University of Florida Performing Arts

presents

The Aquila Theatre Company

in

Joseph Heller’s

_Catch-22_

Sunday, January 20, 2008, 7:30 p.m.

Director .......................................................................................Peter Meineck
Lighting Designer .............................................................................Peter Meineck
Costume Designer .....................................................................Sarah Cubbage
Sound Designer ..........................................................................Duncan Cutler
Production Stage Manager ...........................................................Andrea Wales
Production Manager .....................................................................Nate Terracio

There will be one 15-minute intermission.

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

The Aquila Theatre Company 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.

The Aquila Theatre Company
4 Washington Square North, Rm. 452
New York, NY 10003
aquila@aquilatheatre.com
www.aquilatheatre.com

Exclusive North American Representation:
Baylin Artists Management
196 W. Ashland Street, Suite 201, Doylestown, PA 18901
www.baylinartists.com
CAST (in order of appearance)

Yossarian .............................................................................................. Scott Drummond
Sgt. Knight/Col. Cathcart/Investigating Officer #1 ............................. Reginald Metcalf
Group Chaplain/Aarfy/Doc.1 .............................................................. Marc LeVasseur
McWatt/Nately/Milo Minderbinder/Patient/Brother/#2 MP ..................... Teddy Alvaro
Doc Daneeka/Major Major Major/Old Man/Father/Sanderson/Investigating Officer #2/ #1MP .............................................................. Richard Sheridan Willis
Luciana/Dobbs/Snowden/Old Woman .................................................. Gillian Wiggin
Nurse Duckett/Mother/Nately’s Whore ................................................ Stephanie Dodd

All other roles are played by the company.

PROGRAM

Scenes:
Act 1 Scene 1: A military hospital.
Act 1 Scene 2: The nose of the bomber.
Act 1 Scene 3: Outside the hospital.
Act 1 Scene 4: The nose of the bomber over Ferrara.
Act 1 Scene 5: Inside the tent of Major Major.
Act 1 Scene 6: A café, restaurant and hotel in Rome.
Act 1 Scene 7: On the runway in Pinosa.
Act 1 Scene 8: A military hospital.
Act 1 Scene 9: The office of Colonel Cathcart.
Act 1 Scene 10: On the runway in Pinosa.
Act 1 Scene 11: The nose of the bomber over Bologna.
Act 1 Scene 12: The office of Staff Psychiatrist Major Sanderson.
Act 1 Scene 13: The beach at Pinosa.

Act 2 Scene 1: The nose of the bomber over Avignon.
Act 2 Scene 2: A tree overlooking the base at Pinosa.
Act 2 Scene 3: An interrogation room.
Act 2 Scene 4: Outside of the hospital.
Act 2 Scene 5: A brothel in Rome.
Act 2 Scene 6: On the runway in Pinosa.
Act 2 Scene 7: The office of Colonel Cathcart.
Act 2 Scene 8: The parade ground at Pinosa.
Act 2 Scene 9: The office of Colonel Cathcart.
Act 2 Scene 10: A brothel in Rome.
Act 2 Scene 11: The office of Colonel Cathcart.
Act 2 Scene 12: A military hospital.
A Note From the Director: Yossarian Lives!

Joseph Heller was born in Brooklyn in 1923 and died in 1999. He served as a bombardier on a B-25 bomber in WWII flying over 60 missions from a U.S. base on the island of Corsica off the coast of Italy. He started work on his novel *Catch-22* in 1953 and it was published in 1961. The book immediately caused a huge furor in the literary world. Some critics, such as Studs Terkel and Robert Brustein saw the work as a new breakthrough in American fiction, with Orville Prescott in the New York Times calling it “A dazzling performance that will outrage nearly as many readers as it delights.” Just as many critics absolutely hated the book. But *Catch-22* became an underground hit and by the early ’70s a bona fide bestseller and a major film, and the term itself had entered the language.

Yossarian’s quest for life evoked the story of Gilgamesh, the epic tradition of the *Iliad* and the Greek hero Achilles and the intricate journey of James Joyce’s *Ulysses*. The novel is famously non-linear, full of farcical and tragic repetitions, hilarious and shocking, brutal and callous, confusing and frustrating. In total effect, it is a brilliant depiction of the effects of war on man. Like the experience of war, the natural progression of time is much less important than the relentless missions Yossarian must fly, surrounded by a Plexiglas “fish bowl” in the nose of his B-25 suspended above the earth where he has absolutely no control over his life or death.

In 1971 Heller created a play based on his novel, which received a small production in Long Island and was never seen again. I felt this was a work of great theatricality with superb language and a sense of dark surrealism. Yet it seemed very different from most plays of the 20th century. The play felt epic, like an American *Iliad*. It tackles huge themes with rich metaphors, boldly drawn characters and impossible situations. Behind the rollicking lunacy was a deep feeling for soldiers and how they deal with fighting wars. Heller dared to examine the very philosophy of war and what it does to the humans who fight them.

Yossarian is no coward. He is a decorated veteran of more than 70 missions. In his debates with Clevinger he rails against wasting his life just to gain a promotion for his superior officers or to make money for Milo’s business cartel. In *Catch-22* Heller exposed the industrial military complex that placed profit above human lives. He also indicts the rear echelon personnel that thrive on conflict while never facing it themselves. Yossarian is caught in a Kafkaesque maze of bureaucracy and ridiculous red tape. Like Odysseus he seeks escape in denial, love, oblivion, rage and isolation. And like Achilles he finally just stops. He refuses to move. He resists by the simple act of saying no.

Death is omnipresent in *Catch-22*. Yossarian feels responsible for the death of Kraft after he leads his bomb group back over the target at Ferrara a second time. He becomes unhinged when his friend and intellectual sparring partner Clevinger is reported missing and he falls to pieces when he is helpless and revolted at the sight of Snowden’s entrails in the back of his plane. Finally Orr, the great escape artist, the pilot who crashes on every mission but always comes back, does not come back and Yossarian cannot take it any more. Confronted with an impossible situation, it is the news that Orr has made it to the safe haven of Sweden that propels Yossarian to action and restores his humanity. Man is not just matter but spirit and it is the will to survive that keeps a man alive. Yossarian decides to flee the living death that has been his existence and instead will try for Sweden, a sheer impossibility. But it is this very act of trying that will sustain his life. Yossarian tries to beat the Catch and as long as we tell his story he will never die. Yossarian Lives!

— by Peter Meineck
“With precision, sensitivity and unity of ensemble, the Aquila Theatre Company articulates the human essence inherent in classical drama. Combining the techniques of British and American theater and following a philosophy of theatrical utilitarianism, Aquila believes that the greatest works should be seen by the greatest number.”

Aquila is a company of British and American artists dedicated to classical drama. Founded in London in 1991 by Peter Meineck, Aquila is now based in New York City. Aquila’s programs include:

**A MAJOR ANNUAL NATIONAL TOUR:** Aquila is the foremost producer of touring classical theater in the United States, visiting 60-70 American cities per year. Aquila’s 2007-08 tour consists of Shakespeare’s *Julius Caesar* and Joseph Heller’s stage adaptation of his novel *Catch-22*. Aquila presented *Romeo & Juliet* internationally in the summer of 2007 at Shakespeare Festivals in Neuss, Germany; Gyula, Hungary; and Gdansk, Poland; in addition to the Festival of the Aegean in Syros, Greece; and the Edinburgh Fringe Festival in Edinburgh, Scotland. Next season, the company will tour with Shakespeare’s *Comedy of Errors* and Homer’s *Iliad*.

**PRODUCTIONS IN NEW YORK CITY:** Aquila is a major part of New York’s theatrical landscape, producing a regular season of plays. This season Aquila has produced a staged reading of Homer’s *Iliad* at Columbia University. Last season’s productions included James Kerr’s translation of *Prometheus Bound* and a staged reading of Homer’s *Iliad* at Classic Stage Company.

**EDUCATION PROGRAMS:** Aquila is dedicated to theater art as education with an extensive program of workshops, institutes, and a specialized company for young audiences. The Aquila Theatre for Young Audiences Company will be taking a special educational production of Shakespeare’s *Romeo & Juliet* to New York City area schools in conjunction with the Lincoln Center Institute in the spring of 2008. The acclaimed Aquila education program is also being presented alongside the touring program, developing new and non-traditional audiences for exciting, excellent, and innovative classical drama. This past season Aquila started a program of teaching Shakespeare at the Frederick Douglas Academy in Harlem, New York City, culminating in a student production of *A Midsummer Night’s Dream*. The program will continue with this current school year.

**COLLABORATIONS:** Aquila partners with major American theaters in the presentation of its work, and collaborates with notable artists from other disciplines including dance, music, and opera. In recent seasons, Aquila has collaborated with choreographer Doug Varone on its New York production of *The Invisible Man*, with MidAmerica Productions on Cherubini’s opera *Medee* at Carnegie Hall and performed *Much Ado About Nothing* at the White House.
Peter Meineck (Aquila Artistic Director) is originally from London and now resides in New York. He studied in the departments of Greek and Latin at University College London and worked extensively in London theater originally. He founded Aquila in 1991 and has since produced and/or directed 37 shows; written, translated or adapted 10; and designed lighting for 24. Peter is also a clinical professor of classics and ancient studies at New York University where he teaches Greek literature, ancient drama and classical mythology. He has also held appointments at Princeton University and the University of South Carolina. Books published by Hackett include: Aeschylus’ The Oresteia, Aristophanes Vol. 1, Sophocles’ Oedipus Tyrannus, Theban Plays (with Paul Woodruff), Four Plays, and Aristophanes’ Clouds. His Oresteia was awarded the 2000 Louis Galantiere Award by the American Translators Association. Peter has recorded several series of lectures for Recorded Books and the Barnes & Noble Portable Professor Series (When Gods Walked The Earth, Classical Mythology: The Greeks, Classical Mythology: The Romans, Greek Drama). He recently translated the opera libretto for Cherubini’s Medee performed at Carnegie Hall. His new translations of Sophocles’ Ajax and Philoctetes were published in September 2007. He also acts as a mythology consultant, most recently to Will Smith on the film I Am Legend.

Teddy Alvaro (McWatt /Nately/Milo Minderbinder/Patient/Brother/#2 MP) is a graduate of New York University’s Tisch School of the Arts, where he received a B.F.A. with honors after studying at the Meisner Extension, the Classical Studio, and the Experimental Theater Wing. Past credits include: Salvatore in The Rose Tattoo, Circle in the Square (Broadway); Mercutio in Romeo & Juliet (Aquila Young Audience Reading); Longaville in Love’s Labour’s Lost, Theseus in A Midsummer Night’s Dream, Cloten in Cymbeline (Neoclassical Ensemble); Valentine in The Two Gentlemen of Verona, Baz in A Bright Room Called Day, King Peter in Leonce & Lena, and Charlie in The Country Doctor (Collegiate).

Stephanie Dodd (Nurse Duckett/Mother/Nately’s Whore) most recently appeared in New York where she starred in the Off-Broadway musical, Murder Mystery Blues, based on the early writings of Woody Allen. She has performed with Shakespeare & Company (Much Ado About Nothing, The Taming of the Shrew), Southwest Shakespeare (Hamlet, Cyrano de Bergerac), Summer Theatre of New Canaan (Romeo & Juliet, A Muse in Love), 78th Street Theatre Lab (What is the Frequency, Kenneth?, Bombers Row — Edinburgh Fringe), Inverse Theatre (Midnight Brainwash Revival), Abingdon Theatre, Queens Theatre in the Park, Renaisant Arts, Flying Ship Productions, Timberlake Playhouse and Beechwood Theatre Company. Stephanie dedicates each and every performance to Mom, Dad, Shelby, and Jordan.

Scott Drummond (Yossarian) recently appeared as Achilles in Aquila’s staged reading of The Iliad. Other New York credits include: The New Group, Ensemble Studio Theatre and The Women’s Project. Regional credits: Arena Stage (Well), The Shakespeare Theatre (The Phantom Lady), La Jolla Playhouse (Mother Courage), Arden Theatre Company (Twelfth Night), New Repertory Theatre (A Skull in Connemara), Utah Shakespearean Festival (All’s Well That Ends Well) and Creede Repertory Theatre (Denver Critics Circle Nomination, Best Actor, Pan & Boone). Mr. Drummond is a recent graduate of UCSD’s M.F.A. Actor Training Program where his credits include La Dispute (directed by Darko Tresnjak), Arms and the Man, Measure for Measure and As You Like It.

Neil Hellegers (The Texan/Clevinger/Ex-P.F.C. Wintergreen/Doc.3/Lt. Col. Korn) is an M.F.A. graduate of the Trinity Rep Conservatory in Providence, Rhode Island. He was recently seen in New York City in a staged reading of The Iliad for the Aquila Theatre Company as Zeus/Nestor. Some past roles include: Oberon in A Midsummer Night’s Dream with HonkBark Prods./Vital Theatre Co.; Pistol/Simple/Fenton in The Merry Wives of Windsor, Angelo in The Comedy of Errors, and The Dauphin in Henry V with The Hudson Valley Shakespeare Festival; Leopold Nettles in Largo Desolato at Columbia Stages in New
York City; Floyd Knowles in *The Grapes of Wrath* at The Gamm Theatre in Providence; and various roles in Blue Box Productions’ ongoing downtown NY theater series *Sticky*. He was a finalist as Phil in *Positive Self Talk!*, in the 2006 Ten-Minute Play Festival at The American Globe Theatre, New York City. He would like to thank his family for all their love and dedication, and ADH, for everything.

**Marc LeVasseur** (Group Chaplain/Aarfy/Doc.1) is a B.F.A. graduate from New York University where he trained at the Meisner Extension, Classical Studio, and the Experimental Theater Wing. Previous roles include Coriolanus, Iachimo in *Cymbeline*, Tim in *The Distance From Here*, and Costard in *Love’s Labour’s Lost*. This is his first professional job in the theater after graduation and he would like to thank everyone who has helped him along the way. He would especially like to thank his parents for making this possible because of their love and support.

**Reginald Metcalf’s** (Sgt. Knight /Col. Cathcart /Investigating Officer #1) most recent roles include a singing angel in *Tilt Angel* at New Jersey Rep, a talkative bystander on *Law & Order* and a baseball player with a mother fixation at Manhattan Theater Source. He has appeared in regional theaters in Washington, D.C., Chicago, St. Louis and San Antonio. A native of Cleveland, Ohio, Reginald has earned degrees from Northwestern University and the School of the Art Institute of Chicago. He lives in Brooklyn, New York.

**Gillian Wiggin** (Luciana/Dobbs/Snowden/Old Woman) is a recent graduate of NYU’s Tisch School of the Arts. Previous roles include: Imogen in *Cymbeline*, Silvia in *Two Gentlemen of Verona*, Quince in *A Midsummer Night’s Dream*, and Heidi in *Fuddy Meers*. Thanks to Mom and Dad.

**Richard Sheridan Willis** (Doc Daneeka/Major Major Major/Old Man/Father/Sanderson/Investigating Officer #2/#1MP) has appeared in over 12 Aquila productions including such roles as Prospero in *The Tempest*, Jack Worthing in *The Importance of Being Earnest*, Claudius in *Hamlet*, Richard Mansfield/ Dr Jekyll/ Mr. Hyde in *The Strange Case of Dr. Jekyll & Mr. Hyde*, Atipholus twins in *A Comedy of Errors*, Peachy in *The Man Who Would Be King*, and Bottom in *A Midsummer Night’s Dream*. He recently played Praed in *Mrs Warren’s Profession* for the Denver Center Theater Co. Other productions include *Night & Day* at the Wilma Theatre, Friar Lawrence in *Romeo & Juliet* and Oberon in *A Midsummer Night’s Dream* for The Summer Theater of New Canaan. UK credits include *Oleanna* at the New Vic (2006) and work at Shared Experience, the New Victoria Theatre, the Peter Hall Company (West End), the West Yorkshire Playhouse, the Leicester Haymarket, Albery Theatre (West End), Battersea Arts Center (London), The National Theatre of Norway, Salisbury Playhouse, the Edinburgh Festival, Theatre Clwyd, the Latchmere Theatre (London), Dundee Rep, the Channel Theatre Company and the British Actors Theatre Company. TV credits include *Law & Order*, *Wycliffe*, *Maigret*, *Diary of a Nobody*, *Doctor Who*, and *Rebecca*. Mr. Willis trained at RADA and has taught more than 50 Workshops for Aquila. He appears in the film *The Big Bad Swim*, recently released on DVD. More at www.richardwillis.org

**Nate Terracio** (Production Manager) has worked with the Aquila Theatre Company since 1997 in a variety of positions including General Manager and Production Manager. His nearly 50 Aquila productions include: *Comedy of Errors*, *King Lear*, *Much Ado About Nothing* (The White House) and *Agamemnon* (with Olympia Dukakis). Nate graduated from the University 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 Kentucky Shakespeare Festival, The Necessary Theatre, Cuartetango, and Infinite Bliss Yoga Studio.

**Andrea Wales** (Production Stage Manager) Most recent shows include: *The Book Play* (Fringe NYC), *Alice in War* (SPF), *Baby Face*, *Mud Blossom*, *Hotel Oracle*, (all at SoHo Rep/Walkerspace) and Off-Broadway’s *In The Heights* (Production Assistant). Andrea is a recent graduate of Columbia University’s M.F.A. program.
The Artists in these productions are represented by AGMA, The American Guild of Musical Artists, AFL-CIO, the union that represents Artists performing here and in the fields of opera, ballet, modern dance and movement and choral presentations, as well as choreographers, stage directors and stage managers.

**Aquila Staff**

Founder & Artistic Director.................................................................................................................. Peter Meineck
Aquila Associate Artists........................Louis Butelli, Lisa Carter, David DelGrosso, Kenn Sabberton, Andrew Schwartz, Lindsay Rae Taylor, Richard Sheridan Willis
Production Manager .................................................................Nate Terracio
Office Manager .................................................................Emma Xiao
Production Stage Manager .........................................................Andrea Wales

Productions were rehearsed at New 42nd Street Studios, New York.