

A woman in a white dress is running away from the viewer through a field of tall, thin grass. The scene is misty or foggy, with a soft, ethereal light. The woman's hair is dark and long, and her dress is white. The grass is dark and silhouetted against the lighter background.

# MOLLY SWEENEY

BY BRIAN FRIEL

20/21  
season

**LANTERN  
THEATER  
COMPANY**

**STREAMING JANUARY 22 – MARCH 7, 2021**



# TABLE OF CONTENTS 2



Geneviève Perrier as Molly Sweeney  
All production photos by Mark Garvin

Welcome .....	3
From the Dramaturg.....	4-8
The Human Eye.....	4
<i>To See and Not See</i> .....	5
Ballybeg.....	6
Donegal .....	7
From the Artistic Director.....	9
From the Director.....	10
Who's Who.....	11-16
About the Lantern.....	17
Thanks to Our Donors.....	18-30
Annual Fund.....	18
Ticket Donations .....	25





Geneviève Perrier

## LANTERN THEATER COMPANY

**Charles McMahon**  
ARTISTIC DIRECTOR

**Stacy Maria Dutton**  
EXECUTIVE DIRECTOR

presents

# MOLLY SWEENEY

BY BRIAN FRIEL

**Nick Embree**  
SCENIC DESIGNER

**Leigh Ivory Clark Paradise**  
COSTUME DESIGNER

**Janet Embree**  
LIGHTING DESIGNER

**Christopher Colucci**  
SOUND DESIGNER  
& ORIGINAL MUSIC

**Michael P. Toner**  
DIALECT COACH

**Rebecca Smith**  
ASSOCIATE PRODUCER

DIRECTED BY  
**Peter DeLaurier**

### SPECIAL THANKS



**SAG-AFTRA.**

*Molly Sweeney* is presented by special arrangement  
with Dramatists Play Service, Inc., New York.

*Molly Sweeney* was first produced at the Gate Theatre, Dublin  
Michael Colgan, Artistic Director

Subsequently produced by the Gate Theatre at the Almeida Theatre, London  
New York Premiere at the Laura Pels Theatre, presented by Roundabout  
Theatre Company, The Gate Theatre, Dublin, Ireland, and Emanuel Azenberg.

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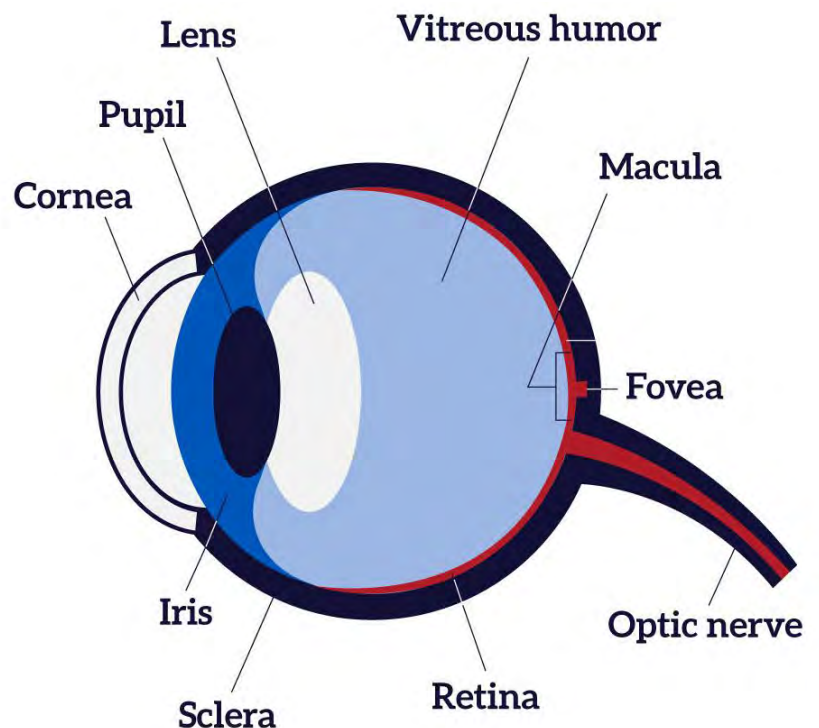
## The Human Eye

The human eye is made up of many parts, all of which must work precisely in order to produce sight. Light enters through the eye's outer layer, called the **cornea**. Next, the **pupil** contracts or dilates to control how much light enters the eye. The **lens** - the clear inner part of the eye that sits behind the pupil and the colored **iris** - focuses light further before it hits the **retina**, the tissue that lines the back of the eye and helps process the light into visual images.

Embedded in the retina are millions of light sensitive cells, which come in two main varieties: **rods and cones**. When light strikes either the rods or the cones of the retina, it is converted into an electrical signal that is relayed to the brain by the **optic nerve**. The brain then translates the signals into the images a person sees via the **cerebral cortex**, which is crucial in perception, memory, and consciousness, among other important neural functions.

In Molly Sweeney's case, issues with both her lenses and retinas impact her sight. She has **cataracts** - clumps of tissue within the lens that cause clouding and block light. She also has **retinitis pigmentosa**, a group of rare, genetic retinal disorders involving a breakdown and loss of rods and cones. Common symptoms include loss of peripheral and night vision, often progressing to tunnel vision and then low vision. Blindness from retinitis pigmentosa usually comes in adulthood rather than infancy, if it comes at all; the combination of that disorder with the cataracts is the cause of Molly's early vision loss.

Cataracts can be treated with routine surgery to replace the damaged lens with an artificial one. But there is no cure for retinitis pigmentosa, only experimental therapies to extend vision.

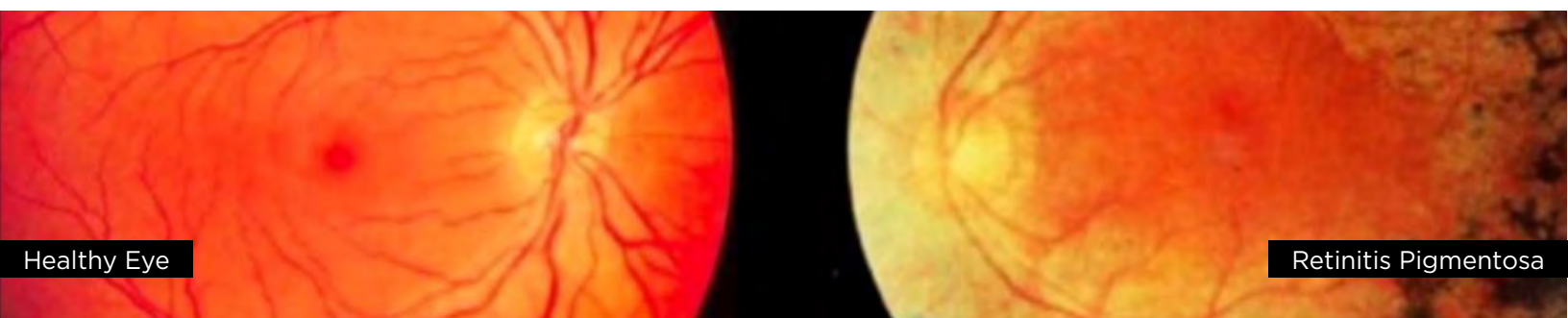


## ***To See and Not See***

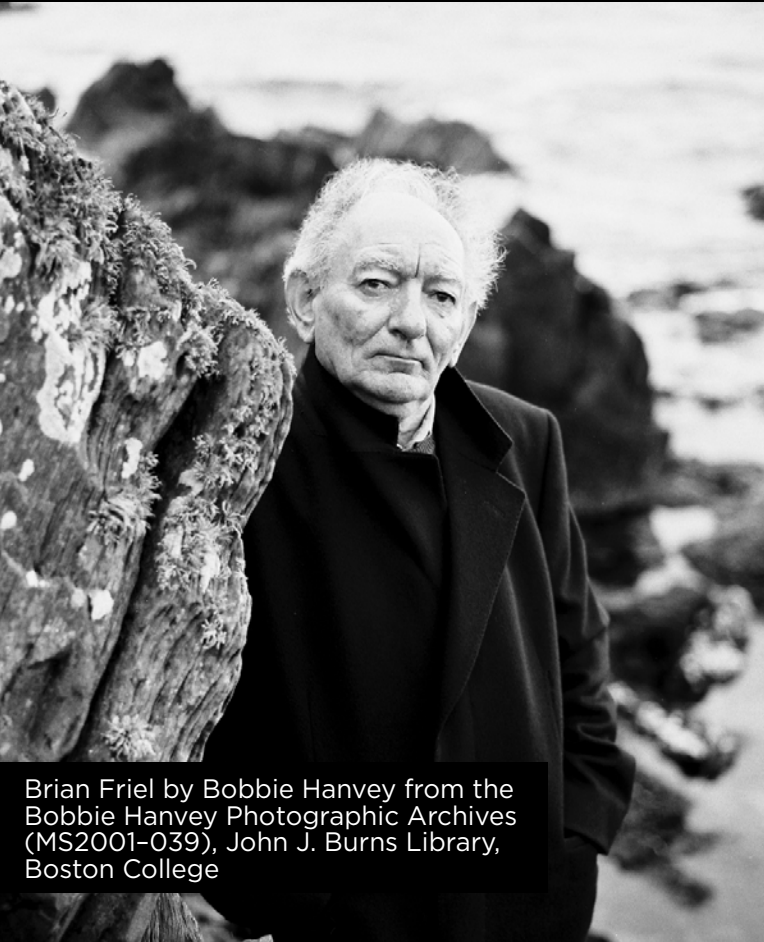
Molly's blindness is part of her fulfilled and happy life. Blind since infancy, she finds joy in her particular perception of the world, whether through the scent of flowers and the feel of their petals or the movement of the water around her as she swims. Molly's position on her vision is shared by people like Holly, a blogger in the United Kingdom who writes about her experience as a young woman with blindness: "Having a vision impairment can often be seen as something negative, but for me, it's the complete opposite...Being blind means that I see the world from a different perspective and I often think this can be a good thing."

Molly's husband Frank, on the other hand, considers her blindness something to be overcome. This is one of many elements Molly shares with Virgil, the patient at the center of *To See and Not See*, an article in *The New Yorker* by Oliver Sacks that inspired Brian Friel to write *Molly Sweeney*. Virgil and Molly share conditions and surgeries – and the motivated partners who push for them. They also share the highs and lows of their rare position as adults who have their sight restored. While the sighted people in their lives consider this a miracle, Virgil and Molly find themselves in an unfamiliar world, cut off from the primarily tactile one in which they were happy and secure.

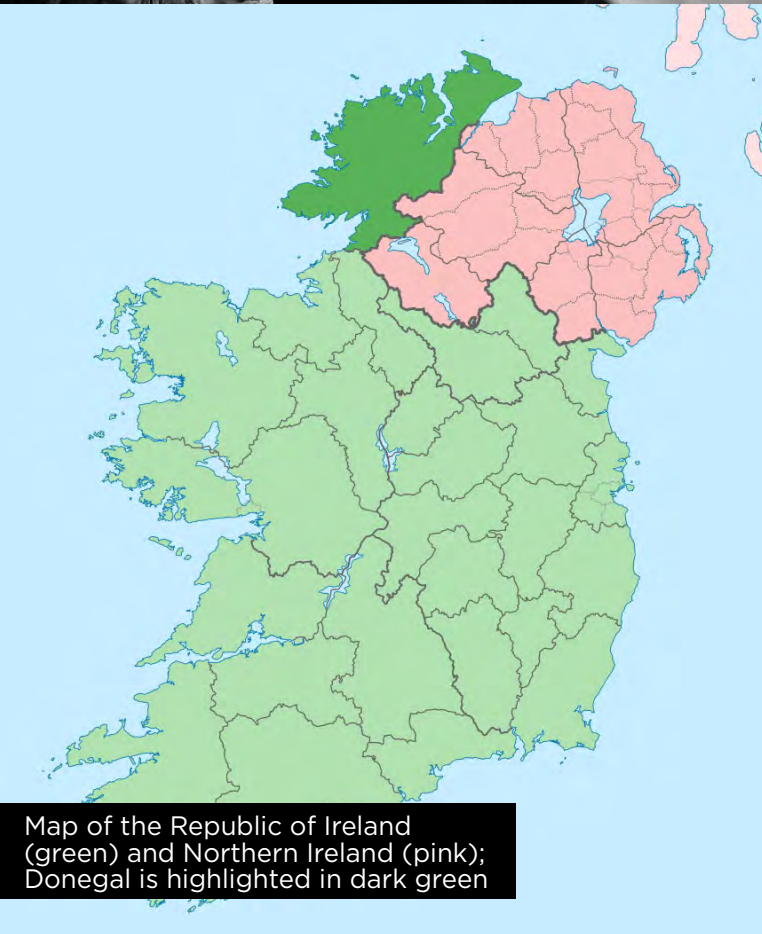
Especially in recent years, sight restoration has become more common in children and adolescents, often with great success. This becomes more challenging in adulthood, however. Newly sighted adults must reorder their brains' processing functions, which have been built without the ability to see. Essentially, they must unlearn one way of being and perceiving to attempt to build another way of doing so. For Sacks' Virgil and Friel's Molly, seeing and not seeing are two entirely different ways of being, and the movement from one to the other is a profound neurological and emotional task. Sacks frames this dilemma as the difference between seeing and understanding – a distinction the sighted people who surround Molly and Virgil often fail to address in their own actions.







Brian Friel by Bobbie Hanvey from the Bobbie Hanvey Photographic Archives (MS2001-039), John J. Burns Library, Boston College



Map of the Republic of Ireland (green) and Northern Ireland (pink); Donegal is highlighted in dark green

## Ballybeg

Brian Friel was one of Ireland's most esteemed playwrights, and his work is deeply steeped in Ireland and Irishness.

Friel is never content to simply examine Ireland as it factually exists or existed, however. He explores more liminal dimensions of the country, like what it means to be Irish – which internal borders are crossed, eliminated, or fortified in the negotiation between cultural heritage and political divides, even if the politics themselves rarely appear onstage. According to theater historian Christopher Murray, Friel's plays “take the spiritual pulse of the Irish people and find the dramatic form that will render the condition of universal interest.”

As part of that exploration, Friel invented a fictitious town as a setting for 14 of his plays – *Molly Sweeney* is one of the last. “Ballybeg” is an Anglicization of “Baile Beag,” an Irish-language phrase meaning simply “small town.” Friel moves this town around Donegal in line with each play's themes and concerns. In *Molly Sweeney*, the “remote” Ballybeg is in the “far northwest” of Donegal – itself the most remote county in the Republic of Ireland.

Friel uses real geographical references to help situate Ballybeg both on the map and in the play's psychology.

*Molly Sweeney's* Ballybeg is near Tramore Beach – a real location in the northwest whose name is an Anglicization of the Irish for “big beach.” We learn that Frank spent time on “Inis Beag,” which means “small island” and is a pseudonym for Inisheer, an island famous among cultural anthropologists for its repression and isolation, romanticized by some as a last bastion of traditional Irishness.

But Lough Anna, a lake said to be in *Molly Sweeney's* Ballybeg, is in reality about 90 minutes south. And like Ballybeg, Lough Anna recurs throughout Friel's work, regardless of where on the map he places his small town. The real Lough Anna is near the town of Glenties – the Donegal village where Friel's mother grew up, the destination of many of Friel's childhood trips across the border from his Northern Irish home, and the place where he is buried.

## Donegal

In 1994, the year *Molly Sweeney* premiered, Ireland was itself a kind of “borderline country,” to borrow a phrase from the play. This is the last play Friel wrote during the primary time of the Troubles, the period of violence and unrest in Northern Ireland between those who wished to remain part of the United Kingdom and those who wished to join the Republic of Ireland. In fact, the play was written just before the first ceasefire was declared after three decades of



Lough Anna



Donegal Town



violence. While the play is set in the Republic, Donegal is a border county, near to the conflict.

Donegal is the northernmost county in the Republic and the most rugged and mountainous region in the Ulster province. It is bordered by the Atlantic to the west and north and Northern Ireland on its east and most of its south sides, with only a very small land border connecting it to the rest of the Republic. This geographic isolation from the Republic has granted Donegal a cultural identity distinct from both its political and geographic neighbors.

This unique position was also a source of difficulty. Donegal was particularly hard hit by the 19th century's potato famine. Later, the island's partition into Northern Ireland and the Republic of Ireland was also troublesome; with a hard border dividing them, Donegal was cut off from Northern Ireland's Derry, which had been its main port and nearest financial center.

Friel himself was born in Northern Ireland but visited Donegal frequently as a child and came to live there as an adult. Though this political and personal context is never mentioned in *Molly Sweeney*, Friel's life- and career-long exploration of borders – between nations, between people, and around “Irishness” as an identity – is suffused throughout his characters and writing.

**—Meghan Winch**



Tramore Beach



The essence of classical tragedy is the inevitability of the outcome. In some plays the gods intervene directly in the lives of the characters. In more subtle stories the characters follow a path apparently of their own choosing, unknowing that those choices are determined by ironclad characteristics in their own psyches. Their personal books of fate have already been written by some unseen hand while they thought they were carving out their own ways.

Whether, as the saying goes, character is destiny, or human affairs are managed by conscious cosmic forces at war with one another (as they were in the ancient Greek stories), our outcomes are not determined by our own will and reason but by something underlying our conscious experience. In tragedy, the action of this unseen hand is always revealed in some sudden reversal, while we, poor mortals, are always stunned by the revelation that we are not the masters of our fates that we imagined ourselves to be. If we survive, we are chastened and humbled. We are purged of our hubris and able to entertain a more natural connection and a deeper sympathy with our fellow creatures.

By this standard Brian Friel is a classical playwright. We might be deceived into thinking he is a modern writer because of the casual tone of his dialog and the current sensibilities of his characters, but the fates of the characters in *Molly Sweeney*, *Faith Healer*, and *Translations* are as much written in the stars as those of Hippolytus, Phaedra, or Oedipus. They are each driven by some internal force that they cannot perceive or control, one that can only be identified after the fact by the track that it leaves on their lives, like the particle in a cyclotron after the collision. They tell themselves what they need to in order to bolster the arguments for their apparent choices, but in reality, the choices were made in some dark chamber long before.

**—Charles McMahon**

## DELVE INTO THE PLAY WITH LANTERN SEARCHLIGHT

Go behind the scenes with the artists as they share the highlights and challenges of making theater during a global pandemic, including interviews with the cast and creative team. We'll also dig into the fascinating essay that inspired *Molly Sweeney*, the geography and psychology of Brian Friel's plays, and more.

**[lanterntheater.org/searchlight](https://lanterntheater.org/searchlight)**



Asymmetric power dynamics are frequently at work in Brian Friel's plays – as might seem natural in a Catholic who grew up in Ulster after partition. The more powerful party (usually male) believes he can see much better than the less powerful party (usually female) what is good for her. “How can they know what they are taking away from me?” Molly Sweeney wonders as she prepares for the successful operation that will satisfy the needs of the two men in her life. “How do they know what they are offering me? They don't. They can't.”

At the age of 41, Molly was so much more than the “disability” these men feel the need to correct. She did not think of herself as disabled. If you asked her to describe herself, she would probably talk about her swimming, her career as a masseuse, her biking, her friends, her husband, her crazy hair – “oh, and I guess you should know that I'm blind.”

Frank, her husband of two years, has made her blindness his fascinating new project. Mr. Rice, the ophthalmologist to whom Frank brings her, envisions the possibility of saving her from her “infirmity” – and transforming his failing career in the process. These men live in their own “borderline” worlds, lost somewhere between brilliance and failure with only a vague understanding of what's in front of their fully functional eyes. They need to make Molly “normal” like them.

Noted neurologist Oliver Sacks, whose *New Yorker* article *To See and Not See* was Friel's inspiration for this play, was interested in exploring the difference between seeing and understanding. We can hope that Molly's men, in the end, are brought to a greater understanding of the many things they don't see.

Making quarantine theater is a strange, new process. Uncertainty. Lengthy delays for arrangements with various unions. Testing. Testing. Testing! Three weeks on Zoom from our safe pods and then two weeks of unsettling proximity with double masks, distancing, carefully engineered transparent barriers, and massive flow of cold outside air.

A company of artists is home for me – it's where I grew up. It was a comfort and a delight to make this production with friends in one of my home theaters. This extraordinary cast, design team, and I have known each other and worked together on projects over the years. Making a “stage production” whose only public manifestation is recorded is creating a new form. It's happening all over the world, of course, but it's being created out of whole cloth nearly every place it's done. I'm so glad we had our partners, Andrea Campbell and Natural Light Films, to help us create our version of the form. I'm also extremely thankful to Charles McMahon, Stacy Dutton, and Rebecca Smith for their vision, dedication, organization, and tenacity to bring us all safely through this process.

**—Peter DeLaurier**





**ANTHONY LAWTON (Mr. Rice)** has acted in Philadelphia for 28 years. Favorite roles include George in *Of Mice and Men* (Walnut Street Theatre); “man” in *Brief Interviews with Hideous Men* (1812 Productions); Friar Laurence in *Romeo and Juliet* (Arden Theatre Company); and Austin in *True West*, Coleman in *The Lonesome West*, and Storyteller in *A Christmas Carol* (Lantern Theater Company). In 2005, Lawton, in partnership with the Lantern, wrote and developed

*The Foocy*, which garnered five Barrymore nominations, including Best New Play. In 2016, his adaptation of *The Light Princess* (with music by Alex Bechtel) was nominated for eight Barrymores, winning for Best Original Music. *Philadelphia City Paper* named him the city’s “Best One-Man Theatre” for his solo productions of *The Devil and Billy Markham*, *The Great Divorce*, and *The Screwtape Letters*. For more information on these shows, go to [www.anthonylawtonactor.com](http://www.anthonylawtonactor.com).



**IAN MERRILL PEAKES (Frank Sweeney)** Philly-Lantern Theater Company: *The Craftsman*; Arden Theatre Company: *Equivocation*, *Macbeth*, *La Bête*, *Something Intangible* (Barrymore Award), *Rosencrantz and Guildenstern Are Dead*, *All My Sons* (Barrymore Award), *Three Days of Rain*; The Wilma Theater: *Body of an American* and *The Invention of Love*; Philadelphia Theatre Company: *Side Man* (Barrymore Award); Theatre Exile: *Red Light Winter* and *The*

*Invisible Hand* (Barrymore Award nominations); Pennsylvania Shakespeare Festival; Walnut Street Theatre: *Matilda*, *A Woman of No Importance*, *Peter and the Starcatcher*. Regional- ACT; Seattle Rep; Shakespeare Theatre: *Charles III*; Folger Theatre: *Amadeus*, *Timon of Athens*, *R&G Are Dead* (Helen Hayes Award), *Henry VIII*, *Macbeth*, *The Game of Love and Chance* (Helen Hayes nominations); Denver Center for the Performing Arts: *The Catch* and *Glengarry Glen Ross* (Best of Denver Awards), *When Tang Met Laika*; Actors Theatre of Louisville: *The Crucible* and *Twelfth Night*; Shakespeare Santa Cruz: *Much Ado About Nothing* and *The Winter’s Tale*; Pittsburgh Irish & Classical Theatre: *The False Servant*.



**GENEVIÈVE PERRIER (Molly Sweeney)** This is Geneviève's ninth show with the Lantern. Previous credits with the Lantern include *Skylight*, *Private Lives*, *The Lonesome West*, *Photograph 51*, *The Vertical Hour*, *Betrayal*, *A Child's Christmas in Wales*, and *The Screwtape Letters*. Geneviève is a two-time Barrymore Award-winner and multiple nominee. She has performed with Azuka Theatre, Arden Theatre Company, The Berserker Residents, EgoPo Classic

Theater, Headlong, Pennsylvania Shakespeare Festival, Philadelphia Theatre Company, and Pig Iron Theatre Company. Many thanks to Stacy and Charles for all you did to keep us safe and ensuring this production would happen. Much love and gratitude to Peter, Beckah, Alex, Tony, and Ian for the opportunity to play and feel part of an ensemble during this strange and challenging time. Stay healthy, safe, and sane, and thank you for watching.

**BRIAN FRIEL (Playwright)** (1929-2015) is a Tony and Olivier Award-winning playwright and short-story writer, and is considered one of Ireland's greatest dramatists. Frequently referred to as the "Irish Chekhov," Friel's prolific career includes such plays as *Molly Sweeney*, *Dancing at Lughnasa*, *Translations*, *Faith Healer*, *Aristocrats*, *Lovers*, *Wonderful Tennessee*, and *Philadelphia, Here I Come!*, and translations of Chekhov's *Three Sisters* and *Uncle Vanya*. He was a member of the American Academy of Arts and Letters, the British Royal Society of Literature, and the Irish Academy of Letters, and he co-founded Field Day Theatre Company with actor/director Stephen Rea in 1980 as a cultural and intellectual response to the political crisis in Northern Ireland. For more on Friel's inspirations and legacy, visit [lanterntheater.org/searchlight](http://lanterntheater.org/searchlight).

**PETER DELAURIER (Director)** has directed *Sizwe Bansi Is Dead*, *Vigil*, *The Island*, *36 Views*, *Red Velvet*, and *Hapgood*, and acted in *The Tempest*, *An Iliad*, *The Train Driver*, *Emma*, *Heroes*, *Uncle Vanya*, *Skylight*, and (twice each) *QED* and *Underneath the Lintel* (Barrymore Award) for the Lantern. Last season he directed *The Gin Game* for Hedgerow Theatre and played John Brown in Arden Theatre Company's *My General Tubman* (both closed by the virus). He is a 20+ year ensemble member at People's Light: *Mornings at Seven* and *King Lear* (Barrymore Award); nominations for *Man From Nebraska*, *Six Characters in Search of an Author*, *In the Blood*, et al.; playwright (Barrymore nomination for *Anne of Green Gables*), et al.; and



director. He is an artistic associate at People's Light and was artistic director of New Stage Theatre in Jackson, MS. With his late wife – actress and director Ceal Phelan – and others, he co-founded Delaware Theatre Company.

**NICK EMBREE (Scenic Designer)** has designed sets for 150+ productions in Philadelphia and the region. *Molly Sweeney* is his first design for a filmed stage production. His 30+ previous Lantern design credits include *The Resistible Rise of Arturo Ui*, *Minors*, *Hapgood*, *Copenhagen*, *Heroes*, *The Island*, *New Jerusalem*, and *Vigil*. Nick is an associate professor at the University of the Arts, and currently serves as co-head of UArts' Film Design Program. Nick is also on faculty in the UArts Theater Design and Technology Program, which he initiated in 2004. He currently teaches set design, film design, intro to design, and advanced design courses.

**LEIGH IVORY CLARK PARADISE (Costume Designer)** is happy to make her Lantern debut. She is a new costume designer just getting started. The cutter/drafter at People's Light since 2014, her exacting work has been on regular display. Her design credits include *The Merry Wives of Windsor* at Delaware Shakespeare, as well as multiple Pathway School shows.

**JANET EMBREE (Lighting Designer)** is a freelance designer and production manager. She has previously designed lights, props, and costumes for such area theaters as the Lantern, Act II Playhouse, InterAct Theatre Company, Walnut Street Theatre, and 1812 Productions, among others. Some of her favorite Lantern projects include *The Hothouse*, *The Steward of Christendom*, *The Lonesome West*, and *Hapgood*. She is married to set designer Nick Embree. Thanks to Peter and everyone who creates art in a pandemic or other extraordinary conditions.

**CHRISTOPHER COLUCCI (Sound Designer & Original Music)** Lantern: *The Last Match*, *The Resistible Rise of Arturo Ui*, *Betrayal*, *The Heir Apparent*, *Hapgood*, *The Craftsman*, *Mrs. Warren's Profession*, *The Hound of the Baskervilles*, *Doubt*, *Arcadia*, *Emma*, *Heroes*, *The Liar*, *Private Lives*, *Vigil*, *Uncle Vanya*, *The Breath of Life*, *Sizwe Bansi Is Dead*, *The Hothouse*. Pre-pandemic regional theater sound design work includes The Wilma Theater, Philadelphia Theatre Company, Arden Theatre Company, People's Light, 1812 Productions, Walnut Street Theatre, Azuka Theatre, Inis Nua Theatre Company, Gulfshore Playhouse, Milwaukee Rep, Portland Stage, Weston

Playhouse, and the National Constitution Center. 2016 Pew Fellowship in the Arts. BA in philosophy/theology from Eastern University. MA in philosophy from Western Kentucky University. Eight Barrymore Awards for Outstanding Original Music and Sound Design. Independence Fellowship in the Arts (2012, 2019). Thank you, Peter. Special thanks to Jay Ansill for the fiddle and collaboration through the years. Soundcloud (<https://soundcloud.com/cmsound>). YouTube (<https://tinyurl.com/yd89tm64>). Instagram @cmcolucci.

**MICHAEL P. TONER (Dialect Coach)** is an actor, playwright, and dialect coach, specializing in Irish theater. Recent acting credits include *Trouble in Mind* (Philadelphia Artists' Collective), *The Night Alive* (Inis Nua Theatre Company), and *It's a Wonderful Life* (Walnut Street Theatre).

**REBECCA SMITH (Associate Producer)** 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. While this has been a challenging time, the opportunity to work on this show has been a real joy. She is deeply grateful to this group of incredible artists and administrators, without whom this would not have been possible.

**CHARLES MCMAHON (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.

**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.



Anthony Lawton



Ian Merrill Peakes

## 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

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Mission Operations Manager .....	Ileana Fortuño
Grants Manager .....	Ali Nebistinsky
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## PRODUCTION for *MOLLY SWEENEY*

Filmmakers .....	Natural Light Films, Inc.
Technical Consultant & Master Carpenter .....	Stephen Peterson
Scenic Charge .....	Brian McCann
Wig Stylist .....	Bridget Brennan
Master Electricians .....	Gregg Carter, Alex Dossantos
Mix Engineer / Guitar & Music Production .....	Christopher Colucci
Violin .....	Jay Ansill
Covid Compliance Officer .....	James Parker Cunneen
Assistant to the Associate Producer .....	Alex Donnelly
Production Assistant .....	Nick Schwasman



## 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).

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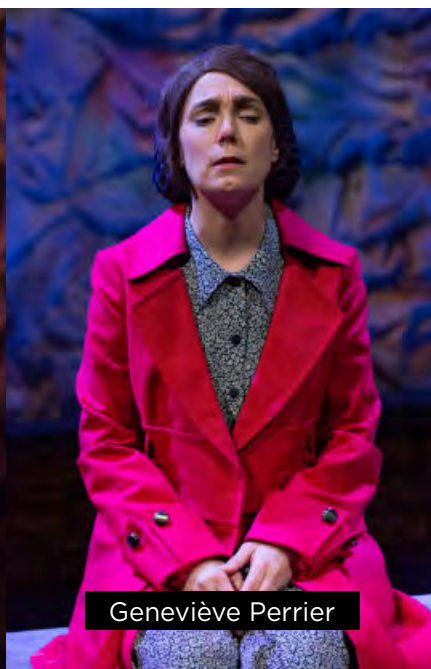
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