



**CHESAPEAKE  
SHAKESPEARE  
COMPANY**  
In-The-Ruins

# THE COMEDY OF ERRORS

June 12-July 19, 2015

Directed by Scott Alan Small  
Outdoors at PFI Historic Park, Ellicott City



An Exelon Company



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# Chesapeake Shakespeare Company

**Ian Gallanar\***  
Founding Artistic Director

**Lesley Malin\***  
Managing Director

**Patrick Kilpatrick\***  
Production Manager

## The Comedy of Errors

By William Shakespeare  
Directed by Scott Alan Small\*

**Technical Director: Daniel O’Brien\*** | **Costume Designer: Heather C. Jackson** | **Stage Manager: Sarah Thompson**

Setting: Ephesus

### CAST

AEGEON, a merchant from Syracuse .....Frank Mancino\*  
SOLINUS, Duke of Ephesus ..... Kate Forton\*  
ANTIPHOLUS OF SYRACUSE ..... Matthew Ancarrow\*  
DROMIO OF SYRACUSE, a servant.....Kelsey Painter\*  
FIRST MERCHANT, SECOND MERCHANT ..... Emily Marsh  
DROMIO OF EPHESUS, a servant..... Bobby Henneberg  
ADRIANA, wife to Antipholus of Ephesus ..... Mary Myers  
LUCIANA, Adriana’s sister..... Carson Elizabeth Gregory  
ANTIPHOLUS OF EPHESUS ..... Robby Rose\*  
A COURTESAN ..... Lauren Engler\*  
BALTHAZAR, a merchant..... Emily Marsh  
ANGELO, a goldsmith..... James Jager\*  
LUCE, Adriana’s servant, wife to Dromio of Espesus ..... Jeff Miller  
NELLY, a kitchen maid..... Jeff Miller  
PINCH, a schoolmaster ..... Tim Bintrim  
ABBESS ..... Jeff Miller  
CHORUS ..... Nick Delaney\*  
MUSICIANS..... Nick Delaney\*, Lauren Engler\*, James Jager\*, Emily Marsh, Jeff Miller  
OFFICER, WAITRESSES, WAITER, GAOLER, DOORMAN.....Roxy Daneman, Billy Saunders, Ceili Lang

### ARTISTIC AND PRODUCTION STAFF

Director ..... Scott Alan Small\*  
Production Manager ..... Patrick Kilpatrick\*  
Stage Manager ..... Sarah Thompson  
Technical Director, Set and Lighting Designer ..... Daniel O’Brien\*  
Costume Designer ..... Heather C. Jackson\*  
Assistant Director ..... Katie Keddell\*  
Props Designer, Backstage Manager .....Mindy Braden\*  
Sound Designer ..... Adam W. Johnson  
Hair and Wig Designer..... Haley Raines Young\*  
Music Director ..... Scott Farquhar\*  
Choreographer ..... Nellie K. Glover\*  
Fight Choreographer, Fight Captain ..... James Jager\*  
Technical Manager, Assistant Lighting Designer .....Marisa Jack  
Set Painter .....Lauren Engler\*  
Text Coach..... Teresa Castracane\*  
Assistant Stage Manager ..... Mel Vitullo  
Assistant Stage Manager ..... Ruthie Griffith  
Wardrobe Mistress ..... Rachel Austin  
Dance Captain ..... Kate Forton\*  
Costuming Assistant ..... Sarah Steele  
Sound Board Operator ..... Jay Burgin  
Run Crew ..... Lydia McCaw, Katie Nisbet  
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Volunteer Coordinator..... Sara Small\*  
Family Day Coordinator ..... Robby Rose\*

### MUSIC:

Composer Guy Woolfenden and Lyricist Trevor Nunn . . . “Satan Come Forth,” from the musical The Comedy of Errors (1976), used with permission.

### THERE WILL BE ONE 15-MINUTE INTERMISSION

\*CSC Company Member

**SPECIAL THANKS** CSC volunteers and the CSCorps, Caitlin Chamberlain, Howard County Department of Recreation and Parks, Joe Fisher, Antique Depot, CSC Interns Ian Simon (Tech and Marketing) and Allie Hough (Marketing) and Adrienne Johnson (Production), Portalli’s, The Wine Bin, Theatre Consultants Collaborative Inc., Royal Shakespeare Company, FNP Printing Co., Mount Royal Printing Co., Todd M. Zimmerman, Sandra Maddox Barton

On the cover: Robby Rose and Matthew Ancarrow as the Antipholus twins. Photo by Teresa Castracane.



# The Comedy of Errors: Across the Ages



One of the best things about being the Artistic Director of a Shakespeare company is that you deal with a canon of work. In other words, you get a limited repertoire of plays. Some of these plays, you only visit once -- like some of Shakespeare's lesser known plays. Others, you get to spend time with every five or six years. That is the case with *The Comedy of Errors*.

This is the Chesapeake Shakespeare Company's third production of the play. We repeat it because we like it. It does something very unique very successfully: *The Comedy of Errors* links the traditions of the Classical Era (Roman comedy) to the Golden Age of English theater, and then, with our production, to contemporary art. This summer's production attempts to link these three worlds -- the broad comic style of Roman comedy, the sublime

language of Shakespeare, and contemporary comic imagery.

What can we find this time that makes this production unique from past productions? Well, discoveries often change with the collaborators. So, the results this time will come from a new mix of artists.

Each production also differs because of the ideas we're exploring as a company. We've been talking a lot lately about the relationship between live music--one of my favorite "original practices"--and the "fourth wall" (the imaginary barrier between the audience and the actors, which we find ways to manipulate). You'll see Director Scott Alan Small work with these ideas in this production of *The Comedy of Errors*. You'll also see his unique approach to theatricalism.

And, no doubt, you'll see all of those things you've learned to expect from a CSC performance: You'll see a show that is fun, energetic, and innovative.

— Ian Gallanar  
Founding Artistic Director

Photo courtesy Theatre Consultants Collaborative, Inc.



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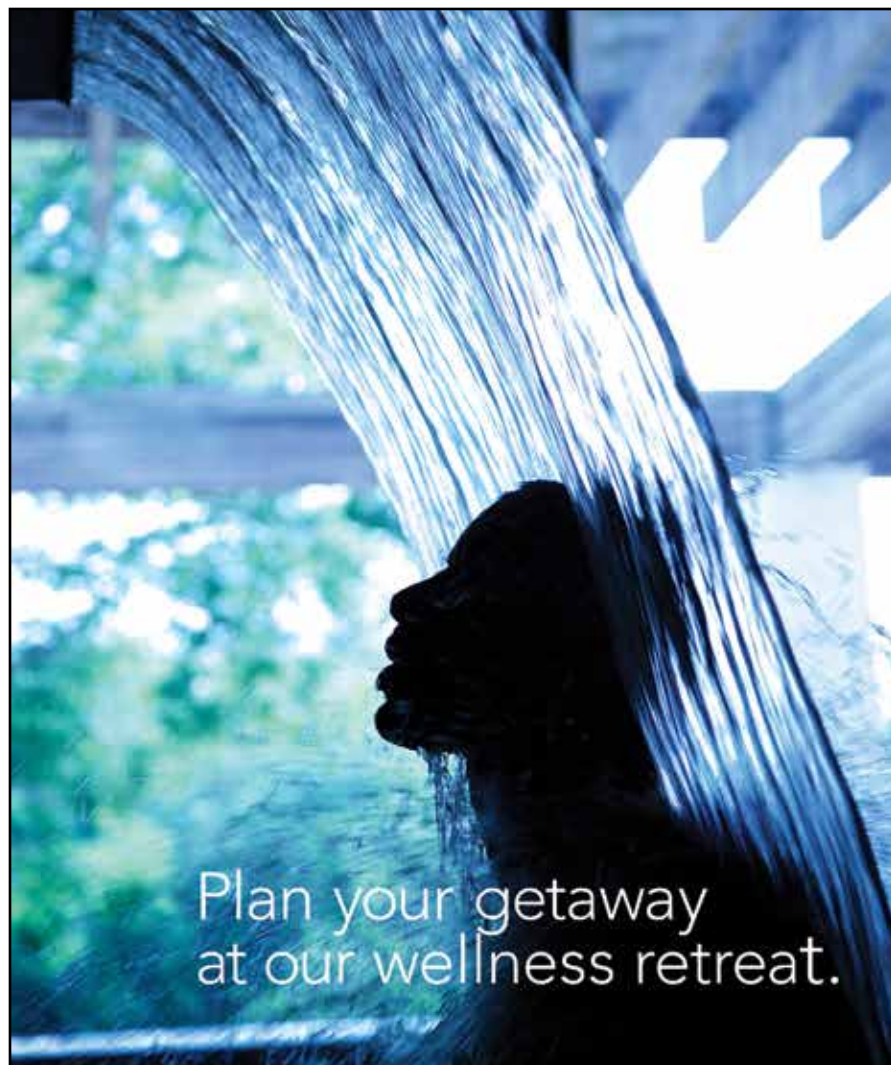
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# *The Comedy of Errors* Synopsis: Lost and Found Family

## THE BACKGROUND

The play begins with the Aegeon, a merchant of Syracuse, telling his story. More than 30 years have passed since Aegeon and his wife became parents of twin boys. They named both Antipholus. They bought another pair of twins, both named Dromio, to be their sons' servants. As the family was travelling home, they were shipwrecked in a violent storm. Aegeon managed to save only one boy Antipholus and one boy Dromio, and he has never seen the rest of his family since.

## THE ACTION

Antipholus of Syracuse and Dromio of Syracuse arrive in Ephesus in search of their long-lost twin brothers,

unaware that their father has also arrived there on the same quest. As a citizen of Syracuse, which is a city at war with Ephesus, Aegeon has landed illegally in Ephesus and is arrested and condemned to death unless a ransom is paid by sunset. Unknown to all of them, the lost Antipholus and Dromio have been living in Ephesus for many years.

On Ephesus, the strangers find themselves greeted like old friends. Antipholus of Syracuse finds that he has acquired a wife, Adriana, and a sister-in-law, Luciana...and everyone in Ephesus seems to be behaving very strangely...

— Courtesy of the Royal Shakespeare Company

## Simple Farce or Family Drama?

By Natalie Tenner

Take one set of separated twins, one servant, the courtesan Erotium, and an unnamed Wife, and you will have Plautus's Roman comedy, *Menaechmi*. Add another set of servant twins, a more substantial role for the named wife, Adriana, and add in the back story of Aegeon and Emilia as separated lovers, and you have *The Comedy of Errors*, and, of course, twice the confusion.

## A TALE OF RELATIONSHIPS

As he often did, Shakespeare took the old Roman play and made it his own. While often seen as a simple farce, *The Comedy of Errors* becomes a potentially more complicated and more emotionally moving piece after the changes that Shakespeare implemented. His changes not only add to the confusion of the play but create complex human relationships –

parent/child, husband/wife, siblings, twins – that he develops to even greater beauty and complexity in his later plays. These changes include having two complimentary sets of twins, and lessening the distinct identity of the courtesan while emphasizing the story of Adriana (as well as giving her a companion in Luciana). Luciana then incidentally provides a love interest for the unmarried Antipholus of Syracuse. Also, there is the fate of Aegeon and Emilia.

## TRADITIONS IN COMEDY

Even with the new plot lines and characters, however, *The Comedy of Errors* is Shakespeare's shortest play, which has, throughout its performance history, tempted directors and performers to fill in the gaps with visual confusion and farcical action. As one of Shakespeare's earliest

►Continued, Page 19



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Matthew  
Ancarrow+



Emily  
Marsh



Lauren  
Engler+



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# Bios

## CAST, in alphabetical order

**Matthew Ancarrow** (Antipholus of Syracuse), a member of the CSC Ensemble, appeared as Paris in CSC's *Romeo and Juliet*, Renfield in *Dracula*, Snug and Demetrius in *A Midsummer Night's Dream* (2014 and 2011), Oliver in *As You Like It*, Tranio in *The Taming of the Shrew*, and other shows. He has also appeared in Cohesion Theatre Company's *Coriolanus* as Tullus Aufidius. He holds a BA in Acting and Directing from Frostburg State University. Equity Membership Candidate. [matthewancarrow.weebly.com](http://matthewancarrow.weebly.com)

**Tim R. Bintrim** (Pinch) last appeared as the jovial Fezziwig in CSC's original adaptation of *A Christmas Carol*. He was Balthus Van Tassel in *The Legend of Sleepy Hollow* and Pinch in *The Comedy of Errors* with The Twin Beach Players. His many credits include: *The Nature and Purpose of the Universe* and *A Volunteer Army*, with Source Theater; and *Three Penny Opera* and *The Beggars Opera* at Wolf Trap. He portrayed a zombie in George Romero's *Day of the Dead* and President Richard M. Nixon in an *NHK* (Japan) television documentary.

**Nick Delaney** (Chorus, Musician) is CSC's Resident Musician and a CSC Ensemble Member. He has appeared in *Romeo and Juliet*, *Uncle Vanya*, *A Christmas Carol*, *A Midsummer Night's Dream*, *As You Like It*, *The Taming of the Shrew*, and *The Two Gentlemen of Verona*, and was Music Director for *The Merry Wives of Windsor*. He was Music Director and appeared in *13 Dead Husbands* with Cohesion Theatre Company. He has played guitar and/or bass for musicals at University of Maryland, Children's Theatre of Annapolis, Laurel Mill Playhouse, and Stevenson University.

**Kate Forton** (Duke Solinus, Dance Captain, Administrative Assistant) is a CSC Associate Company Member. She was Assistant Stage Manager for CSC's *Romeo and Juliet*, *The Importance of Being Earnest*, *Uncle Vanya*, *A Midsummer Night's Dream*, *Antony and Cleopatra*, *The Taming of the Shrew*, and *A Christmas Carol*; a singer in *Uncle Vanya*, *Richard II*, and *As You Like It*; Dance Captain in *A Christmas Carol* and *Romeo and Juliet*; and an ensemble member in several productions. She holds a BA in Theatre Arts and Vocal Music from Gettysburg College.

**Lauren Engler** (Courtesan) is a CSC Company Member. She recently was Production Stage Manager for CSC's *Romeo and Juliet* (2015). She was Stage Manager for *Uncle Vanya*, *Richard II*, and the 2013 *Romeo and Juliet* touring production. She appeared as Hippolyta in *A Midsummer Night's Dream*. Lauren has also performed in Cohesion Theatre Company's *Corio-*

*lanus* and Stillpointe Theatre's *Sweeney Todd*. She holds a BA with honors in Performance Theater from High Point University, where she was an Assistant Stage Manager for *Twelfth Night* and performed in *Urinetown*, *Thoroughly Modern Millie*, *Our Town*, and *Picnic*.

**Carson Elizabeth Gregory** (Luciana) has appeared with CSC as Dorothy in *A Christmas Carol*, and Moth in *A Midsummer Night's Dream*. Other notable roles include Cathy in the *Last Five Years* and Rebecca Galloway in *Tecumseh* at the Sugarloaf Mountain Amphitheater, Suzy in *Wait Until Dark* with Allenberry Playhouse, and Ambiguous in the world premiere of *Districtland* at the 2014 Capital Fringe Festival. Carson graduated with honors from Greensboro College and holds a BA in Theatre.

**Bobby Henneberg** (Dromio of Ephesus) appeared with CSC as Flute/Thisbe in *A Midsummer Night's Dream* and as Robert in *The Merry Wives of Windsor*. With Cohesion Theatre Company, he appeared as Jean Pierre in *13 Dead Husbands* and in the ensemble in *Coriolanus*. He is studying Theater Performance at Howard Community College.

**James Jager** (Angelo) is a CSC Resident Acting Company member. He has performed in CSC's *Romeo and Juliet* (2015 and 2012) *A Christmas Carol*, *Richard II*, *A Midsummer Night's Dream* (2014 and 2011), *As You Like It*, *The Taming of the Shrew*, *The Two Gentlemen of Verona*, *Romeo and Juliet*, *Titus Andronicus*, and *Hamlet*, among many others. He is CSC's Lead Teaching Artist and a Society of American Fight Directors' certified Advanced Actor/Combatant. He was Fight Consultant on the Helen Hayes Award-winning *Three Musketeers* at Syntetic Theater.

**Frank Mancino** (Aegeon), a CSC Associate Member, has appeared as Beralde in *Imaginary Invalid*; Albany in *King Lear*; Gremio in *The Taming of the Shrew*; Mayor in *The Front Page*; King of France/Williams in *Henry V*; Duke Senior in *As You Like It*; Lennox in *Macbeth*; Sparkish in *The Country Wife*; Sebastian in *The Tempest*; Duke Solinus and Dr. Pinch in *The Comedy of Errors*; Ligniere and Capuchin in *Cyrano de Bergerac*; Julius Caesar in *Julius Caesar*; Cinesias in *Lysistrata*; Professor in *Our Town*; Gobbo and Prince Arragon in *The Merchant of Venice* and Dr. Seward in *Dracula*. <http://mancino.org>.

**Emily Marsh** (Balthazar, 1st Merchant, 2nd Merchant) is making her CSC debut. Previous credits include Hermione in *The Winter's Tale* at HalfMad Theatre Company, Coriolanus in *Coriolanus* with Convergence Theatre at Capital Fringe, and proj-

ects with Kaiser Permanente's Educational Theatre Program. Emily holds a BFA from Virginia Commonwealth University. [www.emilykmarsh.com](http://www.emilykmarsh.com)

**Jeff Miller** (Luce, Nell, Abbess) has appeared with CSC as Oliver Martext in *As You Like It* and Peter Simple in *The Merry Wives of Windsor*. He was a Performance Intern for *The Taming of the Shrew*. He holds a BFA in Acting from the University of Maryland, Baltimore County.

**Mary Myers** (Adriana) has appeared with CSC as Lady Montague in *Romeo and Juliet*, and Caroline and Martha Cratchit in *A Christmas Carol*. She has appeared with The Strand Theater Company as Lisa in *The Glory of Living*, Morse in *One Flea Spare*, and Andi in *One Glitz Wish*. Additional credits include *As You Like It* and *Julius Caesar* with HalfMad Theatre; *The Immortal Jellyfish* and *Crave* with Avalanche Theatre Company; and *Friendship Betrayed* (reading series) with WSC Avant Bard. She holds a BA in Theatre from The College of William and Mary.

**Kelsey Painter** (Dromio of Syracuse), a CSC Company Member, has appeared in *A Midsummer Night's Dream* as Peaseblossom (2014) and Cobweb (2011); in *The Merchant of Venice* as Lancelot Gobbo and Duke of Venice; and in *Our Town* as Emily Webb. Kelsey has also worked locally with Live Action Theatre, Pumpkin Theatre, Stillpointe Theatre Initiative, Venus Theatre, Pallas Theatre Collective, and Woolly Mammoth Theatre Company. She holds a Bachelor's degree in Theatre Arts from Towson University.

**Robby Rose** (Antipholus of Ephesus) is a CSC Company Member and Teaching Artist. He was Production Manager for the CSC Under-30 Company's *All's Well That Ends Well*. He has appeared in CSC's *Richard II*, *A Midsummer Night's Dream* (2014 and 2011), *Dracula*, *Romeo and Juliet*, *Pride and Prejudice*, *Cymbeline*, *Hamlet*, and *Twelfth Night*. Additional credits include *The Diary of Anne Frank*, *Six Degrees of Separation*, *The Battle of Shallowford* and *The Busie Body*.

## ARTISTIC and TECHNICAL CREW and CSC STAFF

**Ian Gallanar** (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 125 professional productions. His career as a professional Artistic Director spans more than 20 years. His directing credits with CSC include productions of *Romeo and Juliet* (2015 and

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), *The Taming of the Shrew* (2013), *The Merry Wives of Windsor* (2014), and *A Christmas Carol* (original adaptation, 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 CSCorps, a unique educational program in which high school students create and produce live productions of Shakespeare in a collaborative working environment. 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 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.

**Lesley Malin** (Managing Director), a founder of Chesapeake Shakespeare Company, has served as its Managing Director since 2003. She also works as an actress, playing such roles with CSC as Lady Bracknell in *The Importance of Being Earnest*, Lady Macbeth, Beatrice, Mrs. Bennet, the Queens in *Richard III* and *Cymbeline*, Alithea in *The Country Wife*, Titania in *A Midsummer Night's Dream*, and Mrs. Fezziwig in *A Christmas Carol*. She is a former Managing Director and current Trustee of the Lark Play Development Center in New York City, and a former Vice President and Treasurer of the international Shakespeare Theatre Association. She is a graduate of Washington University in St. Louis, NYU's Arts Management program and Leadership Howard County.

**Scott Alan Small** (Director of *The Comedy of Errors*, Associate Artistic Director) is a CSC Resident Acting Company member. He also directed the movable production of *Dracula*, and *The Complete Works of William Shakespeare: Abridged*. He has appeared in CSC's *Uncle Vanya*, *A Christmas Carol*, *A Midsummer Night's Dream* (2014), *The Merry Wives of Windsor*, *Macbeth*, *Julius Caesar*, *Titus Andronicus*, *Measure for Measure*, *Richard III*, *The Country Wife*, *A Doll's House*, and *The Front Page*.

**Rachel Austin** (Wardrobe Mistress) recently worked on costumes for the CSC Under-30 Company's *All's Well That Ends Well*. She was a Wardrobe Assistant for CSC's *Romeo and Juliet* school matinees and contributed to *A Midsummer Night's Dream* (2014). She studied Costume Design and Construction at University of Maryland Baltimore County.

**Elizabeth Berman** (Development Manager) has a Master of Arts degree in Arts Administration from Goucher College and two bachelor's degrees from Johns Hopkins University. Liz speaks three languages (French, Italian, and English) and is a classically trained musician who teaches at The Music Institute at HCC.

**Mindy Braden** (Props Designer, Back Stage Manager), a member of CSC's Resident Technical and Design Company, 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.

**Kelly Martin Broderick** (Audience Services Manager) is finishing a Bachelor's degree at the University of Maryland Baltimore County, in Gender and Women's Studies. Kelly is a visual artist whose work was included in "Ordinary Woman," a show at the Howard County Center for the Arts.

**Teresa Castracane** (Text Coach, Photographer) is CSC's Resident Text Coach, a professional actor and a photographer. She holds a BA in Theater from Fordham University, and an MFA from The Academy for Classical Acting. She appeared in CSC's *The Dog in the Manger*, and directed *The Merchant of Venice*. She has also worked with Taffety Punk Theatre Company, Ford's Theatre, Signature Theatre, and Philadelphia Shakespeare Festival. [www.Teresa-Castracane.com](http://www.Teresa-Castracane.com)

**Scott Farquhar** (Music Director, CSC Resident Musical Director) has been a freelance musician and performer in Maryland for over 25 years. For CSC, Scott has provided sound designs and appeared on stage; he has had roles in 16 CSC productions including Snout in *A Midsummer Night's Dream*. [scottfarquhar.com](http://scottfarquhar.com)

**Ruthie Griffith** (Assistant Stage Manager) was Stage Manager for the CSC Under-30 Company's *All's Well That Ends Well*, Assistant Stage Manager for CSC's *A Christmas Carol*, and Wardrobe Assistant for *Richard II*. She is a graduate of Duke University.

**Ron Heneghan** (Director of Community Engagement) is the administrator of CSC community programs and school matinees. He has appeared as Astrov in CSC's *Uncle Vanya*, Clarence in *Richard III*, and Mr. Webb in *Our Town*. His regional credits include Everyman Theatre, Ford's Theatre, Olney Theatre, Spooky Action Theater, Philadelphia Shakespeare, Seattle Rep, Merrimack Rep, Huntington Theatre, Lyric Stage of Boston, Utah Shakespearean, Second Story, and PCPA Theatrefest;

and six seasons at the Pennsylvania Shakespeare Festival. He holds an MFA from University of Washington. SAG-AFTRA, AEA.

**Nellie K. Glover** (Choreographer) is CSC's Resident Choreographer. Her choreography for CSC includes *Romeo and Juliet* (2015 and 2012), *A Christmas Carol*, *A Midsummer Night's Dream* (2014 and 2011), *The Taming of the Shrew*, and *Pride and Prejudice*. She has also choreographed *Rent* for Towson University; Baltimore Cappies. She holds a BS in Acting from Towson University.

**Marisa Jack** (Assistant Technical Director) is a Boston-based lighting designer and master electrician pursuing a BFA at Emerson College. She was Assistant Technical Director for CSC's *As You Like It*. Her lighting design credits include *Uncommon Women* at Emerson College mainstage; *Clubland: The Monster Pop Party* (ABC Productions); and *Macbeth*, *The Taming of the Shrew*, *Eastland: A New Musical*, *Rocky Horror*, and *Stop and Frisk* at Boston Center for the Arts. Her Master Electrician credits include *The Spitfire Grill* at Paramount Theatre, and *Dancing at Lughnasa* at Emerson College mainstage. [www.marisajackdesign.com](http://www.marisajackdesign.com)

**Heather C. Jackson** (Costume Designer) has designed for CSC's *Uncle Vanya*, *Richard II*, and *Richard III*. An Associate Company Member at Single Carrot Theatre, she has designed for *Utopia Parkway*, *Social Creatures*, *A Beginner's Guide to Decide*, *The VIP*, *Hotel Cassiopeia*, *The Long Christmas Ride Home*, and *Eurydice* among others. Additional credits include Loyola University's *Goldor \$ Mythyka*, *Cabaret*, *The Importance of Being Earnest*, *Waiting for Godot*, and *Lysistrata*; and StillPointe's *Titus Andronicus*, among many others. Other credits include Pumpkin Theatre, Silver Spring Stage, Dance Exchange, The Rude Mechanicals, and numerous schools and universities. [heathercjackson.com](http://heathercjackson.com)

**Adam W. Johnson** (Sound Designer) is making his CSC debut. His credits include *Always...Patsy Cline* at Stoneham Theatre; *Aesop's Network* at Berkshire Theatre Festival; *Laugh and Carrie* at Studio Theatre; *Los empeños de una casa* and *Puro Tango 2* at GALA Hispanic Theatre; *The Price* at Olney Theatre Center. He was Associate Designer for *The Love of the Nightingale* at Constellation Theatre Company.

**Katie Keddell** (Assistant Director) is a CSC Company Member. She was Assistant Director for *The Complete Works of William Shakespeare Abridged*, and appeared as Young Lucius in *Titus Andronicus* and Verges in *Much Ado About Nothing*. She was a Teaching Artist for the CSCorps program for four years. Regional credits include: *4.48 Psychosis* with Iron Crow Theatre, *Romeo and Juliet* with The Shakespeare Factory, Mosca in *Volpone* at

Capital Fringe Festival. She has directed for the Ben M'sk International Theatre Festival in Casablanca, Morocco. Katie holds an MA in Theatre from San Diego State University.

**Patrick Kilpatrick** (Production Manager, Director of Programming) is a founding member of CSC. Patrick directed CSC productions of *As You Like It*, *The Two Gentlemen of Verona*, *The Tempest*, *The Taming of the Shrew*, and *Troilus and Cressida*. He has appeared onstage in and choreographed fights for numerous CSC productions and has been the Production Manager for every show since January 2010.

**Kristina Lambdin** (CSC Business Manager, CSC Resident Costume Designer). Some of her costuming credits include CSC's *A Midsummer Night's Dream* (2014, 2011, and 2005, and winning the Greater Baltimore Theater Award for the 2005 production); *The Taming of the Shrew* (2006 and 2013 productions); *Romeo and Juliet* (2015, 2003, and 2012 productions); *A Doll's House*; *As You Like It* (Broadway World 2007 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.

**Russell Laury** (Porter) joined CSC in 2014 after working with Southway Builders on the construction of the Chesapeake Shakespeare Company Theater.

**Laura Malkus** (Development Director) joined CSC in September. She 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. She holds a Bachelor's Degree in Theatre from Towson University and studied acting at The Lee Strasberg Theatre and Film Institute in New York City.

**Daniel O'Brien** (Technical Director, Set 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 has overseen the construction of CSC's new theater in Baltimore and designed the sets and lighting for the inaugural season plays *A Midsummer Night's Dream*, *Richard II*, *Romeo and Juliet*, and *A Christmas Carol*. Daniel is also a musician, and composed the music for CSC's first production in 2002, *Twelfth Night*.

**Sara Small** (Volunteer Coordinator) recruits and oversees the many volunteers and ushers who assist during productions.

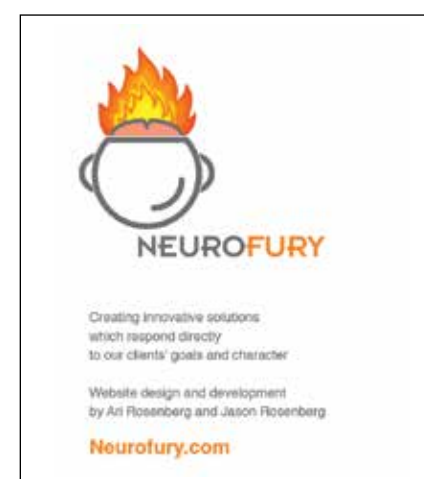
**Jean Thompson** (Communications Manager) promotes our main stage and school matinee productions, our capital and annual campaigns, and the exciting season ahead. She has worked for *The Baltimore Sun*, *The New York Times*, *AmericanStyle* and *Giftware News* magazine.

**Sarah Thompson** (Stage Manager) was Assistant Stage Manager for CSC's *As You Like It* and *The Taming of the Shrew*. She recently graduated with a BA degree from High Point University and this August will begin working toward an MFA in Stage Management at Yale School of Drama.

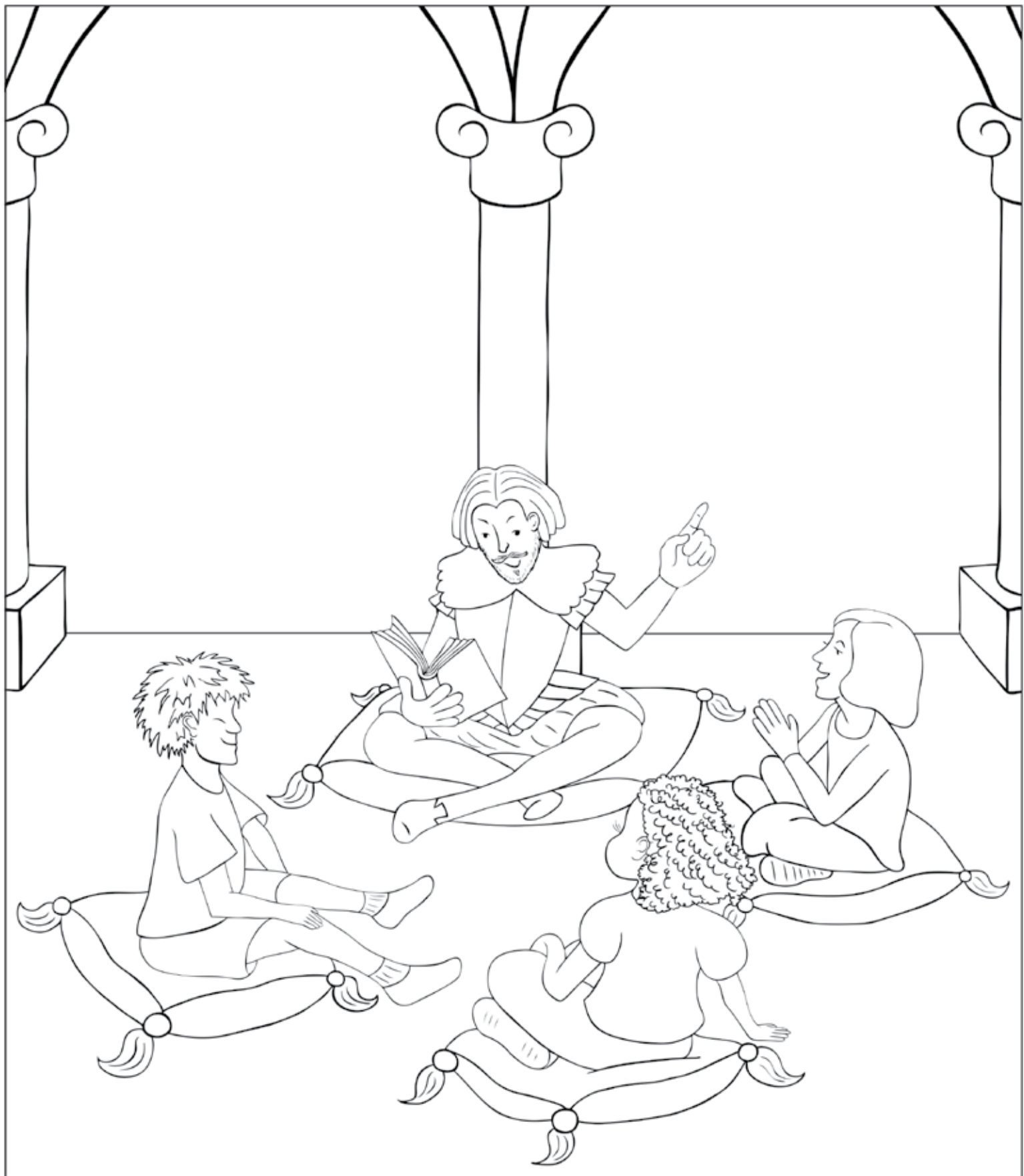
**Mel Vitullo** (Assistant Stage Manager) was a CSCorps member for three years, and worked on CSC's *A Midsummer Night's Dream* (2011), *Our Town*, *The Two Gentlemen of Verona*, *As You Like It*, and *Richard III*.

**Guy Woolfenden** (Composer of "Satan Come Forth") is known worldwide for his work in theatre, opera, ballet, and orchestra. He has conducted concerts with many of the major British symphony and chamber orchestras. He has composed around 150 scores for the Royal Shakespeare Company and works for other major European theatre companies, collaborating with some of the world's finest directors, designers and choreographers on award-winning productions.

**Haley Raines Young** (Wig and Makeup Designer) has designed for CSC's *The Importance of Being Earnest*, *A Christmas Carol* and *Pride and Prejudice*. She was Wardrobe Supervisor at Woolly Mammoth Theatre from 2010-2014. She designed wigs for *The House of the Spirits* at Gala Hispanic Theatre, and for *All My Sons* at Radford University. She did hair and wig maintenance and haircuts for *Hairspray* at Signature Theatre, *The Matchmaker* at the University of Maryland, *Julius Caesar* at the Shakespeare Theatre, *The Real Inspector Hound* at Metro Stage, and *Photograph 51* at Theatre J. She studied theater and vocal performance at Radford University, and passed the Virginia State Board of Cosmetology in 2009.







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# CHESAPEAKE SHAKESPEARE COMPANY



We hope you will enjoy our production of **The Comedy of Errors**. We have included some activities for you to do before or after the show. We hope this adds to the fun at Chesapeake Shakespeare Company in-the-Ruins.

## KIDS ACTIVITIES



### A PURSE OF DUCATS

William Shakespeare uses the **ducat** as money in **The Comedy of Errors**. A ducat is a gold or silver coin used as a trade coin in Europe from the later medieval centuries until as late as the 20th century.

To the left is an illustration of an old Turkish ducat that might be similar to those used by the characters in **The Comedy of Errors**.

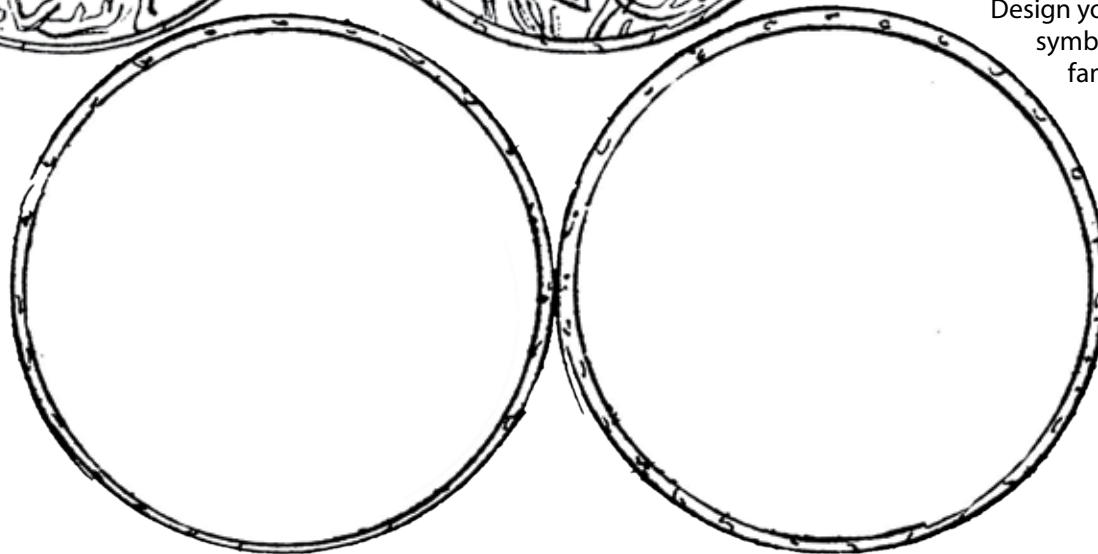
The ducats were usually printed with pictures of famous leaders or religious and cultural images that represent where they were from.

#### IT'S YOUR TURN TO DRAW...

Design your own ducat. Think about symbols that represent you, your family, and your heritage.

#### LISTEN UP.....

Can you guess how many times the word ducat is used in *The Comedy of Errors*? (Hint, the number rhymes with "hen.")



"Give her this key, and tell her, in the desk / That's cover'd o'er with Turkish tapestry / There is a purse of ducats; let her send it"

ACT IV, Scene 1

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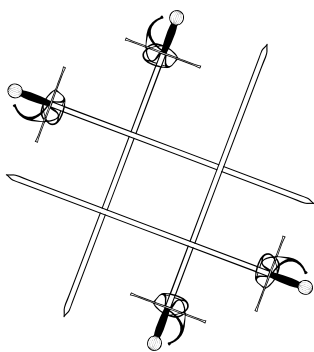
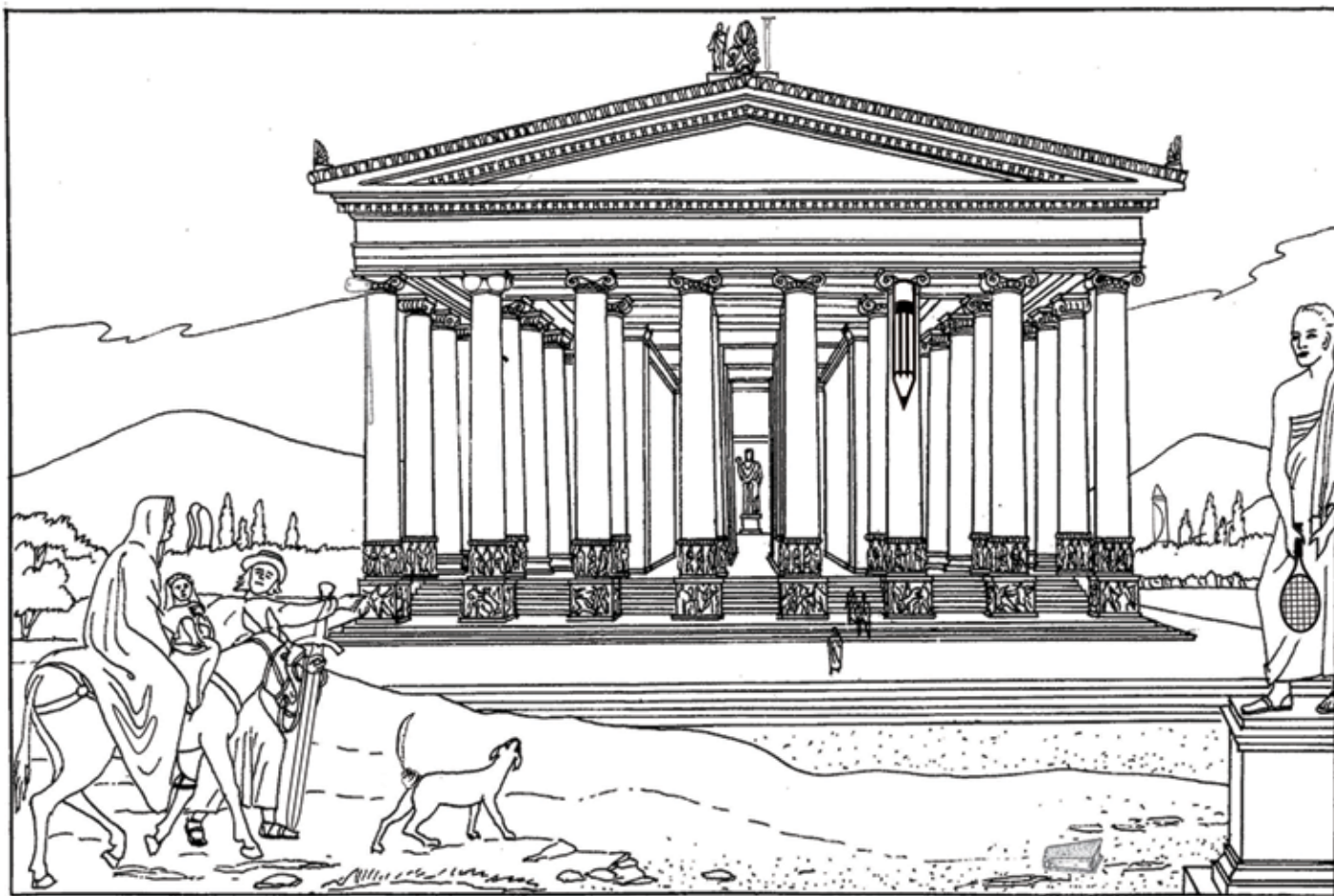


# HIDDEN PICTURES...

*The Comedy of Errors* is set in the city of **Ephesus**. Ephesus is an ancient city in Turkey's Central Aegean region, near modern-day Selçuk. Its excavated remains reflect centuries of history, from classical Greece to the Roman Empire – when it was the Mediterranean's main commercial center. The **Temple of Artemis** was a Greek temple in Ephesus dedicated to the goddess Artemis and is one of the Seven Wonders of the Ancient World.

Can you find the following items hidden in the Temple of Artemis?

PENCIL	SWORD
HOT DOG	CRAYON
TENNIS RACKET	GLASSES
BOOMERANG	NAIL
GOLF CLUB	BOOK
QUILL AND INK	



## WILLIAM SHAKESPEARE

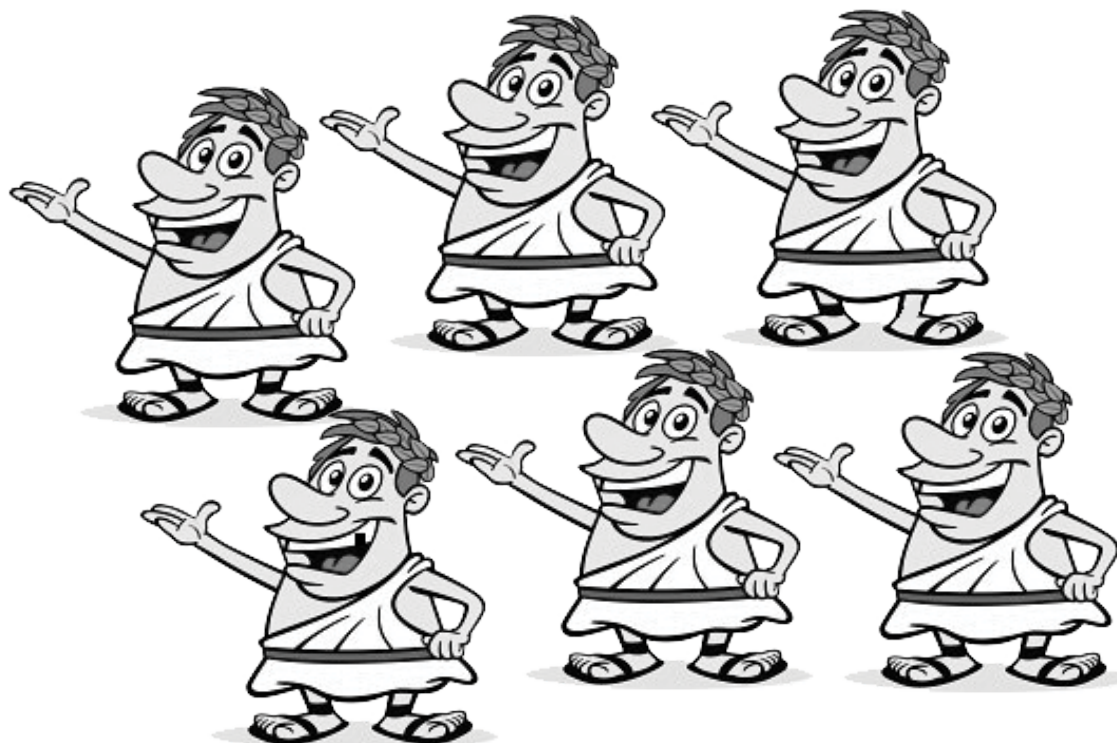
was an English poet and playwright, widely regarded as the greatest writer in the English language. He is often called England's national poet and the "**Bard of Avon.**" Shakespeare often wrote in **iambic pentameter**, a style of writing verse that uses 10 syllables to provide the rhythm in each line. He wrote **thirty-nine plays** including *The Comedy of Errors*.



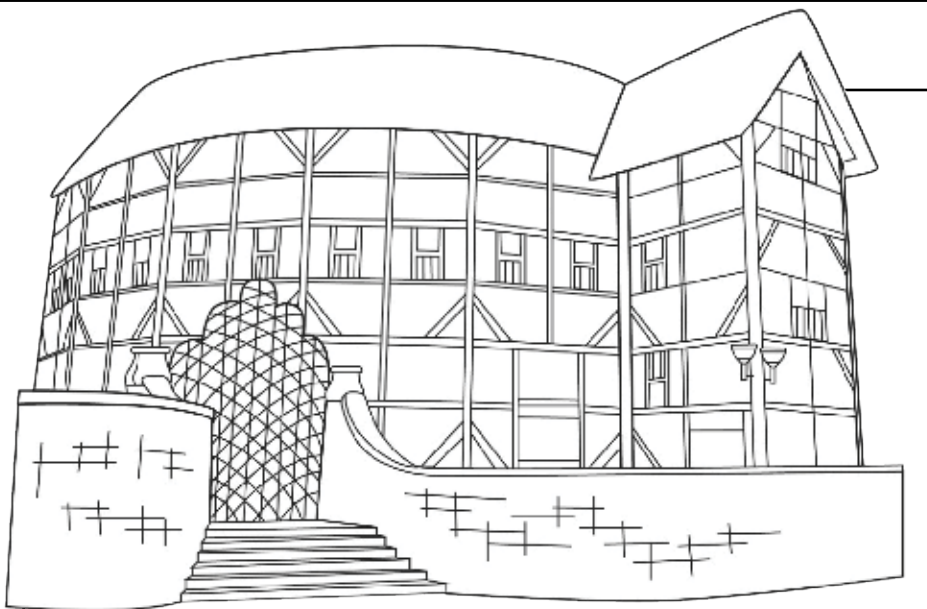
## SEEING DOUBLE

*The Comedy of Errors* has two sets of twins who were separated at birth. The masters' names are **Antipholus**. The servants' names are **Dromio**.

Two of these toga guys are not like the others. Can you find the two that are different?







**THE GLOBE THEATRE** was a theatre in London associated with William Shakespeare. It was built in 1599 by Shakespeare's playing company, the Lord Chamberlain's Men. The Globe was built as a large, round, open air theatre. There was a roof around the circumference which covered the seating area, leaving the theatre looking like a doughnut from above. This is the new modern Globe.

## How Many Words Can You Make Out Of **CHESAPEAKE SHAKESPEARE COMPANY**

keepsakes

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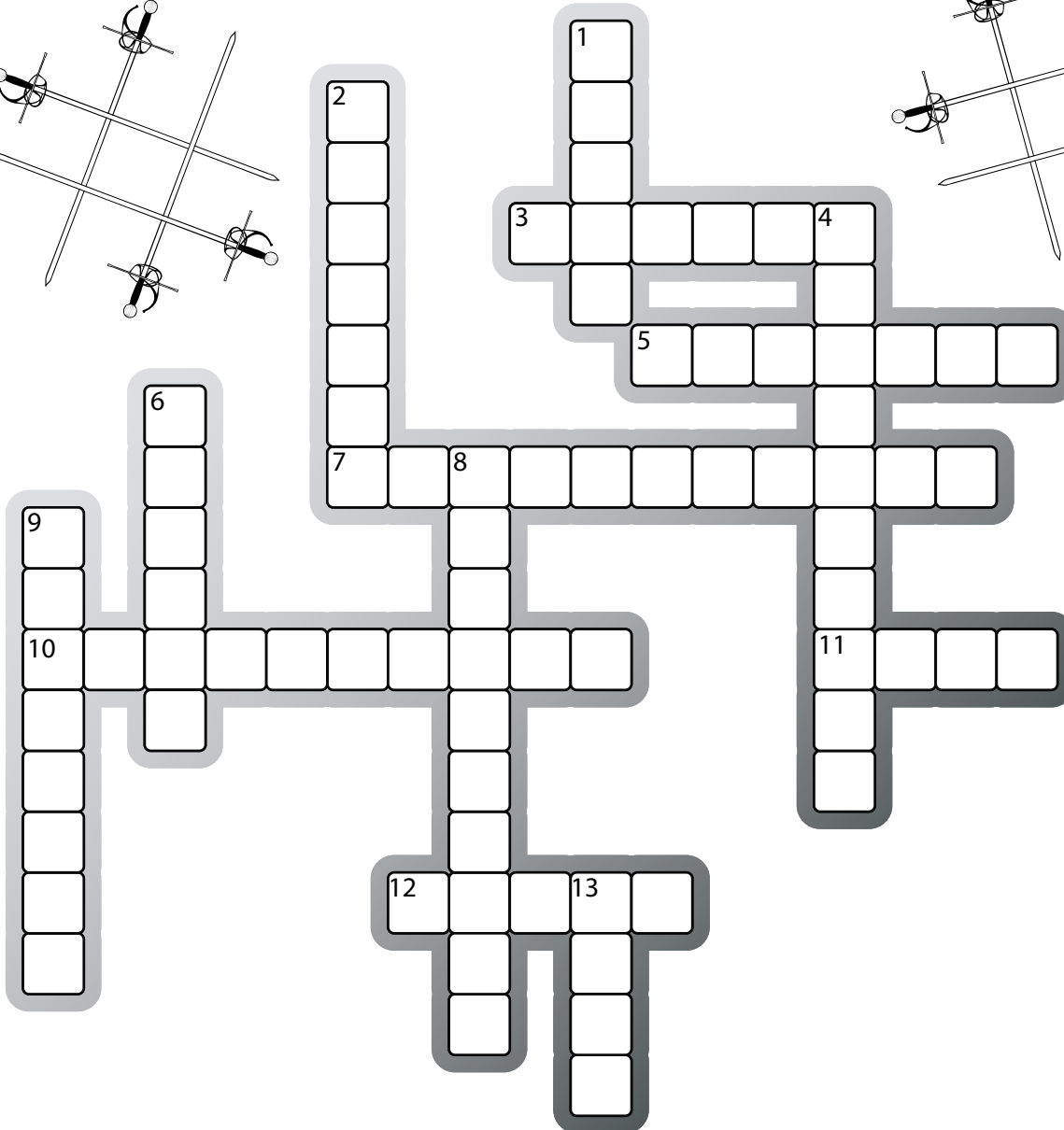
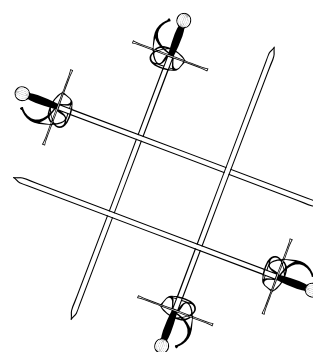
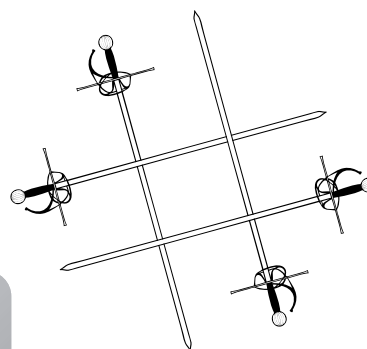
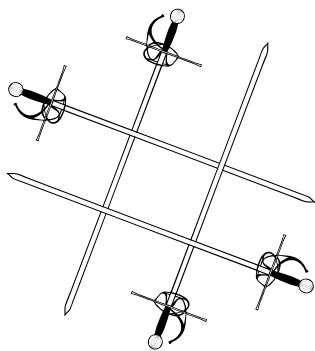
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## CROSSWORD FUN

Complete the crossword puzzle. HINT: many of the answers to these can be found on the Kids' Activities pages of this program.

### ACROSS

3. \_\_\_\_ pentameter  
5. A temple in Ephesus  
7. *The Comedy of Errors* playwright William \_\_\_\_  
10. Number of plays Shakespeare wrote  
11. The Bard of \_\_\_\_  
12. Name of Shakespeare's theater

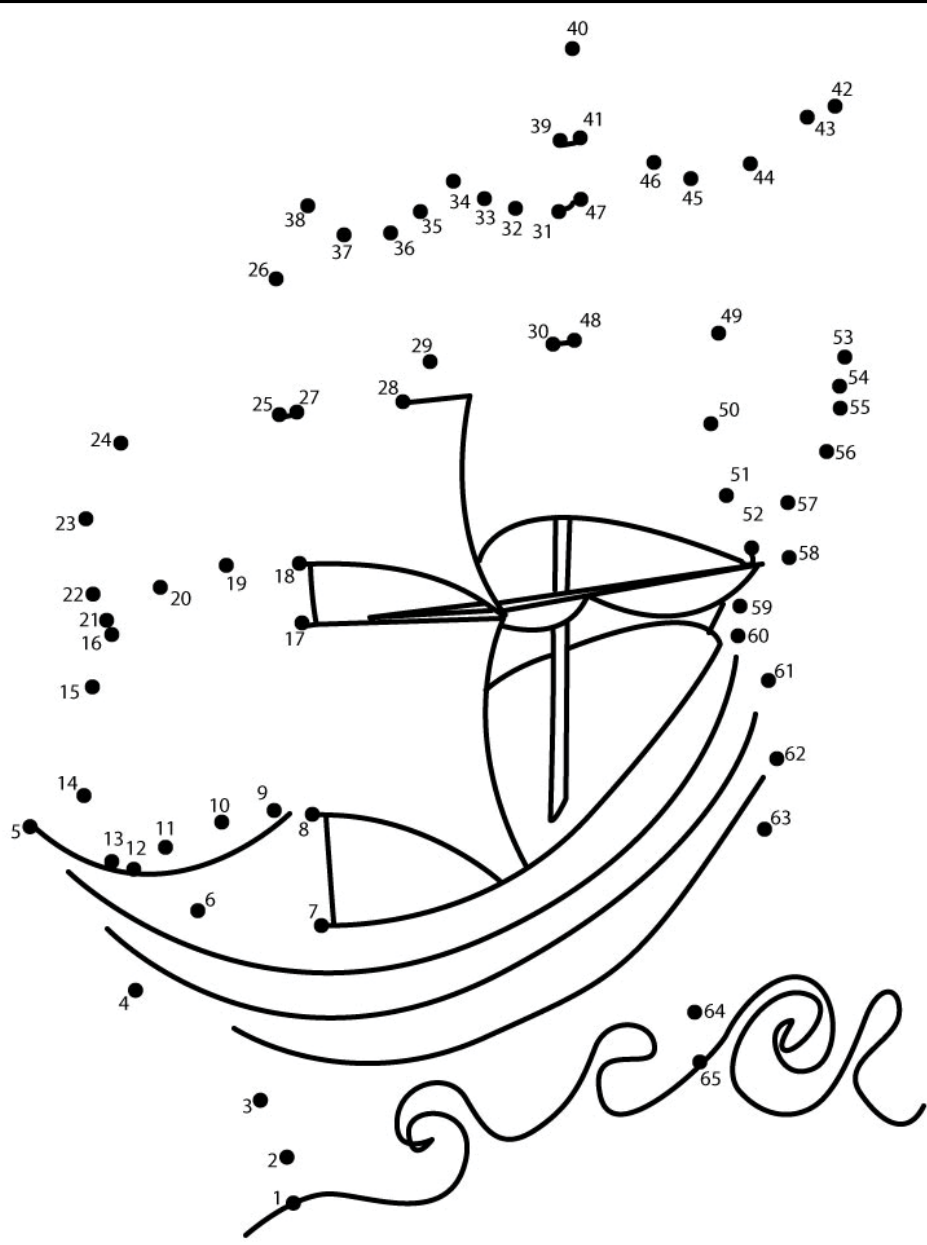
### DOWN

1. Currency used in *The Comedy of Errors*  
2. *The Comedy of Errors* takes place in \_\_\_\_  
4. \_\_\_\_ Shakespeare Company  
6. Twin servant in *The Comedy of Errors*  
8. Twin master in *The Comedy of Errors*  
9. \_\_\_\_ Female Institute, this park  
13. A giant sailing ship

# WHAT IN THE WORLD IS A BARK?

A bark is a giant sailing ship. All through **The Comedy of Errors**, there are references to **Antipholus** and **Dromio** sailing away or arriving on a bark.

Connect the dots to see a picture of a bark.



## IT'S YOUR TURN TO DRAW...

Draw the following sea creatures in the water. What other animals live in the ocean? Can you draw them, too?

- Fish | Sea Star
- Octopus | Dolphin
- Clam | Whale

## THEATER WORDS

Unscramble these words that are used regularly in the theater.

1.

ylpa

2.

tocar

3.

esatg

4.

eencs

5.

reditroc

6.

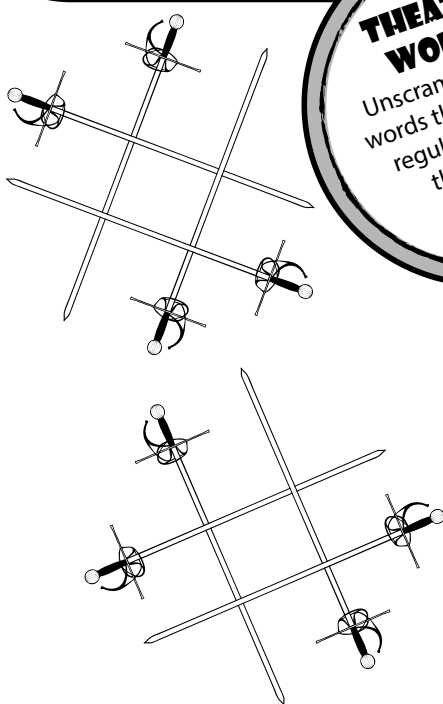
ctrpis

7.

wrec

8.

tca







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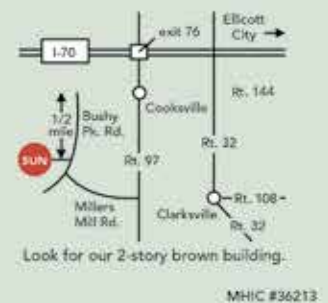
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# Musically Speaking

For this summer's production of *The Comedy of Errors*, Director Scott Alan Small and Musical Director Scott Farquhar have planned a special treat drawn from musical theater. They are using, with permission, a song from the 1976 British musical *The Comedy of Errors*, with book and lyrics by Trevor Nunn and score by Guy Woolfenden. The musical was first performed by the Royal Shakespeare Company at Stratford-Upon-Avon in 1976. In 1977 it moved to London's West End, where it won the Laurence Olivier Best New Play award.

This spring, Scott Farquhar tracked down Woolfenden's publisher (who is also his wife, Jane Woolfenden) to negoti-

ate the rights to use the song, "Satan Come Forth." Originally scored for 20 or more instruments, the song has been rearranged by Farquhar for instruments played by our cast members: trombone, violin, clarinet, guitar, and ukulele. The choreography is by Nellie K. Glover.

"We have been working to improve the presence of music in our plays, and the ways we use the music in storytelling," Farquhar says. Music and dance have been familiar aspects of CSC's performances since its very first play, *Twelfth Night* (2002). That play featured original compositions by Daniel O'Brien, who is now CSC's Resident Technical Director.

The song selections for each play are often quite deliberate. Whether period music or covers of contemporary hits, the lyrics can help move the plot or illuminate enduring and universal ideas and themes in

the play: The songs help tell the story.

We hope that the Woolfendens – and CSC audiences -- will be pleased with the song we've borrowed from *The Comedy of Errors*, the musical.

Make our style

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# 2015-2016 Season: Wickedly Fun

## A Letter from CSC's Directors

Friends, new and old, have filled our intimate but grand Baltimore playhouse and our magnificent summer festival with joy, laughter, tears, reflection, and awe.



You've sung along to our music and you've asked the important questions about the themes raised in our productions. You've made our theater company a community resource -- not just a stage. You've supported our community outreach and educational missions. And in recent days, you've encouraged us to use our artistry to uplift, not just to entertain.

We're grateful for your faith in the power of theatrical performance, in the power of our shared humanity. And we're glad you know that we can do all that and still enjoy ourselves thoroughly.

So we are thrilled to invite you to join us for our upcoming 2015-2016 season shows. In Downtown Baltimore and on our outdoor stage in Howard County, we'll present superb entertainment and unforgettable moments.

You won't want to miss a show. Renewals have begun and subscription sales will start soon.

*IAN*

— Ian Gallanar,  
Founding Artistic Director

*Lesley*

— Lesley Malin,  
Managing Director

## CSC's five-show season:

- The beloved war-between-the-sexes comedy ***Much Ado About Nothing***
- ***Titus Andronicus***, a play of unsurpassed horror and revenge
- The terrifically funny ***Wild Oats***, a rediscovered 1790 classic by John O'Keefe
- Shakespeare's poetic and supernatural tragedy of midlife crisis, ***Macbeth***
- and, outdoors at PFI Historic Park, the swashbucklingest of all swashbucklers, ***The Three Musketeers***, by Alexandre Dumas.

Subscribers receive the best value – five shows for as little as \$125 when you purchase the season series. Receive an exclusive, one-time discount on tickets for the following **CSC Season Extra** plays:

- ***A Christmas Carol***, the classic redemption story performed with a Baltimore twist, returning in December 2015 after making its record-breaking debut during our inaugural season.
- ***Romeo and Juliet***, presented in June 2016 as a "movable" show, CSC's signature theater experience in which the audience travels with the actors to multiple scenes in the PFI Historic Park.

## CSC Subscriber Benefits

- For as little as \$125, see all five season shows.
- Subscribers receive first choice of the best views and preferred seating sections available. We are improving the theater by making every seat in the house numbered and reserved. These changes are CSC's response to overwhelming feedback received from customers who want to know where their seats are before they arrive.
- Your choice of two preferred seating sections, available at two price levels, Prime or Basic.
- Current Prime Reserved subscribers may keep their reserved seats, or move to a new preferred section.
- Current General Admission subscribers will have their choice of best available seats in preferred sections.
- Renewals will receive priority processing to reserve their preferred seating.
- No ticket service fees.
- Complimentary ticket exchanges.
- \$5 parking at Arrow Parking garage on Water Street.



Blythe Coons as Beatrice in CSC's 2015-2016 season-opening production, *Much Ado About Nothing*. Photo by Teresa Castracane.

# 8 Reasons

## To get a CSC 2015-2016 Season Subscription

- Adult subscriptions start at \$125
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- We put the bar in Bard (and you may take your drink to your seat)
- Movable Shakespeare is back by popular demand! Get your subscriber discount **now** for ***Romeo and Juliet*** at the PFI. Limited run.
- Get your tickets now for ***A Christmas Carol*** at the lowest price we'll offer

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# Drama

-Continued from Page 4

performed plays, it is interesting that the source text he chose emphasizes what the audience 'sees,' when often Elizabethan playwrights were more concerned with what the audience 'hears.' However, his text draws heavily on two important theatrical traditions, Roman comedy and *commedia dell'arte*, which would have provided a young writer of comedy with techniques and sequences already proven successful. Shakespeare's debt to Roman comedy is apparent in his use of Plautus's plot. His use of *commedia* is not explicitly in the text but serves well in bringing the text off of the page into performance.

*Commedia dell'arte*, an improvisational theatrical style which first became popular in 16th Century Italy, relies on stock characters to create comedic stories. The structures of these performances include much of what occurs in Shakespeare's play: mistaken identity, family reunions, clown wit and humor, all of which were staged by combining physical humor, visual confusion, and *lazzi*, which *The Oxford Illustrated History of the Theatre* defines as "comic quips and turns" (131). The plot lines from Roman comedy seemed to have worked their way into the improvisational *commedia*, including moments which the Arden Shakespeare edition describes as "the misdelivery of messages, or jewels, confusion over lost money, mistaken arrests, the fetching of a purse of money from a desk, and the involvement of the *zanni*, or servant-fools, with maids" (xxxiii). Shakespeare wrote these moments into the text, but his lack of stage directions leaves these situations open to improvisation and stylized comedy. The tradition of *commedia*

helps to exaggerate these moments for greater comedic effect.

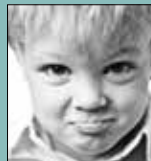
#### SOCIAL COMMENTARY?

But Shakespeare does not simply provide his audience with a few laughs and a happy ending. Woven throughout the text are more serious matters to grapple with. Shakespeare does not take these issues on in the text, but he does present them to his audience, causing them at moments to question their laughter.

At the absence of her husband who has been traipsing around Ephesus, Adriana raises the question to Luciana "Why should their liberty be more than ours?" (2.1.10). Her questioning of the gender division becomes more poignant when compared with the source play by Plautus, where the Wife has no name and the named courtesan plays a larger role. Shakespeare has removed the courtesan's name and transferred that interest to Adriana, and now Adriana takes her quest for identity further by questioning traditional male and female roles. Was Shakespeare attempting to make a statement about the disjunction of gender roles, or was Adriana's questioning seen as inane by Elizabethan audiences, adding to the comedy of the scene? Along the same lines, the Dromios continually complain about the beatings they receive, and the audience witnesses some of these beatings. Is Shakespeare expressing a political commentary on the relationships between masters and servants? It is difficult to know.

Just as he would in play after play that followed *The Comedy of Errors*, Shakespeare does not provide us with the answers, just the impetus to question.

— NATALIE TENNER was the Dramaturg for CSC's 2008 production of *The Comedy of Errors* and for *The Importance of Being Earnest* this past spring.



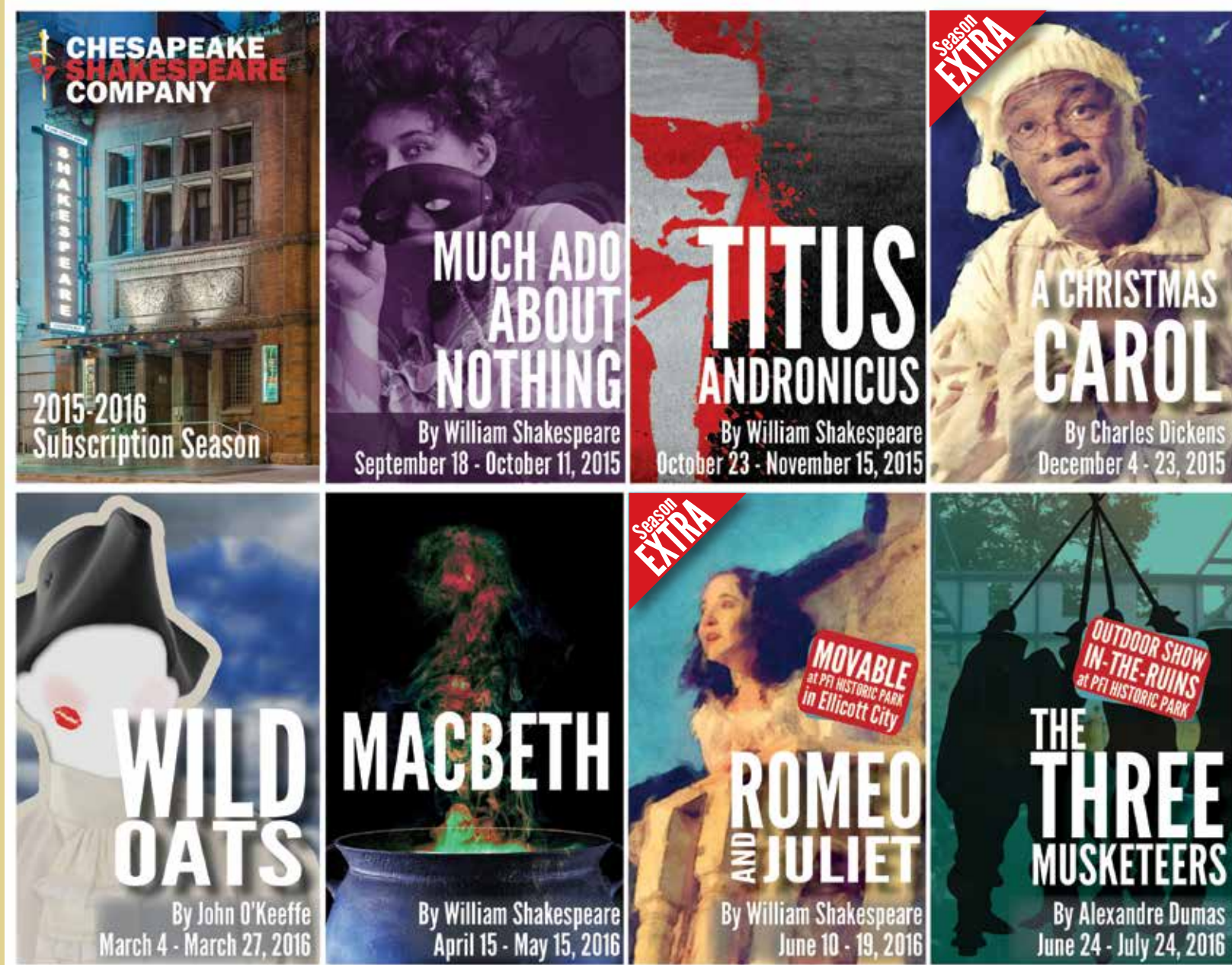
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