHOLARS: IN CONVERSATION

Pay what you can admission

**Monday, September 15 at 7pm**

#### *The Hothouse: Dark Fantasies and Political Realities*

This season, our popular lecture series expands to a dynamic panel discussion format that brings together scholars from different backgrounds and disciplines to introduce the themes and issues surrounding each play.

### DIRECTORS: IN CONVERSATION

Free for all ticket holders

**Friday, September 19 at 7pm, before the 8pm performance**

An informal pre-show conversation with Kathryn MacMillan, Lantern's Literary Manager and Director for *The Hothouse*, that will give our audience a first-hand look into the rehearsal process.

### ARTISTS: IN CONVERSATION

Free for all ticket holders

**Saturday, October 4, following the 2pm performance**

This post-show discussion focuses on the process of bringing scripts to the stage. The audience will have an opportunity to talk about the production they've just seen with the director, performers, and designers who created it.

### IN CONVERSATION BLOG

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

Visit us online as we share backstage stories, dramaturgical history, topical news items and more! We invite your feedback and encourage you to open the dialogue with your fellow audience members.

**Pin'ter•esque'** (-ěsk') *adj.* full of menace or ambiguity often characterized by pregnant pauses, as in a play by Harold Pinter.

**FROM THE DIRECTOR**

"That word...I don't know what they're bloody well talking about!"  
—Harold Pinter

I am not suggesting that there's no such thing as the *Pinteresque*, or that we are to take Mr. Pinter entirely at his word. I find it hard to believe that one of the greatest living dramatists can't see his influence on the last two generations of theater artists and on the culture at large. Pinter has often been elusive, even contradictory, in talking about his work. In one interview he speaks to the political impact of his early plays, in another he denies those plays are political at all. Pinter plays a cat-and-mouse game with language, especially in his writing; he takes such joy in obfuscation—in the slipperiness of meaning and memory—that we should be careful to trust anything he says at all. Especially when we encounter him through his characters' voices.

In the rehearsal room I find it freeing to forget the *Pinteresque* entirely. Actors can't *play* ambiguity. Pinter isn't asking them to. Being an actor himself, he understands actors too well. With good script analysis an actor finds lots of concretes to play in a Pinter script. In other words, Pinter gives actors the language to figure out what they want from each other, how they might get it, and the secrets they have to hide from everyone else. So the ambiguity that so marks a Pinter play hangs on memory and perspective—the differences between what a character says and what another chooses to hear. In the careful silences while characters choose how to proceed. And particularly in the secrets Pinter's characters keep from each other and consequently, from his audience.

Harold Pinter wrote *The Hothouse* fifty years ago, at the very beginning of his career as a playwright. At the time, he was primarily a poet and an actor who'd spent two years touring small towns with an old-fashioned repertory company, playing Noel Coward to Shakespeare and points in-between. I recognize the poet in the denseness and complexity of his language. I recognize a powerful dramatic actor not only in the arias he gives his actors to play but the pregnant pauses between them. And especially in *The Hothouse*, I recognize the gifts of a comic influenced by the swift patter of a Coward play, or a Wilde. There's a lot more in there, too. The voracious reader of Beckett, the young Brit mistrustful of post-war British bureaucracy, and the presages of Pinter's fifty years as an outspoken artist and activist. I invite you to unlock the many secrets of *The Hothouse* for yourself. Enjoy the show.



**FRIENDS and COLLEAGUES ON PINTER**

**Pinter grew up in England during World War II.**

"During the Second World War, Pinter, like thousands of children, was evacuated from London to escape the Blitz. He went to Cornwall. In addition to the obvious disturbances of being separated from home and family, evacuation introduced Pinter to parts of British culture where he, [the grandchild of four Jewish immigrants,] felt neither normal nor, at times, especially welcome. Wartime adolescence left him with convictions which remain fundamental: the precariousness of life...and the dangerous corruptibility of states, politicians, and officials."

-Ian Smith, theater critic and Pinter biographer

**Pinter was 15 when the U.S. dropped atomic bombs on Hiroshima and Nagasaki.**

"We were the first generation, we thought, who will never live to see our children grow up. If Pinter's characters, especially in early plays, inhabit a world of paranoia, suspicion and terrifying external forces that cannot be fully known, it is neither surprising, nor without 'political' significance."

-Henry Woolf, Pinter's close friend since childhood

**Pinter wrote *The Hothouse* in 1958...**

"[Pinter] was inspired by a grisly episode when he volunteered for tests at the Maudsley psychiatric hospital in south London to earn 10 shillings. He was led to a room, attached to electrodes, and given some earphones through which he heard a noise that made him tremble all over. He never learnt the purpose of the test and the horror stayed with him."

-Alice Jones, journalist for The Independent of London

**...and put it in a drawer for 22 years.**

"I think he felt, having dug the play out and read it totally fresh, through the perspective of twenty-odd years, that there were absolutely clear threads in *The Hothouse* of political oppression and authoritarianism, and of the themes which increasingly had come to the fore in his writing and his public persona by the eighties."

-Roger Davidson, Pinter's longtime friend and the actor who originated the role of Lamb

**Pinter on *The Hothouse* in 1982**

"It was a fantasy when I wrote it, but now it has become, I think far more relevant. Reality has overtaken it."

Read more quotes and stories online at the In Conversation Blog  
[www.lanterntheater.org/inconversation](http://www.lanterntheater.org/inconversation)

## WHO'S WHO



**KRISTYN CHOUNIERE** (*Cutts*) is delighted to be returning to the Lantern stage after appearing in the Barrymore-Award-winning ensemble of *The Comedy of Errors*. Recent Philadelphia roles include Rosalind in *As You Like It* (Shakespeare in Clark Park), Patricia in *Extremities* (New City Stage Co.) and Sookie in the Barrymore-Nominated ensemble of *Mr. Marmalade* (Theatre Exile). She will be returning for her second season as a member of the *Living News* ensemble at the National Constitution Center. Look for her in Flashpoint's production of *JUMP/CUT* in February. Kristyn is a proud new member of the Actor's Equity Association. This one's for Whosie.

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**MIKE DEES** (*Lamb*) is thrilled to be making his Lantern debut. He has an MA in Theatre from Villanova University. While there, he was an ACTF acting award nominee, and won the 2002 Barrymore Award for Supporting Actor in a Musical. He has performed with the Wilma Theater, 1812 Productions, Azuka Theatre, Inis Nua Theatre, and South Jersey Performing Arts Center, among others. Thanks to KC, cast and crew!



**JOHN MORRISON** (*Tubb/Lobb*) Most recently appeared as Helicanus in *Pericles* and Capulet in *Romeo & Juliet* at the Philadelphia Shakespeare Festival. Other credits include *The Diary of Anne Frank* (Delaware Theatre Company), *The Game of Love and Chance* (CCTC), *Almost, Maine* (Act II), *Reinventing Eden* (InterAct), *Forrest: A Riot of Dreams* (Walnut Street Theatre) and *Hamlet/As You Like It* (Philadelphia Shakespeare Festival). Mr. Morrison has appeared Off-Off Broadway and regionally at the Utah Shakespearean Festival, Texas Shakespeare Festival and Boston Post Road Stage Company. Television: *Hack* and *Law & Order*. Next: *Picasso at the Lapin Agile* at Delaware Theatre Company.



**PAUL L. NOLAN** (*Roote*) has appeared at Lantern Theater Company in a number of productions including: *The Birthday Party*, *Copenhagen* and *Richard III*. Other stage credits from nearly 100 productions include: *Speed-The-Plow* and *The Real Thing* (for each of which performances he received a Hollywood Drama Logue Award for Outstanding Achievement in Theatre). His weekly radio program on KPBS, FM in San Diego was honored with Awards in Journalism from the San Diego Press Club and The Radio & TV News Association of Southern California. Television and Film credits include: *Ascension*, *Contact*, *The Wire*, *Another World*, *America's Most Wanted*, *Homicide*, *Animal Factory*, *Ocean's 11*, *Signs* and the soon-to-be-released, *My One and Only*. Please visit his web site at: [www.paulnolanactor.com](http://www.paulnolanactor.com)

## WHO'S WHO



**PETER PRYOR** (*Gibbs*) is thrilled to be back at the Lantern where he received a Barrymore nomination for his work as Iago in last season's production of *Othello*. Pete is the co-founder of 1812 Productions for whom he directed *Recent Tragic Events* and *The Four of Us*. He is the recipient of two individual artists fellowships from the Independence Foundation and two Barrymore awards. Credits include: Arden Theatre, Act II Playhouse, Azuka Theatre, The Boarshead, Cape May Stage, Theatre Exile, The Lantern, People's Light and Theatre Co., Freedom Theatre, Philadelphia Theatre Co., and The Wilma. Film and TV: *The Cellar*, *Surrender Dorothy*, *The In Crowd*, *Felix Melman*, *Hack* and *The Starship Akuno*. In May, he completed a developmental workshop of his first play, *Beautiful Boy*. He is the artist in residence at the Pathway School. Thanks to KC!



**LUIGI SOTTILE** (*Lush*) is thrilled to be working with Lantern Theater Company again with such an exciting cast. Favorite roles include Father Welsh (*The Lonesome West*), Horace and Chrysalde (*The School for Wives*), and Cassio (*Othello*). He was also seen in the Philly Fringe 2006 as Bunce in *One Flea Spare*, Figure Ground's *A Brief History of Helen of Troy* and a number of Temple University productions. Thanks so much to everyone at the Lantern including a special one to K.C. Love to Elena.

**HAROLD PINTER** (*Playwright*) Nobel laureate Harold Pinter was born on October 10, 1930 in Hackney, a borough of East London. He was educated at the Hackney Downs Grammar School in London, during which he met his life-long friend and sometime collaborator Henry Woolf, for

whom he dedicated *The Hothouse*. Pinter attended the Royal Academy of Dramatic Arts for two terms beginning in 1948, at which point he feigned a nervous breakdown and dropped out. Continuing to collect his scholarship for the remaining year, Pinter has recalled fondly in interviews several memorable games of cricket he played during the period. He followed up at the Central School of Speech and Drama for six months in 1951, until he began touring Ireland with the Anew McMaster Company, acting professionally in a demanding repertory schedule. In the two years Pinter was with the company, he cut his acting chops with roles in Shakespeare, Ayckbourn, and others. Pinter was twice fined in 1949 for refusing military service, narrowly escaping incarceration; his fierce opposition to the Cold War is echoed in *The Hothouse*.

Pinter wrote his first play *The Room* in 1957 which was commissioned by his friend Henry Woolf at the University of Bristol. It was heralded by students, staff, and local critics as something entirely new. Pinter's next play *The Birthday Party*, written in 1957, is now considered to be among his most important works, despite the first, disastrous West End production. Almost universally panned by critics, it closed after just a week. Pinter wrote *The Hothouse* in the winter of 1958, yet put it aside and went on to write and produce *The Caretaker* in 1960, which is often seen as the play that established Pinter's successful name in the theater. In total, Pinter is the author of twenty-nine plays, fifteen dramatic sketches, twenty-six screenplays and film scripts for cinema and television, a novel, and other prose fiction, essays, and speeches, many poems, and co-author of two works for stage and radio. He won the 1967 Tony Award for Best Play for *The Homecoming*, the 2005 Nobel Prize in Literature, and was awarded the French Legion d'honneur in 2007.

**WHO'S WHO**

**KATHRYN MacMILLAN** (*Director*) The Lantern's Literary Manager, KC has been with the company since 2001. Her directing credits at the Lantern include *The School for Wives*, *QED*, and *The Lady from the Sea*. KC is also the company's production dramaturg and founder of the Barrymore-nominated education program, *Illumination*. Other directing credits include *The Violet Hour* and *The Laramie Project* (Theatre Horizon), *Theatre District* and *Fuchsia* (Gay & Lesbian Theatre Festival), and the annual staged reading of KC's original adaptation of *The Christmas Carol* (Commonwealth Classic Theatre Company). An acting teacher and professor, KC teaches in the theater department of West Chester University and for the Wilma's studio school.

**MEGHAN JONES** (*Scenic Designer*) is now in her third season with the Lantern, previous designs include *Othello*, *The Lonesome West*, *La Ronde*, "Master Harold"... and the boys. She is also continuing as TD for a third season. Her MFA is in scenic design from Temple University with past designs for *Company* and *Taking Steps*. Other area productions include *User 927* with BRAT Productions, *Greater Tuna* and *Vivien* with Walnut St. Theatre on Studio 3. Upcoming designs in the area *Tis' Pity She's a Whore* with The University of the Arts, *The Government Inspector* at the Lantern, and *Tuna Christmas* at Walnut Theatre on Studio 3. She is looking forward to a successful production and season. Many thanks.

**MARK MARIANI** (*Costume Designer*) most recently designed costumes for the World Premiere of *See Rock City and Other Destinations* at Barrington Stage Company in the Berkshires. Locally Mark is a two-time Barrymore Award Nominee for his work on *Dreamgirls* and *Pal Joey*, both at the Prince Music Theater. Additional Philadelphia design credits include *Ain't Misbehavin'*, Cole Porter's *The Pirate*, *It's Better With A Band*, *Myths and Hymns* & *Ambassador Satch*. Also designed additional costumes for *Me and Mrs Jones* and *Lysistrata* all at the Prince Music Theater; *I'll Be Seeing*

*You* at the Kimmel Center for the Performing Arts and *After Play*, *Visiting Mr. Green* and *Collected Stories* for Walnut Street Theatre. Mark designed the World Premiere of *Havana After Dark* for the Tropicana Hotel in Atlantic City. Mark's work in educational theater has included *Merrily We Roll Along*, *Wild Party*, *Enter Laughing*, *Beaux Stratagem* and *Grand Hotel* for The University of the Arts and *Angels in America* for Rutgers University in New Jersey. Mark returned in 2007 from the United Arab Emirates having designed the award-winning Arabic premiere of *Ambassador Satch*. Thanks to KC.

**JANET EMBREE** (*Lighting Designer*) has been with the Lantern for eleven out of our fifteen seasons and has designed for over 36 Lantern shows. She has also designed lights and costumes for many other area theaters including 1812 Productions, InterAct Theatre, Freedom Theater, Walnut Studio, Act II Playhouse, Bristol Riverside Theater and University of the Arts. She is married to set designer Nick Embree and teaches at University of the Arts. Janet is proud to see her students out working professionally!

**CHRISTOPHER COLUCCI** (*Sound Designer*) makes sound and music as a theater artist, composer, producer and guitarist. Past productions for the Lantern include *The Taming of the Shrew* and *The School for Wives*. Last season, Christopher also designed shows for Theatre Exile, InterAct, People's Light, the Walnut Street Theatre, Delaware Theatre Company, Azuka, Amaryllis, University of the Arts, the National Constitution Center, Luna, EgoPo, Arcadia University, and Indiana Rep. Upcoming productions include *Gee's Bend* at the Arden; *The War Party* at InterAct; *Dark Play* with Theatre Exile; *Long Day's Journey into Night* for Villanova University; and *A Streetcar Named Desire* at the Walnut. Thanks to Mark Valenzuela and Doug Smullens for their help in putting it all together.

**REBECCA SMITH** (*Stage Manager*) is pleased to be stage managing at the Lantern this season. She recently graduated from Temple University with a Bachelor's in European History and a minor in Theater. Recent project have included *User 927* with Brat Productions, *Othello* with the Lantern, *One Flew Over the Cuckoo's Nest* with David O'Connor and *Antisalon* with Kaibutsu.

**15<sup>TH</sup> SEASON**

**LANTERN THEATER COMPANY**

**September 12 - October 12, 2008**  
**THE HOthouse**  
 By Harold Pinter  
 Directed by Kathryn MacMillan

**November 21 - December 28, 2008**  
**THE GOVERNMENT INSPECTOR**  
 By Nikolai Gogol  
 All New Adaptation by Armina LaManna and David O'Connor  
 Directed by David O'Connor

**January 30 - March 1, 2009**  
**SIZWE BANSI IS DEAD**  
 By Athol Fugard, John Kani and Winston Ntshona  
 Directed by Peter DeLaurier

**April 3 - May 10, 2009**  
**HAMLET**  
 By William Shakespeare  
 Directed by Charles McMahon

**December 26, 2008 - January 4, 2009**  
**THE GREAT DIVORCE**  
 Based on the novel by C.S. Lewis  
 Adapted and performed by Anthony Lawton

**2008/09**

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Join the Hassel Foundation in support of  
**THE GOVERNMENT INSPECTOR**

by Nikolai Gogol  
All New Adaptation by Armina LaManna and David O'Connor  
Directed by David O'Connor  
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The Hassel Foundation has issued the Lantern a challenge grant for increased funding for essential educational programs with a grant of \$5,000. A new and increased grant from a corporation and/or foundation will count! Lantern's education programs and outreach efforts in the schools, through the Barrymore nominated *Illumination* program, reach over 3,000 school children in the Philadelphia area. Thank you for your consideration, and we look forward to meeting the Hassel Challenge.

You can make your donation in the lobby, or by contacting  
Theodora W. Ashmead at 215-829-9002 x102 or  
tashmead@lanterntheater.org

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With your gift of \$1,000 or more, you will retain membership in the **Spotlight Society** for one year and will receive exclusive benefits, including:

- Intimate **Spotlight Society** events with Lantern artists and staff
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To learn how you can shine in the Lantern's **Spotlight Society**, please contact Theodora W. Ashmead at 215-829-9002 x102 or email [tashmead@lanterntheater.org](mailto:tashmead@lanterntheater.org).

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#### Wish List Includes:

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Computers: Desktops and Laptops  
Hand and Power Tools  
Storage Space  
Host a party at your house, and welcome new friends to the theater.

We want to thank these individuals who have graciously hosted events and parties for the Lantern

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Tricia O'Halloran  
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Please contact Charles McMahon ([cmcmahon@lanterntheater.org](mailto:cmcmahon@lanterntheater.org)) or Karyn Lyman ([klyman@lanterntheater.org](mailto:klyman@lanterntheater.org)) if you would like to host a party at your house, place of business or favorite restaurant. Parties and events help encourage new friend to the Lantern. We appreciate your support!

To make your tax-deductible donation to Lantern Theater Company, contact the Development Office today or mail your donation to:  
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Lantern Theater Company graciously thanks our donors who help us fulfill our mission and serve our community. Due to space limitations, we are able to only list donations valued at \$100 or more. The following donations are from the period March 13 to August 25, 2008. If you notice any errors or omissions in your listing, please contact Theodora W. Ashmead at 215-829-9002 x 102 or tashmead@lanterntheater.org.

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### **CANDLES (\$100-\$249)**

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Charlene Aikman  
Peggy Amsterdam  
John Attanasio  
Marsha Bailey  
Suzanne Batten  
Dick and Mimi Bell  
Alan Bertram  
Jane Biberman  
Len Blumenthal  
Joseph Clark  
Ira Clavner  
Edwin Close  
Rebecca and Bruce Conrad  
Suzanne Conway  
Kathie and Stewart Dalzell  
Joseph and Helen D'Angelo  
Edward, Dina and Owen Dodd  
Ann and Frank Dougherty  
William and Maureen Eberle  
Avi Eden  
Dwight and Jennifer Edwards  
Robert C. Sue Evans  
Tunde Farkas  
Tranda Fischelis  
Alfred and Phyllis Ford  
Marvin and Judith Garfinkel  
Elizabeth Gemmill  
Frank Giorgilli  
Louis and Catherine Girifalco  
Madge Goldman  
Barbara Grabias  
Alison and Charles Graham  
The Groebel Family  
Eric and Adrienne Hart  
Niels Haun  
Dianne and John Heard  
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Charlotte Jones  
Daniel and Maureen Jones  
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Dan Kern and Nancy Boykin  
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Jack and BethAnn Kolpen  
Christina Kopp and Ivory Hills  
Carol LaBelle  
Marc and Joan Lapayowker  
Gail Lilliberg-Shea  
William and Sarah Long  
Christopher Madden  
Albert Malmfelt and  
Brenda Frank  
Cirel and Howard Magen  
Edna and Donald W. Maloney  
Rosalie Matzkin  
Jeannine and George  
McLaughlin

David McMahon and  
Rebecca Berman  
Charles McMahon  
Kevin and Marian McPhillips  
Mindy Mellits in memory of  
Ana Sylvia Coll  
Ray Metzker and Ruth  
Thorne-Thomson  
Madelyn Mignatti  
Deb Miller and Ray Costello  
Ginny Nelson  
Pamela Nelson  
Eliot and Bonnie Nierman  
Lillian and Daniel O'Brien  
Bob and Cathy O'Connor  
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Shaun O'Malley and  
Lyn Buchheit  
Robert Peck  
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**September/October 2008**

<b>Phantom!*</b> The New Candlelight Theatre 8/8/2008 - 10/5/2008 (302) 475-2313	<b>Reefer Madness: The Musical*</b> Montgomery Theater Company and 11th Hour Theatre Company 9/11/2008 - 10/4/2008 (215) 723-9984	<b>She Loves You</b> Society Hill Playhouse 9/24/2008 - 12/31/2008 (215) 923-0210
<b>Kid Simple*</b> Azuka Theatre 8/26/2008 - 9/13/2008 (215) 733-0255	<b>Candide*</b> Arden Theatre Company 9/11/2008 - 10/19/2008 (215) 922-1122	<b>Lake Street Extension*</b> BCKSEET Productions 9/26/2008 - 10/18/2008 (215) 923-0210
<b>Sweet By-and-By</b> Pig Iron Theatre Company 8/29/2008 - 9/7/2008 (215) 873-0883	<b>Kiss Me, Kate*</b> Arden Club Theatre 9/12/2008 - 9/20/2008 (302) 475-3126 x4	<b>My Fair Lady*</b> The Media Theatre 10/1/2008 - 11/2/2008 (610) 891-0100
<b>A Streetcar Named Durang: Two Bur- lesques and a Nightmare*</b> Idiopathic Reticulopathy Consortium 9/2/2008 - 9/10/2008 (215) 285-0472	<b>Bad Seed</b> Old Academy Players 9/12/2008 - 9/28/2008 (215) 843-1109	<b>Giargiari Bel Canto Competition*</b> The Academy of Vocal Arts 10/2/2008 (215) 735-1685 x10
<b>Entertaining Mr. Sloane*</b> B. Someday Productions 9/2/2008 - 9/21/2008 (215) 427-9255	<b>Side by Side by Sondheim*</b> The Stagecrafters Theater 9/12/2008 - 9/28/2008 (215) 247-8881	<b>Shipwrecked! The Amazing Adventures of Louis de Rougemont (as told by himself)*</b> Touchstone Theatre 10/2/2008 - 10/12/2008 (610) 867-1689
<b>Stones in His Pockets*</b> Act II Playhouse 9/2/2008 - 9/27/2008 (215) 654-0200	<b>Driving Miss Daisy*</b> Hedgerow Theatre 9/12/2008 - 10/5/2008 (610) 565-4211	<b>This is Our Youth*</b> Simpatico Theatre Project 10/2/2008 - 10/19/2008 (215) 423-0254
<b>State Fair</b> Walnut Street Theatre 9/2/2008 - 10/19/2008 (215) 574-3550	<b>The Hotbouse*</b> Lantern Theater Company 9/12/2008 - 10/12/2008 (215) 829-9002	<b>The Hot L. Baltimore</b> University of the Arts 10/3/2008 - 10/11/2008 (215) 545-1664
<b>Callie Katherine Miranda and Others: With Tambourines and Dancing</b> Exclamation Theater 9/4/2008 - 9/7/2008 (610) 876-1355	<b>Ab, Wilderness</b> Chapel Street Players 9/20/2008 - 10/4/2008 (302) 368-2248	<b>Bee-Luther-Hatchee*</b> Allens Lane Theater 10/3/2008 - 10/18/2008 (215) 248-0546
<b>Vampire Lesbians of Sodom</b> To The Wall Productions 9/4/2008 - 9/13/2008 (267) 519-9245	<b>Anna Bella Eema*</b> Gas & Electric Arts 9/21/2008 - 10/11/2008 (215) 407-0556	<b>Godspell</b> Bridge Players Theatre Company 10/3/2008 - 10/18/2008 (856) 303-7620
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10/9/2008 - 11/2/2008  
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**This is the Week That Is\***  
1812 Productions  
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**Gee's Bend\***  
Arden Theatre Company  
10/9/2008 - 11/30/2008  
(215) 922-1122

**Youth In America\***  
South Camden Theatre Company  
10/10/2008 - 10/26/2008  
(856) 456-2850

**The Rocky Horror Show\***  
The New Candlelight Theatre  
10/10/2008 - 11/1/2008  
(302) 475-2313

**The Trial by Franz Kafka\***  
Curio Theatre Company  
10/10/2008 - 11/1/2008  
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**Raw Onion: America Speaks Out  
(Again?!)\***  
Idiopathic Reticulopathy Consortium  
10/12/2008  
(215) 285-0472

**Master Harold...and the Boys**  
Delaware Theatre Company  
10/15/2008 - 11/2/2008  
(302) 594-1100

**The Vampyre**  
Footlighters Theater  
10/17/2008 - 11/1/2008  
(610) 296-9245

## ON STAGE

### September/October 2008

**Sherlock Holmes: The Final Adventure\***  
Hedgerow Theatre  
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**Marthe Speaks: Tales from the Tub\***  
Touchstone Theatre  
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*"AND DO AS  
ADVERSARIES DO IN  
LAW,  
STRIVE MIGHTILY, BUT  
EAT AND DRINK AS  
FRIENDS."*

TAMING OF THE SHREW,  
ACT I, SCENE 2.