Mission Statement
Young Auditorium serves as a presenting organization for the performing arts and as an educational and cultural center enriching the lives of the campus and regional communities.

Non-Profit Status
Young Auditorium is a non-profit organization under Section 115 of the Internal Revenue Code.

A Note to Our Patrons:
• Latecomers will be seated at the first convenient interval at the discretion of the audience services staff.
• Patrons are requested to turn off pagers, cellular telephones, hourly signaling watches and all other nonessential noise-emitting devices during the performances.
• Photography or video/audio recording of any kind of the performance is strictly prohibited.
• No smoking or food allowed in the theater. Only beverages purchased in the reusable cups available in the lobby will be allowed.
• Personal hearing enhancement devices are available at the guest services desk.
• No state tax revenue supported the printing of this program.

PLEASE NOTE
Social media posts, check-ins, and photos before and after the event or during intermission are encouraged! Use #YoungAuditorium in Facebook and Twitter posts!

Ordering Tickets
Purchase online - and print at home!
To purchase tickets for a single event, visit that event’s webpage (from www.uww.edu/youngauditorium) and click “Buy Tickets.” You will have an opportunity to choose your own seat and print your ticket at home, have it mailed to you, or held at Will Call.

Purchase tickets in person or by phone:
UW-Whitewater Ticket Services
Greenhill Center of the Arts Box Office
Hours: Monday-Friday 9:30 am – 5:00 pm
Voice & TTY: 262-472-2222 | Fax: 262-472-1329
Tickets may also be purchased in the Young Auditorium Lobby at 5:00 p.m. prior to performances.

Contact Us
Young Auditorium
930 W. Main Street - Whitewater
Phone: 262-472-4444
www.uww.edu/youngauditorium
E-mail: youngaud@uww.edu

Group Ticket Sales
Groups of 10-24 = 10% discount
Groups of 25+ = 20% discount
For more information call 262-472-5705.

Facility Rental
Young Auditorium facilities are available for conferences, seminars, banquets, receptions, weddings, concerts, meetings and dances. For information call 262-472-4444. Facilities include the Auditorium, Kachel Center, Main lobby, and the Fern Young Terrace.

Accessibility Features & ADA Compliance
The Young Auditorium strives to make our facility accessible and inviting to all of our patrons. A variety of services are offered to compliment the theater experience. Please alert our staff at least three weeks before you plan on attending a performance to any requests for handicapped access or other services such as wheelchair accessible parking and/or seating, patron drop off, sign language interpretation, audio amplification needs, foreign language interpretation, or Braille and large print materials. If you require any of these services, please contact Ticket Services, 262-472-2222, or Michael Morrissey, Audience Services Manager at morrism@uww.edu or 262-472-1487.
It’s no stretch to call Jim Messina a music icon. As one-half of the extremely successful classic-rock duo Loggins & Messina, co-founder of the country rock band Poco, and a key member of Buffalo Springfield, Messina has used his masterful guitar playing and smooth, familiar voice to carve out an illustrious career. Messina’s talents will be on full display at Young Auditorium as he and his band perform some of his greatest hits like, “Your Momma Don’t Dance,” “Crazy Love,” and “House at Pooh Corner.”
CULTURAL AFFAIRS PRESENTS

WILLIAM SHAKESPEARE’S
A MIDSUMMER NIGHT’S DREAM
AQUILA THEATRE

THANK YOU TO OUR SHOW SPONSOR

CAST

Lysander/Puck/Mechanical.................................................................James Donovan
Hermia/Fairy/Mechanical.................................................................Lily Donovan
Bottom/Egeus .............................................................................Jack Klaff
Oberon/Theseus ............................................................................Robert Madeley
Titanya/Hippolyta .......................................................................Eleanor McLoughlin
Helena/Fairy/Mechanical..............................................................Caroline Moroney
Demetrius/Puck/Mechanical..........................................................Elliott Ross
There will be one fifteen-minute intermission.

The taking of photographs or the use of any kind of recording device is strictly prohibited.

Aquila Theatre's production is part of Shakespeare in American Communities, a national program of the National Endowment for the Arts in cooperation with Arts Midwest.
SYNOPSIS

*A Midsummer Night’s Dream* - one of Shakespeare’s most beloved and witty comedies, is brought to vivid life in an innovative new production by the Aquila Theatre.

Full of memorable characters - Puck, Oberon, Hippolyta, and Nick Bottom - and the famous “play with a play”, *A Midsummer Night’s Dream* deals with the universal theme of love, and its attendant complications: passion, lust, frustration, depression, confusion, and, of course, marriage. Aquila Theatre weaves a web of theatrical magic that will take audiences to the heart of an enchanted forest, the injustice of the Athenian court, and the political strife of the fairy kingdom.

At the heart of the story is the Fairy King’s servant, the impish Puck, whose magic creates an endless supply of mirth, mistaken identity, and inappropriate, if not absolutely ludicrous passions. He is set loose in the forest with his enchanted love drops which, when sprinkled into the eyes of the sleeping, charm the sleeper into a state of mad passion for the first person they see when they awake.

AQUILA BIOS

**Lily Donovan** *(Hermia/Fairy/Mechanical)*

**James Donovan** *(Lysander/Puck/Mechanical)* studied acting at the prestigious East 15 Acting School and has been working professionally as an Actor for the last ten years. Credits include: *Queenie in Circus 1903* (The Paris Theatre), Bryan in *The Producers* (Gordon Craig Theatre), Viktor in *Rapunzel The Musical* (Gordon Craig Theatre), Peter in *Disclaimer* (The Arcola Theatre), Charles the Wrestler in *AS YOU LIKE IT*, Shakespeare’s Globe, Joey /Topthorn/Ensemble in *WAR HORSE*, Royal National Theatre, Demetrius in *Midsummer Night’s Dream* (Sell a Door Theatre Company), Rocco/Catillieo in *Saturday Sunday Monday*. James is delighted to be returning to the States to perform with Aquila. @james_donovan11

Richard Nixon’s analyst. Jack has taught at Goldsmith’s and at Princeton. He’s an award-winning author, playwright and solo artist.

**Rob Madeley (Oberon/Theseus)** is thrilled to be making his American stage debut with Aquila having worked extensively in theatre across the UK and Europe. Other acting credits include: **Twelfth Night** and **Loves Labours Lost** (Oxford Shakespeare Company), **Macbeth** (National Tour of Italy), **A Midsummer Night’s Dream, The Merchant of Venice, As You Like It, Much Ado About Nothing** (Cambridge Shakespeare Festival), **Romeo and Juliet** (Lincoln Theatre Royal), **Alice in Wonderland** (Sunderland Empire), **The Collector** (Waterside, Stratford-Upon-Avon), **The Last Witch and First Light** (Hertford Theatre) Film Includes: Tomb Raider Ascension (Hangnail Productions), The Honeymoon (Channel4), Billy the Kid and Lincoln County War (Wilkson Productions). He has also provided voice over work for Silent Witness (BBC). Directing Credits include: **Dr. Faustus, Daisy Pulls It Off and The House of Bernarda Alba** (Hazlitt Theatre, Maidstone). Rob trained at The Webber Douglas Academy of Dramatic Arts.

**Eleanor McLoughlin (Titanya/Hippolyta)** trained at Drama Centre London. Theatre credits include: **The Winter’s Tale** (Cheek By Jowl); **Ah, Wilderness!** (Young Vic); **Planter’s Island** (Platform Theatre). Film credits include: Forgotten Man; Layla. Theatre whilst training includes: The Glass Menagerie, Cymbeline, The Country Wife, Three Sisters.

**Caroline Moroney (Helena/Fairy/Mechanical)** is a recent graduate from RADA. Since graduating she has appeared in the London Premier of **a Subject of Scandal and Concern** (Finborough Theatre), Midsummer Night’s Dream (Creation Theatre company oxford), **Persuasion** (The Manchester Royal Exchange), **A collection of cells** (Hightide Festival) **Miss M62** (Old Red Lion Theatre). She has a keen interest in Comedy and New writing taking part in Rehearsed readings and Scratch nights, and creating / devising her own work. Caroline is excited to work with Aquila in the States on Frankenstein and Midsummer Night’s Dream.

**Elliott Ross (Demetrius/Puck/Mechanical)** is a British/American dual citizen and enjoys working on both sides of the pond. Theatre: **Queen Anne, Love for Love** (RSC), **Sense & Sensibility** (Cape Fear Regional Theatre), **An Evening with Max Reinhardt** (Salzburg Global Seminar), **Jekyll & Hyde, A Christmas Carol** (Pleasance London), **Albee Vector the Sound Collector** (Arcola), **Civil Rogues, Seeing Double, Soho Storeys, A Grave Situation** (Edinburgh Fringe), **New Years Eve 1928** (Salzburg Global Seminar), **Arianna in Creta** (London Handel Festival). Television: CBeebies A Midsummer Night’s Dream (BBC), Richard E Grant’s Seven Deadly Sins (Sky 3D), First Great Escape (Channel 5). He is also the Managing Director of Commedia dell’Arte Company, ‘Commedia Works’. See the website for info: www.commediaworks.com Instagram: @erossactor Twitter: @elliottm_ross

**John Nehlich (Stage Manager)** credits include: Four seasons as Production Stage Manager for Lyric Repertory Company; Assistant Production Manager for Atlantic theatre Company; Company Manager for the hit off-Broadway run of **The Wolves** at The Duke on 42nd; Atlantic Acting School Resident Stage Manager (2014-2016); NY Premiere of Lisa Loeb’s **Camp Kappawanna**; Third Rail Project’s immersive hit **Then She Fell; Say You Heard My Echo** by Kelly Tsai; Associate Producer of the NY Premiere of **Chlamydia Dell’ Arte: A Sex-Ed Burlesque** (Ying Le, producer); NY One-Minute Play Festival (Primary Stages); **My Heart In A Suitcase, Amber Brown is Not a Crayon** (ArtsPower National Touring Theatre); **Home Sweet Home** (SATC NY); **Fubar** (Project Y Theatre); and various other regional and educational productions. He received his MFA from Mason Gross School of the Arts, Rutgers.
Desiree Sanchez (Director) has been Aquila’s Artistic Director since 2012. She will be directing both Midsummer Night’s Dream and Frankenstein for Aquila’s 2018-2019. She has also co-directed several national public programs of the Warrior Chorus including Dialogues: Between Athens and Afghanistan and Warrior Chorus: Humanities in Action. Past productions she has directed include: Hamlet and Sense and Sensibility (2017/2018); Much Ado About Nothing and Our Trojan War (2016/2017); Romeo and Juliet, The Adventures of Sherlock Holmes and Philoctetes (2015/2016); The Tempest and Wuthering Heights (2014/2015); Twelfth Night and Fahrenheit 451 (2013/2014); A Female Philoctetes at BAM Fisher’s Hillman Studio (2014); The Taming of the Shrew and Cyrano de Bergerac(2012/2013); Herakles at BAM (2013) and the Festival of the Aegean in Syros, Greece and at the Michael Cacoyannis Foundation in Athens (2012); Macbeth and The Importance of Being Earnest (2011/2012); and Six Characters in Search of an Author (2010/2011). She has choreographed for: A Very Naughty Greek Play, based on Aristophanes’ Wasps (2004); Julius Caesar (2006), Catch–22 (2007); The Iliad: Book One and The Comedy of Errors (2008). She has also performed in The Iliad: Book One at the Festival of the Aegean in Syros, Greece and was the lead teaching artist for Aquila’s Shakespeare Leaders program in Harlem. Desiree also had a twenty-year dancing career, which included working as a principal dancer for the Metropolitan Opera Ballet. There she worked with numerous directors and choreographers such as Francesca Zambello, Mark Lamos, Doug Varone, John Dexter, Julie Taymor and Andrei Konchalovsky. Other companies and choreographers she has also worked with include the Boston Ballet, Neo Labos Danceetheatre, Donald Byrd/The Group, Sean Curran, Gelsey Kirkland, Bill T. Jones, Heidi Latsky, Eun Me Ahn, and Robert La Fosse.

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Stevie Mackie (Lighting Designer, Scenic Design, Technical Director) early in Stevie’s career he discovered the playground that is “theatre” and after a long and notable spell working Worldwide with West-End and Broadway shows such as Tap Dogs, and Kat and the Kings as well as a 12 month arena tour with Sarah Brightman in the USA - he jumped off the tour bus to join Birmingham Royal Ballet as Deputy Head of Lighting working on many notable new works such as “Carmina Burana” and “Arthur part 2” as well as a full repertoire of classical ballet performing around the World. After five successful years with BRB, Stevie co-founded a successful video production company “Slinky Productions” and is extremely proud it now employs over 12 full time staff. Recent credits include: “Ray and Liz” (BBC) “Sleeping Beauty” (UK Productions), “The Tiger who came to tea” (Nick Brooke Ltd.) “Stickman Live” Freckle / Scamp Productions, “Aladdin” (UK Productions). “Swan Lake” (English
National Ballet) and most recently *Guys and Dolls* (Kilworth House). Stevie is pleased to join Aquila for the autumn and spring tours of *Frankenstein* and *A Midsummer Night’s Dream*.

**Jo Walker** (*Sound Designer*) is a London based Sound Designer and graduate of Central School of Speech and Drama from the “BA Hons Theatre Practice: Theatre Sound” Course. He is a multi-instrumentalist and specializes in devised work. His recent works include: *The Scar Test* by Untold Arts, Erik Satie - *Faction* by Alistair McGowan, *In Our Hands* by Smoking Apples Theatre, *Pioneer* by curious directive, and assistant sound designer for *Odyssey* by The Paper Cinema. He’s also the tour manager and front of house engineer for Alex Horne and The Horne Section.


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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. Aquila was founded in London in 1991 by Peter Meineck. In 1997, Aquila became a US non-profit organization and is currently based in New York. 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. Aquila recently produced: *The Trojan War: Our Warrior Chorus*, based on the writings of Homer, Aeschylus, Euripides, Sophocles and reimagined through the experiences of modern day military veterans at Brooklyn
AQUILA THEATRE CONT.

Academy of Music; Romeo and Juliet, The Adventures of Sherlock Holmes and Philoctetes at GK ArtsCenter in Brooklyn, a staged workshop production of A Female Philoctetes at BAM Fisher’s Hillman Studio as part of our YouStories program, Euripides’ Herakles at BAM, Shakespeare’s Macbeth at the GYM at Judson, Shakespeare’s A Midsummer Night’s Dream, Pirandello’s Six Characters in Search of an Author, Shakespeare’s As You Like It and Ibsen’s An Enemy of the People at the Skirball Center for the Performing Arts at New York University, and 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 50-60 American cities per year. Most recent past touring seasons include: Hamlet and Sense & Sensibility (2017/2018). Much Ado About Nothing and Murder on the Nile, as well as The Trojan War: Our Warrior Chorus (2016/2017); Romeo and Juliet and Doyle’s The Adventures of Sherlock Holmes (2015/2016); The Tempest and Brontë’s Wuthering Heights (2014/2015); Twelfth Night and Bradbury’s Fahrenheit 451 (2013/2014); Taming of the Shrew and Rostand’s Cyrano de Bergerac (2012/2013); Macbeth and Oscar Wilde’s The Importance of Being Earnest (2011/2012); A Midsummer Night’s Dream and Pirandello’s Six Characters in Search of an Author (2010/2011); As You Like It and Ibsen’s An Enemy of the People (2009/2010).

INTERNATIONAL PERFORMANCES: Aquila has appeared in numerous festivals and at venues around the world including performances in London, Holland, Germany, Greece, Scotland, Canada, Bermuda and at the Festival of the Aegean in Syros, Greece and the Michael Cacoyannis Foundation in Athens. Most recently Aquila performed A Female Philoctetes in Athens, Greece and Shakespeare’s The Tempest at New York University’s campus, La Pietra, in Florence, Italy as part of their summer event series.

EDUCATION PROGRAMS: Aquila is dedicated to theatre arts education and produces three 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 at Frederick Douglas Academy in Harlem, NYC.

WARRIOR CHORUS: A national initiative that trains veterans to present innovative public programs based on ancient literature, presented in partnership with the National Endowment for the Humanities.

AQUILA STAFF

Executive Artistic Director ................................................................. Desiree Sanchez
Founder .......................................................................................... Peter Meineck
General Management ................................................................. Perry Street Theatricals
Accountants ................................................................................... InsightLedger
Lawyers ................................................................. Jacob Medinger & Finnegan, LLP, Allen B. Breslow, Esq

Follow Aquila Theatre on Facebook, Instagram and Twitter!
CULTURAL AFFAIRS PRESENTS

MARY SHELLEY’S
FRANKENSTEIN

ADAPTATED BY DESIREE SANCHEZ AND PETER MEINECK

THANK YOU TO OUR SHOW SPONSOR

CAST

Victor Frankenstein/ Percy Shelley ........................................................................................................ James Donovan
Elizabeth Lavenza/Claire Clairemont/Agatha ..................................................................................... Lily Donovan
Alphonse Frankenstein/John Polidori/Mr. DeLacey ........................................................................ Jack Klaff
Monster .................................................................................................................................................. Robert Madeley
Justine Moritz/Mary Shelley/Agatha DeLacey .................................................................................. Eleanor McLoughlin
Dr. Walton/Barrister ............................................................................................................................ Caroline Moroney
Henry Clerval/Lord Byron/Felix DeLacey ............................................................................................ Elliott Ross
There will be one fifteen-minute intermission.

The taking of photographs or the use of any kind of recording device is strictly prohibited.

This project is supported in part by an award from the National Endowment for the Arts.

Aquila Theatre
100 Washington Square East Silver Center, Room 503 • New York, NY 10003
aquila@aquilatheatre.com & www.aquilatheatre.com

Representation
Baylin Artists Management
721 Hyde Park, Doylestown, PA 18902
267-880-3750 www.baylinartists.com
SYNOPSIS

Written two centuries ago in 1818 by Mary Shelley, *Frankenstein: The Modern Prometheus* is the first true science fiction novel. Years ahead of its time, the story has since become the inspiration for countless films, and other works of fiction. *Frankenstein* is a living, breathing, gruesome outcome of scientific discovery. At a time when humanity is making enormous advances in artificial intelligence we have become more and more dependent on technology and, as a result, have perhaps moved further and further away from understanding each other. This piece raises vitally important questions about the nature of this innovation, the importance of human empathy, the desolation of isolation, and just what it means to be a human.

Victor Frankenstein is a Swiss scientist with a mission to create an artificial human. Without considering the consequences of such progress, he succeeds with terrifying results. After wandering the world alone, the monster eventually comes for Frankenstein’s family. Horrific events unfold until the doctor tentatively agrees to create a partner for the creature. Ultimately, the doctor refuses in an effort to spare humanity but bears the terrible and personal penalties of his decision. Two hundred years later, *Frankenstein* still poses a myriad of critical ethical questions. Aquila Theatre’s production of this timeless classic will be bold and thrilling – while paying homage to the original, frightening writing of Mary Shelley.

AQUILA BIOS


**James Donovan** *(Percy Shelley, Victor Frankenstein)* studied acting at the prestigious East 15 Acting School and has been working professionally as an Actor for the last ten years. Credits include: *Queenie in Circus 1903* (The Paris Theatre), *Bryan in The Producers* (Gordon Craig Theatre), *Viktor in Rapunzel The Musical* (Gordon Craig Theatre), *Peter in Disclaimer* (The Arcola Theatre), *Charles the Wrestler in AS YOU LIKE It*, *Shakespeare’s Globe*, *Joey /Topthorn/Ensemble in WAR HORSE*, *Royal National Theatre*, *Demetrius in A Midsummer Nights Dream* (Sell a Door Theatre Company), *Rocco/Catillieo in Saturday Sunday Monday*. James is delighted to be returning to the States to perform with Aquila. @james_donovan11


Rob Madeley (Monster) is thrilled to be making his American stage debut with Aquila having worked extensively in theatre across the UK and Europe. Other acting credits include: Twelfth Night and Loves Labours Lost (Oxford Shakespeare Company), Macbeth (National Tour of Italy), A Midsummer Night's Dream, The Merchant of Venice, As You Like It, Much Ado About Nothing (Cambridge Shakespeare Festival), Romeo and Juliet (Lincoln Theatre Royal), Alice in Wonderland (Sunderland Empire), The Collector (Waterside, Stratford-Upon-Avon), The Last Witch and First Light (Hertford Theatre) Film Includes: Tomb Raider Ascension (Hangnail Productions), The Honeymoon (Channel4), Billy the Kid and Lincoln County War (Wilkson Productions). He has also provided voice over work for Silent Witness (BBC). Directing Credits include: Dr. Faustus, Daisy Pulls It Off and The House of Bernarda Alba (Hazlitt Theatre, Maidstone). Rob trained at The Webber Douglas Academy of Dramatic Arts.

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Peter Todd (Costume Designer) studied design at the Royal Central School of Speech and Drama. Recent designs for dance include ‘Chacony’ for Richard Alston Dance Company, ‘Rewind Forward’ for Yorke Dance Project and ‘An Anatomie In Four Quarters’ for Clod Ensemble at the Lowry. Recent theatre design includes costumes for Hansel and Gretel and Alice In Winterland for the Rose Theatre, Kingston, and set and costumes for Vantastic and Lobster for the Oval House. Peter has designed costumes for several choreographers and companies including Richard Alston (collaborating on a number of works for RADC since 2004), Martin Lawrence, Henri Oguike, Will Tucket, Robert Cohan, Lea Anderson, Charlotte Edmonds and Ballet Black. Peter also works as a costume supervisor, most recently on Stories for the National Theatre, Julius Caesar for London Theatre Company at the Bridge Theatre, Flight Pattern by Crystal Pite for the Royal Ballet and People, Places and Things for the National Theatre and Headlong.

Perry Street Theatricals (General Management), David Elliott, Martin Platt, and Victoria Weinberg. Perry Street Theatricals is a multi-award-winning Producing and General Management Company in New York City. General Management includes: Aquila Theatre Company’s 2018 tour of Sense and Sensibility and Hamlet and the 2017 Tour of Our Trojan War. Other productions include: Little Rock (Sheen Center), The Saintliness of Margery Kempe (Duke on 42nd Street), Georgie, My Adventures With George Rose (Davenport and U.S. Tour), Me the People (NYC Off Broadway), Dear Jane, Bedlam’s Sense & Sensibility (Gym At Judson), Hamlet and Saint Joan (Lynn Redgrave), New York Animals (New Ohio), That Golden Girls Show! (DR2), Missed Connections (New Ohio), My Life is a Musical (Bay Street), Rock ‘n Roll Refugee (Royal Family), In Bed With Roy Cohn (The Lion), Ethel Sings (Beckett), WikiMusical (NYMF), Mapmaker’s Opera (NYMF), White People (Atlantic).

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. Aquila was founded in London in 1991 by Peter Meineck. In 1997, Aquila became a US non-profit organization and is currently based in New York. 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. Aquila recently produced: The Trojan War: Our Warrior Chorus, based on the writings of Homer, Aeschylus, Euripides, Sophocles and reimagined through the experiences of modern day military veterans at Brooklyn Academy of Music; Romeo and Juliet, The Adventures of Sherlock Holmes and Philoctetes at GK ArtsCenter in Brooklyn, a staged workshop production of A Female Philoctetes at BAM Fisher’s Hillman Studio as part of our YouStories program, Euripides’ Herakles at BAM, Shakespeare’s Macbeth at the GYM at Judson, Shakespeare’s A Midsummer Night’s Dream, Pirandello’s Six Characters in Search of an Author, Shakespeare’s As You Like It and Ibsen’s An Enemy of the People at the Skirball Center for the Performing Arts at New York University, and 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 50-60 American cities per year. Most recent past touring seasons include: Sense and Sensibility and Hamlet (2017/2018), Much Ado About Nothing and Murder on the Nile, as well as The Trojan War: Our Warrior Chorus (2016/2017); Romeo and Juliet and Doyle’s The Adventures of Sherlock Holmes (2015/2016); The Tempest and Brontë’s Wuthering Heights (2014/2015); Twelfth Night and Bradbury’s Fahrenheit 451 (2013/2014); Taming of the Shrew and Rostand’s Cyrano de Bergerac (2012/2013); Macbeth and Oscar Wilde’s The Importance of Being Earnest (2011/2012); A Midsummer Night’s Dream and Pirandello’s Six Characters in Search of an Author (2010/2011); As You Like It and Ibsen’s An Enemy of the People (2009/2010).

INTERNATIONAL PERFORMANCES: Aquila has appeared in numerous festivals and at venues around the world including performances in London, Holland, Germany, Greece, Scotland, Canada, Bermuda and at the Festival of the Aegean in Syros, Greece and the Michael Cacoyannis Foundation in Athens. Most recently Aquila performed A Female Philoctetes in Athens, Greece and Shakespeare’s The Tempest at New York University’s campus, La Pietra, in Florence, Italy as part of their summer event series.

EDUCATION PROGRAMS: Aquila is dedicated to theatre arts education and produces three 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 at Frederick Douglas Academy in Harlem, NYC.

WARRIOR CHORUS: A national initiative that trains veterans to present innovative public programs based on ancient literature, presented in partnership with the National Endowment for the Humanities.

AQUILA STAFF

Executive Artistic Director ................................................................. Desiree Sanchez
Founder ............................................................................................... Peter Meineck
General Management ........................................................................ Perry Street Theatricals
Accountants ....................................................................................... InsightLedger
Lawyers .............................................................................................. Jacob Medinger & Finnegan, LLP, Allen B. Breslow, Esq

Follow Aquila Theatre on Facebook, Instagram, and Twitter!
The Coasters are an American Rhythm & Blues and rock ‘n’ roll vocal group that had a string of hits in the late 1950s. Beginning with “Searchin” and “Young Blood”, their most memorable songs were written by the songwriting and producing team Leiber and Stoller. Although the Coasters originated outside of mainstream doowop, their records were so frequently imitated that they became an important part of the doo wop legacy through the 1960s.

The Coasters’ hits also comprised a major portion of the song score for the 1994 musical revue Smokey Joe’s Café, a retrospective of Leiber & Stoller songs that received one Grammy Award and seven Tony Award nominations following its 1995 Broadway debut. From “Yakkety Yak” to “Charlie Brown” to “Poison Ivy”, these monumental songs helped induct The Coasters into the Rock and Roll Hall of Fame in 1987.
2018-2019 YOUNG AUDITORIUM MEMBERS

**Director’s Council**
- H. Gaylon & Hannah Greenhill

**Director’s Circle**
- Ronald & Ann Abele
- David & Kathy Granum
- John & Sandra Heyer
- Carole Scharinger
- Chuck & Barb Taylor
- Veronica Telfer

**Ambassador**
- Craig & Bonnie Anderson
- Jo Coulthart
- Mitzi Joseph
- Ken & Susie Kidd
- Everett & Ellen Long
- Kenneth Powers
- Margaret Rohrs

**Patron**
- Rick Anderson
- William & Karen Bohn
- Robert & Marion Burrows
- Mary Byrne
- Jack & Betty Frawley
- Ginny Hall
- Margaret Hancock
- John & Nancy Hoffmann
- Geraldine Jennings
- Robert Knipschild
- Bernard Labovitch
- Orville & Carol Larson
- Nels Madsen
- Terry & Arlene Ostermeier
- Jerry & Jan Palzkill
- Ted Roth & Mary Hill-Roth
- Dennis & Mary Salverson
- Jim & Sue Schlough
- Jerry Schoen
- Betty Schoonover
- Lewis & Kathleen Scott
- Pamela & David Van Doren
- Eda Wilson

**Supporter**
- Curt & Diane Abendroth
- Stanley & Ann Alger
- Christine E. Beckman
- James & Ginger Best
- Lynn & Cheryl Binnie
- Ron & Marilyn Binning
- Forrest Bright
- Lawrence Crone
- Antoinette Czebotar
- Caroline Forster
- Deb & Dave Gamble
- Kathy & Jim Gross
- Mr. Mark Gustafson
- Hans & Carla Hahn
- Diane Hanson
- Glenn & Christine Hayes
- Jean Henderson
- Daphne & Lloyd Holterman
- Gene & Charlotte Huntley
- Mary Kenne
- Mary Kennedy
- Debra & Ken Kirkeby
- Jeffery Knight
- Leota & Steven Larson
- Sandra Matson
- Mary Kaye Merwin
- Bob Mischka
- Michael P Morrissey
- John & Arlene Newhouse
- Lois O’Brien
- Kim & Denise O’Keefe
- Richard & Judy Owens
- Larry & Mary Peiffer
- Barb Penington
- Dale & Colleen Riggs
- Daniel Sable
- Alice Scherer
- Ervin Schlepp
- Robert & Sharon Schweitzer
- Roger & Helen Shimon
- Larry Simons
- Cynthia Smith
- Barbara Stallman
- Dave & Bonnie Stanley
- Cheryl Stedman
- Ann & Howie Stiff
- Richard Terry
- Richard & Arlene Trewyn
- Donald & Marjorie Triebold
- John & Darlene Varnes
- David & Alison Viemeister
- Marge Ware
- Fred & Vivian Welch
- Penny Whaples
- Doris Zahn
- Jackie A. & Dean Zweifel

**Contributor**
- Mary Adams
- Carol Clavey
- Janet & Edward Craft
- John Finney
- Jean & Wayne Hartwig
- Miles & Nancy Stejskal
- Lucille Weiman
- Aaron Wesolowski
- David Yochum
- Doris Zimmerman

**Student**
- Rheann Schleiter
- Lisa Tessene-Martin
The Cultural Affairs Committee is a group of students, faculty and community members all united under a common interest of the performing arts.

**Mission:** Dedicated to assisting in the selection of cultural, diverse, educational, and entertaining events for students and community members, while providing opportunities for members to gain educational experiences in arts administration.

**Interested in being on the team?**

Benefits of participation:
- No membership fees
- Active members can sign up for FREE tickets to Cultural Affairs sponsored shows
- Opportunity to be involved in the arts
- Tour other venues, attend other shows and network within the arts community
- Influence programming - All committee members vote on shows for the upcoming season at show selection meetings. Your opinion makes a difference! The committee is responsible for programming about 40% of the shows at Young Auditorium each season.

Whether you are a student or a community member, we hope to see you at one of our upcoming meetings!

**CONTACT US!**
Email: culturalaff@uw.edu
Facebook.com/UWWCAC
www.uww.edu/youngauditorium/cultural-affairs
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