PORTLANDSTAGE
where great theater lives

PAPERMAKER
By Monica Wood
The Artistic Perspective, hosted by Artistic Director Anita Stewart, is an opportunity for audience members to delve deeper into the themes of the show through conversation with special guests. A different scholar, visiting artist, playwright, or other expert will join the discussion each time. The Artistic Perspective discussions are held after the first Sunday matinee performance.

Page to Stage discussions are presented in partnership with the Portland Public Library. These discussions, led by Portland Stage artistic staff, provide insight into the literary and social aspects of the play, as well as exploring the challenges of bringing a particular play to the stage. Page to Stage occurs at noon on the Tuesday after a show opens at the Portland Public Library’s Main Branch. Feel free to bring your lunch!

Curtain Call discussions offer a rare opportunity for audience members to talk about the production with the performers. Through this forum, the audience and cast explore topics that range from the process of rehearsing and producing the text to character development to issues raised by the work. Curtain Call discussions are held after the second Sunday matinee performance.

All discussions are free and open to the public. Show attendance is not required.
To subscribe to a discussion series performance, please call the Box Office at 207.774.0465.

Discussion Dates for Papermaker

The Artistic Perspective:
Sunday, April 26 in the theater, following the 2:00 p.m. matinee.

Page to Stage:
Tuesday, April 28 at the Portland Public Library, at noon.

Curtain Call:
Sunday, May 3 in the theater, following the 2:00 p.m. matinee.
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## Your 2014 – 2015 PlayNotes Editorial Staff

Emma McFarland  
Directing & Dramaturgy Intern

Emily Golden  
Directing & Dramaturgy Intern

Lucy Walker  
Directing & Dramaturgy Intern

Katy Williams  
Education & Theater for Kids Intern

Julianne Shea  
Education & Theater for Kids Intern
“It’s the ghosts of the men before them. The ones who worked twelve hour shifts with no job security, no insurance, no safety measures. No dignity, Jake. No worth. You don’t have to know what that feels like because of them.” —Marie, Papermaker
Before this internship I had never been to Maine. Now as the theater is buzzing with a Maine story by a local playwright and I have spent almost 9 months in Maine, I find myself reflecting back on my time here. One of the best things about living and working in Maine has been the wonderful people I have met and worked with who call this place their home. One of my favorite parts of this job are all of the people I have gotten to know through day-to-day life at the theater, Play Me a Story, the Directors Lab, and our intern project. As the characters in Papermaker are influenced and shaped by the people who make up their community, so have I been by the staff, affiliate artists, my fellow interns, and other talented local actors and playwrights.

Juliana Shea

My time in Maine was full of firsts. I drove in the snow for the first time (successfully, thanks primarily to Emma’s patience and expertise.) I carved my first pumpkin (it was shaped like an angler fish.) I even went skiing for the first time. On top of all that I wrote a play about lobsters that’s now being produced by the intern company here at Portland Stage. I can guarantee that would not have happened anywhere else. Thanks, Maine!

Emily golden

By far, my favorite experience in Maine has been taking a trip on the mail boat. I knew there were many islands off the coast of Maine before I got here, but I had no idea how many were inhabited and how many were just a boat-trip away from Portland. Watching the crew load and unload hundreds of pounds of mail, packages, lumber, and people was quite a sight to see. Along with getting to meet a bunch of local Mainers, riding the mail boat gave me an excellent introduction to the natural beauty of Maine and the life of the islanders.

E. Tyfcel
One of my favorite things about Maine has been the ocean. I moved here from Colorado and the first time I saw the ocean in Maine, I squealed. I have been to oceans before, but I have always longed to live on a coastal town right on the water. I love the thriving ocean industries that Portland is built on— all the fishing, imports, and of course the lobster! I love walking on the wharfs and just seeing the ocean life buzz around me. I am looking forward to summer when I can go to the beach as much as I want! I am swimming the Peaks to Portland race this summer, which I would have never done if it wasn't for my fascination with the sea!

Every time I go outside, I remember that I live in Maine and Maine is a beautiful place. This should be obvious to me, but when you work inside, it’s easy to forget about the outside world. Especially when you’re busy working on projects you’re passionate about! But now the snow is melting and spring is on its way. I may be the only intern who wishes winter wasn’t over—and I always want more snow—but I can’t wait for the farmers’ market to re-open in a few weeks. When it returns to Deering Oaks Park, I can roll out of bed and shop for local vegetables in my pajamas. Waking up on Saturday mornings can be rough, but I will be glad to have a reason to get up, inhale some fresh air, and be reminded once again how beautiful my new home is.

For a free, digital color copy of this issue PlayNotes and its bibliography, go to http://www.portlandstage.org/education/playnotes/.
Monica Wood is a native Mainer and the playwright of Papermaker. She has written several other novels over the course of her career including Ernie’s Ark which is the source material for Papermaker.

Monica was born and raised in Mexico, Maine, a mill town on the Androscoggin River. Mexico is directly across from Runford, home to one of Maine’s large paper mills. Monica comes from a family of mill workers; her grandfather, father, and brother have all worked in the paper mill.

Monica discusses the mill as having a huge impact on her childhood: “I often speak of the mill as my first metaphor. It was this huge, god-like structure on the riverbank that was omnipotent. It had the power to give and take; it was visible from everywhere; you had the feeling it was watching over you. It was really a very god-like structure.” Since Monica’s childhood, the mill has lost over two-thirds of its workforce to cutbacks.

Monica has said that she started writing as soon as she could hold a pencil. As a child, she was shy and anxious. Writing and reading soon became her “safety and refuge.” Monica remembers writing endless lists of her favorite words and short theatrical scenes. Despite these early theatrical endeavors, Monica has never written a full-length play before Papermaker.

For most people living in the 1950s and 60s, paper was not cheap. They would write on paper bags and in the edges of newprint in order to save their good paper. Not so for Monica’s family. Growing up in a paper mill town, Monica remembers that her father would bring home a beautiful package of paper every Thursday. “We went through reams of it, my sisters and I because we liked to draw and I used to write as a child. We would fill page after page. It was the only thing we were allowed to waste because there was plenty of it. I didn’t realize until after my father died [age nine] that paper was something you bought. I thought it just came through Dad.” Monica also remembers the pride that the papermakers felt in their product and the pride with which they brought paper that they had made home to their families.

Having grown up in a mill town and seen first-hand the decline of the paper industry, Monica has some strong opinions on the future of American paper. “Paper eventually is going to go the way of all American manufacturing unless corporate America decides to save the middle class. Because otherwise, it’s cheaper to outsource the manufacturing. I think we will always have paper, but as far as paper industry, it won’t be here.”

Monica has noted how much fun she’s been having in the rehearsal room and how rewarding her collaborations with the actors and director have been. By having the actors in the room with her, Monica is able to collaborate with them as she is writing. For a more indepth look at Monica’s experience as a playwright at Portland Stage, please see the interview on the next page. EM
Lucy Walker, a Directing and Dramaturgy Intern at Portland Stage, is the Assistant Director and Dramaturg for Papermaker. She worked in the same capacities earlier in the season on Our Man in Havana.

Half-way through rehearsals, Lucy sat down with Playwright Monica Wood to discuss the process.

Lucy Walker: In this experience with Papermaker what has been different about writing for actors instead of writing a novel?

Monica Wood: I could do a whole seminar right now on the difference between play dialogue and novel dialogue. But the thing that's been so gratifying about this process is that I am learning something about characters I created every rehearsal. I feel as if I have intrusted my characters to worthy caretakers. I can see the relationship deepening between the actor and the character he or she is playing. I think by the end of this process, they are going to know my characters better than I do which is a beautiful thing.

LW: What do you perceive as the difference between novels and plays?

MW: A novel is a closed universe. I say only as much as you need to know about the characters and that's it. And then they live only in the reader's mind. So you may perceive them differently than I do, but I'll never know that because you're reading somewhere like Israel or Oklahoma and I don't know what your reaction is to the character. But in a play, it's both somehow more permanent and also completely ephemeral. The character that you see is so alive that you almost can't imagine him or her looking any different than the actor playing the role because that's who you have in front of you. In that way, they're a little more permanent than novel characters. But they're also completely fleeting because on May 24th, they disappear into thin air. Never to be seen in that form again. A novel can sit on a shelf for a hundred years and someone can pick it up and read it, but a play disappears when the curtain comes down.

LW: What initially encouraged you to adapt the stories into Papermaker?

MW: I've always wanted to write a play; always. I've always loved the theater. I was on the road for another book, on a book tour and I thought I should be working on another novel. But I just didn't have the time because the book tour just took a lot longer than I thought it was going to. And so, I didn't have the right stretches of time to delve into a long form like a novel. And that's when I thought “Well, maybe I'll just tiddle around with some scenes from Ernie's Ark to see if I can make them more theatrical.” And that's how it started. In little dribs and drabs.

LW: What was it like hearing Papermaker out loud for the first time?

MW: It was in my living room. I had invited six friends over, not actors just friends, and it was a really rough draft. They did a great job and gave me a lot of feedback and that's when I went back and did a first revision. The second time was about a month later and I hired six actors that I love from town to come and read it, in my living room. And they were good; they were actors. And that's when I knew that I really had a play.

LW: What has your writing process been like since you've been in rehearsal?

MW: I'm having a ball here because writing is completely solitary and the first draft was completely solitary, but now I'm refining the play in the company of the most extroverted actors and Sally, the director, is also an extrovert and so there's all of this ruckus going around me the whole time and I find it really conducive to opening up. I've been so grateful for all the feedback. It might drive some people crazy, but I feel very open to the process.

LW: What are you most excited to see on stage?

MW: I'm excited to see the first final bow. And to see those actors who are working so hard on behalf of my play get the applause they deserve. I am going to have a hard time holding it together at that moment. □ LW
The one thing no one could not research for *Papermaker* was a true understanding of what it is like to be in a union family. 23-year-old Jake needs to support his wife and new baby and wants to break the strike. But his parents react harshly and his father, the union V.P., tells him: “You want! It’s not you, Jake. You’re not one man. Nobody is one man. Both your grandfathers spent their lives in that stinking place so your mother and I could have better than they had, and you could have better than we had. You set foot on that picket line, your grandfathers can feel your boot on their crumbling bones.” They are a union family, through and through, and Jake cannot imagine the ramifications his actions could have for them.

*Papermaker* reminds me of my own relatives, who are neither papermakers nor CEOs. Both sides of my family were farmers; my paternal ancestors came on the first boats from England to settle Maryland, and my maternal ancestors started plowing in New Jersey since before the American Revolution. Generations were born, grew up, worked, and died on the family farms.

When my grandparents were young adults, they had to diversify their work, due to the Great Depression and World War II, the first generation to ever do so. In New Jersey, one grandfather opened a used car and farm equipment store; in Maryland, the other worked more jobs than he can remember—everything from driving a school bus to plumbing, in addition to tending his dairy. All of my grandparents worked very, very hard, to allow their children to leave farming.

Both family farms were eventually sold, due to reasons of health, economy, and because no one wanted to take them over. (The picture at right is me and my paternal grandfather, Robert Walker, Sr., on the last piece of that land, what was once the dairy of his farm, which was sold in 2010.) Today, none of us own, live, or works on family land. Weirdly enough, my cousins and I, the grandchildren of dairy farmers, are quite like Emily, the daughter of Henry, the CEO. Our parents’ success made us free to do whatever work we choose, but it is strange to have work not directly connected to our identities, as our family always has.

It is a weird thing, to be a family that no longer has its work. I imagine that could be what happens to Jake’s family, whether in two years or twenty, when their paper mill gets downsized or sold. *Papermaker* illustrates how complex the intersections of family and work, work and family can be. When choices affect not only the two or three people you live with, but entire families and towns, the states increase for everything. ■ LW

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**Dramaturg**

noun | dra·ma·turg

The person who assists the director to create the world of a play by contributing necessary insight, research, or feedback before and during rehearsals.

For *Papermaker*, Lucy has gathered primary sources, disseminated history to the cast, and helped the actors learn practical skills.
An Interview with the Director: Sally Wood

Sally Wood has worked at various theaters regionally and abroad as an actor, fight choreographer, teaching artist and director. In Maine, Sally has directed with AIRE Theater, The University of New England, and The Theater at Monmouth, as well directing Doubt, The Gin Game, Hidden Tennessee, The Drawer Boy, Last Gas and LOVE/SICK at Portland Stage.

Lucy Walker, the Assistant Director and Dramaturg for Papermaker, talked to the Director, Sally Wood, during the second week of rehearsals.

Lucy Walker: How did your journey with Papermaker begin?

Sally Wood: Papermaker was a lovely gift. I’ve done Little Festival of the Unexpected I don’t even know how many times here. Basically, in Little Festival, I was assigned Papermaker, which was wonderful. We had a great week with Monica and so many wonderful things happened with the script. Everything came together beautifully.

LW: What’s different about directing a new play rather than one that’s been performed before?

SW: Mostly that the playwright is alive. That’s a huge difference... It’s really fun. I love doing new plays, especially with a playwright like Monica [Wood] or Tom Coash or John Cariani. They’re interested in finding the play. So there’s not the sense of, “Here’s my play, it’s perfect, now go and do it and fill in the blanks.” It really is this great give-and-take with the actors and the playwright and myself. And it’s amazing to see what they take on and they really become a part of the play. What a magnificent honor to be a part of that.

LW: How does the rehearsal process change when the living, breathing playwright is in the rehearsal room?

SW: This one, we did a lot more table work; sitting at the table, going through it, figuring things out. I only really do that with new plays. If it’s a Shakespeare play... I get us on our feet a lot faster. But especially with this one, because so much happens and it’s so political, if we’re messing with that, we need to figure it out before. If it’s one that’s been performed before a number of times, the issues are the issues and there’s no solving them anyways.

LW: In your own life, have you ever experienced anything like what happens in Papermaker?

SW: When I have an argument, I really like to fight over furniture. It’s true — there are so many echoes of my own life in this play, even though I did not grow up in a papermaking family. I knew nothing, I know a lot more now that we visited the mill. I feel drawn to Henry and Emily. It’s the children and the parents’ relationships where I see both sides now, because I’ve fairly recently become a parent. And so there’s a big “Oooh” factor where you start to see both sides. And I love how complex those relationships are in the play. And they feel very authentic, because they’re not easy. They’re hard. And that’s what life is like.

LW: What are you most excited for when the play opens?

SW: I’m excited for the conversation at the bar. What I’m hoping for is that we’ve told the different sides well enough that there are questions at the end of this play. It’s not, “Oh, of course, Ernie was right the whole time,” or, “Henry was right the whole time.” I’m hoping the curtain goes down and everyone leaves with different ideas about what this play was about. □ LW
Emily Kenny is the Lighting and Sound Supervisor here at Portland Stage and was the Master Electrician for Papermaker.

As rehearsals began, Katy Williams of PlayNotes sat down with Emily.

Katy Williams: What happens in a changeover?

Emily Kenny: Changeover is something that happens after the set is struck. All ten of the interns and I work together to take down each light and put up new ones. I give each person a job that can range from organizing the lights that are coming off the pipes, to getting color in color frames and ready to go into the lights, to loading and unloading 50 pound bricks of weight at the top of the arbor fly system over the stage.

KW: What happens at focus?

EK: Focus is a time when the lighting designer comes into the theater and they point each light exactly where they want it to shine. The designer stands on stage and asks for the light to be put on them. Then, if they desire, they can put a shutter cut in. A shutter cut is a metal piece on the light that you can push into the beam so that you can take the light off a wall or off other pieces of scenery. We focus each light this way until the designer is satisfied.

KW: What do you enjoy about working with lights?

EK: I enjoy the mechanical side of working with lights. I like manipulating them during focus and fixing them when there is a loose wire somewhere inside or they need a new reflector. It is fun to try to figure out what is wrong with a light, cable, or dimmer. I have to say my favorite part about doing lighting is focus. I love guessing where a designer is going to put the light and where they will make shutter cuts to get the angels right.

KW: How do you interact with the designer in tech to help achieve their vision?

EK: In tech, I receive notes from the designer on things they want to change. For example, an actor goes a little too far upstage for where a light is focused. We call that a focus note and during a break, we grab a ladder and go up to the light and fix the position so the actor will be lit when they walk upstage. There are also work notes, where if we need to, the designer will ask to add a light or change a light’s position.

KW: How can different lights help tell the story of the play?

EK: Most lights can have two accessories with them. The most common two are color and template/gobo. Color can change the feel of a light like warm or cool, day or night. Templates are thin pieces of steel that are cut into patterns to add shadows of things like trees, leaves, stars and shapes. I believe these two things really help designers with setting the play. □ KW
Play Development: Little Festival of the Unexpected

New Play Idea

First Draft

Rewriting

Submit to Portland Stage’s Little Festival of the Unexpected!

Do you have an agent?

No

Yes

Submit 10 pages!

Submit the full script!

Sorry, not right for Portland Stage.

Reader requests the full script.

The first reader reads the script and provides feedback.

The first reader gives the play a number from 1 to 10.

The second reader reads the script and provides feedback as well. Then they also give the play a number from 1 to 10.

The total number is less than 13.

The total number is greater than 13.

Sorry, not right for Portland Stage.

Group read with members of the literary department and actors from Portland!

The Literary Manager and Dramaturgy Interns discuss whether the play would be a good candidate for development in the Little Festival of the Unexpected.

Not this year

Sorry, not right for Portland Stage.

Repeat as often as necessary.

New Draft

Rewriting

Welcome to the Little Festival of the Unexpected!!
History of Paper Mills

From Gansu, China to Mexico, Maine: The around-the-world journey of the ancient art of papermaking

Paper, one of the most widely used commodities of the twentieth century, is actually a relatively new invention in human history. It was invented in the last century B.C.E. in China and spread around the world slowly but steadily. The first paper mills were built in the 1300s in Europe, but paper was not widely produced until the wood pulp method was invented in the middle of the nineteenth century. Since its advent coincided with the spread of printing press, pencil, and fountain pen, paper usage exploded quickly, making books, magazines, and other printed materials widely available to the public for the very first time. Not until the advent of the internet, at the end of the twentieth century, did paper sales decrease for the first time in over a century. Today, the future of paper is unsure, as many business, especially newspapers and magazines, shift to completely online content and paper production rapidly decreases.

8 B.C.E.
China
The military starts to make paper from bark, hemp, rags

0 A.D.

800 A.D.
China
Paper becomes key element in tea bags

200 B.C.

900 A.D.
China
Use of toilet paper begins

200 A.D.

300 A.D.
China
Paper becomes common among the upper class, used for wrapping rather than writing

China
The imperial court makes paper from mulberry tree fibers & other waste

700 A.D.

330 A.D.
Mesoamerica
The Mayan civilization develops paper from bark

600 A.D.

500 A.D.
China
Use of toilet paper begins

600 A.D.

800 A.D.
China
The government starts to use paper for political & religious documents

An etching of Germany’s first paper mill.
Papermaking in Maine

Since the early eighteenth century, Maine has been an important place for papermaking in the United States. The plethora of bodies of water here provide both power and clean water, essential natural requirements for paper manufacturing. When paper mills were first built in Maine, the process still used rags rather than wood pulp, so the industry had little effect on the state's forests. A little more than a hundred years later, right before the Civil War, in the 1850s, the paper mill in Westbrook, Maine imported more rags for paper production than any other mill in the world.

Following the Civil War, there was a shortage of rags and an increased demand for paper, leading to the invention of the wood pulp method to create paper. Maine mills switched to this method in the 1880s, causing a great deal of economic success for the industry. By 1895, Maine was the highest producing state in the country for paper pulp. In 1900, the Millinocket mill opened and was, in its time, the largest in the world. At the same time, Maine was also the state making the third highest amount of paper in the country. By 1930, it was the second and it became the first by 1960.

However, as the industry expanded, paper companies realized it was cheaper to build and operate mills in the Midwest and the South. Therefore, some mills in Maine began to close, while others continued to respond to the large demand and produce paper and pulp in massive quantities. But globalization powered forward and by the end of the twentieth century, more and more paper production was being sent overseas. The Maine paper industry, while still important to the state's identity, would never be as successful again, and mills have continued to close as the twenty-first century continues.

![Historical Timeline](image.png)
1. **Twin Rivers Paper Company, Madawska**
   Founded in 2010, Twin Rivers is one of the most recent additions to the Maine paper industry. It took over the historic Madawska paper mill and specializes in creating eco-friendly and sustainable paper products.

2. **Great Northern Paper Company, East Millinocket**
   Although the Great Northern Paper Company had been producing newsprint since 1907, it went bankrupt in 2014 and is unlikely to reopen as a mill.

3. **Lincoln Paper and Tissue, Lincoln**
   Lincoln Paper and Tissue is one of the great comeback stories of Maine’s papermaking industry. It went bankrupt in 2003 but, with the help of governmental tax breaks and the support of the community, was able to reopen in 2011 and is currently thriving.

4. **Woodland Pulp LLC, Baileyville**
   The first paper mill on this site belonged to the St. Croix Paper Company, founded in 1904. Since then it has passed through many hands before finally becoming Woodland Pulp in 2010.

5. **Old Town Fuel and Fiber, Old Town**
   Despite going bankrupt in December of last year, the future looks bright for the Old Town Mill. A Wisconsin-based company purchased it at auction and has already restarted paper production.

6. **Sappi Fine Paper, Skowhegan**
   This is another mill whose history extends much further back than the current company that runs it. Built in 1854 by the S.D. Warren Company, it was acquired by Sappi in 1995. It is also the most productive mill in Maine, with an output over 1.3 million tons of paper annually.

7. **Cascades Auburn Fiber, Auburn**
   The founder of Cascades, Antonio Lemaire, says that he tested the company’s first recycled paper recipes in his family’s blender.
Local Features

Papermakers Remember
These testimonies are those of the papermakers and workers of the town of Brewer. Until 2004, much of Bangor’s commerce, as well as the middle class, was supported by the paper mill owned by Eastern Fine Paper (Eastern Corporation). Below are thoughts from workers before and after the closing.

“Eastern Fine Paper was known as making the best paper in the world. We had certificate bond, made a lot of copy papers and we went into the coating business, made a lot of coated paper for National Geographic. I had one cover I think it was back in early ‘70s, mid ‘70s there that shows how the reflection of a, you look at an image and then it changes. Well this is the first time that National Geographic had made a cover like this and it was thanks to the coating department.”

“I’ll never forget the day that we were all bused over to the Bangor Motor Inn and there was a huge area that we all sat in and Mr. Torras spoke, and a lot of his other managers spoke, and one thing they said to us they were changing the product mix. Now Eastern Fine Paper was known for a fine writing paper. They were changing it to commodity grade. Now every mill in the country would do commodity grade and that was the beginning of the demise, the end right there.”

Interviewed by the Maine Folklife Center at the University of Maine □ LW

FairPoint Workers on Strike
For the first several months of this theater season, my walk to work took me past a small group of people standing outside a large brick building. They carried signs instructing drivers to honk in support of keeping jobs in Maine. In good weather they shared a coffee and talked amicably with the police officer assigned to keep tabs on them, and in the biting winds and snow that punctuated this January and February they huddled together like a group of resolute penguins while the officer retreated to the relative comfort of his squad car. Although I had just moved to Maine and knew almost nothing about the politics at play, it was obvious that these were workers on strike.

As I learned later, these individuals worked for a company called FairPoint Communications that provides internet and phone service in 17 states. It’s most active in northern New England, and has over 3,300 employees. Those employees are members of the Communications Workers of America and the International Brotherhood of Electrical Workers, which are both old, powerful unions with a combined one million members in the United States and Canada. When FairPoint attempted to cut worker benefits and pensions, the strength of these unions meant its workers were able to strike.

It would be four months before FairPoint and the union would come to a mutually agreed upon solution, and the battle would take its toll on both sides. While those on strike went months without a paycheck and struggled to support their families, FairPoint reported losses of $43 million dollars during the fourth quarter of 2014, which it blames on a combination of the strike and the inclement weather conditions that caused numerous service interruptions. Statistics for the first quarter of 2015 haven’t been released, although it’s likely that they’re even worse.

One picketer, Tyson Turgon of Connecticut, summed up the workers’ demands: “We understand the times... we’re not trying to be greedy, but we want to still be able to support our families, support our communities.” □ EG
Paper Making

**Forestry**
Trees are planted and harvested to be used for paper-making.

**Chemical Pulping**
- **Digester**
The digester is a pressure cooker. The chemicals and hot water separate the wood chips into fibers and lignin, the chemical that hold the fiber together.

**Mechanical Pulping**
- **Chipping**
The logs are put through a chipping machine which uses blades to create wood chips.

**Recycling**
Recycled paper can also become a part of this process when shredded and mixed with water.

**Pulp Refiners**
Refiners separate the pulp fibers.

**Washers**
Washers clean the substance that came out of the digester getting tie of the chemicals and lignin and creating pulp.

**Bleach Towers**
Often the pulp is put through towers of bleach to turn it white.

**Cleaning**
The pulp is cleaned to get rid of unwanted particles.

**Paper Formation**
The pulp is sifted through a screen. The water is drained and the substance is now called a web. The web is put through large rollers to get rid of water and to make the web a uniform thickness and smoothness.

**Paper Finishing**
The paper is then put on rolls. A slitter cuts the paper into smaller rolls or it is turned into sheets of paper on a sheeter. JS
Paper Mill Hazards

Just like any other industrial factory, paper mills are extremely dangerous places to work. The process of making paper involves large machines, toxic chemicals, and a high speed system that can easily cause workers to injure themselves or others. To give you an idea of just how large these mills are, the typical size of a roll of paper produced by a factory is one ton. In order to create and transport such a large product, the mills’ machines are incredibly large and incredibly fast.

The potential for injury exists at every step of paper making. Logs come into the factory with the bark still on and must be stripped down to bare wood and chopped up into wood chips. As you can imagine, the blades used to break down the logs are extremely sharp. According to the Occupational Safety and Health Administration (OSHA), most paper mill injuries occur at the beginning or end of the production line. While guiding the logs into the mill, workers can be caught between two logs, caught between the rollers on which the logs move, or fall into the blades.

Once the logs are turned into pulp, the pulp is bleached to give the paper the white color that we are familiar with. This bleaching is one of the most dangerous areas of the mill. Not only must the pulp be boiled at a high temperature, but it has to be treated with extremely toxic chemicals. Mills previously used chlorine to bleach the paper, but the government ruled that it was causing too much pollution. Today, many mills have switched to chlorine dioxide, which is even more toxic. Because chlorine dioxide is too dangerous to transport, most mills create it in the mill. OSHA found that many mills were holding a dangerous amount of chlorine dioxide which could result in an explosion. The most direct danger to anyone working in the bleaching room is the toxic fumes which get released into the air and the potential to be burned by the chlorine.

The dust that is created by the mill also poses a risk to workers. When a similar type of dust builds up in the air, a spark or other heat source can cause the dust to catch on fire or explode. The dust created by chopping up the logs into wood chips, if allowed to build up near the machinery, can be set on fire by a spark from a grinding mill or from spontaneous heating. A paper mill is a perfect location for a spontaneous dust explosion.

Although workers and mills take many precautions to keep their workplaces safe, no system is perfect. The number of fatalities in paper mill work is relatively low, but the number of other injuries is high. No matter how many precautions are taken, paper mills are still high risk environments where it is easy for little mistakes to turn into serious injuries. ☞EM
Unions and Strikes

Prior to the U.S. labor movement, the realities of employment in this country were almost unrecognizable. Long work days, endemic child labor, and unsafe working conditions in the eighteenth and nineteenth centuries created the need for some kind of governing body to look after the rights of the workers. Skilled craftsmen including carpenters, cabinetmakers, and cloggers who landed at Plymouth Rock founded the first of these groups as early as 1620. However, these were loose associations with limited bargaining power, especially since ever-greater numbers of artisans continued to arrive in the New World. They gained strength by the late eighteenth century, and one of the first recorded strikes in United States history was held by the New York printers in 1794 in an effort to get higher pay. The cabinetmakers followed shortly thereafter and then the carpenters and cordwainers (shoe makers.) By the early nineteenth century skilled workers were growing intolerant of unsafe working conditions and a number of unions banded together in the 1820s to fight to reduce the workday from 12 to 10 hours. Their success taught them that the more unions joined together the more power they had.

It was on this premise that the National Labor Union was founded. The NLA was a federation of many smaller unions that successfully petitioned Congress to pass an eight-hour workday for Federal employees in 1866. However, the NLA and other large union coalitions hit a stumbling block in 1890 when Congress passed the Sherman Antitrust Act. Although created to prevent large monopolies from removing competition from the marketplace, detractors from the unions claimed that the law applied to large union federations as well and tried to use it as a legal basis for dismantling them.

As unions gained strength it became commonplace for the government to interfere and assist in breaking up strikes. In 1902 the anthracite coal miners, who were part of the United Mine Workers, went on strike for the entire summer in northeastern Pennsylvania. On October 3 Theodore Roosevelt appointed a commission of mediation and arbitration to aide negotiations and the strike ended a mere five days later with both sides reaching a relatively happy compromise.

However, strikes were generally growing more ferocious and violent as the twentieth century progressed. When the textile workers, under the radical Industrial Workers of the World, known as the Wobblies, went on strike, turmoil erupted in Lawrence, Massachusetts. Picketers were...
frequently arrested and riots broke out in the street. Sympathizers outside of Lawrence took in over 400 children of strikers so they wouldn’t be caught up in the violence. The struggle culminated when police attacked a group of women and children at the railroad station after authorities declared that no more kids would be allowed to leave the town. The public rose up in protest and the mill owners were forced to raise worker’s wages or face closure.

Shortly thereafter, in an effort to make sure nothing of this nature ever happened again, Congress created the U.S. Department of Labor and the Children’s Bureau so that a governing body could oversee labor laws and worker exploitation. The Department of Labor passed the historic Clayton Act in 1914, which said that “the labor of a human being is not a commodity or article of commerce.” These words formally stated that antitrust and antimonopoly regulations did not apply to trade unions and could no longer be used as a legal weapon against them.

During the Great Depression, Franklin D. Roosevelt’s New Deal brought with it further government protection for unions. Section 7a of the New Deal legislation ensured collective bargaining rights for unions as well as regulating working standards. Although Congress deemed the law unconstitutional two years later, the National Labor Relations Act of 1935 essentially guaranteed the same rights to trade unions, so they were still protected. Also in 1935, the Committee for Industrial Organization was founded and unionized many of the unskilled industry workers who were not a part of the AFL. In 1955 the AFL and CIO joined forces and became the AFLCIO, which still exists today.

The strength of unions has declined since that time for several reasons. In 1981 Ronald Reagan fired over 11,000 air traffic controllers who were striking for higher pay and better working conditions. This was a major blow to the perceived power of unions and many employers in the private sector followed Reagan’s example when faced with strikes. Even more than that, unions have suffered a bit from their own success. Because unionized workers in many fields make substantially higher salaries than those who aren’t unionized, employers have found ways to prevent employees from organizing. Some have gone so far as to hire specific consultants charged with this task. Today unions must strike a balance between achieving the best results for their members, and still being reasonable about their demands. 

__EG__
Unions and the Theater

Agit-Prop

This term was first coined in the U.S.S.R., combining agitation and propaganda to mean any sort of art with a strong, obviously political message coming out of it. This often meant a play, but could also be a pamphlet, film, or dance. Of course, art was used for propaganda long before the Soviet Union, but rose to prominence there, along with social realism, helping to indoctrinate communism into every socio-economic level. The characters within it were perfect, extreme foils; the good, the bad.

Later, left-wing theatre artists across Europe and North America embraced it, in response to both world wars and global depressions, sometimes controversial to the point of arrest or exile. Bertolt Brecht was a notable early practitioner, with plays like *Mother Courage* and *Galileo*. In the U.S., it was used to support union efforts and spread the ideals.

Stage for Action

Founded in 1943, Stage For Action was an agit-prop theatre troupe that traveled around the country to perform one-act plays in public spaces. Their plays featured lots of chanting and stock characters, and emphasized political information over production quality.

To some, they were a group of progressive artists, but to others they were sneaky propagandists supporting the Congress of Industrial Organizations (a worldwide pro-union organization, today part of the AFL-CIO) or even the Communist Party. Playwright Arthur Miller got his early start in this group, as did Studs Terkel, Arthur Laurents, and others. The group fell apart as artists found success or failure during the blacklisting of the Red Scare.

Federal Theatre Project

The Works Progress Administration was one of the many programs of the “Alphabet Soup” created by President Franklin Delano Roosevelt’s New Deal legislation. It was split into two main areas of the work. The first was the construction and maintenance of public works. The other was Federal Project Number One, which gave work to artists in all genres to create large pieces of public art, performances, literary programs, and more.

The Federal Theatre Project, led by Hallie Flanagan, was one part of this. The genre of Living Newspaper emerged from the Federal Theatre Project. This type of play took articles about current events and turned them into informative, political plays able to be produced and performed by large masses of theatre artists. The United States Congress disliked the political town, but they proved popular, and works including *One Third of a Nation*, *Power*, and *Triple-A Plowed Under* are still remembered today.

Congress ultimately prevailed over popular union and shut down the Federal Theatre Project four years after it began, due to concerns that the work was too supportive of unions, Communism, or other efforts to undercut the government. □LW
With the rise of the internet, this century has seen an historic increase in modes of communication and access to information. This explosion of digital media has prompted a decline in print media and, as a result, a decline in paper making. For years, stories have been breaking in the news that seem to spell the death of the paper industry altogether: “Kindle to Replace Print Books;” “Decline in First Class Mail Leads Local Post Office to Close;” “Newspaper Print Circulation Drops to All-time Low.” The labor strike represented in Papermaker is a very literal representation of the plight of paper mill workers who are facing declining demand for American-made paper.

There’s no question that print publishing has been diminishing for years. Major newspapers, like the New York Times and the Chicago Tribune have responded to a decline in print readership by pushing more resources into online publishing. Now, both papers protect their articles behind a paywall. Although it is possible to read the daily paper online, readers still have to pay for the privilege. Many magazines, among them the Times and People, have also created extensive web presences. The phenomenon of E-books has also shifted a large amount of book publishing to a non-paper format. Although major publishing houses are still turning out millions of copies of books in print each year, independent publishers and smaller publishing houses are pursuing a purely digital format. Even in personal publishing, very few of us take the time to hand-write a letter when our email account is only a click away. It is easy to imagine a future in which all interaction that used to take place in print takes place through the internet.

Even smaller paper consumers are ditching the physical for the digital. Many, especially in major cities, are ditching the paper menu and waiter’s notepad for a digital interface, which allows the customer to input their order directly to the kitchen. Purchasing a ticket for a sporting event, or concert, or play can take place with no paper being used at all. Even airlines are encouraging flyers to use digital barcodes on their cell phones in place of printed boarding passes. The death to the paper-making industry seems to be one of a thousand digi-cuts.

Despite the doom-crying headlines and the seemingly apparent decline in our interaction with paper, demand might not be going away completely, but shifting toward items that can’t be replicated by digital forms. Even if Amazon’s one-click ordering service has lessened the demand for physical sales catalogues, it still must ship your purchases to you in boxes made out of paper. Although the choice of paper or plastic might become a thing of the past at the grocery store, I doubt cheese aficionados would be willing to sacrifice their wax paper. And I don’t know about you, but I can’t imagine a world without toilet paper. ☉EM
The reality is that theater, like any other service or industry, employs a vast array of workers doing everything from loading in scenery to writing plays to hanging lighting equipment. Along with these workers come many diverse unions, each with their own rules and demands in place to protect their members. The Actors Equity Association represents actors and stage managers; there’s the Stage Directors and Choreographers Society for directors and choreographers; and The Dramatists Guild of America for playwrights, composers, and lyricists, among many others.

Occasionally these unions decide that their working conditions have become unfair, and they will vote to go on strike. Unlike a more private business, theater is an extremely public venue and if any one element of it shuts down, audience members immediately experience the fallout since they can’t go see shows. This is exacerbated by the fact that most theater unions tend to band together, so if the stagehands or wardrobe workers go on strike then the actors, musicians, and anyone else working on the production will respect the picket line and choose not to work until the matter is settled.

One of the first recorded theater union strikes was the International Alliance of Theatrical Stage Employees (IATSE), which represents stagehands, carpenters, and electricians. They first struck in 1888, a mere two years after drawing up their first constitution. Workers demanded to make a minimum of a dollar for each performance and 50 cents to bring scenery in and out of the theater. Although the theaters hired non-professional stage hands to take their places and shows continued to run, a large piece of scenery fell on acclaimed actor Louis James’s head during a performance of *Hamlet* and he refused to continue the show until the union workers were reinstated. Producers gave in to IATSE’s demands the following day.

The American Federation of Musicians, whose members populate Broadway’s orchestra pits, have struck a few times as well. In 1975 a three-week long strike silenced twelve musicals including *The Wiz* and *A Chorus Line*. Union members were fighting for higher base pay and a guaranteed number of musicians Broadway houses had to hire for each production, whether they used all of them or not. The second strike in 2003 was over essentially the same issues. Theaters wanted to nearly halve the minimum number of union musicians they were required to pay and claimed the settlements agreed upon in 1975 were outdated. The rules were originally created when most theaters had in-house orchestras for whom composers were writing music specifically. Since that’s no longer the case at theaters today, producers argued that being forced to pay 26 full-time union salaries plus benefits to musicians when the score only called for 10 was unreasonable. In the end they agreed on a 19-musician minimum, but not until disappointed
Theatergoers were turned away for a weekend and the city’s tourism industry lost an estimated $7 million in profits.

Probably the most famous theater union strike was by IATSE and took place in 2007. It lasted 25 days and shut down all but eight Broadway plays during that time, including Avenue Q, Wicked, and, just like in 1975, A Chorus Line. Each show found its own way of coping. Duran Duran was set to close during this time period and transferred to an off Broadway location for its final three performances while the cast of Spring Awakening performed songs for passersby on the street. The loss of revenue was disastrous to many Broadway houses, and was felt in the nearby restaurants and taxicabs as well. However, the eight shows that remained open all saw record-shattering ticket sales without the additional competition.

Theatrical Unions

Actors’ Equity Association (AEA): A labor union representing theatrical actors and stage managers. As of 2010, Equity represented over 49,000 theater artists. The union ensures that actors and stage managers experience acceptable working conditions throughout the rehearsal and performance process. This can include mandatory breaks during rehearsals, having one day off per week, and addressing safety concerns.

American Federation of Musicians (AFM): A labor union representing professional musicians in the United States and Canada. In terms of the theatrical world, musicians are often hired to play “in the pit” for musicals or to accompany cabaret-style performances. This union ensures that the musicians receive equitable pay for their work and that a fair number of musicians are hired for each production.

International Alliance of Theatrical Stage Employees (IATSE): This union represents nearly 122,000 technicians, artists, and craftsmen including theater, movies, and television. Members of IATSE work in virtually every “behind the scenes” facet of entertainment from wardrobe supervisors to fly rail operators.

Stage Directors and Choreographers Society (SDC): This union represents theatrical directors and choreographers. As a professional organization, SDC tries to create national standards for direction of theatrical work. SDC also ensures that its members receive equitable pay and suitable working environments.
Make Your Own Ark!

In Papermaker, Eddie is continually building an ark. Following these instructions you can create your own origami ark! This boat is based on a Chinese flat bottom boat called a sampan. By adding a sail or other details you can create a customized ark. These boats will also float in the water for a short amount of time, just make sure not to let it get too wet!

You will need any size rectangular paper (the larger the easier), and anything else to decorate with!

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Papermaker Crafts

Make Your Own Paper!

Do you want more of a hands-on insight into how to make paper? Would you like to recycle paper that has been expertly made in the paper mills? Check out the instructions below!

Instructions:
1. Tear the newspaper, scrap paper, or wrapping paper into very small pieces; approximately 1 inch squares.
2. Place newspaper on a flat surface. Put a piece of cloth or felt on top of it.
3. Put 1/2 cup of shredded paper into the mixing bowl. Add 2 cups of hot water to the bowl.
4. Beat the paper and water in the blender, or with the wire whisk, to make pulp. Stop when the pulp has a consistency similar to thick soup.
5. Pour the pulp into the flat pan.
6. Put the screen all the way into the bottom of the pan. Make sure it is evenly covered with pulp.
7. Carefully lift the screen out of the pan. Hold it level and let it drain for a minute.
8. Roll a rolling pin or round jar over the set up you have now to squeeze out the rest of the water.
9. Take off the top piece of newspaper or felt. Flip the blotter and the screen very carefully. Do not move the pulp, it will take at least 12 to 24 hours to dry depending on how thick and wet the paper is.

If you have leftover pulp, don't pour it down the drain. You can recycle it or save it for later use. To save it: Take a fine mesh pasta strainer to drain out all the water. A condensed version of the pulp will be left. Squeeze that into a ball and let it dry. To reuse, soak it overnight, rip it apart, and blend or whisk it again.

Supplies:
- Blender, egg beater, or wire whisk
- Mixing bowl
- Papermaking mold: use a piece of non-rusting screen or a wooden picture frame with a window screen attached. The mold should be the size of the paper you want to make.
- Flat dish or pan; larger than the mold
- Rolling pin or round jar
- Newspaper, scrap paper, or wrapping paper
- 4 pieces of cloth or felt; same size as mold
- 10 pieces of newspaper for blotting
- 2 cups of hot water
- Measuring cup
I truly cannot believe this is my last issue of PlayNotes. I remember working on the first issue in the fall and thinking, “Oh boy, the spring is going to be nuts. We’ll be doing PlayNotes AND Little Festival AND I’ll be in rehearsal for Papermaker.” Well, now it’s spring! I’m doing all that and more. It is crazy and busy and hard but also joyous and inspiring and I know all the work will be worth it. For now, I’m trying to enjoy the ride and let things happen as they will. Tonight, we open the intern project. In a few weeks, Papermaker opens! And then right after that, we have the Little Festival of the Unexpected. I imagine the last two months of this internship will be just as intense and interesting as the rest of the year. It is absurd that it is already April. I will be sad to say goodbye to the intern company and staff, but I’m looking forward to adventures this summer.

Lucy Walker

I am so grateful for my time as a Theater for Kids/Education intern at Portland Stage. Taking this job let me move to a new state and part of the country. Just that move itself was a vast change that I needed. I have learned so much from working in the education department. I love that I have been given the opportunity to learn by working alongside seasoned teaching artists. I have been given the opportunities to take on big projects and responsibilities, and I have achieved greatness, fallen flat on my face, or done something inbetween when completing them. I have learned to be myself — learned what it means to be alone, and how to cope with that. I have always been an extrovert and this year I have gotten in touch with my introverted side, and have taken the time to get to know myself again. I am thrilled to keep working at Portland Stage for the summer camps. I know they will be tiring and yet so rewarding. I have also thoroughly enjoyed living in such an artsy town as Portland. I feel welcome in this community and I will be sad to see it leave my life, even briefly. Thank you, Portland Stage; it’s been real.

Katy Williams
Says Our Goodbyes

As I look back on my time at Portland Stage, there are far too many experiences and lessons to possibly list in this brief paragraph. One of the most valuable things that I have learned here is just how difficult it is to make great theater. Aside from picking an engaging script, hiring talented actors and designers, and directing the production, there are innumerable financial, artistic, and community considerations. This makes excellent theater exceedingly rare. After this year at Portland Stage, I am incredibly aware of and thankful for truly excellent productions that push at the boundaries of our current theatrical environment.

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Although my time as a seasonal intern will soon come to an end, I have the privilege of staying on through the summer to work with the education department. My time spent as a Directing and Dramaturgy intern has been full of new experiences and challenges that have both expanded my capabilities in the rehearsal room and in the literary department. I have worked with some truly wonderful directors and designers, and have made some excellent friends. Though my time here is not completely over, I’m sure that I will look back on it with fondness.

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Wow, it is hard to believe this is the last PlayNotes I will be a part of writing. It feels like such a short time ago that I was sitting on the stairs of my family’s house in Connecticut excitedly reading a PlayNotes from last season. It was wonderful to collaborate with a team of smart women throughout the year to create a beautiful guide. One of the reasons I decided to apply for this internship was because I would get to be a part of creating a resource packet for schools, subscribers to PlayNotes, and general audience members that would expand their experience of the play. It has been wonderful to evaluate how we could revamp PlayNotes to hopefully make it more relatable and fun for you, the reader. I am so grateful for the chance to have gone on the journey of this season with you!
Further Resources

Books

*Ravenswood* by Kate Bronfenbrenner and Tom Juravich
*The Grapes of Wrath* by John Steinbeck
*Bound for Glory* by Woodie Guthrie
*Sometimes A Great Notion* by Ken Kesey
*The Jungle* by Upton Sinclair
*Holding the Line* by Barbara Kingsolver
*Nickel and Dimed: On (Not) Getting By in America* by Barbara Ehrenreich
*Why Unions Matter* by Michael D. Yeats
*Working: People Talk About What They Do All Day and How They Feel About What They Do* by Studs Terkel

Movies

*October Sky*
*Norma Rae*
*Matewan*
*Blue Collar*
*Bread and Roses*
*Hoffa*
*F.I.S.T.*
*Salt of the Earth*
*Silkwood*
*Billy Elliot*
*Harlan County U.S.A.*
*North Country*
*Occupation*
*The Grapes of Wrath*
*The Triangle Shirt Factory Fire Scandal*
*With Babies & Banners*

Also by

*Monica Wood*

*Any Bitter Thing*
*Ernie’s Ark*
*My Only Story*
*Secret Language*
*The Pocket Muse*

Plays and Musicals

*Billy Elliot* by Lee Hall and Elton John
*Urinetown the Musical* by Mark Hollman and Greg Kotis
*Power* by Arthur Arent
*Newsies* by Alan Menken, Jack Feldman, and Harvey Fierstein
*The Trestle at Pope Lick Creek* by Naomi Wallace
*Staged Action: Sic Plays from the American Workers’ Theater* Edited by Lee Papa
*Working* by Stephen Schwartz

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KW
Instant Lessons

Ideas from Portland Stage’s Education Program for the classroom to apply the Common Core Standards and Maine Learning Results in creative expression, cultural heritage, criticism, and aesthetics.

Getting Started: Pre-Show Activities

1) Read the article about the history of unions and strikes on pp. 20. Pick a strike that interests you in the article and research it further. Present your findings in a small group discussion.

2) Ask a relative or friend if they themselves or someone they know has been on strike, have experienced the impacts of a strike, or if they are part of a union. Interview this person on their experiences related to unions and strikes.

3) In this play families and communities are being brought together and divided over their work. When have you experienced similar fracturing and coming together in your own life? Where have you noticed this happening in the world at large? Write a page detailing these moments.

4) Read the articles “Paper Making” on pp. 18 and “Paper Mill Hazards” on pp. 19. What impact does the process of making paper have on people and on the environment? Research what waste is produced in paper manufacturing and where it goes. In a small group, discuss what you have discovered and brainstorm ideals on how to reduce waste or pollution.

Making Connections: Post-Show Activities

1) *Papermaker* is a new play by local writer Monica Wood. Consider in writing: If you were the playwright what would you change? Wood, who usually writes novels, based this play on a book she wrote. Why do you think she would delve into this different art form? What is lost and what is gained by telling the story in a new form?

2) The characters in *Papermaker* are divided on how they feel about the paper mill strike. Which character do you feel is right in their stance? Remember that there may be many answers to this question. Write a monologue from the perspective of the character you think is right. Then write another one from the opposite perspective.

3) Write an article from the perspective of a reporter in Abbot Falls’s newspaper. Report on an event in the play relating to the strike or Ernie’s ark.

4) This is a play about Maine, by a local playwright, being given its world premiere in its home state. How is this story and its reception shaped by the time and culture it is written in? What impact does this story told at this time have on the local community?


JS
Glossary

**Blue-collar**: Relating to manual work or a manual job; usually in an industry.

**Clinical psychology**: The subfield of psychology that deals with mental illness and disability.

**Cognitive**: Relating to cognition, the mental process of gaining knowledge and understanding.

**Couplet**: A unit of verse of two lines which rhyme and are in the same meter.

**Declaim**: To deliver words in a passionate way, as if one is speaking to an audience.

**High-water pants**: A slang term for pants that fall above ankle length, meaning they wouldn’t get wet walking through water.

**Insidious**: Treacherous; crafty; gradual and subtle but harmful.

**Juncture**: A place where things join; a particular point in time.

**Overwrought**: In a state of nervous excitement or anxiety.

**Palpable**: Able to be touched or felt.

**Picket line**: A boundary established by workers on strike outside their place of employment, where others are asked not to cross as a sign of solidarity with the workers and opposition to the establishment.

**Pilloried**: Attacked publicly.

**Pulitzer**: An award in the United States given for notable achievements in various forms of writing, including newspaper journalism.

**Squalling**: Crying noisily without stop.

**Sumptuous**: Splendid; expensive-looking.

**Untenable**: When an opinion or point of view cannot be defended against attack.

**Wood pulp**: Fiber from lumber reduced to pulp in order to manufacture paper. Pictured right, a pulp pressing roll.

**Wretch**: An unhappy person. □ LW
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Anita Stewart Executive & Artistic Director

Artistic/Production
Meg Anderson Scenic Technician & Artist
Ted Gallant Technical Director
Andrew Harris Production Manager
Myles C. Hatch, Shane Van Vliet Stage Managers
Emily Kenny Lighting & Sound Supervisor
Susan Thomas Costume Shop Supervisor

Affiliate Artists
Ron Botting
Daniel Burson
Moira Driscoll
Abigail Killeen
Janice O’Rourke
Ed Reichert
Dustin Tucker
Sally Wood
Peter Brown
Maureen Butler
Andrew Harris
Daniel Noel
Michael Rafkin
Hans Indigo Spencer
Bess Welden

Administration
Paul Ainsworth Business Manager
Lizz Atwood House Manager & Development Assistant
Rebekah Bryer, Jessica Eller, Heather Irish Box Office Associates
Megan Doane General Manager & Intern Coordinator
Heather Irish, Adam Thibodeau Assistant House Managers
Myles C. Hatch Group Sales Coordinator
Amanda Larson Development Director
Martin Lodish Finance Director
Carmen-maria Mandley Education & Literary Manager
Renee Myhaver Box Office Assistant Manager
JJ Peeler Social Media & Marketing Assistant
Eileen Phelan Communication, Social Media, & Marketing Director
Donald Smith Audience Services & Box Office Manager
Nate Speckman Company Manager
Samara Yandell Theater for Kids Program Manager

Intern Company
Vici Chirumbolo Electrics & Sound
Patricia Garvey Stage Management
Emily Golden Directing & Dramaturgy
Alex Kimmel Stage Management
Emma McFarland Directing & Dramaturgy
Jennifer Medina-Gray Sets & Carpentry
Julianne Shea Education & Theater for Kids
Kelsey Socha Costumes & Wardrobe
Lucy Walker Directing & Dramaturgy
Katelyn Williams Education & Theater for Kids