



The Department of Theatre Arts Presents  
**A Monster Calls**

Based on the novel by Patrick Ness  
and inspired by an original idea by Siobhan Dowd,  
devised by Sally Cookson, Adam Peck and the Company  
Directed by Tavia La Follette & the Ensemble

Dec. 2-10, 7:30p.m.  
Studio Theatre  
Center for the Arts, Rm 3060

[events.towson.edu](http://events.towson.edu)

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TOWSON  
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Theatre  
Arts

Towson University Department of Theatre Arts Presents

# **A Monster Calls**

Based on the novel by

**Patrick Ness**

and inspired by an original idea by

**Siobhan Dowd**

devised by

**Sally Cookson, Adam Peck &  
Company**

Directed by Tavia La Follette & the Ensemble

Assistant Directed by Gina Mattucci

Movement & Fight Choreography by Corinne Onley

Lighting Design by Jaeden Arrington

Scenic Design by Daniel Ettinger

Costume Design by Julie Potter

Properties & Puppet Design by Madeline Baynard

Stage Managed by Benjamin Florian

**There will be a 10 minute intermission.**

**Theatrical Haze will be used during this production.**

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For a complete listing of events at Towson University, please visit [events.towson.edu](http://events.towson.edu)  
If you would like to share a comment on this production, please e-mail [theatre@towson.edu](mailto:theatre@towson.edu)

# Land Acknowledgement

Every community owes its existence and strength to the generations before them, around the world, who contributed their hopes, dreams, and energy into making the history that led to this moment. Some were brought here against their will; some were drawn to migrate from their homes in the hope of a better life, and some have lived on this land for more generations than can be counted. Truth and acknowledgment are critical in building mutual respect and connections across all barriers of heritage and difference.

At the Towson University, we believe it is important to create dialogue to honor those that have been historically and systemically disenfranchised. So, we acknowledge the truth that is often buried: We are on the ancestral lands of communities and nations which include the Susquehannock (suh-skwuh-ha-naak), Nanticoke (nan-tuh-kowk) and the Piscataway (puh-ska-tuh-way) people who consider the land that the university currently occupies part of their ancient homeland. These were among the first in the Western Hemisphere. We are on indigenous land that was seized from the tribes and many others by European colonists.

We pay respects to these elders and ancestors. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today.

# Director's Note

I was a bit of a wild child and carried that behavior into adulthood. Therefore, I did not have children until later in life. Becoming a mother immediately changed my precarious lifestyle and I understood that I could no longer live with so much risk. I believe that chemistry changed in my brain. My synapses were firing differently, making new connections.

Two years ago, when COVID first hit, I became sick, losing a lot of weight very quickly. When these things happen, we can't help but think the worst, and since it took a year of testing to finally get a diagnosis – I had time to reflect on what world my then, 11-year-old twin boys, might live in without a mother.

I am happy to say, that the boys, who will turn 13 with the opening of this show, will carry on with me as their mother. But this show, this cast, and this team of artists, helped me face the idea of death and what it means to share life together.

Another great teacher in this project was our investigation of [mycelium](#), an ancient world wide web of exchange—hidden under our feet. The National Forest Foundation explains, “mycelium composes what’s called a “[mycorrhizal network](#),” which connects individual plants together to transfer water, nitrogen, carbon, and other minerals. German forester Peter Wohlleben dubbed this network the ‘[woodwide web](#)’, as it is through the mycelium that trees ‘communicate’.” It is through this process that plants take care of one another.

We entered into this project with the idea that the ensemble is the mycelium of this project. We shared ideas, sounds, movements, philosophies, perspectives, emotions and fed one another throughout the process. Nature, our wisest elder, has inspired us once again, with its altruistic mycelium ways. We hope the audience can tap into this process, as they experience the show and contemplate letting go—in order to hold on and grow together.

Tavia La Follette

# Setting

The original story is set in the United Kingdom. We have set it somewhere, other than the U.S., perhaps Canada; but the land is a land just like this one, seeped in human mythology.

# Cast

<b>Connor</b>	Aidan Wheeler
<b>Monster/Musician</b>	Francesco Leandri
	Alexander Mungo
<b>Mom/Ensemble</b>	Jada Lane
<b>Grandma/Ensemble</b>	Makenzie Wiegand
<b>Harry/Ensemble</b>	Jovan Brooks
<b>Anton/Ensemble</b>	Lenox Kamara
<b>Sully/Ensemble</b>	Bonnie Vess
<b>Dad/Mr. Marl/Ensemble</b>	Izaak Collins
<b>Lily/Ensemble/Musician</b>	Corinne Onley
<b>Miss Godfrey/Ensemble/Musician</b>	Rowan Gardner

# Special Thanks

Special thanks to Steve Satta who introduced us to the play! Thank you, Teresa Spencer for your brilliant and bold coaching around safety and fight choreography. Thank you, Jayne Bernasconi for your grace and patience around safety in silks! Thank you, [Native Arts and Tradition](#)'s Buck Hitswithastick and Rose Gurule for your inspirational workshop, that fed our mycelium. And last but not least, thank you to the ensemble, who were fearless with ideas, who delved in deep to the layers and the process, who were so generous with instruments, ideas and emotions. Thank you!

# Production Crew

<b>Technical Director</b>	Anthony Rosas
<b>Assistant Technical Director</b>	Ryley Gardner
<b>Assistant Stage Managers</b>	Jordan Pemberton Julia Holsapple Julia Greenberg Jayne Bernasconi Teresa Spencer Natalia Dunn
<b>Silks Direction</b>	Alizon Santamaria
<b>Fight Direction</b>	Hannah Brill
<b>Assistant Lighting Designer</b>	Kai Hopkins
<b>Costume Shop Manager</b>	Mel Gabel
<b>Assistant Costume Manager</b>	Serena Kok Sey Tjong
<b>Properties Manager</b>	EJ Roeder
<b>House Electrician</b>	Myles Hamilton
<b>Light Board Operator</b>	Brooke Donald
<b>Deckhands</b>	Shakira Miller Daniel Ettinger
<b>Wardrobe</b>	Yenevi Castillo Shana Fishman
<b>Scenic Painter</b>	Alyssa Millward
<b>Costume Shop Staff</b>	Ryley Gardner Marlie Mitchell Grady Heveron Kieran Newell
<b>Scene Shop Staff</b>	Katie Simmons-Barth
<b>Poster Design</b>	Katie Simmons-Barth
<b>Production Photography</b>	Katie Simmons-Barth

## **Costume Shop Crew**

Jovan Brooks  
Yenevi Castillo  
Sanai Cooper  
Sarah Gonder  
Grady Heveron  
Lenox Kamara  
Alexander Mungo  
Aniya Robinson  
Makenzie Wiegand

Rose Buker  
Izaak Collins  
Benjamin Florian  
Emily Grasso  
Cyan Jackson  
Marlie Mitchell  
Corinne Onley  
Edward Stockman  
Danielle Williams

## **Scene Construction Crew**

Rose Buker  
Mel Gabel  
William Kinna  
Keyshawn Mingo  
Myah Stokes

Ruthie Douglass  
Julia Holsapple  
Elizabeth Ludwig  
Jolie Smith  
Tyler White

## **Lighting Crew**

Jaeden Arrington  
Sanai Cooper  
Abigail Duggan  
Sarah Gonder  
Lia Megger  
Marlie Mitchell  
Mathew Price

Madeline Baynard  
Jaelyn Craigen  
Carley Edelman  
Conor Harris  
William Memmott  
David Norris  
EJ Roeder

## **THEATRE ARTS FACULTY & STAFF**

Hannah Brill	Assistant Costume Shop Manager
Tom Cascella	Assistant to the Chairperson
Tomi Casciero	Professor Emeritus
Ruben Del Valle, Jr.	Movement/Acting for Musical Theatre
Danielle Drakes	Script Analysis, Community Outreach
Daniel Ettinger	Scenic Design
John Glover	Distinguished Visiting Professor of Acting
Jay Herzog	Lighting & Sound Design, Stage Management
Tavia La Follette	Theatre Studies/Cross-disciplinary Works
Naoko Maeshiba	Professor Emerita
John Manlove	Professor Emeritus
Stephen Nunns	Theories of Theatre/Theatre History/Directing
Susan Picinich	Theatre History/Costume, Dress and Society
Julie Potter	Costume Design
Robyn Quick	Theatre History/Dramaturgy/Chairperson
Juanita Rockwell	Professor Emerita
Anthony Rosas	Technical Director
Alizon Santamaria	Costume Shop Manager
Steven J. Satta	MFA/Voice/Acting
Katie Simmons-Barth	Academic Program Coordinator
Diane Smith-Sadak	Professor Emerita
Teresa Spencer	Acting
Fargo Tbakhi	Guest Lecturer
Elena Versényi	Administrative Assistant
David White	Script Analysis/Playwriting/Thesis
Peter Wray	Acting/ Shakespeare/Senior Acting Seminar

## **ADJUNCT FACULTY**

Donna Fox	Acting
Jarod Hanson	Acting
Corey Hennessey	Acting
Mallory Kubicek	Acting
Dian Perrin	Acting
Kyle Prue	Acting
Susan J. Rotkovitz	Acting/Theatre Studies/Arts Integration
Katie Solomon	Acting/Speech and Dialect
Rohaizad Suaidi	Acting
Yury Urnov	Acting
Gavin Witt	Theatre History

## **COLLEGE OF FINE ARTS & COMMUNICATION**

Regina Carlow	Dean
Greg Faller	Associate Dean
Heather Sorensen	Director, Events and Operations
Michele Alexander	Marketing and Public Relations Manager



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*The Kennedy Center American College Theater Festival 50<sup>th</sup>, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.*

*Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.*

*Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Dr. Gerald and Paula McNichols Foundation; and Beatrice and Anthony Welters and the AnBryce Foundation.*

*KCACTF is part of JFKC: A Centennial Celebration of John F. Kennedy, inspired by five enduring ideals often ascribed to JFK: Courage, Freedom, Justice, Service, and Gratitude. Support for JFKC: A Centennial Celebration of John F. Kennedy is provided by Ambassador Elizabeth Bagley, Chevron, the Blanche and Irving Laurie Foundation, and Target.*

*Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.*

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

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Great care was taken to ensure the accuracy of this listing, and we would appreciate your sharing with us any errors or omissions. Please direct inquiries to Alison Armstrong, Manager of Donor Engagement, at 1-866-301-3375 or aarmstrong@towson.edu.

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