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 SHAKEPEARE
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 RENE THAXTON
RENTA 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
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
Who's Who

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 Relationtriph (premiered at SXSW 2017), Night Train with
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)

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; S9E59 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.
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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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.
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

APRIL 23, 1564

WILLIAM IS BORN.

1585

WILLIAM ATTENDS GRAMMAR SCHOOL.

1571-1578

WILLIAM MAKES ANNE HATHAWAY AND STARTS A FAMILY.

1582-1585

WILLIAM MOVES TO LONDON AND BEGINS HIS THEATRICAL CAREER.

1585

WILLIAM'S FIRST PLAYS ARE A SUCCESS.

1588-1591

WILLIAM BECOMES A FOUNDING MEMBER OF THE LORD CHAMBERLAIN'S MEN ACTING COMPANY.

1594

WILLIAM'S ONLY SON, HAMNET, DIES AT THE AGE OF ELEVEN.

1594

WILLIAM'S ACTING COMPANY BUILDS THE FAMOUS GLOBE THEATER.

1599

WILLIAM'S ACTING COMPANY CHANGES ITS NAME TO THE KING'S MEN.

1600-1606

WILLIAM WRITES HIS MOST FAMOUS TRAGEDIES.

1603

"IT'S COMERTY CRIED..."

1604

WILLIAM MOVES BACK TO HIS BIRTHPLACE, STRATFORD-UPON-AVON.

1612

WILLIAM WRITES HIS FINAL PLAYS AS A SOLO PLAYWRIGHT.

1616

APRIL 23, 1616

WILLIAM DIES.

1623

WILLIAM'S PLAYS ARE PUBLISHED IN THE FIRST EDITION.

20TH MARCH PRINTED, 29TH SURVIVING THIRD.

William Shakespeare's works were some of the most enduring in the English language, influencing literature and theater across centuries. His plays, such as "Hamlet," "Romeo and Juliet," and "Othello," continue to be performed and studied today.
WHEN THOU ART AT THE THEATER

WELCOME TO THE GLOBE THEATRE

THE COMPANY HAD NO DIFFICULTY RENOVATING THE LEASE ON OUR FIRST THEATER, SO IN 1599 WE TOOK IT DOWN AND MOVED ITS TIMBERS ACROSS THE THAMES RIVER TO THE BANKSIDE AND BUILT THE GLOBE.

THE BANKSIDE IS GREAT - IT'S JUST OUTSIDE THE JURISDICTION OF THE CITY OF LONDON, SO WE'RE SAFE FROM CITY OFFICIALS WHO THINK THAT THE THEATER IS IMPURITY AND WANT TO ABOLISH IT.

THE ORIGINAL GLOBE BURNED DOWN IN 1613 WHEN CANNON FIRE - PART OF A PERFORMANCE BY HENRY VIII - ACCIDENTALLY SET THE THATCHED ROOF ABLAZE!

WE BUILT A SECOND, MORE ELABORATE GLOBE ON THE SAME SITE, AND IT REMAINED IN USE FOR THE CIVIL WAR IN ENGLAND IN 1642.

THE FENS IS REOPENING, THAT MEANS WE'VE GOTTEN A PERFORMANCE TODAY.

MY TICKET COST TWICE AS MUCH AS WHAT THAT GENTLEMAN PAID FOR HIS CUSHIONED SEAT. I'M RIGHT ABOUT ALL THE ACTION! EVERYONE CAN SEE THAT I'M A VIP.

THE STAGE ROOM PROTECTS THE ACTORS FROM THE WEATHER, AND ALSO ACTS AS A SET PIECE WE CALL THE "RENAISSANCE" - SEE THE STARKLY SKY WE PAINTED!

THE BALCONY IS GREAT FOR WINDOW SCENES.

DID YOU KNOW JULIET WAS PLAYED BY A BOY? NO GIRLS ALLOWED!

THIS IS A "THREESTAGE," MEANING WE HAVE AUDIENCE MEMBERS ON THREE SIDES JUST LIKE AT CCS!

ALAS, POOR YORICK. I KNEW HIM.

THIS TRAP DOOR LEADS TO "HEE." THE SPACE BELOW THE STAGE. IT MAKES A GREAT GYM, TOO!

MY TICKET COST TWICE AS MUCH AS WHAT THOSE "GROUNDLING" HAD TO STAND IN THE RIVERSIDE, AND FOR AN EXTRA PENNY, I GET TO SIT ON A CUSHION!

THE GLOBE CAN ACCOMMODATE NEARLY 3,000 AUDIENCE MEMBERS. CCS'S HOUSE ONLY SEATS ABOUT 200.

CHEAPEST SEAT IN THE HOUSE: WELL, IT'S NOT A SEAT. EXACTLY. AT LEAST I GET TO SEE THE SHOW!

THE "GROUNDLING" SOMETIMES TAKEN FRESH AT THE ACTORS, IF THEY DON'T LIKE A PERFORMANCE!
Shakespeare invented many words and phrases that we use on a regular basis today. Below are some examples. Listen closely to hear some of these in the show!

WILLIAM SHAKESPEARE TRUE OR FALSE

We know Billy Shakespeare wrote plays. What else do you think is true or false about him?

T or F 1. William Shakespeare was born in England.
T or F 2. William Shakespeare was the captain of his little league team.
T or F 3. He had a wife and 3 children.
T or F 4. In addition to writing plays, he was also an actor.
T or F 5. William Shakespeare was a back up singer for Katy Perry.
T or F 6. Queen Elizabeth asked him to write a play for her.
T or F 7. William Shakespeare had a pet dog named Romeo and a cat named Juliet.
T or F 8. William Shakespeare died on his own birthday when he was 52 years old.
T or F 9. He has written over 600 plays and built over 2,000 Minecraft levels.

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)
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.

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Sarah Dixey, Wardrobe Supervisor
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Buatti-Ramos Photography, Production Photography
Zack Ramadan, Video Documentation

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Paul Brewster, Managing Director
Spencer Lott, Associate Artistic Director
Rose Lamoureux, Business Manager
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Jamie Agnello, Ensemble Development Manager

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