

Alice in Wonderland



By Eva Le Gallienne
and Florida Friebus

Adapted from Lewis Carroll
Directed by Ian Gallanar

April 27 – May 27, 2018



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High sparks of honor in thee have I seen.

- Richard II

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Ian Gallanar

Wonder and Wonderland

A Note from the Founding Artistic Director

Alice: *Would you tell me, please, which way I ought to go from here?*

The Cheshire Cat: *That depends a good deal on where you want to get to.*

Alice: *I don't much care where.*

The Cheshire Cat: *Then it doesn't much matter which way you go.*

Alice: *...So long as I get somewhere.*

There's so much to love about Lewis Carroll's *Alice in Wonderland* (and *Alice Through the Looking Glass*). The characters are fantastic and funny and odd and unpredictable. These are EXACTLY the kind of folks I like to hang out with in my life.

And these characters and these lines and this world give me such a thrill.

I've been looking forward to our producing *Alice in Wonderland* for several years now. I like theater that does as Terry Gilliam said about his film *Time Bandits*: "I want something that's smart enough for kids, but action packed enough for adults." Not only is that how I feel about theater for families, it's a sentiment (and syntax) for which Lewis Carroll would have approved. But what does it mean? What are we to learn from *Alice in Wonderland*?

We might learn something about the care and feeding of a Jabberwock. It may be that Mr. Carroll wanted us to have a clearer intellectual understanding of 19th Century politics through satire. Perhaps Alice is in a developmental period portrayed as she is engaged in a romance quest for her own identity and growth, for some understanding of logic, rules, the games people play, authority, time, and death.

Or maybe it's all about the Walrus.

I just hope you enjoy the play. I do. I think it's a great old story that deserves to be told over and over again. As with our *A Christmas Carol*, I find great purpose in the telling of well-known tales. Mmm... kinda like Shakespeare.

Goo goo g'joob!

Warmly, / *AN*

Ian Gallanar
Founder and Artistic Director

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. 5: *Hot Off the Presses* with CSC's Resident Costume Designer Kristina Lambdin. Read the series online at ChesapeakeShakespeare.com.

Read Q&A on Page 7



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Lesley Malin

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A Note from the Managing Director

"The Seasons Alter"

-- A Midsummer Night's Dream

We love our audiences. We love that you are so engaged in our community that you come Downtown to see great theatre. Our actors love talking to you after the shows. We love hearing from you in your notes and calls, too. We treasure the relationship between our patrons and our artists and staff. It's our pleasure to do our best for you.

So you can understand that we do even **more for our subscribers**, because they find their experiences with us so meaningful that they plan to spend time with us every few weeks. We show subscribers how much we care in some pretty concrete ways:

- **Savings of up to 20% on ticket packages**, compared to buying individual tickets. This includes best prices on our Flex 4, Flex 3, and Saturday Matinee choices.
- **A 10% discount on Adult and Senior single tickets** purchased by subscribers all season long (on all plays except the Movable *Macbeth*). We hope this helps subscribers bring friends or family with them or make a lovely gift of tickets to someone special.
- **Season Extras:** Subscribers get first dibs on hot tickets to our **two add-on plays**. They enjoy the lowest prices we will offer for *A Christmas Carol* tickets (which are not part of this season's subscription series). Also, the highly-coveted tickets to our *Movable Macbeth* are available to subscribers now, before they're offered for sale to the public. Our movable plays outdoors in Ellicott City sell out quickly, because we are limited to only about 100 patrons walking with the actors per performance. Order your add-ons before August 6th.

Here are some other nifty notable new things about next season:

- Don't miss the **Henry IV Saturday Marathon:** Part I, dinner, Part II. Watch for an offer to join us at this signature event. Enjoy a Falstaffian Feast of Shakespeare!
- **Saturdays are for friends and family:** Our value-priced tickets for ages 25 and under are now available on Saturday nights.
- **Where do I eat before the show?** The No. 1 question asked at the box office has a new answer: We are delighted to let you know that the superb (and show-time conscious) Chez Hugo bistro is now open just next door to the theater at 206 East Redwood.

Join us for our 2018-2019 Season. Enjoy our gorgeous theater and festival stage, our informal and friendly atmosphere, and our excellent, exciting productions. We can't wait to have you back!

Warmly,

Lesley Malin
Managing Director

Season 2018-2019

**CHESAPEAKE
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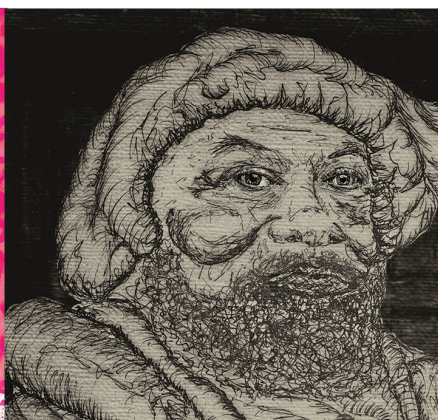
Subscriber Series



She Stoops to Conquer

By Oliver Goldsmith

September 28 - October 21, 2018

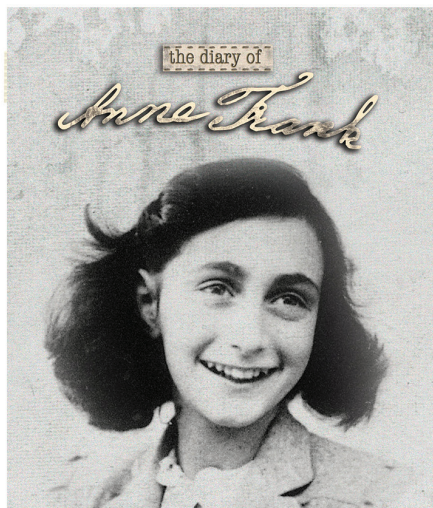


Henry IV, Parts I and II

By William Shakespeare

Part I February 15 - March 30, 2019

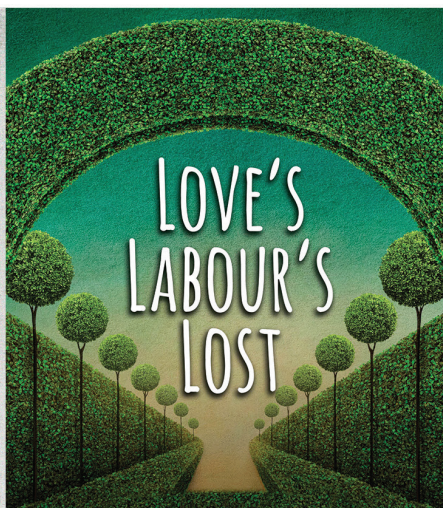
Part II March 15 - April 7, 2019



The Diary of Anne Frank

By Frances Goodrich and Albert Hackett, Adapted by Wendy Kesselman

April 26 - May 26, 2019



Love's Labour's Lost

By William Shakespeare

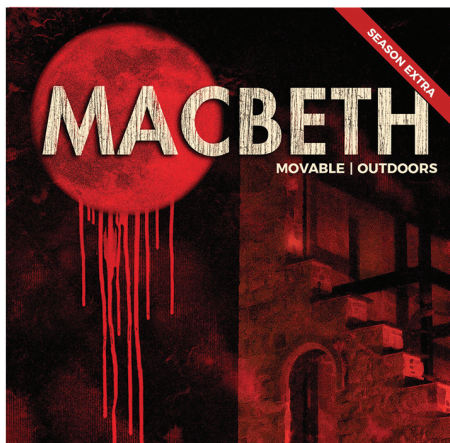
June 28 - July 28, 2019

Outdoors - PFI Historic Park

Season 2018-2019

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Season Extras

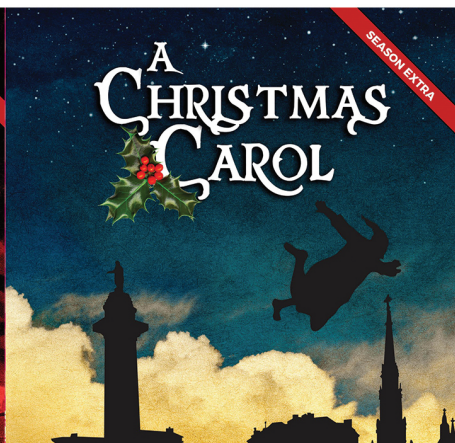


Macbeth (Movable)

By William Shakespeare

June 7-23, 2019

Outdoors at PFI Historic Park



A Christmas Carol

By Ian Gallanar

Adapted from Charles Dickens

December 7-23, 2018

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Hot Off the Presses:

Kristina Lambdin is CSC's resident Costumer Designer and has been the leader of CSC's Costumer Design since 2003. She is known as one of the finest designers working in the region's theatrical profession. She has designed more than half of all of CSC's productions and is the Costume Designer for this production of *Alice in Wonderland*. Artistic Director Ian Gallanar counts on Kristina Lambdin – along with Resident Technical Director Daniel O'Brien – to steer the design aesthetic for CSC.

IAN: For people who only have a rough idea of what a costume designer does: What does a Costume Designer do?

KRISTINA: Short answer... design costumes. Longer answer... A Costume Designer works with the director and production design team in creating the look for a show. In larger companies, the costume designer then works with the costume shop in making sure the costumes get made/created to the designer's specifications. In many smaller theatres, the costume designer is also responsible for making/creating the costumes.

IAN: Speaking of building, many costume designers don't participate in the building of costumes, but you do. Why is that?

KRISTINA: I like to design as I build. I like to be able to make changes in my design as I go...not to the point of completely departing from

A Little Conversation About Art, with Ian Gallanar and Kristina Lambdin



Kristina Lambdin

my original design but being able to make smaller adjustments based upon how all the elements are coming together. Sometimes what

you imagine to be a great idea doesn't turn out so when it comes time to put it into reality.

IAN: One of the things that I hear over and over again from actors is how much they like wearing the costumes you design and build. This is obviously important to you. Can you talk about why?

KRISTINA: I can't say that I set out to make costumes comfortable for the actors. It just seems to happen! I think it just comes as a result of trying to make "clothing." I want the actors to seem, and feel, natural in what they wear. The costume is a part of the character, and that character needs to be believable.

Continued on page 19



Costumes for *Anne of the Thousand Days* by Kristina Lambdin, worn by Lizzi Albert, Matthew Ancarrow, Martin Evans, Keith Snipes. Photo by Teresa Castracane.

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

Alice In Wonderland

By Eva Le Gallienne and Florida Friebus

Adapted from Lewis Carroll

Director and Sound Designer: Ian Gallanar+
Assistant Director: Lizzi Albert+
Production Manager: Kyle Rudgers+
Production Stage Manager: Alexis E. Davis+
Technical Director and Projections Designer: Daniel O'Brien+
Set Designer: Chester Stacy+
Lighting Designer: Katie McCreary+
Costume Designer: Kristina Lambdin+
Properties and Puppet Designer: Jess Rassp+
Dance Choreographer: Nellie K. Glover+

**SETTING: Alice's Sitting Room
Wonderland**

**CAST
(in order of appearance)**

ALICE	Alexandra Palting
WHITE RABBIT AND OTHERS.....	Michael Toperzer
CATERPILLAR, TWEEDLE DUM AND OTHERS	JC Payne
DUCHESS, TWEEDLE DEE AND OTHERS.....	Donna Ibale
MAD HATTER AND OTHERS.....	Vince Eisenson+
MARCH HARE AND OTHERS	Robby Rose+
GRYPHON, HUMPTY DUMPTY AND OTHERS	Terrance Fleming
MOCK TURTLE AND OTHERS	Gregory Atkin
KING OF HEARTS AND OTHERS	Steven Hoochuk
QUEEN OF HEARTS AND OTHERS.....	Briana Manente
RED QUEEN AND OTHERS	Mabelle Fomundam
WHITE QUEEN AND OTHERS	Hannah McKechnie

**Stage fog will be used in this production.
There will be one 15-minute intermission.**

MUSIC CREDITS:

Alice in Wonderland lyrics by Eva Le Gallienne and Florida Friebus
(adapted from Lewis Carroll).

Music composed by Ian Gallanar

Preshow and Intermission Music performed by the Cast:

"English Tea" by Paul McCartney;

"Mr. Richland's Favorite Song" by Harry Nilsson;

"White Rabbit" by Grace Slick;

"Don't Come Around Here No More" by Tom Petty and David A. Stewart.

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is presented by special arrangement with SAMUEL FRENCH, INC.

ARTISTIC AND PRODUCTION STAFF

Director and Sound Designer	Ian Gallanar+
Assistant Director	Lizzi Albert+
Production Manager	Kyle Rudgers+
Production Stage Manager	Alexis E. Davis+
Technical Director and Projections Designer	Daniel O'Brien+
Set Designer	Chester Stacy+
Lighting Designer	Katie McCreary+
Properties and Puppet Designer	Jess Rassp+
Costume Designer	Kristina Lambdin+
Dance Choreographer	Nellie K. Glover+
Music Director	Grace Srinivasan
Hair, Wig and Makeup Designer	Sandra Spence
Assistant Stage Manager	Taylor Gulotta
Properties Master	Pauline Lamb
Master Electrician and Light and Sound Board Operator	Michael Lonegro+
Run Crew	Sierra King and Christina Helm
Costume Assistant	Jennifer Bae
Wardrobe Supervisor	Hannah Brill
Costume Intern	Tylar Hinton
Costume Stitcher	Elizabeth Chapman
Dance Captain	Donna Ibale
House Managers	Donna Burke, Pam Forton, Tyler C. Groton, Ruthie Griffith+, Mary Pohlig+

+CSC Company Member

SPECIAL THANKS:

CSC's volunteers and ushers; Bin 604; Arrow Parking; Mount Royal Printing Co.; Dockside Video; Enoch Pratt Free Library's Patterson Park Branch; Baltimore STYLE magazine; Troika Costume Shop; Creative Circle; O'Wonderful Cupcakes; Debra Harrison and Atmosphere, Inc; Todd M. Zimmerman Design; Jan Purnell, tea consultant; Cameron Whitman, Colin Stanley and Joseph Hyde, photographers; Lady Tatum, production intern; Helena Pierce, marketing intern; Alexis E. Davis, marketing associate; Bill Rauch, *Oregon Shakespeare Festival*, Chez Hugo, Gibby's Dollhouses and Miniatures.

Cut paper art by Annie Howe
 Website: <http://www.anniehowepapercuts.com>
 Instagram: @anniehowepapercuts



On the cover:
 Alexandra Palting as Alice, Vince Eisenon as Mad Hatter, Robby Rose as March Hare
 Photo by Cameron Whitman.

Who's Who

CAST PHOTOS, in alphabetical order



Gregory
Atkin



Vince
Eisenson+



Terrance
Fleming



Mabelle
Fomundam



Steven
Hoochuk



Donna
Ibale



Briana
Manente



Hannah
McKechnie



Alexandra
Palting



JC
Payne



Robby
Rose+



Michael
Toperzer

+CSC Company Member

Bios

CAST (in alphabetical order)

Gregory Atkin (Fish Footman/Mock Turtle/Gentle Voice/Jabberwock Puppeteer) is making his CSC debut. He was most recently seen in *How I Became a Pirate* at Adventure Theatre MTC; *A Dream Within A Dream: A Madness* at Through the Fourth Wall Productions; *Twelfth Night* at Prince George's County Shakespeare in the Park; and featured in the Source Festival at the Source Theatre. He holds a BFA in Theatre Performance from Ohio University.

Vince Eisenson (Mad Hatter/Cheshire Cat Voice/Goat Voice/Jabberwock Puppeteer) is a member of CSC's Resident Acting Company and a CSC Teaching Artist. He has appeared in CSC's *Julius Caesar*, *Richard III*, *Macbeth*, *Wild Oats*, *Romeo and Juliet*, and *A Midsummer Night's Dream*, among others. Regional credits include *King Lear* and *The Tooth of Crime* at WSC Avant Bard;

Hamlet (swing) and *The Imaginary Invalid* at Shakespeare Theatre Company; *Romeo and Juliet* (u/s, perf) at Folger Theatre; *Merchant of Venice* at Faction of Fools; *Whipping, or the Football Hamlet* and *Fear* at Longacre Lea; *Kafka's Metamorphosis* at Synetic Theatre; *Julius Caesar* with Lean & Hungry Theater; and *Richard II* at PlayMakers Repertory. Television credits include *American Genius* and *Turn: Washington's Spies*.

Terrance Fleming (Lory/Cook/Gryphon/Beetle Voice/Humpty Dumpty) is making his CSC debut. Since moving to Baltimore he has appeared in many productions, including *The Cradle Will Rock* with Iron Crow Theatre, *Memphis* with ArtsCentric Theatre, *Romeo and Juliet* with The Green Globe Theatre, *Grey Gardens* with Stillpointe Theatre, and *Schoolgirl Figure* with Cohesion Theatre. Terrance holds a BFA, with an emphasis in performance, from the University of Southern Mississippi. He is from Mobile, AL, and moved to Baltimore in January 2016.

Mabelle Fomundam (Dormouse/Knave of Hearts/Red Queen/Oyster Puppeteer) is making her CSC debut. She has been in the plays *Boardin' Time*, *The People's Corporation of the District of Columbia*, *Vacation*, *Yet I Stand*, *Head Talks*, and *That Part is True*. Mabelle is also a member of the Smithsonian's Discovery Theater ensemble. She holds two bachelors' degrees, in Theatre Studies and Biological Sciences, from the University of Maryland, Baltimore County. www.nungmabelle.com

Steven Hoochuk (Duck/King of Hearts/Walrus) has appeared with CSC as Antonio in *The Tempest* (2017), Mortimer in *The Fantasticks*, Baptista/Haberdasher in *The Taming of the Shrew* (2017), Peter Quince/Egeus in *A Midsummer Night's Dream* (2011), Belarius in *Cymbeline*, Marcus Andronicus in *Titus Andronicus* (2010), and Leonato in *Much Ado About Nothing* (2010). He has appeared in numerous roles with Maryland Shakespeare



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Bios

Festival, Annapolis Shakespeare Company, Shakespeare Theatre Company, and Solas Nua. He attended Rutgers University, and the Shakespeare & Company Intensive Actor Training Program.

Donna Ibale (Eaglet/Duchess/Tweedle Dee/Jabberwock Fighter, Dance Captain) is making her CSC debut. Donna is originally from Los Angeles, CA where she was the resident choreographer for Zombie Joe's Underground Theatre Group. Her favorite roles/productions include: *Avenue Q* (Christmas Eve), *A Doll's House* (Nora), *Into the Woods* (Jack's Mother), *Romeo and Juliet*, *Our Town*, *Xanadu*, *Sweet Charity*, *The Music Man*, *The Raven*; Rapid Lemon Productions: *The Variations Project*, and *Love is a Blue Tick Hound*. In Baltimore, Donna is a founding company member & resident artist of Rapid Lemon Productions. Donna is a proud graduate of the Pacific Conservatory of Performing Arts (PCPA Theatrefest - Santa Maria, CA).

Briana Manente (Frog Footman/Queen of Hearts/Carpenter/Leg of Mutton Puppeteer) has appeared with CSC as Mar Antonia in *Julius Caesar* and Emilia in *Othello*, and with CSC's Blood & Courage Company as Countess and Mariana in *All's Well That Ends Well*. She has appeared in *As You Like It* and *Romeo and Juliet* with Shakespeare in the Parks: Prince George's County, where she is Associate Artistic Director; *'Tis Pity She's a Whore* in repertory with *A King and No King*; and *Henri IV: the Re-Gendered Henry IV* Repertory with Brave Spirits Theatre; *Cymbeline* and an all-female *Macbeth* with Theater Prometheus, among many regional credits. She holds an MFA from the Catholic University of America and a BA in Theater, Film, and Media Studies from St. Mary's College of Maryland.

Hannah McKechnie (Swimming Mouse/Five of Spades/Harsh Voice/White Queen/Oyster Puppeteer) is making her CSC debut. Her theater credits include Olney Theatre Center (*Opus U/S*); National Players (*To Kill a Mock-*

ingbird, *The Tempest*, *As You Like It*); and New Brooklyn Theatre (*Las Meninas*). Hannah's film credits include: *The Other Side of Happiness* (Awarded Best Actress by Alternative Film Festival) and *Ocean's 8*. Television credits are: CBS (*Blue Bloods*), and Investigation Discovery (*Pandora's Box*). She holds a BFA in Acting from Boston University and Classical Semester from LAMDA. While attending McDonogh School, she performed in *Julius Caesar* and *Twelfth Night* produced with a CSC residency. www.hannahmckechnie.com

Alexandra Palting (Alice) is making her CSC debut. Recent credits include *The Princess and the Pauper* with Imagination Stage, *Top Girls* with Keegan Theatre, *Assassins* with Pallas Theatre Collective, and *Coriolanus* with Shakespeare in Clark Park. In addition to being an actor, Alexandra is also an active classical, sacred, and jazz vocalist. She is a graduate of the University of Delaware and the Royal Academy of Dramatic Art. www.alexandramariapalting.com.

JC Payne (Caterpillar/Seven of Spades/Tweedle Dum/Jabberwock Puppeteer) is also appearing as Romeo in CSC's school matinee production of *Romeo and Juliet* and was Young Scrooge in CSC's *A Christmas Carol* (2017). 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; Justin in *In The Cotton* with Farm Theater Project; Konstantin in *The Seagull* with Gamut Theater Group; Con in *Stupid Fxxxxxx 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.

Robby Rose (Dodo/March Hare/Gentleman in White Paper Voice/Jabberwock Puppeteer) is a CSC Company Member and CSC's Production and Education Assistant. He was Production Manager for CSC's Blood & Courage company productions of *All's Well*

That Ends Well and *Unscene*. He has appeared in CSC's *The Fantasticks*, *Much Ado About Nothing* (2015), *The Comedy of Errors*, *Richard II*, *A Midsummer Night's Dream* (2014 and 2011), *Dracula*, *Romeo and Juliet* (2016, 2015, 2014) *Pride and Prejudice*, *Cymbeline*, *Hamlet*, *A Christmas Carol* (2016) and *Twelfth Night*.

Michael Toperzer (White Rabbit/Guard Voice/Jabberwock Puppeteer) is also appearing in the roles of Abraham and Friar Lawrence in CSC's *Romeo and Juliet*. Recent credits include Keith in *Don* with The Secret Theater, The Attendant in *The Last Poet on Mars* with Brooklyn Actors Troupe; Malvolio in *Twelfth Night* with Monday Theater Co., Tybalt and Paris in *Romeo and Juliet* with Occupy Verona, Fluello in *The Honest Whore* with The Flea Theater, Mel in *Slam!* with Sequoia Theater Co., and Lucius Andronicus in *Titus Andronicus* with Empty Chair Theater. He holds a BFA in Acting from Adelphi University, through which he studied abroad at London Dramatic Academy.

ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

Ian Gallanar (Director, Sound Designer, 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. He has directed 33 productions for CSC including productions of *The Taming of the Shrew* (2017 and 2013), *Othello*, *Wild Oats*, *Titus Andronicus*, *A Christmas Carol* (original adaptation, 2014 and 2017), *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). 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 Paulina in *The Winter's Tale*, 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 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, and is a 2018 LEADERSHIP Baltimore member.

Lizzi Albert (Assistant Director) is a CSC Associate Artistic Director, teaching artist, and resident actor. She directed CSC's 2017 production of *The Tempest*, as well as *Macbeth* for CSC's collaboration with Notre Dame of Maryland University and *All's Well That Ends Well* for CSC's Blood & Courage Company. CSC acting credits include *Richard III*, *Anne of the Thousand Days*, *Wild Oats*,

Bios

Uncle Vanya, *The Importance of Being Earnest*, and others. Other regional credits include assistant directing *Pluto* with Forum Theater and performing at Constellation Theater Company, the American Century Theater, Barabbas Theatre, and Peter's Alley Theater Company. BFA NYU Tisch/Stella Adler. www.lizzialbert.com.

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.

Hannah Brill (Wardrobe Supervisor) worked with CSC on wardrobe for *The Winter's Tale* and *The Taming of the Shrew* (2017). She is a Design and Production and Metalsmithing major at Towson University.

Alexis E. Davis (Production Stage Manager) was stage manager for CSC's *Romeo and Juliet* (2018, 2017 and 2016), *Red Velvet*, *A Christmas Carol* (2017), *Julius Caesar*, *The Fantasticks*, and *Othello*; and assistant stage manager for *A Christmas Carol* (2016). At Single Carrot, she was stage manager for *A Beginner's Guide to Deicide* and *Drunk Enough to Say I Love You*. With Everyman Theatre she was assistant stage manager for *By the Way*, *Meet Vera Stark*; stage crew for *TopDog/Underdog*; and Stage Management intern for *God of Carnage*. She was also a Stage Management intern for *Wild With Happy!* at Baltimore's Center Stage. She holds a Bachelor's degree in Theater Production from McDaniel College.

Nellie K. Glover (Dance Choreographer, CSC Resident Choreographer). Recent work for CSC includes *The Winter's Tale*, *The Tempest*, *The Fantasticks*, *Anne of the Thousand Days*, and *The Taming of the Shrew*. Additional

work: *Everyman* (CCBC Essex), *Lear* (Single Carrot Theatre). She holds a BS in Acting from Towson University.

Taylor Gulotta (Assistant Stage Manager) was recently the Assistant Stage Manager for CSC's *The Winter's Tale*. She has worked with The Gateway Playhouse as the Stage Management Apprentice on *Swing!*, *On the Town*, *Little Shop of Horrors*, *Mamma Mia!* and *The Lion King Jr.* She was Assistant Stage Manager for the Heritage Theatre Festival's 2016 season. She graduated from Washington and Lee University as a double major in Theater and Strategic Communication, and while there served as the resident stage manager for many mainstage plays and musicals.

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.

Sierra King (Run Crew) is making her CSC debut. She is a senior theatre major at University of Maryland. Her UMD credits are *Eurydice* (stage manager), *Shook* (stage manager), *Full Circle/Render Edit* (assistant stage manager), *The Amish Project* (assistant stage manager), *UMoves: Undergraduate Dance Concert 2017* (run crew).

Pauline Lamb (Props Master) is a DC-based choreographer and properties designer.

Bios

She has relocated to the area from North Carolina. Her previous design credits include *Avenue Q* (Pauper Players), *The Producers/Uri-netown* (Company Carolina), *Assassins* (Pallas Theater Collective), and *Sweeney Todd* (The Arlington Players).

Kristina Lambdin (Costume Designer, CSC Resident Costume Designer, CSC Business Manager) recently won the Broadway World Best Costume Design award for her designs for *A Christmas Carol* (2016). Some of her costuming credits include CSC's *Anne of the Thousand Days*; *The Fantasticks*; *Macbeth*; *A Christmas Carol* (2014-2017); *A Midsummer Night's Dream* (2014, 2011, and 2005); *The Importance of Being Earnest*; *The Taming of the Shrew* (2006 and 2013 productions); *Romeo and Juliet* (2003, 2012, 2015-2018 productions); *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 and she won the Greater Baltimore Theater Award for *A Midsummer Night's Dream* (2005). For more than a decade, she served as the Costume Supervisor for the Baltimore Opera Company and then Lyric Opera Baltimore.

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

Michael Lonegro (Master Electrician, Light and Sound Board Operator, Information Systems Manager, Development Associate) was the lighting designer for CSC's *Julius Caesar* in 2017, has operated lighting for numerous CSC productions, and 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 theatre productions.

Laura Malkus (Director of Development) 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.

Katie McCreary (Lighting Designer) has designed for CSC's *A Winter's Tale*, *The Fantasticks*, *Anne of the Thousand Days*, *Uncle Vanya*, and *The Importance of Being Earnest*. Other recent or favorite designs include: *Future-proof* with CUA; *A Bid to Save the World and Electric Baby* with Rorschach Theatre (where she is also a company member); *A Midsummer Night's Dream* with WSC/Avant Bard; *When We Were Young and Unafraid*; *Mack, Beth*; and *The Best Man* with Keegan Theater; *The Breakers*, *Navigator*, and *The Colour of Her Dreams* with 7 Stages; and *Scarlett's Web* with Dad's Garage. Katie is also Director of Development and Curriculum Development for Educational Theatre Company (ETC). www.katiemccreary.com

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, Projections Designer, CSC Resident Technical Director, Facilities Manager). A founding member of CSC, Daniel has performed, designed scenery, 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* (2015-2018), and *A Christmas Carol* (2014-2017).

Jess Rassp (Properties and Puppet Designer) is a Theatre Artist whose

Bios

background in painting and sculpture fuels her work in puppetry, props, and scenic design. She has worked with CSC on *The Winter's Tale*, *Othello* and many other productions. She is the Technical Director at Cohesion Theatre Company and a member of CSC's Resident Technical and Design Company. Other credits include *H.T. Darling's Incredible Museum* with Subversive Productions; *Mr. Burns* and *Sally McCoy* with Cohesion Theatre Company; and *Savage/Love*, *Midlife*, and *Year of the Rooster* with Single Carrot Theatre. Jess holds a BA in English Literature and minor in Theatre Arts from Brandeis University in Boston. jessrasspdesign.com

Kyle Rudgers (Production Manager) holds a BA from William and Mary and an MFA in Stage Management from UC San Diego. As a production manager, he has worked 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.

Nina Sharp (Box Office Associate and Marketing Assistant) prior to living in Baltimore, served as a Youth Theatre Educator and Executive Manager of Church Hill Theatre, a non-profit theatre organization on the Eastern Shore of Maryland. She splits her time between serving our audiences in the box office and assisting in all things marketing.

Sandra Spence (Hair, Wig and Makeup Designer) has designed for Annapolis Shakespeare Company, Arkansas Shakespeare Theatre and Illinois Shakespeare Festival among others. Her design experience also includes eight years as a Fashion Designer in Seattle and New York City. Sandy taught for three and half years as the Assistant Professor of Costume & Make-Up Design at the University of Wisconsin - Stevens

Point and is now an adjunct instructor at UMBC. She holds a BFA in Theatre from the University of Utah and an MFA in Costume Design from Illinois State University.

Grace Srinivasan (Music Director) has worked as music director with CSC on several recent productions, including *The Winter's Tale*, *A Christmas Carol* (2017), *Taming of the Shrew* and *Anne of the Thousand Days*. A soprano who performs a wide-ranging repertoire throughout the region, she recently 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 Peabody Baroque Band, and the Peabody Renaissance Ensemble. Grace holds a master's degree in vocal performance from the Peabody Conservatory and sings professionally at St. Stephen Martyr Church and the National Cathedral.

Chester Stacy (Set Designer, Scenic Carpenter) of Chester Creates LLC has done set design, construction and scene painting for several CSC productions, including *The Fantasticks*, *Anne of the Thousand Days*, *Othello*, *Macbeth*, *Much Ado About Nothing*, *Titus Andronicus*, *Uncle Vanya* and *The Importance of Being Earnest*; and for Red Branch Theatre's *Bring It On the Musical*; and First Baptist Church of Glenarden's *The Uncut Coming of Christ*. His projects have included set decoration for *House of Cards*; display graphics and installation for Howard County Library, Mill No. 1, Long Reach Village Center, and Pax River Naval Air Station; sculpture fabrication for the AVAM Kinetic Sculpture Race; and production design for Eduardo Sanchez's *The Night Watchmen*.

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

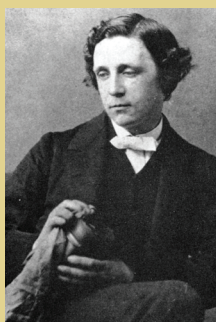
Bios

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*, *American Style*, and *Giftware News* magazine.

Alice in Wonderland: The Author

Lewis Carroll is the pseudonym of Charles Lutwidge Dodgson (1832 – 1898), an English mathematician, photographer, and logician. He wrote many academic works but is best remembered for *Alice's Adventures in Wonderland* (1865) and its sequel, *Through the Looking Glass* (1871). These began as amusing tales invented to entertain Alice, Lorina, and Edith Lidell, the young daughters of the dean of Christ Church College at Oxford, where Dodgson studied and later taught mathematics. Several of the characters were based on people they knew. Dodgson wrote down the stories, at Alice's request, and gave them to her. The novelist Henry Kingsley, while visiting the dean's home, happened to read them and encouraged Dodgson to publish them.



Lewis Carroll (circa 1863)

Alice in Wonderland: The Playwrights

Eva Le Gallienne (1899 – 1991) was a theatrical actress, producer and director during the first half of the 20th century. She made her stage debut in London at the age of 15 in a 1914 production of Maurice Maeterlinck's *Monna Vanna*. She moved to America and enjoyed a notable Broadway career before founding the Civic Repertory Theatre in Manhattan. Later, she, Margaret Webster, and producer Cheryl Crawford co-founded the American Repertory Theater (1946 to 1948), where she played Queen Elizabeth in *Mary Stuart*. In 1964, Le Gallienne was presented with a special Tony Award in recognition of her 50th year as an actress and in honor of her work with the National Repertory Theatre. The National Endowment for the Arts also recognized her with the National Medal of Arts in 1986. She earned an Oscar nomination for her work in *Resurrection*, and won an Emmy Award for a televised version of *The Royal Family* after having starred in a Broadway theatre revival of that play in 1976.

Florida Friebus (1909 – 1988) was a stage, film, and television actress. She portrayed the mother in the popular TV show "*The Many Loves of Dobie Gillis*," from 1959 to 1963, and had a recurring role on "*The Bob Newhart Show*" in the 1970s. She originated several stage roles including Hilda in *The Lady from the Sea* (1929), Caroline Bourrat de Vermaud in *Mademoiselle Bourrat* (1929), Sasha in *The Living Corpse* (1929), Ann Leslie in *Alison's House* (1930), Louise in *Liliom* (1932), Nichette in *Camille* (1935), Angela in *A Sunny Morning* (1935), Maggie Wallace in *The Primrose Path* (1939), Helen McCarthy in *Collector's Item* (1952) and Lilly Sears in *Tea and Sympathy* (1953). She was on the council of the Actors Equity Association for more than 16 years, and in 1986 received the Phil Loeb Award for extraordinary service to her profession.

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HOT OFF THE PRESSES

Continued from page 7

IAN: Well you do an amazing job of it. In my experience, actors don't always like putting on their costumes for the first time. They often have a hard time getting used to them and often complain about how difficult they are to work with. I never hear that about the costumes you create. You are definitely an "actors' costume designer." Do you have costume designers or visual artists that inspire you or that you admire?

KRISTINA: When I was in high school, I was really inspired by the costumes in Bram Stoker's *Dracula*, designed by Eiko Ishioka. She created bold and detailed costumes that were stylized and infused with symbolism, but you could believe that they fit into the time period of the late 19th century ...she created a "world" with her designs.

IAN: Oh yeah. Her work is so original. Well, I love collaborating with you Kristina. I always feel that we don't get in each other's way and that, well, my work is better because I collaborate with you. Last question: Is there a show you're dying to design that you haven't had a chance to design yet?

KRISTINA: *Alice in Wonderland* was the one!

See the full Q&A series at
ChesapeakeShakespeare.com



King and Queen of Hearts costumes for *Alice in Wonderland*, designs by Kristina Lambdin.



Costumes for *Red Velvet* by Kristina Lambdin, worn by Christian Gibbs and McLean Jesse as Ira and Margaret Aldridge. Photo by Shealyn Jae.

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