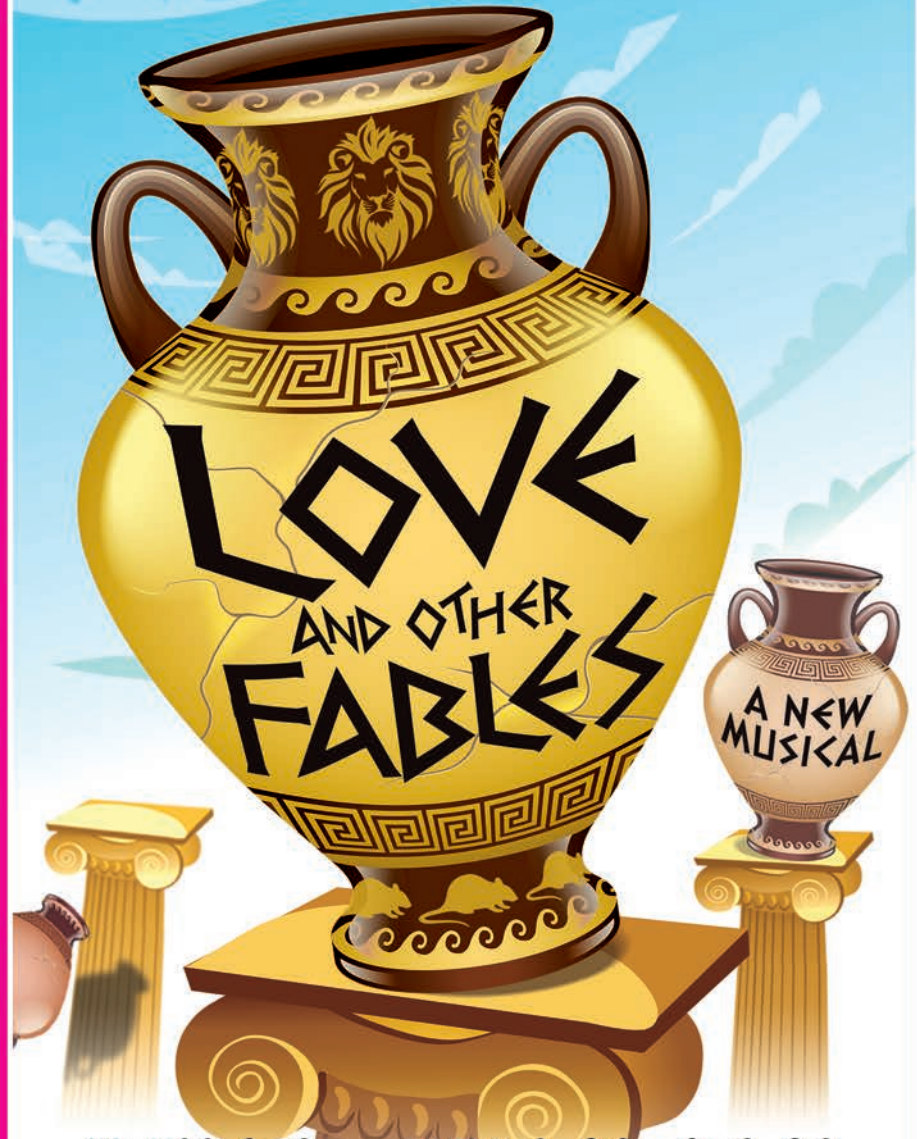


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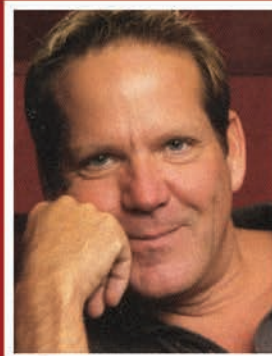
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From the desk of
BILL HANNEY
Owner and Producer

Welcome to the 2019 Season! This is the biggest season I've put together since re-opening Theatre

By The Sea. With four big musicals including **SINGIN' IN THE RAIN**, Disney's **NEWSIES**, **SATURDAY NIGHT FEVER**, and the World Premiere of **LOVE AND OTHER FABLES**, along with five concerts, and five children's shows - there is more to see than ever before!

As a Producer, I am often asked what I consider to be the most challenging part of my job. The answer is always the same. The most difficult part of this job is choosing a four-show season which is varied and exciting enough to keep our loyal subscribers happy, as well as attracting those who are on vacation in the area, and theatre lovers from across the region.

Based on the record-breaking audiences, I think we have found a winning formula: One family show, one true classic, one exciting big blockbuster, and then a "wildcard" title which balances out the other three titles. Once the shows are set we then start to hire talented directors, choreographers, and others to create the best possible productions for audiences to enjoy.

The fall and winter are spent planning each production and then casting the shows. Casting has always been one of my favorite parts of the process. We hold auditions both locally and in New York. Over the course of a few weeks we see hundreds of amazing performing artists for each show. Then the producing team meets to start to put together the casts.

The casting process is a difficult one. I wish we could hire every talented person who walks into the room. However, there are many factors which go into casting each show and every year, it comes together miraculously!

And believe it or not, before the doors open for the current season, the planning starts all over again for next year's season and beyond.

The 2019 Season has been both a challenge and a joy to put together and I hope you are going to love it just as much as I will.



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A note from **KEVIN P. HILL** *Producing Artistic Director*

Welcome to our 2019 Season at the historic and picturesque Theatre By The Sea. We are overjoyed to embrace our returning subscribers and welcome new patrons. This season will dazzle and delight you as we produce four titles which will surely bring a smile to your face and a tune in your heart.

We begin with a brand new screwball musical comedy that will have you rolling in the aisles with laughter. **LOVE AND OTHER FABLES** written by John McMahon and Jay Jeffries will surely tickle your fancy as you watch Aesop pursue the girl of his dreams. The talented cast, along with this smart musical, is the perfect start to our brilliant season.

Next on our stage is the ever-popular **SINGIN' IN THE RAIN**. We welcome Kelli Barclay to our Theatre By The Sea family. When it comes to tap-dancing, she is the best in the business. Please relish in the tremendous talents of this cast. This production will leave you wanting for more. You may even take up tap-dancing lessons.

Disney's NEWSIES is inspired by the real-life newsboys' strike of 1899 in New York City. Starting as a movie in 1992, the musical made its Broadway debut in 2012. Winning the Tony® Award for Best Choreography, you will marvel at the athleticism of this cast. I can promise you an outstanding production with this talented creative team.

We will close out our energetic season with **SATURDAY NIGHT FEVER**. "You Should Be Dancing" as you break out your "Boogie Shoes" and disco the night away in our historic barn theatre. This score features many hits from the Bee Gees that will have you singing down Cards Pond Road.

Please, tell your friends and make sure they reserve a spot for a fantastic dinner at the Bistro By The Sea. This is a season not to be missed! Enjoy!

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A HISTORY OF "LOVE AND OTHER FABLES"

The epic history of LOVE AND OTHER FABLES began in the early 1970's when my music publisher gave me a book of Aesop's fables and asked me to turn a dozen of them into songs for his high school glee club market. Once completed and published, he suggested I come up with a one-act musical that would incorporate the fables and help the sale of the songs.

For that, I turned to a history of Aesop's life which began as a slave - the snarky attitude that labeled him "unsellable," his use of fables to point out his masters' shortcomings, and his eventually turning up in the court of the wealthy Lydian King Croesus to try to prevent a war between Lydia and Samos. I invented a love interest for him with a female slave who rejected his attentions until he finally overcame her objections to him, and softened his ungainly looks. There was a dog in the story named Lycaena and the name sounded so musical, I gave it to Aesop's love interest.

A choreographer-dancer friend and her producer husband asked to take a look at the script and suggested I turn it into a full musical. Working backwards, I quickly found the story arc which exists to this day, and came up with a two-act musical. The only problem was that the fable songs kept getting in the way of the plot moving forward and, one by one, they were eliminated.

A search began for a composer to set the lyrics to music. One of them told me that the song 'Legs' needed to be cut because it was musical theatre and the show needed to be story theatre. I left his apartment and immediately realized that what I was writing was indeed a musical comedy and quickly re-wrote, discarding the story theatre elements from the show. Needless to say, he didn't get the job.

Eventually, a composer I had written revue material with signed on to the project and my producer/choreographer friends arranged for a two-week production of the show one summer at a small regional theatre in South Casco, Maine where it was obvious that more work was needed.

The composer had been cast in the ensemble of a new Broadway show called "Music Is" which starred Christopher Hewitt who had also directed two very successful revivals of "The Boys From Syracuse" and "By Jupiter." Chris read the script and felt it might be worthy of an off-Broadway

production. Back then, musicals with moderate sized casts were still viable off-Broadway. He sat me down at his kitchen table to work on the book and said, "Page one," and the re-writes began anew. It was also decided that a new composer was needed.

Soon after, Chris was playing Captain Hook in the Sandy Duncan revival of "Peter Pan." He showed the script to its musical director, Jack Lee who found a composer down in Maryland whose work he admired. We travelled back and forth and a new score was completed. Then we began a series of backers' auditions down in Annapolis. Two producer friends of the composer signed on and, against my better advice, the composer also became a co-producer. Eventually, when no money was raised, the two producers dropped out and the composer continued to try to secure a production. Eventually, it became clear that his involvement as a producer wasn't allowing us move forward and our relationship became strained.

The script sat in trunk for a long time. I remember showing it to Don Appell who was a close friend and mentor. He had written the book for "Milk and Honey" and several Broadway comedies and gave Jerry Herman his first Broadway show. Don pointed out that so much of the script had burlesque elements and pointed out all the scenes that could be enhanced by playing up that angle. I re-wrote again, and still the script remained in trunk, unloved and unproduced.

Cut to 2000. John McMahon and I were old piano bar friends but had never written together until he asked me to come up with a title song for a revue he was working on. The song got written by email, no less, and was a highlight of the show. Encouraged, I began writing lyrics for songs using the people we knew as story models and John kept composing music at lightning speed. Finally, we came up with a New York theme for a revue and chose some twenty songs for it. A producer of commercials who was a friend of ours listening to the score and decided to put on the show. It opened at Judy's Chelsea for a very successful run, but attempts to move it to an off-Broadway venue were stymied when money became sparse after 9/11.

John and I decided to write a small book musical for four women, "Friends Like These," (still in the works), which received two excellent readings at the York but no takers. At this point, our

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A HISTORY OF LOVE AND OTHER FABLES, CONTINUED...

agent advised us to work on a full scale musical. I suggested my Aesop musical which was originally titled "Aesop and Company" but John wanted to find a new project that neither of us had worked on before. Finding no project that either of us could agree on at the time, a mutual friend recommended John to look at the Aesop script again, saying, "John, it's funny." He did and agreed, and we began work on the score, finishing it in three months.

We'd just about completed our work when John ran into casting director Jay Binder one evening when they were both attending an Encores! performance of "No, No, Nanette". John played auditions for Jay at the time and Jay asked "Aside from working for me, I don't know what else you're doing with your career. What are you working on?" He told Jay about the new script and Jay asked if he might read it. Two days later we were he called saying he wanted to work on the show with us, with this caveat: "I'm going to give you the 'George Abbott Treatment,' which means cutting your script right to the bone, the essence of the story, and it's going to be painful." We said, "Cut away."

He arranged for a table reading with some well known actors and John playing the score so we could get an idea of what the show sounded like. And then the work began. With Jay as dramaturg, we did countless re-writes of the script. A prologue with Aesop introducing the story disappeared, and we wrote endless opening scenes, trying to set up the story in a shorter space of time. Eight opening numbers were written before we finally found one that worked. A buddy song between Aesop and his fellow slave Philocalus also disappeared so we could get to the love story more quickly.

The character for the slave owner's wife, Catasrophe, was reintroduced after I'd written her out of the show in a very early version. She soon turned into a principal character.

After several office readings, we put up an industry reading at the City Center rehearsal space and received a lot of valuable feedback. More re-writes later and we lost another second act song that no longer served the story. Jay had been urging me to turn a block comedy scene in which Aesop gave Lycaena instructions on getting a boat from Lydia to take her back to Samos into a song. After resisting for approximately a year, I fi-

nally agreed and began turning the dialogue into a lyric. Still skeptical that what I'd written was workable, John and I sat in his apartment at his piano while he doodled a jazzy melody which made neither of us happy. And then he said, "This is really what I want to do," and began playing the music to what is now "Song of the Assyrian Somnambulist." At last, we'd found the key to turning that block scene into a song and the song became a tour de force for our leading lady.

Another industry reading was scheduled at the York Theatre which Randall Wreghitt, a theatrical producer known for bringing innovative dramatic work to Broadway and Off-Broadway stages, among them several of the works of Irish playwright Martin McDonagh, attended. He met with us and told us he wanted to produce the show. He arranged for a full workshop production of the show at New 42nd Street (the Duke) and began to raise enhancement money for a regional production. The future was looking rosy.

Unfortunately, in May of 2010, Randall succumbed to carbon monoxide poisoning from a faulty gas heater in his home. It was a sad loss for us and for the whole Broadway establishment. He was a wonderful man and, for a short time, a staunch friend.

More re-writing and tweaking of the script took place when the late Rhoda Herrick, a frequent Broadway investor who'd produced the staged workshop, consulting with Manny Azenberg, asked us to do another industry reading. After that reading, Mr. Azenberg said, "Put them in costumes and get it on stage. It's ready."

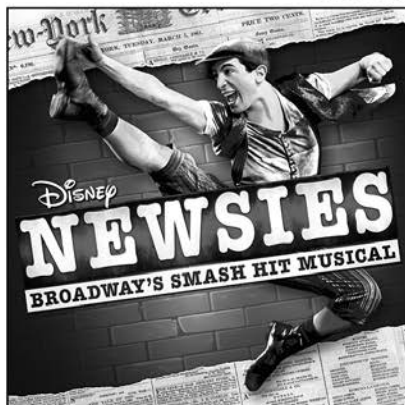
One last thing: Often, after a reading, we were urged to change the title from "Aesop and Company," which we'd always agreed was a placeholder, and spent the next several years trying to come up with a title that would please everyone concerned. It was clear that any reference to Aesop in the title might indicate that the show was story theatre for children and besides, no one could pronounce his name correctly. Also, the word "slave" became taboo because the instant connotation would not be Ancient Greece but The American South. It was suggested that the musical was, at its core a love story and the word "love" needed to be in the title, and, lo and behold, John sent me an email with the name "Love And Other Fables" and a new title was born.

- Jay Jeffries - 2/24/2012

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OF
LOVE AND OTHER FABLES

BOOK BY JAY JEFFRIES AND JOHN McMAHON
MUSIC BY JOHN McMAHON
LYRICS BY JAY JEFFRIES

WITH

BRAD BELLAMY* MADI BEUMEE AIMEE DOHERTY* LANDREE FLEMING*
CRAIG FIRST ELIZABETH FLANAGAN DAVID GROCCIA BLAKE HAMMOND*
SARAH KAWALEK ERICA MALACHOWSKI ALISON NUSBAUM PJ PALMER
PETER SAIDE* BRIAN SEARS* MICHAEL SKRZEK
JASON HAGGERTY VICTORIA BIRO MAGGIE BERGMAN NATALIE LIVINGSTON

SCENIC DESIGN
KYLE DIXON

ORIGINAL COSTUME DESIGN
BOBBY PEARCE

LIGHTING DESIGN
JOSE SANTIAGO

SOUND DESIGN
DANNY ERDBERG

WIG & HAIR DESIGN
BOBBIE CLIFTON ZLOTNIK

ORCHESTRATIONS
JOSH CLAYTON

ASSOCIATE COSTUME DESIGNER
CINDY PEARCE

ASSOCIATE DIRECTOR
MARIA TURNAGE

ASSOCIATE PRODUCER
THOM WARREN

ASSISTANT STAGE MANAGER
LOGAN PRATT*

PRODUCTION STAGE MANAGER
JOHN CARPENTIER*

CASTING DIRECTOR
MATTHEW CHAPPELL

GENERAL MANAGER
TOM SENTER

NEW YORK GENERAL MANAGER
JOE CHRISTOPHER

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ED GOLDSCHNEIDER

CHOREOGRAPHY BY
PARKER ESSE†

DIRECTED BY
JAY BINDER†

MAY 29 - JUNE 16, 2019

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† The Director-Choreographer is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

CAST OF CHARACTERS

(in order of appearance)

Aesop	BRIAN SEARS*
Hieronymous	DAVID GROCCIA
Catastrophe	ALISON NUSBAUM
Xanthus	BRAD BELLAMY*
Lycaena	LANDREE FLEMING*
Philocalus	PETER SAIDE*
Delphinia	AIMEE DOHERTY*
Captain Of The Guard	MICHAEL SKRZEK
King Croesus Of Lydia	BLAKE HAMMOND*
Madame Mnemosyne	ERICA MALACHOWSKI
Olympus Express Delivery Man	PJ PALMER
Sea Captain	DAVID GROCCIA
Hysterical Woman	ERICA MALACHOWSKI
Senator	DAVID GROCCIA
Deaf Man	DAVID GROCCIA
Furies	MADI BEUMEE, SARAH KAWALEK, ELIZABETH FLANAGAN
Sinbad	DAVID GROCCIA
Nectanabo, King Of Egypt	DAVID GROCCIA
The Greek Chorus, Slave Girls, Samian Citizens, Lydian Soldiers	MADI BEUMEE, CRAIG FIRST, ELIZABETH FLANAGAN, SARAH KAWALEK, PJ PALMER, MICHAEL SKRZEK

UNDERSTUDIES & SWINGS

Understudies & Swings are never substituted for listed performers unless a specific announcement is made at the time of the performance.

Understudies for: Aesop - PJ PALMER; Philocalus - MICHAEL SKRZEK;
Captain of the Guard - CRAIG FIRST; Xanthus & King Croesus - DAVID GROCCIA;
Delphinia - MADI BEUMEE; Lycaena - SARAH KAWALEK;
Catastrophe - ERICA MALACHOWSKI

Swings: JASON HAGGERTY, VICTORIA BIRO, MAGGIE BERGMAN, NATALIE LIVINGSTON

Production Stage Manager - JOHN CARPENTIER*

Assistant Stage Manager - LOGAN PRATT*

Dance Captain - MADI BEUMEE

SPECIAL THANKS: Keith Tobin, Richard Winkler, Ken Billington, Marsh Brooks

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ORCHESTRA

Conductor, Keyboards.....	ED GOLDSCHNEIDER
Drums	MIKE SARTINI
Flute, Clarinet, Alto Sax, Piccolo	ANNE KELTON
Bass (upright)	JOE BENTLEY
Trumpet.....	GREG WHITAKER
Clarinet, Bass Clarinet, Tenor Sax, English Horn ..	NIGEL YANCY, RICH MARCHETTI
Trombone	MATT ETHIER

SCENES

The action is divided between the Greek Island of Samos and Lydia, 600 B.C.

ACT ONE

Scene 1: The Market Place in Samos, morning
Scene 2: Before the House of Xanthus, immediately following
Scene 3: The Court of King Croesus in Lydia, later that day
Scene 4: Xanthus' Garden, the next day
Scene 5: The Palace Gardens in Lydia, a week later
Scene 6: Xanthus' Garden, later the same day
Scene 7: Mme. Mnemosyne's Dress Shop, that afternoon
Scene 8: The Harbor in Samos, at sunset.

ACT TWO

Scene 1: The Throne Room in Lydia, that evening.
Scene 2: The Harbor in Samos, immediately following.
Scene 3: Delphinia's Chamber, later that evening.
Scene 4: The Palace Dungeon, just before dawn.
Scene 5: The Royal Treasury, immediately following.

MUSICAL NUMBERS

ACT ONE

"I've Got Fables" Aesop, Xanthus, Hieronymous, Philocalus, and Slave Girls
"Some Perfect Stranger" Lycaena
"Only Unimportant Things" King Croesus and Lydian Soldiers
"It All Started With A Bang" Delphinia and Philocalus
Lycaena" Aesop and Lycaena
Outside Looking In" Aesop
"The Cretan Wedding Dance" Aesop, Lycaena, Catastrophe, and Madame Mnemosyne
"Stand Up And Be Counted" Aesop and Company

ACT TWO

"Dance Of The Furies" Lycaena and The Fury Sisters
"Such Sweet Harmony" Aesop, Philocalus, Croesus, Delphinia, and Company
"Outside Looking In" (Reprise) Aesop
"Song Of The Assyrian Somnambulist" Aesop and Lycaena
"It Doesn't Always Look Like It's Love" Xanthus
"Legs" Aesop, Delphinia, and Ensemble
"Only Unimportant Things" (Reprise) Aesop, Croesus, Philocalus, and Delphinia
"Just The Beginning" Aesop and Lycaena
"Finale" Aesop, Lycaena, and Company

There will be one fifteen minute intermission.

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THE USE OF ANY RECORDING DEVICE, EITHER AUDIO OR VIDEO, AND THE TAKING OF PHOTOGRAPHS, EITHER WITH OR WITHOUT FLASH, IS STRICTLY PROHIBITED.



WHO'S WHO IN THE CAST



BRAD BELLAMY* (*Xanthus*) is a member of the Ensemble Studio Theatre, and was formerly on staff at the Manhattan Punch Line. He most recently appeared Off-Broadway in *March Madness, Alphabetical Order* and *So Help Me God*. Regional credits include Actors Theatre of Louisville, Atlanta's Alliance, The Long Wharf, Dallas and Denver Theatre Centers. Film and television appearances include *Ira and Abby, The Burning Point, Tied to a Chair, A Kiss for Jed Wood; "30 Rock," "On the Edge," "Law & Order SVU,"* commercials for AARP, Snickers, Sprint, and many others.



MADI BEUMEE (*Ensemble, Dance Captain, u/s Delphinia*) is thrilled to be spending her summer at TBTS! She just graduated from Syracuse University, where she received a BFA in Musical Theater. Madi was recently seen in Syracuse Stage's production of *Elf the Musical* (Ensemble, u/s Emily Hobbs). Past credits include *Into the Woods* (Baker's Wife), *Crazy For You* (Tess), *Berlin to Broadway with Kurt Weill*, and *Nine*. She recently played Jennifer in the workshop production of *Fly More Than You Fall*, written by Nat Zegree & Eric Holmes and directed by Jeff Whiting. madibeumee.com | IG: @madibeumee



AIMEE DOHERTY* (*Delphinia*) is making her Theatre By The Sea debut! Regional credits include *Merrily We Roll Along* (Gussie), *Sunday In The Park With George* (Yvonne) at the Huntington; *As You Like It* (Rosalind) Shakespeare & Company among others. Aimee soloed with the Boston Pops under the baton of Keith Lockhart in the Leonard Bernstein Centennial Tribute concert series. She is a two-time recipient of the Elliot Norton Award for Outstanding Actress in a Musical and three-time recipient of the IRNE Award for Outstanding Ac-

triss in a Musical. AimeeDoherty.net



CRAIG FIRST (*Ensemble, u/s Capt. of the Guard*) is beyond excited to be a part of this incredible new production! This is his first time performing at Theatre By The Sea and he is loving every second. He will also be seen singing and dancing in TBTS's next production, *Singin' In The Rain*. He was most recently seen in *Beauty and The Beast* at the Gateway Playhouse. Other favorite roles include *A Chorus Line* (Tom) and *Pageant! The Musical* (Miss West Coast). Many thanks to Danny Prather at Hudson Artists Agency and to all my family and friends who support me relentlessly. Enjoy the show!



ELIZABETH FLANAGAN (*Ensemble*) is so happy to be returning to Theatre By The Sea after playing Frenchy in *Grease* in 2014. Since her time at Rydell High, Elizabeth has been seen all across the country in the national tours of *Cabaret* (Helga/Sally cover), *A Christmas Story*, and the international tour of *My Fair Lady* (Eliza cover). She was also featured in the Pre-Broadway run of *On The Town* at Barrington Stage, *Jekyll & Hyde* North Shore Music Theatre, *My Fair Lady* Riverside Theatre, *Beauty and the Beast* Gateway Playhouse, *Kiss Me Kate* Opera North. Follow me @lauraeflanagan



LANDREE FLEMING* (*Lycaena*) is a Chicago-based actor and comedian and is thrilled to make her Theatre By The Sea debut after having gotten to workshop this incredible musical a few years ago! Some of her favorite credits include Kira in *Xanadu* with American Theatre Company, Penny in *Hairspray* with Paramount Theatre, and Ira Glass in a staged reading of *Wait, Wait Don't Kill Me* at Chicago Shakespeare Theater. She's also worked

WHO'S WHO IN THE CAST

with Drury Lane Theatre, Marriott Theatre, Griffin Theatre, Circle Theatre, Adventure Stage Chicago, Theatre at the Center, Kansas City Starlight Theatre and Cincinnati Playhouse in the Park. TV credits: "Chicago PD." She performs stand up, is a character in the hit Dungeons and Dragons podcast "Encounter Party," and is a certified personal trainer.



DAVID GROCCIA (*Ensemble, u/s Xanthus, King Croesus*) is excited to be making his Theatre By The Sea debut! Born, raised, and still residing in RI, he is excited to be performing in his home state again. After graduating from Rhode Island College, David has performed at many theatres including Arizona Broadway Theatre, Ocean State Theatre Company, Millbrook Playhouse, Jenny Wiley Theatre, Jean's Playhouse, Greater Ocean City Theatre Company, and Priscilla Beach Theatre. He also toured with ArtsPower National Touring Theatre. Thanks to everyone at TBTS and Todd, Bob, and ATB. For Mom, watching from the best seat in the house.



BLAKE HAMMOND* (*King Croesus of Lydia*) is excited to make his Theatre By The Sea debut! He has just returned from playing Max Bialystock in *The Producers* at the Paramount Theatre in Aurora IL. Last season he appeared in the North Shore Music Theatre production of *Hairspray* as Edna and Santa in *Elf* for the Ogunquit Playhouse. Broadway: *Living on Love, First Date, Sister Act, Elf, Billy Elliot, The Lion King, Hairspray, The Music Man, Kiss Me Kate, On The Town*. Off-Broadway: *When Pigs Fly, Carnival* and *Do Re Mi* (Encores). National Tours: *Something Rotten, Cinderella, The Addams Family, Joseph...Dreamcoat*. Mr. Hammond has won regional awards for *At Wit's End* (Carbonell and Chicago After Dark Awards, Joseph Jefferson Nomination), *When Pigs Fly* (LA Drama Critic's Award), and the Indy Soap

Award for the web series "Then We Got Help."



SARAH KAWALEK (*Ensemble, u/s Lycaena*), a New England native, is thrilled to be making her TBTS debut! Theatre credits include: *Elf* (Ensemble) Ogunquit Playhouse; *For Tonight: A New Musical* (Mrs. Parry) Goodspeed; *Annie* (Lily St. Regis), *Nice Work If You Can Get It* (Jeannie Muldoon) MacHaydn Theatre; *Grease* (Marty, Associate Choreographer) New Bedford Festival Theatre; *West Side Story* (Velma) Fiddlehead Theatre Co.; *Mame* (Gloria Upson) Greater Boston Stage Co. Endless thanks to her parents for everything. A proud member of Gregg Baker Management. Devin, this one's for you. sarahkawalek.com



ERICA MALACHOWSKI (*Ensemble, u/s Catastrophe*) is overjoyed to be making her TBTS debut! Recent: originated role of Aliza in *Time It Is: To Music* (Theatre for the New City). Regional: Weston Playhouse, Weathervane Theatre, San Diego REP. Erica performs in concerts throughout NYC, at Feinstein's/54 Below, Joe's Pub, and Don't Tell Mama. Next up: The Narrator in *Joseph and the Amazing Technicolor Dreamcoat* at Tibbits Opera House! When not performing, Erica is a long-distance hiker, bookworm, and crazy cat lady. BFA Pace Musical Theatre. For my parents, always. ericamalachowski.com



ALISON NUSBAUM (*Catastrophe*) is thrilled to return to Theatre By The Sea, having previously appeared as Smitty in *How to Succeed... Tours: Pippin, Hairspray*. Regional: *Mamma Mia!*, *Noises Off*, *9 to 5*, *The Addams Family*, *Oliver!*, *Menopause the Musical*, *White Christmas*, *Footloose*, and *Mary Poppins*. BFA in Theatre Studies from Niagara University. Alison is a three-time MAC Award-

WHO'S WHO IN THE CAST

winner for her work in piano bar as well as her debut cabaret show *Ladies: A Raucous Homage to Mel Brooks' Broads!* Thank you John and Jay and the team at GBM!



PJ PALMER (*Ensemble, u/s Aesop*) was recently seen on Broadway hailing a taxi, but more legitimate credits include the national tour of *Elf: The Musical* and regional credits at Goodspeed, Paper Mill Playhouse, MUNY, North Shore Music Theatre, Maine State, Casa Manana, The Fulton Theatre, Westchester Broadway, Fireside Dinner Theatre, The John Engeman Theatre, Stages St. Louis, and KC Starlight to name a bunch. PJ sends a huge thanks to Jay Binder for the opportunity, Mom & Dad for the support, and Shania Twain for the inspiration. PJ is a proud member of DRP. Domino's Rewards Program. @peejpalm



PETER SAIDE* (*Philocalus*) is thrilled to be at TBTS! Favorites: Gaudio in *Jersey Boys*, the Prince in *Cinderella* (opposite Lea Salonga, int'l tour). Off-Broadway: *Desperate Measures* (Sheriff Green), *Skin Tight* (Tom); *Death for Five Voices* (Fabrizio). Reg'l: *Beauty and the Beast* (Gaston, all over); *I Do! I Do!* (Village); *Drood* (Riverside); *Hair* (Berger, Sacramento Music Circus); *Mamma Mia!* (Marriott); *Death Takes A Holiday* (Arvada); *Sense and Sensibility* (Chicago Shakes/Old Globe); *Oklahoma!* (Jud, Paramount); *Carmen* (Don Jose, Tectonic); *1776* (Engeman); *Into the Woods* (Utah Shakespeare Festival); *Thoroughly Modern Millie* (Tuacahn). @petersaide



BRIAN SEARS* (*Aesop*) Broadway/West End: *The Book of Mormon* (Elder Cunningham), *Lend Me a Tenor* (Dir. Stanley Tucci), *Finian's Rainbow*, *Grease*, and *All Shook Up*. 1st Nat'l Tour: *All Shook Up* (Dean).

Regional: Paper Mill Playhouse, Goodspeed Musicals, Marriott Lincolnshire (Jeff Award Nomination), and the Asolo Rep. TV- "Kevin Can Wait." Original Cast Recording: *The Book of Mormon* and *Grease*. He is the spokesperson for the energy drink E-ON overseas, and has starred in more than a dozen commercials for them. Special thanks to the Binder, John, Jay, and everyone at Theatre By The Sea. All my love to my three girls Jen, Nora, and Ruby. For MG and MAS.



MICHAEL SKRZEK (*Ensemble, u/s Philocalus*) is happy to make his Theatre By The Sea debut in this exciting World Premiere production of *Love and Other Fables*. Working on original material is always a pleasure of Michael's, and he's humbled by the opportunity to work with this team! Michael is a native to Worcester, MA having trained at Jo Ann Warren Studio. For the last two years he's been performing for Disney and Norwegian Cruise Lines, but he's happy to only be "by the sea" performing on land once again!



MAGGIE BERGMAN (*Swing*) is thrilled to be making her professional debut with Theatre By The Sea! She is currently pursuing a BFA in musical theatre at Berklee. Boston Conservatory mainstage credits include *A Chorus Line* (Judy Turner) and *Cabaret* (Kit Kat Girl). Other past credits include *Big Fish* (Sandra) and R&H's *Cinderella* (Cinderella). So thankful for the endless support and love from teachers, family, and friends. This is for you! Instagram: @maggie_rose_b

VICTORIA BIRO (*Swing*) is thrilled to be making her Theatre By The Sea debut! She is pursuing a BFA in Musical Theatre at Boston Conservatory at Berklee. BoCo MainStage credits include *A Chorus Line* (Larry), *Cabaret* (Texas) and

WHO'S WHO IN THE CAST



Dirty Rotten Scoundrels (Jolene u.s./Ensemble). Other credits include *Rent* (Maureen) and *Oklahoma!* (Dream Laurey). She is so thankful for her family, school, and friends for their constant love and support!

@vstarthemusical



JASON HAGGERTY (*Swing*) is a sophomore Musical Theater major at the Boston Conservatory and is thrilled to be making his Theatre By The Sea debut. He graduated as a dance major from LaGuardia High School in New York City. Previous theater credits include *Cabaret* and dance captain/ensemble in *42nd Street*. He would love to thank his family and friends for making his dreams come true!



NATALIE LIVINGSTON (*Swing*) is making her Theatre By The Sea debut! She is pursuing her BFA in Musical Theatre at The Hartt School and is thrilled to be here this summer. Some of her favorite roles include Johanna in *Sweeney Todd*, Marcy Park in *The 25th Annual Putnam County Spelling Bee*, and Maggie in *A Chorus Line*. She would like to thank her family, friends, and educators for believing in her, and the entire TBTS team!

JAY JEFFRIES (*Book and Lyrics*) wrote lyrics and sketches for the Upstairs at the Downstairs revues *Instant Replay*, *Free Fall*, and *Weigh-In (Way Out)*, and a book-revue, *The Manhattan Arrangement*. He created revues *A Trick Up Your Sleeve* and *Follow the Bouncing Ball* for the Madeira Club in Provincetown, Mass. and contributed lyrics to The Washington Theatre Club's *Spread of the Eagle* series. In addition to writing specialty material for countless cabaret performers and publishing many songs, he wrote lyrics for the off-Broadway revues *Fun City* at the Jan Hus

and *For Love or Money* at the Circle Rep. He also served as lyricist for a children's musical, *The Ransom of Redchief*. His topical revue *Innuendo... Out the Other*, which played both Broadway Baby and Backstage, won two Bistro Awards. On Broadway, with composer James Raitt, he wrote specialty material for Stardust. He has also written special material for Laura Bell Bundy, Barbara Cook, Marta Sanders and many other cabaret performers. He and composer John McMahon wrote the title song for *Bottoms Up* at Judy's Chelsea, the theme song for the *Teddy Cares* benefit which was nominated for a MAC award, and *That's My New York!*, the MAC award-winning revue. Together they wrote *Friends Like These* which had readings at the York Theatre. He is a graduate of New York University.

JOHN MCMAHON's (*Music, Book*) credits include the Broadway production of *Prince of Central Park*, and the revival of the Gershwin musical *Oh! Kay!* Off-Broadway, he was heard playing for entire run of the hit musical *Ruthless!* and the revue *Whoop Dee Doo!*. A proud Jersey Boy and a graduate of Catholic University of America in Washington, D.C. where he musical directed three USO tours, entertaining troops in Germany and Iceland. A Bistro and multi-MAC Award winner, he is a frequent cabaret performer, working with many performers such as Andre De Shields, Joan Rivers, Freddy Roman, Lilliane Montevecchi, and Lea DeLaria along with his own show, *Bottoms Up!*. He composed the music and co-wrote the book for the musical *Satan's School for Girls*, which was produced at the Dudley Riggs Theater in Minneapolis and was nominated for a Jeffrey award for its Chicago run at the Circle Theater. His original revue, written with lyricist Jay Jeffries, *That's My New York*, enjoyed a successful four month run at Judy's Chelsea, and won a Manhattan Association of Cabarets (MAC) award for the song "Where's Shirley?". His jazz arrangement of Sondheim's "The Ballad of Sweeney Todd" can be heard on Lea Delaria's CD *Play it Cool* on Warner Brother's Jazz Label. As Laura Bell Bundy's longtime accompanist and Musical Director, he conducted her cabaret acts

WHO'S WHO IN THE CAST

at Joe's Pub and at Feinstein's in NYC. McMahon's and Jeffries' musical *Friends Like These* won the award for Most Promising Musical in the musical reading series at The Players Theater in NYC. He is thrilled to have his romantic screwball musical comedy *Love And Other Fables* premier at the famed Theatre By The Sea.

JAY BINDER (Director) is the founder of Binder Casting and has cast over 70 Broadway productions, including the Tony® Award-winning productions of *The Lion King*, *A Gentleman's Guide to Love & Murder*, *Dames At Sea*, *Nice Work If You Can Get It*, *Gypsy*, *The King and I*, *Lost in Yonkers*, and *Jerome Robbins' Broadway*. In addition, Mr. Binder was one of the founders and continues to be a driving force behind the highly-acclaimed Encores! Great American Musicals in Concert series at City Center in New York City. His work casting this series led to the Tony® Award-winning revival of *Chicago*. For television, he cast the Emmy Award winning series "I'll Fly Away" and was the East Coast Casting Director of Warner Brothers Television for five years. For film, he cast *Six by Sondheim* (HBO), *Hairspray*, *Dreamgirls*, *Chicago*, and *Nine*. He is the recipient of twelve Artios Awards, the highest honor in casting. Jay has been an artistic consultant for Disney World and National Artists Management Company. He was creative consultant on the PBS special, "My Favorite Broadway, The Love Songs", hosted by Julie Andrews. On Broadway, he was the associate director of *Lolita* and *Happy New Year*. Mr. Binder has worked as a director at numerous regional theaters across the country. Those credits include *Present Laughter* at The Acting Company, *Rex*, *Jumbo*, and *Best Foot Forward* at The York Theatre Company, and *Say Yes!*, at the Berkshire Theatre Festival. Most recently he directed the workshop of *Love and Other Fables*. In 2016, Binder Casting was acquired by RWS Entertainment Group, where Mr. Binder now serves as Director of Theatrical Development.

PARKER ESSE (Choreographer) is a multi-award-winning, and story-driven director/chore-

ographer. After performing regionally, in national tours, and as a featured performer on Broadway in the Tony® Award-winning *Fosse*, he began collaborating exclusively on multiple Regional and Broadway shows as an associate director/choreographer including Broadway's Tony® Nominated *Finian's Rainbow* and *A Tale of Two Cities*, as well as five Encores! productions (NY City Center). As Choreographer, Parker exploded onto the scene with the groundbreaking/reimagined *Oklahoma!* (Arena Stage) and Stephen Sondheim and Wynton Marsalis' *A Bed and a Chair* directed by John Doyle (NY City Center Encores!). He has directed/choreographed for numerous NYC, Regional and International Theatres. He is an eight-time Helen Hayes Nominee for Best Choreography, winning for Arena Stage's *Oklahoma!*, *The Pajama Game* starring Donna McKechnie and recently for *Anything Goes* starring Corbin Bleu. This past season: *Rags* (Goodspeed), *La Traviata* (The Kennedy Center WNO), pre-Broadway *Jukebox Hero* featuring Foreigner's Greatest (Ed Mirvish Toronto) and *Lyrics & Lyricists Celebrates Oklahoma!* at 75 (92nd St. Y).

ED GOLDSCHNEIDER (Musical Director, Additional Dance Arrangements) is currently the musical director for the long running Off-Broadway production of *NEWSical*, as well as pianist/conductor for 13 seasons at *The Radio City Christmas Spectacular*. He was the conductor of the original Broadway production of *Urinetown*, and has conducted or played for the Broadway productions of *You're A Good Man Charlie Brown*, *Wicked*, *Avenue Q*, *Legally Blonde*, *Sunset Boulevard*, *Ain't Too Proud*; Off Broadway: *The Fantasticks*, *Altar Boyz*, *Finian's Rainbow*. He recently toured the US with *Cirque Musica Wonderland*, and is a graduate of the Oberlin Conservatory of Music.

KYLE DIXON (Scenic Design). Kyle's scenic artwork may be seen across the United States, from NYC to Las Vegas. Selected designs include: *West Side Story*, *The Music Man*, *Young Frankenstein*, *Mamma Mia!*, *Hairspray*, *Peter Pan* and

WHO'S WHO IN THE CAST

42nd Street (North Shore Music Theatre), *The Broadway Classic Music Dance Review* (Tianqiao Performing Arts Center, Beijing, China) *Camelot* (Westchester Broadway Theatre), *Buddy*, *The Wizard of Oz*, *Joseph*, *Sister Act*, *Music Man*, *The Producers*, *Young Frankenstein*, *Mamma Mia!* and *Beauty and the Beast* (Theatre By The Sea, BWW Regional Awards), *Growing up 70's starring Barry Williams* (Off Broadway), *Angelina Ballerina*, *The Musical* (NYC, Toronto, National Tour), *Fancy Nancy, the Musical* (NYC, National Tour), *It Shoulda Been You* starring Kim Zimmer (Gretna Theatre), *Forever Plaid*, *Lend Me A Tenor*, and *Joseph* (Palace Theatre In The Dells) and many more. Kyle has designed concert events for Faith Prince, Tommy Tune, Pam Tillis, and the NC gubernatorial Inauguration Gala (Telly Award). In addition to theatre, he is the designer of NC's historic Elizabethan Gardens' *Winter Lights*, a ten-acre holiday display. KyleDixonDesigns.com

BOBBY PEARCE (Costume Design) was nominated for a Tony® Award and an Outer Critics Circle Award for Broadway's *Taboo*. Most recently his work could be seen in *The Children of Eden* at The Kennedy Center. Design highlights include Stage: *Really Rosie* (Bucks County Playhouse), *Ritual Cyclical* (Lincoln Center), *Summer of Love* (Ogunquit Playhouse), *Falling for Eve* (York Theatre), *The Marvelous Wonderettes* (NYC, Albany, Cincinnati, Long Beach, San Jose, Sacramento), *Signed, Sealed Delivered* (Las Vegas), *The Syringa Tree* (New York/London), *The Red Dog Howls* (El Portal/LA), *L' (Wolf Trap Opera)* and Chita Rivera's Tour *Chita & All That Jazz*. Television: "The Rosie O'Donnell Show," "Rosie Live," "The Rosie Show," and "The Big Gay Sketch Show." Film: *Let It Snow* starring Bernadette Peters. He's designed for Liza Minnelli, Gwen Verdon, Madeline Kahn, Elizabeth Ashley, Glenn Close, Marla Maples, and International Skating Champions Maia and Alex Shibutani and Evan Bates (2014 Olympics). bobbypearce.com

JOSE SANTIAGO (Lighting Design) is happy to be returning for his fourth consecutive season

here at Theatre By The Sea as the Resident Lighting Designer. Other designs include: *Mamma Mia!*, *Peter Pan*, *Spamalot*, *Evita*, *Hairspray* (North Shore Music Theatre); *Rent*, *Anything Goes*, *Rodgers and Hammerstein's Cinderella*, *Sister Act The Musical*, *Young Frankenstein*, *White Christmas* (Gateway), *Of Mice and Men* (Bay Street Theatre); *Man of La Mancha*, *La Cage aux Folles*, *Crazy for You* (The Wick Theatre); *Parade*, *Holiday Inn*, *Mamma Mia!* (Merry-Go-Round Playhouse); *Shrek*, *The Hunchback of Notre Dame*, *Matilda* (5 Star Theatricals). He received his Master of Fine Arts in Lighting Design from Florida State University. www.jsantiagodesign.com

DANIEL ERDBERG (Sound Designer) returns to TBTS, where credits include *Joseph*, *Beauty and the Beast*, *The Music Man* and *Sister Act*. His designs have been heard at numerous New York theatres, including The Public, Roundabout, City Center, 59E59, Atlantic, Prospect and HERE. Highlights include the American premiere of Caryl Churchill's *Drunk Enough to Say I Love You*, Mike Daisey's *Last Cargo Cult* and *Time it Was* with Bill Irwin. Regional credits include Arena Stage, Milwaukee Rep, Geffen, ACT, Merrimack, Geva and Long Wharf, as well as productions in Korea, Japan, China, Canada and Cuba. Broadway associate design credits include *Iceman Cometh*, *Significant Other*, *Violet*, *Glass Menagerie*, *A Streetcar Named Desire*, *Heiress* and *The Nance*. Daniel is on faculty at Tisch/NYU and a graduate of Northwestern University.

BOBBIE CLIFFTON ZLOTNIK (Wig & Hair Design) is an NYC-based wig designer who is ecstatic to make his Theatre By The Sea wig design debut with *Love And Other Fables*. He has provided wig packages to many regional theatres around the country; including PCPA, Merry-Go-Round, Spartanburg Little Theatre, and Farfield Center Stage. Off-Broadway design credits include *Trump Family Special*, *Disenchanted*, *Bed-Bugs!!!*, and *Forbidden Broadway*. Up next *Kinky Boots* at the Hangar Theatre in Ithaca, NY this July. For more info visit BobbiePinz.com.

WHO'S WHO IN THE CAST

MARIA TURNAGE (*Associate Director*) has collaborated on musicals, Equity readings/showcases, world premiers and BCEFA benefits/concerts. Last season: observer to director Molly Smith's *Anything Goes* at Arena Stage; creative team assistant for the Pre-Broadway musical *Jukebox Hero* at Toronto's Ed Mirvish Theatre featuring Foreigner's greatest hits; associate director *Fiorello!* at Manhattan School of Music; associate director 92nd St Y *Lyrics and Lyricists' Oklahoma!*. Upcoming; associate director Off-Broadway's *45 Minutes From Coontown* at York Theatre, and her 6th season with *Physician's Mutual Omaha Symphony Christmas Celebration*. Maria is co-founder/co-artistic managing director of The Broadway Master Class Series, partnering with organizations like Destination Imagination's DI Global Finals, while co-directing Broadway stars for DI Opening Ceremonies in front of eighteen-thousand international participants and developing Master Artist Workshops. Maria received her BFA from NYU's Tisch School of the Arts.

JOHN CARPENTIER* (*Production Stage Manager*) is a proud graduate of the University of Connecticut and native of Cranston, Rhode Island. Recent credits include, National Tour: *Legally Blonde* (PSM), *A Christmas Story* (ASM) Regional: Connecticut Repertory Theatre, Barrington Stage Company. John is looking forward to Theatre By The Sea's *Newsies* which he will be returning for as the Production Stage Manager.

LOGAN PRATT* (*Assistant Stage Manager*). Off Broadway: *The Climb* (Cherry Lane Theatre), *Strange Interlude* (Transport Group). Favorite regional credits include *The Last Five Years* (WMPAC), *The Clean House* (Williamstown Theatre Festival); *The Drowsy Chaperone*, *The Will Rogers Follies* (Goodspeed Opera House); and *Meteor Shower* (Long Wharf Theatre). Other Regional theatre credits include work with the George Street Playhouse, Eugene O'Neill Theater Center, New Repertory Theatre, and Big Dance Theater. Special thanks to my family and friends for their constant love and support. 143!

BILL HANNEY (*Owner/Producer*) is honored and proud to have been responsible for the reopening of the nationally renowned Theatre By The Sea in 2007. He began his career in show business at age 19, leasing and developing movie theaters, including his first multiplex in Quincy, Massachusetts. Before long, he was booking rock shows (Jefferson Starship, Rush) and other types of live entertainment, which eventually led to the presenting and producing of Broadway productions. One such show was an appearance by the legendary mime artist, Marcel Marceau. As president of Broadway Productions, Bill presented national tours such as *Annie*, *Amadeus*, *Dancin'*, *Peter Pan*, *The Rocky Horror Show* and *Mark Twain* starring Hal Holbrook, throughout New England including Worcester, Springfield, Portland, Maine and Boston. Aside from his work reopening Theatre By The Sea in 2007, one of Bill's crowning achievements was the 2010 purchase and reopening of North Shore Music Theatre, a landmark 1,500 seat professional theatre, which is in its tenth successful year of operation in Beverly, MA (nsmt.org). Throughout his career, Bill has stayed focused on his movie theatre chain having bought, built, owned, operated and sold more than 30 cinemas. His company, Entertainment Cinemas, currently operates seven movie complexes in four states. In 2009, Bill was elected President of the Theatre Owners of New England. Bill's ongoing work with NSMT inspires him to consider acquiring additional performance venues at which he plans to someday share his productions between his theatres. Bill has been named to the North Shore Top 100 by the North Shore Chamber of Commerce. In 2012, he was recognized by both the Beverly Chamber of Commerce and Salem Chamber of Commerce as Business Person of the Year. He is the recipient of the 2015 Leslie S. Ray Hall of Fame Award, presented by the Greater Beverly Chamber of Commerce. Bill is a member of the League of Broadway Producers and was involved with the recent revival of *Pippin*, as well as developing several new musicals and a new summer concert series on The Cape.

WHO'S WHO IN THE CAST

KEVIN P. HILL (*Producing Artistic Director*). Born and raised in Waltham, Massachusetts, Kevin began his theatrical career as dancer and actor. He appeared in National Touring companies of *Hello, Dolly!* with Carol Channing, Leslie Uggams and Michele Lee, *Anything Goes* and the International Touring Company of *A Chorus Line*. New York audiences have seen him in the Off-Broadway production of *Party*. Regional credits as a performer include: *West Side Story*, *Good News! A Chorus Line*, *My Fair Lady* and *Marvin in Falsettoland*. Kevin has directed and choreographed over 100 productions across America. He has had the privilege of working with such stars as Marin Mazzie, Joanne Worley, Kathleen Turner, Josh Groban, Jonathan Groff and Tony Award winner, Cady Huffman. In New York, he was the assistant to the director of *On the Twentieth Century* at the New Amsterdam Theatre and assistant to the choreographer on the revival of *Guys and Dolls*. He directed and choreographed *Mamma Mia!*, *Smokey Joe's Cafe*, *Sister Act*, *Young Frankenstein*, *Mary Poppins*, and *Grease* here at Theatre By The Sea and *A Christmas Carol*, *Young Frankenstein*, *Mary Poppins*, *Sister Act*, and *Mamma Mia!* at Bill Hanney's North Shore Music Theatre in Beverly, MA, where he is also Producing Artistic Director. Kevin has been nominated as Best Director/Choreographer for his work on *Smokey Joe's Café*, *Rent*, *The Full Monty*, *Chicago*, and *Edwin Drood*, and was awarded the NH Theatre Award for Best Choreography for *West Side Story* at the Papermill Theatre. Kevin has also been awarded Six Broadway World awards and two Motif awards for his productions of *Mamma Mia!*, *Mary Poppins* and *Young Frankenstein*. Future projects include an original danced play called *Standing Still*. As a Professor of Dance, Kevin has been on faculty at Pennsylvania State University, Kansas State University and most recently The Boston Conservatory of Music. Kevin is a proud member of SDC, AEA and Dance Masters of New England, Chapter 5.

THOM WARREN* (*Associate Producer*), a resident of Staten Island NY, began his association with Theatre By The Sea as an actor playing Harry

the Horse in the 2000 production of *Guys and Dolls*. He then returned in 2013 to become the Company Manager, a position he held until 2015. In 2017 he appeared as Maurice in Disney's *Beauty and the Beast*. A member of Actors' Equity and SDC, he is also a casting associate for Theatre By The Sea. In NYC he was the Company Manager for the Off-Broadway play *Psycho Therapy*. As a performer, Thom began his career with Pittsburgh Ballet Theatre before moving on to musical comedy. Appearing in close to 100 shows, he has performed at North Shore Music Theatre, Pittsburgh CLO, Kansas City Starlight, Alabama Shakespeare Festival and in NYC, as well as in a 2-year run of the International Company of *West Side Story*. Choreography credits include productions of *West Side Story* at NSMT and Kansas City Starlight, as well as a full-length production of *The Nutcracker*. Thom would like to thank Bill, Kevin, Tom, Helen and Chris. And of course, Dan, Sam, Jimmy and Peter. Dammit!

MATTHEW CHAPPELL (*Casting Director*) is honored to continue working with this remarkable creative team as resident Casting Director and Associate Producer for Bill Hanney's North Shore Music Theatre and resident Casting Director for Theatre By The Sea. An accomplished performer, he is fortunate to have worked all over the world in more than 30 productions, including several shows at NSMT, as lead vocalist in Stephen Schwartz's *Magic To Do* for Princess Cruise Lines, and appearances at Feinstein's/54 Below, The Duplex, Carnegie Hall, and The Metropolitan Room. For many years, Matthew worked as a talent agent, casting associate, and photographer for Heyman Talent Agency, specializing in TV/film, commercials, runway, print and voiceovers. He is a former Associate Producer for Encore International, casting and producing shows for theme parks, cruise ships, and corporate events.

ACTORS' EQUITY ASSOCIATION (AEA - actorsequity.org), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance,

WHO'S WHO IN THE CAST

promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence.

THEATRE BY THE SEA, which is on the National Register of Historic Places, has had many incarnations over the years. The Tyler family purchased the property in the early '20s. After Alice Tyler was left a widow with three young children, she ran the property as a summer camp for girls. When the depression hit, she decided to create jobs and provide a future for her children by turning the barn into a theatre. The 300-seat theatre opened on August 7, 1933 with a production called *Strictly Dynamite*. That initial season lasted four weeks and featured four different plays, one of which was taken to New York. In

1938, a Yale Cooperative took over. Then, on September 2, a hurricane hit. The back wall of the theatre caved in and the stage roof was blown off. During the repairs, the theater was expanded to include a balcony. The newly enlarged theatre operated through 1941 and then went dark during the war. In 1946, the theatre's most glamorous and star-filled period began. The theatre became what is referred to as a "star-system" house opening with a show called *Dream Girl* which starred Judy Holliday. Other headliners who were brought in included Tallulah Bankhead, Mae West, Groucho Marx, and Marlon Brando. Following the 1958 season, the property was sold to the Bontecou family, who leased it sporadically for several years, and by 1966 there were plans to tear down the theatre. Upon hearing that the theatre was to be destroyed, Tommy Brent, who had previously worked as a publicist for the theatre, returned and saved the theater from demolition. His first show opened on June 23, 1967 and he ran the

theatre successfully for twenty-two years. In 1988, FourQuest Entertainment, which consisted of Laura Harris, (who had previously worked at the theatre for eleven summers), Renny Serre and Richard Ericson, came on board. Following extensive renovations, FourQuest reopened the theater in the spring of 1989 and continued producing high quality summer theater in Matunuck until the fall of 2003. The theatre went dark once again until 2007, when entrepreneur Bill Hanney purchased the property and, with producing partners, successfully mounted a production of *A Funny Thing Happened on the Way to the Forum*, just six weeks later, reopening the historic theatre on August 8, 2007. Theatre By The Sea continues to annually produce a successful four-musical subscription season along with a children's theatre and concert series.

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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11am – 6pm

PERFORMANCE DAYS

11am until curtain
PERFORMANCE SUNDAYS
12 noon until curtain

CONTACT US

Box Office: (401) 782-8587
E-mail: boxoffice.tbts@gmail.com
Website: www.theatrebythesea.com
Administrative offices: (401) 782-3800

GENERAL TICKET INFORMATION

Children under 4 are NOT allowed at any of the four subscription musicals. This includes babies and toddlers that can be held.

Children under 4 are welcome at our one-hour-long Children's Festival productions, however, children age 2 and above must have a ticket and sit in a seat.

Everyone must have a ticket to enter the theatre, sit in a seat, and be able to sit quietly through the entire performance.

Not all programming is appropriate for all ages. All musicals have a content advisory and a full synopsis on their individual pages on the website. Please feel free to contact the Box Office with any question regarding the content of the show. Although opinions on appropriate viewing may differ, we will do our best to answer your questions regarding language, violence, and adult situations.

TICKET FEES

Restoration Fee: \$1 added to all tickets (purchased in person/by phone/online) to the 4 season musicals and concert series events.

Handling Fee: \$6 per ticket online, \$4 per ticket by phone, no fee for in person sales.

**ALL TICKET PURCHASES ARE A FINAL SALE.
NO REFUNDS. TICKETS ARE NON-TRANSFERABLE.**

GIFT CERTIFICATES

Gift Certificates are available through the Box Office or online anytime.

GROUP SALES

Discount rates are available for groups of 10 or more. Call (401) 782-3800 x 112

FIRE EXITS

Theatre By The Sea has six fire exits. Two fire exits are located on either side of the auditorium and also in the balcony. There are additional exits on both sides of the lobby as well as through the center lobby barn doors.

BISTRO BY THE SEA

For reservations call (401) 789-3030
or online at www.theatrebythesea.com

REFRESHMENTS

Refreshments are normally available before the show and during intermission at the Gazebo and at Bistro by the Sea. Glass bottles are not permitted in the auditorium.

RECORDING DEVICES, CAMERAS, PAGERS & CELL PHONES

Use of recording devices and cameras is not permitted. Please be certain that all pagers, digital watches and cell phones are turned off, and refrain from text messaging or emailing during the performance.

SMOKING

Fire regulations forbid smoking in the auditorium, lobby or restrooms. Smoking is allowed outside the building in the side parking lot. Kindly use the receptacles for disposal.

RESTROOMS

Men's and women's restrooms are located off the lobby. Handicapped accessible and additional men's and women's restrooms are located in the gazebo area.

THEATRE BY THE SEA STAFF 2019

Owner & Producer	Bill Hanney
Producing Artistic Director	Kevin P. Hill
Associate Producer	Thom Warren
General Manager	Tom Senter
Casting Director	Matthew Chappell
Box Office Manager	Vincent Lupino
Director of Marketing and Communication	Mike Ceceri
Press Representative & Group Sales Coordinator	Karen Gail Kessler
Director of Corporate and Community Relations	Karen Nascembeni

PRODUCTION STAFF 2019

Production Manager	Randy Beck
Company Manager	Lacy Reilly
Assistant Company Manager	Sean Bertrand
Technical Director	Steve Wilson
Assistant to the Technical Director	Brittany Costello
Production Deck Chief	Cameron Waitkun
Production Fly Chief	Michael Greene
Production Apprentices	Adrienne Brennan, Emmy Delmonico, Timothy Fine, Alexander Santiago

Properties Artisan	Aubanita Kirk
Director of Costumes	David Cabral
Assistant Costume Shop Manager	Kerry Delagarza
Stitchers	Judy Chappell, Alex Quigley, Mikayla Reid, Jennifer Stavrakas
Costume Shop Apprentice	Marie Sylvester
Wardrobe Apprentice	Adam Oliveras
Master Electrician	Elliot Konstant
Assistant Master Electrician	Thomas Edwards
Season Sound Supervision	Danny Erdberg
Audio Engineer	Laura Brauner, Jordan Del Pino
Sound Shop Builders	Kenneth Goodwin, Kelsi Halverson, Valentine Monfuega
Assistant Audio Engineer	Brian Miranda
Production Stage Managers	John Carpentier*, Kate L. Ferdinandi*
Assistant Stage Managers	James Kane*, Logan Pratt*
Stage Management Apprentices	Gavin DiFranco, Owen Smith
Acting Interns	Maggie Bergman, Victoria Biro, Jason Haggerty, Natalie Livingston
House Managers	Maria Day, Michael Salvo
Box Office Assistants	Karen Gail Kessler, Tom Lavallee, Louise Tetreault, Bill Whitehead, Jr., Marcia Zammarelli

Music Contractor	Mike Sartini
Facilities Manager	Michael Anthony
Facilities Staff	Scott Howe
Program Printer	RPI Printing
Program Advertising	Karen Gail Kessler
Production Photographer	Steven Richard Photography
Lighting Rentals	4Wall Entertainment, Inc.
Sound Rentals	Masque Sound and Recording
Landscaping and Lawn Service	RDS Landscaping
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Production Manager	Nicholas Novaco
Associate Production Manager	Scott G. Nason
Technical Director	Steve Wilson
Assistant Technical Director	Chris Konstantinidi
Scene Shop Forman	Myles McMann
Scenic Carpenters	Derek Hodge, Emily O'Sullivan
Welder	Abbey Kulhavy
Properties Artisans	Morgan Rodgers, Jennie Fischer
Scenic Charge	Sasha Seaman
Assistant Scenic Charge	Shannon Gemma

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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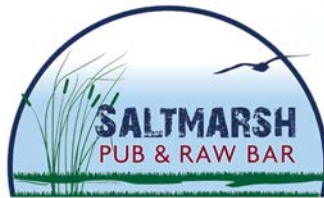


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