

Aquila Theatre

As You Like It

TUESDAY, FEBRUARY 2, 2010 | 8PM
Stewart Theatre

PRE-SHOW DISCUSSION WITH A MEMBER OF AQUILA THEATRE COMPANY, 6:45PM, TALLEY BALLROOM

As You Like It by William Shakespeare

Cast in Order of Appearance

Oliver	James Lavender
Orlando.....	Owen Young
Charles	Damian Davis
Celia	Lauren Davis
Rosalind	Leandra Ashton
Touchstone	James Lavender
Le Beau	Damian Davis
Duke Frederick	Howard Crossley
Adam.....	James Lavender
Duke Senior.....	Howard Crossley
Amiens	Damian Davis
Corin.....	Howard Crossley
Silvius	Damian Davis
Jaques.....	Lucy Black
Audrey.....	Lucy Black
Phoebe	Lucy Black
Sir Oliver Mar-Text.....	Damian Davis
William.....	Damian Davis
Priest.....	Damian Davis

All other roles are played by the company.

Artistic Director: Peter Meineck

Director: Kenn Sabberton

Production Design: Peter Meineck & Kenn Sabberton

Movement: Desiree Sanchez

Original Music: Damian Davis

Assistant Artistic Director: Kimberly Pau Donato

Technical Director: Kevin Shaw

Production Manager: Nate Terracio

There will be one fifteen-minute intermission.

Please see page P.12 for a synopsis of the show.



An Enemy of the People

WEDNESDAY, FEBRUARY 3, 2010 | 8PM

Stewart Theatre

PRE-SHOW DISCUSSION WITH DR. ANITA KERR, NC STATE UNIVERSITY DEPARTMENT OF ENGLISH, 6:45PM, WALNUT ROOM

An Enemy of the People by Henrik Ibsen adapted by P. W Meineck

Cast

Dr. Thomas Stockmann..... Damian Davis
Medical Consultant of the town's health spa
 Katrine Stockmann..... Leandra Ashton
Dr. Stockmann's wife
 Petra..... Lauren Davis
The Stockmanns' daughter, a teacher
 Peter Stockmann James Lavender
*The Doctor's elder brother, Mayor of the Town and Chief Constable,
 Chairman of the Spa's Board of Directors, etc.*
 Mortine Kiil Lucy Black
A factory owner, Katrine's adoptive mother
 Hovstad Owen Young
Editor of the "People's Messenger"
 Aslaksen Howard Crossley
A Printer

All other roles are played by the company.

Director, Artistic Director: Peter Meineck
Lighting Design: Kevin Shaw
Production Design: Peter Meineck
Projections: Rufus Lusk
Costumier: Kimberly Pau Donato
Production Manager: Nate Terracio
Assistant Artistic Director: Kimberly Pau Donato
Technical Director: Kevin Shaw

There will be one fifteen-minute intermission.

Please see page P.12 for a synopsis of the show.

As You Like It

SYNOPSIS

Duke Frederick has usurped the title and throne of his elder brother, Duke Senior. Duke Senior has taken up residence in the Forest of Arden with his band of loyal followers, leaving his daughter, Rosalind, behind at the court. Into this situation enter Orlando and Oliver de Boys, two brothers divided by enmity. Orlando has long been mistreated by his brother and when Orlando enters a wrestling match sponsored by Duke Frederick, Oliver tells his opponent, Charles—a champion wrestler—that he wouldn't care if Charles were to break Orlando's neck. To the surprise of all, Orlando wins the match and in so doing attracts the romantic attention of Rosalind and the ire of Oliver. Orlando and his servant, Adam, flee Oliver's wrath into the Forest. Duke Frederick decides to banish Rosalind to the Forest, as he did with her father, and Celia, Frederick's daughter and Rosalind's best friend, declares that she will accompany her in exile. Rosalind disguises herself as a boy named "Ganymede", while Celia assumes the part of "his" sister, "Aliena." They are accompanied by the clown, Touchstone.

Orlando eventually finds himself in the company of Duke Senior's men, pining for his lost Rosalind. Rosalind, meanwhile, purchases a flock of sheep and a pasture, and sets out to lead a pastoral life. Before long, however, Orlando's habit of carving Rosalind's name in the trees and leaving love poems scattered about the forest tip her off to his presence. Still disguised as Ganymede, Rosalind seeks out Orlando to get a better sense of his feelings for her. She promises to cure Orlando's heartache by letting him pour his feelings out to Ganymede as if "he" were Rosalind. Rosalind also attempts a match between the shepherd Silvius and his love Phebe that goes awry when Phebe falls instead for Rosalind's Ganymede. Meanwhile, Touchstone woos a country girl named Audrey, adding to the multiple romance plots.

The resolution begins when Oliver enters the Forest. Orlando has saved him from an attack by a lion, and the two brothers have reconciled. Upon meeting Celia, Oliver and Celia fall in love and Duke Senior promises to join them in wedlock the next day. Rosalind makes Phebe promise to marry Silvius if she can't have Ganymede, then tells Orlando that Rosalind will marry him that day as well. When all have gathered for the wedding, Rosalind reveals herself as the erstwhile Ganymede. She and Orlando are happily reunited, and Phebe agrees to marry Silvius. Touchstone will also marry Audrey. As the pledges of love are exchanged, news arrives that Duke Frederick, upon meeting a holy man, has repented his ways and opted for a monastic life in the Forest and Duke Senior is restored to his rightful position back at the Court.



An Enemy of the People

SYNOPSIS

One evening Peter Stockmann, the mayor of a small town, visits the home of his brother, Dr. Stockmann. Peter is the Chairman of the Board for the popular town spa where Dr. Stockmann is the Medical Officer. Peter chats with Mrs. Stockmann and Hovstad, an editor from the local paper, before Dr. Stockmann finally arrives. Dr. Stockmann is somewhat restless, in anticipation of a letter he is expecting at any moment. Petra, Dr. Stockmann's daughter, brings the letter in with her just after the mayor has left. The letter contains the results of laboratory tests of water samples Dr. Stockmann has taken from the town spa. He has long suspected that the spa waters are infested with bacteria that could prove fatal to the tourists who flock there, and this letter confirms his suspicions. Dr. Stockmann is eager to reveal the truth, excited that he has discovered the danger before anyone can be hurt. Hovstad instantly backs him and is prepared to publish his findings.

The next day Peter visits Dr. Stockmann, having read his report, and is skeptical about Dr. Stockmann's findings. He demands that, because the expense of fixing the spa would have to be shouldered by the townspeople Dr. Stockmann must publicly refute his findings. Dr. Stockmann refuses. Peter goes to the newsroom and tells Aslaksen, the printer, and Hovstad that the money to repair the spa will have to come from the taxpayers. Seeing the impact this would have on their readership, they back off and decide not to publish the report.

Dr. Stockmann arrives to confront Peter and is dismayed to find that the editors are backing down. In shock and disbelief, Dr. Stockmann declares that he will read his report at a public meeting.

The meeting is packed with a hostile crowd. A negative report about Dr. Stockmann has been published in Hovstad's newspaper. Dr. Stockmann attempts to speak about his findings, but the crowd prevents him. Faced with a mob, he speaks in outrage about the pollution of society and declares that the majority can never be in the right. The people vote unanimously to brand Dr. Stockmann an enemy of the people.

The next morning the windows of the Stockmann house have been shattered by rocks. Peter arrives to tell Dr. Stockmann that he has been relieved of his position as Medical Officer of the spa and accuses him of inventing the story to please his wealthy mother-in-law, Mortine Kiil, who hates the town's leaders. Mortine Kiil arrives to tell Dr. Stockmann that she has bought all the shares in the baths with the money she was going to leave the Stockmanns. If Dr. Stockmann does not renounce his findings the baths will close, the shares will be worthless, and the family will get no money. To make matters worse, Hovstad and Aslaksen arrive, insinuating that Dr. Stockmann and Kiil have been planning all along to defraud the town, and they threaten to expose Dr. Stockmann. Dr. Stockmann resolves to remain where he is and to open a school for the homeless children of the town to teach them to be free thinkers.

According to a recent September 13, 2009 article in the New York Times:

- 1 in 10 Americans may have been exposed to dangerous drinking water.
- 19.5 million Americans fall ill each year from drinking contaminated drinking water.
- 40% of community water systems in America violated the Safe Drinking Water Act.
- The EPA only prosecuted 3% of violators of the Clean Water Act.

Please visit www.flowthefilm.com to learn about Irena Salina's award-winning documentary investigation into what experts label the most important political and environmental issue of the 21st Century – The World Water Crisis.



Aquila Theatre is the Professional Company-in-Residence at the Center for Ancient Studies, New York University, and a member of the Alliance of Resident Theatres / New York.

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AQUILA THEATRE

Aquila Theatre's mission is to make classical works accessible to the greatest number. A play becomes 'classical' because we recognize that after a time it transcends the original culture it was created for. It retains the power to provoke the central question of what it means to be human. As a company dedicated to the classics, we feel a responsibility to acknowledge and explore newfound classical works. Founded in London in 1991 by Peter Meineck, Aquila is now based in New York City. Aquila's programs include:

PRODUCTIONS IN NEW YORK CITY

Aquila is a major part of New York's theatrical landscape, producing a regular season of plays. Most recently, Aquila produced Joseph Heller's *Catch-22* and Homer's *The Iliad: Book One* Off-Broadway at the Lucille Lortel Theatre.

A MAJOR ANNUAL NATIONAL TOUR

Aquila is the foremost producer of touring classical theatre in the United States, visiting 60-70 American cities per year. Aquila's 2008/2009 Tour consisted of: Shakespeare's *The Comedy of Errors* and Homer's *The Iliad: Book One*. Our 2009/2010 season of Shakespeare's *As You Like It* and Ibsen's *An Enemy of the People* began with The Festival of the Aegean on Syros, Greece and the Shakespeare Festival/LA. The 2010/2011 season will be Shakespeare's *A Midsummer Night's Dream* and Pirandello's *Six Characters in Search of an Author*.

EDUCATION PROGRAMS

Aquila is dedicated to theatre arts education and produces four major initiatives: *Workshop America*, a nationwide program that provides an opportunity for people to share in the art of Aquila; *Theatre Breakthrough*, which brings America's schools to the stage; and *Shakespeare Leaders*, an after-school program that enables inner-city students to perform the classics. Last season, at Frederick Douglass Academy in Harlem, NY *Shakespeare Leaders* students performed *The Comedy of Errors* and in 2010 the program is expanding to Hunts Point, Bronx, NY.

PAGE AND STAGE

Aquila has begun a new initiative, *Page and Stage: Theater, Tradition, and Culture in America*. The program aims to create an in-depth partnership between the library and the theater. Made possible by a major grant from the National Endowment for the Humanities, *Page and Stage* is linking public libraries to performing arts centers across America.

AQUILA STAFF

Founder & Artistic Director: Peter Meineck
Production Manager: Nate Terracio
Assistant Artistic Director: Kimberly Pau Donato
Office Assistant: Masha Carey
Intern: Amy Meche
Accountants: Lutz & Carr, Martin Berkowitz
Lawyers: Jacob Medinger & Finnegan, LLP, Don Farber
Allen B. Breslow, Esq.

AQUILA BIOS

Damian Davis (Enemy: Dr. Thomas Stockmann / AYL: Charles, Le Beau, Amiens, Silvius, Sir Oliver, William, Priest) Theatre credits include: *Macduff* in *Macbeth*, Sir Gawain in *The Green Knight*, The Travelling Teller in *The Travelling Teller*, Mark in *Birthrights*, D.J. in *The Diary of Frank Annie*, Vic in *The Hate Play*, Elrond in *The Hobbit*, Pilot in *The Little Prince*, Puck in *A Midsummer Nights Dream*, Hamlet in *Hamlet*, Antony in *Antony & Cleopatra*, Macbeth in *Macbeth*. TV includes: *Waterloo Road*, *Emmerdale*, *Heartbeat*, *Footballers Wives*, *Maisie Raine*, *London Bridge*, *The Things You Do For Love*, *Soldier Soldier*, *The Bill* and *Unfinished Business*. Damian can be seen in the recent AT&T commercial currently running in the US. He trained at the Webber Douglas Academy of Dramatic Art in London.

Leandra Ashton (Enemy: Katrine Stockmann / AYL: Rosalind) Theatre credits include: *Pitman Painters* and *Romeo and Juliet* (National Theatre, London); *One Night in November* (The Belgrade, Coventry); *Reverence: A Tale of Aboard and Heloise* (Southwark Playhouse, London); *Love and Human Remains* (The Warehouse, Croydon); *Lysistrata* (The Arcola, London); *Heaven Eyes* (The Pleasance, Edinburgh Festival), *Doing Lines* (The Pleasance, London); *The Little Fir Tree* (Sheffield Crucible). TV: *Life Bites* (Disney), *The Bill* (Thames TV), *Doctors* (BBC1), *Holby City* (BBC1). Film: *Act of God*, *Dangerous Parking* and *Be My Baby*. Leandra also writes plays, recent credits include: *Off Track* and *NAPOLI*. Training: BA in Acting, Royal Academy of Dramatic Art (Wall Scholarship) and BA Hons in Modern and Medieval Languages, Cambridge University.

Lauren Davis (Enemy: Petra / AYL: Celia) played Cassius in *Julius Caesar* for the Aquila Young Audiences Company. She is a recent graduate of Fordham University's Theatre Program where she was featured in numerous productions including *Pericles*, *The Bacchae*, *Arabian Nights*, and *The Imaginary Invalid*. Her credits include Andrea in *Once on this Island* (Hangar Theatre), Miranda in *The Tempest* (Pulse Ensemble Theatre) and Lakeisha in *Sassy Mamas* (Billie Holiday Theatre). Lauren has appeared on television as the host of a national show, *Firebrand*. She has studied Shakespeare at the London Dramatic Academy.

James Lavender (Enemy: Peter Stockmann / AYL: Touchstone, Oliver, Adam) Theatre credits include: *Twelfth Night* (Oxford Shakespeare Company); *Sleeping Beauty* (Georgian Theatre Royal, Richmond); *Supermarket Shakespeare* (Teatro Vivo); *Jack & The Beanstalk* (Prince Of Wales Theatre, Cannock); *The Jungle Book* (Birmingham Stage Company); *The Two Gentleman Of Verona* (Greenwich Playhouse); *Hamlet*, *The Comedy Of Errors*, *The Taming Of The Shrew* and *As You Like It* (Groundlings Theatre Company); *Plebeians Rehearse the Uprising* (Arcola Theatre); *Macbeth* and *The Taming of the Shrew* (British Shakespeare Company); *Scar Tissue* (Man In The Moon Theatre); *On the Razzle* (Westminster Theatre); *Jumping the Gun* (Blackheath Halls). TV & Film: *The Golden Hour*, *Lights*, *The Ice Cream Man*. James received his training at Rose Bruford.

Lucy Black (Enemy: Mortine Kiil / AYLI: Jaques, Audrey, Phoebe) Theatre credits include: *Antony and Cleopatra*, *Othello*, *Much Ado About Nothing*, *Twelfth Night*, *King Lear*, *A Midsummer Night's Dream*, *Measure For Measure*, *Titus Andronicus*, *Love's Labour's Lost*, *Coriolanus* (Shakespeare At The Tobacco Factory); *Mary Barton*, *Three Sisters* (Royal Exchange); *One Minute* (Sheffield Crucible and The Bush); *The Lesson*, *The Blind Bird* (The Gate); *A Tender Prayer*, *Seed of the Bauhinia* (Bristol Old Vic); and *How the Other Half Loves* (the Duke's Playhouse). TV Includes: *Waterloo Road*, *Wire in the Blood*, *Casualty*, *Doctor's*, *The Royal*, *Holby City*, *Murder in Mind*. Lucy trained at the Bristol Old Theatre School.

Owen Young (Enemy: Hovstad / AYLI: Orlando) has appeared in *The Lion, the Witch, and the Wardrobe* (West Yorkshire Playhouse and Birmingham Repertory Theatre), Leonardo in *Blood Wedding* (Steam Industry) and the title role in *Edward II* (Eyestrings). Owen trained at Mountview Academy of Performing Arts (London), where he obtained a 1st Class Honours Degree in Acting and represented Mountview at The Sam Wannamaker Festival at The Globe Theatre (Deflores in *The Changeling*). Whilst in training his credits included *The Three-penny Opera*, *Happy Families* and *The American Clock* (Mountview), *Hamlet*, *Don Quixote* and *Oedipus*.

Howard Crossley (Enemy: Aslaksen / AYLI: Duke, Duke Senior, Corin) has worked extensively in Television and Theatre over the last 25 years, performing Shakespeare and the Classics for many British Theatre companies in London and the UK regions. Work with the Royal Shakespeare Company includes: *Romeo and Juliet*, *The Virtuoso*, *The Two Gentlemen of Verona*, *Hamlet* (Kenneth Branagh), *A Woman Killed with Kindness*, *Columbus*, *Julius Caesar* (UK and world tour), *Coriolanus*, *Pentecost*, *A Midsummer Night's Dream* (USA tour & Broadway), *The Merry Wives of Windsor*, *Camino Real*. London's West End: Pirandello's *Henry IV* (Richard Harris), *Measure for Measure* (Young Vic & European Tour), *Waiting for Godot*, *Comedians*, *Can't pay? Won't Pay!* (Young Vic & European Tour), One-man show - *Dr Kheal* (Young Vic), *A Midsummer Night's Dream*, *The Enemies Within* and Pumbaa in *The Lion King* at the Lyceum Theatre London (2001- 2007). Television: *Open All Hours*, *Emmerdale*, *Coronation Street*, *All Creatures Great and Small*, *Cupid's Darts*, *London's Burning*, *The Bill*, *Grafters*, *Dalziel and Pascoe*, *A Touch of Frost*, *Heartbeat*, *Lady Audley's Secret*, *Barbara*, *Peak Practice*, *Dinnerladies*, *Messiah*, *Casualty*, *Kingdom*. Film: *Wetherby*, *The Nature of the Beast*, *A Midsummer Night's Dream*, *Girls' Night*.

Peter Meineck (Enemy Director, Aquila Artistic Director) founded Aquila in 1991 and has directed and/or produced over 40 productions in NY, London and internationally in venues as diverse as Carnegie Hall, the ancient Stadium at Delphi, Lincoln Center and the White House, including Shakespeare's *Much Ado About Nothing*, *Othello*, *King Lear*, *Twelfth Night*, *A Midsummer Night's Dream*, and *The Tempest*; Wilde's *The Importance of Being Earnest*; Sophocles' *Oedipus Tyrannus* and *Ajax*; Aeschylus' *Agamemnon*, and Aristophanes' *Wasps*, *Clouds*, *Frogs* and *Birds*. Recent directorial projects include Shakespeare's *The Comedy of Errors*, *Julius Caesar* and *Romeo and Juliet* and Homer's *The Iliad*. He has also written several literary adaptations for the stage including *The Man Who Would Be King*, *Canterbury Tales* and *The Invisible Man*. Peter has published several volumes of translations of Greek plays including Aeschylus' *Oresteia*, which won the Lewis Galantiere Award for Literary Translation from the American Translators Association; Sophocles' *Theban Plays* (with Paul Woodruff), *Philoctetes* and *Ajax*; and Aristophanes' *Clouds*, *Wasps* & *Birds*. He is a regular contributor to *Arion: A Journal of Humanities and The Classics*, and is director of the National Endowment for the Humanities/Aquila Theatre Page and Stage program. Mr. Meineck is a faculty member at the Classics Department and the Center for Ancient Studies at New York University.

Kenn Sabberton (AYLI Director) has been an actor with Aquila for a number of years. Productions include: *Julius Caesar*, *Romeo & Juliet*, *Twelfth Night*, *The Invisible Man*, *Oedipus The King*, *A Midsummer Night's Dream*, *King Lear*, *The Importance of Being Earnest*, *Much Ado About Nothing* and *The Canterbury Tales*. Prior to working with Aquila, Kenn was a member of the Royal Shakespeare Company for eleven years. Other directing credits include: *A Macbeth*, *The Sea*, *Waiting for Godot*, *The Taming of the Shrew* and *The Caretaker*.

Kevin Shaw (Enemy Lighting Designer, Technical Director) served as lighting designer and technical director for Aquila's productions of *Birds*, *Julius Caesar* and *The Comedy of Errors* and as TD/Associate LD for *The Iliad: Book One*. Kevin has served as the resident lighting designer at the historic Barter Theatre (the State Theatre of Virginia), The Cherry County Playhouse, and The Tennessee Williams Fine Art Center. Regionally he has lit shows for, among others, The Florida Repertory Theatre, The Arkansas Repertory Theatre, and The Lincoln Amphitheatre. As a member of the Steep Theatre Company in Chicago he has lit many of their critically acclaimed productions including *Bang the Drum Slowly*, *Book of Days* and *Breathing Corpses*. A few of his favorite designs include: *Madame X*, *Jesus Christ Superstar*, *Blackbirds of Broadway*, *My Way*, *Dance and Reel* and *Proof*. Kevin has earned an MA in theatre history and an MFA in lighting design.

Desiree Sanchez (AYLI Movement) last performed in Aquila's *Iliad: Book One* at the Festival of the Aegean in Syros, Greece and has served as movement coach and choreographer for Aquila's *Iliad: Book One*, *A Very Naughty Greek Play* (Aristophanes' *Wasps*), *Catch-22*, *Julius Caesar* and *The Comedy of Errors*. She is also the lead teaching artist for Aquila's Shakespeare Leaders program at Fredrick Douglas Academy. Among the companies and choreographers Desiree has danced with are the Metropolitan Opera Ballet, Boston Ballet, Neo Labos Dancetheatre, Donald Byrd/The Group, Doug Varone, Sean Curran, Bill T. Jones, Heidi Latsky, Eun Me Ahn and Robert La Fosse.

Nate Terracio (Production Manager) has worked with Aquila since 1997 in a variety of positions including General Manager and Production Manager. His nearly 50 Aquila productions include: *King Lear*, *Much Ado About Nothing* (The White House), *Agamemnon* (with Olympia Dukakis) and *Catch-22*. Nate graduated from Univ. of South Carolina Honors College with a degree in Chemistry and is a member of the Theatre Alliance of Louisville. He has also worked with South Carolina Shakespeare Company, Kentucky Shakespeare Festival, The Necessary Theatre, Cuartetango, and teaches at Infinite Bliss Yoga Studio in Louisville, KY.

Kimberly Pau Donato (Assistant Artistic Director) has worked on *Catch-22*, *Julius Caesar*, *The Comedy of Errors* and *The Iliad: Book One* with Aquila as well as the Theatre Breakthrough program's *Romeo & Juliet*, and the Shakespeare Leaders program in Harlem which is she currently working on expanding into the South Bronx. Kimberly studied Playwriting and Experimental Theatre at NYU's Tisch School of the Arts and has had work produced at Tisch, Ensemble Studio Theatre, The Blue Heron Arts Center and the Stella Adler Conservatory of Acting.

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