

# CORIOLANUS

BY WILLIAM SHAKESPEARE



20/21  
season

**LANTERN  
THEATER  
COMPANY**

**STREAMING ON DEMAND JUNE 1 - 27, 2021**



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Robert Lyons as Coriolanus. All Lantern production photos by Mark Garvin.





Tina Packer as Volumnia

## LANTERN THEATER COMPANY

**Charles McMahon**  
ARTISTIC DIRECTOR

**Stacy Maria Dutton**  
EXECUTIVE DIRECTOR

presents

# CORIOLANUS

BY WILLIAM SHAKESPEARE

**Meghan Jones**  
SCENIC DESIGNER

**Janus Stefanowicz**  
COSTUME DESIGNER

**Drew Billiau**  
LIGHTING DESIGNER

**Robert Kaplowitz^**  
SOUND DESIGNER  
& COMPOSER

**Michael Long**  
PROJECTION DESIGNER

**J. Alex Cordaro**  
FIGHT DIRECTOR

**Flying by Foy**  
AEROGRAPHY

**Rebecca Smith\***  
STAGE MANAGER

DIRECTED BY

**Charles McMahon**

### SPECIAL THANKS



*Coriolanus* is the final installment in our Plays from the Lantern Archives series, which celebrates some of the finest productions from recent Lantern seasons, brought vividly back to life on screen. This performance was professionally filmed with a live audience in April 2017.

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the U.S.

^Member of United Scenic Artists, Local USA 829

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Our production of *Coriolanus* is a play operating in three times: ancient Rome not long after the birth of the Republic, the early 1600s of Shakespeare's England, and our own time. All three periods are characterized by political change and upheaval.

The Rome of Caius Marcius Coriolanus had become a republic less than two decades before the events of the play, and had not yet found internal political stability or full external security. Drawing from Plutarch's "Life of Coriolanus," Shakespeare likely wrote his *Coriolanus* between 1605 and 1608. Elizabeth I had died in 1603 after a 45-year reign, and James VI of Scotland was crowned James I of England. The practice of enclosing commonly held farmland had accelerated in the 1590s. Combined with poor harvests stretching into the early 1600s, this created the conditions that resulted in the Midland Revolt of 1607, in which the common people protested the shortage of grain and related economic conditions.

Like *Coriolanus*' Rome and Shakespeare's London, America is now facing its own period of intense political and social upheaval. Citizens are taking to the streets in protest to make themselves heard, while others fomented and participated in an insurrection at the Capitol. Through it all, politicians must decide whether to embrace, reject, or ignore the demands of their constituents - and of the truth.

Roman citizens protesting the price of grain in *Coriolanus*

## DELVE INTO *CORIOLANUS* WITH LANTERN SEARCHLIGHT.

Learn more about Shakespeare's source material, explore political and economic conditions that lead to revolution, test your knowledge with our fun new history quizzes, go behind the scenes with artist interviews, and more.

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



# FROM THE DRAMATURG 5



*Coriolanus Standing* by Louis Galloche c. 1746

Much of the conflict in *Coriolanus* arises from tensions between the noble class (patricians) and the common people (plebeians). Wealth and political power were disproportionately concentrated with the patricians and were handed down dynastically. At the birth of the Roman Republic, only patricians could govern, leaving the much larger class of plebeians without an effective means to make change politically. Coriolanus' Rome, a republic barely 15 years old, is a city in upheaval; the plebeians have recognized the power imbalance in their highly stratified society and are rebelling against it, demanding to be heard.



Guy Fawkes being brought before King James I after the discovery of the Gunpowder Plot, 1605.

Shakespeare saw this political upheaval in his own country and time. The Gunpowder Plot of 1605 was an attempt to overthrow the government and install a Catholic regime, resulting in laws targeting and punishing Catholics based on their faith. The harsh winter of 1607-1608 caused crops to fail, and the commoners revolted, staging bread riots and delivering a political manifesto demanding more power. Perhaps Shakespeare saw his own uneasy country in the streets of Coriolanus' Rome, flooded with a disillusioned populace.

The intense social stratification of Rome and Shakespeare's London is present in our time as well. While we do not have a designated patrician



class, we do live with significant economic inequality. The top 10% of families hold nearly three-quarters of the nation's wealth, and the bottom 50% of Americans hold only 1.9%. This inequality extends to education – poor children are less likely to graduate college than wealthy ones, limiting their opportunities for social mobility – and to the political process, where minority populations face renewed efforts to suppress their votes. Members of Congress are themselves emblematic of the economic divide: in 2019, the median net worth in Congress was just over \$1 million, compared to about \$121,000 for the median American household – a number that varies widely when factors like race, ethnicity, and education are included. Many Americans feel vulnerable and marginalized by contemporary economic and political conditions, leading to both widespread protest and reactionary populism.

Political leaders of this moment must choose how to meet this popular unrest and frustration – and how honest to be with the masses whose vote they are courting. The U.S. is just one example of current political upheaval. The crowds that Coriolanus sees in the street rebelling against the patricians' control of political power are also in the streets of modern-day Bucharest, Paris, Berlin, and Seoul. All over the world, people are questioning political practices and governing structures. Politicians are emerging to promise them power and agency (in perhaps unrealistic or even dishonest ways) and trying to rally masses who feel increasingly vulnerable and disadvantaged.

Coriolanus faces many of these challenges in the population he seeks to govern: wealth inequality, feelings of disenfranchisement, and a desperate desire for a government that truly represents them. While he is unable to bridge the gap between his worldview and theirs, modern-day politicians have become skilled at using these concerns to install themselves in office, for good or ill.

**—Meghan Winch**

2016 U.S. Presidential Campaign



# FROM THE ARTISTIC DIRECTOR 7

Coriolanus is a fascinating mystery, a mind that contains a world of contradictions. Is he a hero or a traitor? Is he admirable or despicable? Is he governed by a strong and self-aware will, or is he trapped in an extended childhood of the mind, unable to grasp the nuances and complications of mature human interaction?

As Shakespeare shines a light on the tumultuous psychological world of the title character, the playwright also creates a larger world in its own state of chaos and contradiction – a society riven by class conflict and economic disparities, and under seemingly constant threat from attack by a determined foreign power. The Rome of *Coriolanus* is a nation in transition, governing structures not yet stable and the people restive and angry about the excesses of an entitled and rapacious ruling class.

And then there is Volumnia. She is clearly the greatest mind in the play, towering over the events of her time like a great oak tree, shading all beneath her. Has her dominance stunted Coriolanus' psychological growth or did his devotion to war and military life keep him from developing the full identity he would need to become an effective political and civic leader?

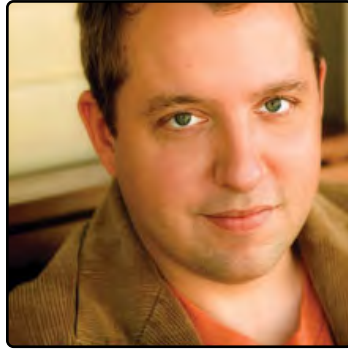
The language of Coriolanus and Volumnia is thick with imagery and metaphor, phrases piled on phrases, as if the minds of the speakers were running ahead of themselves, leaving bewilderment in their wake and often betraying a lack of self-knowledge and awareness. The world of the play, both social and psychological, is all turbulence and danger: suddenly shifting currents pulling at helpless bodies and surging waves that overwhelm all resistance. Coriolanus' mind cries out for surety, but the uncertain world around him demands flexibility and nuance. In striving for certainty and clarity, Coriolanus banishes ambiguity and doubt as he seeks to be a certain kind of man in a world he cannot control. He becomes the most successful soldier of a warlike nation. But what is virtue in one arena is catastrophic failure in another.

I am always amazed by an encounter with Shakespeare. How could one playwright create so many stories that seem so alive and current more than 400 years later? His understanding of the human psyche in all its complexity was profound. To bring his characters to life on the stage is a challenge and a joy.

**—Charles McMahon**



**Chris Anthony**  
*Titus Lartius / Ensemble*



**David Bardeen\***  
*Sicinius / Ensemble*



**Mary Lee Bednarek**  
*Virgilia / Ensemble*



**Kirk Wendell Brown\***  
*Cominius / Ensemble*



**Charlie DelMarcelle\***  
*Aufidius / Ensemble*



**Leonard C. Haas\***  
*Brutus / Ensemble*



**Adam Hammet**  
*Ensemble*



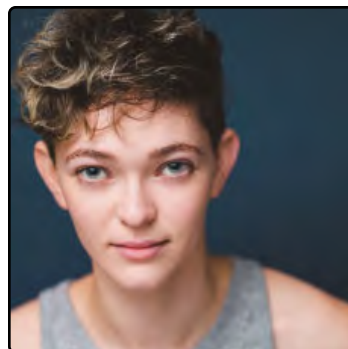
**Robert Lyons\***  
*Coriolanus*



**Brian McCann**  
*Menenius / Ensemble*



**Tina Packer\***  
*Volumnia*



**Han Van Sciver**  
*Valeria / Ensemble*



**Brock D. Vickers**  
*Ensemble*

**Understudy**  
Charles McMahan\*

**Setting**  
In and around  
ancient Rome,  
Corioli, and Antium

This performance was professionally filmed  
with a live theater audience in April 2017.

The performance will include one  
10-second intermission, but you may  
pause at your convenience.

CLOSED CAPTIONING AVAILABLE



**CHRIS ANTHONY (Titus Lartius/Ensemble)** Previous Lantern shows include *Measure for Measure*, *The Heir Apparent*, *The Tempest*, *Don't Dress for Dinner*, *As You Like It*, and *Photograph 51*. He has been featured at the Provincetown Tennessee Williams Theater Festival with DieCast Theatre and locally with EgoPo Classic Theater, Commonwealth Classic Theatre Company, Flashpoint Theatre Company, New City Stage Company, and Philadelphia Shakespeare Theatre. Commercial and film credits include *Slow Learners*, *Zeroes*, and the *Animal Planet Puppy Bowl*. Chris currently resides in Illinois where he is an MFA acting candidate at Northern Illinois University. He holds a BA in theater from Indiana University of Pennsylvania.

**DAVID BARDEEN (Sicinius/Ensemble)** directed the Lantern's Shakespeare NOW reading of *Henry IV, Part 2* last spring and was the associate director of *Othello*, cut short by Covid-19, as well as the assistant director for *Measure for Measure* and *The Resistible Rise of Arturo Ui*. As an actor, he has worked the most here at the Lantern (*Long Day's Journey into Night*, *New Jerusalem*—twice, *Henry V*, *The Taming of the Shrew*, *Oscar Wilde: From the Depths*, *Mrs. Warren's Profession*, *Coriolanus*, *Red Velvet*, and *Othello*). David has also worked at most theaters in town, including Walnut Street Theatre and Studio 3, Arden Theatre Company, The Wilma Theater, InterAct Theatre Company, Theatre Horizon, Azuka Theatre, 1812 Productions, 11th Hour Theatre Company, The Idiopathic Ridiculopathy Consortium, Irish Heritage Theatre, Philadelphia Artists' Collective, and the Philadelphia Orchestra. David is a seven-time Barrymore nominee, receiving the award twice for Outstanding Supporting Actor in a Play. He is a graduate of the Yale School of Drama, and would like to thank Charles McMahan and Stacy Dutton for their support and trust.

**MARY LEE BEDNAREK (Virgilia/Ensemble)** is an actress based in Philadelphia. She has worked with many companies in the region including Theatre Exile, Azuka Theatre, Simpatico Theatre, PAC, EgoPo Classic Theater, Act II Playhouse, and New Paradise Laboratories. She has also worked internationally with Teatro delle Due in Italy and the Jo Strømgren Company in Norway.

**KIRK WENDELL BROWN (Cominius/Ensemble)** is pleased to share in this encore presentation with a cast and crew that has had a tremendous influence on his many wonderful experiences through the Lantern's looking glass. Wishing everyone health and joy.

**CHARLIE DELMARCELLE (Aufidus/Ensemble)** has appeared locally at Walnut Street Theatre, Arden Theatre Company, Theatre Horizon, Delaware Theatre

Company, Inis Nua Theatre Company, Azuka Theatre, FringeArts, EgoPo Classic Theater, Commonwealth Classic Theatre Company, and White Box Theatre. He devotes much of his time to community outreach and theater education, serving as an associate professor of theater at West Chester University, an instructor at the Lantern Theater School, a roster artist for the PA Council on the Arts, and the director of the Pennsylvania Theatre Institute, a six-week summer program for young people hosted on the campus of West Chester University. Charlie has had the pleasure of performing many times at the Lantern. He is so very happy to be back (virtually)! Special thanks to Stacy, Charles, Beckah, Erika, and this incredibly supportive cast and crew. All the love to Katherine. [delmarcelle.com](http://delmarcelle.com)

**LEONARD C. HAAS (Brutus/Ensemble)** last appeared here at the Lantern in *Private Lives* and *Romeo & Juliet*. He has been performing in the Philadelphia region for almost (gulp) 30 years, getting his start at People's Light, where he has acted in over 30 productions as a member of their resident company of artists. He toured with *The Little Prince* to an Off-Broadway run at The New Victory Theater, and played the title roles of *The Dresser* (for which he garnered a Barrymore Best Actor nomination) and *Hamlet*. He is now a member of a touring production of Jo Strømngren Kompani's *A Doll's House*, having performed at the Philadelphia Fringe Festival and in Oslo, Norway. Apart from acting, he is heavily involved in the philanthropic world, serving on the boards of The Wyncote Foundation and The William Penn Foundation.

**ADAM HAMMET (Ensemble)** Originally from Kent, England, Adam received his degree in acting from Middlesex University, London. Highlights from his work in the UK include *Journey's End* at the Theatre Royal Margate and *Dinner* at the Brighton Fringe Festival. Recent Philadelphia credits: *Red Velvet*, *Coriolanus*, *Romeo & Juliet*, *The Heir Apparent*, and *Measure for Measure* (Barrymore nomination for Best Supporting Actor) at Lantern Theater Company; *Mary Rose* with the Philadelphia Artists' Collective; and Philip Ridley's *Radiant Vermin* for Inis Nua Theatre Company. He has also acted for a number of educational institutions including two years with Drexel's Advanced Directing Class and Jefferson University's Arts and Humanities Society Showcase.

**ROBERT LYONS (Coriolanus)** This is Robert's debut with the Lantern. New York: *The Lover*, *Fool for Love*, *A Lie of the Mind*, *The Winter's Tale*, *Macbeth*. Regional: *The White Devil*; *By the Way*, *Meet Vera Stark*. International: Brandenburger: *Familienbande* (world premiere), *Danton's Tod*; Berliner Ensemble: *Die Bauern*, *Die Besucher*, *Galileo Galilei* (Lodovico u/s); ET Berlin:



*Orpheus Descending*; Theater am Horizont: *The Metamorphosis*; Sophiensaealen: *Funny Strange*. Film/TV: *The First American: Washington* (as Washington), *Ride By Night*, *The Countess* (dir. Julie Delpy), *Alien Dawn*, *Snowblind*, *Redrum*, *The Boxer*, *Lucky Fritz*, *Gute Zeiten*, *Schlechte Zeiten* (RTL Germany), *Quatsch Comedy Club* (Pro 7 Germany). Training: Stella Adler Conservatory and Shakespeare Theatre Company's Academy for Classical Acting at GWU. robertlyons.com

**BRIAN MCCANN (Menenius/Ensemble)** has appeared on the Lantern stage in *The Gospel According To...*, *Coriolanus*, *Happy Days*, *Othello*, *Travels with My Aunt*, *King Lear*, and *The Lady from the Sea*. Regional credits include Delaware Theatre Company, McCarter Theatre, Pennsylvania Shakespeare Festival, George Street Playhouse, Arden Theatre Company, and 1812 Productions, among others. He is very proud to be a regular performer with the Philadelphia Artists' Collective. Brian is also a longtime member of ComedySportz Philadelphia.

**TINA PACKER (Volumnia)** is one of the country's foremost experts on Shakespeare and theater arts, and created Shakespeare & Company in 1978, the goal of which is to be an American Shakespeare company of the highest standard that holds language at the center of the theatrical experience. Born in England and trained at the Royal Academy of Dramatic Art, Tina was an associate artist with the Royal Shakespeare Company and performed in the West End and on BBC television. Recognized with more than 18 awards, honors, and fellowships, she has twice received Boston's coveted Elliot Norton Award, as well as the state's highest cultural honor, The Commonwealth Award, and both Guggenheim and Bunting Fellowships. She has directed nearly every Shakespeare play. She has published a business book, *Power Plays: Shakespeare's Lessons in Leadership*, and *Tales from Shakespeare*, a retelling of Shakespeare plays for young people. Her book *Women of Will: Following the Feminine in Shakespeare's Plays* was released in 2015, and her performance piece *Women of Will* has traveled across America as well as internationally.

**HAN VAN SCIVER (Valeria/Ensemble)** (they/them) is an actor and chaos maker, currently working towards their MFA at Brown/Trinity Rep. Favorite past roles include the title characters in *Orlando* and *Danny and the Deep Blue Sea* at Williamstown Theatre Festival, and Eliza in *Tom & Eliza* at Brown/Trinity Rep. Their latest project is a one-person cohesion ritual (with music!) called *Happy Birthday, Han*, which premiered online via Brown Arts Initiative in April. Upcoming: a reading of *The Oracle*, directed by Will Davis, as part of Lincoln Center's Restart Stages Programming.

**BROCK D. VICKERS (Ensemble)** is an actor, improviser, athlete, playwright, screenwriter, and voiceover artist. He has worked at American Stage, Quintessence Theatre, Lantern Theater Company, Capital Stage, and The Eagle Theatre as well as in film and commercials. Hedgerow Theatre Company: *Bullshot Crummond*; *Don Quixote*; *Or,*; *On the Verge*; *Hamlet*; and *The Servant of Two Masters*. Texas Shakespeare Festival: *Much Ado About Nothing*, *Cyrano*, and *Richard III*. He has adapted *The Hound of the Baskervilles*, *Tales from Edgar Allan Poe*, *Snow White*, *Robin Hood*, *Peter Pan*, and *The Ballad of Scaramouche*. His original plays include *Blood on the Knockers*, *Irene Adler and Her Majesty's Secret Service*, and *Sherlock Holmes and the Case of the Necronomicon*. Training: Georgia Southern University, BA in theater, BS in journalism. Pig Iron School, Hedgerow Theatre Company Member. GATA. Learn more at [brockdvickers.com](http://brockdvickers.com) and follow him @BrockDavin.

**WILLIAM SHAKESPEARE (Playwright)** (1564-1616) is widely considered to be the greatest writer in the English language. Shakespeare's plays and poems are known throughout the world, but his personal life remains a bit of a mystery. Aside from financial records that indicate his father's business as a leather merchant, there is relatively little known about Shakespeare's youth in Stratford-upon-Avon before he married Anne Hathaway in 1582. It is believed that he arrived in London around 1588 and established himself as an actor, playwright, and poet. By 1594, he was acting and writing for the Lord Chamberlain's Men, and later the King's Men, the most successful theater company in London. As part-owner, Shakespeare became not only a famous playwright but a successful businessman. He returned to Stratford to retire comfortably in 1611. *Coriolanus* is one of Shakespeare's later tragedies, likely written between 1605-08 and possibly in response to the Midland Revolt of 1607. The first performances were likely December 1609 or February 1610, and it was first published in the First Folio in 1623. More on Shakespeare and his work: [lanterntheater.org/searchlight](http://lanterntheater.org/searchlight)

**CHARLES MCMAHON (Director & Lantern Artistic Director)** co-founded Lantern Theater Company in 1994 and serves as artistic director in addition to directing, acting, and writing for the company. He has directed all but one of the Lantern's annual Shakespeare productions, including recent productions of *Othello*, *Measure for Measure*, *The Tempest*, *Coriolanus*, and *As You Like It*. Other Lantern directing credits include *The Resistible Rise of Arturo Ui*, *The Taming of the Shrew*, *Henry V*, *New Jerusalem*, *Romeo & Juliet*, *A Midsummer Night's Dream*, *Hamlet*, *Othello*, *La Ronde* (also translator and adapter), *Richard III* (Barrymore Award, Outstanding Production of a Play), *The Comedy of Errors*



(Barrymore nomination, Outstanding Direction of a Play), *Much Ado About Nothing*, *King Lear*, *The House of Bernarda Alba*, and *A Doll's House*. His acting credits include reprising the role of Heisenberg in *Copenhagen*, and his writing credits include *Oscar Wilde: From the Depths* and co-creating an original adaptation of Dylan Thomas' *A Child's Christmas in Wales*, which was honored with two Barrymore Awards and five nominations, including a nomination for Outstanding New Play. A native Philadelphian, he is a graduate of New York University's theater department where he studied acting and directing.

**MEGHAN JONES (Scenic Designer)**'s designs can be seen with Act II Playhouse, Delaware Theatre Company, InterAct Theatre Company, and Inis Nua Theatre Company. Past highlighted designs include *Penelope*, *The Hound of the Baskervilles*, *Becoming Dr. Ruth*, and *Don't Dress for Dinner*. She also designs for Ursinus College and Drexel University. She is currently the technical director/production manager for the Theater and Dance Department at Ursinus College. Meghan holds her MFA in design from Temple University. Most appreciation to Lantern's staff, cast, and crew for all their support.

**JANUS STEFANOWICZ (Costume Designer)** is happy to be working at Lantern Theater Company where she has designed *Measure for Measure*, *Red Velvet*, *As You Like It*, *Mrs. Warren's Profession*, *Photograph 51*, *Doubt*, and *Arcadia*. She has designed for numerous theater companies in NYC and Philadelphia. Janus is the resident costume designer and shop manager for Villanova University's Theatre Department. Since 1996, she has been nominated for 16 Barrymore Awards for Outstanding Costume Design and has won three: in 2006 for *Intimate Apparel* at Philadelphia Theatre Company, and in 2003 for *Big Love* and 1998 for *On the Razzle*, both at The Wilma Theater.

**DREW BILLIAU (Lighting Designer)** is a multi-disciplinary lighting designer based in the Philadelphia area. Recent designs include *The Electric Desert* for the Phoenix Desert Botanical Garden, a collaboration with Klip Collective, *Dito and Aeneas* for Opera Philadelphia, Samsung at the Consumer Electronics Show in Las Vegas, and the 150 Eglinton mural in Toronto. Upcoming projects include *La bohème* for Opera Philadelphia and a lighting mural on 6th Street in collaboration with artist David Guinn. Drew has designed numerous shows for such companies as Jacob's Pillow, New York Theatre Workshop, The Joyce Theater, Vail International Dance Festival, Opera Philadelphia, BalletX, Vancouver Opera, Pennsylvania Ballet, The Wilma Theater, Portland Ballet, Lucidity Suitcase, New Paradise Laboratories, New York Music Theatre Festival, Arden Theatre Company, Theatre Exile, and Lantern Theater Company. Drew

is currently the director of design and technology at Opera Philadelphia and an associate designer with the corporate/industrial lighting firm Fine Design Associates, Inc.

**ROBERT KAPLOWITZ (Sound Design & Composer)** has spent the last 27 years designing sound and composing for theater, and has been honored with an OBIE for Sustained Excellence in Sound Design and a Tony for *Fela!* He does all kinds of sound and non-sound based art: his musical *Minors* premiered at the Lantern in Philadelphia, and he creates installation art, records and mixes audio for film (primarily in the super narrow subgenre of opera films), runs Nine Hostage Arts, teaches at Princeton, is an ambassador for the Prague Quadrennial, is a co-founder of We Embrace Fatherhood, and loves his family more than anything else.

**MICHAEL LONG (Projection Designer)** is a filmmaker and projection designer working in the Philadelphia area. During the pandemic, he has been shooting and editing virtual productions such as *The Scar Test* at Villanova University and *How to Be Brave* for Inis Nua Theatre Company. A short film he directed, *Adam and Eve: A Mockumentary*, screened at the 2019 Sidewalk Film Festival. Projection design credits include the 2019 Barrymore Awards, *Tommy and Me* (Theatre Exile), and *Eureka Day* (InterAct Theatre Company). For more information, visit [michaellongfilms.com](http://michaellongfilms.com).

**J. ALEX CORDARO (Fight Director)** Past Lantern shows include *Don't Dress for Dinner*, *Henry IV Part 1*, *Private Lives*, *Henry V*, *The Liar*, *Hamlet*, *Romeo & Juliet*, *The Lonesome West*, and many others in between. Regional credits include The Wilma Theater, McCarter Theatre, Actors' Theatre of Louisville, Arden Theatre Company, Philadelphia Theatre Company, Pennsylvania Shakespeare Festival, Philadelphia Shakespeare Festival, Three Rivers Shakespeare Festival, Theatre Exile, Inis Nua Theatre Company, Philadelphia Artists' Collective, Quintessence Theatre, Opera Philadelphia, and Royal Caribbean Cruise Line. Alex currently runs the Stage Combat progression at The University of the Arts in Philadelphia and is a Certified Fight Director, Certified Teacher, and Theatrical Firearms Safety Instructor with the Society of American Fight Directors.

**REBECCA SMITH (Stage Manager)** has been the stage manager at the Lantern for 14 years, although none have been quite like this. A proud member of Actors' Equity Association, she has previously worked with Theatre Exile, New Paradise Laboratories, and Brat Productions, among others. She is a graduate



of Temple University with a BA in European history and a minor in theater.

**STACY MARIA DUTTON (Executive Director)** was named executive director of Lantern Theater Company in 2016, after serving on the company's Board of Directors for over a decade. Her prior career in investment management spanned 25 years, including serving as managing partner of Brandywine Global Investment Management and as co-founder and chief operating officer of Hygrove Partners. She served on the Board of Directors of the Philadelphia Orchestra Association from 2007 to 2019, including service as Audit Committee Chair and Investment Committee Chair. In 2011, she was named Business on Board Member of the Year by the Arts & Business Council of Greater Philadelphia. She earned an MBA from the Wharton School of the University of Pennsylvania, a BA in philosophy from the University of Chicago, and pursued graduate studies at the Nitze School of Advanced International Studies (SAIS) of the Johns Hopkins University.



Brian McCann as Menenius, Kirk Wendell Brown as Cominius, Chris Anthony as Titus Lartius, and Robert Lyons as Coriolanus



Robert Lyons as Coriolanus and Tina Packer as Volumnia



Robert Lyons as Coriolanus and Charlie DelMarcelle as Aufidius



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## ARTISTIC & EDUCATION

Artistic Director .....	Charles McMahon
Associate Producer .....	Rebecca Smith
Education Director .....	M. Craig Getting
Artistic Associate .....	Hannah Spear
Resident Dramaturg.....	Meghan Winch
Commissioned Artists .....	Christopher Colucci, Bruce Graham, Anthony Lawton, Forrest McClendon, Thom Weaver
Teaching Artists.....	Marissa Barnathan, Carly Bodnar, Susan Chase, Mike Dees, Charlie DelMarcelle, L Feldman, Donovan Lockett, Jarrett McCreary, Bi Jean Ngo, Charlotte Northeast, Geneviève Perrier, David Pica, Lillian Ransijn, Ryan Walter, Harry Watermeier
<i>Illumination</i> Actors.....	Benjamin Brown, Tyler Elliott, Victoria Aaliyah Goins, J Hernandez, Dave Johnson, Travoye Joyner, Annette Kaplafka, Keith Livingston, J Paul Nicholas, Krystal Ortega, Ebony Pullum, Melissa Rakiro, Nick Schwasman, Jahzeer Terrell, Frank X

## ADMINISTRATION

Executive Director .....	Stacy Maria Dutton
Finance & Communications Consultant .....	Anne Shuff
Mission Operations Manager .....	Ileana Fortuño
Grants Manager .....	Ali Nebistinsky
Administrative Associate .....	Emily Wilson

## PRODUCTION for *CORIOLANUS*

Production Manager .....	Meghan Jones
Technical Director .....	Lance Kniskern
Stage Manager .....	Rebecca Smith
Filmmakers .....	Natural Light Films, Inc.
Assistant Stage Manager .....	Erika Graff
Wardrobe Supervisor .....	Asaki Kuruma
Scenic Charge.....	Natalia de la Torre
Master Electrician.....	Ben Levan
Projection/Audio Engineer .....	Zack McKenna
Carpenters .....	Emily Lynn, Katelyn McLallen, Elizabeth Pierce
Scenic Painter.....	Joshua Gallagher
Assistant Costume Designer.....	Courtney Boches
Electricians .....	Stephanie diBona, Erik Flood, Lucas Nguyen
Projection/Audio Technician.....	Erik Flood
Assistant Sound Designer.....	Anis Taylor
Wardrobe Run Crew.....	Alex Donnelly
Sound/Light/Video Board Operator .....	Elizabeth Pierce

# About the Lantern

**LANTERN  
THEATER  
COMPANY**

Lantern Theater Company produces plays that investigate and illuminate what is essential in the human spirit and the spirit of the times. We seek to be a vibrant, contributing member of our community, exposing audiences to great theater, inviting participation in dialogue and discussion, and engaging audience members about artistic and social issues.

## *Illumination* Education Program

Our *Illumination* education program complements and expands on the work of classroom teachers to bring an essential artistic lens to curricular material, allowing students to connect to classic stories in a dynamic way and empowering teachers with new approaches to traditional literature. Our lessons are designed to support student development in three key areas: the ability to think critically and problem solve, the ability to communicate effectively, and the ability to collaborate. Following a decade of providing arts-integrated instruction in the classroom, we have found that exposure to the theatrical discipline deepens student understanding of assigned material and fosters empathy and positive collaborative habits – essential skills that will provide long-term benefits to students into their adult lives.

We are deeply grateful to the individuals, foundations, corporations, and government partners listed here and on the following pages whose generosity provides critical support for our award-winning artistic, education, and community programming. Please consider making a tax-deductible donation by visiting us online at [lanterntheater.org/support](http://lanterntheater.org/support).

### MAJOR SUPPORT PROVIDED BY



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

# THANKS TO OUR DONORS 19

## THANK YOU!

The following list includes annual fund gifts received between 5/19/20 and 5/18/21. Although space does not allow us to list donations under \$100, we are enormously grateful to *everyone* who helps support our artistic, education, and community engagement programs. We can't do it without *YOU*.

### **FOUNDATION, CORPORATE, and GOVERNMENT SUPPORT**

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