



FRIENDS OF MONOMOY THEATRE, INC.

POST OFFICE BOX 169, CHATHAM, MASSACHUSETTS, 02633

# THE MAGPIE

SPRING EDITION

May, 2013



Photo by Joel Stigliano

*The Monomoy Theatre  
Lights Up Once Again  
June 18th, 2013*

*2013 Season Tickets  
on Sale May 1st*

## *Save the Dates!*

**JUNE 13<sup>th</sup>**

### **KICK-OFF PARTY**

Help us launch the season!

4:30-6:30pm

In the Eleanor Baker Steindler  
rehearsal tent

Meet the company, sip some wine  
and enjoy a musical preview  
of *The King and I*



**AUGUST 4<sup>th</sup>**

### **GARDEN PARTY & FOMT ANNUAL MEETING**

Meet in the theatre at 4:00 pm  
and retire to the patio for food, fun  
and festivities with the company –  
special awards and our annual raffle  
and silent auction.





## 2013 SEASON NOTES by Bernard Cornwell and Mary O'Brady

### **THE KING AND I** June 18-29

Book and Lyrics by Oscar Hammerstein II

Music by Richard Rodgers

Directed by Alan Rust

Based on Margaret Landon's novel, *Anna and the King of Siam*, this Rodgers and Hammerstein masterpiece was originally created as a vehicle for Gertrude Lawrence. In 1862 a young British widow is summoned to Bangkok to serve as teacher and governess to the King's many children. The conflicting cultural values of 19<sup>th</sup> century East and West create a profound backdrop for this unique and heart wrenching love story. Holly Holcomb and Matt Faucher return as Anna and the King.



### **AND THEN THERE WERE NONE** July 2-6

By Agatha Christie.

Directed by David Haugen

Agatha Christie's classic thriller! Ten people with murky pasts are marooned on an island, brought together by a mysterious invitation and doomed to die one by one unless they can discover who among them is the murderer! This one will keep you guessing until the final curtain!

### **THE ODD COUPLE** July 9-13

By Neil Simon

Directed by Mary O'Brady

Neil Simon's beloved comedy is the tale of two best friends, coping with the financial and emotional struggles of divorce in New York City. Based on Simon's older brother and his best friend and originally played by Art Carney and Walter Matthau, when Felix and Oscar attempt to set up housekeeping, their daily routine, weekly poker game and foray into double dating ignite both fireworks and some of the funniest lines Simon ever wrote. The humanity beneath the hilarity is why this play continues to make audiences laugh all over the world.

### **HAY FEVER** July 16-20

By Noel Coward

Directed by Richard Mangan

Set in the country manse of captivating, but self-centered London stage star, Judith Bliss, her playwright husband and two grown children, when four guests, train in from London expecting relaxation, romance, and a touch of celebrity glamour they get far more than they bargained for. Coward combines screwball comedy with some of his wittiest drawing room repartee. You've never spent a weekend in the country quite like this one. Richard Mangan joins us from London to direct.

### **SHE LOVES ME** July 25-August 3

Music by Jerry Bock & Lyrics by Sheldon Harnick

Book by Joe Masteroff

Directed by Jonathan Freeman



This charming story by Hungarian Playwright Miklos Laszlo has come to life in many versions, including the films *The Little Shop Around the Corner* and *You've Got Mail* but none more delightful than the 1963 Bock and Harnick musical gem by the creators of

*Fiddler on the Roof*. The backdrop is Maracek's perfume shop in 1930's Budapest. Alan Rust plays Mr. Maracek and Kyle Brand returns to choreograph and play the head waiter, the role that earned director Jonathan Freeman a Tony nomination.

### **DEATH OF A SALESMAN** August 6-10

By Arthur Miller

Directed by Francesca James

For many people this is Arthur Miller's greatest play. The Pulitzer Prize winning drama is the story of the struggling salesman, Willy Loman, who reaches for the American dream and, as that dream turns to personal nightmare, fails to







## 2013 SEASON NOTES *Continued*

see the salvation that is offered by a family's love. Monomoy is proud to present one of the great classics of the American theater starring Terry Layman and Ellen Fiske.



### **ARSENIC AND OLD LACE** August 13-17

By Joseph Kesserling

Directed by Dennis Delaney

It is a truth universally acknowledged that old ladies are sweet, and none are sweeter than the Harper sisters who make such delicious elderberry wine from the old family recipe with 'just a pinch' of their secret ingredient! Made famous by the Frank Capra film version, with Cary Grant and Peter Lorre, *Arsenic and Old Lace* is another American classic, a deservedly famous black comedy about an hilariously dysfunctional family. Featuring Nora Chester.

### **SHAKESPEARE IN HOLLYWOOD** August 20-24

By Ken Ludwig

Directed by Dennis Predovic and Marsha Korb

In 1934 the famed European director, Max Reinhardt, directed a Hollywood film of Shakespeare's *A Midsummer Night's Dream* for Warner Brothers. That much is true, as is the fact that two of his biggest stars fell ill and delayed the production. Then suppose that the 'real' Puck and the 'real' Oberon turned up in Hollywood? And brought their magic with them? Lights, Camera, Mayhem!! Featuring Bernard Cornwell as Max Reinhardt and Nora Chester as Louella Parsons.

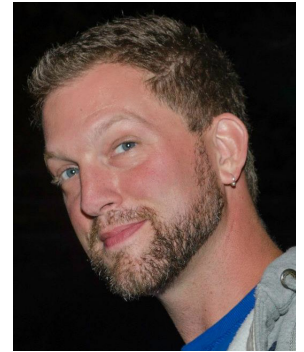


## MEET the MONOMOY MAESTRO

by Mary O'Brady

One of the great joys for any theatregoer is that wonderful moment when the house goes dark, the stage or curtain begins to glow and the opening notes of the overture fill the room.

Whether the melody is fondly familiar or a new discovery, in that instant we are transported by the music into the world of



the play. Anyone who has attended the Monomoy Theatre in the last few years can attest to the quality of the orchestras for the season's two musicals. Much of the credit for that goes to the skill, talent, and diligence of Monomoy's current music director, Phil Rittner. Rittner spends the rest of the year as an adjunct faculty member at the University of Hartford's Hartt School Theatre Division. FOMT proudly sponsors the orchestras each summer so we asked Phil to give us all a closer look at how the summer music of Monomoy is made.

MARY: Phil, everyone knows you as the conductor the orchestras but can you tell us more of what the music director's job actually entails.

PHIL: It starts as soon as the shows are chosen. First, I research the orchestration of the show, and put together a dream orchestra in my head. Then, I have to consider the space we will be performing in, the kind of singing the show requires, the size of the chorus, etc. I also have to consider the number of available rooms in which to house players. Then, factoring in the number of rehearsals and performances and that year's orchestra budget, I'm able to figure out how many musicians I will be able to hire. By this point, I know which instruments I'm going to want in the orchestra. I generally try to hire the musicians at least 6 months in advance, because I want to get the best, and they book summer work early.

MARY: How do you find musicians?

*Continued on page 5*



# FRIENDS NOTES

## Season ticket holders

Hurry! Renew by May 24<sup>th</sup> and your previous seats are guaranteed. Just a reminder - if you find you are unable to use your tickets, please call the box office and donate them for resale. This is a simple and generous way to contribute.

**Matching Funds:** If your employer or former employer offers matching funds, this is a tremendously helpful way to contribute to the theatre.

## Eldredge Public Library Learning Series

Shannon Griscom will once again lead Thursday discussions at ELP on four plays from the Monomoy Season. As always, reading the selections in advance is recommended. For more information visit [www.eldredgelibrary.org](http://www.eldredgelibrary.org)

*May 23rd – Anna and the King of Siam*

*by Margaret London*

*May 30th – Noel Coward's Hay Fever*

*June 6 – Neil Simon's The Odd Couple*

*June 13 - Arthur Miller's Death of a Salesman*

## A Smashing Trip to London

FOMT's biennial London Theatre trip was a great success. Thanks to all who participated. \$4200 from the proceeds were donated to FOMT.



Marie Williams listens to the tour guide at the Royal Shakespeare Theatre in Stratford



Shannon & Andy Griscom on the Millenium Bridge.

## Bring a Friend! Visit our Website

FOMT always welcomes new members. Share this copy of the Magpie, (also available online) invite a new friend to the Kick-Off Party or have friends visit our website to join our mailing list!

[www.monomoytheatre.org](http://www.monomoytheatre.org)

## BE A FRIEND: JOIN F.O.M.T

Make a tax-deductible contribution to the Friends of Monomoy Theatre\*

FOMT Circle	\$1,000+	Benefactor	\$500-\$999	Patron	\$250-499
Sponsor	\$100-\$249	Family	\$ 50 - \$99	Individual	\$ 30 - \$49

Enclosed is my check for \$\_\_\_\_\_ payable to FOMT, Box 169, Chatham MA 02633

Date\_\_\_\_\_ I would like to sponsor a musician for \$\_\_\_\_\_

Name (please print)\_\_\_\_\_ ☐

Winter Address\_\_\_\_\_

Summer Address (after June 1)\_\_\_\_\_

Email Address (please!)\_\_\_\_\_

\*If your company has a matching program, please consider completing the necessary forms.

As a FRIEND, your name will be printed in the Monomoy Theatre program insert and you will be invited to all FOMT functions.



PHIL: Luckily, working at the Hartt School, which is one of the premier arts training programs in the country gives me access to some remarkable instrumentalists. Then, in the spring, Alan, or (as was the case this year) Alan and I fly to Ohio to audition the students there, and soon after we hold auditions in Hartford then cast the shows. When we finally get to June and rehearsals begin, I start by teaching the cast all the music in the score in the first few days. I also accompany the dance rehearsals and staging rehearsals.

MARY: So you rehearse all day, every day as the sole accompanist for the actors. As choreographer for *1776*, I remember feeling guilty asking you play the same sections over and over while we worked out the “bumps.” Do you ever feel like a human CD player?



PHIL (Laughing) It's part of the job. It's during these rehearsals that I start to conduct the show in my head, so that when the orchestra gets here three days before we open, I already know

how to communicate to them all the work that has been created in the tent.”

MARY: We all know how tight the rehearsal schedule is at Monomoy. The actors only have two weeks but for the orchestra it's far less than that.

PHIL: The musicians usually arrive three or four days before the show opens.

MARY: That's not much time. Describe the process when the musicians finally arrive.

PHIL: During the afternoon three days before we open, we have the first orchestra rehearsal. We usually rehearse for about two hours, during which we read through the score for the first time as an ensemble. We take a break, and then have what we call “the sitzprobe,” which is the

first time the cast sings through the show with the orchestra. For the next two days, we rehearse in the evenings at the dress rehearsals, and then we open!

MARY: In addition to the compressed timeframe what are some of the biggest challenges?

PHIL: Making sure the balance between the orchestra and cast is correct is crucial. Given the fact that we are such an intimate space, and there is no amplification, the balance of each show is different. As I have gotten to know the space, though, this has gotten easier. One of the easiest solutions is placing the orchestra offstage right, rather than in front of the stage allows us to play out without overwhelming the singers. How-



ever, that presents other challenges because I can't see the actors and they can't see me. For some shows, like *1776*, it works well if we're hidden. But for others, like *Cabaret*, we need to be a visible part of the show.

MARY: I remember some very peculiar sounds coming from that space off right during the first orchestra rehearsal for *1776*. It was followed by laughter and more than one groan from the musicians. What was going on there?

PHIL: Another challenge is deciphering the music we are sent. Historically, musicals have been put together a little slap-dash. Songs are in the show one night, then gone the next, characters come and go, writers, composers, choreographers, directors, and producers are replaced or hired to ‘doctor’ a show. All of these changes affect the score. Up until recently, all the scores rented from a publisher were hand written facsimiles of the score created during that hectic try-out process. They often have scribbled corrections in them. Some are missing bars, missing pages, and sometimes entire numbers. Sometimes instrumental parts in wrong key signatures, or are simply chock full of wrong notes. There have been times that I have spent almost an entire orchestra rehearsal





simply figuring out what the right notes are supposed to be!

MARY: Last year, the final performance of Cabaret was cancelled due to a

power outage but an impromptu performance broke out on the patio.

PHIL: That night is possibly my favorite I've ever had in the theatre. Because we weren't sure if the power would come back before the show or not, we all got into costume. Our trombone player, Matt Russo, stood on the patio and played for the crowd while we waited. By 8:20 it was clear we wouldn't be able to do the show. Kyle Brand and I thought it was awful to send people away without at least a taste of something, so we gathered the male ensemble on the stairs in the courtyard, and they sang 'Tomorrow Belongs to Me,' a capella. As the actor playing the MC, Kyle began to do just that and introduced the characters. One by one, they came forward, and performed their numbers, choreography and all. The cast sang about half the score, unaccompanied, with cell phones and flashlights for illumination. It was a real 'show must go on' kind of night. When we were done, we took our makeup off, pointed our car headlights at the theatre, and struck the set in the dark. The power came back on just as we finished, of course!

MARY: You've spent several summers here in Chatham. What makes you want to come back?

PHIL: This theatre is an incredibly special place. There are very few real, old-fashioned summer theatres left in the country. They provide the best training a young theatre professional could hope for. This includes actors, singers, dancers, designers, tech folk, and musicians. It is a trial by fire kind of training that can't be replicated in a classroom. That there is a place like Monomoy-located in such a special place and supported by such an active, generous, and

embracing community-is a gift given to anyone who has had the privilege of working here.

*In addition to his musical prowess, Rittner has other talents that indulge his perfectionist nature. In his "spare time" he restores old houses. If you walk by the house next to the theatre where much of the company lives each summer, you'll see the ground-level façade windows have been newly glazed. That too, is the work of our multi-faceted Monomoy Maestro.*



## ADOPT A MUSICIAN!



It takes 84 pounds of bamboo per day to feed a musician – no wait – that's a giant panda. While musicians don't need that much bamboo, they do need care and feeding. Funding the orchestras is a large part of FOMT's contribution to the theatre season.

If you'd like to further support the FOMT orchestra by sponsoring a musician please indicate on the FOMT donation coupon and mail to:

PO Box 169, Chatham, MA 02633

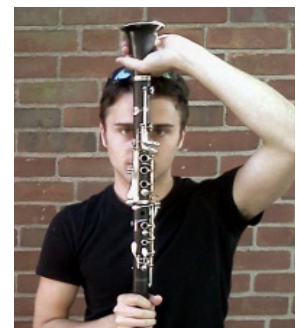
Sponsor a musician for the both productions - \$2000

Sponsor a musician for one production - \$1000

Sponsor a musician for one week of performance - \$500

Sponsor a musician for rehearsals for one show - \$250

Please  
Support our Wildlife!





## Monomoy welcomes Broadway & Film Veteran

The Monomoy Theatre is delighted to welcome **Jonathan Freeman** to direct this year's midsummer musical *She Loves Me*. Jonathan was nominated for a Tony Award for his work in the 1994 Broadway revival of that play. Best known as the evil Jafar in the film of Disney's *Aladdin*. He is soon to recreate that role in the upcoming Broadway production. A graduate of Ohio University, Jonathan works on film and television and has also appeared on Broadway in *Mary Poppins*, *The Producers*, *The Little Mermaid*, *42<sup>nd</sup> Street*, *Beauty and the Beast*, *Sherlock Holmes*, *On the Town*, and *How Succeed in Business*.



### The Friends of Monomoy Theatre Board of Directors

#### Officers:

President – Mary O'Brady  
Secretary – Cecile Maranhas  
Treasurer – Terry Layman

#### Directors:

Jean Axline, Bernard Cornwell, Scott Hamilton,  
Gay Murdoch, Carol Penfield, Mauny Plum,  
Marsha Predovic, Jan Rust and  
Catherine Steindler

Honorary Director – Julie Harris

## THANK YOU TO OUR 2012 FRIENDS!

By joining and supporting the Friends you are helping to nurture young artists and bring these wonderful performances to Chatham and the Cape. FOMT subsidizes the theatre by funding the orchestra for both musicals, providing stipends for over half of the resident company, giving scholarships to outstanding company members and supporting essential projects such as the Eleanor Baker Steindler rehearsal tent and the Monomoy website.

Come join the fun! Come to the parties and meet the cast and crew!

2012 Garden  
Party  
Become a  
Friend - Bring  
a Friend!

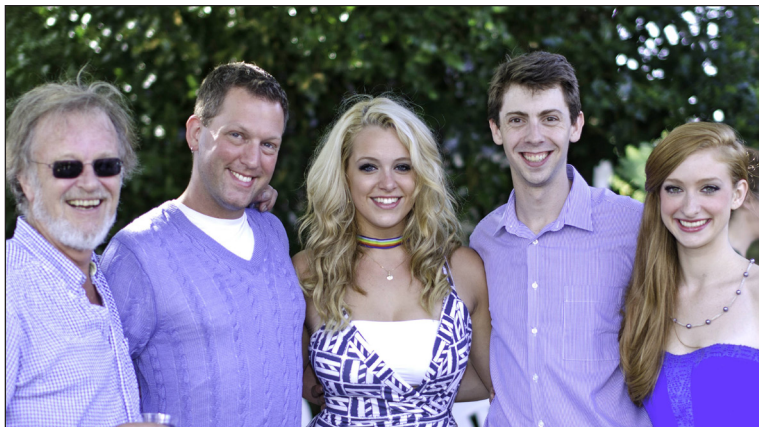




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*Here comes summer!  
Get your tickets now!*



The Magical Spirit of Monomoy  
by Dennis Predovic

