

A CHRISTMAS CAROL

By Ian Gallanar, adapted from
Charles Dickens' holiday classic

Presented by  **PNC BANK**

Dec. 4-23, 2017

 **CHESAPEAKE
SHAKESPEARE
COMPANY**





JEFF ROFFMAN

Hailed as one of the most gifted conductors of his generation, Peabody alumnus **Joseph Young** has been named the Ruth Blaustein Rosenberg Artistic Director of Ensembles at Peabody.

HAVE A NIGHT OUT. IT'S ON US.

All concerts at Peabody are now **FREE**, from classical to contemporary to jazz.

Find your favorites at peabody.jhu.edu or by calling 667-208-6620.



Thank You

High sparks of honor in thee have I seen. - Richard II

Season 2017-2018 is presented by



Additional Sponsors and Funders Include



This production has been funded by Mayor Catherine E. Pugh and the Baltimore Office of Promotion and the Arts



THE CITIZENS OF BALTIMORE COUNTY



Community Partners and Media Partners





Ian Gallanar.

What I Love About Theater, *A Christmas Carol*, and You

A Note from the Founding Artistic Director

Thanks to my parents, Joe and Lou Ann Gallanar, I was raised enjoying the arts. I don't say "with appreciation for the arts," because it was never about appreciation. They always made sure that I thought of art as fun. I grew up thinking art museums were fun, concerts were fun, theater was fun. Later in life,

I learned to find ballet, jazz, and abstract expressionism as fun - and even opera. That's right, I think opera is fun!

It's all so much fun. What I especially love about the theater is that it uses so many different art forms, and mashes them together to make a different art form. It's especially collaborative: visual artists and musicians and actors and technicians and designers all come together in theater to create works of art.

A Christmas Carol is one of my favorite collaborations. I find the story to be transformative. It reminds us of uniquely human values, and that it's never too late to change your heart, that there is always time for redemption. I love a good redeeming story, and I love works of art that give you a peek into another world. Dickens does that so well. We're all here to help do that.

What about you? I love a room full of artists and audience. I like it when the work, the experience, is being shared. Theater is a conversation, not something strictly to witness. Theater's at its best when we're in a place sharing ideas about our common humanity. That's what I think.

That's what makes me so happy about producing *A Christmas Carol*. It is a great collaboration, a great story, and a wonderful piece to share with our neighbors.

A Little Conversation About Art:

In this illuminating series of lively conversations, Founding Artistic Director Ian Gallanar exchanges ideas with CSC's leading artists.

No. 3: *Creative Adaptation: Keeping It Fresh* with CSC Company Member Nathan Thomas. Read the series online at ChesapeakeShakespeare.com.

Read Q&A on Page 5

And for this opportunity to share *A Christmas Carol* with you, as Ebenezer Scrooge says, "Thank you, I am much obliged to you. I thank you fifty times."

Happy Holidays!

Ian Gallanar
Founder and Artistic Director



Lesley Malin. Photo by
Teresa Castracane.

It is a time, of all others, when Want is keenly felt and Abundance rejoices. – A Christmas Carol

A Note from CSC's Managing Director

At the Chesapeake Shakespeare Company, we are celebrating manifold abundance. Here in our beautiful theater, cheerfully decorated for the holiday season, all around us is abundance as we enter our sixteenth year. So many friends old and new are filling our seats. Our education program is flourishing and growing exponentially. Our staff is expanding and becoming more seasoned. And we are getting to produce a play that Ian and I truly adore offering to Baltimore—*A Christmas Carol*. There is not a more classic tale of redemption (something that Shakespeare was pretty passionate about himself) and no better opportunity for families to walk in our doors and celebrate the season. Abundance is evident everywhere right now at the Chesapeake Shakespeare Company.

It seems curious, then, to talk about Want in the midst of Abundance. But in this season overflowing with bounty, we must look to the long year ahead. As with almost all not-for-profit arts organizations, ticket sales cover only half of our costs to run the company. And this beautiful space must be heated, cleaned, maintained—historic jewels don't stay bright without cost. We need additional revenues to help pay for our half-price tickets for kids and students, and for our fabulous education programs that introduce Shakespeare to Baltimore City and Maryland schoolchildren. Most importantly, our hardworking artists and staff who bring you joyous, thoughtful theatre must be kept as free from Want as possible. All this, while we strive to be as fiscally sound as we have always been.

And so, we ask the help of all of you to offset these costs by contributing generously to CSC's Annual Appeal, which provides absolutely crucial everyday operating support. Please pick up a contribution envelope in the lobby, find the one we perhaps sent to you in November, or contribute online at our website. But please help us keep our bright future abundant by opening your hearts freely and supporting the Chesapeake Shakespeare Company at this festive season of the year.

It was always said of him, that he knew how to keep Christmas well, if any man alive possessed the knowledge. May that be truly said of us, and all of us! And so, as Tiny Tim observed, God bless Us, Every One!

– A Christmas Carol, Charles Dickens

Lesley Malin,
Managing Director



BOARD OF TRUSTEES

Laura Boydston *President*
Robin Hough *Vice President*
Earle W. Pratt, III *Treasurer*
Lesley Malin *Secretary*

Kevin G. Burke
Kimberly Citizen
Ian Gallanar
Scott Helm

Bill Henry
Jack McCann
Linda Pieplow
Sean Rhoderick

Emily Rockefeller
Nan Rohrer
David Stack

Creative Adaptation: Keeping It Fresh

IAN: We're talking about adaptations and translations since our *Christmas Carol* is an original adaptation written for our theater, our audience and our neighborhood. We have done a few adaptations and translations of non-Shakespeare work in our history. Nathan, your *Uncle Vanya* translation that we performed in 2015 was terrific. Have you written other translations and/or adaptations?

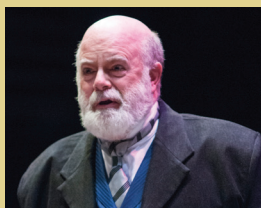
NATHAN: Thanks. I've also translated Chekhov's *The Seagull*. I regularly teach this as part of a course in playwriting, and my first professional job was an adaptation of *A Christmas Carol*, as it turns out.

IAN: Can you describe the differences between writing a translation and an adaptation?

NATHAN: Well, I think every translation is also an adaptation. There was a communication theorist named Benjamin Whorf who said that the language we use affects how we think. So, some words have a one-to-one correspondence – "nyet" to "no," for example. But, even there, in Russian, someone can say "da, da, da, da, da, da," etc., much faster than "yes, yes, yes."

So, what we have in every translation is not just matching words and concepts, but how do we communicate them so the actors can make the text fresh and alive for the audience?

A Little Conversation About Art, with Ian Gallanar and Nathan Thomas



Nathan Thomas. Photo by Teresa Castracane

IAN: I found adapting Dickens was a swift process because he writes so much dialogue and his characters are so well developed. I didn't have the challenges of a translation. How good does your Russian (or whichever language you're translating) have to be in order to translate?

NATHAN: It could always be better. That being said, I sometimes wonder if some

translators get a little lost because they don't have a little struggle with the language. Also, how many folks are fluent from childhood in two languages? Not many Americans. Sadly, I think.

IAN: I wrote an original translation/adaptation of Aristophanes' *Lysistrata* for CSC about seven years ago, but it was really more of an adaptation of multiple English translations, because I don't have a lick of Greek. Bob Alleman did an original verse translation of the Spanish play *Dog in the Manger* for us a dozen or so years ago. His Spanish was pretty good, but not flawless. My stepson Martin is truly bilingual – born in Colombia and grew up in the U.S. He did some original translations of August Wilson plays for a theater group in Colombia. He found the colloquialisms almost impossible to translate into Spanish.

Continued on page 18



In Ian Gallanar's adaptation of *A Christmas Carol*, Jacob Marley's ghost visits Scrooge's Baltimore townhouse. Photo by Teresa Castracane.

Chesapeake Shakespeare Company
Ian Gallanar+ Founding Artistic Director
Lesley Malin+ Managing Director



A Christmas Carol



By Charles Dickens
Adapted and Directed by Ian Gallanar+
Additional staging by Scott Alan Small+
Technical Director, Scenic and Lighting Designer: Daniel O'Brien+
Costume Designer: Kristina Lambdin+
Production Manager: Kyle Rudgers+
Production Stage Manager: Alexis E. Davis+
Setting: Baltimore in 1843

CAST

EBENEZER SCROOGE Gregory Burgess+
BOB CRATCHIT, Scrooge's clerk Scott Alan Small+
FRED, Scrooge's nephew Elliott Kashner+
GEORGE WILLIAM BROWN Alex Miletich IV
ROBERT CARY LONG Bart Debicki
THE GHOST OF JACOB MARLEY Keegan Cassady+
CHILDREN IN THE STREET Campbell DiCarlo/Mia Boydston and
Max Sullivan/William Harris

PAST

THE GHOST OF CHRISTMAS PAST Ashly Fishell-Shaffer
FANNY, Scrooge's sister Amelia Henry/Aura Lowery
SCHOOLBOYS Ryan Macdonald/Maddox Ciesluk and
Vivian Klepper/Gabriel Hoch
MISS WINTHROP, the schoolmistress Lauren Engler+
MR. FEZZIWIG Larry Malkus
YOUNG SCROOGE JC Payne
GEORGE WILKENS Bart Debicki
MRS. FEZZIWIG Kathryn Daniels
WILL the FIDDLER Alex Tocco
BELLE, Young Scrooge's fiancée Maddie Hough
PARTY GUESTS Mia Boydston, Keegan Cassady+, Campbell DiCarlo, Lauren Engler+,
Elana Michelle+, Alex Miletich IV, Molly Moores+, Laura Rocklyn+, Scott Alan Small+
OLDER BELLE Kathryn Daniels
JAMES, her husband Alex Miletich IV
MILLIE, their daughter Zoe Prue/Josie Rudgers
CATHERINE, their daughter Maddie Hough
ELIZABETH, their daughter Amelia Henry/Aura Lowery

PRESENT

THE GHOST OF CHRISTMAS PRESENT Larry Malkus
MRS. CRATCHIT Molly Moores+
MARTHA CRATCHIT Campbell DiCarlo/Mia Boydston
BELINDA CRATCHIT Zoe Prue/Josie Rudgers
PETER CRATCHIT Max Sullivan/William Harris
MARY CRATCHIT Amelia Henry/Aura Lowery
ANDREW CRATCHIT Ryan Macdonald/Maddox Ciesluk
TINY TIM CRATCHIT Vivian Klepper/Gabriel Hoch
WATERMEN Elliott Kashner+, Alex Miletich IV, JC Payne
MARIAN Kate Forton+
DOROTHY, Fred's wife Elana Michelle+/Laura Rocklyn+
TOPPER Bart Debicki
CAROLINE Kate Forton+
LAURA Ashly Fishell-Shaffer
IGNORANCE and WANT Ryan Macdonald/Gabriel Hoch and
Vivian Klepper/Aura Lowery/Amelia Henry

YET TO COME

THE GHOST OF CHRISTMAS YET TO COME	Elliott Kashner+
BALTIMORE GENTLEMEN	Bart Debicki, Larry Malkus
BALTIMORE LADY	Elana Michelle+/Laura Rocklyn+
BALTIMORE BUSINESSMEN	Keegan Cassidy+, Scott Alan Small+
OLD JOE, a fence.....	Alex Miletich IV
MRS. DILBER	Kathryne Daniels
MRS. BROWN	Ashly Fishell-Shaffer
MRS. JONES	Kate Forton+
MR. JONES	Bart Debicki

1843

CHICKEN BOY	Max Sullivan/William Harris
CHICKEN MAN	Keegan Cassidy+
LADIES IN THE SNOW	Lauren Engler+, Maddie Hough
CHILDREN IN THE SNOW	Zoe Prue/Aura Lowery

CHOIRS, MUSICIANS, VOCALISTS

PIANIST	Javon Morris/Elliott Kashner+
GREEK CAROLERS	Kate Forton+, Mia Boydston, Campbell DiCarlo, Amelia Henry, Maddox Ciesluk, William Harris, Aura Lowery, Ryan MacDonald, Zoe Prue, Josie Rudgers
HOLLY AND IVY SOLOISTS	Zoe Prue, Aura Lowery, and Mia Boydston

COMMUNITY CHOIRS

Heart of Maryland Barbershop Chorus, Baltimore Vocal Jazz Ensemble, Deer Park Magnet Middle School, Voices Rise, Bach in Baltimore, Baltimore Musicales, Larksong, Wiley H. Bates Middle School

ARTISTIC AND PRODUCTION STAFF

Director	Ian Gallanar+
Production Manager	Kyle Rudgers+
Production Stage Manager	Alexis E. Davis+
Director of Young Performers	Molly Moores+
Technical Director/Scenic Designer/Lighting Designer	Daniel O'Brien+
Costume Designer	Kristina Lambdin+
Properties Designer	Mollie Singer+
Hair/Wig/Makeup Designer	Haley Raines Young+
Music Director	Grace Srinivasan+
Dance Choreographer	Nellie K. Glover+
Dance Captain	Kate Forton+
Fight Choreographer	Séamus Miller +
Assistant Stage Manager	Lydia McCaw
Wardrobe Supervisor	Mindy Braden+
Stitchers	Elizabeth Chapman, Jennifer Bae
Light Board Operator	Jonathan Kollin
Run Crew	Javon Morris, Kelsey Bacon
House Managers	Pamela Forton, Ruthie Griffith+, Tyler C. Groton, Donna Burke, Mary H. Pohlig

+CSC Company Member

THERE WILL BE ONE 15-MINUTE INTERMISSION

SPECIAL THANKS:

CSC's volunteers and ushers, Bin 604, The QG, Arrow Parking, Wassail Party host Scott Alan Small+ and Boordy Vineyards, Todd M. Zimmerman Design, Varsity Graphics, Mount Royal Printing Co., Charm City Chocolate, Baltimore's Child Magazine, Maryland Public Television, Hotel RL, community first access inc., Menalcus Lankford and the Baltimore Dickens Society, Downtown Baltimore Family Alliance, Chester Stacy+, Lauren Engler+, Intern Shane Solomon-Gross, Volunteer Anne Nelson, Marketing Assistant Morgan Rhoden.

On the cover: Gregory Burgess+ as Ebenezer Scrooge, Photo Illustration by Sandra Maddox Barton, Photo by Teresa Castracane.

Fun Facts: Charles Dickens and *A Christmas Carol*

■ Dickens visited America and stayed in Baltimore in 1842. According to the *Baltimore Patriot and Commercial Gazette*, his visit included a trip to the Maryland Hospital and Penitentiary “as he (took) a deep interest in studying human nature in such receptacles of misfortune and crime.” He stayed at Barnum’s City Hotel on Calvert Street at Fayette Street.



■ Back in England, in fall 1843, with his literary career and finances shaky, he wrote *A Christmas Carol* in just six weeks, at a feverish pace.

■ Dickens penned the story in black ink, using a goose quill. The 68-page text shows hundreds of notes and revisions in his own hand. (Tiny Tim was originally named Little Fred!) His manuscript is in the collection of The Morgan Library & Museum in New York; view it on the museum’s website, www.TheMorgan.org.

See more Fun Facts on Page 18



Author and Champion for Social Reform: Charles Dickens (1812-1870)

Charles Dickens was born in Portsmouth, England, in 1812, the second of John and Elizabeth Dickens’ eight children. The family moved to London two years later, eventually settling in the poor neighborhood of Camden Town.

The defining moment of Charles Dickens’ life occurred when his father was sent to debtor’s prison. Charles was 12 years old. Withdrawn from school and forced to work in a warehouse that made “blacking,” or shoe polish, Charles

got a firsthand look at poverty, and it became a recurring theme in his work.

After his father’s release from prison, Charles went back to school, but his education ended at 15. Despite that, he edited a weekly journal for 20 years, wrote 15 novels, five novellas, hundreds of short stories and articles, lectured extensively, and campaigned vigorously for children’s rights, education, and other social reforms. He is regarded as the greatest novelist of the Victorian era.

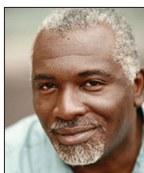
A Tale of Two Cities, set in London and Paris, is his best-known work of historical fiction. *Oliver Twist* and *Great Expectations*, like many of his novels, evoke images of early Victorian London. *A Christmas Carol* continues to inspire adaptations, including a just-released movie, *The Man Who Invented Christmas*.

What Dickens proposed in *A Christmas Carol*, which he wrote in less than two months in the fall of 1843, was a radical idea – that employers are responsible for the well-being of their employees, that workers are not simply cheap labor but “fellow-passengers to the grave,” in the words of Scrooge’s nephew. An intensely personal work, the story features characters based on Dickens’ family – his father, brother, sister, and disabled nephew.

—By Anne Nelson

Who's Who

CAST PHOTOS, in alphabetical order



Gregory
Burgess+



Keegan
Cassady+



Kathrynne
Daniels



Bart
Debicki



Lauren
Engler+



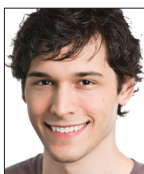
Ashly
Fishell-Shaffer



Kate
Forton+



Maddie
Hough



Elliott
Kashner+



Larry
Malkus



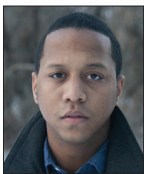
Elana
Michelle+



Alex
Miletich IV



Molly
Moores+



JC
Payne



Laura
Rocklyn+



Scott Alan
Small+

+CSC Company Member

Mia Boydston (Martha Cratchit, Child in the Street, Guest), a seventh-grader at the Bryn Mawr School, has appeared with CSC in *Macbeth* (2016), *A Christmas Carol* (2016, 2015, and 2014), and *A Midsummer Night's Dream* (2014).

Gregory Burgess (Ebenezer Scrooge), a member of CSC's Resident Acting Company, has performed in CSC's productions of *The Fantasticks*, *Richard III* (2017, 2012), *Anne of the Thousand Days*, *Wild Oats*, *A Christmas Carol* (2016, 2015, and 2014), *Titus Andronicus*, *The Importance of Being Earnest*, *A Midsummer Night's Dream* (2014, 2010), *As You Like It*, *The Merry Wives of Windsor*, *The Taming of the Shrew* (2017, 2013), and *The Merchant of Venice*, among many others. His training includes The Martin Blank Studio, The Shakespeare Theater, and Howard University.

Keegan Cassady (Ghost of Jacob Marley, Businessman, Chicken Man) a CSC Company Member and Teaching Artist, has appeared with CSC in *Richard III*, *Three Musketeers*, *As You Like It*, *Romeo and Juliet*, and *Titus Andronicus*. His regional credits include *As You Like It* and *Julius Caesar* with Halfmad Theatre; *ECCE* with Capital Fringe, *Shrewing of the Tamed* with Capital Fringe), and *The Magic Paintbrush* with Syntetic Family Theater); and The Maryland Renaissance Festival.

Maddox Ciesluk (Andrew Cratchit and Schoolboy), a ninth-grader at Wilde Lake High School, is making his CSC debut.

Kathryne Daniels (Mrs. Fezziwig, Mrs. Dilber, Older Belle) has appeared with CSC in *Julius Caesar* and *Romeo and Juliet*. Other credits include *Wild Party* at Iron Crow Theatre, *A Midsummer Night's Dream* at Baltimore Shakespeare Factory, *Dear Santa* at Birmingham Children's Theater, and *Into the Woods* at the Jacksonville Opera Company. She holds a BA from Jacksonville State University.

Bart Debicki (Robert Cary Long, George Wilkens, Topper, Gentleman, Mr. Jones) appeared as Brakenbury in CSC's *Richard III* (2017 and 2012). He has also appeared in *The Complete Works of William Shakespeare (Abridged)* at the Fells Point Corner Theatre, and as El Gallo in *The Fantasticks*, Cornelius Hackl in *Hello Dolly!*, Jamie in *The Last 5 Years*, and Juan Peron in *Evita* at Spotlighters Theatre. Bart trained at New York's Stella Adler Studio of Acting. He has a PhD in Management Strategy and teaches cross-cultural management and international business at Towson University.

Campbell DiCarlo (Martha Cratchit, Child in the Street, Guest) has appeared in CSC's *A Christmas Carol* (2016 and 2015) and in *A Midsummer Night's Dream* (2014). She is a freshman at The McDonogh School.

Lauren Engler (Miss Winthrop, Guest, Lady in the Snow), a CSC Company Member, has appeared as Hippolyta in CSC's *A Midsummer Night's Dream* (2014) and the Courtezan in *A Comedy of Errors*. She has stage managed CSC's productions of *Richard III*, *Anne of the Thousand Days*, *Titus Andronicus*, *Uncle Vanya*, and *Richard II*. Locally, Lauren has performed in Do or Die Productions' *Poe's Last Stanza*, Cohesion Theatre Company's *Coriolanus*, and Stillpointe Theatre's *Sweeney Todd*. She holds a BA with honors in Performance Theater from High Point University.

Ashly Fishell-Shaffer (Ghost of Christmas Past, Laura, Mrs. Brown) appeared with CSC as Ariel in *The Tempest* (2008) and Bianca in *The Taming of the Shrew* (2006). Additional acting credits include Truffaldino in *Servant of Two Masters* and Juliet in *Romeo and Juliet* with National Players Tour 56. Ashly is the Executive Director of Camp Bmore Kids, a variety day camp located in Towson, MD.

Bios

Kate Forton (Marian, Caroline, Mrs. Jones, Ensemble, Dance Captain) is a CSC Associate Company Member and has appeared in *The Taming of the Shrew* (2017), *Richard III* (2017), *Anne of the Thousand Days*, *A Christmas Carol* (2016 and 2015), *Titus Andronicus* (2015), and *The Comedy of Errors* (2015). She served as Stage Manager for CSC's "movable" production of *Romeo and Juliet*. She has been an Assistant Stage Manager, Dance Captain, ensemble member, and singer for many CSC productions. She recently appeared in Just-Off Broadway's *Company*. She holds a BA in Theatre Arts and Vocal Music from Gettysburg College.

William A. Harris (Peter Cratchit, Chicken Boy, Child in the Street), a seventh-grader at St. Martin of Tours School, is making his CSC debut.

Amelia Henry (Mary Cratchit, Fanny, Elizabeth, Want), a seventh-grader at Tunbridge Public Charter School, is making her CSC debut.

Gabriel Hoch (Tiny Tim, Schoolboy, Ignorance) is a first-grader at Midtown Academy, and is making his CSC debut.

Maddie Hough (Belle, Catherine, Lady in the Snow), a senior at the Baltimore School for the Arts, has appeared with CSC in *A Christmas Carol* (2016 and 2015) and *A Midsummer Night's Dream* (2007).

Elliott Kashner (Fred, Ghost of Christmas Yet To Come, Waterman, Pianist), a member of CSC's Resident Acting Company, has appeared as Lamp in *Wild Oats*, Benvolio in *Romeo and Juliet*, and Roderigo in *Othello*. He has appeared as Handsome Warren in *Junie B Jones is Not a Crook* with Adventure Theatre MTC; Father Flynn in *Doubt* with Quotidian Theatre Company; Gentleman in *Lovecraft: Nightmare Suite*, Poe in *Nightfall with Edgar Allan Poe*, and Lane in *The Margins* with Molotov Theatre Group;

and has worked with Signature Theatre, Keegan Theatre, WSC Avant Bard, 1st Stage, and Scena Theatre. He holds a degree in Economics from George Mason University. www.ElliottKashner.com

Vivian Klepper (Tiny Tim, Schoolkid, Want) a third-grader at The GreenMount School, is making her CSC debut.

Aura C. Lowery (Fanny, Mary Cratchit, Elizabeth, Want, Child in the Snow), a seventh-grader at A. Mario Loiederman Middle School for the Performing Arts, has appeared with CSC as a fairy in *A Midsummer Night's Dream* and as Fanny Scrooge, Belinda Cratchit, and Want in *A Christmas Carol* (2016 and 2015).

Ryan Macdonald (Andrew Cratchit, Schoolboy, Ignorance) appeared with CSC as Tiny Tim in *A Christmas Carol* (2016). He is a fourth-grader at the Waldorf School of Baltimore.

Larry Malkus (Fezziwig, Gentleman, Ghost of Christmas Present) is making his CSC debut. He has acted locally for more than 30 years. Credits include roles in *Eye of God*, *Raised in Captivity*, *Pterodactyls*, *Below the Belt*, *Fuddy Meers*, and *Three Days of Rain*. He was a founding member of the 1990's comedy improv group, The Flying Tongues. Larry holds a BFA from Brooklyn College, C.U.N.Y., and studied long-form improv with Joe Brady, professor of theater, Hood College.

Elana Michelle (Dorothy, Guest, Baltimore Lady), a CSC Resident Acting Company Member, appeared as Jane Seymour in *Anne of the Thousand Days*, as Juliet in *Romeo and Juliet* (movable production and school matinees, 2016) and as Belle in *A Christmas Carol* (2016 and 2015). She appeared as King of France in *All's Well That Ends Well* with CSC's Blood & Courage under-30 company. Some other roles include

Bios

Titania in *A Midsummer Night's Dream* with Maryland Renaissance Festival, Candace in *Project Run-a-way* with Annapolis Historical Society, Katherine in *Henry 5x7* with Barabastheatre, and Abby in the 2016 film, *The Spirit of the Staircase*.

Alex Miletich IV (George Brown, Old Joe, James, Waterman, Guest) appeared as Cassio in CSC's *Othello*. Other credits include *The Town that Cried Avalanche* and *The Legend of Pufferfish Pat* with Interact Story Theatre; *Blood, Sweat, and Fear* with Molotov Theatre Group; *At What Cost* and *Bhavi the Avenger* with Convergence Theatre; *Swingtime the Musical* with Burke Theater; *A Roadkill Opera* with Flashpoint DC; *An Evening with Barbara Cook* with the Kennedy Center, and *Les Miserables* with the Symphony Orchestra of Northern Virginia. He is the Company Manager at Convergence Theatre. He holds a degree in Theatre and Political Science from the University of Maryland, College Park.

Molly Moores (Mrs. Cratchit, Party Guest, Director of Young Performers) is a CSC Resident Acting Company member and CSC Teaching Artist. She has performed with CSC in *Julius Caesar*, *A Christmas Carol* (2016, 2015, 2014), *Anne of the Thousand Days*, *The Three Musketeers*, *Macbeth*, *Richard II*, *Taming of the Shrew* (2013), *Antony and Cleopatra*, *Romeo and Juliet* (2017, 2016, 2015, 2012), *Pride & Prejudice*, *The Merchant of Venice*, and *A Midsummer Night's Dream* (2011). www.mollymoores.com

Javon Morris (Pianist, Run Crew) has previously played piano for CSC's *A Christmas Carol* and *The Importance of Being Earnest*, and has been a run crew member for several shows. He holds a degree from NYU.

JC Payne (Young Scrooge, Waterman, Ensemble) is making his CSC debut. Previous credits include Conrad in *Much Ado About Nothing*, Ferdinand in *The Tempest*, Grey in *Richard III*, and George in *Our Town*

with Annapolis Shakespeare Company; Justin in *In The Cotton* with Farm Theater Project; Konstantin in *The Seagull* with Gamut Theater Group; Con in *Stupid F*** Bird* with Silver Spring Stage; Cory in *Fences* and Asagai in *A Raisin in the Sun* with Open Stage Harrisburg; and Matt in *Dog Sees God* with Bare Bones Theatre Ensemble.

Zoe Prue (Millie, Belinda Cratchit, Child in the Snow), a seventh-grader at Dunbarton Middle School, has appeared with CSC in *A Christmas Carol* (2016 and 2015).

Laura Rocklyn (understudy Dorothy, Guest, Baltimore Lady), a CSC Resident Actor and Teaching Artist, has appeared as Jane in *Wild Oats*, Christmas Past in *A Christmas Carol* (2016, 2015, and 2014), Ophelia in *Hamlet*, Miss Wells in *Dracula*, and Olivia in *Twelfth Night*. Most recently, she performed at Ally Theatre Company in the title role in *Clover*, a play she wrote. Selected regional credits: Annapolis Shakespeare Company: *Alice and Wonderland*, *A Midsummer Night's Dream*, *A Tale of Two Cities*; Folger Theatre: *Sense & Sensibility*; Round House Theatre: *Pride & Prejudice*; Richmond Shakespeare: *Winter's Tale*; Kentucky Shakespeare: *As You Like It*. Television: *Legends & Lies: The Patriots*. www.LauraRocklyn.com

Josie Rudgers (Millie, Belinda Cratchit), a sixth-grader at Parkville Middle School, is making her CSC debut.

Scott Alan Small (Bob Cratchit, Guest, Businessman) is a CSC Associate Artistic Director and Resident Acting Company Member. He has appeared in CSC's *The Taming of The Shrew* (2017), *Richard III* (2017, 2012), *Macbeth* (2016, 2008, 2007), *Much Ado About Nothing*, *Uncle Vanya*, *A Christmas Carol* (2015, 2014), *A Midsummer Night's Dream* (2014), *The Merry Wives of Windsor*, *Julius Caesar* (2009), *Titus Andronicus*, *Measure for Measure*, *The Country Wife*, *A Doll's House*, and *The Front Page*. His directing credits include CSC's *A Christmas Carol* (2016, 2015),

Bios

The Comedy of Errors (2015), the movable productions of *Romeo and Juliet* (2016) and *Dracula*, and *The Complete Works of William Shakespeare: Abridged*.

Max Sullivan (Peter Cratchit, Child in the Street, Chicken Boy), an eighth-grader at Hampstead Hill Academy, has appeared with CSC in *A Christmas Carol* (2016, 2015, and 2014).

ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

Ian Gallanar (Director, Founding Artistic Director) In addition to founding the Chesapeake Shakespeare Company in 2002, Ian has worked as a professional actor, director, and writer for more than 150 professional productions. His career as a professional Artistic Director spans more than 25 years. His directing credits with CSC include productions of *The Taming of the Shrew* (2017 and 2013), *Othello*, *Wild Oats*, *Titus Andronicus*, *A Christmas Carol* (original adaptation, 2014, 2015, 2016), *Romeo and Juliet* (2015, 2003), *Uncle Vanya* (2015), *Twelfth Night* (2002), *A Midsummer Night's Dream* (2005, 2010, 2014), *King Lear* (2006), *Macbeth* (2007), *Lysistrata* (original adaptation, 2010), *Our Town* (2011), *Richard III* (2012), and *The Merry Wives of Windsor* (2014). Ian created the "movable" format for CSC productions in which audiences travel with the actors through the action of the play in multiple outdoor settings. With CSC's Education Department, he created the CSC High School Corps, a unique educational program in which high school students create and produce live productions of Shakespeare in a collaborative working environment. He launched CSC's Blood & Courage Company to provide experience for early career professionals. Previously, Ian has served as Artistic Director for the National Theatre for Children, Minnesota Shakespeare in the Park and the Repertory Theater of America. Ian is a proud member of the distinguished

National Theatre Conference; a Helen Hayes Tribute Award, Telly Award and Howie Award (Howard County Arts Council) winner; and the recipient of the Distinguished Alumni Award from Indiana University of Pennsylvania. He is the Vice President and President-Elect of the international Shakespeare Theatre Association.

Lesley Malin (Managing Director) is a founder of the Chesapeake Shakespeare Company, and has served as its Managing Director since 2003. She managed CSC's building renovation of an 1885 bank into our modern Shakespeare playhouse as well as the associated \$6.7 million capital campaign. Her acting credits at CSC include Calpurnia, Lady Macbeth, Amelia in *Wild Oats*, Lady Bracknell, Mrs. Fezziwig, Beatrice (2010), Mrs. Bennet, Mistress Page in *The Merry Wives of Windsor*, the Queens in *Richard III* (2012, 2017) and *Cymbeline*, and Titania (2005); previously, she performed in New York. She has, for 15 years, been the Vice President of



MDP PROGRAMS

Cheers to Chesapeake Shakespeare Company and their continued growth and success here in Charm City!

The Arts Insurance Program is proud to provide specialized insurance solutions to Performing Artists and Arts Organizations – let us develop a program to suit your needs!

Robert B. Middleton, Sr.
bmiddleton@mdpins.com
410-547-3167

Bios

the board of trustees of The Lark, a new play development center in New York City, where she once served as Managing Director. She served for five years on the Executive Committee of the international Shakespeare Theatre Association and organized its annual conference that CSC hosted in Baltimore in 2017. She is a graduate of Washington University in St. Louis, NYU's Arts Management program, and Leadership Howard County.

Elizabeth Berman (Finance Manager, Development Manager) has a Master of Arts degree in Arts Administration from Goucher College and two bachelor's degrees from Johns Hopkins University. Liz is a classically trained musician who teaches at The Music Institute at HCC, and serves as the Principal Oboist of the Columbia Orchestra. She has been at CSC since 2012.

Clara Bowe (Marketing Assistant) has worked for The Metropolitan Museum of

Art, Rainforest Alliance, and the World Trade Center Institute. She holds degrees from Franklin University in Switzerland and New York University.

Mindy Braden (Wardrobe Supervisor) is a member of CSC's Resident Technical and Design Company. She has served as Wardrobe Supervisor for many CSC productions including this season's *Julius Caesar*. She has served as Props Designer for *Romeo and Juliet*, *The Importance of Being Earnest*, *A Christmas Carol*, *A Midsummer Night's Dream* (2014), *Dracula*, *The Merry Wives of Windsor*, and *As You Like It*; as Stage Manager for productions including *Pride and Prejudice*, *Richard III*, *Taming of the Shrew*, and *Antony and Cleopatra*; as Backstage Manager for *As You Like It*; and as Costume Designer for *The Merry Wives of Windsor*, to name just a few of her many credits.



Camp BMORE Kids

Building Bright Futures One Summer at a Time!



Mini BMORE Kids
3 1/2 through completing preschool



Camp BMORE Kids
Completing kindergarten through 6th grade



Teen BMORE
Completing 7th & 8th grade



Register by December 15th and SAVE \$100
when you sign your child up for 8 weeks of camp.

Visit www.campbmorekids.com to learn more and register online today!



Ashly Fishell-Shaffer
EXECUTIVE DIRECTOR

Bios

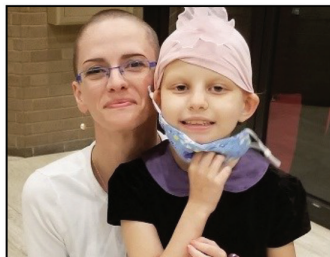
Alexis E. Davis (Stage Manager, Soundboard Operator) was Stage Manager for CSC's *Julius Caesar*, *The Fantasticks*, *Othello*, and *Romeo and Juliet* (2017 and 2016), and Assistant Stage Manager for *A Christmas Carol* (2016). With Everyman Theatre, she was Assistant Stage Manager for *By the Way, Meet Vera Stark*, and Stage Management Intern for *Topdog/Underdog* and *God of Carnage*. With Single Carrot Theatre, she was Stage Manager for *A Beginner's Guide to Decide*. She also was a Stage Management Intern at Baltimore Center Stage. She holds a Bachelor's degree in Theater Production with a Film Production minor from McDaniel College.

Nellie K. Glover (Dance Choreographer, CSC Resident Choreographer) Her work for CSC includes *The Tempest*, *The Fantasticks*, *Anne of the Thousand Days*, *Wild Oats*, *The Comedy of Errors*, *Romeo and Juliet* (2015-2017), *A Christmas Carol* (2014-2016), *A Midsummer Night's Dream* (2014, 2011) *The Taming of the Shrew* (2017), and *Pride and Prejudice*. She has also choreographed *Rent* for Towson University; Baltimore Cappies. She holds a BS in Acting from Towson University.

Ron Heneghan (Director of Education) oversees education programs for CSC. More than 15,000 students have attended professional Shakespeare performances in the student matinee program managed by Ron during the last three years. He also supervises the in-school residency program where CSC Teaching Artists embed in English/Language Arts classrooms as a resource for teachers and a learning experience for their students. Ron has taught theatre at Loyola University, Stevenson University, Carroll Community College, Muhlenberg College, Northeastern University, Regis College, PCPA TheatreFest/Allan Hancock College and the MFA program at Trinity Rep Conservatory/Brown University consortium. He is a member of CSC's Resident Acting Company.

Jonathan Kollin (Lightboard Operator) has worked with CSC on a number of productions, including *Julius Caesar*, *The Fantasticks*, and *The Taming of the Shrew*.

Kristina Lambdin (Costume Designer, CSC Resident Costume Designer, CSC Business Manager) has designed costumes for CSC's *Anne of the Thousand Days*, *The Fantasticks*, *Macbeth*, *A Christmas Carol* (2016, 2015, 2014), *A Midsummer Night's Dream* (2014, 2011, and 2005, and winning the Greater Baltimore Theater Award for the 2005 production); *The Importance of Being Earnest*; *The Taming of the Shrew* (2013 and 2006); *Romeo and Juliet* (2017, 2016, 2015, 2012, 2003); *A Doll's House*; *As You Like It* (Broadway World Best of Baltimore Award); and *The Country Wife*. Broadway World named her as a top artist of the 2007 Baltimore Theatre. For more than a decade, she served as the Costume Supervisor for the Baltimore Opera Company and then Lyric Opera Baltimore.



Bravo Chesapeake Shakespeare for helping us continue to create little moments and lasting memories for families with critically ill children

CaseyCares.org



Bios

Russell Laury (Porter) worked with Southway Builders on the transformation of our landmark building into this beautiful theater before joining CSC.

Michael Lonegro (Information Systems Manager, Development Assistant) designed the lighting for CSC's recent production of *Julius Caesar* and has operated lights for numerous CSC productions, most recently *Romeo and Juliet* and *Richard III*. He is a member of the Resident Technical and Design Company. Before joining CSC in 2014, he studied law at the University of Maryland and comparative literature at the University of Chicago and worked for ten years as a university press editor. He holds a BA from Yale University, where he also designed lighting for undergraduate and graduate theater productions.

Laura Malkus (Development Director) previously served as Director of Annual Giving at Roland Park Country School, and prior to that served as the coordinator for its record-breaking \$25 million capital campaign. In her personal time, Laura is a performer and writer.

Lydia McCaw (Assistant Stage Manager) also worked with CSC on *Julius Caesar*. She was a Stage Management Intern for *The Comedy of Errors* (2015). She holds a BA in Theatre and English from St. Mary's College of Maryland.

Liz Nelson (Audience Services Manager) has worked with theatre companies in Charleston, SC; Berkeley, CA; and Monmouth, ME. She studied sound design at Plymouth State University.

Daniel O'Brien (Technical Director, Scenic and Lighting Designer) is CSC's Resident Technical Director. A founding member of CSC, Daniel has performed, designed scenery and lights, and served as Technical Director for many productions, among other jobs too numerous

to name. He oversaw the construction of CSC's theatre in Baltimore and designed the sets and lighting for *Macbeth* and for the inaugural season plays *A Midsummer Night's Dream*, *Richard II*, *Romeo and Juliet*, and *A Christmas Carol*, among many others.

Robby Rose (Production and Education Assistant) was Production Manager for CSC's Blood & Courage Company productions of *All's Well That Ends Well* and *Unscene*. He is a CSC Company Member.

Kyle Rudgers (Production Manager) has worked as a production manager at the Atlas Performing Arts Center, the Washington Performing Arts Society, and in a similar capacity at the Clarice Smith Performing Arts Center. As a stage manager, he has worked at theaters in Boston, Los Angeles, San Diego, and Singapore. He holds a BA from William and Mary and an MFA in Stage Management from UC San Diego.

Nina Sharp (Box Office Associate) served as a Youth Theatre Educator, Administrative Assistant, and most recently Executive Manager of Church Hill Theatre, a non-profit theatre organization on the Eastern Shore of Maryland. She recently became a resident of Baltimore and joined the staff of CSC. She holds a BA in Drama from Washington College.

Mollie Singer (Properties Designer) worked with CSC on *Julius Caesar*, *The Fantasticks*, *Richard III*, and *Anne of the Thousand Days*. Her credits with Everyman Theatre include *Blithe Spirit* (Assistant Scenic Designer) and *The Understudy* (Assistant Scenic Designer); with Rep Stage include *Hunting and Gathering* (Scenic Design); *Antigone Project: A Play in 5 Parts* (Properties); *Technicolor Life* (Properties); *Sunset Baby* (Properties, Assistant Costume Designer); and *Venus in Fur* (Properties); with HCC Arts Collective include *The 25th Annual Putnam County Spelling Bee* (Scenic Design and Properties)

Bios

and *It's a Wonderful Life* (Properties). She also was Scenic Designer for *The Revelation of Bobby Pritchard* with Iron Crow Theatre and *Between Trains* with Towson University.

Grace Srinivasan (Music Director) recently worked with CSC on *Julius Caesar*, *The Taming of the Shrew* and *Anne of the Thousand Days*. She is a soprano who performs a wide-ranging repertoire including Renaissance work. She appeared as a soloist in a program of works inspired by Shakespeare's plays, *If Music Be the Food of Love*, with CSC artists, the Baltimore Baroque Band, and the Peabody Renaissance Ensemble. Grace appeared as Noor Inayat Khan in the 2014 PBS documentary production *Enemy of the Reich*. She is a cantor at St. Stephen Martyr Church. She holds a master's degree from the Peabody Institute.

Gerrad Alex Taylor (Associate Artistic Director, and Director, The Studio) is a CSC Resident Acting Company Member. He oversees programming in The Studio at the Chesapeake Shakespeare Company, which offers classes for area youth and adults. He holds a BA in Neuroscience from The Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas. He has worked as an actor, director, and teacher for theatres across the country.

Jean Thompson (Communications Director) is CSC's marketing, public relations, and publications manager. A former news reporter and features editor, she has worked for *The Baltimore Sun*, *The New York Times*, *AmericanStyle*, and *Giftware News* magazine.

Haley Raines Young (Hair, Make-Up, and Wig Designer) has been a CSC design company member since 2015. Her work has been seen in CSC's *A Christmas Carol* (2016, 2015, 2014), *Much Ado About Nothing*, *The Comedy of Errors*, *The Importance of Being Earnest* and *Pride and Prejudice* (2012). She has worked as the Wardrobe Supervisor and Assistant to the Costume Designer at

Woolly Mammoth Theatre Co. (2010-2014) and as Wig Maintenance and Wardrobe Crew at several theatres in the Washington D.C. area. Haley holds a Bachelor's Degree in theatre from Radford University and is a fully licensed Cosmetologist.

Séamus Miller (Fight Choreographer) is a CSC Resident Acting Company Member. He has appeared in *Romeo and Juliet*, *Julius Caesar*, *Wild Oats*, *Titus Andronicus*, and *Richard II*, among many productions. Other credits include: Shakespeare Theatre Company, Folger Theatre, Longacre Lea, 1st Stage, WSC: Avant Bard, Arts on the Horizon, Spooky Action Theater, Imagination Stage, Annapolis Shakespeare Company, The Washington Revels, American Century Theater, Single Carrot Theatre, and The Baltimore Shakespeare Festival. A graduate of Cornell University, he holds an MFA from the Shakespeare Theatre Company's Academy for Classical Acting at The George Washington University. www.seamusactor.com

Alex Tocco (Will the Fiddler) is making his CSC debut. He is a member of The Dirty Grass Players band, which won the Charm City Bluegrass Battle of the Bands Competition. The band has been the opening act for the Charm City Bluegrass Festival in Druid Hill Park and many national touring performers, including Larry Keel, Jeff Austin Band, and Cris Jacobs. The band's namesake first album, *The Dirty Grass Players* (May 2017) is available on Band Camp. Tocco has studied with Patrick McAvinue, the International Bluegrass Music Association's 2017 Fiddle Player of the Year, and with Common Ground On the Hill.

CSC GIFT CARDS

Theater tickets make awesome gifts.
ChesapeakeShakespeare.com/gift-cards

NATHAN: The trick with adaptations of foreign works is finding something that you can hook on to for the audience. I think it's tough. But in that instance you have to trust that original translators knew what they were about.

With the Wilson, I'd find that very hard. Most of what we think is "American" about speech is mostly borrowed, often from African-Americans first, and then from the immigrant experience of the early 20th century. How do you translate that richness? Very hard.

Ian: What about Shakespeare? Should we be adapting Shakespeare? Some folks say we need to translate Shakespeare. What do you think?

Nathan: It could be, all right.



Anton Chekhov's *Uncle Vanya*, adapted by Nathan Thomas (2015), with Kevin Costa, Lizzi Albert, and Ron Heneghan.

Shakespeare took existing stories and fitted them to the strengths of his acting mates. Lear, for example, existed before Shakespeare's *King Lear*. So, I don't have a problem with that. The "originals" (and that's a textual problem of its own) still exist. My only wariness about an adaptation is if I suspect a playwright isn't doing it to help actors tell a

story but simply to show off.

Dr. Nathan Thomas is a translator/adaptor/actor/director/teacher who is the Chair of the Theatre Department at Alvernia University in Reading, Pa., and is a CSC Company Member.

See the full Q&A series at
ChesapeakeShakespeare.com

Fun Facts: Charles Dickens and *A Christmas Carol*

■ The Cratchits were based on John and Elizabeth Dickens (Charles' parents) and their family. The eight Dickenses lived in a four-room house like the Cratchits.

■ Scrooge's sister, Fanny, was based on Dickens' sister Frances (Fanny) Elizabeth Burnett, whom he adored. Her disabled son, Henry Burnett Jr., was the inspiration for Tiny Tim. Fred, Scrooge's cheerful nephew, was named after Dickens' youngest brother, Frederick.

■ Goose was the traditional dish served for Christmas in England in the 1840s. Buying a turkey, which was harder to find and more expensive, was a show of wealth and prosperity.

■ Dickens self-published *A Christmas Carol* in December 1843, the same year as the printing in England of the first Christmas card.

■ Novelist William Thackeray, considered a rival of Dickens, reviewed *A Christmas Carol* for *Fraser's Magazine* (1844). "It seems to me a national benefit, and to every man or woman who reads it a personal kindness," Thackeray wrote. "What a feeling is this for a writer to be able to inspire, and what a reward to reap!"

■ Dickens was among the first of famous authors to use public readings to market their books. Thousands attended his readings of *A Christmas Carol* in England and later, America. A line formed a mile long for one of his New York readings during his second American tour in 1867.

SOURCES: The Morgan Library & Museum; Inventing Scrooge, by Carlo DeVito; The Man Who Invented Christmas, by Les Standiford; Forbes.com; The International Business Times; CBS; Time Magazine; Biography.com.

Compiled by Anne Nelson

Baltimore'sChild

magazine



Your #1 resource for raising children in the
Baltimore area.

BaltimoresChild.com

BRING STYLE TO
YOUR HOME

BOLDER • BRIGHTER • BETTER

FREE FOR
3 YEARS

COMPLIMENTARY SUBSCRIPTION
COURTESY OF
CHESAPEAKE SHAKESPEARE COMPANY



BALTIMORE
STYLE

VISIT BALTIMORESTYLE.COM/EVENT
OR CALL 410.902.2300

THE STUDIO

at the Chesapeake Shakespeare Company

YOUTH CLASSES

Winter-Spring 2018

A spirit of youth in everything -William Shakespeare

In early 2018, we'll offer an expanded schedule of classes for youth in The Studio at the Chesapeake Shakespeare Company. Stage combat, creative dramatics, Shakespeare and design, and other classes are planned, as we build on the success of our well-regarded school matinee programs, in-school residencies, and the CSC High School Corps.

As always, our goal is to provide an enriching environment in which our youngest audience members can ask and explore "What makes Shakespeare so great?" We'll encourage them to: Play with the text. Learn and tell timeless stories. Stretch the imagination. Examine classic characters. Experience design for the stage.

The Chesapeake Shakespeare Company is the largest provider of theatre learning programs in Maryland, serving more than 10,000 students a year. Check out this semester's class offerings.

2018 Winter-Spring Classes for Youth include:

- Introduction to Shakespeare in Performance for Youth
- Introduction to Shakespeare in Design for Youth
- School's Out Shakespeare: The Political Plays (On President's Day)
- Critical Analysis: *Alice in Wonderland*
- Creative Dramatics
- Stage Combat for Kids

FEATURED CLASS



Shakespeare for Homeschoolers: The Homeschool Corps

Meeting once a week, Homeschool Corps members will conceptualize, design, and perform 60-minute adaptations of Shakespeare's great plays in our beautiful Downtown Theatre. Modeled on our successful CSC High School Corps, which is now in its seventh year, this program encourages noncompetitive ensemble opportunities for students interested in performing. No auditions or prior stage experience are required. We are all about the fun of learning together.

Gerrad Alex Taylor | Associate Artistic Director and Director | **The Studio**

Email: Studio@ChesapeakeShakespeare.com

Website: ChesapeakeShakespeare.com/the-studio | Phone: 410.244.8571, Ext. 108

The Studio at the Chesapeake Shakespeare Company, 7 South Calvert Street, Baltimore MD 21202

We know what we are, but know not what we may be.

-William Shakespeare

The Studio has served as Chesapeake Shakespeare Company's premier space for classes, rehearsals, professional development, alternative performances, and community events.

Our new adult programs in The Studio are for actors and for non-actors who are looking for fun and enriching courses, personal and professional growth, learning and leisure. During the fall, beginning acting students explored scenes from *Much Ado About Nothing*, while others increased their confidence in making public presentations.

The Studio draws on the talents of experienced CSC Teaching Artists and some of the top professionals in the region. Course offerings for 2018 include Stage Combat Certification (Society of American Fight Directors) with award-winning stage combat artist Casey Kaleba, and an Audition Technique Laboratory led by CSC Associate Artistic Directors and others.

FEATURED CLASS



CSC Veterans' Ensemble

The Veterans' Ensemble is a 10-week educational series offered FREE for men and women, ages 20-85, who are veterans of the United States armed forces. (Combat experience is not required.) Working with CSC Teaching Artists, the ensemble will explore Shakespeare's texts about peace and war. Then, ensemble members will have the opportunity to tell their own stories of peace and war through the lens of a classical approach to storytelling, deepening their appreciation of the timeliness – and timelessness – of their stories. The program culminates with a public presentation.

2018 Winter-Spring Classes for Adults include:

- Acting I: Beginning Acting
- Acting II: Poise, Presence, and Power
- Acting IV: Classical Styles
- Critical Analysis: *The Winter's Tale*
- Audition and the Business of Acting
- An Introduction to Shakespeare and his Contemporaries
- Stage Combat: Certification Class

Winter-Spring 2018

ADULT CLASSES

To learn more and sign up for a class:

www.ChesapeakeShakespeare.com/the-studio

CHESAPEAKE SHAKESPEARE COMPANY

In 2018, meet a *world-famous Othello*, frolic with *fairies*, fall down a *rabbit hole*, and exit, *pursued by a bear*. Subscribe today for a theatre adventure.



RED VELVET

By Lolita Chakrabarti
Based on the true story
of 19th-century
Shakespearean actor
Ira Aldridge.
Feb. 2 - 25, 2018

ALICE IN WONDERLAND

Adapted by Eva Le
Gallienne and Florida
Friebus from the
Lewis Carroll classic.
Apr. 27 - May 27, 2018

THE WINTER'S TALE
Shakespeare's profound
fable about the journey
to redemption for a
fractured royal family.
Mar. 9 - Apr. 7, 2018

**A MIDSUMMER
NIGHT'S DREAM**
Lovers in the forest
cross paths with
mischievous fairies.
June 22 - July 29, 2018

ChesapeakeShakespeare.com 410-244-8570

RED VELVET

By Lolita Chakrabarti
Directed by Shirley Basfield Dunlap
February 2-25, 2018



IRA ALDRIDGE

Theatre Royal, Covent Garden, London 1833

This award-winning play brings to light the remarkable career of a theatre trailblazer.

Ira Aldridge, a young African-American actor, has been asked to play the role of Othello, which would make him the first man of color in this leading role on a major European stage.

But as protests continue in London's streets over the proposed abolition of slavery, how will the cast, critics, and audience react to the revolution taking place in the theatre?

Get tickets now: ChesapeakeShakespeare.com

GREAT WEEKENDS START HERE

From our **Thursday's Wknd on the Street** to our **extensive online coverage**, The Baltimore Sun offers the entertainment news to fill your weekend.

All your fun is in The Sun!



Wknd

baltimoresun.com/wknd

Artistic Programming, Education, and Operations Donors

A theater is so much more than a building. It is a living, breathing community where audiences and actors meet to create art that enlightens, inspires, transforms, awes, and entertains. We are grateful for your gifts that support this artistry, our outreach and education programs, and our operations. This list recognizes gifts of \$100 and greater, received as of November 16, 2017.

The FRIENDS of Chesapeake Shakespeare Company

Benefactor (\$5,000+)

C. Sylvia and Eddie C. Brown
Dana DiCarlo
Robert and Gladys Helm
Scott Helm
Pam and Sam Himmelrich, Jr.
Lesley Malin
Jeanne E. Marsh
Bob and Deeley Middleton
Mary and James Miller
Emily and John D. Rockefeller, V
Chip and Rhona Wendler
Ted and Mary Jo Wiese

Patron (\$2,500+)

Laura Boydston and Robin Suleiman
Diana and Donald D'Agati
The Flieger Family
The Sylvia Meisenberg Endowment for Shakespeare Education and the Meisenberg Family
Wally and Brenda Stone
Paul J. and Chandler M. Tagliabue, *in honor of Emily Rockefeller*

Friend (\$1,000+)

Anonymous (5)
Isabelle Anderson
Steven Beall and Carmel Roques
Kevin G. and Susan A. Burke
Virginia Tyler Campbell
Yara Cheikh and Firmin DeBrabander
Kim Citizen
Jane Coffey and Arthur Renkwitz
Jeffrey and Carolyn Crooks
Jane Daniels
Patricia L. Delk-Mercer and Raymond Mercer
John Clinton Eisner and Jennifer Dorr White
The Epp Family
Ian Gallanar and Maria Trujillo
Judith Golding and Robert Brager
Glen Goodwin and Jennifer Cooper
Rabbi Joanne and Dr. Gary Heiligman
The Heneghan Family Fund
Bill Henry
Eva Higgins
Robin and Don Hough
Nick and Cynthia Islin
Brenda M. Johnson
Chris and Mary Ellen Kiehne

Stephen and Joanne Malin
Vivian and Robert Manekin
Jack and Donna McCann
Tom and Janet McGlynn
Frank and Mary Ellen Moorman
Dr. and Mrs. Stephen M. Oppenheimer
Jeff and Linda Pieplow
Walter and Mary-Ann Pinkard
The Pirie Family
Mr. Earle W. Pratt III and Dr. Kelly Emerson
Robert Prince
Sean Rhoderick and Ana Kornegay
Nan Rohrer
Sharon and Michael Runge
David and Treva Stack
Scott and Sharon Stewart, CE Science Inc.
Michael P. and Joanna Sullivan
David Warnock and Michele Speaks
The Wittenberg-Bonavoglia Family

Player (\$500-\$999)

Anonymous
Dr. Murry Bentley and Ms. Linda Clark
Elizabeth and Ira Berman

Susan Betso and Carol Clark
Mr. and Mrs. A. Stanley Brager, Jr.
Sherilyn Brinkley and Jeff Brotman
Ernie and Linda Czyryca
Bart and Tiffany Debecki
Edward and Nanci Feltham
Bruce and Lindsay Fleming
David and Barbara Gamble
Jill and Ira Gansler
Mr. and Mrs. Jesse Gardner
Carole and Scott Greenhaus
Nicolas Guezen
The Heneghan Family
George and JoAnn Holback
Mark A. G. Huffman
Tim and Jennifer Kingston
Wallace Kleid and Ina Sirkis
Richard Ley
Bob Lienhardt and Barbara Leons
Laura and Larry Malkus, Jr.
Mary McDermott and William Jongeward
Susan and Alex Mecinski
Ronald and Kathe Messenheimer
Nancy and Tom O'Neil
Kevin and Joyce Parks
Keenan and Natasha Rice
Mary Ann and Chuck Scully
David and Irene Tabish
The Thompson Family, *in memory of Alva "Dolly" Griffith*
Marguerite Villasanta and the Dr. Frank C. Marino Foundation, Inc.

Individual Donors

In Memory of Dr. Joseph Milton Gallanar IV

Dan and Carol Boone
Shirley Basfield Dunlap
Donald and Barbara Eisen
John Ferreira
Norina Foster
Brian and Linda Heery and Family
Jenny and Jay Leopold
The Shore/Swann Family
David and Irene Tabish
Laura Thomas

Mechanicals

Elizabeth and Ira Berman
Jean Waller Brune
Susan W. Bryant
Donna Lee Burke

Yara Cheikh and Firmin DeBrabander
Andrew and Lory Cosner
Jillian Drummond
Kristen Vanneman-Gooding and Ira Gooding
Barbara Keller
The Klipp-Lischner Family
Michael Longero
Laura and Larry Malkus, Jr.
Scott and Megan Rodgville
Jared Smulison
Shane Solomon-Gross
The Thompson Family, *in memory of Alva "Dolly" Griffith*
Jenny Wright and Josh Osborne

\$250 - \$499

Anonymous (4)
Anonymous, *in memory of Barry Ochrach*
Anonymous, *in loving memory of Sylvia Gassel*
George and Julia Alderman
Charlie and Kathy Beach
Grace Boeringer, *in memory of Dr. James Boeringer*
Jean Waller Brune
Delia Burke and Alex Lehukey
Donna Lee Burke
Bob and Jan Busch
Dr. Martha J. Connolly
Randall Cover

Jerry and Carol Dectrow and the Dectrow Family Fund
Dean Ford and Mary Turos
Ron Heneghan
Michelle Hollingsworth and Diane Maloney-Krichmar
Barbara Keller
The Klipp-Lischner Family
Jenny and Jay Leopold
Barry Linkner
Michael Longero
Sarah Scaptura Miller and Daniel Miller
Lee and Marilyn Ogburn
Paul and Jenny Oxborough
Tuckie Pillar
Susan H. Pratt

Individual Donors, continued

Mr. and Mrs. David B. Shapiro
Chip Smith and Cheryl Bernard-Smith
Michele and Ed Swing
Andrew Tagliabue, *in honor of Emily Rockefeller*
Dr. Cheryl Torsney and Eric "E-Mann" Hansmann
Topper and Ellen Webb
Jenny Wright and Josh Osborne

\$100 - \$249

Anonymous (5)
Dr. N. F. Adkinson
Dr. Emily Agree and Dr. Robert Moffitt
Paul and Irene Aldridge
The Alleman Family
Clifford Amend
Kathleen Barber and Barry Feinstein
Lea Billingslea
The Bower Family
Joan K. Braden
Mindy Braden
David Brinker and Elizabeth Allen
Laetitia Brooks
Susan W. Bryant
Robert Burke and Helen Blumberg
Susan R. Buswell
Michael and Elsa Cain
Joseph and Meredith Callanan
Glenn and Sandy Campbell
Sue and Drew Carlson
Janet and Sean Coleman
Karin Colquitt and John Biagini
Lee Conderacci
David and Susan Cooke
Donna and John Cookson
Edith M. Cord
Andrew and Lory Cosner
The Courtesan
Grace and Frank Cunningham
The Curtis Family
Samuel Cushman
Roger and Brenda Cutter
Jim and Suzanne Davis
Edwin N. Dean, Jr.
John and Lorna Delaney, *in memory of Nicholas Delaney*
David and Denise Ditman
Mary Alane Downs and Christopher P. Downs
Jillian Drummond
Tim Dugan
Donald and Barbara Eisen
Howard and Beth Eisen, *in honor of Vince Eisenson and Amal Saade*
Valerie Fenton and Christopher Niebling
John Ferreira
Bruce and Lisa Field
June and Larry Fletcher-Hill
Pamela Forton

Mike and Anne Foss
Jacquelyn Galke
Dennis Gallagher and Carol Barthel
Donald and Gail Gann
Mrs. Jane R. Geuder
Carl and Teresa Gilbert
Gil and Terry Gleim
Kristen Vanneman-Gooding and Ira Gooding
Susan and Richard Goodlaxson
Michael and Colleen Gottlieb
Adam and Fredye Gross
Sarita and Steve Gross
Mehul Gulati
Guy Guzzone
Bill and Wendy Hauck
Ruby and Bob Hearn
Ralph and Elizabeth Heimlich
Bill Heneghan
Frank Heneghan, *in honor of Helen Heneghan*
Kathy Hogue and Nick Sommese
Patricia Jonas
Eric and Hattie Katkow
Dennis Kelly, *in honor of Kathryn Kelly*
Terry and Natalie Leitch
James and Sherry Macdonald
Judy and David Mauriello
Audrey Maynard
Dr. Fran McCabe
Joni McIntyre
Steven and Mary McKay
Mark McKittrick
The McNamara Family
Daniel and Patricia Medinger
Arianna Miceli
Alvin and Sue Miller
Nancy Moores
Janet Moos
Ken Moss and Patryce Toy
Dr. and Mrs. Michael S. Murphy
Dr. Neal Naff
Michael Nugent
Lynne O'Brien and Roger Mitchell
Margaret M. Obrecht
Marc Okrand
Bodil Bang Ottesen
James Passarelli
Rebecca S. Pearlman
Frederick Pearson
Alan Penczek
Kathleen Petersen
Thomas B. Piccin
Mark and Joanne Pollak
Julie and Bruce Press
Barbie and James Prince
John Reid and Lisa Orisich
Nicole Ripken and Family
Michael Robertson
Sarah S. Robinson
Scott and Megan Rodgville
The Rossman-Lichenstein Family
Dianne Scheper

Katherine Schnorrenberg
The Eugene and Alice Schreiber Philanthropic Fund
Judy Sheldon and Chris Gorman
The Shore/Swann Family
Sharon Silverman and Marc Hamburger
Ed Simpson
Patricia E. Smeton
Kristine Smets and Michael Booth
F. Louise and Wayne F. Smith
Jared Smulison
Shane Solomon-Gross
Susan Spencer
Jeffrey and Kathleen Sprague
The Stansbury Family
Brian and Carolan Stansky
Joseph Stefanski
Paul and Amy Stone
Alan Stubbs and Jean Frank
Anne and Ken Stuzin
Joan D. Sullivan
Curtis Tatum
Michael L. Terrin and Bess Keller
Brent Tolbert-Smith
Mary Tooley
H. Mebane and Ivana Turner
Lorraine and Leon Ukens
The Velapoldi Family
Jim Volz and Evelyn Carol Case
John and Marie Wells
Karen Wessel
Kem and Susan White
Suellen Wideman and Virginia Shimak
Lisa Wilde and Philip Vilardo
Nancy and Kenneth Williams
Beverly Winter, *in memory of Jackson B. Winter*
Judy Wixted and George Dappert
Mark and Carolyn Zimmerman
Anne Marie Zwyciewicz and Dennis Pitta

CORPORATE, FOUNDATION, AND GOVERNMENT SUPPORT

AmazonSmile Foundation
Applied Development LLC
The Arts Insurance Program, LLC
The Associated: Jewish Community Federation of Baltimore
The William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Awards,
www.bakerartistawards.org
Baltimore Community Foundation

Baltimore County Commission on Arts and Sciences and the Citizens of Baltimore County
Baltimore National Heritage Area
Mayor Catherine Pugh and the Baltimore Office of Promotion and the Arts
BGE
Brown-Forman Corporation
The Brenda Brown-Lipitz Family Foundation, Inc.
The Campbell Foundation
Community Foundation of Howard County
Creative Print Group, Inc.
Downtown Partnership of Baltimore, Inc.
The Exelon Foundation
The Helm Foundation
Howard County Arts Council, through a grant from Howard County Government
The John J. Leidy Foundation
The M&T Charitable Foundation
Macy's Foundation
The Dr. Frank C. Marino Foundation, Inc.
Maryland Charity Campaign
Maryland State Arts Council
Mead Law, P.A.
The Morris A. Mechanic Foundation, Inc.
The Sylvia Meisenberg Endowment for Shakespeare Education
PNC Bank
The Nora Roberts Foundation
The Sheridan Foundation
T. Rowe Price Foundation
UBS
The Venable Foundation

IN-KIND SUPPORT

Baker Donelson
Baltimore STYLE
Baltimore Sun Media Group
Baltimore's Child
The Beacon
Bin 604
BRIO Tuscan Grille
Dr. Martha J. Connolly
Maryland Public Television
Miles & Stockbridge P.C.
Mary Jo Tydlacka Wegmans
The Wine Bin

CHESAPEAKE SHAKESPEARE COMPANY

STAFF

Ian Gallanar, Founding Artistic Director
Lesley Malin, Managing Director
Kyle Rudgers, Production Manager
Laura Malkus, Director of Development
Elizabeth Berman, Finance and Development Manager
Jean Thompson, Communications Manager
Daniel O'Brien, Technical Director and Facilities Manager
Ron Heneghan, Director of Education
Gerrad Alex Taylor, Director, The Studio
Kristina Lambdin, Resident Costume Designer and Business Manager
Elizabeth Nelson, Audience Services Manager
Nina Sharp, Box Office Associate
Clara Bowe, Marketing Assistant
Michael Longegro, Information Systems Manager and Development Assistant
Robby Rose, Production and Education Assistant
Russell Laury, Porter

OUR CREATIVE MEDIA TEAM

Varsity Graphics, **Todd M. Zimmerman**,
Full Circuit Studio, Graphic Design
Molly Moores, Program Advertising

ASSOCIATE ARTISTIC DIRECTORS

Lizzi Albert
Scott Alan Small
Gerrad Alex Taylor

RESIDENT ARTISTS

Isabelle Anderson, Distinguished Artist in Residence
Kevin Costa, Educator in Residence
Nellie K. Glover, Resident Choreographer

RESIDENT TEACHING ARTISTS

Keegan Cassidy	Jeff Miller
Alexandra Hewett	Molly Moores
Emily Karol	Laura Rocklyn
Bethany Mayo	Gerrad Alex Taylor

RESIDENT ACTING COMPANY

Lizzi Albert	Ron Heneghan	Lesley Malin	Laura Rocklyn
Gregory Burgess	James Jager	Elana Michelle	Scott Alan Small
Vince Eisenon	Elliott Kashner	Séamus Miller	Michael P. Sullivan
Jose Guzman	Jeff Keogh	Molly Moores	Gerrad Alex Taylor

RESIDENT TECHNICAL AND DESIGN COMPANY

Mindy Braden	Katie McCreary
Alexis E. Davis	Daniel O'Brien
Lauren Engler	Jessica Rassp
Ruthie Griffith	Mollie Singer
Heather C. Jackson	Chester Stacy
Kristina Lambdin	Haley Raines Young
Michael Longegro	

ASSOCIATE MEMBERS

Steve Beall	Scott Graham
Michael Boynton	Kathryn Elizabeth Kelly
Keegan Cassidy	Katie Keddell
Tamieka Chavis	Bethany Mayo
Blythe Coons	Frank Moorman
Jenny Crooks	Christopher Niebling
Karen Eske	Kelsey Painter
Valerie Fenton	Robby Rose
Kate Forton	Erin Bone Steele
Dave Gamble	David Tabish
Kate Michelson Graham	Nathan Thomas

The **Chesapeake Shakespeare Company** creates performances and education programs out of great classic theatre. Classic plays can be awfully good, but only if they speak to their audience and the community in a way that is dynamic, personal, and pleasurable. We do plays that people like and we perform them in innovative and intimate ways that intensify the connection between audiences and artists. We do this because we want to know what makes Shakespeare so great — and we ask our audience and our community to explore that question alongside us. Chesapeake Shakespeare Company is a 501c3 nonprofit organization.

Chesapeake Shakespeare Company

7 South Calvert Street, Baltimore, MD 21202

Office: 410-244-8571

Box Office: 410-244-8570

www.ChesapeakeShakespeare.com



ASCAP





KNOW

our next 10 years will continue
to reflect a proud heritage.

CELEBRATING 10 YEARS | In 2007, we promised to carry on a legacy of community-focused banking that began in 1864. As we mark our first decade as PNC in Baltimore, we reaffirm that commitment for the years ahead, and we thank you for making us a part of your financial picture.

For more information, please contact Laura Gamble, Regional President at laura.gamble@pnc.com or visit pnc.com.

