

ASH50
YEARS

Welcome

Tell Me A (Shakespeare) Story

When I was in college, I did a lot of part-time babysitting. One of my charges, a precocious 5-year-old named Olivia, was the daughter of an English professor of mine. During story time one evening, she chose a children's book of tales from Shakespeare. While reading *A Midsummer Night's Dream* aloud, I mispronounced the name of the fairy queen Titania, and Olivia was quick to correct me. "It's ti-TAWN-yah," she said with exasperation.

Shakespeare was relatively new to me then. Having come from an underfunded urban public school system to a college where my peers were largely from high-performing schools, I spent a lot of time trying to catch up. I hadn't expected to find myself challenged by a 5-year-old, however. At the time, I understood Olivia's early access to Shakespeare to be the privilege of a child born to an academic. But in my role now at CSC, where I constantly preach that Shakespeare is for everyone, why would I draw the line of equity somewhere beyond people of a single-digit age?

Because the truth is that a playwright like Shakespeare offers more than a good story or pretty language. Understanding his work brings cultural currency; there are countless references to his work all around us. And a positive experience—especially at an early age, where children are less likely to have preconceptions, and are more receptive to new language—can influence whether a person is fearful of, or looks forward to, future encounters with his work.

At a conference, I encountered the RSC's education manifesto, "Stand Up For Shakespeare," which states: do it on your feet, see it live, and start it earlier. For well over a decade, CSC has accomplished the first two items by producing high quality Shakespeare productions for middle and high school students, paired with hands-on workshops facilitated by our artists. But the final item reminded me of Olivia, and made me wonder: could we modify our existing programming to work with younger children too?

This question led me to my friends at Trusty Sidekick Theater Company, with their reputation for creating immersive, high-quality theater for young audiences. We set out on a journey to create an original new work for kids in grades K-5, utilizing Shakespeare's language and drawing from several plays with similar themes. The result is the piece you are about to see: *THE STOWAWAY*.

Up to this point, CSC's definition of "young audiences" has been ages 12-18, but starting this year, I am proud to say that definition has expanded to include ages 5-11. Throughout the run of this show, and for years to come, I hope to encounter many more children like Olivia: confident, curious, and eager to hear another story by Shakespeare.

Kathleen Dorman
Associate Artistic Director, Education



Classic Stage Company

JOHN DOYLE, Artistic Director
JEFF GRIFFIN, Executive Producer

presents

the Trusty Sidekick Theater Company production of

THE STOWAWAY

OR HOW THE MISTRESS QUICKLY WENT FROM MADCAP TO MAJESTIC

BASED ON THE PLAYS OF **WILLIAM SHAKESPEARE**
WRITTEN AND DIRECTED BY **DREW PETERSEN**

with

MOLLY POWERS GALLAGHER
SPENCER LOTT
JOCELYN MACKENZIE
ROWAN MAGEE
DREW PETERSEN

LEIGH POULOS
NEIL TYRONE PRITCHARD
ROBERT STEVENSON
ASHLEY RENEE THAXTON
RENATA MELILLO TOWNSEND

Scenic Design
ANSHUMAN BHATIA

Costume Design
NATALIE LOVELAND

Lighting Design
JANE CHAN

Puppet & Props Design
SPENCER LOTT

Movement & Choreography
SABRINA JACOB

Stage Manager
DAN KELLY

Assistant Director
ROBERT M. STEVENSON

TSTC Managing Director
PAUL BREWSTER

General Manager
TERESA GOZZO

Associate Artistic Director, Education
KATHLEEN DORMAN

Who's Who



Molly Powers Gallagher (Fallstaff Trio, Guard, Understudy)

Molly is a Harlem-based performer, writer, and teaching artist. As an Outreach Artist for Urban Stages, she tours throughout the five boroughs in many programs for young audiences, including THE MIGHTY PATSY MINK!, a solo show she created about the first woman of color elected to Congress. As an educator, she has worked with Girl Be Heard, Wingspan Arts, Open Arts Alliance, Boston University, among others. Molly has been a Finalist in the New Plays for Young Audiences competition and awarded the BU in LA Comedy Writer Mentorship Grant. MFA in Screenwriting, Boston University. BA in History, Fordham University Lincoln Center. She never sets sail without a scrummy snack.



Jocelyn Mackenzie (Fallstaff Trio, Guard)

Proud to be on her first Trusty Sidekick adventure, Jocelyn is a singer, songwriter, artist and songwriting coach based in Brooklyn, NY. Originally a mermaid, she annually attends the Coney Island Mermaid Parade, creating wearable art and costumes for this and other occasions. Three of her five tattoos are nautical in theme. Best known as the singing drummer from the indie trio Peal and the Beard, she writes music for theater, film and television and would love to collaborate with you on your next project (especially if you are also a mermaid).



Rowan Magee (Captain Pinch, Dennis)

Rowan has learned while fishing in the Long Island Sound that the birds will often lead you to where the fish are biting. He is a puppeteer, theater maker, and educator from Troy, NY. He has performed puppetry for Phantom Limb Company, Dan Hurlin, Chris Green, Spencer Lott and Robin Frohardt, in theaters and festivals in Egypt, Turkey, Germany, The Netherlands, Greece, Azerbaijan, and around the United States. In New York, Rowan has performed at BAM, the Guggenheim, La Mama, St Ann's Warehouse, among venues big and small, and is a co-curator for the Object Movement Festival at West Park Presbyterian Church in the UWS. He has a BA from Sarah Lawrence College and teaches for Marquis Studios and the Story Pirates. "The man that hath no music in himself, nor is not moved with concord of sweet sound is fit for treason stratagems and spoils."



Drew Petersen (Director, Writer, Original Music; Fallstaff Trio, Guard)

Drew is the Artistic Director of Trusty Sidekick and has helped make many plays for young people with the company. He has been a passenger on quite a few boats, some big and some small, and his advice to you is that if you are feeling seasick, look at the horizon. His favorite line of Shakespeare is from *Twelfth Night* and is, "Some are born great, some achieve greatness and some have greatness thrust upon 'em." (*Twelfth Night*)



Leigh Poulos (Froth, Constance the Figurehead)

Leigh is delighted to sail again with Trusty Sidekick, having recently appeared as Ranger Tall in *Campfire*. A company member and teaching artist with The Story Pirates, she also teaches with Park Avenue Armory, New-York Historical Society, Queens Theater, etc. Stage credits include *Meet me at the*

Fountain (LCE), *Bayside! The Musical* (Theater 80), *Boeing, Boeing* (Shadowland Theater), *Trouble is My Business* (Portland Stage), *Death of a Salesman* (Luna Stage). Leigh directed/co-created a multi-media online exploration of *As You Like It* with Seven League Boots, and has appeared in *Pop Up Shakespeare* throughout the boroughs (popupshakespeare.org). Excessive X's and O's to her support system! BFA NYU. leighpoulos.com



Neil Tyrone Pritchard (Mr. Faulconbridge, Bullcalf)

Neil is a New York-based Actor/Singer/Teaching Artist. *Berlin Electric* (Park Ave Armory), *The Prizefighter of P.S. 217* (New Victory LabWorks), *Clover* (La MaMa), *Queen Latina and Her Power Posse* (Cherry Lane Theater), *AT BUFFALO* (NYMF). He has been a part of workshops at the Sundance TheaterLab, Dorset Theater Festival, LAByrinth Theater Company, Lincoln Center Theater, and The Atlantic Theater Company. He is currently on staff at the Park Avenue Armory where he assists in bringing Arts Education to public schools throughout the five boroughs of New York. Advice for sailing: LISTEN to the ocean!!! A favorite line of Shakespeare: "Be not afraid of greatness. Some are born great, some achieve greatness, and some have greatness thrust upon 'em." (*Twelfth Night*)



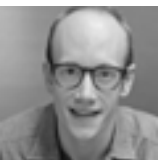
Robert M. Stevenson (Assistant Director, Understudy)

Robert is a Brooklyn-based theatre maker and educator. As a performer, he has recently appeared in *Campfire* (TSTC & Lincoln Center Education), *The Last Coin* (Spellbound Theatre), *Blossom* (Dixon Place), and *Up and Away* (TSTC & Lincoln Center Education). He recently directed *We Are All Tourists* (TSTC), a tour experience for families on Governors Island. In addition, Robert serves as a Teaching Artist for the New Victory Theater, Lincoln Center Education, and New York Theater Workshop. Robert is the Project Development Manager for Trusty Sidekick. As a Boy Scout, he earned the Rowing, Canoeing, and Small Boat Sailing merit badges. "Blow, winds, and crack your cheeks!" (*King Lear*)



Ashley Renee Thaxton (Dull)

Ashley is an actor and educator originally from Southern California. Theater: *All The President's Men?* (Public Theater), *Soldier X* (Brooklyn College), *Fen* (Brooklyn College), *Much Ado About Nothing* (Brooklyn College), *Shakespeare's Lovers* (Ensemble Shakespeare Theater), *Julius Caesar* (NYU). Development: *The Year to Come* (New Works Brooklyn), *Heroine* (Brooklyn College) *Peonies* (Dixon Place). MFA: Brooklyn College, BAL: NYU Gallatin. In her spare time, Ashley bakes lots of pies and reads lots of long books about intersectional feminism. @ash_thax "Do you not know I am a woman? When I think, I must speak." (*As You Like It*)



Spencer Lott (Puppet & Prop Design; Dr. Butts, Captain, Prince Hal)

Spencer is a maker, writer and puppeteer. He is the Associate Artistic Director of Trusty Sidekick Theater Company and has been involved in seven Trusty Sidekick productions. Other credits include *Sesame Street*, *America's Got Talent* (Live at Radio City), *The Relationtrip* (premiered at SXSW 2017), *Night Train* with

Who's Who

Wyatt Cynac, and the Macy's Thanksgiving Day Parade with The Muppets. For more, please visit: misterlott.com Advice for sailing: the front of the boat is the coldest.



Renata Melillo Townsend (Shallow, Weird Sisters, Waitress, Rookery)

Renata has performed and taught internationally with the likes of The New Victory Theater, Lincoln Center Education, Opening Act, Lincoln Center Theater, St. Ann's Warehouse, The Park Avenue Armory, CENTERSTAGE, Co/LAB and Circle in the Square Theatre School. She is the Head of Enrichment for Trusty Sidekick Theater Company. She holds a BFA in Acting from University of Maryland Baltimore County and a Master's Degree in Applied Theater from City University of New York, School of Professional Studies. You should know that cruise ships scare her but she did grow up next to the Delaware River. "Oh what fools these mortals be!" (*A Midsummer Night's Dream*)

Anshuman Bhatia (Scenic Designer)

Anshuman's designs for Opera, Theater and Dance have been seen at Beijing's National Center for the Performing Arts, Canada's Royal Winnipeg Ballet, Soho Rep, The Public, The Atlantic, Arena Stage in Washington D.C., Dublin's Civic Theater, The Juilliard School, HERE Arts Center, LoftOpera, Ma-Yi Theater Company, Pacific Symphony, The Park Avenue Armory, Bard Music Festival, Puerto Rican Traveling Theater, Virginia Arts Festival, Rattlestick Theater, Troy's EMPAC, Infinity Theater Company, and The New School for Drama. Upcoming work can be seen at The Juilliard School, Madison Opera and Bard College. M.F.A.: NYU. bhatiadesign.com

Natalie Loveland (Costume Designer)

Natalie is honored to be one of Trusty Sidekick's returning collaborators. As is said in *As You Like It*, "I like this place. And willingly could waste my time in it." Her recent design credits include: Trusty Sidekick's *Campfire* at Lincoln Center Education, *Julius Caesar* at Arkansas Shakespeare Theatre, and Convergences Theatre Collective's *Babel/Off-Broadway*. As a Costume Assistant Natalie has worked on Networks' National Tours of *Dirty Dancing* and *Elf The Musical*. Natalie's upcoming designs include: *It's a Wonderful Life: A Live Radio Play* at Shakespeare Theatre of New Jersey, *Passing Strange* at Lehman College, and *Barbecue* at University of Illinois at Urbana-Champaign. To view more of Natalie's work please visit: nataliemarieloveland.com Though Natalie has dipped her toes in the water of the ocean, her true expertise lies in recreational flotation devices on the Great Lakes. Inner-tubes are her specialty.

Jane Chan (Lighting Designer)

Off Broadway/New York - NY Shakespeare Exchange: *The Rape of Lucrece*; Stamford All-School Musical: *The Little Mermaid*; 59E59 Theatre: *The Widow of Tom Hill*; Regional - Kennedy Center: *Night Train 57*, *Lotus Variations in Harmony*; 1st Stage: *Take Me Out*; Maryland Hall: *Carousel*; Hangar Theatre: *James and the Giant Peach*, *A Year with Frog and Toad*; Other: Xuejuan Dance Ensemble Lighting Designer; Best Design of 2014 in DC Metro Area Theatres: *Take Me Out*; Assistant design: Shanghai Walt Disney Grand Theatre: *The Lion King*; Atlantic Theatre: *The Band's Visit*, *Hold Onto Me Darling*; Hartford Stage: *Romeo and Juliet*; Manhattan Theatre Club: *Of Good Stock*.

Who's Who

Sabrina Jacob (Movement & Choreography Consultant)

Sabrina is a director, choreographer, performer, and educator who has worked throughout the US and Europe. In New York, her devised work and choreography has been presented at Incubator Arts Project, Dixon Place, Dance New Amsterdam, Triskelion Arts, American Theatre of Actors, and The Ohio Theatre, among others. She runs a high school theatre program at Grace Church School, an independent school in NYC, where she also directs and choreographs plays and musicals. Many thanks to Drew and the Trusty Sidekick team for bringing her onboard for her first voyage as a Sidekick. "There is nothing either good or bad, but thinking makes it so." (*Hamlet*)

Dan Kelly (Stage Manager)

Dan last worked with Trusty Sidekick on *The Boy at the Edge of Everything* at Lincoln Center. Other recent credits include *Theatre For One* (Princeton University), Rodgers and Hammerstein's *Cinderella* (National Tour), *Sleep No More* (punchdrunk), *Puffs* (Tilted Windmills Theatricals) and *Meet Me at the Fountain* (Lincoln Center Education). Festival credits include two years at Dixon Place's Puppet BloK with his performance collaborative The Society for Misfit Puppets. Many thanks to Drew, Paul and the rest of the Trusty team. As always, "to thine own self be true." (*Hamlet*)

Brit Lenae Gossett (Assistant Stage Manager)

Brit is cray-sea excited to be working with Trusty Sidekick once again with *The Stowaway!* Brit is an actor, social media manager, and all around theater enthusiast/creator. She's had the opportunity to wear many different hats—which include production assisting *Memories of the Game* at SheNYC festival, assistant stage managing Trusty Sidekick's *Campfire* at Lincoln Center, producer of *Die For Me* at Fringe NYC 2016, and social media manager of The Broadway Dolls.

Trusty Sidekick Theater Company (Drew Petersen, Artistic Director; Paul Brewster, Managing Director) creates bold, original productions for young people and their families. Rooted firmly in the belief that kids deserve theater that ignites their imaginations and makes them think about the world in a new way, the company combines immersive staging and inventive theatricality to find new ways for audiences of all ages and abilities to interact with live performance. Hailed by *The New York Times* for "blur[ring] the boundaries between the imagined and the real," Trusty Sidekick redefines the theatrical experience for a new generation. Special thanks to Classic Stage Company for helping to achieve this mission by commissioning *The Stowaway* as a way of introducing young people to the joy and language of Shakespeare. For the next adventure, Trusty Sidekick's *Shadow Play* will travel to Philadelphia as an official selection of the International Performing Arts for Youth Showcase this January. Additionally, *Up and Away*, specifically designed for young audiences on the autism spectrum, will be featured in Lincoln Center Education's Big Umbrella Festival in April 2018. trustysidekick.org



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UPCOMING



A new play by Terrence McNally
JANUARY 16 - MARCH 4

A Conversation on THE STOWAWAY

With Trusty Sidekick Theater Company's **Drew Petersen** (Artistic Director) and CSC's **Kathleen Dorman** (Associate Artistic Director, Education)

KD: Tell me a little about Trusty Sidekick, and your role there.

DP: Trusty Sidekick is a theater company that makes high quality work for children and their families from the ages of two to one hundred and two. It runs with the touchstone that children have no preconceived notions of what theater is, so we try to reimagine what the theater experience can be for young people. As Artistic Director, I help to mold and sculpt the season, overseeing all artistic programming. Specifically, I've performed in, written, project led, sound designed, and devised many of the shows.

KD: You do a little bit of everything! What was your reaction when you heard there was a possibility of a Shakespeare project?

DP: I was super jazzed about the company taking it on, particularly given that it felt new, but also like something we could do. This was one of the first times we knew we had to lean really heavily into source material, even without actually adapting it. We had to ask ourselves, "how do we stitch this icon, this massive body of work, into our show?" It's a fun challenge!

KD: Tell me about the devising process and the script itself.

DP: Trusty works in a four phase sprint model with bursts of devising and then time off to mull over the content. The first phase will happen anywhere from eight months to two years before the project is actually meant to run. We'll get in a room and kick around ideas. For this project, we played with language, Shakespearean plot lines, and art forms, like puppetry, and music. We're not married to any of it. Phase two is a more targeted devising around certain moments or ideas, often involving the young people intended to be the audience. And then, phase three and four is the rehearsal and mounting of the first production of it. For *The Stowaway*, this process has led us to a Frankensteined version of multiple Shakespearean comedies, like *Twelfth Night* and *The Comedy of Errors*.

KD: And many others.

DP: Yes, it pulls from every play we possibly could grab language from, and injects it into the world of the show. Our script floats from contemporary dialogue to people breaking into Shakespearean lines.

KD: Which is what I love about it. My hope for the project is that the next time kids encounter Shakespeare, it won't feel foreign or challenging. Speaking of: can you talk a little bit about the children's influence on your work?

DP: The young people are treated as dramaturgs of the show. We're very transparent with them; we'll ask for design, content, and character ideas. There's always a moment of massive "AHA" where a young person brings something to it, where you think "that's such a better idea than what we had as adults!" The kids are integral.

KD: They really are. Having observed the workshops you did with kids early on in the process, I must say it's a rewarding moment when they are so eager to contribute to whatever it is that you're offering. They're so on top of it that they're a step ahead of you.

DP: If we ever don't know, we ask the kids. Across the board those workshops were awesome!

KD: I agree. I'm really looking forward to having those kids – and all the others who will be joining us – see the final product.

WHEN THOU ART AT THE THEATER

Complete the Shakespearean Sentence

1. To be or not to be? That is the _____.

- A) Rub
- B) Question
- C) Horse
- D) Burn



2. All the world's a _____.

- A) Witch
- B) Sling
- C) Arrow
- D) Stage



3. If music be the food of love, _____.

- A) Play on
- B) Rock and roll
- C) Let me see your Tootsie Roll
- D) Give me seconds



4. To thine ownself be _____.

- A) Sweet
- B) Mad
- C) True
- D) Honest



5. A horse! A horse! My _____ for a horse.

- A) Kingdom
- B) House
- C) Pants
- D) Cookies



6. Off with his _____.

- A) Screen time
- B) Hat
- C) Light switch
- D) Head



I Spy (The Stowaway Edition)

Look around the theater. Can you find the following things?

A Piano

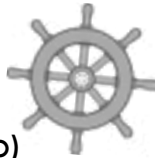


A Life Ring (for floating in the ocean)

A Bucket



A Wind Chime



A Helm (the steering wheel of a ship)

A Guitar



A Hockey Stick



A Rope



A Seashell

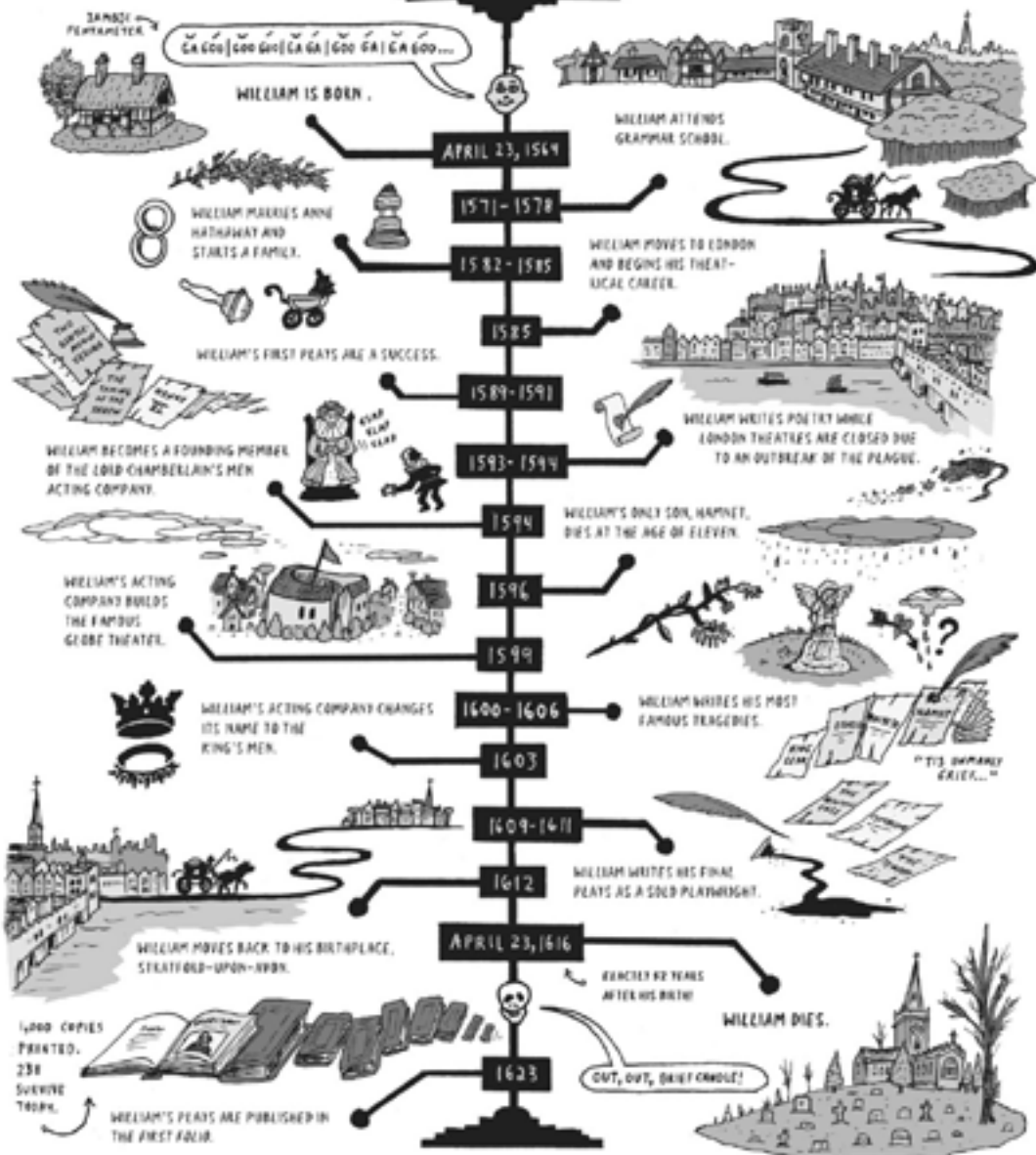


What else do you see?

WHEN THOU ART AT THE THEATER

WILLIAM SHAKESPEARE - AN ILLUSTRATED BIOGRAPHY

ILLUSTRATED BY DAVID HEATLEY



WHEN THOU ART AT THE THEATER



WHEN THOU DOST GET HOME

Your Family Pledge

Aboard *The Mistress Quickly*, we all took a pledge to become members of the crew. Create a pledge with your family to let each other know you always have their backs even in the roughest of seas.



The Bard on Film

Looking to get acquainted with more Shakespeare? Check out these modern films based on Shakespeare plays.



Gnomeo & Juliet (2011)
Based on *Romeo & Juliet*



The Lion King (1994)
Based on *Hamlet*



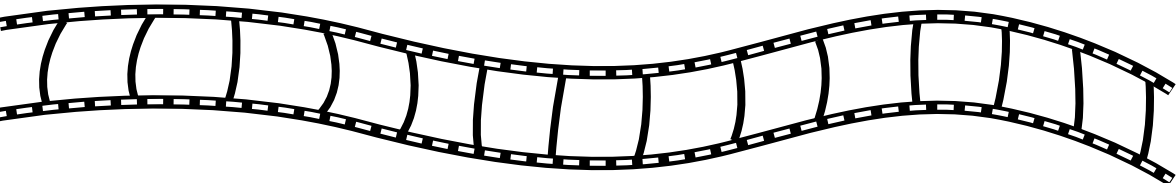
She's the Man (2006)
Based on *Twelfth Night*



10 Things I Hate About You (1999)
Based on *The Taming of the Shrew*



Romeo and Juliet (1996)



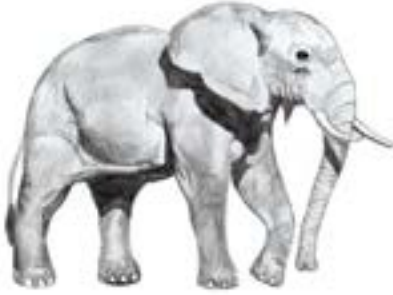
WHEN THOU DOST GET HOME

The Island of Illyria

At the beginning of *The Stowaway*, Dull is running away to the island of Illyria (which is the setting of another of Shakespeare's plays called *Twelfth Night*).

Draw a picture of what you think Illyria might look like.

*Hint: There is a big statue of an Elephant in the center of town.



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About CSC

Currently celebrating its 50th season, CSC is committed to reimagining classic stories for contemporary audiences. The company is a home for New York's finest established and emerging artists to grapple with the great works of the world's repertory that speak directly to the issues of today. CSC serves over 35,000 audience members annually, including more than 4,000 students through its nationally-recognized education program. Productions have been cited repeatedly by all major Off-Broadway theater awards, including the Obie, Drama Desk, Outer Critics Circle, Drama League, and the Lucille Lortel Award for Outstanding Body of Work. Visit classicstage.org for more information.

Staff for THE STOWAWAY

Development and Research Team

Jamie Agnello, Andrew Anzel, Paul Brewster, Maxon Davis, Kathleen Dorman, Nika Ezell Pappas, Drew Petersen, Phumzile Sitole, Spencer Townley-Lott, Renata Townsend, Robert Stevenson

Brit Lenae Gossett, **Assistant Stage Manager**

Sarah Dixey, **Wardrobe Supervisor**

W. Alan Waters, **Light Board Operator**

Buattfi-Ramos Photography, **Production Photography**

Zack Ramadan, **Video Documentation**

Trusty Sidekick Theater Company

Jeremy Dewey & Jonathan Shmidt Chapman, **Co-Founders**

Drew Petersen, **Artistic Director**

Paul Brewster, **Managing Director**

Spencer Lott, **Associate Artistic Director**

Rose Lamoureux, **Business Manager**

Robert M. Stevenson, **Project Development Manager**

Jamie Agnello, **Ensemble Development Manager**

Trusty Sidekick Theater Company Board of Directors

Nellie Perera, **Chair**

Edie Demas, Jeremy Dewey, Eddie Jauregui, Jonathan Shmidt Chapman

Administrative Staff

John Doyle, Artistic Director

Archer Brinkley, **Digital Marketing Assistant**

Gina Cimmelli, **Director of Audience Services**

Leah Cox, **Patron and Events Manager**

Kathleen Dorman, **Associate Artistic Director, Education**

Teresa Gozzo, **General Manager**

Jeff Griffin, **Executive Producer**

Owen Horsley, **RSC Director in Residence**

Jennifer Lam, **Director of Marketing and Communications**

Brendan McNamara, **Assistant General Manager**

Michael Mullen, **Teaching Artist in Residence**

Alice Renier, **Education & Outreach Associate**

Box Office Associates

Emily Ciavarella, Brandon Pape, Clarisse Van Kote, Claudia Velez

House Managers

Emily Ciavarella, Andrew Oakes, Carrie Pieper, Alice Renier, Chrissy Rose

Special Services

David L. Arsenault, **50th Season Theater Design Associate**

Darren Ley, Galbraith & Co., **Accounting Services**

Schall & Ashenfab, CPAs, LLC, **Auditor**

Joan Marcus, **Company Photographer**

Robert Goldberg, Yorke Construction, **Construction**

Talia Corren, Advance NYC, **Development Consultant**

Design Army, **Graphic and Web Design**

C&S International Insurance Brokers, Inc., **Insurance**

Turner P. Smith, **Legal Counsel**

Marc Thibodeau, The Publicity Office, **Press Representative**

OvationTix, **Ticket Services**

Openbox9, **Website Development**

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