



EST. 1935

# RENO LITTLE THEATER

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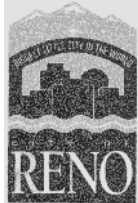
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**The City of Reno**

presents



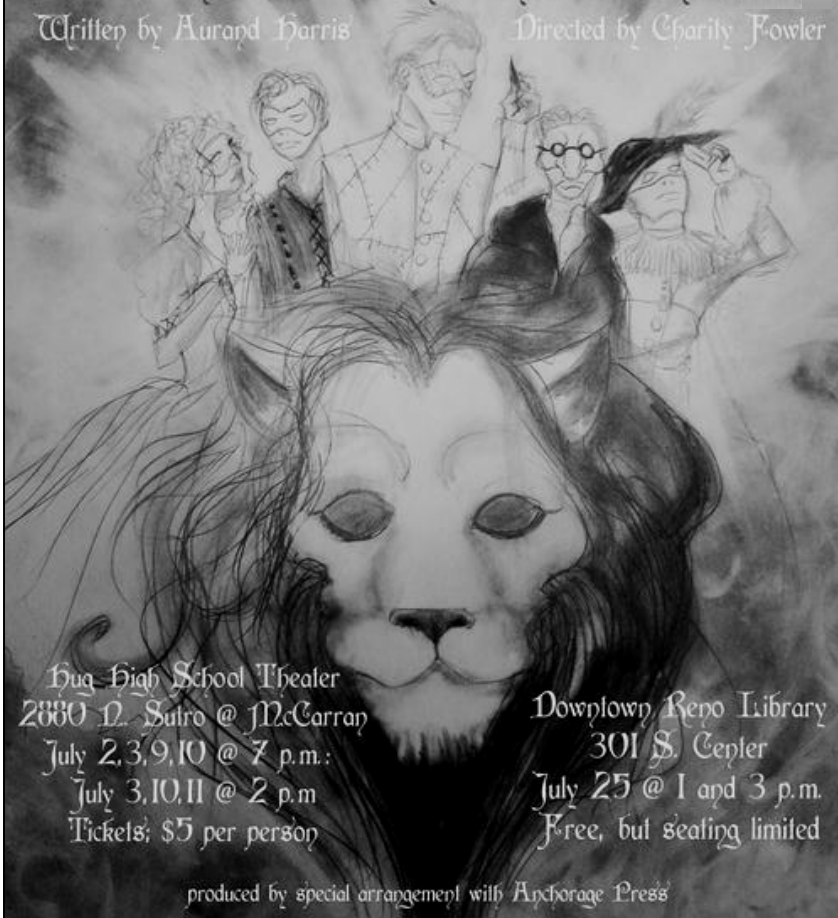
**artown**



## Androcles and the Lion

Written by Aurand Harris

Directed by Charity Fowler



Hug High School Theater  
2880 N. Sutro @ McCarran

July 2, 3, 9, 10 @ 7 p.m.:

July 3, 10, 11 @ 2 p.m.

Tickets: \$5 per person

Downtown Reno Library  
301 S. Center

July 25 @ 1 and 3 p.m.

Free, but seating limited

produced by special arrangement with Anchorage Press

## Cast

<i>Androcles</i>	Jamie Albright
<i>Lion</i>	Mark Calise
<i>Pantalone</i>	Brain Ault
<i>Captain</i>	Jessica Laura Nicholas
<i>Isabella</i>	Katelyn Pardue
<i>Lelio</i>	Mark Emerson

## Behind the Scenes

<i>Director</i>	Charity Fowler
<i>Assistant Director</i>	David Tolles
<i>Costumes</i>	Lynn Fanjeaud
<i>Makeup</i>	Nikki Dzadek
<i>Music</i>	Neal Long
<i>Technical Crew</i>	Nikki Dzadek and Jen Pardue
<i>Poster and Cover Art</i>	Wolfgang Price

## Cast Biographies

### **Jamie Albright (*Androcles*)**

Jamie comes to *Androcles* with one play and one intro to acting course under her belt. She loves kids and lions and passing secret letters back and forth. She worked hard on this play for her daughter and lily nugget, Juliane, who inspires all kinds of love, bravery and friendship.

### **Brian Ault (*Pantalone*)**

Brian is in his second RLT show, the first since February's lovely *Almost Maine*. He has been acting since high school and has a BA in Theatre from UNR. He's enjoyed working with a castmate from high school, aka Lelio, and plans to continue the lovely work on the stage as long as the Time Lords.

### **Mark Calise (*Lion*)**

This is the third time Mark has played a lion, having also portrayed the king of the jungle in *A Midsummer Night's Dream* and *The Wizard of Oz*. His favorite roles include Jud in *Oklahoma*, Mushnick in *Little Shop of Horrors*, and Pseudolus in *A Funny Thing Happened on the Way to the Forum*.

### **Mark Emerson (*Lelio*)**

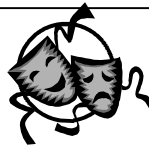
Mark serves as the music and choir director for Unity of Reno. He has appeared with a variety of organizations including the Nevada Opera, Vocal Art Works, The Great Basin Carolers and more recently the Champagne Singers, and also heads up the doo wop singing sensation What A Blend!, performing at private parties, and events such as The Farmers Market and Hot August Nights. As Mark says, “Music is my life. Therefore, life is good!”

### **Jessica Laura Nicholas (*Captain*)**

Jessica grew up in the performing arts. Both of her parents were performers. She started dancing at a young age, and then found her calling in acting. Some of her past performances include roles in *A Midsummer's Night Dream*, *The Little Princess*, *The Hobbit* and many others. She enjoys spending time with her husband and two children.

### **Katelyn Pardue (*Isabella*)**

This is Katelyn's first performance with RLT and her first acting experience. She is no stranger to the stage, however—she is a singer and an aspiring country star. She dedicates her work in *Androcles and the Lion* to her mother, father and grandmother, along with the rest of her family and her SRBC youth group friends (“I love you all!”).



## **Director Biography**

### **Charity Fowler**

This is Charity's first time directing with RLT, though she's an RLT veteran and Board member. Most recently, she performed in *Necessary Targets* and *A Streetcar Named Desire*, and served as Assistant Director on *The Cripple of Inishmaan*. It's been quite the experience being on the other side of the stage, and she'd like to thank her amazing cast and crew for helping her bring *Androcles and the Lion* to life.

## Director's Notes

*Androcles and the Lion* is probably best known as one of Aesop's fables. In Aesop's version, a slave runs away, and comes upon a lion in pain in the forest. Rather than leave the lion in agony, he pulls the thorn from the lion's paw and the two become friends. When they are both captured, the lion later returns Androcles' kindness, and the moral of the story (as all fables must have) is "*Gratitude is the sign of noble souls.*"

Aurand Harris took that ancient fable, and turned it into a commedia dell'arte production, bringing two pieces of history together. Commedia was one of the earliest forms of Renaissance European theater, and elements of it have survived throughout the centuries. For instance, Arlecchino, the knavish slave, developed into Harlequin, and from his antics come those of Charlie Chaplin and Groucho Marx. Commedia is a very stylized art, using stock characters, masks and prescribed movements to bring stories to life through action and improvisation. Renaissance actors would spend their lives studying and learning just one character whom they played in different shows throughout most of their careers.

What we have tried to do with our production of *Androcles and the Lion* is bring that to life for you. The actors have worked hard to learn the characteristic movements—steps, postures, gestures—of each of their characters. The masks the Captain, Pantalone and Androcles wear are replicas of commedia masks, highlighting certain features of each character—Pantalone's bird beak, the Captain's grandiosity, Arlecchino's simpleness. Isabella and Lelio, the lovers, are two sides of the same coin, lyrical and balletic, with nearly all of Isabella's movements ones that carried down through the years to what we now know as high melodrama.

But underneath the masks and movement and pageantry, Aesop's fable still lies, and his lesson still holds true. Ultimately, this is a play about friendship and gratitude and reaching out to help each other. That message has never been more evident than in bringing this production together. So many people

stepped up to help us make this show come alive, spending hours stitching costumes, or drawing and painting backgrounds, or learning lines so we had backups for actors when life intervened. I truly could not have done this show without them, and their generous support. I lucked out to find an amazing cast and a wonderful support team, and it is truly thanks to them that we are able to bring you this story. It is my hope that everyone in the audience will be touched, not only by the tale, but by the spirit of friendship and gratitude that's laced through this play, and that you, too, will feel a little bit of the magic we've found through it.

With that in mind, a very special thank you goes out to Jen and Brad Pardue, Lynn Fanjeaud, Neal Long, Nikki Dzadek, Harry and Robbyn Tolles, and Jamie Albright for going above and beyond to help us all out.

—Charity Fowler



### Special Thanks

Scot Clement  
for  
sound recording

**ANNOUNCING RENO LITTLE THEATER'S 76<sup>TH</sup> SEASON!**

**A View from the Bridge**

by Arthur Miller

September 17-19, 24- 26, October 1- 3

“Even more than with *Death of a Salesman*, Miller used *Bridge* to sell his theory that true tragic heroes may well emerge from the common run of contemporary lives.” - *NY Times*

**Dr. Jekyll and Mr. Hyde**

by Jeffrey Hatcher

November 5-7, 12-14, 19-21

“A smart, tense and suspenseful new take on Stevenson's look at the evil that lurks in the hearts of men.” - *San Francisco Chronicle*

**Over the River and Through the Woods**

by Joe DiPietro

January 7-9, 14-16, 21-23

“Like watching some sentimental 50-year-old television series and realizing that, miraculously, this is an episode you’ve never seen before.”

- *NY Times*

**Terra Nova**

by Ted Tally

February 25-27, March 4-6, 11-13

“Explores the heart of courage in a white hell of adversity.”

- *Time Magazine*

**The Art of Murder**

by Joe DiPietro

April 22-24, 29-30, March 1, 6-8

2000 Edgar Award Winner for Best Mystery Play

**The Heidi Chronicles**

by Wendy Wasserstein

June 3-5, 10-12, 17-19

“Witty, hilarious...not just a funny play, but a wise one...I doubt we'll see a better play this season.” - *NY Daily News*

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