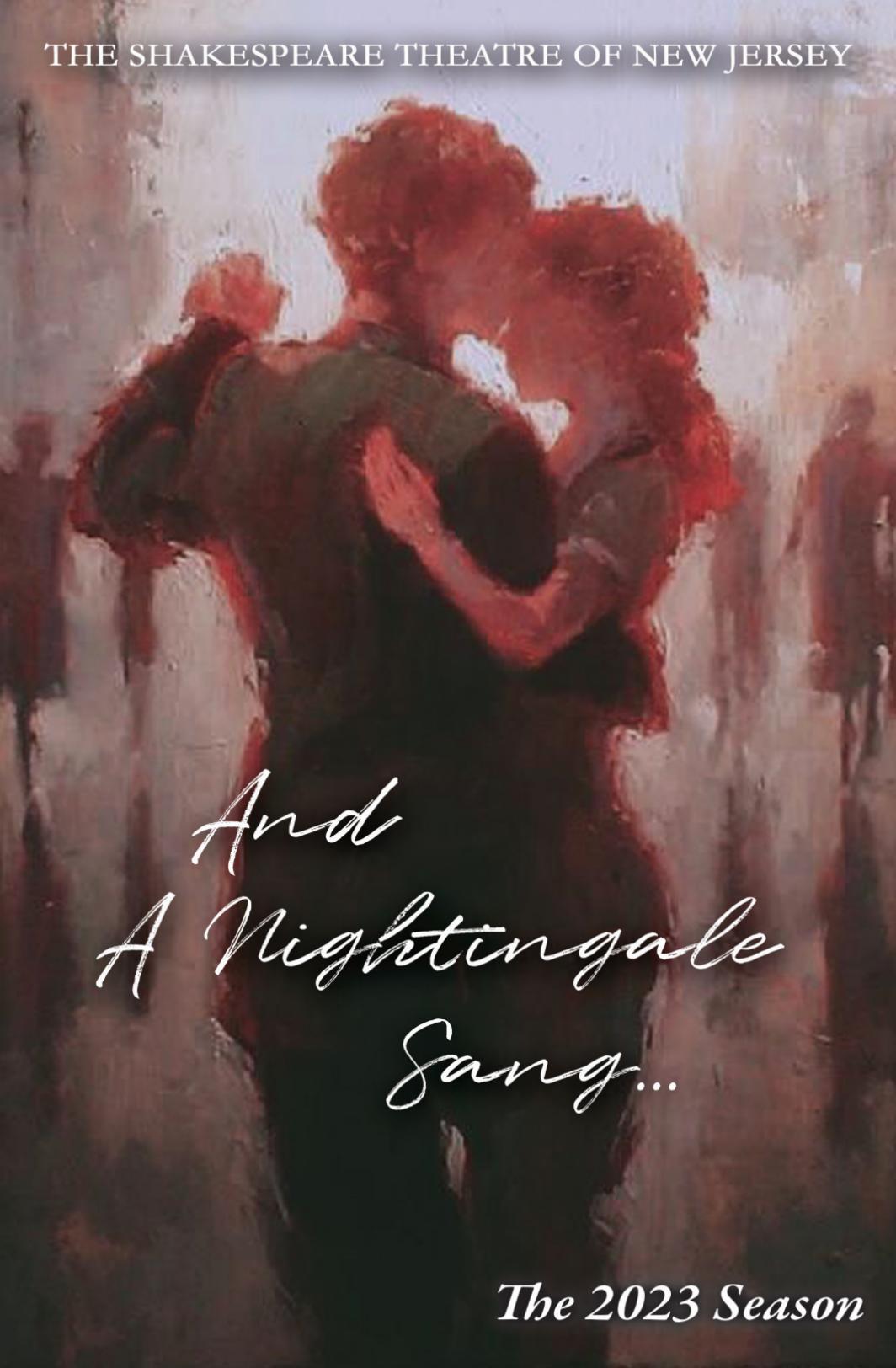


THE SHAKESPEARE THEATRE OF NEW JERSEY



*And  
A Nightingale  
Sang...*

*The 2023 Season*

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The Shakespeare Theatre of New Jersey acknowledges its special relationship with Drew University and Saint Elizabeth University. In this, our 61st season, we also mark our 51st year of residency on the Drew campus, and the 21st year of our Outdoor Stage at Saint Elizabeth University. We are deeply grateful for our long-time partnerships with both universities, and we look forward to enhancing our relationship with both as we emerge from the pandemic and look toward the future.

**DREW**



### THE SHAKESPEARE THEATRE OF NEW JERSEY

The F.M. Kirby Shakespeare Theatre  
36 Madison Avenue  
Madison, NJ 07940

The Thomas H. Kean Theatre Factory:  
The Education, Production, and Administrative Center of  
The Shakespeare Theatre of New Jersey  
3 Vreeland Rd, Florham Park, NJ 07932

**BONNIE J. MONTE** is now in her 33<sup>rd</sup> season as the company's Artistic Director. Under her leadership, the Theatre has evolved into one of the most respected classical theatres in the nation. Ms. Monte has garnered national recognition for her highly successful revitalization of the institution, and for her outstanding commitment to arts education and professional training. The Theatre has become one of America's leading training grounds for emerging classic theatre artists.

During her three plus decades at the helm, the institution successfully completed Act I, a major capital campaign resulting in the complete renovation and expansion of the F.M. Kirby Shakespeare Theatre in 1998. In 2012, the company launched Act II: The Legacy Project, a new campaign to ensure a permanent workspace and education center resulting in The Kean Theatre Factory, STNJ's groundbreaking and unique behind-the-scenes workspace. In 2002, the Theatre's 40<sup>th</sup> anniversary year, she initiated a new partnership with Saint Elizabeth University, attaining a second summer performance venue for the organization: the Outdoor Stage, a unique and stunning Greek amphitheatre on St. Elizabeth's campus. That same year, *The Star-Ledger* named the company "Regional Theatre of the Year," and The Geraldine R. Dodge Foundation awarded The Shakespeare Theatre a prestigious Strategic Partnership Grant in the amount of \$1 million. *New Jersey Monthly* has named Ms. Monte one of "40 New Jerseyans We Love," and she has received numerous awards and honors over the years. She was named one of the 25 Most Influential People in the Arts in New Jersey by *The Star-Ledger*.

Prior to arriving in New Jersey, Ms. Monte was a casting director at the prestigious Manhattan Theatre Club in New York City. From 1981 to 1989, she was Associate Artistic Director at the Williamstown Theatre Festival in Massachusetts, working closely with the late Nikos Psacharopoulos and many of the nation's notable theatre artists including Tennessee Williams. With Psacharopoulos and Williams, she was part of a team that collaborated on *Tennessee Williams: A Celebration*, a major retrospective encompassing Williams' entire literary canon. During her tenure at Williamstown, Ms. Monte also cast and helped produce joint ventures with other major theatres, including *Sweet Bird of Youth* at the Royal Alexandra Theatre in Toronto, *A Streetcar*

*Named Desire* on Broadway at Circle-in-the-Square, *The Glass Menagerie* at The Long Wharf Theatre, and *Arms and the Man* at The Pasadena Playhouse.



Since 1990, she has directed over 80 productions for The Shakespeare Theatre, including stagings of numerous Shakespeare plays, as well as work from the Russian classic canon with a focus on Chekhov and Ostrovsky. Her special affinity for Tennessee Williams has resulted in highly acclaimed productions of *The Rose Tattoo*, *A Streetcar Named Desire*, *Camino Real*, and *Sweet Bird of Youth*. She also directed shows for the Theatre's *Shakespeare LIVE!* touring company including *The Myths of Ancient Greece: Old Echoes, New Ears*, which she also authored. She has created a number of original translations/adaptations for the company's Main and Outdoor Stages, including Jane Austen's *Pride and Prejudice*, Marivaux's *The Triumph of Love*, Pirandello's *Enrico IV*, Ostrovsky's *Artists and Admirers*, Maeterlinck's *The Blue Bird*, Verne's *Around the World in Eighty Days*, *The Alchemist*, and Goldoni's *The Servant of Two Masters* (published by Playscripts, Inc). Her adaptation of Molnár's *The Guardsman* was published in London by Josef Weinberger Ltd. From 2013 - 2016, Ms. Monte collaborated with Jacques Lacombe and the New Jersey Symphony Orchestra on their Winter Shakespeare Series presenting three events melding Shakespeare's text with symphonic music.

Ms. Monte has been actively involved in the training of new talent for the American stage through numerous training programs for over 40 years, and has also engaged in residencies at various universities across the nation. She obtained a conservatory degree in directing from The Hartman Conservatory and a B.A. in theatre from Bethany College in Bethany, West Virginia. She has Honorary Doctor of Humane Letters degrees from Drew University and Saint Elizabeth University.

2023 will mark her final season as Artistic Director and on January 1, 2024, she will assume the role of Artistic Director Emerita.



Made possible by funds from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts.



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



The Shakespeare Theatre of New Jersey is proud to be a member of The Shakespeare Theatre Association (STA). For more information visit [www.stahome.org](http://www.stahome.org).

The Shakespeare Theatre of New Jersey's programs are made possible, in part, by funding from the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts, as well as funds from the National Endowment for the Arts. Additional major support is received from the F.M. Kirby Foundation, The Shubert Foundation, MacMillan Family Foundation, The Edward T. Cone Foundation, CTW Foundation, The Blanche and Irving Laurie Foundation, The Samuel H. Scripps Foundation, E.J. Grassmann Trust, Hyde and Watson Foundation, New Jersey Arts and Culture Renewal Fund at the Princeton Area Community Foundation, Union Foundation, The Merrill G. and Emita E. Hastings Foundation, The John R. Eckel Jr. Foundation, and the Howard Gilman Foundation, as well as contributions from numerous other foundations, corporations, government agencies, and individuals. Additional support for the Theatre's education programs is provided in part by Shakespeare in American Communities, a program of the National Endowment for the Arts in partnership with Arts Midwest, the Jack K. Ayre and Frank Ayre Lee Foundation, the Turrell Fund, the Nora Roberts Foundation, the John Bickford Foundation, and the Investors Foundation.

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The Shakespeare Theatre is committed to creating an environment that is accessible to everyone, and to creating artistic work that represents the diversity of the world around us. Our venues are fully accessible both physically and economically – and we continue to provide a number of highly discounted tickets for each and every performance.



**Large-Print Programs** are available free of charge by request at the Box Office window.



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# THE SHAKESPEARE THEATRE OF NEW JERSEY

*Bonnie J. Monte, Artistic Director*

## AND A NIGHTINGALE SANG...

By C.P. Taylor

*Director*

**BONNIE J. MONTE**

*Set Designer*

**BRITTANY VASTA**

*Costume Designer*

**BRIAN RUSSMAN**

*Lighting Designer*

**MATTHEW E. ADELSON**

*Sound Designer*

**DREW SENSUE-WEINSTEIN**

*Dialect Consultant*

**JULIE FOH**

*Music Supervisor*

**DOUG OBERHAMER**

*Production Stage Manager*

**ALISON COTE\***

*\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers*



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

Cover Art: "Our loving waltz" by Lorraine Christie

Produced in special arrangement with  
DRAMATIC PUBLISHING, Woodstock, Illinois.

This production of *And A Nightingale Sang...*  
is generously sponsored, in part, by:

**DR. W. JOHN BAUER AND NANCY B. BOUCHER**



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using the complimentary headsets.**

On the Main Stage, The F.M. Kirby Shakespeare Theatre

July 12 — 30, 2023

# THE CAST OF AND A NIGHTINGALE SANG...

*(In alphabetical order)*



**MARION  
ADLER\***



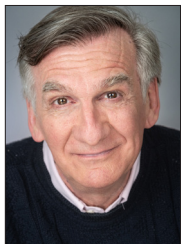
**SARAH  
DEAVER\***



**BENJAMIN  
EAKELEY\***



**CHRISTIAN  
FROST\***



**JOHN  
LITTLE\***



**MONETTE  
MAGRATH\***



**SAM  
TSOUTSOUVAS\***

Peggy Stott.....	Marion Adler*
Joyce Stott.....	Sarah Deaver*
Norman .....	Benjamin Eakeley*
Eric.....	Christian Frost*
George Stott.....	John Little*
Helen Stott .....	Monette Magrath*
Andie.....	Sam Tsoutsouvas*

*\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers*

**TIME: World War II**

**PLACE: Newcastle-upon-Tyne, England**

## **ACT ONE**

**Scene 1:** 3 September 1939

**Scene 2:** 20, 21 June 1940

**Scene 3:** 12 August 1940

## **ACT TWO**

**Scene 1:** November 1942

**Scene 2:** 6, 7 June 1944

**Scene 3:** 8 May 1945

**There will be one 15-minute intermission.**

# THE CAST

**MARION ADLER** (Peggy Stott) is in her seventh season with The Shakespeare Theatre. Company credits: *Much Ado About Nothing*, *The Learned Ladies*, *Our Town*, *The Winter's Tale* (twice), *A Midsummer Night's Dream*, and *Exit the King* as well as the musical *Enter the Guardsman* for which she wrote the lyrics. At Shakespeare Santa Cruz for three seasons she appeared in *Love's Labour's Lost*, *Othello*, *The Man in the Iron Mask*, *Henry IV Part Two*, and *Henry V*. At the Stratford Shakespeare Festival of Canada her credits include: *King Lear*, *Romeo and Juliet*, *Pericles*, *The Mad Woman of Chaillot*, *Julius Caesar*, *An Ideal Husband*, *Billy Elliot*, *Little Women*, and *Every Little Nookie*. In addition to her acting, Marion is an award winning lyricist whose work has been produced across North America and Europe.

**SARAH DEEVER** (Joyce Stott) Company credits include: Marianne in *Tartuffe*, and Celia in *As You Like It*. She can be seen on screen in *The Blacklist*, *Law and Order: SVU*, and *The Last OG*, among others. Her theater credits include the world premiere of *Queens for a Year* at Hartford Stage, *The Suitcase Under the Bed* Off-Broadway at The Mint, and *Henry V* at Shakespeare's Globe in London, where she played the titular role. She is overjoyed to be returning to The Shakespeare Theatre of New Jersey for Bonnie's final season. Sarah Deever currently resides in her hometown of Los Angeles where she is recording and producing her upcoming EP "Holy Discontentment." Thank you, Bonnie, for including me in your treasured legacy.

**BENJAMIN EAKELEY** (Norman) is in his seventh season with The Shakespeare Theatre. Company credits: *Much Ado About Nothing* (Benedick), *The Rainmaker* (Noah Curry), *Titus Andronicus* (Saturninus), *A Midsummer Night's Dream* (Demetrius), *Illyria* (Sir Andrew Aguecheek), *Love's Labour's Lost* (Dumaine), and *Carnival!*. Broadway: *She Loves Me*, *Cabaret*, *Sweeney Todd*, and *On a Clear Day, You Can See Forever*. National tours: *Cabaret* (Clifford Bradshaw) and *Sweeney Todd* (The Beadle). He has performed in six films, and his television credits include *Orange is the New Black*, *The Blacklist*, and *The Good Wife*. Awards: New York Drama Critics' Circle Special Citation (*Sweeney Todd*), Astaire Award Nomination (*She Loves Me*), and he was a National Finalist in the Lotte Lenya Competition for Singers. He is a graduate of Yale and is on the voice faculty at Kean University Conservatory.

**CHRISTIAN FROST** (Eric) is in his fourth season with The Shakespeare Theatre. Company credits: *The Metromaniacs* and *Romeo and Juliet* on the Main Stage; *Much Ado About Nothing* on The Outdoor Stage; The Pandemic Playhouse Productions of *Shaw, Shaw, Shaw!* and *Crazy Love*; and the *Shakespeare LIVE!* tours of *A Midsummer Night's Dream*, *Romeo and Juliet*, and *Julius Caesar*. Other credits: *The Importance of Being Earnest*, *Clybourne Park*, *Last Days of Judas Iscariot*, and *The Horn in the West*. Originally from Coral Springs, Florida, Christian is currently based in NYC and holds a BFA in Acting from Elon University.

**JOHN LITTLE** (George Stott) Company credits: *Red Velvet*, *The Devil's Disciple*, *A Most Dangerous Woman*, *Oliver Twist*, *Henry IV Part One*, *The Grapes of Wrath*, *Amadeus*, *The Play's the Thing*, and *The Merry Wives of Windsor*. Recent credits: *Alabama Story*, *Guess Who's Coming to Dinner*, Scrooge in *A Christmas Carol* at the Hanover Theatre. Tour credits include *Cabaret* (US and Asia), European tours of *A Christmas Carol*, *Crazy For You*, *Little Murders*, and *Harold and Maude*, and American tours of *The Fantasticks*, *Light Up The Sky*, and *Angel Street*. Off-Broadway credits: *Taming of the Shrew*, *Hamlet*, *Poetic License*, *Christopher Columbus*, and *Shadowlands*. Regional credits: *A Woman of No Importance* and

*Major Barbara* (Yale Rep), *A Christmas Carol*, *The Woman in Black* and *Noises Off* (Portland Stage), *Pygmalion* (Syracuse Stage), *Glimmerglass* (Goodspeed), *As You Like It* and *Hamlet* (Philadelphia Shakespeare Theatre), and *My Fair Lady* (Pittsburgh Public Theatre). John is a graduate of the Yale School of Drama and has narrated many books for Recorded Books (Audible) and the Library of Congress. Television credits include *Law and Order* and *Boardwalk Empire*.

**MONETTE MAGRATH** (Helen Stott) is in her fourth season with The Shakespeare Theatre. Company credits: *Enchanted April*, *The Rainmaker*, *Blithe Spirit*, and the 2018 readings of *Enchanted April* and *Gertrude and Claudius*. On Broadway she appeared in *All the Way* and stood by for Mary-Louise Parker in *The Sound Inside*. Off-Broadway she was seen in *On the Verge*. She created roles in world premieres of *Silent Sky* (South Coast Rep.), *The Night is a Child* (Milwaukee Rep.), and *The Ice-Breaker* (Laguna Playhouse). Regional credits include: *Private Lives* (Geva Theatre Center), *Sex with Strangers* (Cleveland Playhouse), *Disgraced* (Philadelphia Theater Company), *Stick Fly* (McCarter Theatre Center), *Book of Days* (Arena Stage), *The Great Gatsby* (Arizona Theatre Company), and *Desire Under the Elms* (A Noise Within). Numerous Pasadena Playhouse credits include: *Mauritius*, *Enchanted April*, *As You Like It*, and *Les Liaisons Dangereuses*. Screen credits include: Spielberg's *The Post* with Meryl Streep and Showtime's *Weeds*. MonetteMagrath.com

**SAM TSOUTSOUVAS** (Andie) was a member of group I of the Juilliard Drama Division and a founding member of John Houseman's The Acting Company. In several seasons with Utah Shakespeare Festival, his roles included Hamlet, Hotspur, Brutus, Shylock, and Coriolanus. He was Salieri in the first national tour of *Amadeus* and the title role in *An Inspector Calls*. He appeared on Broadway in *Dracula*, *Our Country's Good*, and *By Jeeves*. Off-Broadway he was Chris Christopherson in *Anna Christie* (Metropolitan Playhouse), the title role in *Professor Bernhardt* (Marvell Rep), and Apemantus in *Timon of Athens* (NY Shakespeare Festival in Central Park). Selected regional: George (*Who's Afraid of Virginia Wolf?* - Pittsburgh Public Theatre), Edgar (*The Dance of Death* - Pittsburgh Irish & Classical Theater), and the title role in *Titus Andronicus* for the Shakespeare Theatre Company, Washington DC. Film & TV: *Ghost*, *The Immigrant*, *Law and Order*, and *CSI*.

## ARTISTIC STAFF

**MATTHEW E. ADELSON** (Lighting Designer) is in his twenty-third season with The Shakespeare Theatre. Company credits: *The Caretaker*, *The Three Musketeers*, *Charley's Aunt*, *It's A Wonderful Life*, *The Diary of Anne Frank*, *Wittenberg*, *Our Town*, *Henry IV Part One*, *To Kill A Mockingbird*, *Arms and the Man*, *The Grapes of Wrath*, *Amadeus*, *A Christmas Carol*, *Cymbeline*, *Life of Galileo*, *Of Mice and Men*, *Othello*, *The Tempest*, *The Crucible*, and *The Merchant of Venice* on the Main Stage, and *Wonderland and What Was Found There* and *Travels With My Aunt* on the Other Stage. Current productions include: *The Stones* and *Just Another Day* (Great Barrington Public Theater) and *Copenhagen* (Berkshire Theatre Group). Matthew is the Production Manager for Five College Dance (Amherst, Hampshire, Mount Holyoke, Smith, and UMass Amherst) and is a graduate of the Yale Drama School.

**ALISON COTE** (Production Stage Manager) is in her 21st season with The Shakespeare Theatre. Company credits include: *A Child's Christmas in Wales* (2021), *Blithe Spirit*, *What the Butler Saw*, *The Merchant of Venice*, *A Song at Twilight*, *Equivocation*, *The Devil's Disciple*, *Tovarich*, *Accidental Death of an Anarchist*, *Noises Off*, *King Lear*, *The Cherry Orchard*, *Richard II*, *King John*, *The Illusion*, *Three Sisters*, *Hamlet*, *Rhinoceros*, *The Forest*,

and *Camino Real* among others. She has spent the past 25 seasons on numerous productions at McCarter Theatre Center. Other regional and NY credits: Playwrights Horizons, The Public Theatre, Second Stage, Old Globe, Arena Stage, Shakespeare Theatre Company, SpoletoUSA, Repertory Theatre of St. Louis, Santa Cruz Shakespeare, Center Theatre Group in L.A., Long Wharf, Yale Rep., Berkeley Rep., Paper Mill Playhouse, Mark Taper Forum, Pittsburgh Public, Bard Summerscape, and Williamstown. Abroad, she was PSM on *An Iliad* at the Sibiu International Theater Festival in Romania. Alison is a founding member of princetonVIRTUAL, stage managing online non-profit events.

**JULIE FOH** (Dialect Consultant) is in her fifth season with The Shakespeare Theatre. Company credits: *The Caretaker*, *A Child's Christmas in Wales* (2021), *Charley's Aunt*, and *Shakespeare in Love*. Other credits: *the ripple, the wave that carried me home* (Yale Repertory Theatre); *The Winter's Tale* (Hartford Stage); *Belfast Girls* (Irish Repertory Theatre); *Ride the Cyclone: The Musical* and *Sleuth* (McCarter Theatre Center); *Mlima's Tale* (Repertory Theatre of St. Louis and Westport Country Playhouse); *As You Like It* and *King Charles III* (Colorado Shakespeare Festival); *Sherwood* (Cleveland Play House); *Pygmalion* (BEDLAM); *Familiar* (Woolly Mammoth); *Good Men Wanted* and *Fingersmith* (New York Stage & Film); *Trans Scripts* (American Repertory Theater); *An Ideal Husband* and *Eurydice* (American Players Theatre); *The Tallest Tree in the Forest* (Tectonic Theater Project); *Murder for Two*, *The Tutors*, and *Modern Terrorism* (Second Stage). She is currently on faculty at the David Geffen School of Drama at Yale.

**BONNIE J. MONTE** (Director) See Artistic Director information on page 2.

**DOUG OBERHAMER** (Music Supervisor) Music Directing credits include: *Top of the World*, *The James Cagney Musical*, *Swing!*, *Hamlet the Rock Musical*, *Thoroughly Modern Millie*, *Saturday Night Fever*, *We Will Rock You*, *Rocky*, *Crazy For You*, *The Man of La Mancha*, *Errol and Fidel*, *Frankenstein*, *Nunsense*, *What Do Critics Know?*, *Dracula*, *Reel to Real*, *My Vaudeville Man*, *Wanda's World*, *Flight of the Lawnchair Man*, *I Got Fired*, *Women on the Verge*, *Seeing Stars*, *Rings*, and *Gemini*. Awards: Best Orchestration Bistro Award winner for *Little Death*, Best Orchestration winner for *Errol and Fidel* at the New York Musical Festival, and nominated for a Jeff Award for his work on *Swing!* in Chicago. He is featured on the Grammy nominated album *Swing!* As a smooth jazz recording artist, he is a founding member and featured artist with *KnightHammer: Kickin' It* and *The Oberhamer Brothers: Together Again*. His music can be heard on radio stations around the world.

**BRIAN RUSSMAN** (Costume Designer) is in his seventh season with Shakespeare Theatre and is grateful for the opportunities. Work on the Main Stage includes *Life of Galileo*, *The Rivals*, *The Play's the Thing*, *The Little Foxes*, Ken Ludwig's *The Three Musketeers*, and *The Metromaniacs*. Additional design credits include work for PlayMaker's Repertory Company, Rattlestick Theatre, The Shakespeare Theatre Young Company, Porthouse Theatre, and TheDrillingCompaNY among others. Brian's creative practice has allowed him to work on many Broadway and regional stages, numerous films and television series, as well as in the worlds of opera, dance, and plays nationally and internationally as a craft artisan, assistant and associate designer. Brian is currently a faculty member at Carnegie Mellon School of Drama where he teaches in the Costume Production program.

**DREW SENSUE-WEINSTEIN** (Sound Designer) is a stage and sound artist whose work exists along a continuum of musical composition and theatrical performance. He has previously worked with The Shakespeare Theatre on *As You Like It*. He currently lives in Los Angeles where he recently completed an MFA in composition and experimental sound

practice at California Institute of the Arts. Recently, Drew created and composed music for *Gone Fishing*, a sonic experience for quadraphonic audio, which featured field recordings taken from key locations around the United States. Previously, Drew spent nearly a decade in New York where he created and directed various projects at venues including HERE Arts Center, the New Ohio Theatre, the Wild Project, and more. His design and composition work has been heard at venues including the Public Theatre's Under the Radar Festival, Signature Theatre, BRIC, Abrons Arts Center, The Performing Garage, Triskelion Arts, LEIMAY, and many more.

**BRITTANY VASTA** (Set Designer) is in her ninth season at The Shakespeare Theatre. Company credits include: *Twelfth Night*, *As You Like It*, *The Winter's Tale*, *Tartuffe*, *Richard III*, *Exit the King*, *A Song at Twilight*, *The Diary of Anne Frank*, *The Guardsman*, *Wittenberg*, *The Devil's Disciple*, *Tovarich*, and *The Playboy of the Western World*. Recent NYC work includes *Fucking A* (Fordham); *Cardboard Piano* (The Juilliard School); *Octet* (Signature Theatre and Berkeley Rep Theatre); *Rinse, Repeat* (Signature Theatre); *Life Sucks* (Theatre Row); Bill Irwin's *Harlequin* and *Pantalone* (NY City Center); *Happy Birthday Wanda June* (The Duke); *I thought I would die but I didn't* (The Tank); *Sehnsucht* (JACK). Regional work includes *Gypsy* (Theatre Aspen); *Choir Boy*, *the ripple*, *the wave that carried me home*, and *Redwood* (Portland Center Stage); *Welcome to Fear City* (KCRep); *August: Osage County* (Resident Ensemble Players, University of Delaware); *My Name is Asher Lev* (Portland Stage Company). Recent Associate Design: *Chicken and Biscuits* (Broadway, Circle in the Square); *The Green* (Lincoln Center public art installation); *The Lifespan of a Fact* (Broadway, Studio 54); *Fairview* (Soho Rep). Drama Desk nomination for set design of *Octet*. MFA, NYU. USA 829. brittanyvasta.com

## **ADDITIONAL PRODUCTION STAFF**

*Assistants to the Stage Manager*

**DARBY BLUM+ & MOLLY BELLE MACKENZIE+**

*Assistant to the Director*

**MAKAYLEE SECREST+**

*Light Board Operator*

**BIANCA BISHOP+**

*Scenic Painter*

**NAT CARREIRO**

*Costume Shop Interns*

**HANNAH AMELL+, EMILY PORTER SEIGEL+, & AMELIA WALZ+**

*Scene Shop Interns*

**JACK KURTA+ & IDA MIHOK+**

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*Special Thanks*

**DENISE CARDARELLI**

**SARA HEDGEPEETH**

**MARILYN KAPPEL**

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**DONNA KREBSBACH**

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# DIRECTOR'S NOTES

## My Thoughts About the Play

Most of the plays that have resided for many years on my long “want to direct” list are epic classics that I have not yet attempted for a variety of practical reasons. C.P. Taylor’s *And A Nightingale Sang...* has remained on my list for many years simply because I did not feel the time was right for it. I have never seen a production of it — it’s not produced very often — and yet, when I read it years ago, it really stuck with me. I found it delightfully funny and quite moving. When I was trying to decide which shows I would direct in this, my last season as Artistic Director, I felt the time was finally right for this play, especially given what is happening in other parts of the world. The play kept coming to mind as I read about what the Ukrainians are dealing with on a daily basis, and I have always been fascinated by how the big events of the world that are thrust upon us by larger powers affect our smaller, personal worlds; and in turn, how “the common folk” respond and are able to change the course of history. Huge areas of the world are in turmoil now, wreaking havoc on millions of lives, and how people survive that havoc is of great interest to me. It seems the humble weapons of humor, music, art, faith, family, and love provide comfort, inspiration, and courage that often defy the most dire of situations and the most cruel machinations of those who wield power over our lives. This is not a new revelation by any means, but it is one that we need to be reminded of and which we need to celebrate.

One of our company members recently sent me an email in which he told me about something that one of his professors had said to him long ago. Roughly paraphrased, he said that one of the wonderful things about theatre is that it can take a simple and obscure story about people of no fame or great import, and make their story important and relevant to everyone in the room. The characters in *And A Nightingale Sang...* have no importance in the great affairs of the world. They are a working class family living in Newcastle upon Tyne, in the northeast of England, fairly close to the border of Scotland. None of them are remarkable in any way, other than in the ways that all humans are remarkable and important. And yet, this little tale of their “little lives” is uplifting, important, and inspiring. It is a dose of something we all need right now in this troubled world of ours. In the midst of the horrors of WWII, we see common folk cope, laugh, love, and sing their way to the “end of the tunnel” and the promise of new hope. As Helen, the narrator of the story, tells us, “Hitler changed my life.” Bad people in power have been upending people’s lives throughout the history of civilization, and that in itself is a maddening fact; it is also the greatest argument for democracy, for when a democracy is

working at its best, those people are held in check. WWII was a war about many things but it was ultimately about destroying a fascist regime that was imposing unspeakable horrors on the world. The story of this play does not deal with those larger issues, it deals with one small family's daily task of surviving a war, and how the chaos imposed by that war results in new paths and new-found hopes and liberations. It is, obviously, one of the luckier and lighter stories of a war-torn land, but its worth is no less than the more harrowing tales of violent conflicts. Its beauty lies in its humble simplicity and its celebration of those who just want to live good, peaceful loving lives with a sprinkling of romance and a recognition of their place in the great, wide world where nightingales can sing free from the sound of bombs.

## **The “Geordie” Dialect**

In this play, the characters, with the exception of Norman, are all from Newcastle upon Tyne, a city in the Northeast of England, located on the river Tyne. Known for its vital importance at one time to the coal and shipping industries, as well as its strategic location, it is also renowned for the peculiar dialect of its citizens, known as the Geordie accent. It's a dialect rife with peculiar pronunciations and words that aren't really used anywhere else, the most famous being the word, “canny” which can mean anything from “good” to “nice” to “pretty” to “friendly” to “good old soul.”

Geordie is an intriguing accent. It is unique and difficult for outsiders to mimic. It's retained both words and pronunciations that date back to the Anglo-Saxons, and so it gives one a bit of a taste of how English would have sounded centuries ago. Geordie is, some say, a bridge between the earliest forms of English and the way the language is generally spoken today. There are numerous “Geordie words” and slang terms that can only be heard in this small corner of England, including “Howay!” (Come on!); “blather skite” (someone who talks nonsense); “moogie” (basket-loving); “gan doon” (to go to a place); “beclarted” (very dirty) and many, many more.

Our dialect coach, Julie Foh, worked with the actors on the production not only helping them learn the Geordie dialect, but to do so in a way that our audience could understand it – a daunting task. We have cheated a bit on the accent when we felt that certain words or plot points would be lost if we pronounced everything in full-out Geordie. The character of Norman is from Birmingham, and so Ben Eakeley, the actor playing Norman, had a whole different set of sounds that he had to work on assimilating into his speech.

Many actors groan when they hear that a Geordie dialect is required for a show, for it is truly one of the more difficult English dialects to master!

## Our Mission

The Shakespeare Theatre of New Jersey's mission is two-fold: to bring new, relevant life to the world's classics for a diverse audience; and to use those masterworks to provide transformative experiences on stage and in classrooms. As a teaching theatre, the company is dedicated to using the classics as interdisciplinary teaching tools for artist training and arts education.

## A Brief History

Founded in 1963 by Paul Barry and Philip Dorian, The Shakespeare Theatre of New Jersey is one of the oldest and most prestigious classical theatres in the nation, serving approximately 75,000 children and adults annually. The longest-running Shakespeare theatre on the East Coast, the company marks its 61st season in 2023.

Designated a Major Arts Institution by the New Jersey State Council on the Arts, the company is a member of the New Jersey Theatre Alliance, the statewide association of professional theatres; and a member of ArtPride New Jersey, the Shakespeare Theatre Association, and the Madison Arts and Culture Alliance.

For six decades, The Shakespeare Theatre of New Jersey has worked tirelessly to preserve dramatic masterworks, contribute to the vitality of our community, and serve the unique needs of artists, students, and members of the general public. We advocate for the public value of the arts in everything we do and endeavor to relay the message that the classics are relevant and meaningful for everyone. As we continue to celebrate our artistic distinction and the massive impact we have had in the education arena, we are mindful of the responsibilities that come with our longevity and status in the community, and we continue to strive for excellence in all of our programming.

Each year we present five to six productions on our Main Stage, the F. M. Kirby Shakespeare Theatre, located on the bucolic campus of Drew University in Madison, and each summer we offer an additional production at our Outdoor Stage, the Greek Theatre at Saint Elizabeth University in neighboring Florham Park. The company is also a preeminent provider of theatre education programs in New Jersey, offering numerous distinct opportunities that serve students, teachers, emerging artists, and members of the general public; all promote literacy, community, collaboration, creativity, and cultural advancement.



## ADMINISTRATIVE & PRODUCTION STAFF

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<i>Artistic Director</i> .....	Bonnie J. Monte
<i>General Manager</i> .....	Molly Pascucci
<i>Director of Education</i> .....	Brian B. Crowe
<i>Education Programs Coordinator</i> .....	Emily Rose Reed
<i>Director of Finance</i> .....	Usha Ganesh
<i>Director of Development</i> .....	Linda DeTitta
<i>Development Associate, Individual Giving and Special Events</i> .....	Sara Hedgepeth
<i>Director of Marketing</i> .....	Sarah Haley
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<i>Artistic Associate</i> .....	AC Horton
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<i>Assistant Box Office Managers/House Managers</i> .....	Emily Kurnides & Brianna Martinez
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### PRODUCTION & FACILITIES

<i>Production Coordinator</i> .....	Melissa Barry
<i>Lighting &amp; Sound Supervisor</i> .....	Steven Beckel
<i>Lighting Technician</i> .....	Kevin Gartley
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<i>Technical Director</i> .....	Chance Rush
<i>Carpenters</i> .....	Dan Kikuchi & James McMenamin
<i>Facilities Manager</i> .....	Bill Manning
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# THE SHAKESPEARE THEATRE OF NEW JERSEY ANNUAL FUND

Ticket sales generate only a portion of the funds necessary to produce The Shakespeare Theatre of New Jersey's artistic and educational work. The Theatre must raise the remaining funds through annual gifts from donors who recognize the impact that The Shakespeare Theatre has on the quality of life in New Jersey. We extend our deepest gratitude to the following individuals, corporations, foundations, and government agencies, whose gifts make it possible for The Shakespeare Theatre to present the finest in classic theatre and allow us to work with thousands of young people with our outreach education programs throughout New Jersey, the tri-state region, and the nation. Any errors or omissions are unintentional.

For more information on how you can make a contribution to support the ongoing activities of The Shakespeare Theatre of New Jersey, please contact the Development Department at 973-845-6732.

The list below reflects gifts in support of the Theatre's general operating needs between January 1, 2022 and June 20, 2023.

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## ACT II: THE LEGACY PROJECT

The Legacy Project is the Theatre's campaign to fully acquire and finish much-needed renovations at our support and education facility in Florham Park. In 2017, we engaged in the major public launch of this campaign to achieve our goal of \$5.3 million. To date, over \$4.2 million has been raised. We offer up our profound thanks to all those who have provided leadership support in the private phase of the campaign. For more information on exciting naming opportunities, or obtaining a personal tour, contact our Development office at 973-845-6732.

The Shakespeare Theatre of New Jersey wishes to acknowledge the following donors of Capital Campaign gifts received between January 1, 2009 and June 20, 2023.

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# Some Final Thoughts and Words of Thanks

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In this, my last season as Artistic Director, I want to take this opportunity to thank the thousands of people who have made my 33 years here so extraordinary. I do not use the word “extraordinary” lightly, for indeed, my life as the leader of The Shakespeare Theatre has been far beyond the realm of ordinary. While being Artistic Director demands constant attention to daunting dilemmas, a back-breaking work schedule, a high level of stress, and many other tough challenges, those elements pale in comparison to the incalculable hours of elation and triumph that I have been privileged to enjoy through my work and interactions with all of you. Each single day of my life here equals a lifetime’s worth of truly amazing experiences — and that is all because of the people who join me in this endeavor, including many of you who are reading this right now.

I am very, very lucky to have my childhood dream of running a theatre company come true. Little did I know when this aspiration was taking shape what it would ultimately entail and encompass. I’m sure if I knew, it probably would have sent me running, but thank goodness that the old adage “ignorance is bliss” is true, for with naïve excitement I leapt into this job over three decades ago, and the bliss has remained even as the realities of the task were revealed.

I have learned so much, and I have done things that I never envisioned possible, including helming the creation of the two superb buildings that house our company and our works of art. I am so proud of so many people who have achieved so much here, and I am especially proud of how many young lives we have touched and inspired over the years. Each time I approach the stunning amphitheater at our Outdoor Stage, and see crowds of people gathered on that beautiful hillside to watch a play, I have felt so thrilled that we have been able to create a place that carries on the tradition of what began in ancient Greece centuries ago. That alone has made this voyage worth the trials and tribulations. It has indeed been an epic odyssey for me here, and I have been able to journey, via the inherent magic of theatre, to places and times in the world that would, without the magic of theatre, take ten lifetimes and an actual time machine to visit. What a gift that has been!

As much as I would like to, I cannot possibly manage to thank each and every one of you in person, and so, to my co-workers on our staff, both past and present; to our vast, breathtaking company of artists; to my wonderful Board members, past and present; to our inspiring students; our devoted volunteers; our generous donors; to you, our enthusiastic and loyal audience; and to *anyone and everyone* who has helped sustain and protect us, I thank you from the bottom of my heart for all that you have given to me and to The Shakespeare Theatre. I will still be around in the future, here and there, but for now, I bid you all farewell until we meet again. I leave you in the good and capable hands of our very own Brian B. Crowe, who I know will continue to protect and enhance this extra-extraordinary place I call home.

Avanti!

Bonnie

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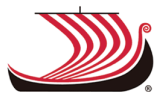


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great run, and for leaving us  
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To Artistic Director Bonnie J. Monte

“Thy life’s a miracle.”  
- *King Lear*

For more than three decades, you have been a maker of miracles  
on our stages, behind the scenes, and for our students.  
You are a force of nature that has touched so many lives  
through the beautiful art you have created,  
and we are humbled and proud to carry on the legacy you have built.  
May your next chapter be filled with many more  
joyful miracles and a lot less stress!

With heartfelt gratitude,  
The Shakespeare Theatre of New Jersey Staff



## 2023-2024 Season

**September 10**

Fairleigh Dickinson University  
Madison, NJ

**October 22**

Fairleigh Dickinson University  
Madison, NJ

**December 3**

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*It's Show Time*

Dear Bonnie,

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*And A Nightingale Sang* a successful and  
memorable performance!

*Bravo!*

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“I didn't go to the moon, I went much further—for time is the longest distance between two places.”

*-Tennessee Williams*

Thank you (!), Bonnie, for going the full distance and transporting us on a journey with such unparalleled talent and dedication.

*Dillard, Adrienne, Lizzie, and Stark*



**Congratulations to Bonnie on this final season.**

**Thank you for all you have done for  
The Shakespeare Theatre of New Jersey.**

**We will miss you.**

**Love, Wood and Beirne**



**“No legacy is so rich as honesty.”**

***-All's Well That Ends Well***

**To Bonnie Monte and her incomparable stewardship of  
The Shakespeare Theatre of New Jersey.**

**With admiration,  
Stark Kirby & Collin Kearby**





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*-Tennessee Williams*

Thank you Bonnie for all the moments of magic.

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Ty Lane & Billie Wyatt in the 2022 production of *The Metromaniacs*. Photo by Sarah Haley.