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*Dear Friends:*



On behalf of Managing Director Thom Beaulieu, myself, and everyone at the Winnepesaukee Playhouse, thank you for joining us for our 20th season! All three departments of the Playhouse—professional, community, and education—have fantastic things planned for 2023 and I am honored to have the privilege of helping to shepherd all of them to the stage in my first season as Artistic Director.

Marking our 20th season is an opportunity for all of us to reflect on the path that brought us here. It would be impossible for me to do so without mentioning the deep gratitude I have for the unflagging effort of my predecessor, Founding Artistic Director Neil Pankhurst. Working with him for the past nine years has prepared me to step up into this position in a way that nothing else could. I am additionally grateful for his continued support and can't wait to welcome him back to write and direct this year's holiday Panto *Cinderella*.

This season revives some Playhouse favorites: American classics, a smash hit ABBA jukebox musical, the poignant story of the friendship between a pig and a spider that many of us grew up loving, and more. It also honors and extends the Playhouse's long-standing tradition of bringing you an exciting variety of work transcending time, geography, and genre. Bringing all of this to life for you are talented teams of theatre artists, some of whose work you already know and love as well as extraordinary professionals, students, and community members sharing their work with us for the first time.

An anniversary like this is also an opportunity to turn our eyes to the future and think about what might be. This year's transitions in leadership, particularly the addition of Amanda Dickinson and Cory Lawson to our staff, have already had invigorating effects. In the coming months and years, we will also shake out the cobwebs by bringing you new programming, new initiatives, and new ways of bringing epic storytelling to our intimate spaces. We will also rededicate ourselves to what works best.

Whether you are a longtime Playhouse supporter or are joining us for the first time, we are thrilled that you have chosen to be part of our community. We are more excited than ever to walk into the future together.

--Timothy L'Ecuyer  
Artistic Director

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## 2023 SHOW LISTINGS

# SPRING

### March 24-26: Charlotte's Web

Adapted by Joseph Robinette, Based on the book by E.B. White

**Radiant! Terrific! Some pig!**

All your favorite characters from E.B. White's classic children's novel come to life on the stage as Wilbur, a runt of a pig, ends up under the protection of an extraordinary spider, Charlotte. Charlotte saves Wilbur's bacon with the magical words she weaves in the web while teaching him the true meaning of friendship.

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### April 14-16: Twelfth Night

By William Shakespeare

**If music be the food of love, play on!**

A shipwreck. Separated twins. Mistaken identity. Unrequited love. Lost in an unfamiliar land, quick-witted Viola disguises herself as a man and finds herself in the middle of an explosive love triangle in one of Shakespeare's most beloved romantic comedies.

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### April 27-30: Ken Ludwig's Lend Me a Tenor

**A screwball comedy from the master of farce!**

When a world-renowned opera star ends up passed out in a hotel room before he is due on stage, a lowly office assistant is persuaded to don his costume and go on in his place. But when our star revives, hilarity ensues. Mix two tenors in two identical costumes with a singing bellhop and a seductive soprano, and you get chaos of operatic proportions.

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## 2023 SHOW LISTINGS

# PROFESSIONAL SEASON

### June 15-July 8: Mamma Mia!

Music and Lyrics by Benny Andersson and Björn Ulvaeus and some songs with Stig Anderson,  
Book by Catherine Johnson , Originally Conceived by Judy Crayme

**The global smash-hit musical returns to the Playhouse!**

Over 60 million people all around the world have fallen in love with the characters, the story, and the music that make **Mamma Mia!** the ultimate feel-good show! A mother. A daughter. Three possible dads. And a trip down the aisle you'll never forget!

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### July 12-22: SHOUT! The Mod Musical

Created by Phillip George & David Lowenstein

**The music, the fashion, and the freedom of the swinging 60s!**

This smashing revue tracks five groovy gals as they come of age during those liberating days that made England swing! Join this fast-paced journey through infectious and soulful pop anthems and ballads like "To Sir With Love," "Downtown," "You Don't Have to Say You Love Me," "Son of A Preacher Man," and "Goldfinger." Groovy, baby!

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### July 27-August 12: Agatha Christie's Murder on the Orient Express

Adapted by Ken Ludwig

**All aboard for a trip you'll never forget!**

Just after midnight, a snowdrift stops the Orient Express in its tracks. The luxurious train is surprisingly full for the time of the year, but by the morning there is one fewer passenger. An American tycoon lies dead in his compartment, stabbed eight times, his door locked from the inside. Isolated and with a killer in their midst, the passengers rely on detective Hercule Poirot to identify the murderer – in case they decide to strike again.

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## 2023 SHOW LISTINGS

# PROFESSIONAL SEASON

### August 16-26: Driving Miss Daisy

By Alfred Uhry



**An open road of possibility**

Uhry's portrait of an aging Southern woman and the Black man hired to be her driver. What starts out as indifference and disdain soon turns into a relationship of mutual trust and compatibility as they break down each other's defenses and come to realize that friendship comes in all different packages.

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### August 31-September 9: Sweeney Todd, The Demon Barber of Fleet Street

Music and Lyrics by Stephen Sondheim. Book by Hugh Wheeler. From an adaptation by Christopher Bond

**A deliciously gruesome musical!**

Attend the tale of the vengeful barber and the scheming pie shop owner who have been haunting the stage since the show's legendary Broadway debut in 1979. **Sweeney Todd** is a tale of love, lust, revenge, and murder set amongst the smog of Victorian England. One of the most deliciously inventive scores of all time, it will leave you hungry for more!

### September 14-24: The Glass Menagerie

By Tennessee Williams

**"In memory, everything seems to happen to music."**

One of the enduring classics of the 20th century, **The Glass Menagerie** is a semi-autobiographical play from one of this country's most beloved playwrights. This memory play is a portrait of a young man attempting to understand the difficult mother and delicate sister who tether him to home. A powerful and haunting piece of theatre.

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# 2023 SHOW LISTINGS

# FALL

## October 20-29: Corduroy

Based on the books by Don Freeman, Adapted for the stage by Barry Kornhauser

**"I like you the way you are."**

When the lights are dimmed and the doors are locked, a department store comes to life. Corduroy, the stuffed bear with the green overalls, must outsmart the Night Watchman as he waits for his human friend, Lisa, to return. With his missing button, Corduroy may not be perfect, but Lisa proves that sometimes all you need is a friend.

## November 8-12: Fiddler on the Roof

Book by Joseph Stein, Music by Jerry Bock, Lyrics by Sheldon Harnick

**To Life!**

One of the most popular musicals of the 20th century, **Fiddler on the Roof** is the Tony Award-winning sensation that introduced the world to favorite songs like "Tradition!", "Sunrise, Sunset," and "If I Were a Rich Man." Milkman Tevye's world is turned upside down by both the changing political landscape in his home country, and the changing ideals of a younger generation. Set in the area now called Ukraine, today this nearly 60 year old musical resonates in a newly relevant way.



## November 30-December 3: Miracle on 34th Street:

**A Live Radio Play**

Lux Radio Script Adapted by Liz Zazzi

**A holiday classic!**

The Winni Players annual live radio drama is back! When a department store Santa claims he's the real Kris Kringle, his case gets taken all the way to the Supreme Court. A little girl's belief makes the difference in the 'miracle.' With live Foley effects and a host of on-air personalities, the radio play is an annual highlight!

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## 2023 SHOW LISTINGS

# WINTER

### December 15-31: Cinderella: A Traditional English Panto

By Neil Pankhurst

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Your favorite family holiday event is back! Filled with bright lights, big costumes, dynamic dancing, silly slapstick for the littles, innuendo for the adults, and a double entendre or two (or three!), our annual English Panto is a treat for ages 3 to 103! "Boo" the villain, "cheer" the hero and join us for an English tradition that has been a holiday staple since the nineteenth century!

We're proud to bring a little old England to New England!



The Winnepesaukee Playhouse Education Department promotes the developmentally appropriate acquisition of theatrical skills, fosters a life-long appreciation of the technique, history, and literature of theatre and its ancillary fields of study, and—above all—seeks to inspire its students to use theatre as a tool to develop empathy, with which they may explore and come to better understand the world.



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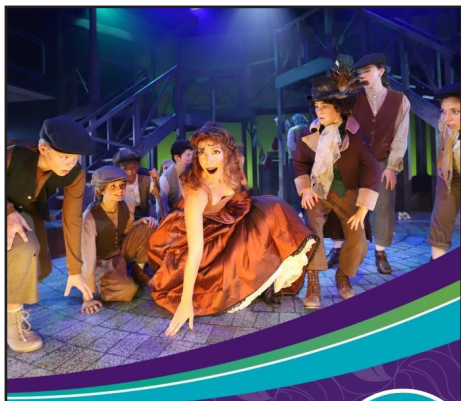
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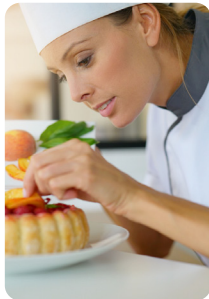
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## THE GLASS MENAGERIE

By Tennessee Williams

The Glass Menagerie is presented by arrangement with Dramatists Play Service,  
Inc. on behalf of The University of the South, Sewanee, Tennessee.

### Production Team

Director.....Aileen Wen McGroddy\*  
Stage Manager.....Annie Jenkins  
Scenic Designer.....Dan Daly  
Costume Designer.....Nick Cochran  
Lighting Designer.....Tayva Young  
Sound Designer.....Thom Beaulieu

#### PLEASE NOTE:

The cigarettes smoked in this play are made from herbal tea  
and do not contain any tobacco or nicotine.

The production uses non-allergenic, water-based  
theatrical haze.

\*



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

# The Cast

Amanda Wingfield.....Aaron Bower  
Tom Wingfield.....Elliott Young  
Laura Wingfield.....Molly Chiffer  
The Gentleman Caller.....David Fine

Setting:

An alley in St. Louis

Part I: Preparation for a Gentleman Caller

Part II: The Gentleman Caller

Time:

Now and the Past

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

Thank you to:

Mark Koester, Alan Metevia, Craig MacMillan,  
Plymouth State University Department of Music, Theatre,  
and Dance, Lynne Rainen, DW

## A Note from the Director

*The Glass Menagerie* is the work that defines the term “memory play.” In memory, nothing is quite as it was. This gives the play, as Tennessee Williams writes in his note on the script, an “unusual freedom of convention.” The story unfolds before us as our narrator, Tom, looks back on a version of his past, asking himself questions: Did I do my best? What did I leave behind? How do I persist?

This play catapulted Williams to success in 1944. It is strikingly autobiographical. Some details are different, but the shape of the heartbreak rings true. Tennessee Williams did in fact escape his childhood home in St. Louis, abandoning his sister, Rose. He went on to become a celebrated writer. She underwent a prefrontal lobotomy and was institutionalized for most of her adult life. In the writing of *The Glass Menagerie*, Williams was examining a version of his life, prodding it with questions: Did he do his best? What did he leave behind? How did he persist?

Since its premiere, the play has been mounted countless times on stage and screen. It sits in the American canon, and it is a staple of theater and literature. The play itself has become a cultural memory. Like Amanda reminiscing about her youth in the Old South, this play breathes life into a version of America that no longer exists, and maybe never did. Meeting this play today involves interviewing a past version of ourselves: Did we do our best? What did we leave behind? How do we persist?

Even old plays always take place right now—theater is a medium that lives and dies in the present. Paradoxically, the practice of theater is one of memory, replicating the same words and movements each night. But today’s performance is utterly singular, because you are here. And as you watch this repeated version of a popular story about a copied memory, I invite you to let it ask: Did you do your best? What did you leave behind? How do you persist?

--Aileen Wen McGroddy

## About the Author

Tennessee Williams (1911-1983) was one of America's most prolific and important playwrights. His prodigious output included *The Glass Menagerie* (NY Drama Critics Award 1944), *A Streetcar Named Desire* (New York Drama Critics Award, Pulitzer Prize 1947), *Summer and Smoke* (1948), *The Rose Tattoo* (1951), *Camino Real* (1953), *Cat on a Hot Tin Roof* (New York Drama Critics Award, Pulitzer Prize 1955), *Orpheus Descending* (1957), *Sweet Bird of Youth* (1959), *Night of the Iguana* (1961), *The Milk Train Doesn't Stop Here Anymore* (1963), *Out Cry* (1973), *Vieux Carre* (1977), *A Lovely Sunday for Creve Coeur* (1979), and *Something Cloudy, Something Clear* (1981).

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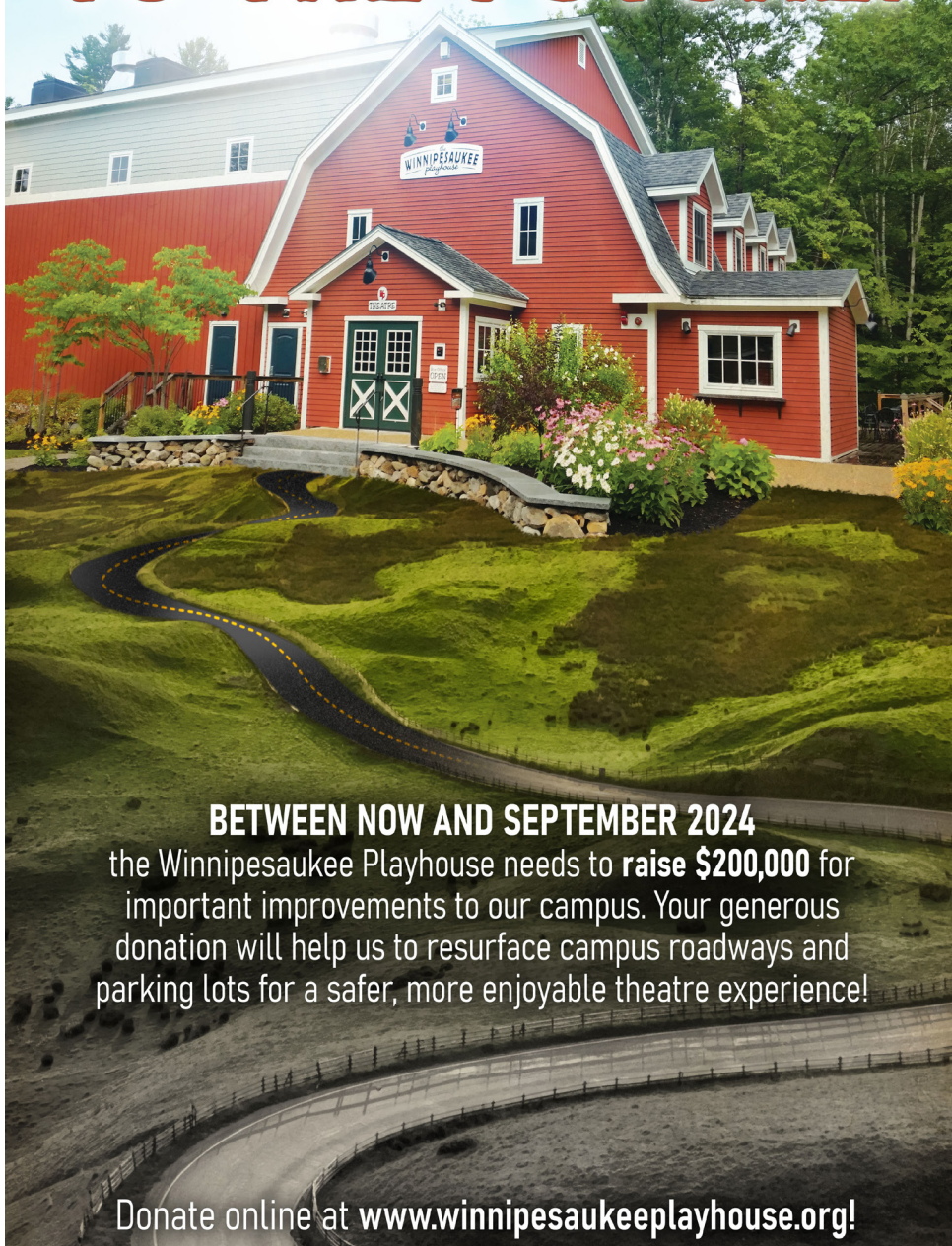
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## From The Winnepesaukee Playhouse Education Department...

I was in high school when I originally encountered *The Glass Menagerie* in an English class. At first, I expected it to be more obligatory reading material—dull, dense, and distant from teenage reality. The title conjured up images of archaic language in historical settings. But from the moment I opened the play and began to read, I was spellbound.

The opening lines, as Tom Wingfield introduced his family, felt like a direct invitation into his world: “Yes, I have tricks in my pocket, I have things up my sleeve. But I am the opposite of a stage magician. He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion.” I remember thinking that was one of the most beautiful sentences I had ever read. As engaging as “Call me Ishmael” and as poetic as “It was the Best of Times, it was the worst of times” *The Glass Menagerie* really deserves a spot on the Mount Rushmore of opening lines.

It is the earliest example I can remember of loving a work not only for the content of the piece but for the language that was used to tell it. Tennessee Williams is an incredible writer. That’s not earth-shattering news, but it’s the way he uses this poetic language to tell the stories of “Everyman” characters that is most impressive.

As you watch the performance, I encourage you to really listen to both what is being said and how it is being said. If you do, I believe you’ll find your own love for Williams’ works and use of language. Then go seek out other Tennessee Williams plays to enjoy, like *A Streetcar Named Desire*, *Cat on a Hot Tin Roof*, or *The Rose Tattoo*. You’ll be reminded of why Tennessee Williams is regarded as one of the greatest American playwrights of all time.

--Cory Lawson  
Director of Education and Community Engagement

# From The Winnepesaukee Playhouse Education Department...

## Tennessee Williams

Given name: Thomas

Setting: Family moved to St. Louis, Missouri in 1918.

- Grandfather squandered family fortune.
- Father a travelling salesman, worked for a shoe company.
- Father had a drinking problem.
- Mother is a faded southern belle.
- Brother named Daken.
- Sister's name is Rose.
- Sister develops mental illness later in life, undergoes a frontal lobotomy and is institutionalized for the rest of her life.
- Williams turns to movies and writing for solace.
- Williams goes to college, but is forced by his father to quit for a time and work for a shoe company.
- Tennessee's mother tries to arrange a date for Rose with one of Tennessee's college friends.
- Williams graduates from college and spends time wandering from city to city.
- Williams becomes a multi-award winning playwright.

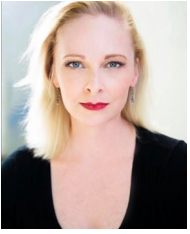
## The Glass Menagerie

Character and narrator: Tom

Setting: St. Louis, Missouri tenement housing in the 1930s.

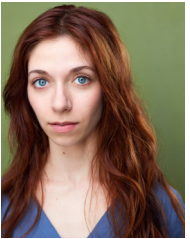
- Father left the family, leaving them in poverty. • Tom works in a shoe warehouse. A job he despises.
- References to the father drinking, and Tom abuses alcohol.
- Mother is a faded southern belle.
- No brother character in the play.
- Sister's nickname is Blue Roses, a mispronunciation of the illness pleurosis
- Sister is disabled, fragile, painfully shy, and retreats into her own world.
- Tom goes to the movies for solace and writes poetry at home and work.
- Tom does not go to college but must work in a shoe warehouse to provide for the family.
- Tom's mother asks him to arrange a gentleman caller for Laura with one of his co-workers from the warehouse.

## The Cast



**Aaron Bower** (Amanda Wingfield) is thrilled to be making her debut at the Winnepesaukee Playhouse and will be performing *I Love A Piano* at The Wick Theatre shortly after this production. In January, she will start the national tour of *Little Women* as Marmee March. Some favorite roles; Reno/*Anything Goes*, Sarah/*Guys and Dolls*, Sleeping Beauty/*Disenchanted*, Helen/*Fun Home*, Fairy Godmother/*Cinderella*, Irenel/*Crazy for You*, M'Lynn/*Steel Magnolias*, and Tanya/*Mamma Mia!* Aaron grew up in Kansas City but calls

Florida home with her husband, Ed and kids, Lily and Fletcher. She is an avid painter and elderly caregiver. Thanks for supporting the arts!



**Molly Chiffer** (Laura Wingfield) is delighted to return to the Winnepesaukee Playhouse and step into Laura's delicate shoes. A Connecticut native turned Californian (Fight On, USC Trojans!), Molly is now a New York based performer and director. Favorite credits include: *Bad Sister* (New York Theatre Festival), *A Little Night Music* (Petra), and the Winnepesaukee Playhouse's *Sleeping Beauty: A Traditional English Panto* (Prince Philip). Most recent directing credit: *The Prom* at the Greater Hartford Academy of the Arts.

[www.mollychiffer.com](http://www.mollychiffer.com) IG: @jeezmollylouisie // *The Glass Menagerie* is a play for the heart and soul of anyone who has ever felt a yearning for something that seems to be just out of reach. I hope you reach it.



**David Fine** (The Gentleman Caller) is excited to be making his long-awaited return to the Winnepesaukee Playhouse, having last appeared on stage a few days ago as Tobias Ragg in *Sweeney Todd*. A North Carolina native currently based in NYC, he is a graduate of UNC-Chapel Hill and the London Academy of Music and Dramatic Art. Other recent credits include *Charlotte's Web* (TheaterWorksUSA) and *Ragtime* (PlayMakers Repertory Company).



**Elliott Young** (Tom Wingfield) A native of Cincinnati, OH, Young is happy to make his debut at the Winnepesaukee Playhouse. An alumnus of Wright State University with a BA in Communication Studies, his current base/acting market is Atlanta, GA. His recent stage/film/commercial credits include: *Fences* (Onstage Atlanta), *Skeleton Crew* (Merely Players Presents), *The Voices of Donny Hathaway*, *The Face of Emmett Till*, *Friends Like Sisters*, *Freaky Profiling*, *Shirley*, *Gotcha*, *Godsend*, and more.

## The Production Team

**Melody Carter** (Costume Assistant) is new to the Winnepesaukee Playhouse this year. The past several years they have been the Wardrobe Lead/stitcher at the Springer Opera House in Columbus, GA. She is also a student at Columbus State University. A few of her favorite shows that she has been involved with are *Cinderella*, *The Color Purple*, and *Bodyguard*. She is very excited to share/learn in her first season with the Winnepesaukee Playhouse.

**Nick Cochran** (Costume Designer) is a Chicago-based Costume Designer, Actor, and Artist. After studying Theatrical Design, and Acting at Plymouth State University, Nick began to work at several regional theaters most frequently here at the Winnepesaukee Playhouse. His most recent show was last summer designing *The Conference of the Birds*. Apart from the Playhouse Nick most recently designed *Clue The Musical*, *The Spitfire Grille*, and *Leader of the Pack* at Post Playhouse in Nebraska. He worked on the wardrobe crew for The Goodman Theatre's production of *The Cherry Orchard* back in Chicago. Nick is so happy to be back designing once more at the Playhouse!

**Dan Daly** (Scenic Designer) is excited to return once again to the theatre that gave him his start! Previous designs at the Winnepesaukee Playhouse include *No Wake*, *Boeing Boeing*, *The Rocky Horror Show*, *Ghost in the Meadow*, and *The Almost True and Truly Remarkable Adventures of Israel Potter*, *American Patriot*. Dan's design work has been seen Off-Broadway with the immersive play *Tammany Hall* at SoHo Playhouse, at the Under the Radar Festival at The Public, at Lincoln Center with the National Queer Theater's Criminal Queerness Festival, at RuPaul's Drag Con where he designed the booth for Monét X Change, and at the Barn Arts Collective in Southwest Harbor, Maine where he built an inflatable theater for performance events. Dan designed the second ever production of Nico Muhly's opera *Dark Sisters* at Pittsburgh Opera, the premier of Cassandra Rosebeetle and J.L. Marlor's opera *The Final Veil* at the Cell Theatre, and multiple productions with Odyssey Opera in Boston. Additional New York design credits include *Oasis* (Third Rail Projects), *The Pick*, and *Brideshead Obliterated* (Dixon Place), and *Arborlogues: A Botanical Recital Performed for One Tree*, a play created for one specific tree in Brooklyn's Prospect Park.

**Francisco Fialho** (Scenic Carpenter) is a newly graduated theatre technician/carpenter. Francisco has built a number of sets, previously working on shows in Keene State College as both a shop hand and run crew.

**Gwen Elise Higgins** (Scenic Charge Artist) is a multi-hyphenate theatre artist from the Midcoast of Maine working throughout New England. Graduated from University of New Hampshire with a BA in Theatre. A lifelong learner and artist experimenting in countless mediums with varying degrees of success and welcome failure. Painter, designer, actor, etc. [www.gehiggins.com](http://www.gehiggins.com)

**Libby Hinshaw** (Electrics Supervisor) is a recent graduate with a focus in lighting tech and design. She previously designed *After Jane* (Co-Designer), *Silent Sky*, *Los Vendidos*, and *Bamboo Box* at The Janet Kinghorn Bernhard Theater. Her assistant design credits at the JKB Theater include Heddatron and The Sor Juana Project. Some of her technical credits are *Rent* at A Contemporary Theater of Connecticut; *The Place That Made You*, *Eurydice*, and *Baby Makes Seven*, *The Chaparral*, *John Proctor is the Villain*, *Somewhere: A Primer for the End of Days*, *Springfest*, *Radium Girls*, *The Harvest*, and *The Hour We Knew Nothing of Each Other* at the JKB Theater. Libby holds a BS in Theater and a BA in Psychology from Skidmore College.

## The Production Team

**Annie Jenkins** (Stage Manager) is happy to be working her first season with the Winnepesaukee Playhouse! New York credits include *First Daughter Suite* (The Public Theater); *Wolf in the River* (The Flea Theater world premiere); *Merrily We Roll Along, Swing!* (NYU Tisch New Studio on Broadway). Regional credits include *Disney's The Little Mermaid*, *Disney's Mary Poppins*, *King Lear*, and *As You Like It* (The Alabama Shakespeare Festival); *Gloria*, *Tigers Be Still*, and *Grounded* (Outpost Repertory Theatre). She is a graduate of the University of California at Irvine.

**Aileen Wen McGroddy** (Director) is pleased to be returning to the Winnepesaukee Playhouse, having previously directed *Dani Girl* and *Or.* Other past work includes: *Sense and Sensibility* and *Sisters* (Northern Stage); *Airness* (Breckenridge Backstage Theatre); *A Christmas Carol* (Trinity Rep); *The Chinese Lady* (Kitchen Theatre and Geva Theatre Center); *The Late Wedding*, *The Dumb Waiter*, *Summer and Smoke*, and *The Tempest* (Brown-Trinity); *Throwback Island*, *On The Y-Axis*, *Akira Kurosawa Explains His Movies* and *Yogurt* (Writing is Live); *Knuffle Bunny: A Cautionary Musical* and *The Snowy Day* (Emerald City Theatre); *Montauciel Takes Flight* (Lifeline Theatre); *Ulysses* (The Plagiarists); *A Hero's Journey*, *The Hunting of the Snark*, *Robin Hood*, and *The Pied Piper* (The Forks & Hope Ensemble); *The Whiskey Radio Hour*, *Wake: A Folk Opera*, *Kodachrome Telephone* and *Sign of Rain* (The Whiskey Rebellion); *Gentle*, *The Edge of Our Bodies*, *Music Hall*, *The Anyway Cabaret* (TUTA); *The Nose* and *Reika and the Wolves* (Mudlark Theatre). She is a co-artistic director of TUTA Theatre Chicago and a current member of the Roundabout Director's Group. MFA Directing from Brown-Trinity. [AileenWenMcGroddy.com](http://AileenWenMcGroddy.com)

**Natalya Salvati** (Wardrobe Supervisor) is a senior attending the University of New Hampshire, double majoring in Design and Technology and Women's Studies. This is Natalya's first season with the Winnepesaukee Playhouse! Natalya's previous experience includes two summer seasons with Prescott Park Arts Festival (*Footloose* and *You're A Good Man Charlie Brown*) and Collegiate experience at UNH. The university experience includes stage managing for the UNH theatre department and theatre club: *Mask and Dagger* (*Roe*, *Anne of Green Gables*, *Hecuba*, *Tartuffe*, *She Kills Monsters*, *The Shaking Earth*), assistant stage managing at UNH (*Into the Woods*, *Hershel & the Hannukah Goblins*, and *We the People*), in depth costume based independent studies, costume design, wardrobe crew (*The Odyssey*), and carpentry. Natalya is very excited about the opportunity to wardrobe supervise and work with all of the different casts and creative teams!

**Nick Winkler** (Props Supervisor) is thrilled to be joining as the props supervisor at the Winnepesaukee Playhouse this season. Previous experience includes prop master for *Alice and Wonderland* and *The Enlightenment of Percival Von Schmutz* at Adirondack Theatre festival. Other prop coordinator credits include *Significant Other*, *She Loves Me*, *The Nutcracker Ballet*, and *Proof*.

**Tayva Young** (Lighting Designer) lives in Maine on a small homestead with her husband, her mom, and two children. She enjoys gardening, walking by the ocean and the peace that comes with being outdoors. Her love for the theatre and the storytelling process often brings her indoors. She enjoys the collaboration process with so many talented individuals, bringing the magic of live theatre to all audiences. She has been honored with two NH Theater Awards for best Lighting Design for *Time Stands Still* and *Living in Exile*. She thanks each and every one of you for supporting the arts as well as her loving family for all their support and love. Enjoy the Show!

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## Permanent Staff

**Thom Beaulieu** (Managing Director/Sound Designer) is pleased to be a part of the staff at the Playhouse. An award-winning lighting and sound designer, Thom holds a BFA in Drama from Carnegie Mellon University's School of Drama, as well as an MS in Physics from Georgia State University. He enjoys golf, boating, and poker, and lives in New Hampton with his wife Meredith and daughter Molly.

**RJ Bogues** (Assistant Technical Director) is excited to be here for his first season as an ATD, as well as his third season at the Playhouse. He is a WCSU alumni originally from small town New Fairfield, CT. He has worked previously as a carpenter in UBU at WCSU, *Spamalot* at Musicals at Richter, and *Godspell* at ACT of CT, with some small technical director credits in *Shrek the Musical* at Musicals at Richter, and *The Nightman Cometh* at CCSU. Randal has also acted on occasion, appearing in shows such as *Glorious!* (Bellhop 1) in the Playhouse's 2021 season. He thanks you for coming, and hopes that you will enjoy what the Winnepesaukee Playhouse's 20th Season has to offer!

**Amanda Dickinson** (Production Manager) came to the Playhouse from a background in healthcare, having practiced medical Speech-Language Pathology for 18 years. She holds a Bachelor of Science in Speech and Hearing from Elmira College in New York, and a Master of Science in Speech-Language Pathology from The MGH Institute of Health Professions in Boston. After joining the Playhouse in 2017 as a community theatre actor, Amanda went on to work with the Professional Company and the WP Education Department, while also serving for five years on the Winni Players Community Theatre steering committee. Favorite Playhouse credits include *M\*A\*S\*H* (Bridget), *Company* (Assistant Stage Manager), *Steel Magnolias* (Producer, Properties Coordinator), *The Complete Works of William Shakespeare (Abridged) [Revised]* (Wardrobe Supervisor/Running Crew), *The Wolves* (Stage Manager), *Oedipus Rex* (Stage Manager), and *[title of show]* (Stage Manager). Amanda joined the permanent Playhouse staff as Production Manager in 2023.

**Donna Findlay** (Bookkeeper) joined the Playhouse in 2015 after retiring from a 21 year career at a public utility in Manchester, NH and spending 5 years as a para-educator in the Inter-Lakes School District here in Meredith. She gives unending love and gratitude to Jim, Cortland, John, and grandson Jimmy.

**Matthew Hutchens** (Technical Director) started at the Winnepesaukee Playhouse originally as a carpenter for 2021 season. He has stuck with us since then as the assistant technical director for 2022 and is now the technical director for 2023. Matthew's goals, as the technical director, are to teach others while also creating beautiful sets for the stage. This will be his first full season as a TD.



## Permanent Staff

**Cory Lawson** (Director of Education and Community Engagement) is a professional actor, director, and theatre educator. He is currently working on his dissertation for his Ph.D. in Interdisciplinary Fine Arts at Texas Tech University, where his research is in theatre festivals and devised works. He has devised and performed in several shows with the Dutch theatre company Orkater, both in Amsterdam and New York City. Cory has also created work with The Living Theatre and helped to found Ready Set Go Theatre, which created the world's first Shakespeare Webisodes. As an actor and director, Cory's work has been seen professionally in New York as well as in regional theatres across the country. He has also appeared on screen in national commercials and various television episodes. Cory holds his MFA in acting from The New School for Drama and a BA in Theatre: Performance and Dramaturgy from Roanoke College. He has served as the Associate Director of Education and Outreach at the Alabama Shakespeare Festival, the Artistic Director of The Burktech Players (a neurodiverse theatre company in Lubbock, Texas), and the Director of The Wallace Weekend Players in Levelland, Texas. Most recently, Cory co-founded and served as the Artistic Director of The Outside In Festival, a new nonprofit Theatre Festival showcasing devised works through the fostering and presentation of both national and international artists. He's thrilled to join the leadership team at the Winnepesaukee Playhouse and is looking forward to meeting and working with everyone in the community.

**Timothy L'Ecuyer** (he/him/his) (Artistic Director) is thrilled and grateful to begin a new chapter at the Winnepesaukee Playhouse, having previously served as Director of Education from 2014 to 2022. His directing credits at the Playhouse include *The 39 Steps*, *Red*, *Grace and Glorie*, *A Midsummer Night's Dream*, *The Rocky Horror Show*, *Mary's Wedding*, *California Suite*, *The Complete Works of William Shakespeare (Abridged) [Revised]*, *SHOUT! The Mod Musical* and fourteen productions with the Education Department. Mr. L'Ecuyer has BAs in theatre and English from Keene State College as well as an MA and MFA in theatre education and applied theatre from Emerson College. He is a former president of the New Hampshire Educational Theatre Guild, an Equity stage manager, and a Teaching Lecturer in the Music, Theatre and Dance Department at Plymouth State University, where he directed *Our Town*, *An Enemy of the People*, *The Curious Incident of the Dog in the Night-Time*, and *Urinetown*. He has worked with many New Hampshire and Boston area theatres including American Stage Festival, Barnstormers, theatre KAPOW, Peacock Players, StageCoach Productions, Greater Boston Stage Company, the Nora Theatre Company, and Underground Railway Theater. He would like to thank his parents, Peter and Linda L'Ecuyer for (among many other things) supporting the Playhouse in NH Gives this year. He'd also like to thank the following people for their support: Gail Barrett, Laurie Felgate, Daniel Patterson, Mike Richardson, Sharon and Terry Richardson, Renée Seltz, Thomas Staley, and Laura Stephan. [timothylecuyer.com](http://timothylecuyer.com)

**Lesley Pankhurst** (Patron and Company Services Director) is one of the founders of the Winnepesaukee Playhouse. Lesley is a graduate of Wellesley College with an MA in Arts Administration and Cultural Policy from Goldsmiths College, University of London. In addition to serving as the Marketing Director of the Playhouse for its first 13 years, she has also designed costumes for many of its productions and has twice been the recipient of the NH Theatre Award for Best Professional Costume Design for *Two Rooms* (2007) and *The Glass Menagerie* (2008). She is the proud mom to her daughter, Sophie, cat Sasha, and wife to the proudly retired, Neil. Much love and appreciation to Lyn Osborne Winter.

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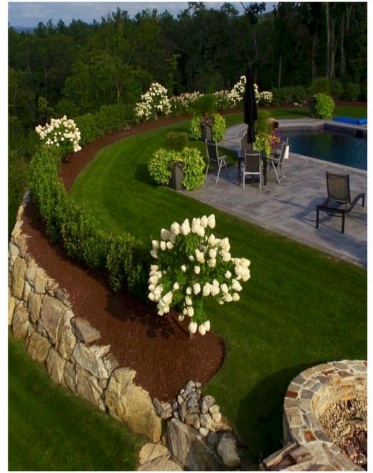
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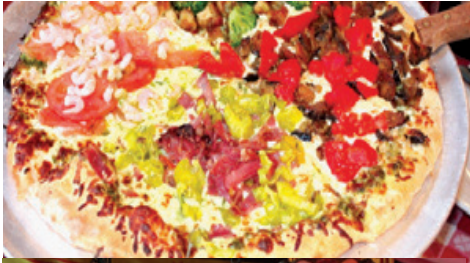
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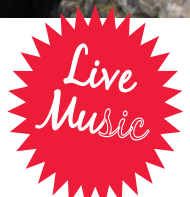


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