

(Bios continued from p. 6)

Susan Sweeney (Narrator) has performed the narrations for all of Enchantment's major productions over the past ten years. She has been a professional voice/speech/text/dialects coach for 25 years, working for such theater companies as Baltimore CENTERSTAGE, Virginia Stage Company, Jujamcyn Theatres/Dodger Productions, Milwaukee Repertory Theater, Skylight Opera, Walnut Street Theatre, Delaware Theatre Company, Guthrie Theater, and the Illinois, Colorado, Utah, and Oregon Shakespeare Festivals. She teaches voice and speech for the University of Wisconsin at Madison and is the resident Voice and Text Coach for American Players Theatre in Spring Green, WI.

Bradley K. Wrenn (Associate Director) is a Philly-based performer, producer, writer, and creator whose work focuses on comedy, spectacle, physical humor, and puppetry. Bradley is a founding member and co-artistic director of the Berserker Residents (with Philly-based performers Justin Jain and Dave Johnson) - a company dedicated to original works of alternative comedy emphasizing site-specific work with a comic-book-meets-clown aesthetic.

Our Mission

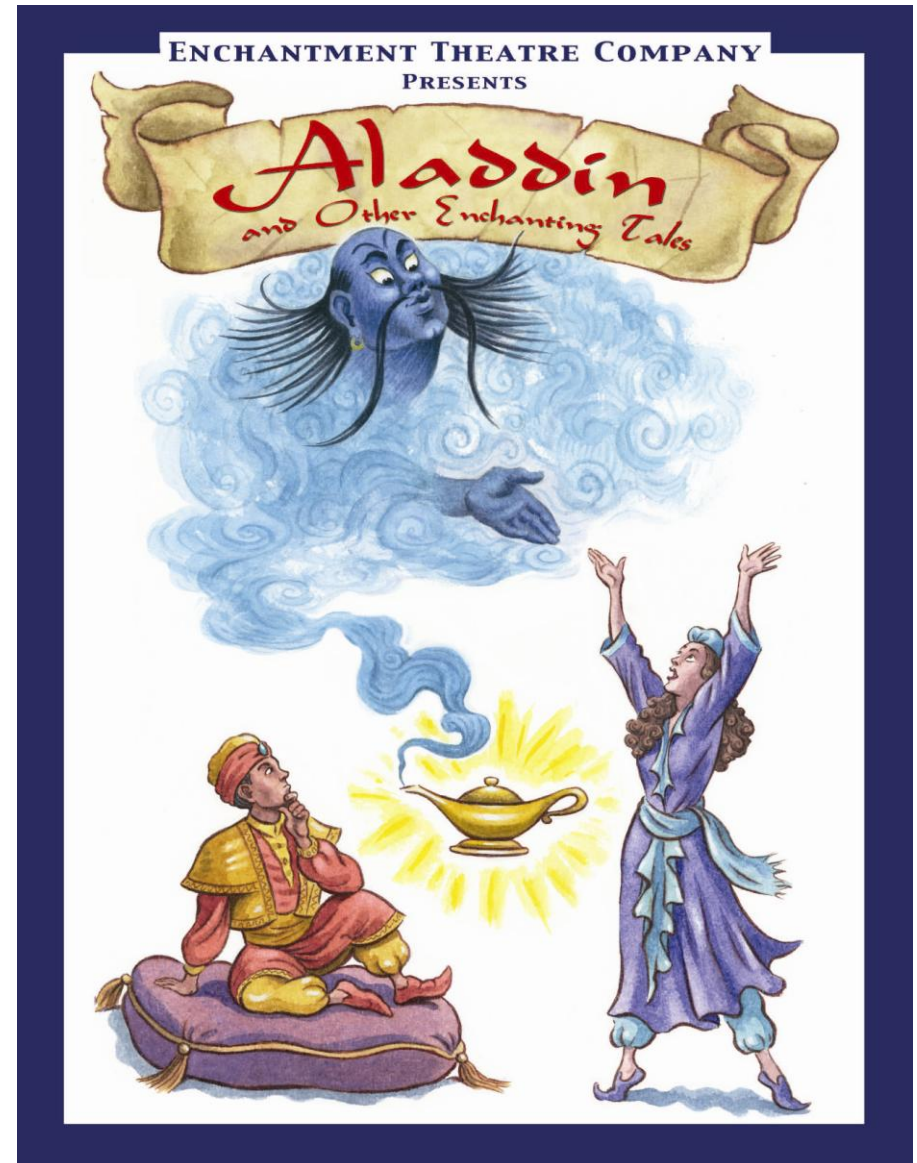
Enchantment Theatre Company exists to create original theater for young audiences and families. We accomplish this through the imaginative telling of stories that inspire, challenge, and enrich our audiences, on stage and in the classroom. In doing so, we engage the imagination and spirit of our audience until a transformation occurs and the true grace of our mutual humanity is revealed.

About the Company

Enchantment Theatre Company has produced original theater for school groups and families since 2000, when it was established as a non-profit arts organization in Philadelphia. The company presents only original work based on classic stories from children's literature, using its signature blend of masked actors, pantomime, magic, large-scale puppets, and original music. Building on the more than 30 years of theatrical experience of its artistic directors, Enchantment has quickly become known for high quality imaginative productions, not only in its home city but throughout the United States and the Far East.

Enchantment has toured its original productions all over the world, appearing each year in more than 30-40 states. It has performed in such sophisticated urban arts venues as Lincoln Center in New York and the John F. Kennedy Center in Washington, as well as in small town high school auditoriums and even performance tents. In Philadelphia, Enchantment has appeared at the Kimmel Center and the Annenberg Center. The company has toured the Far East six times, performing in Taiwan, Hong Kong, Malaysia, Indonesia, and Singapore. Enchantment has also shared the stage with more than 65 orchestras nationwide in its special symphonic works that pair great stories with great music for the benefit of school and family audiences.

Visit us at www.enchantmenttheatre.org for a full itinerary of the National Tour of *Aladdin and Other Enchanting Tales*



Program Notes

Aladdin and Other Enchanting Tales is based on the *Tales from the Arabian Nights*, a compilation of fairy tales, fables, and myths from Persia, India, Mesopotamia, Turkey, and Egypt. These fabulous stories, many over 1000 years old, have influenced such great Western storytellers as Chaucer, Dante, and Shakespeare. The uniqueness of the tales is not only in their fantastic elements – genies and sorcerers, giants, and flying carpets – but in their intent; that stories can create new possibilities for empathy and understanding in people’s lives; that they can change us by opening up a new way of “seeing.”

Enchantment Theatre’s *Aladdin and Other Enchanting Tales* is based on the Company’s original symphony concert piece, *Scheherazade*, inspired by Nicolai Rimsky-Korsakov’s tone poem of the same title. Our stage version uses Rimsky-Korsakov’s music, which has been adapted for this production by composer Charles Gilbert. The frame story and heart of the *Tales* is about a story-teller, Scheherazade, who, to save her life and the lives of her fellow citizens, tells a new story each night to her ruler, the Sultan. Because of his wife’s treachery, the Sultan has vowed to exact revenge on all the women in his kingdom. Each day Scheherazade delays her death by weaving tales that at first captivate the Sultan and then ultimately transform him into a wise and compassionate leader.

As the writer Jorge Luis Borges said about the *Tales*: “I think that the reader should enrich what he is reading. He should misunderstand the text; he should change it into something else.” Borges is acknowledging the transformative aspect of the stories; how they keep morphing, changing the reader’s perspective and, as they’ve traveled through time and civilizations, have been added to and told in new ways. In keeping with this tradition, Enchantment has approached these stories staying true to their intent, but with a fresh perspective.

In our telling of the tale, Scheherazade weaves her stories to save her brother, a mischievous young man who playfully takes a golden peacock feather from the Sultan’s prized bird. The Sultan is a bully, who rules the people on his whims. He condemns the brother to death, but delays the execution when he discovers the magic in Scheherazade’s tales. He demands she tell him her stories, and as each tale unfolds, the Sultan changes into its hero, becoming Sinbad, Aladdin, and the Kalandar Prince in turn. As he experiences the adventure, wonder, and kindness in the tales, the Sultan is transformed, discovering his true capacity for love and compassion.

Aladdin and Other Enchanting Tales is ultimately about the power of art, and stories in particular, to change people’s lives. These stories about stories and stories within stories spin their own kind of enchantment, taking us to a strange and wonderful place from which we can better appreciate both ourselves and our world.

companies from China to Denmark. He has created masks for a number of Dell’Arte Company productions. He most recently designed masks and props for the Iowa Tent Theatre Project. Bruce has performed his solo show for many schools in Humboldt County, and performed with the Dell’Arte Company in *Korbel* and *The Thirty Show*.

Scott McPheeters (Choreographer) graduated from Dickinson College in 2005 with a B.A. in Theatre Arts and has worked as a freelance performer/choreographer in Philadelphia ever since. He has performed consistently with companies including Nichole Canuso Dance Company, Kun-Yang Lin / Dancers, BoanDanz Action, MacArthur Dance Project, and Subcircle. In addition, he has regularly performed with Enchantment in productions such as *Pinocchio*, *Beauty and the Beast*, *Snow Queen*, *Sorcerer’s Apprentice*, and *Cinderella*. His choreography has been performed as a part of the Philadelphia Fringe Festival and SoLow Festival. *Aladdin and Other Enchanting Tales* is the first Enchantment production he has choreographed, and he hopes it is not his last.

Robbie Molinari (Video/Animation) From choir concerts to stage productions to exhibits showcasing his graphic talents, Robbie has from a young age been involved in the arts. Robbie pursued his passion for the graphic arts at Philadelphia’s University of the Arts where his concentration in illustration morphed into pursuit of a degree in Animation. After graduation, he went on to become animation director for various short films and commercials. His films were regularly featured at the UArts film department’s showcase entranceway, are featured on the internet and on various collaboration DVDs and have been viewed by audiences at the Gershwin Y. He has created commercials for companies such as the credit union bank Veriva. Over the past three years he collaborated with other animators and various cancer support groups, directing a short movie, *The Present*, helping children who have lost loved ones to the disease cope with their immense loss. He recently completed his first project with Enchantment Theatre Company to create animated scenic and character effects for their recent production of *Harold and the Purple Crayon*.

David O’Connor (Lighting Design) is a multi-disciplinary Philadelphia theatre artist and teacher. David designed lights for ETC’s production of *Harold and the Purple Crayon*. He directed *Peter Pan* for Arden Theatre Company. He is currently an adjunct at Temple, where he earned his M.F.A. in Directing. He is also the resident sound designer there, and was recognized for excellence in sound design by American College Theater Festival. He works extensively as a dramaturge and director with Philadelphia Young Playwrights, which partners K-12 students with teaching artists to write original works of theatre. David has been nominated for Barrymore Awards for his work at Lantern Theater Company, both as lighting designer for *Skylight*, and as director for *"Master Harold"....and the boys*, for which he was also named Director of the Year by Philadelphia Weekly. David was also nominated by the Connecticut Critics Circle for his direction of *Dancing at Lughnasa*.

C. David Russell (Production Design) is a costume and scenic designer based in New York City. Among his many credits are costumes for the New Jersey Shakespeare Festival and sets for *Ah, Wilderness* at the University of Delaware. Mr. Russell has designed costumes for *Falsettos* at Barrington Stage Company and costumes for Theater Works productions of *Spinning Into Butter*, *Lobby Hero* and *The Laramie Project* in Hartford. Mr. Russell has also designed costumes for numerous productions at CAP 21, including such productions as *Into the Woods*, *Pippin*, and *The Boyfriend*. Other credits include sets designed for The Williamstown Theatre Festival and for New York University, Case Western Reserve University and Ohio University productions. He has assistant credits for productions at Radio City Musical Hall, The Lyric Opera of Chicago, Arena Stage and The Acting Company. He has his MFA from NYU’s Tisch School. David was production designer for *The Firebird*, Enchantment’s collaboration with The Philadelphia Orchestra, which premiered in November 2003, and *Pinocchio* which toured nationally September 2005-April 2006.

Enchantment, Landis has created, produced, and performed in productions in America and in the Far East. In 1985, Landis and Enchantment collaborated with the Detroit Symphony Orchestra to premiere *The Symphony and the Sorcerer*, the first of a series of programs introducing young people to the magic of symphonic music. Since then, Landis has appeared with major orchestras nationwide, including the premiere of Enchantment's theatrical adaptation of Rimsky-Korsakov's *Scheherazade* with The Cleveland Orchestra in 2008. Landis appeared with the Boston Pops on their annual holiday PBS television special, which aired for five years. He has performed in Enchantment symphonic productions of *The Firebird*, *Cinderella*, *The Sorcerer's Apprentice*, and *Mother Goose* with the Philadelphia, Baltimore, Atlanta, Montreal, and Seattle symphonies, among others. Landis collaborated in the creation of Enchantment's most recent national touring productions of *Aladdin and Other Enchanting Tales*, *Sylvester and the Magic Pebble*, *The Adventures of Harold and the Purple Crayon*, and *The Velveteen Rabbit*. He toured in the Far East six times with Enchantment, performing in Taiwan, Hong Kong, Malaysia, Indonesia, and Singapore.

Charles Gilbert (Additional Music) is a composer, writer, director and educator and is the Director of the Ira Brind School of Theater Arts at The University of the Arts in Philadelphia, a position he was appointed to in 2008 after founding and successfully heading the UArts Musical Theater Program for nearly 20 years. For Enchantment Theatre Company, he recently composed the score for *The Adventures of Harold and the Purple Crayon*. He wrote music and lyrics for *Gemini, the Musical*, a collaboration with playwright Albert Innaurato, which premiered at the Prince Music Theater in Philadelphia in 2004 and had its New York premiere at the New York Musical Theatre Festival in 2007; he received a Barrymore nomination for Outstanding Original Music for that score. He received a two other Barrymore nominations for Outstanding Musical Direction for *A Year With Frog and Toad* and *A Funny Thing Happened on the Way To The Forum* at the Arden Theatre; recent music directing credits also include Randy Newman's *The Middle of Nowhere* at the Prince and *The Fantasticks* at People's Light and Theater Company. Other works for the musical stage include *Assassins* (source of the idea for the Tony-Award winning Stephen Sondheim musical of the same name), *A Tiny Miracle*, *Watch the Birdie* (Philly Music Theater Works, 2008) and *Realities*; his current work-in-progress is *Einstein's Dreams*, *Goosefeathers* and *A Is For Anything* (recently revived by the Blue Ridge Theater Festival). Charlie was Musical Theater Coordinator for Kevin Smith's film *Jersey Girl* and has directed and/or music directed productions at the Prince, the Arden, People's Light, PART, Opera Delaware and the National Music Theater Network. Gilbert's accomplishments as a stage director are equally distinguished. Recent credits include the recent revival of *Anyone Can Whistle* at the Prince Music Theater, and two productions at the International Festival of Musical Theater in Cardiff, Wales: *A Lyrical Opera Made By Two* (Gertrude Stein and William Turner's cubist lesbian romance) and *Songs for a New World*. Gilbert is a leading educator in the field of singer-actor training and a founder and officer of the Musical Theater Educators Alliance. His SAVI System of singer-actor training forms the core of the curriculum at The University of the Arts in Philadelphia, and he has taught workshops and master classes at colleges and symposia in the United States, Germany, and the United Kingdom.

Bruce Marrs (Mask Design) trained at Ecole International du Mime Marcel Marceau, Ecole du Mime Etienne Decroux, the Lilly Reyers Ballet (Paris), and with Edward Tamiz. He has worked with many groups and ensembles including the Oregon Dance Theatre and the Oregon Shakespeare Festival (Ashland) as a mime, clown, dancer, choreographer, and actor. Bruce began teaching youth programs for the Dell'Arte International School of Physical Theatre in Northern California in 1986. In 1997-98, Bruce developed the movements for the title character in the Hollywood release of *Godzilla*. He has been an artist-in-residence in many schools in Humboldt County and around the country. For several years Bruce ran teen ensembles in partnership with their Recreation Departments. He has his own mask design and manufacturing studio and supplies masks to many colleges and theatre

Aladdin and Other Enchanting Tales

Adapted by Jennifer Blatchley Smith, Leslie Reidel, & Landis Smith
Music by Rimsky-Korsakov, special arrangement of *Scheherazade* by Charles Gilbert

Director
Leslie Reidel

Additional Music
Charles Gilbert

Associate Director
Bradley K. Wrenn

Choreographer
Scott McPheeters

Production Design
C. David Russell

Lighting Design
David O'Connor

Video/Animation
Robbie Molinari

Mask Design
Bruce Marrs

Technical Director
Harry Merck

THE ENSEMBLE

Matt Austin:	Scheherazade's Brother, Sultan's Best Friend, and others
Louisa deButts:	Scheherazade and others
Leah Holleran:	Genie, Female Counselor, Dragon Lady, and others
Peter A. Smith:	Sultan
Emily Spadaford:	Aladdin's Mother, Horse, Magic Carpet, Siren, and others
Joshua Tewell:	Male Counselor, Sorcerer, and others
Susan Sweeney:	Narrator

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ABOUT THE CAST AND CREW

Matt Austin (Scheherazade's Brother, Sultan's Best Friend, and others) is looking forward to being a part of his fourth Enchantment production! Previous Enchantment credits include *The Velveteen Rabbit* (Dancing Rabbit), *Cinderella* (Patience), and *Harold and the Purple Crayon* (Swing). Matt majored in Theatre and Dance at Muhlenberg College and had the opportunity to study commedia dell'arte at the Accademia dell'Arte in Arezzo, Italy. Favorite credits include the Philly Fringe pieces *As Pretty Does* and *Woyzeck* (Andres), and *Crucible* at the Nikolais Centennial Dance Festival in New York. Matt feels so lucky to be touring with such a wonderful and talented group of people, and thanks his family for their constant support!

Louisa deButts (Scheherazade and others) is excited to be working with Enchantment Theatre Company again after appearing in the 2012-2013 tour of *The Velveteen Rabbit* (Toy Fairy). Louisa graduated from Muhlenberg College with a B.A. in Theatre and Psychology. She also spent a semester studying physical theatre at the Accademia dell'Arte in Arezzo, Italy. Other credits include *A Midsummer Night's Dream* (Mustardseed), *Stop Kiss* (Sara), *Woyzeck* (Marie), and *Dog Sees God* (Marcy). Louisa would like to thank ETC, her friends, and her family for all of their encouragement and support.

Leah Holleran (Genie, Female Counselor, Dragon Lady, and others) is thrilled to be a part of this tour of Enchantment Theatre Company's *Aladdin and Other Enchanting Tales*. Other ETC credits include last year's tour of *The Velveteen Rabbit* and *Cinderella* with the Atlanta Symphony Orchestra. She is a recent graduate of Muhlenberg College, and was most recently seen in the Philadelphia Fringe Festival in *Antihero* with Tribe of Fools. She would like to thank all of Enchantment's amazing company, the cast, and endless love to her friends and family!

Peter A. Smith (Sultan) graduated from Muhlenberg College with a B.A. in Acting and Technical Theater and studied commedia dell'arte in Arezzo, Italy. He also studies and teaches children at the Philadelphia School of Circus Arts. Peter is currently the company manager and technical director for Enchantment Theatre Company. This is his fourth year with ETC's national tour and was seen in *Harold and the Purple Crayon*, *Sylvester and the Magic Pebble* and *The Velveteen Rabbit*. Peter would like to send his love to his friends, family, and Niff for the endless love and support.

Emily Spadaford (Aladdin's Mother, Horse, Magic Carpet, Siren, and others) is a graduate of Muhlenberg College with a degree in Theatre Performance. She also studied physical theatre in Tuscany, Italy. Recent credits include *Merrily We Roll Along*, *Godspell*, *25th Annual Putnam County Spelling Bee*, and *Beauty and the Beast*. Emily is thrilled to be working alongside friends at ETC again after performing in last year's tour of *The Velveteen Rabbit* and the ETC production of *Cinderella* at Muhlenberg Summer Music Theatre. Thank you to all my family and friends, and my love to Gabe for the endless support and encouragement to reach for my dreams! God bless!

Joshua Tewell (Male Counselor, Sorcerer, and others) is proud to be touring with Enchantment, having first performed in their production of *Cinderella* at Muhlenberg College, from where he graduated in 2011 with a theatre major and anthropology minor. After graduating, Joshua moved to New York City to pursue theatre, working with Random Access Theatre Company on several productions (*Rope* in New York; *Tempting Air* in the New Orleans Fringe Festival), both in acting and graphic design. Joshua's most recent tour was with Missoula Children's Theatre in the winter/spring of 2013 (*Jack and the Beanstalk*), and he is looking forward to experiencing even more of the country with Enchantment.

Harry Merck (Technical Director) Something of a theatrical dilettante, Harry Merck is excited to join *Aladdin* as the man in the booth. Another recent Muhlenberg graduate, his backstage credits are numerous, including master carpenter for *Merrily We Roll Along*, *Hairspray*, and *H.M.S. Pinafore* at Muhlenberg. Scenic design credits include *Rules are Made to Be* and *Indian Wants the Bronx*, as well as fight choreography for *Gate Z-96*, *A Very Potter Musical*, and *Zeal of the Zealot*, with assistant credit for *A Midsummer Night's Dream*.

STAFF AND COLLABORATOR BIOGRAPHIES

Leslie Reidel (Artistic Director, Resident Director) has dedicated the last 25 years of his professional life to both the preservation of classical theatre and the development of young audiences. He holds a bachelor's degree from Muhlenberg College and a Masters of Fine Arts from Temple University. He served as a member of the MFA faculty at Temple University and was a founding member of the Professional Theatre Training Program at the University of Wisconsin-Milwaukee and the University of Delaware. His directorial credits include *The Walnut Street Theatre*, *Milwaukee Repertory Theatre*, the *Madison Civic Rep*, the *Pennsylvania*, *Utah*, *Colorado*, and *Fort Worth Shakespeare Festivals*, and 12 years as the resident director of the *Great American Children's Theatre*. His most recent creations with Enchantment Theatre Company are *Aladdin and Other Enchanting Tales*; *Sylvester and the Magic Pebble*, which toured nationally 2011-2012; *The Adventures of Harold and the Purple Crayon*, which toured nationally 2009-2011; *Scheherazade*, which premiered with The Cleveland Orchestra in October 2008; and *The Velveteen Rabbit*, which toured nationally 2007-2009 and 2012-2013. Leslie is Professor of Theatre at the University of Delaware, where his recent projects have included Shakespeare's *As You Like It*, Shaw's *You Never Can Tell*, Ibsen's *A Doll's House*, and Pinter's *The Homecoming*. In the fall of 2011 he directed a critically acclaimed production of Lillian Hellman's *The Little Foxes* at The Resident Ensemble Players in Newark, Delaware. In 2009, Leslie received his fourth grant from the National Endowment for the Humanities to take a group of teachers from all over America to Stratford, England to study Shakespeare in performance. He is a member of The International Shakespeare Conference.

Jennifer Blatchley Smith (Artistic Director, Literary and Education) studied writing and theater at Bennington College. For the last 30 years, she has co-created and performed in over 20 original productions presented around the United States and abroad. As a founding member of Enchantment Theatre Company, Jennifer created roles as diverse as the Broom in *The Sorcerer's Apprentice* and *Beauty and the Beast*. She performed in Enchantment productions at Lincoln Center and the Brooklyn Academy of Music in New York; the John F. Kennedy Center in Washington, D.C.; and the Annenberg Center, the Kimmel Center, and the Academy of Music in Philadelphia. She has traveled to Asia six times with Enchantment productions. Her most recent roles have been in Enchantment's newest symphony production, *Mother Goose*, as well as *The Firebird* and *Scheherazade*. Her recent co-creations with Enchantment's artistic team are *Aladdin and Other Enchanting Tales*; *Sylvester and the Magic Pebble*, which toured nationally 2011-2012; *The Adventures of Harold and the Purple Crayon*, which toured nationally 2009-2011; *Scheherazade*, which premiered with The Cleveland Orchestra in October 2008; and *The Velveteen Rabbit*, which toured nationally 2007-2009 and 2012-2013.

Landis Smith (Artistic Director, Production) studied theater with Jewel Walker at Carnegie-Mellon University and with Jacobina Caro at Webster University Conservatory in St. Louis. He began performing magic at the age of six and studied violin and voice beginning at the age of nine. His love of theater, music, and the art of illusion led to the founding of Enchantment Theatre Company in 1979. As a founder and performer with