

WILLIAM SHAKESPEARE'S
HAMLET

DIRECTED BY ELEANOR HOLDRIDGE



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Lesley Malin

THE READINESS IS ALL... FINALLY!

A note from CSC's Producing Executive Director

This *Hamlet* has taken almost four years to get ready. We had just started rehearsals for a fully-cast and conceived production in March 2020 when we shut down—we thought for a few weeks. In April, we made plans to produce it in June. In May we made plans to produce it in September. I spent the next two years intermittently contacting our *Hamlet*, Vince Eisenson, giving him updates on regular changes in schedule and production team. In the end, we decided that closing out our 20th anniversary indoor season would be the perfect place for this *Hamlet*. And, at last, we are ready to share this long awaited production with you.

One of the foremost directors of Shakespeare in the country, Eleanor Holdridge grew up in Baltimore. We've been trying to snag her for Chesapeake Shakespeare for many years and I'm so very happy that it was this *Hamlet* that finally synchronized with her schedule.

Vince has been performing with CSC since 2007, making such roles as Richard III, Cassius, Mercutio, and Puck his own. We recognized that his fierce intelligence, playful energy, and dedicated professionalism would make an extraordinary Prince of Denmark.

It's been a remarkable 20th anniversary season, starting with our celebratory *Twelfth Night* (in which there was enough COVID among the actors that the full cast never performed together) which had all the spirit of our inaugural production way back in 2002. At the same time, our Black Classical Acting Ensemble produced a *Macbeth* for our school matinee series (you'll get an opportunity to see a new version of that production, outdoors at the PFI this summer...don't miss it!) For our 20th birthday, we celebrated with a Capulet Costume Ball that was a joyous experience for our guests, artists, and staff.

At Christmas, we gave an old chestnut a new polish with a brand-new adaptation of A *Christmas Carol*, delighting our audiences once again. *The Complete Works of William Shakespeare (abridged) (revised) (again)* finally opened in February with a brand-new script that set audiences roaring with laughter. Right now, we are just completing EIGHT weeks of performances of *Romeo and Juliet* for local schools—we're thrilled that we will be serving over 8,500 students, including over 4,000 Baltimore City students attending for free, thanks to some amazing federal-city funding.

And all this doesn't include our exciting plans for our SHAKESPEARE BEYOND program (see PAGE 21) that has its pilot season this summer in four Baltimore City parks. We are beyond grateful to the State of Maryland for embracing this effort and giving us generous seed money to establish a firm foundation for our vision to serve Baltimore City and, eventually, all the counties of Maryland with free mobile performances of Shakespeare.

With your help, we are READY for our next 20 years; we have a lot to accomplish. I hope you'll come along on the journey—and you can start by subscribing to our 2023-24 season of rule-breakers. I think you'll find astonishing and timeless stories and words that will make you think and feel and laugh. Join us! We're ready for you!

Lesley Malin,
Producing Executive Director



Ian Gallanar

What Makes Hamlet So Great?

A Note from CSC's Founding Artistic Director

To me, *Hamlet* is the most Shakespearean of Shakespeare's plays. It illustrates some of the most interesting of the author's practices. The play itself is so famously complicated, it verges on the edge of inscrutability. Like its protagonist, like humanity itself, the play can't easily be defined. And that's the greatness (and the difficulty) of the play. Shakespeare understood and communicated the complexity of the human experience perhaps better than any other writer that ever existed.

Can we find a way that the main character can easily navigate his way through the problems of the story? I suppose, but that might make *Hamlet* into a simple revenge play. It is so much more than that. Most of us don't move through our lives with simple choices of morality. Life's big decisions are complicated, and often times our choices aren't easily defined. Even the nature of our existence, so marvelously addressed in the "To Be or Not To Be" speech, is not easily parsed.

Artists can approach this work in almost an infinite amount of ways. *Hamlet* is interesting because we can each see it in a slightly (or not-so-slightly) different light. It is a play we've only tackled a few times at the Chesapeake Shakespeare Company. I directed it in 2010 and then for a few years afterward in different formats (including a "movable" production that included Claudius's near-murder in an actual chapel). That production was very different from this one, directed by Eleanor Holdridge, which is very different from the Laurence Olivier production from the late 40's which was very different from the John Gielgud directed production of Richard Burton in *Hamlet* which was very different from Michael Kahn's 2007 production of *Hamlet* at DC's Shakespeare Theatre, and so on and so on. There are as many different kinds of productions of *Hamlet* as there are ideas of what *Hamlet* is about.

To me, that is what makes *Hamlet* and Shakespeare so great. You can never get it "right". The material retains its elasticity. The ideas remain flexible. Shakespeare, and *Hamlet*, require more than just understanding. They require you to participate in the process of art. Your *Hamlet* is your *Hamlet*. It is no one else's.

So, enjoy your *Hamlet*. We're so glad you came to the Chesapeake Shakespeare Company.

Ian Gallanar,

Founding Artistic Director



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ADAPTED FROM AESCHYLUS BY ELLEN MCLAUGHLIN

DIRECTED BY LISE BRUNEAU

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Chesapeake Shakespeare Company

Ian Gallanar, Founding Artistic Director
Lesley Malin, Producing Executive Director

HAMLET

By William Shakespeare

Season Sponsor: PNC

Eleanor Holdridge: Director
Sarah Curnoles: Production Manager
Jalice Ortiz-Corral: Stage Manager
Dan O'Brien: Technical Director
Misha Kachman: Scenic Designer
Katie McCreary: Lighting Designer
Gail Beach: Costume Designer
Scott Killian: Sound Designer
Caitlin Bouxsein: Props Designer
Kristen Pilgrim: Fight Choreographer
Melissa Flaim: Text and Vocal Coach

There will be one 15-minute intermission

CAST

Hamlet, Prince of DenmarkVince Eisenson*+
Gertrude, The Queen of Denmark, his mother Lesley Malin*
Claudius, The King of Denmark, his uncle Marcus Kyd+
Polonius, The Lord Chamberlain DeJeanette Horne*
Ophelia, his daughterElana Michelle*
Laertes, his sonJC Payne
Ghost of Hamlet's Father/Player King David Yezzi
Horatio, Hamlet's best friendBrendan Edward Kennedy*
Rosencrantz, Hamlet's school friend/ English Ambassador.....Dagan Brown
Guildenstern, Hamlet's school friendBriana Manente*
Gravedigger/OsricGregory Burgess*
Fortinbras, Prince of Norway Dawn Thomas Reidy*

UNDERSTUDIES

Hamlet - Ethan Larsen; Gertrude - Briana Manente*; Laertes/Horatio/Rosencrantz/Guildenstern -
Isaiah Mason Harvey; Claudius/Ghost/Player King - Brendan Murray;
Ophelia/Guildenstern - Dawn Thomas Reidy*

Videotaping, recording, and photography of any kind are prohibited during the performance.

SPECIAL THANKS

CSC Volunteers and Ushers, The Studio at Chesapeake Shakespeare Company, Arrow Parking,
Katherine Blobner, Vision Outdoor Media, Doyle Printing & Offset Inc., Kiirstn Pagan Photography,
Todd Zimmerman, The Washington Post, Werner's Diner and Pub

ARTISTIC AND CREATIVE TEAM

Director	Eleanor Holdridge++
Production Manager	Sarah Curnoles*
Stage Manager.....	Jalice Ortiz-Corral
Technical Director	Dan O'Brien*
Scenic Designer.....	Misha Kachman•
Lighting Designer.....	Katie McCreary*
Costume Designer	Gail Beach•
Sound Designer.....	Scott Killian
Props Designer.....	Caitlin Bouxsein
Text and Vocal Coach.....	Melissa Flaim
Music Director.....	Grace Srinivasan*
Fight Choreographer	Kristen Pilgrim
Assistant Stage Manager	Eva Hill
Assistant Technical Director.....	Chester Stacy*
Wardrobe Supervisor	Hannah Brill
Light Board Operator	Kristopher Ingle
Covid Safety Manager	Mandy Benedix*
Senior House Manager	Pam Forton*
House Managers	Donna Burke, Abigail Funk, Stacey Morrison, Catherine Ritter, Ashley Sigmon

+ Member of the Actors' Equity Association

++ Member of Stage Directors and Choreographers Society

•Members of the United Scenic Artists, Local USA 829

*CSC Company Member

SYNOPSIS

Prince Hamlet returns home from school when the king of Denmark, Hamlet's father, suddenly dies. Soon after the king's death, the prince's mother, Gertrude, suddenly marries Hamlet's uncle, Claudius, who becomes the new king.

Things take a dark turn when a spirit claiming to be the ghost of Hamlet's father reveals he was murdered by Claudius. The spirit demands that Hamlet seek vengeance. Hamlet is overcome with grief and indecision.

Meanwhile, Polonius, the family councilor, notices that Hamlet is behaving strangely. When the daughter of Polonius, Ophelia, mentions that Hamlet visited her in a distracted state, Polonius attributed the prince's condition to lovesickness. He saw an opportunity to gain favor with the new king and set a trap for Hamlet using Ophelia as bait. Polonius believes this will help him win the new king's trust and further his position at court.

As Hamlet begins to investigate his father's death, he realizes that he needs to confirm that Claudius is guilty. He devises a plan to expose the truth by staging a play that mimics the murder of the former king. After staging the play, Hamlet believes Claudius's reaction is that of a guilty man. He now feels free to enact revenge.

Prince Hamlet makes a few deadly mistakes as he seeks to avenge his father's death. Ophelia is driven to madness because of Hamlet's actions. Her brother, Laertes, holds Hamlet responsible for Ophelia's fate, and he plots with Claudius to poison Hamlet.

As these events all culminate in one explosive finale where these characters face their own personal tragedy.

HAMLET: A BRIEF HISTORY

William Shakespeare's *Hamlet* precedes its own reputation. It was Shakespeare's most popular play during his lifetime and remains the most produced work of his to date. In fact, it is speculated that *Hamlet* is performed somewhere every minute of every single day. Most people unknowingly quote *Hamlet* with phrases such as "in my mind's eye" or "what a piece of work." The play has even been translated into Klingon and featured in an episode of *Star Trek* (in case you were curious "To be or not to be" in Klingon is, "taH pagh taHbe.")



While *Hamlet* reigns as a cultural staple, the play's origin is often contested. There are several theories about the inspiration for *Hamlet*, from 12th century Danish literature to Indo-European character tropes. Scholars can trace a

similar story to a 9th century Scandinavian folktale of *Amleth*, a prince who feigned madness to exact revenge on his uncle for killing his father. "Amleth" or "Amlóði" actually is translated into "mad" or "not sane" in Norse. Beyond just the similarity between the names, the themes of madness and revenge are concrete plot points in each story and it becomes relatively easy to see how *Amleth* was the predecessor to the Elizabethan tragedy. Eventually, the legend of *Amleth* was translated into French during the 16th century, which is where Shakespeare would likely have first encountered this story and character. While the lore of *Amleth* certainly appears analogous, historic literature is riddled with interpretations of mad princes, including Icelandic sagas and Roman legends. Knowing precisely where

Shakespeare found his inspiration for *Hamlet* is practically impossible, but these glimpses into history give us some possible context clues.

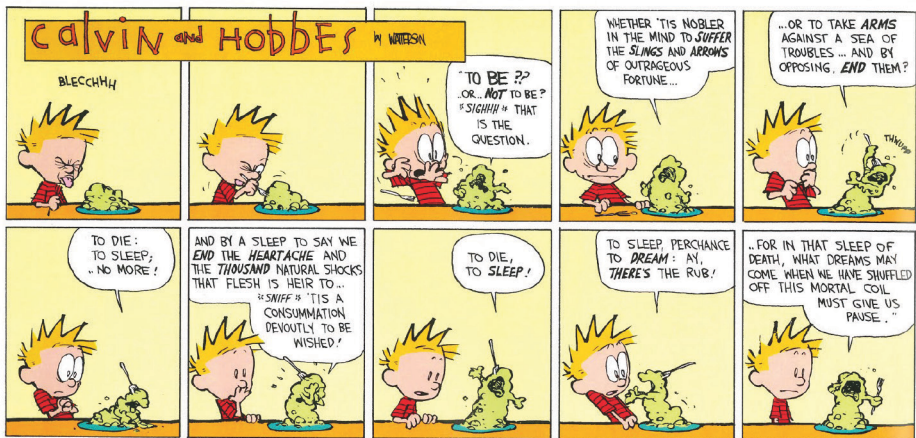




Beyond historical influences, Shakespeare may have taken inspiration from his own life. In 1596, Shakespeare's only son, Hamnet, passed away at only eleven years old. Hamlet's own struggle with grief mirrors Shakespeare's, each traversing through the aftereffects of loss, not to mention the similarity between the titular character and his son's name. However, most scholars argue that the origin story of *Hamlet* is too obviously derived from legend and that Hamnet's death was auxiliary in Shakespeare's writing process.

It is difficult to discern what truly motivated Shakespeare to write his famous epic, but we can agree that *Hamlet* has certainly transformed theatre and English. From introducing new idioms into the English language to *The Lion King*, even to a *Calvin and Hobbes* comic strip, *Hamlet* is pervasive throughout history and in our current culture. While trying to uncover the mysteries of *Hamlet* remains significant, it is thrilling to see where the play has taken us and where it will continue to go as we adapt and experiment with the Bard's *magnum opus*.

Borrowed from 'A Brief History of Hamlet' by Arts Emerson.



Images (Clockwise L to R): Amblett in a 17th-century Danish manuscript. illustration, date and artist unknown; *Hamlet* Illustration from Dicks' *Complete Edition of Shakspeare's Works*. Published: London, 1864; Illustration of William Shakespeare reciting *Hamlet* to his family, 1890, artist unknown; *Calvin and Hobbes*, printed March 6, 1994 by Bill Watterson.

Who's Who

CAST PHOTOS



Vince
Eisenson



Lesley
Malin



Marcus
Kyd



DeJeanette
Horne



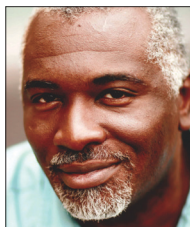
Elana
Michelle



JC
Payne



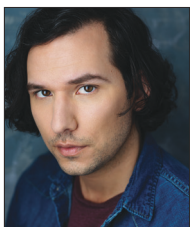
David
Yezzi



Gregory
Burgess



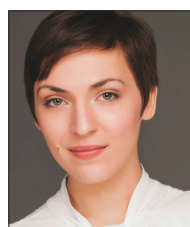
Dawn
Thomas
Reidy



Brendan
Edward
Kennedy



Dagan
Brown



Briana
Manente

Bios

CAST BIOS (in alphabetical order)

Dagan Brown (Rosencrantz) is making his CSC debut in the role of Rosencrantz. Other acting credits include: Jo in *Our Town* (Baltimore Center Stage) and Giles Ralston in *The Mousetrap* (Spotlighters Theatre). He teaches poetry at Hopkins and tries to write some poems himself, too.

Gregory Burgess (Gravedigger/Osric) is a CSC company member and has performed in CSC's productions of *Twelfth Night* (2022), *Henry IV, Parts 1 & 2*; *The Winter's Tale*; *The Fantasticks*; *Richard III* (2017 and 2012); *Anne of the Thousand Days*; *Wild Oats*; *A Christmas Carol* (2014-2022); *Titus Andronicus* (2015); *The Importance of Being Earnest*; *A Midsummer Night's Dream* (2014 and 2010); *As You Like It*; *The Merry Wives of Windsor*; *The Taming of the Shrew* (2017 and 2013); and *The Merchant of Venice*, among many others. His training includes The Martin Blank Studio, the Shakespeare Theater, and Howard University.

Vince Eisenon (Hamlet) a long-time CSC company member, has appeared in CSC's *Richard III*, *Wild Oats*, *Julius Caesar*, *Titus Andronicus*, *A Midsummer Night's Dream*, and *Romeo and Juliet*, among many other productions. He also performed in *The Rainmaker* (First Stage), *King Lear* (Avant Bard), *Fear* (Longacre Lea), *The Merchant of Venice* (Faction of Fools), *The Imaginary Invalid* (Shakespeare Theater Co), and *Richard II* (PlayMakers Rep). TV and Film credits include *New Amsterdam*, *Billions*, *The Endgame*, *The Good Lord Bird*, *Turn: Washington's Spies*, and *Wonder Woman 1984*. Vince can be found on Youtube in the made-in-Maryland web series, *Turf Valley*.

DeJeanette Horne (Polonius) is a company member at CSC where his prior productions include *Henry V* and *The Adventures of Pericles*; Other regional performances include *This Girl Laughs*, *This Girl Cries*, *This Girl Does Nothing* (Theater Alliance); *Elegies: A Song Cycle* (Keegan Theatre); *The Outsiders* (Keegan Theatre); *Sophisticated New Ones* (Unexpected Stage); *Blue Door* (Perisphere Theater); *My Children! My Africa!* (Washington Stage

Guild); *Fences* (Little Theater of Alexander); *The Infinite Tales* (4615 Theatre Company); *West by God* (Keegan Theatre); *God of Carnage* (Keegan Theatre); and others.

Brendan Edward Kennedy (Horatio) is a company member of Chesapeake Shakespeare Company. His recent productions with CSC include *Twelfth Night* (u/s Duke Orsino), *She Stoops To Conquer* (Young Marlowe), *A Midsummer Night's Dream* (Francis Flute), and *The Winter's Tale* (Autolyocus and Dion). He also performed as Prince Hal (*1 Henry IV*, *2 Henry IV*) and King Henry (*Henry V*) with Brave Spirits Theatre's Histories Rep. Web: BEKennedy.net

Marcus Kyd (Claudius) is making his Chesapeake Shakespeare Company debut. He has performed at Lincoln Center, Kennedy Center, Theater J, The Folger Theatre, Cincinnati Playhouse in the Park, Round House Theatre, Center Stage, Olney Theatre Center, Alabama Shakespeare Festival, Arena Stage, The Baltimore Symphony, Happenstance Theater, Anti-Social Music/WPAS, Nebraska Shakespeare Festival, and many more. He played guitar and sang for The Most Secret Method. Marcus is a Taffety Punk.

Lesley Malin (Gertrude) See Leadership Bios on page 15.

Briana Manente (Guildenstern) Previous credits with Chesapeake Shakespeare Company include: *Henry IV Parts 1 and 2* (Lord Bardolph, Vitner, Ensemble), *Alice in Wonderland* (Queen of Hearts, Frog Footman), *Julius Caesar* (Mar Antonia), *Othello* (Emilia), and *All's Well that Ends Well* (Countess, Mariana). Other selected regional credits include *The Oresteia* (Shakespeare Theatre Company), *She Kills Monsters* (Rorschach Theatre), *Tis Pity She's a Whore* and *King and No King* (Brave Spirits Theatre). Briana is a proud member of the 2022-2024 CSC Artistic Company and Program Manager for CSC's new Shakespeare Beyond summer touring initiative.

Elana Michelle (Ophelia) is a CSC company member. Elana is an attorney who has enjoyed a variety of roles as an actress, musician, and vocalist across the country in film, television,

Bios

& theatre; in CSC she has previously worked on *Romeo & Juliet* (Juliet), *A Midsummer Night's Dream* (Titania), *Twelfth Night* (Olivia), *Love's Labour's Lost* (Rosaline), *A Winter's Tale* (Time/Mopsa), *Mother Courage & Her Children*, a staged reading (*Mother Courage*), *She Stoops to Conquer* (Constance), *A Christmas Carol* (Belle/Dorothy), *All's Well That Ends Well* (King of France), *Henry IV Pt. 1 & 2* (Lady Percy), and *Anne of the Thousand Days* (Jane Seymour).

JC Payne (Laertes) Has appeared with CSC as Longaville in *Love's Labour's Lost* (2019) *Romeo in Romeo & Juliet* (2018), the Caterpillar in *Alice in Wonderland* (2018, and Young Scrooge in *A Christmas Carol* (2017) His other credits include *Julius Caesar* and *Much Ado About Nothing* with Fools and Madmen, *The Seagull* with Gamut Theatre, *Little Women* with The Strand, *Stupid F*cking Bird* with Silver Spring Stage, and *Stick Fly* with Fells Point Corner Theatre. He is a graduate of UMBC.

Dawn Thomas Reidy (Fortinbras) previously appeared in CSC's *Henry V* (2022), *A Raisin in the Sun* (2022) and *Measure for Measure* (2020). She is a CSC Production Associate, Teaching Artist, and a member of CSC's Black Classical Acting Ensemble. Regional credits include *The Few*, *Romeo and Juliet*, *Danny Boy*, *The Lady in the Van*, and *Candy & Dorothy* (Unexpected Stage Company); *Phaeton* (Taffety Punk Theatre Company); *Overruled* (Washington Stage Guild); and *How the Other Half Loves* and *The Boys Next Door* (Brown County Playhouse). She also works with 'Shakespeare For The Young' and is a teaching artist with Everyman Theatre and Baltimore Shakespeare Factory. Dawn holds a BFA in Acting from UMBC and an MFA for Acting at Indiana University.

David Yezzi (Ghost/Player King) is making his CSC debut. Regional credits include: *King Lear* (Baltimore Shakespeare Factory), *Edith Stein* (Pittsburgh Public Theater), *The Visions of Simone Machard* (Thick Description, San Francisco), *Candida* (Princeton Rep); *Macbeth* (Empire State Institute); *A Midsummer Night's Dream* (Empire State Institute); *Macbeth* (Classic Theatre International, German Tour); Off-Broadway: *The Grand Guignol* (Playhouse 91); Off-Off-Broadway: *Faust* (Gene Frankel

Theatre), *Listen, Houdini* (Sheridan Square Theatre), *Drums in the Night* (dir. Ralph Lee); He holds a BFA from Carnegie Mellon. His verse play, *Schnauzer*, was produced by the Baltimore Poets Theatre at Single Carrot and published by Exot Books.

CREATIVE TEAM BIOS

Gail Beach (Costume Designer) is a member of faculty at The Catholic University's Drama Department. Regional work includes designs for the Washington Ballet, Doug Hamby Dancers, the Phoenix Dance Company, The UMBC Dance Department Artists-in-Residence program, the Folger Shakespeare Theatre, the Library of Congress, Olney Theatre, Catalyst Theatre, The National Portrait Gallery, Rep Stage, and Everyman Theatre, including *School for Scandal*, *The Turn of the Screw*, and *Two Rooms*. She was the resident costume designer for Longacre Lea Productions for 20 years. Recent Catholic University productions include *A Dream Play*, *The Merchant of Venice*, and *Oedipus the King*, and *Hamlet*. She holds an MFA in Design from the University of Hawaii. Member, United Scenic Artists local 829 IATSE.

Caitlin Bouxsein (Props Designer) is a designer, director, choreographer, and performer who has worked with several Baltimore area theater companies including Single Carrot Theatre, The Strand Theater Company, Fluid Movement, and Submersive Productions (with whom she is a member of the Submersive Collective). At CSC, she previously designed props for the 2022 production of *A Christmas Carol*. She also produces original works with her spouse, Alexander Scally, under the name BOUXSCAL Productions, which have been featured at The Charm City Fringe Festival and other local venues. She holds a B.A. in Theatre Arts from Drew University.

Hannah Brill (Wardrobe Supervisor) is a costume and lighting designer from Baltimore. She is a graduate of Towson University with a BS in Theatre Design & Production and Metalsmithing & Jewelry. She is the Assistant Costume Shop manager for Towson University's Department of Theatre Arts. Hannah is returning to CSC as wardrobe manager (*A Christmas Carol*, *Twelfth Night*, *Much Ado About Nothing*, *Henry V*, *Alice*

Bios

In *Wonderland*). Other recent work includes costume design for TU Dance Company shows *Legacy* and *Surging* (Towson University), *Marie Antoinette and the Magical Negroes* (Single Carrot Theatre), *The First Thing That Happens* (Acme Corporation), and lighting design for *Rachel* (Rapid Lemon Productions).

Sarah Curnoles (Production Manager) stage managed with CSC for *Much Ado About Nothing*, *The Importance of Being Earnest*, *A Midsummer Night's Dream*, *As You Like It*, *Dracula*, *A Doll's House*, *The Tempest*, and *Henry V*. Before working at CSC, she was self-employed as a life coach. She has also worked at Center Stage as the Executive Assistant to the Artistic and Managing Directors. Sarah created and directed *A Fool's Paradise: 30 Shakespeare Scenes in 60 Minutes* which was performed at the Baltimore Fringe Festival, Edinburgh Fringe Festival, The Kennedy Center's Millennium Stage, and various stages around Baltimore.

Melissa Flaim (Text and Vocal Coach) is the Head of BFA in Acting for Theatre, Film and Television at The Catholic University of America. As a Vocal Coach she has worked at Round House Theatre: *Throw Me on the Burnpile* and *Light Me Up*, *The Curious Incident of the Dog in the Nighttime*, *Handbagged*, *Book of Will*, and *Miss Bennet*; *Christmas at Pemberley*. Constellation Theatre: *Zorro*. The Folger Theater: *The Gaming Table*. Baltimore Shakespeare Festival: *Rosencrantz and Guildenstern are Dead* and *Love's Labour's Lost*. WSC/Avant Bard: *A Midsummer Night's Dream*, *Scaramouche*, *Jumpers*, *Titus Andronicus*. CUA: *Suddenly Last Summer*, *Hamlet*, *Macbeth*, *Bloody Poetry*, *Pride and Prejudice*, *The Revolutionists*, *Merchant of Venice*, *Shakespeare in Hollywood*, *Tartuffe*, *Cymbeline*, *The Seagull*, *Romeo and Juliet* and *Love's Labour's Lost*.

Eva Hill (Assistant Stage Manager) is a freelance theater professional in the Baltimore area. Their credits at CSC include: *Twelfth Night* (ASM), *Much Ado About Nothing* (Swing Technician), *Henry V* (ASM), *A Raisin in the Sun* (Wardrobe Supervisor). Credits at Everyman Theater: *Flyin' West* (Wardrobe Supervisor), *Steel Magnolias* (Wardrobe Crew).

Eleanor Holdridge (Director) Off-Broadway productions include world premieres of *Selma '65* (LaMaMa), *Steve & Idi* (Rattlestick Playwrights Theatre), and *Cycling Past The Matterhorn* (Clurman Theatre). Regional world premieres include *Ken Ludwig's Lend Me A Soprano*, David Grimm's adaptation of *Cyrano de Bergerac*, Lauren Gunderson's *The Revolutionists*, National New Play Network Rolling World Premieres of Lauren Gunderson's *Miss Bennett: Christmas at Pemberley* and *I and You*, Meg Maroshnik's *Fickle: A Fancy French Farce*, and Caleen Sinnette Jennings' *Queens Girl in the World*. She has directed twenty-four of Shakespeare's plays, some of them multiple times including her most recent *Much Ado About Nothing* at Shakespeare Theatre of New Jersey. Upcoming projects include *Jane Eyre* at the Alley Theatre and *Lend Me A Soprano* at Olney Theatre. She holds an MFA from Yale School of Drama and is a professor and chairs the Drama Department at The Catholic University of America.

Kristopher Ingle (Light Board Operator) is returning as light board operator for CSC's *Hamlet*. He is a current Graphic Design Fellow at Arena Stage and his previous productions at CSC include *Henry V*, *A Christmas Carol*, and *The Complete Works of William Shakespeare*.

Misha Kachman (Scenic Designer) is a scenic and costume designer and studio artist who has worked at Arena Stage, Asolo Repertory Theatre, Baltimore Center Stage, Berkeley Repertory Theatre, Children's Theatre Company of Minneapolis, Cincinnati Playhouse in the Park, Cleveland Playhouse, Court Theatre, The Kennedy Center, Milwaukee Shakespeare, Olney Theatre Center, Opera Lafayette, Opera Royal Versailles, Pasadena Playhouse, Filarmónica de Jalisco/Teatro Degollado, Portland Center Stage, Round House Theatre, Seattle Opera, Seattle Repertory Theatre, Shanghai Dramatic Arts Center, Signature Theatre, Skylight Music Theatre, Studio Theatre, Syracuse Stage, Theater J, Theatre for a New Audience, The Wilma Theater, 59E59 Theatres, and Woolly Mammoth Theatre Company, among many other companies in the United States and abroad. Misha is a recipient of the 2013 Helen Hayes Award and a Company Member at Woolly Mammoth in Washington, DC, as

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well as an Associate Artist at Olney Theatre Center. Mr. Kachman has graduated from the St. Petersburg Theatre Arts Academy. He serves as Professor and Head of MFA in Design at University of Maryland. www.mishakachman.com.

Scott Killian (Sound Designer) this is Scott's CSC debut and his eighth collaboration with director Eleanor Holdridge. NYC venues include Manhattan Theatre Club: *Sarah, Sarah; Five by Tenn, A Picasso* (Lucille Lortel nom.), *The Other Side*; MCC: *Side Effects*; Red Bull Theatre: *Volpone, Duchess of Malfi, Women Beware Women, Edward the Second*; Rattlestick Theatre: *Steve and Idi, Miss Julie*; West Side Arts Theatre: *Clever Little Lies*. Regional theaters include: Berkshire Theater Group (52 productions), George Street Playhouse (over 25 productions), The Alley Theatre, Shakespeare Theatre (DC), Huntington Theatre, Seattle Repertory Theatre, Cleveland Playhouse, Cincinnati Playhouse, Baltimore's Center Stage, Vancouver Playhouse, Theatre Calgary, et al. Original music for dance: Zvi Gotheiner (Resident Composer), Alvin Ailey American Dance Theatre, Hubbard Street Dance Chicago, Nikolais-Louis Dance, The Jose Limon Company.

Katie McCreary (Lighting Designer) is a CSC company member, and has designed for CSC's *Measure for Measure, Romeo & Juliet* (2020), *The Complete Works of William Shakespeare (abridged)* (2020), *The Diary of Anne Frank; Henry IV, Parts 1 & 2; Alice in Wonderland; The Winter's Tale; The Fantasticks; Anne of the Thousand Days; Uncle Vanya*; and *The Importance of Being Earnest*. Other recent and favorite designs include work with Peabody Opera Theater, JHU Theater, Rorschach Theatre (company member), Keegan Theater, and Next Stop Theater. Katie is also Director of Development and Curriculum Development for Educational Theatre Company.

Dan O'Brien (Technical Director) is a founding member of CSC. Dan 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* (2016); for the inaugural season plays *A Midsummer Night's Dream* and *Richard II; Romeo and*

Juliet (2015-2019); *A Christmas Carol* (2014-2019), and many others.

Jalice Ortiz-Corral (Stage Manager) is making her CSC debut. She is a writer, producer, and stand-up comic from Baltimore. She is the Artistic Producer of the Baltimore Shakespeare Factory. After studying in London and completing the 2020 Soho Theatre Writers' Lab, she returned to Maryland where she works as a stage manager.

Kristen Pilgrim (Fight Choreographer) is making her CSC debut. Fight directing credits include: *Death Trap, Kiss Me, Kate, Disgraced, Into the Woods* (Nextstop Theatre) *Macbeth, Twelve Angry Jurors, The Love of the Nightingale, The Knot* (Catholic University), *The Crucible* (Olney Theatre), *She Kills Monsters* (co. choreographer, Howard Community College) *Robin Hood* (Open Space Arts), *The Lion, The Witch, and The Wardrobe* (Providence Players), *Dog Sees God* (George Washington University), *The Lord of the Flies* (Imagination Stage Conservatory). Kristen is an Advanced Actor Combatant with the Society of American Fight Directors. She is also a Registered Drama Therapist, director, actor, and teaching artist.

Grace Srinivasan (Music Director) is a CSC company member who has programmed and arranged the music for CSC productions since 2016. A soprano who performs a wide-ranging repertoire throughout the region, 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 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 (Assistant Technical Director) has designed, built, and painted many CSC productions, including *Alice in Wonderland, The Fantasticks, Red Velvet, and Titus Andronicus*, and for Baltimore Center Stage's *Thoughts of a Colored Man* and *Shakespeare in Love*. Chester Creates LLC, has provided film production design for *The Night Watchmen*, set decoration for *House of Cards* and *The Wire*; and environmental graphics

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William Shakespeare (Author) wrote at least 38 plays and more than 150 poems, many of which are considered to be the finest ever written in English. His works have been translated into every major living language, and some others besides (the Folger Shakespeare Library's holdings include translations in Esperanto and Klingon). Nearly 400 years after the playwright's death, they continue to be performed around the world. Shakespeare's birthdate is unknown, but records show he was baptized on April 26, 1564, in Stratford-Upon-Avon, England. His birthday is celebrated on April 23, which is also the date of his death. His father was a leatherworker who made fine gloves, and a merchant of wool and corn; his mother came from a prosperous farming family. Though little is known about his schooling, he clearly studied the classical writers and probably attended local schools where Latin was taught. He married Anne Hathaway in 1582, when he was 18. They had a daughter, Susanna, and twins, Hamnet and Judith. By 1592, he was living in London, writing plays and sonnets. He prospered as a founding member, actor, and playwright of the Lord Chamberlain's Men, later known as The King's Men. He died at age 52 in 1616. *The First Folio*, a compilation of 36 of his comedies, history plays and tragedies, was published in 1623.

LEADERSHIP

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 150 professional productions during the last 43 years. He has directed over 40 productions for CSC including *Hamlet*, *King Lear*, *Macbeth*, *A Midsummer Night's Dream*, *Richard III*, *Uncle Vanya*, *Romeo and Juliet* and many more. 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 and the Dramatists Guild of America; a

Helen Hayes Tribute Award, Telly Award, and Howie Award (Howard County Arts Council) winner. He is the recipient of the Distinguished Alumni Award from Indiana University of Pennsylvania, a Past President of the international Shakespeare Theatre Association, an organization for professional Shakespeare companies around the globe and a 2023 recipient of their Berger Award, awarded annually to an Artistic Director chosen from Shakespeare companies around the world in recognition of their outstanding talent and dedication to the works of William Shakespeare.

Lesley Malin (Gertrude/Producing Executive Director) is a founder of The Chesapeake Shakespeare Company and has served as its chief executive since 2003. Her thirty acting credits at CSC include Lady Macbeth (2006, 2007, 2016), Paulina in *The Winter's Tale*, Lady Bracknell, Mrs. Fezziwig, Beatrice in *Much Ado About Nothing*, Mrs. Bennet in *Pride and Prejudice*, Anne Frank's mother, the Queens in *Richard III* and *Cymbeline*, Titania, and Mrs. Hardcastle in *She Stoops To Conquer*; previously, she performed in New York. She managed CSC's building renovation of an 1886 bank into its award-winning modern Shakespeare playhouse as well as the associated \$6.7 million capital campaign. She served for two decades as board vice president at The Lark, a new play development center in New York City, where she was once Managing Director. She was on the Executive Committee of the international Shakespeare Theatre Association for five years and organized its 2017 conference that was held in Baltimore. She is a graduate of Washington University in St. Louis, NYU's Arts Management program, The LEADERSHIP Baltimore, and Leadership Howard County.

AND NOW FOR A COMPLETELY DIFFERENT...

(SPOILER ALERT)

HAMLET: ONE PAGE SUMMARY

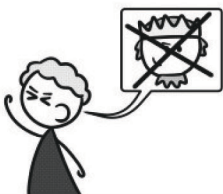
Hamlet is sad that his father died and his mother, Gertrude, has married his father's brother, Claudius.



The ghost of Hamlet's father tells Hamlet that he was actually murdered by Claudius.



Hamlet vows to kill Claudius.



Hamlet pretends to be mad so nobody will suspect he's planning to kill Claudius.



Instead of killing Claudius, Hamlet has an existential crisis.



Hamlet uses a play to confirm that Claudius did, in fact, murder Hamlet's father.



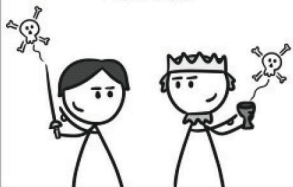
Hamlet tries to kill Claudius, but kills his girlfriend Ophelia's father, Polonius, by mistake.



Ophelia goes mad and drowns.



Ophelia's brother, Laertes, plots with Claudius to poison Hamlet.



Their plot backfires and, in addition to Hamlet, Gertrude and Laertes are both also poisoned.



Hamlet finally kills Claudius.



Hamlet dies.



Thank You
I can no other answer make but thanks.

- Twelfth Night

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as in a soul remembering my good friends.”**

— RICHARD II

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Jenny Male	

Founded in 2002, **Chesapeake Shakespeare Company** is the leading classical theatre company in Maryland, offering vibrant performances that blow the dust off Shakespeare and delight its patrons. One of the six largest theatre companies in the state, CSC serves diverse audiences with funny, moving, rousing mainstage seasons, a vigorous education program that serves over 16,000 students annually in both theatre and the classroom, and a growing community engagement effort including a model Veterans program and the Black Classical Acting Ensemble.

The Chesapeake Shakespeare Company has three venues. Its indoor performances are presented at the stunning, award-winning 266-seat Chesapeake Shakespeare Company Theatre, with a thrust stage uniquely designed for CSC performances. Next door to the theatre and linked are its administrative offices and The Studio at the Chesapeake Shakespeare Company, which serves as a classroom, rehearsal space, and alternative performance area. CSC's summertime outdoor home is in nearby Ellicott City and features performances and education programming at the PFI Historic Park, a gorgeous spot for picnicking and watching Shakespeare under the stars.



The Chesapeake Shakespeare Company is a member of the
UNION OF AMERICAN THEATRE AND PRODUCTIONS
OF THEATRE DISTRICTS



ASCAP



STA
 SHAKESPEARE
 Theatre Association

SHAKESPEARE BEYOND: Our Next Big Thing

Here we are, nearing the end of Chesapeake Shakespeare's twentieth anniversary season. It's been fun looking back on twenty amazing years of shows, educational experiences, and all that we've accomplished. But what's even more fun is to look forward and design an exciting future for CSC, our city of Baltimore, and our State of Maryland.



The Shakespeare Wagon, concept design by Chester Stacy

We're going to break through the walls of our theater to create performances, educational experiences, residencies, and live events throughout Baltimore and the State of Maryland with an ambitious new initiative:

SHAKESPEARE BEYOND

Shakespeare Beyond is a program designed to connect to a wider community in the form of free arts residencies and performances that connect to people in new and innovative ways. We will take our learning experiences on the road like a big arts circus, literally pitching a circus tent in communities far and wide. We will share our work, the work of other arts organizations, and collaborate with local arts groups to provide free access to arts and culture. Shakespeare, sure, but beyond Shakespeare as well.

THE SHAKESPEARE WAGON

We are building a portable performance venue which we will call the Shakespeare Wagon (actually, we're building two). These wagons are completely self-contained and can attach or detach to our circus tents to present live performances throughout the State of Maryland.

We're taking the next four years to develop this program. We'll start this summer by taking the Shakespeare Wagon to four locations throughout the City of Baltimore with a production of *A Midsummer Night's Dream*. Next summer, we'll pilot the arts residency piece of the project and, in two years, we'll put them both together to start touring the State. We debut this July in Baltimore's Patterson Park.

It's what we're doing next. We can't wait to get started.

See you in a park near you!

Ian Gallanar
Founding Artistic Director



Bach in Baltimore

T. Herbert Dimmock, Founder & Music Director



Join Us for Our 35th ANNIVERSARY SEASON

presenting

live, monthly concert events from the
Baroque and Beyond through June 2023!

May 7, 2023

BRILLIANT BACH TRIO

Bach Oboe Concerto in D Minor, Mvmt II
Bach Cantatas 140 & 4

Featuring

Maryland State Boychoir Kerry Holahan, *soprano*
Eric Carey, *tenor* Benjamin Park, *bass*

Maryland State Boychoir Center for the Arts | 3400 Norman Avenue | Baltimore

MAY 21, 2023

COPLAND AND MOZART

Copland *Appalachian Spring*
Mozart Clarinet Concerto in A Major

Featuring

Kathryn Locke, *piano* Peter Cain, *clarinet*
Church of the Redeemer | 5603 N. Charles Street | Baltimore

JUNE 4, 2023

MUSIC OF TITANS: HANDEL & MOZART

Handel *Dettingen Te Deum*
Mozart Symphony No. 41 in C Major, "Jupiter"

Featuring

Charles Humphries, *alto* Christopher Longo, *tenor*
Phillip Collister, *bass*

First Evangelical Lutheran Church | 3604 Chatham Road | Ellicott City

All performances begin at 4:00 p.m.

For tickets and information, visit **bachinbaltimore.org** or call **410.941.9262**.

(In-person, live-streaming, and on-demand options available)

Bach in Baltimore is supported in part by grants from the Maryland State Arts Council, William G. Baker, Jr. Memorial Fund, Harford County Cultural Arts Board, Howard County Arts Council, Howard County, Paul M. Angell Family Foundation, Baltimore Office of Promotion and The Arts, Citizens of Baltimore County, Peggy & Yale Gordon Trust, Lois & Philip Macht Family Philanthropic Fund, Dr. Frank C. Marino Foundation, Ensign C. Markland Kelly, Jr. Memorial Foundation, BCF Mitzvah Fund, and the Wolman Family Foundation.

*"...good company,
good wine, good
welcome can make
good people."*

-William Shakespeare



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DIRECTED BY
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PRESENTED BY CSC'S BLACK CLASSICAL ACTING ENSEMBLE
UNDER THE STARS IN ELLICOTT CITY, MD

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