

Theater at Monmouth
Season 54 | Summer 2023



BRAVE NEW WORLDS

JULY 1 - SEPTEMBER 24, 2023

RICHARD II

by William Shakespeare
directed by Kathryn Walsh

AN ILIAD

by Lisa Peterson and Denis O'Hare
originally directed by Bill Van Horn
directed by Dawn McAndrews

THE STORY OF MY LIFE

Music & Lyrics by Neil Bartram, Book by Brian Hill
directed by Adam P. Blais

THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde
directed by Nathan Winkelstein

AS YOU LIKE IT

by William Shakespeare
directed by Dawn McAndrews

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The Story of My Life

Music & Lyrics by Neil Bartram, Book by Brian Hill
directed by Adam P. Blais

AN ILIAD

by Lisa Peterson & Denis O'Hare
originally directed by Bill Van Horn
directed by Dawn McAndrews

RICHARD II

by William Shakespeare
directed by Kathryn Walsh
Sponsored by Dave & Christine Heckman

The Importance of Being Earnest

by Oscar Wilde
directed by Nathan Winkelstein
Sponsored by Elaine & George Keyes

AS YOU LIKE IT

by William Shakespeare
directed by Dawn McAndrews
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A Celebration of Gilbert & Sullivan featuring **COX & BOX**

directed by Adam P. Blais
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Theater at Monmouth

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THEATER AT MONMOUTH

Mission: Our mission is to present innovative approaches to Shakespeare and other classic plays through professional productions that enrich the lives of people throughout Maine.

History: Founded in 1970, Theater at Monmouth is a year-round, professional repertory company, named the Shakespearean Theater of Maine by the State Legislature in 1975. Performances are held in Cumston Hall, listed on the National Register of Historic Buildings since 1976. In its 54 seasons, TAM has presented more than 347 productions in its three-month Summer Repertory Season, including 38 world premieres, entertaining audiences from 36 states and each of Maine's 16 counties.

Commitment to Community: From its inception, TAM has maintained strong community partnerships, education programs, and humanities initiatives. Through collaborations with such institutions as the University of Maine Augusta, the Maine Humanities Council, the Maine Arts Commission, The Holocaust and Human Rights Center of Maine, Cumston Hall Public Library, and schools across the state. TAM provides educational, scholarly, and artistic experiences for Maine residents of all ages.

Land Acknowledgement: We as an organization would like to acknowledge that our theater and offices are built on the ancestral and unceded territories of the Arosaguntook Peoples of the Wabanaki Confederation. The Indigenous peoples of this land never surrendered lands or resources to the United States. We acknowledge this not only in thanks to the Indigenous communities who have held a relationship with this land for generations, but also in recognition of the ongoing legacy of colonialism. We acknowledge this as a point of reflection for us all as we work towards a more inclusive, diverse, equitable, and accessible organization.

Education & Engagement: The mission of all Theater at Monmouth education and engagement programs is to deepen understanding of, appreciation for, and connection to great literature. Objectives are: to build analytical and literacy skills; to inspire imaginative thinking and foster creativity; and to increase confidence, self-esteem, and a sense of community. TAM works in partnership with community-based arts, cultural, and service organizations using theatre and the works of Shakespeare to build community and enhance civic engagement.

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FROM THE PRESIDENT



It is my privilege to welcome you to Cumston Hall for the Theater at Monmouth's 54th Season! Whether this is your first time here, or you have followed us for decades, we are delighted you have chosen to join us today.

As usual, we have an incredible team of artists and performers who have come together to put on a special slate of shows tackling the theme of *Brave New Worlds*. All summer long, we will explore all sorts of frontiers, not least of which includes a dive into the depths of many of our onstage characters – and maybe even a glimpse into the depths of our own spirit.

We are especially proud of our small but mighty full-time team of Dawn McAndrews and Aaron Louque. Yes, the company grows quite a bit during the summer months, but it's all made possible throughout the year by the inexhaustible effort of these two. If you run into them, don't be afraid to tell them how much you're enjoying yourself!

TAM's mission is to enrich the lives of the people of the state of Maine through innovative approaches to classic theater.

In spite of trying times for the arts, we're still here in Monmouth, thanks to our community. For our volunteers, our season subscribers, and donors – your generosity over the years has made this season possible. The theater's long-term sustainability depends on this support. We do not take your commitment for granted and hope to continue to earn your patronage.

Enjoy the show!



Zachary Nichols
President, Board of Trustees

P.S. Can you think of at least one person who might like what you see today but has never been to see us? It makes for a great excuse to reach out! (Better yet, bring them along with you next time!)

FROM THE PRODUCING ARTISTIC DIRECTOR



From the Divine Right of Kings to the awkward banter of young love, TAM's 54th season explores Shakespeare's flawed rulers in *Richard II* and forest-dwelling lovers in *As You Like It*; Peterson and O'Hare's modern take on the repercussions of war in *An Iliad*, Wilde's effervescent wit & wisdom in

The Importance of Being Earnest, and Bartram & Hill's exploration on the reach of the bonds of friendship in *The Story of My Life*. TAM's *Brave New Worlds* Season is a lesson in humanity that will tickle your funny bone with one hand and pluck your heartstrings with the other.

We are hopeful that you'll be chomping at the bit to join us for every exciting minute of our 2023 *Brave New Worlds* Season. Performances will take place in Cumston Hall, the 250-seat Victorian opera house designed by Harry Cochrane.

Great dramatic literature invites you to take a leap of faith into other worlds, other times, and other realities and find a bit of yourself, your fears, your joys, and your humanity. This year I, too, invite you to take that leap with TAM for this adventurous season!



Dawn McAndrews
Producing Artistic Director

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-Macbeth, Act 3, Scene 1

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THE STORY OF MY LIFE

Music & Lyrics by Neil Bartram, Book by Brian Hill | Directed by Adam P. Blais

CAST

Alvin Christopher Blonski*
Thomas Zack Lopez Roa*

Original Broadway Production produced in 2009 by Chase Mishkin, Jack M. Dalglish, Bud Martin, Carole L. Haber in association with Chunsoo Shin

The Story of My Life received its world premiere at the Canadian Stage Company's Berkeley Street Theatre, in Toronto, Canada on November 2, 2006

The Musical was presented at the National Alliance for Musical Theatre's Festival of New Musicals in 2007

Subsequently Produced by Goodspeed Musicals, Michael P. Price, Executive Producer

The Story of My Life is presented through special arrangement with Music Theater Internatioanl (MTI). All authorized performance materials are also supplied by MTI.
www.mtishows.com

PRODUCTION TEAM

Music Director	Courtney Babbidge
Set Designer	Jim Alexander
Lighting Designer	Jennifer Fok
Costume Designer	Erika Gordon
Sound Designer	Rew Tippin
Props Supervisor	Madelaine Foster
Stage Manager	Mandy Spartz*
Asst. Stage Manager	Cameron Sarchi

* *Members of Actors' Equity Association, the union of professional actors and stage managers in the United States*



The video and/or audio recording of this performance by any means is strictly prohibited.

This performance is 90 minutes with No Intermission.

FROM THE DIRECTOR

According to the World Population Clock, there are approximately eight billion people currently calling Planet Earth home. Eight billion individual stories that intercept and occupy the sentences, paragraphs, and chapters that make up the stories of our lives. While many of us will never put pen to paper to document our individual stories it doesn't mean that they aren't worth sharing.

The Story of My Life made its debut at Canadian Stage Company in 2006 and later premiered on Broadway in 2009 where it ran for a total of 19 previews and five regular performances. Written by Neil Bartram and Brian Hill, the musical follows the friendship of Alvin and Thomas, two men from a small town, from age six to thirty-five. Following Alvin's mysterious death, the two friends are reunited as Thomas struggles to write the eulogy for his lifelong friend. Through music and song, the two friends recount their adventures, explore their past dissonance, and ultimately discover what is at the base of every strong friendship: love.

Like so many others who were not able to experience the show during its brief Broadway run, I became a fan of *The Story of My Life* by listening to the Original Broadway Cast Recording. With each track revealing a new chapter in the lives of Alvin and Thomas, I was lovingly transported to a world filled with Halloween costume contests, book reports, and Christmas traditions, and interrupted by school bullies, professional obligations, and parental deaths. By the time I got to the final track, which in my opinion is one of the greatest musical finales ever written, I was hooked. Alvin and Thomas felt more like my personal friends than characters from a musical. Their stories were not filled with world altering events or lavish production numbers, but rather they were filled with routine human interactions, dedication, and love.

The Story of My Life is packed with simple yet challenging messages. It is a musical that encourages us to embrace and focus on our lived experiences rather than search our minds for answers and memories that will never be there. We may never know what goes on in the minds and lives of the individuals that we are closest to when we are apart. They are not our stories. "But just like stones in a lake, and the ripples they make," we must never underestimate the effect that our shared interactions have on the stories and lives of others.



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SCAN
ME!

MENU &
HOURS

AN ILIAD

by Lisa Peterson & Denis O'Hare | Directed by Dawn McAndrews
Based on Homer's *The Iliad* translated by Robert Fagles

CAST

The Poet Mark S. Cartier*

PLACE AND TIME: THE PRESENT, A LONE STAGE

This play is performed without an intermission.
The video and/or audio recording of this performance by any means is strictly prohibited.

This performance is 90 Minutes with No Intermission.

PRODUCTION

Original Direction	Bill Van Horn**
Set Designer	Jim Alexander
Lighting Designer	Erin Fauble
Sound Designer	Scott O'Brien
Costume Designer	Michelle Handley
Props Supervisor	Madelaine Foster
Stage Manager	Dominique Nadeau*
Asst. Stage Manager	Sydney Enthoven

* Members of Actors' Equity Association, the union of professional actors and stage managers in the United States



** The director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

AN ILIAD is presented by special arrangement with
Dramatists Play Service, Inc., New York.

FROM THE DIRECTOR

During the middle years of the pandemic, theaters across the country were looking for plays with small casts in order to keep the plague from infecting companies and closing down the meagre money that was trickling in from stalwart patrons and donors. TAM veteran, Mark S. Cartier, began memorizing the role of The Poet in *An Iliad* during the pandemic to keep his actor brain firing while waiting for theater to return. We decided to combine *An Iliad*, directed by Bill Van Horn, with another one person show I'd been kicking around, *Grounded*, featuring company member Amber McNew as The Pilot.

These two plays together formed: *The War Plays* which were performed in the Fall of 2021. While those who saw both plays were awed by the raw emotions and the effects of war on humans and civilizations, I'm sad to say that the pandemic kept audiences from experiencing them to the fullest.

Here we are in 2023, still reeling from the effects of the dollars lost due to the pandemic years and facing continued war across the globe, we decided to bring the play, and Mark Cartier, back for 2023, to remind us of the years of conflict that have been endured through the ages, since the time of Homer, and the leagues of Poets that have spoken these tales.

This is a story you may think you know; a classic featuring gods and warriors. Homer's epic is reborn through the heart of a war-weary poet. Bathed in bravery, blood, and the heat of battle, the telling ravages the Poet every time he tells the tale. But there's a reason he's got the job. He may be able to make us understand. Perhaps he could make us stop.

An Iliad doesn't pretend to tell the story of *The Iliad*, but instead provides a version narrated by a contemporary of our world today whose familiarity with the epic events casts a light on human nature and the continued existence of war.

Listen to the Poet with an open mind and a willing heart. He's travelled miles to share his story with us, the least we can do is listen.

RICHARD II AT THEATER AT MONMOUTH 1988



William Shakespeare's

Richard II



Richard Sewell
Direction/Set Design

Jane Snider
Costume Design

Edgar A. Cyrus
Lighting Design

Marsha Carlson*
Stage Management

William Esty &
Craig Hane
Technical Direction

King Richard II	Michael O'Brien*
— The King's Faction —	
His Queen	Tonya Fogarty
Duke of Aumerle, son of York	Paul Jackel*
Thomas Mowbray, Duke of Norfolk	Patrick English
Bagot	Andrew Dolan
Green	George Dunn
Bushy	Kevin Heckman
Sir Stephen Scroop	Charles Rose
Bishop of Carlisle	Howard Koonce
Abbot of Westminster	George Dunn
Welsh Captain	Patrick English
Gentlewoman 1	Gail Wheeler*
Gentlewoman 2	Lisa Wood

Program Page excerpt from 1988

"Things sweet to taste prove in digestion sour."

	B	X	F	J	B	M	E	N	K	E	B	G	
DUKE OF YORK	O	E	I	O	I	O	B	P	I	R	U	R	BUSHY
BOLINGBROKE	L	L	T	H	C	W	E	S	N	O	S	E	ABBOT
BAGOT	I	R	Z	N	A	B	R	I	G	S	H	E	GREEN
DUKE AUMERLE	N	E	W	O	R	R	U	R	R	S	Y	N	HOTSPUR
JOHN OF GAUNT	G	M	A	F	L	A	P	P	I	S	T	O	MOWBRAY
CARLISLE	B	U	L	G	I	Y	S	I	C	C	O	A	ROSS
FITZWALTER	R	A	T	A	S	R	T	E	H	R	G	B	SCROOP
KING RICHARD	O	E	E	U	L	E	O	R	A	O	A	B	SIR PIERCE
	K	K	R	N	E	I	H	C	R	O	B	O	
	E	U	C	T	L	B	S	E	D	P	O	T	
	A	D	U	K	E	O	F	Y	O	R	K	D	

RICHARD II

by William Shakespeare | Directed by Kathryn Walsh

CAST

Duchess of Gloucester/ Northumberland/Exton	A.J. Baldwin*
Bolingbroke	Christopher Blonski*
John of Gaunt/Keeper	Mark S. Cartier*
Queen/Aumerle/Berkeley/ Groom	Rebecca Ho*
York/Marshal/Bagot/ Scroop	Tracie Lane*
Richard II	Christopher Joel Onken*
Carlisle/Green/Ross/ Salisbury/York's Servant	Michael Wood*
Thomas Mowbray/Bushy/ Willoughby/Percy/ Duchess of York/Exton's Servant	Jaine Ye*

The video and/or audio recording of this performance by any means is strictly prohibited. This performance is 2 Hours and 10 Minutes with One 15-Minute Intermission.

PRODUCTION TEAM

Set Designer	Dan Bilodeau
Lighting Designer	Jennifer Fok
Costume Designer	Elizabeth Rocha
Sound Designer	Rew Tippin
Fight Director	Sally Wood
Props Supervisor	Madelaine Foster
Stage Manager	Dominique Nadeau*
Asst. Stage Manager	Mandy Spartz*
Asst. Stage Manager	Sydney Enthoven
Fight Captain	Rebecca Ho*

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** Members of Actors' Equity Association, the union of professional actors and stage managers in the United States*

FROM THE DIRECTOR

A monarch's speech is performative. In performative speech, when you say a thing, that speaking serves as the action, no follow up needed. Marriage vows are a great example: an officiant says "you are now married" and then, you are. The king's power in an English medieval hereditary monarchy works much the same way: decrees become law. The king says a thing, and it becomes real. Nothing else is needed.

In practice, however, we know this not to be true. Even in marriage vows, the state has decided it has a vested interest in that status, and so, in reality, you have to sign a document before it becomes real in practice. Something with weight enough to affect the world.

In this play, Richard believes his language is the site of absolute authority. He has the power to make and unmake the world every time he opens his mouth. In practice, the people he rules have a say. Because his words and actions affect their lives, they take action to oppose him. And it turns out, in the face of action, his speech isn't enough to resist them. Changing the world takes more than language — it needs actions, plans, allies, and support.

What's so great about doing a play where the site of disagreement is "does speech really make things happen" is that, in every Shakespeare play, speech is what makes things happen. We make things real by speaking them into existence. Someone says, "What castle is this?" and suddenly, there's a castle. Here's a person, let's call him "Richard" and see what happens next.

This company of artists are about to speak an old story into new existence—a story about the absolutely disastrous consequences of having one misguided man position himself above the rest of us, and make decisions for and about us, and how hard we have to work to undo that mistake. Since well before Shakespeare wrote this play, and many, many times since, a leader has failed to meet the needs of the moment, and each time, change requires that people put more than language on the line.

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Lincoln County Historical Association maintains this fine property, offering the grounds for guided tours as well as private events. Please visit www.lincolncountyhistory.org for more information and driving directions.

THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde | Directed by Nathan Winkelstein

CAST

Gwendolen	A.J. Baldwin*
Reverend Chasuble	Christopher Blonski*
Merriman	Robbie Harrison
Cecily	Rebecca Ho*
Lady Bracknell	Tracie Lane*
Algernon	Zack Lopez Roa*
Jack	Christopher Joel Onken*
Lane	Michael Wood*
Ms. Prism	Jaine Ye*

PRODUCTION TEAM

Set Designer	Germán Cárdenas Alaminos
Sound Designer	Scott O'Brien
Costume Designer	Elizabeth Rocha
Lighting Designer	Daniel Taylor
Props Supervisor	Madelaine Foster
Stage Manager	Dominique Nadeau*
Asst. Stage Manager	Mandy Spartz*
Asst. Stage Manager	Cameron Sarchi
Asst. Stage Manager	Sydney Enthoven

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This performance is 2 Hours and 10 Minutes with a 15-Minute Intermission after Act One and a 5-Minute Pause after Act Two.

* Members of Actors' Equity Association, the union of professional actors and stage managers in the United States



FROM THE DIRECTOR

"What can a poor critic do with a play which raises no principle, whether of art or morals, creates its own canons and conventions, and is nothing but an absolutely willful expression of an irrepressibly witty personality"

These words were written by critic William Archer of *The World* after the premier of *The Importance of Being Earnest*, a trivial comedy for serious people, on Valentine's Day in 1895. Similar sentiments were shared by other critics, including the brilliant playwright George Bernard Shaw who said the play, though "extremely funny," was Wilde's "first really heartless [one]." They aren't wrong. Anyone who searches for hidden depths or truths in this play is bound to either come up empty or become a victim of their own confirmation bias as they stalk the wild goose with the red herring in its beak.

Importance is Funny. The play makes you laugh, it makes you smile and have a good time, and perhaps I differ from these critics, and many modern practitioners because - I think that is OK. Not merely OK, but laudable. No, not every meal can be the delicious dessert of *Importance* - we need the meat and potatoes of *Fences*, the gumbo that is *Waiting for Godot*, the subtle steak of *Hamlet*. But no culinary experience is truly complete without the sweet digestif that leaves our taste buds coated and our bellies warm.

To say *Importance is merely* funny misses the point. Unlike so many other plays, Oscar Wilde doesn't try to make this play anything *but* funny. This is an artist - one whose life is about to be ruined because he dared to be born homosexual in an era of utter intolerance - screaming to the skies that laughter is an essential ingredient to a life well lived, and that bringing joy to one's fellow man is worthy.

The world is bonkers right now. Democracy is under attack, our planet is overheating, hate and intolerance invades every school and mall. There is a land war in Ukraine and starvation, displacement and violence everywhere. For this one performance though? Let's let it go. Let's accept the beautiful gift Oscar Wilde gave us. Take a deep breath, smile and 'merely' enjoy.

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- Simon Callow

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At Eaton Peabody we have a long tradition of supporting the arts. Whether they entertain, inspire, or simply add beauty to our community, the arts have an impact on everyone. We are proud to support Theater at Monmouth in their mission of bringing the performing arts to our community and making this region a better place to live and work.

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by William Shakespeare | Directed by Dawn McAndrews

CAST

Duke Frieda	A.J. Baldwin*
Oliver/A Lord	Christopher Blonski*
Adam/Corin/First Lord	Mark S. Cartier*
Touchstone	Robbie Harrison
Celia	Rebecca Ho*
Amiens/Audrey	Tracie Lane*
Orlando	Zack Lopez Roa*
Phebe/Second Lord	Katie Mitchell
Duke Senior/LeBeau	Christopher Joel Onken*
Charles/Silvius/A Lord	Tommy Vest
Jaques	Michael Wood*
Rosalind	Jaine Ye*

PRODUCTION TEAM

Set Designer	Dan Bilodeau
Costume Designer	Michelle Handley
Lighting Designer	SeifAllah Salotto-Cristobal
Sound Designer	Rew Tippin
Fight Director	Sally Wood
Props Supervisor	Madelaine Foster
Stage Manager	Dominique Nadeau*
Asst. Stage Manager	Cameron Sarchi
Asst. Stage Manager	Sydney Enthoven
Fight Captain	Rebecca Ho*

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The video and/or audio recording of this performance by any means is strictly prohibited. This performance is 2 Hours with One 15-Minute Intermission.

* Members of Actors' Equity Association, the union of professional actors and stage managers in the United States

FROM THE DIRECTOR

To be honest, I'm not the biggest fan of the trouser role plays. I've always found it frustrating that the women characters go on a journey of self-discovery only to end up back in the position to find eternal happiness in the arms of a man. Don't get me wrong, I understand that the world must be peopled, but the agency lacking always frustrated me. Even the glimmer of fighting back in *Taming of the Shrew*, seemed superfluous. But at least those two—Petruchio and Katarina, seem to find both a truce and seem to genuinely fall for each other... as equals.

So, why direct *As You Like It*? I guess because it feels like the play most relevant in Shakespeare's Canon for our modern audience. *As You Like It* is a play designed to please. There's an abundance of songs (though we have trimmed them a bit), quotable bits, a wrestling match, clever word-play, and a slew of weddings in the final scene. And yet, because characters' lives are at stake in court and country, the play throws into sharp relief relationships on which lives depend. Friendships in *As You Like It* are life-sustaining, fierce, and unchanging. We see and hear of friends' sacrifices from the start: old Adam abandons security for Orlando's sake; "loving lords" follow the ousted Duke to the Forest of Arden. When Rosalind is banished by her Aunt, Celia rallies instantly: "do not seek ... / To bear your griefs yourself and leave me out." Such commitment among friends spans differences of gender, class, age, and origin. Before the play's end, Rosalind will direct the behavior of lovers, a father, a cousin, and a host of homespun characters. She's made a world as she likes it and charges us, among other things, to do the same. She is in charge of her agency and her future.

As the characters wander the Forest of Arden, so too do we. Arden is a forest which – by its diverse trees, flowing rivers, coastline– we know to be all places and no place at once. This is part of its magic; it is a setting not just for Rosalind's self-discovery, but our own. Part of this self-discovery is that of gender and sexuality. Shakespeare himself disrupts the gender binary with a man playing a woman pretending to be a man who then plays a woman.

Having a bad day? Take a walk in the woods. Each time we take a walk in nature we come out better. Shakespeare certainly knew the transformative power of the wilderness, too. The plot of *As You Like It* is a profound journey into a renewing exile. It is about finding oneself through words and pastoral-fueled self-exploration.



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ENGAGEMENT PROGRAMS

Theater at Monmouth has provided literature-based education and engagement programs since the Theater's founding through School Programs, Education Tours, and Engagement Initiatives. Their mission is to deepen understanding of, appreciation for, and connection to classic literature.

School Programs: Bring the art and practice of theatre into the classroom to support student learning and teacher professional development. Performance-based Residencies designed collaboratively by teachers and artists guide students through a deeper exploration of classic texts and address specific classroom and/or curriculum objectives and outcomes. Teacher Resource Guides provide background information on the plays, productions, and people of classic literature to help teachers prepare students to engage with the plays on the page and the stage.

Education Tours: Increase access to great literature by bringing adaptations of classic works to schools and community centers throughout Maine. Education Tours, including Page to Stage (grades pre-k to 8) and Shakespeare in Maine Communities (middle and high school), challenge learners of all ages to explore the ideas, emotions, and principles contained in great literature and to discover the connection between classic theatre and our modern world. All aspects of the program including in-school workshops, post-performance dialogues, and Teacher Resource Guides integrate the art of making theatre with the humanities focus on history, civic responsibility, and language.

Engagement Programs: Develop an appetite for classic literature and live performance through discussions, dialogues, and dramaturgical materials. TAM offers a variety of programs to engage audiences in a conversation about the plays and provide an opportunity to explore our work both before and after performances including: Post-Performance Discussions with the Artists following all Sunday evening performances; Director's Notes on all plays in the program and online; Meet the Artist Interviews on the blog; and Ticket Discounts providing increased access to the arts for Monmouth residents, families, millennials, teachers, students, and seniors.

Throughout the year, TAM works in partnership with community-based arts, cultural, and educational organizations using theatre and the works of Shakespeare to build community and enhance civic engagement.



HENRY IV PART 1
BY WILLIAM SHAKESPEARE
ADAPTED AND DIRECTED BY
DAWN MCANDREWS

Theater at Monmouth 2023 Shakespeare in Maine Communities Tour October 10-October 28, 2023

2024 SEASON

2024 *Tragedy Tomorrow, Comedy Tonight* Season Plays Under Consideration

***TWELFTH NIGHT, OR WHAT YOU WILL* BY WILLIAM SHAKESPEARE**

Viola thinks her brother is dead. He thinks that she is dead. Everyone thinks that she is her brother. Everyone thinks that her brother is her. Shenanigans ensue. *Twelfth Night* is a tale of unrequited love – hilarious and heartbreaking. Twins are separated in a shipwreck, and forced to fend for themselves in a strange land. The first twin, Viola, falls in love with Orsino, who dotes on Olivia, who falls for Viola but is idolized by Malvolio. Enter Sebastian, who is the spitting image of his twin sister...

***KING JOHN* BY WILLIAM SHAKESPEARE**

Political intrigue and martial power rule the day in this tale of corruption, greed, and papal machination. Boasting tour-de-force roles for King John, Constance, and the bastard Falconbridge, this is one of Shakespeare's hidden treasures—rarely seen but bursting with the turbulence of a life lived in the shadow of the Lionheart.

***THE ALCHEMIST* BY BEN JONSON**

Deception and gullibility are the very foundation of Ben Jonson's *The Alchemist*. The play is based on two conmen, Face and Subtle, who use deception to "cozen," or trick, gullible Londoners into believing they are experts of alchemy in possession of the philosopher's stone. Written for the reopening of the London theatres after the plague outbreak of 1610, *The Alchemist* is Ben Jonson's chemistry lesson in comedy that will tickle your funny bone with one hand and pick your pocket with the other.

***ACCIDENTAL DEATH OF AN ANARCHIST* BY DARIO FO**

A madman invades a police station interrogation room where an anarchist accused of bombing a bank has recently "accidentally" fallen out of a window. Donning various disguises and voices, the madman manipulates policemen into a truth-inducing hysteria. This world-renowned farce is the brain-child of the late Nobel Prize-winning Italian playwright, Dario Fo.

***THIRD* BY WENDY WASSERSTEIN**

As a professor at one of New England's most prestigious universities, Laurie Jameson has seen her share of young, entitled athletes. So, when Woodson Bull III approaches her regarding conflicts due to his sports schedule, she assumes she has him pegged. To her shock, Third (as he is known) turns in a paper on *King Lear* that is nothing short of literary genius. Her prejudices lead her to pursue a case of plagiarism, and what she discovers is that his 'third generation' life of privilege is far less blinding than her so-called liberal ideals. *Third* is the last play written by Tony Award and Pulitzer Prize-winning playwright Wendy Wasserstein, which premiered Off-Broadway in 2005.

FAMILY SHOW

***THE RELUCTANT DRAGON* BY KENNETH GRAHAME ADAPTED BY DAWN MCANDREWS.** Can a clever girl, a brave knight, and a misunderstood dragon find a way to win a fight without actually fighting? *The Reluctant Dragon* tells the tale of Charlotte who meets a tea-drinking, poetry-loving dragon on the edge of town. With the help of the hilarious and heroic Sir Giles, Charlotte, and Dennis D. Dragon, work together to change the minds of everyone in the village. Through this fun and exciting adventure, young audiences learn the importance of teamwork, accepting others, and solving problems together.

FALL SHOW

Back by Popular demand are the likes of Gilbert & Sullivan for TAM's 2024 Fall Musical production. We're still figuring out which favorite to bring you, so hold tight for that announcement coming soon!

Take part in Season 55 by becoming a subscriber! 2024 Subscriptions will be available August 1, 2023.

Contact the Box Office at 207-933-9999 for more information.

2023 CAST MATRIX

ACTOR	THE STORY OF MY LIFE	AN ILIAD	RICHARD II	THE IMPORTANCE OF BEING EARNEST	AS YOU LIKE IT
A.J. Baldwin*			Duchess of Gloucester/ Northumberland/ Exton	Gwendolen	Duke Frieda
Christopher Blonski*	Alvin		Bolingbroke	Rev. Chasuble	Oliver/ A Lord
Mark S. Cartier*		The Poet	John of Gaunt/ Keeper		Adam/Corin/ First Lord
Robbie Harrison				Merriman	Touchstone
Rebecca Ho*			Queen/Aumerle/ Berkeley/Groom	Cecily	Celia
Tracie Lane*			York/Marshal/ Bagot/Scroop	Lady Bracknell	Amiens/Audrey
Zack Lopez Roa*	Thomas			Algernon	Orlando
Katie Mitchell					Phebe/Second Lord
Christopher Joel Onken*			Richard II	Jack	Duke Senior/ LeBeau
Tommy Vest					Charles/Silvius
Michael Wood*			Carlisle/Green/ Ross/Salisbury/ York's Servant	Lane	Jaques
Jaine Ye*			Thomas Mowbray/ Bushy/ Willoughby/ Percy/Duchess of York/ Exton's Servant	Ms. Prism	Rosalind

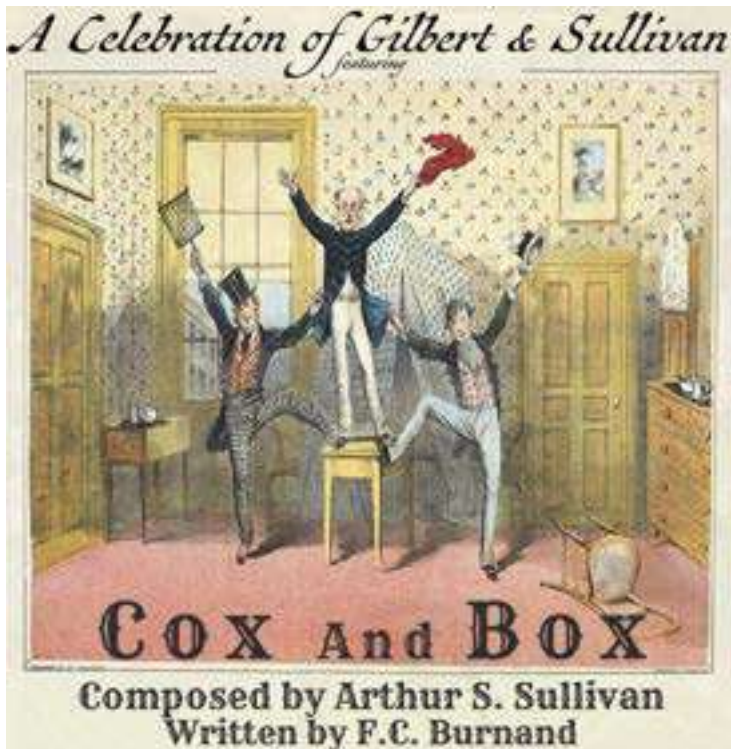
* Members of Actors' Equity Association, the union of professional actors and stage managers in the United States



2023 CALENDAR

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
** Denotes Post-Show Discussion ● Monmouth Night						1 7:30 p.m. The Story of My Life Opening ●
July						
2	3	4	5	6	7	8 7:30 p.m. An Iliad Opening ●
9	10	11	12	13 7:30 p.m. Richard II Preview ●	14 7:30 p.m. Richard II Opening	15 1 p.m. An Iliad 7:30 p.m. The Story of My Life **
16	17	18	19 7:30 p.m. The Story of My Life	20 7:30 p.m. The Importance of Being Earnest Preview ●	21 7:30 p.m. The Importance of Being Earnest Opening	22 7:30 p.m. Richard II **
		July/August				
23	24	25	26 7:30 p.m. Richard II	27 7:30 p.m. As You Like It Preview ●	28 7:30 p.m. As You Like It Opening	29 1 p.m. The Importance of Being Earnest 7:30 p.m. The Importance of Being Earnest **
30 1 p.m. The Story of My Life 7:30 p.m. As You Like It **	31	8/1 1 p.m. As You Like It 7:30 p.m. The Story of My Life	2 1 p.m. An Iliad	3 1 p.m. As You Like It 7:30 p.m. Richard II	4 7:30 p.m. The Importance of Being Earnest	5 1 p.m. The Importance of Being Earnest 7:30 p.m. An Iliad **
6 1 p.m. Richard II	7	8 7:30 p.m. As You Like It	9 1 p.m. As You Like It 7:30 p.m. The Importance of Being Earnest	10 1 p.m. The Story of My Life 7:30 p.m. An Iliad	11 1 p.m. The Importance of Being Earnest 7:30 p.m. Richard II	12 1 p.m. An Iliad 7:30 p.m. The Story of My Life
13 1 p.m. As You Like It	14	15	16	17	18	19
20				9/14 7:30 p.m. Gilbert & Sullivan Preview ●	15 7:30 p.m. Gilbert & Sullivan Opening	16 1 p.m. Gilbert & Sullivan 7:30 p.m. Gilbert & Sullivan
17 1 p.m. Gilbert & Sullivan **				21 7:30 p.m. Gilbert & Sullivan	22 7:30 p.m. Gilbert & Sullivan	23 1 p.m. Gilbert & Sullivan 7:30 p.m. Gilbert & Sullivan
24 1 p.m. Gilbert & Sullivan						

FALL SHOW



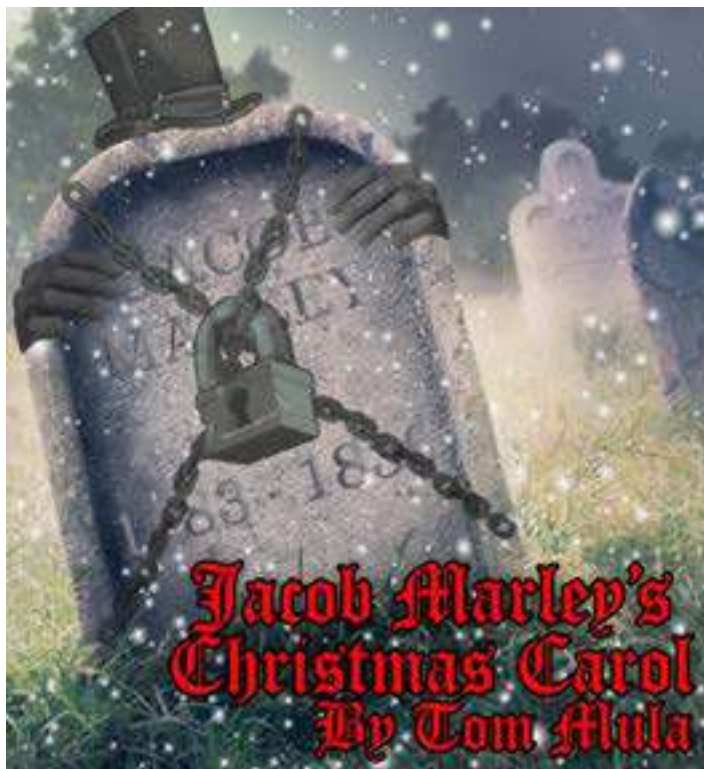
A Celebration of Gilbert & Sullivan featuring Cox & Box

directed by Adam P. Blais

Join us in celebrating one of theater's most dynamic musical duos! The celebration begins with a curtain raiser of *Cox and Box; or, The Long Lost Brothers, a Comic Triumveretta*, composed by Arthur Sullivan and written by F.C. Burnand. Then, after the interval, journey through Gilbert & Sullivan's musical catalogue with songs from your favorite operas, including *The Pirates of Penzance*, *Patience*, *Ruddigore*, *H.M.S. Pinafore*, and more!

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HOLIDAY SHOW



Jacob Marley's Christmas Carol

by Tom Mula | directed by Dawn McAndrews
November 23 - December 3

"Marley was dead, to begin with . . ." and what happens to Ebenezer Scrooge's mean old business partner after that? Chained and shackled, Marley is condemned to a hellish eternity. Desperate, Marley accepts his one chance at freedom: to escape his own chains, he must first redeem Scrooge. So begins both men's journey of laughter and terror, redemption and renewal, during which Scrooge's heart, indeed, is opened; but not before Marley, in this irreverent, funny and deeply moving story, discovers his own.

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The Kennebec Land Trust (KLT) works cooperatively with landowners and communities to conserve the forests, lakes, streams, wetlands, fields, and wildlife that help define central Maine. KLT protects and stewards land permanently, offers access to conserved properties, provides opportunities for people to learn about and enjoy the natural world, and works with partners to support sustainable forestry and farming. Their service area is 21 communities in the capital area, from Litchfield to Vassalboro, and Chesterville to Leeds.

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Jim Alexander

(He/Him/His) (*Set Designer, 12th Season*)

Jim has worked on theatre, dance, and opera productions from Maine to Missouri as production manager (Washington Revels, Shakespeare Festival St. Louis) and master electrician (Shakespeare Theatre Company, Washington Ballet, Portland Stage Company). He toured nationally and

internationally with The Flying Karamozovs, Netherlands Dance Theatre, Suzhuo Kunju Opera, National Ballet of China, and Ballet Nacional de Cuba among others. Jim is the Assistant Technical Director for the Department of Theatre and Dance at Bowdoin College.



Courtney Babbidge

(He/Him/His) (*Music Director, 1st Season*)

Courtney Babbidge is a musician who composes, arranges, directs and teaches in midcoast Maine. He's been music directing since 2008 and has done nearly 100 different shows. When not doing music

projects, Courtney enjoys animation, voice acting, and rockhounding.



A.J. Baldwin

(She/Her/Hers) (*Associate Artistic Director/Equity Actor, 3rd Season*) A.J. is overjoyed to return to Theater at Monmouth! She is a Cincinnati-based Actor/Playwright from Montgomery, AL. Her play *The Twunny Fo'* recently received its World Premiere at The Know Theatre of Cincinnati, where A.J. also starred in the role of Tyra. Previous TAM

Acting credits include: Esther in *Intimate Apparel*, Mistress Page in *Merry Wives of Windsor*, and Gertrude in *Hamlet*. A.J. sends love to all who may be reading!



Neil Bartram

(He/Him/His) (*Composer & Lyricist, 1st Season*)

Neil is the composer and lyricist of Broadway's *The Story of My Life* with book writer Brian Hill (four Drama Desk Award nominations). Other projects with Brian include *The Adventures of Pinocchio* (Chicago Shakespeare Theater), *The Theory of Relativity* (Canadian Music Theatre

Project, Goodspeed Musicals, London Off-West End), *Something Wicked This Way Comes* (Delaware Theatre Company - 11 Barrymore Award nominations), and *You Are Here* (Goodspeed Musicals). Neil also wrote the score for Chicago Shakespeare Theater's and Asolo Repertory Theatre's productions of *Shakespeare in Love*. Upcoming projects include *Les Belles* (the stage adaptation of Michel Tremblay's *Les Belles Soeurs*) and the stage adaptation of Disney's beloved film *Bedknobs & Broomsticks*. Neil's awards include the ASCAP Foundation's Yellen Award, a Jonathan Larson Foundation Award, and a Dramatists Guild Fellowship. *The Story of My Life* and *The Theory of Relativity* are licensed through Music Theatre International. *The Adventures of Pinocchio* is licensed through Rogers & Hammerstein. Cast albums include *The Story of My Life* and *The Theory of Relativity* (both on PS Classics).



Isabel Bates

(She/Her/Hers) (*Arts Admin Intern, 1st Season*)

Isabel is an actor, director, and Mainer who is thrilled to join Theater at Monmouth. She recently graduated from the Shakespeare Institute in Stratford-upon-Avon with a master's degree in Shakespeare and Theatre. Isabel is currently an Education Assistant at Portland Stage.

She has also worked at theater camps for several years, which has inspired her passion for introducing young people to classic theater.



Daniel Bilodeau

(He/Him/His) (*Set Designer, 15th Season*)

Dan has designed more than 30 shows in Cumston Hall including a dozen by Shakespeare. Favorite TAM designs include: *The Real Inspector Hound*, *The Glass Menagerie*, *Two Gentlemen of Verona*, and *King Lear*. Dan, a Maine native, is the Mark and Marcia Bailey Professor of Speech and

Theatre at the University of Maine where he has taught since 2008. His work has been seen in theaters throughout New England, including the Gamm Theater, Lewiston Public Theater, Theater at Monmouth, Portland Stage Company, and Penobscot Theater. Dan would like to thank Beth, Sophie, and Luke for all their love and support.

COMPANY BIOS



Adam P. Blais

(He/Him/His) (*Director; 11th Season*) is a Maine-based Director, Choreographer, and Educator. Previously at Theater at Monmouth: 11 productions including *A Midsummer Night's Dream*, *Daddy Long Legs*, *Murder For Two*, *The Pirates of Penzance* and *My Father's Dragon*.

Additional credits include work with The Public Theatre, Shakespeare & Company, The University of Maine, Waterville Opera House, and others. Adam holds a B.A. in Theatre and a M.A. in Leadership Studies and works as the Education/Development Director for The Public Theatre.



Christopher Blonski

(He/Him/His) (*Equity Actor, 1st Season*) After a brief stint of driving buses in DTLA, Chris Blonski is back on stage with renewed energy and vigor. A graduate of FSU/Asolo Conservatory, with experience playing roles like Romeo in *Romeo & Juliet*, Sylvio in *The Duchess of Malfi*, and Anselmo in *Man of La Mancha*, Blonski's Latin roots, street-

smarts, and quick wit infuse his performances with a unique edge. He's thankful to make his TAM debut in collaboration with such talented company.



Sidney Boursaw

(She/Her/Hers) (*Box Office Assistant, 2nd Season*) Born and raised in Southern California, Sidney and her family moved to Maine in 2020 where they now reside in Monmouth. Sidney attends Bennington College in Vermont where she is majoring in psychology and will graduate in the year 2025.



Germán Cárdenas Alaminos

(He/Him/His) (*Set Designer, 3rd Season*) Germán is from Mexico City, where he studied Architecture and after some time, transitioned to scenic design and painting. In 2019, Germán joined the Theater and Dance Department at Bowdoin College. He has previously taught and served as resident

scenic designer at Rider University in Lawrenceville, NJ. He continues to work locally in Maine for Theater at Monmouth, Portland Stage Company, OperaMaine and Portland Theater Festival. Design credits include *Henry VI part II*, *The Wolves*, *A Raisin in the Sun*, *The Cake*, *The Age of Bees*, *Sofonisba*, *Anthony and Cleopatra*, *Amphitryon*, *Assassins*, *Jelly's Last Jam* and *Eclipsed*.



Mark S. Cartier

(He/Him/His) (*Equity Actor, 25th Season*) Mark S. Cartier is very happy to be returning to TAM as part of the summer company for the first time since 2019. He began coming here in 1997, appearing in many productions over the intervening years. Lately, he has been working with medical students in the Boston area as a standardized patient. He lives with his wife Jane in West Bridgewater, Massachusetts.



Julia Cooke

(She/Her/Hers) (*Front of House Manager/Volunteer Coordinator, 2nd Season*) Julia is delighted to return to TAM after her work as a Box Office Apprentice in 2019. Julia is a recent graduate of Baldwin Wallace University where she earned a degree in Theatre: Acting and Directing. While there, she worked as a manager for their front of house concessions, and has previously worked front of house as an Artistic Intern at Stonington Opera House Arts. cookejuliam.wix.com/theatre



Sydney Enthoven

(They/Them) (*Stage Management Intern, 1st Season*) Sydney is going into their senior year at UC San Diego, studying theatre with a focus in stage management. UCSD Credits include *A Flea in her Rear* and *900 Years*. Other credits include *The Rocky Horror Show*, *A Chorus Line*, and *Twelfth*

Night. They have also worked in lighting design and playwriting in their time at UCSD, helping light *Into the Woods* and *American Idiot* and having their show *The Seer* produced.



Daisy Erskine

(They/She) (*Props & Scenic Intern, 1st Season*) Daisy Erskine is so excited to be joining the Theater at Monmouth family this summer as a scenic intern! Daisy is going into their senior year at the University of Idaho, where they have been double majoring in Fine Arts and Stage Craft with an emphasis in scenic and cos-

tume design/construction. They have worked on many shows through the university and Idaho (*Imaginary Invalid*, *Cabaret*, *Into the Woods*, and many more) as well as at the Idaho Shakespeare Festival (*Romeo and Juliet*, *Mama Mia*, And *Little Shop of Horrors*). They are very excited to get to experience theater outside of Idaho, and meet new incredible souls!



Erin Fauble

(She/Her/Hers) (*Lighting & Sound Technician, 3rd Season*) Erin heralds from the little town of Anderson, SC. After graduating with a BA in Musical Theatre from Converse College, Erin has worked at Flat Rock Playhouse (*Little Shoppe of Horrors*), the Richmond Shakespeare Festival (*Macbeth*), Theatre at Monmouth (*An Iliad*), and The Public Theatre (*Be Here Now*).



Jennifer Fok

(She/They) (*Lighting Designer, 10th Season*) Jennifer Fok is a Chinese American lighting designer whose design collaborations center around reimagining classics, established plays, and exploring new work in theatre, dance, and music. Select designs have been seen at Spoleto Festival, Long Wharf Theatre, TheatreWorks Co Springs,

Geva Theatre, Center Repertory Theatre, Brown/Trinity, Detroit Public Theatre, NCPA Beijing, Gala Hispanic, Ars Nova, Penobscot Theatre, among others. She received her BFA in Theatre Production and Design from Ithaca College.
www.jenniferfok.com



Madelaine Foster

(She/Her/Hers) (*Props Supervisor/Scenic Artist, 1st Season*) Madelaine is a properties and scenic artist currently based in Indianapolis. She is the Assistant Properties Shop Manager at the Indiana Repertory Theatre where she has worked since 2019. Previous work includes Shakespeare and Company (Lenox MA) and The Phoenix Theatre Company (Phoenix AZ).



Erika Gordon

(She/Her/Hers) (*Wardrobe Superior/Sticher, 2nd Season*) Erika is a dresser/ costume designer from Rochester, NY. She holds a BFA in Technical Production from Nazareth College. National Tour- *Disney on Ice: Let's Celebrate*, *Fiddler on the Roof* (Assistant Wardrobe). Wardrobe Head- *Antony + Cleopatra*, *Eurydice* (Theater at Monmouth). She is excited to be coming back to TAM for a second year and thanks her partner and all who are involved in making these shows happen.



Michelle Handley

(She/Her/Hers) (*Costume Designer, 9th Season*) Michelle is happy to be back in this beautiful jewel box building. It is always a privilege to collaborate creatively as a small part of the big production picture. She also designs for University of Maine Orono's School of Performing Arts and The Public Theatre in Lewiston. When not costume

wrangling, Michelle dwells in Monmouth, the proud mother of two beloved teenage humans. In her free time, she serves as clerk and photographer with the Monmouth Fire Department.



Robbie Harrison

(He/Him/His) (*Actor, 2nd Season*) Robbie Harrison is excited to be back at TAM after last performing in 2019; his favorite role that summer was as The Suspects in *Murder for Two*. He is a Maine actor and has performed with Mad Horse Theatre Company, Fenix Theatre Company, and Dramatic Repertory Co. in Portland, as well

as at The Theater Project in Brunswick. Outside of theatre, Robbie is a bilingual health worker and serves the state's growing Latinx community.



Brian Hill

(He/Him/His) (*Book Writer, 1st Season*)

With composer/lyricist Neil Bartram, Brian has written *The Adventures of Pinocchio*, *The Theory of Relativity* and *The Story of My Life*, which premiered on Broadway in 2009, earning four Drama Desk Award nominations (Outstanding Musical, Music, Lyrics, and Book). Current Bartram and Hill projects include *Senza Luce* (CMTF), *Les Belles*, *You Are Here*,

Bedknobs and Broomsticks and *Something Wicked This Way Comes* (Delaware Theatre Company - 11 Barrymore Award nominations). Brian wrote the new book for the Old Globe's production of *October Sky* and the revised book for the Goodman Theatre's acclaimed production of *Brigadoon*. *The Story of My Life* and *The Theory of Relativity* are licensed by Music Theatre International. *The Adventures of Pinocchio* is licensed through the Rodgers & Hammerstein organization.



Rebecca Ho

(She/Her/Hers) (*Equity Actor, 2nd Season*) Rebecca Ho is a half Vietnamese, half Chinese actor originally from Brisbane, Australia. She is very excited to be returning to TAM! REGIONAL: *Eurydice*, *Antony + Cleopatra*, *Amphitryon*, *Pandora and her Top Secret...* *Scientific Mission* (Theater at Monmouth). Select NEW YORK: *The*

Seagull, *Love's Labours Lost*, *Halfway Bitches Go Straight to Heaven*, *A Lie of the Mind* (Columbia University); *Single Asian Female* (Australian Theatre Festival). FILM: *Maybe Today, Maybe Tomorrow*. Columbia University MFA Acting (2023).
www.rebeccaactor.com

COMPANY BIOS



Tracie Lane

(She/Her/Hers) (*Equity Actor, 1st Season*) Tracie Lane is thrilled to be making her TAM debut! Recently, Tracie played Milady de Winter in *Three Musketeers* at Asolo Rep. Favorite credits include Pelagiya/Dragana in Martyna Majok's *Queens* at Juilliard, Joan in *Henry VI Pt. 1* at Utah Shakespeare Festival, Portia in *Merchant of Venice* at American Shakespeare Center, and Sarah

Boyd in *Burst* at Alleyway Theatre (world premiere). TV: *The Good Fight*. MFA: Juilliard. Tracie is a proud member of AEA.



Zack Lopez Roa

(He/Him/His) (*Equity Actor, 1st Season*) Zack Lopez Roa is an Air Force Veteran and current student at Columbia University's MFA Acting Program. He studied Shakespeare and Chekhov at the British American Drama Academy in Oxford.

During his military service, Zack served both as a Meteorologist and a Solar Analyst and was honored with various distinguished awards. Zack's recent Acting credits include Orpheus in *Metamorphoses*, Venus Ramirez in *Halfway B's Go Straight to Heaven*, and Leonid Andreyevitch in *The Cherry Orchard*.



Aaron Louque

(He/Him/His) (*Box Office Manager & Marketing Associate 4th Season*) A Maine native currently living in Lewiston, Aaron is excited for another Summer at TAM! Having previously Stage Managed *Daddy Long Legs* and *Measure for Measure* in 2021, he joined TAM on the administrative side full-time in June 2022. Aaron has worked

as an actor, stage manager, producer, and director at various theaters across the state and holds a BA in Theatre from Dean College.



Andrew Marcus

(He/Him/His) (*Lighting/Sound Intern, 1st Season*) Andrew has two feet, two shins, and at least one eye. He cannot say with 100% certainty whether or not he will still have both by the time you are reading this as this is his first internship, and is unsure what it will entail. If eye loss is in the cards

for this internship, Andrew is more than willing to make that sacrifice.



Dawn McAndrews

(She/Her/Hers) (*Producing Artistic Director, 13th Season*) Dawn has worked as a producer, educator, director, and artistic director at theatres across the country including Shakespeare Theatre Company, Steppenwolf Theatre, Goodman Theatre, Arena Stage, Portland Stage Company, and Shakespeare Festival St.

Louis. Directing credits include: *The Pajama Game* (UMO); *Haroun and the Sea of Stories* (Colby); *The Language Archive* (Public Theatre); *Sense & Sensibility*, *The Jungle Book*, *Richard III*, *Macbeth*, *Peter and the Starcatcher*, *Boeing, Boeing*, *Love's Labour's Lost*, *The Winter's Tale*, *Romeo and Juliet*, *The Mousetrap*, *Henry IV Part 1*, *Of Thee I Sing* (TAM); *The Glass Menagerie*; *Holiday*, and *Three Days of Rain* (1st Stage); as well as adapting and directing *A Christmas Carol* at Portland Stage. Dawn directed the World Premiere of Callie Kimball's *Sophonisba* at TAM in 2021.



Max McAndrews

(He/Him/His) (*Box Office Associate, 7th Season*) Cats, music, video games, and books are all wonderful things to Max. He's perpetually tired and unable to nap without waking up wondering what year it is, and constantly reminded that it's weird that he doesn't like seafood yet lives in Maine. Tea

is just as good as coffee to him and he considers it rude to put one or the other down.



Katie Mitchell

(She/Her/Hers) (*Acting Intern, 1st Season*) Katie Mitchell is from Cincinnati, Ohio (Who Dey!) where she earned her BA in Theatre from Xavier University. She completed an Acting Apprenticeship with Ensemble Theatre Cincinnati and has toured for two seasons with the Cincinnati

Shakespeare Company. Other recent credits include *Proof* (Catherine), *The Wolves* (#25), and *Dry Land* (Amy). Katie is excited to spend her first summer in Monmouth and is grateful to her family and Geoffrey for their encouragement and love. @katiemitchell



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GOODSPEED MUSICALS has achieved international acclaim for its dedication to the preservation and advancement of musical theatre. Under the direction of Michael P. Price since 1968, Goodspeed produces three musicals each season at

the Goodspeed Opera House in East Haddam, Connecticut, 17 of which have gone to Broadway (including *Man of La Mancha*, *Shenandoah*, and *Annie*), receiving more than a dozen Tony Awards. In addition, Goodspeed produces three new musicals each year at The Norma Terris Theatre, opened in 1984 in Chester, Connecticut, for the development of new musicals. Also integral to its mission, Goodspeed houses the Scherer Library of Musical Theatre, which preserves scores, sheet music, scripts, original cast recordings, playbills, and theatre memorabilia, and has established the Max Showalter Center for Education in the Musical Theater to educate and train future generations of theatergoers and theatrical professionals. Goodspeed has received two Special Tony Awards, for its outstanding achievements. To learn more visit www.goodspeed.org.



Dominique Nadeau

(She/Her/Hers) (*Production Stage Manager, 1st Season*) Dominique is thrilled to be working with Theater at Monmouth this summer! Dominique founded and created the Lisle Park District Theater Program. Her recent stage management credits include *Menopause the Musical* (National Tour), *Again, the Spell* (Synecdoche Works), and *Merrymaking* (Maples Rep, Macon, MO). Recent dramaturgy credits include the Women's Voices Festival (Mad Cow Theatre, Orlando, FL), *Mary Poppins* (Drury Lane Theatre, Oakbrook Terrace, IL), and *Stick Fly* (Writers Theatre, Glencoe, IL).



Scott O'Brien

(He/Him/His) (*Composer/Sound Designer, 1st Season*) Scott has composed and designed theatre and dance for an array of off-Broadway and regional theaters across the US. He has been the Resident Composer/Sound Designer for American Globe Theatre, The Chautauqua Theater Company, the Stella Adler Studio of Acting, the Adirondack

Theatre Festival and the Great River Shakespeare Festival. He has lectured on Sound Design at SUNY-Rockland, Pace University, Fairleigh Dickinson University, The Duke Ellington School for the Arts and Montclair State University. This is his first season collaborating with Theatre at Monmouth.



Denis O'Hare

(He/Him/His) (*Playwright, 2nd Season*) Denis O'Hare is an actor and writer who lives in Fort Greene, Brooklyn. Mr. O'Hare attended Northwestern University where he studied poetry for two years under Alan Shapiro, Mary Kinzie, and Reginald Gibbons. He ultimately received a B.S. in the theatre department and pursued an acting career in Chicago while maintaining a literary salon called the "Ansuz." In 1992, Mr. O'Hare moved to New York to continue his acting career where he appeared in numerous productions on Broadway and Off-Broadway all the while exploring creative writing in the form of plays and screenplays. He has written three screenplays, numerous poems, and one other play. Mr. O'Hare and Ms. Petersen began collaborating on AN ILIAD in 2006 and honed the project through multiple workshops with New York Theatre Workshop at Vassar and Dartmouth and with the Sundance Lab Institute. Denis is married to Hugo Redwood, an interior designer, with whom he has a son.



Christopher Joel Onken

(He/Him/His) (*Equity Actor, 1st Season*) Broadway: *The Inheritance*. Regional credits: *The Inheritance* (ZACH Theatre), *Troilus and Cressida*, *Henry VI Part 2 & 3*, *Julius Caesar* (Colorado Shakespeare), *The 39 Steps*, *Romeo and Juliet*, *The Elephant Man* (Warehouse Theatre), *Shakespeare in Love*, *Long Day's Journey into Night*, *The Mystery of Irma Vep*, *Baskerville*, *Deathtrap*, *A Christmas Carol*, *Red*, *Clybourne Park*, *4000 Miles*. TV: "This is B.S.," (web series), "FBI" (CBS), "Succession" (HBO). Education: Clemson University. California born; Carolina bred.

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Lisa Peterson

(She/Her/Hers) (*Playwright, 2nd Season*)

Lisa Peterson is a theater director who wrote and adapted AN ILIAD with actor Denis O'Hare, for which they won 2012 Obie and Lucille Lortel Awards. Her other adaptations include THE WAVES, adapted from the novel by Virginia Woolf, with composer David Bucknam (Drama Desk nominations), the

upcoming THE GOOD BOOK with Denis O'Hare, and INSURANCE MEN with composer Todd Almond. She was Resident Director at the Mark Taper Forum for ten years, and Associate Director at La Jolla Playhouse for three years before that. Her directing credits include the world premieres of Tony Kushner's SLAVS!, Donald Margulies' COLLECTED STORIES and THE MODEL APARTMENT, Naomi Wallace' TRESTLE AT POPE LICK CREEK, Janusz Glowacki's THE FOURTH SISTER, John Belluso's THE POOR ITCH, Beth Henley's RIDICULOUS FRAUD, Jose Rivera's SUENO, Marlane Meyer's THE CHEMISTRY OF CHANGE, and many others. She has worked at theaters around the country including New York Theater Workshop, The Public, Playwrights Horizons, The Vineyard, Primary Stages, Manhattan Theater Club, MCC, Guthrie Theater, Seattle Rep, Berkeley Rep, Actors Theater of Louisville, Arena Stage, Yale Rep, and the McCarter Theater. Lisa won an Obie in 1991 for Caryl Churchill's LIGHT SHINING IN BUCKINGHAMSHIRE at NYTW, and Dramalogue, Drama Desk, and Calloway Award nominations for many other productions. She was the recipient of a TCG/NEA Career Development grant, and regularly develops new plays with the Sundance Theater Lab, New Dramatists, The Playwrights' Center, and the O'Neill Theater Center. She is a graduate of Yale College, and a member of Ensemble Studio Theater, and the executive board of SDC.



Madison Powell

(She/Her/Hers) (*Costume/Wardrobe*

Intern, 1st Season) Madison is a rising senior at Vassar College. She has worked at the Vassar Costume Shop for two years and recently solo costume designed her first production. She has been a costume design assistant for theaters such as TheatreRow Off Broadway and Orlando Shakes. In her free

time, she enjoys vintage shopping, watching movies, making people terrible mixed drinks, and visiting theme parks.



Elizabeth Rocha

(She/Her/Hers) (*Costume Designer, 11th*

Season) Elizabeth studied at the Rhode Island School of Design and Boston's Museum School before receiving her BA from Harvard's Extension School. She was working as an illustrator when she accidentally stumbled into theater, where she has worked ever since. She has designed

for Perseverance Theater, Central Square Theater, Apollinaire Theatre, Theatre on Fire, Fresh Ink, The Institute at the A.R.T., Harvard College, and The Prometheus Dance Company. She grew up in Maine and loves coming back to visit and work.



SeifAllah Salotto-Cristobal

(He/Him/His) (*Lighting Designer, 3rd*

Season) SeifAllah is excited to be back at TAM for his 3rd season. He holds an MFA in Design from the University of Missouri-Kansas City with focus in Lighting and Projection. He has traveled across the country telling stories with Opera, Dance, and Theatre. He is the Assistant Professor

of Lighting Design at the University of Southern Maine where his knowledge and experience shape the next generation of theatre professionals. www.seif.design



Cameron Sarchi

(He/Him/His) (*Non-Equity Stage*

Manager, 1st Season) Cameron Sarchi is a recent graduate from Hofstra University on Long Island, New York with a BFA in Stage Management and Theatre Production. He originally grew up just outside of Portland,

Maine, and is very excited to be back in Maine working!

Working in New York gave Cameron the great opportunity to work on productions ranging from dance pieces to Shakespeare to musicals!



William Shakespeare

(He/Him/His) (*Playwright, 54th Season*)

For all his fame and celebrity, Shakespeare's personal history remains a mystery. We know a man named William Shakespeare was baptized at Stratford upon Avon on April 26, 1564, and was buried at Holy Trinity Church in Stratford on April 25, 1616. By 1594, Shakespeare was a shareholder, actor, and principal playwright in the Lord Chamberlain's Men. In the years since Shakespeare's death, he has risen from obscurity to the most read, adapted, and translated writer of all time.

COMPANY BIOS



Mandy Spartz

(She/They) (*Equity Assistant Stage Manager 1st Season*) Mandy Spartz graduated from the University of Arizona with her BFA in Stage Management. She is excited to be working on her first AEA contract. Previous works include Stage Manager: *Sesame Street* at Busch Gardens Williamsburg, *The Spitfire Grill* and *Flashdance*

(Arizona Broadway Theatre), *She Kills Monsters* (Arizona Theater Company), *The Wolves*, and *A Simple Herstory* (Arizona Repertory Theater). She would like to thank her parents, siblings, and partner for their continued and loving support.



Julia Starck

(She/Her/Hers) (*Lighting/Sound Intern, 1st Season*) Julia is originally from New York City, where she was exposed to all kinds of theater from a young age. Julia is currently a rising Sophomore at Bowdoin College, where she is also the Technical Director for the

Student-Theater Group. She grew up going to camp in Augusta and is thrilled to be back for another gorgeous Maine Summer! Julia strongly believes in the power of theater to change the world and can't wait to be a part of that change.



Helen Strickland

(She/Her/Hers) (*Costume/Wardrobe Intern 1st Season*) Helen is a recent graduate from the University of Central Florida with a BFA in Theatre Design and Technology. Her recent design credits include *The Interference* by Lynda Radley, and *TECHnique A Dance*

Concert. She has also worked as a firsthand on *Shrek the Musical*, and as a stitcher on *The Grumpiest Boy in the World*, *Scaramouch in Naxos*, and *Urinetown*.



Danie Taylor

(He/They) (*Lighting Designer/Kitchen Manager, 3rd Season*) Danie is a designer, educator and producer. They are an active advocate for trans rights and social justice. Danie has led panel discussions at USITT with other trans artists advocating for an

expansion of awareness and accommodations within the theater industry. At Fordham he has led faculty and student groups in Anti-Racism and social justice. In 2020 he helped found a theater company that stages backyard bar takeovers in Brooklyn and blends Shakespeare's works with contemporary music; *A Pop Punk Midsummer Night's Dream* and *Romeo & Juliet & Weezer*. In total Danie has over 30 professional Shakespeare productions on their resume including; *The Winter's Tale*, *Much Ado About Nothing*, *Comedy of Errors* (Arkansas Shakespeare Theater), *Richard III*, *Twelfth Night* (Theater at Monmouth). Danie served as the Lighting Director at Arkansas Shakespeare Theater for 3 seasons.



Daniel B. Thompson

(Production Manager, 6th Season)

Daniel's experience consists of working on thousands of performances of hundreds of shows in a dozen or so states over the last couple decades for producers both tiny and giant. Daniel currently dwells in the Northwestern Shoshone homeland with a little cat.



Rew Tippin

(He/Him/His) (*Resident Sound Designer/Technician, 17th Season*) Rew is a Floridian feline whose favorite sound design credits from TAM include *Grounded*, *Eurydice*, *Enchanted April*, and *Sophonisba*. Credits from elsewhere include *Double Happiness* for the Oakland Ballet in California,

Amadeus at the Gretna Theatre in Pennsylvania, *Birds of North America* for Urbanite Theatre in Florida and *Bo-Nita* for Denizen Theatre in New York. He is, as always, delighted to be a part of this vibrant family of artists!



Tommy Vest

(He/Him/His) (*Acting Intern/Scenic Carpenter, 1st Season*) Tommy is a senior undergrad receiving his B.F.A. in theatre. He hails from the northern DFW area in Texas. He plans to become a high school theatre teacher upon graduation. Recent acting credits include: Clov in Samuel

Beckett's *Endgame*, Monsieur Bouc in *Murder on the Orient Express*, and Ernst Ludwig in *Cabaret*.



Kathryn Walsh

(She/Her/Hers) (*Director, 1st Season*)

Kathryn Walsh is a Chicago-based director and teacher. Recent directing work: Nandita Shenoy's *The Future is Female* (world premiere, Flint Repertory Theatre, Associate Artist); Kate Hamill's *Little Women* (Theatreworks Colorado Springs). Her directing work has also been seen at Two Pence Theatre Co, Orfeo Group, Pavement Group, Steep Theatre. Recent verse coaching includes the premiere of *Gender Play, or what you Will* at About Face Theatre. MFA in Directing: Northwestern University. kathrynwalshdirector.com.

COMPANY BIOS



Oscar Wilde

(Playwright, 4th Season) Oscar Wilde was born in Dublin, Ireland in 1854. Known for his biting wit, flamboyant dress and glittering conversation, Wilde became one of the best known personalities of his day. He wrote his first and only novel, *The Picture of Dorian Gray* in 1890. His most well-known play, *The Importance of Being Earnest* was

published in 1895.



Nathan Winkelstein

(He/Him/His) (Director, 1st Season) Nathan has directed or acted for numerous companies around the country, including The Alley Theater (*Seascape*), Shakespeare Theatre of New Jersey (*MSND*, *Macbeth*), Shakespeare Theater Company (*Henry IV*

parts I and II), Red Bull Theater (*Medea*), Guild Hall (*At Home at the Zoo*), LCT (*Romeo & Juliet*), The Folger (*Mary Stuart*), American Shakespeare Center (*MSND*), NYU Grad (*AYLI*), and others. Nathan is the Associate Artistic Director at Red Bull Theater in NYC where he has directed and assistant directed numerous off-broadway productions and readings. Dubbed 'The Pied Piper of Shakespeare' Nathan adores teaching and coaching all forms of acting and especially the bard. Nathan received his BA in Theater from the University at Buffalo and his MFA in Classical Acting from the prestigious Bristol Old Vic Theatre School in the UK.



Michael Wood

(He/Him/His) (Equity Actor, 1st Season) A Maine native, Michael is excited to make his TAM debut! Previous credits include – MAINE: Good Theater: *Shear Madness*, *Act One*, *Mrs. Mannerly*; Dramatic Rep: [title of show]; BOSTON: Gloucester Stage: *Gloria*; Lyric Stage: *Follies*; Gold Dust Orphans: *Peter Pansy*, *Phantom of the Oprah*, *All About*

Christmas Eve. WASHINGTON DC: Ford's Theatre: *Shout*, *Sister, Shout!*; Olney Theatre: *Disney's Beauty and the Beast*, *Dance Nation*, *Miss You Like Hell*, *Singin' in the Rain*; Shakespeare Theatre Academy: *Coriolanus*, *A Midsummer Night's Dream*. TRAINING: M.F.A. Shakespeare Theatre/GW; A.B. Bowdoin College; Ecole Jacques Lecoq.



Sally Wood

(She/Her/Hers) (Fight Director, 14th Season) Sally Wood is a Portland-based director, actor, professor, and footstool rehabilitator. When not busy with those things, Sally loves to teach people how to kick the crap out of each other safely. She spent many, many wonderful summers at

Monmouth and is delighted to be dropping back in. Sally's career as a fight director actually began at Monmouth about 300 years ago with a production of *Richard III* and it's wonderful to be completing the cycle by shaping the violence in *Richard II*.



Jaine Ye

(She/Her/Hers) (Equity Actor, 1st Season) Jaine is excited to be making her Theater at Monmouth debut! Jaine is based in NYC, proudly repping her fellow adoptee and AAPI communities. Credits include *Julius Caesar* (The Public Theater/Shakespeare in the Park), *Little Women* (Theatreworks Colorado Springs), *Comfort Women: A New Musical* (Off-Broadway), *The Great Leap* (Asolo Repertory Theatre), and *Macbeth* (Commonwealth Shakespeare Company). She has voiced audiobooks for *Last of the Talons*, *When We Were Infinite*, *Finding My Voice*, and the *Mindy Kim* series.

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