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April 15 — May 15, 2016

# MACBETH

By William Shakespeare  
Directed by Paul Mason Barnes



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Ian Gallanar. Photo by Theatre Consultants Collaborative Inc.

# Sublime, Complex *Macbeth*

## A Note from the Founding Artistic Director

I often say that at the Chesapeake Shakespeare Company, we produce Shakespeare's plays not because Shakespeare wrote them, but because they're the best plays ever written. And, of the great Shakespeare plays, *Macbeth* might be the greatest (well, some days I might argue for *King Lear*). I think *Macbeth* comes very close to being a perfect play. It is certainly the most efficient of Shakespeare's plays.

I wish we could do it all the time.

Great art reveals something about humanity — about ourselves — that is surprising, unique, and, often, unsettling. Each great work of art does this differently.

*Macbeth*, for me, is like a Jackson Pollock painting: rhythmic, intense, and revealing. I am astonished with the rhythmic trick Shakespeare pulls off with his "tomorrow and tomorrow and tomorrow" speech. In this scene near the end of the play, we are in the midst of a great crescendo. Good and evil angels are fighting over the world in an enormously frantic battle. Just as we get to the point of extravagant, frantic conflict, we stop. Just like that. Everything shuts down and we pause to contemplate the absurdity of life. It's a gorgeous piece of playwriting. It's as complicated and sublime a rhythmic trick as the first notes of *Ode to Joy* in Beethoven's *Ninth Symphony* or John Coltrane's saxophone in *A Love Supreme*.

It is my favorite moment in all of Shakespeare. Look for it during the show. It can take your breath away.

*To-morrow, and to-morrow, and to-morrow,  
Creeps in this petty pace from day to day,  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player,  
That struts and frets his hour upon the stage,  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.*

To share these moments with you is why we are here. It's why we built this theater. It's why we grapple with these great, complex, sublime works of art.

Best wishes to you and your family,

Ian Gallanar  
Founding Artistic Director



Lesley Malin. Photo by  
Teresa Castracane.

# Thanks for the Work

## A Note from CSC's Managing Director

*All our service*

*In every point twice done, and then done double*

*Were poor and single business to contend*

*Against those honors deep and broad wherewith*

*Your majesty loads our house.*

*-Lady Macbeth (Act 1, scene 6)*

I don't think we've ever been quite so busy at the Chesapeake Shakespeare Company. At the end of March, we began performing our muscular, passionate production of *Romeo and Juliet* matinees for the first of thousands of Maryland schoolchildren, including more than a thousand Baltimore City Public School students who will attend at no cost thanks to the generosity of Eddie and Sylvia Brown. The cheers and roars from the students, and their surprised responses to a play they often don't know at all, make this one of the most extraordinary projects we do.

As we were opening *Romeo and Juliet*, we were, at the same time, ending our run of the delightful and beloved *Wild Oats*, rehearsing and marketing this production of *Macbeth*, changing the sets back and forth among the three productions, building costumes and the set for *Macbeth*, and mending costumes and props for *Romeo and Juliet* and *Wild Oats*. We were planning our Shakespeare Is Still Dead wake coming on April 23rd, signing up students for our summer camps and high school corps, sending more teaching artists into our school residencies than we ever have before, writing grant applications, trying to get the gutters fixed, planning the Shakespeare Theatre Association 2017 conference and casting for and building subscription series for our 2016-2017 season -- our 15th Anniversary season.

We've never been busier! When we built this theater last year, we imagined that we would be doing intensive and continuous work like this but I don't think we quite knew how head-spinning it would all be. Despite all the effort, we know how lucky we are to create programs and events that are meaningful and rich. All this is possible only because of you.

You purchase tickets and come to shows, you stay and talk to our actors and staff, you generously write checks to support our programming, you tell your friends to check us out, you like our posts on Facebook, and you tell us that we make a difference in your lives and in the life of Baltimore.

So, as busy as we are, I say to you...thanks for the work! We'll try to live up to your faith in us.

Lesley Malin

Managing Director



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# Thank You

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

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# Director's Note

## Of Ambition and Consequences



Paul Mason Barnes

Shakespeare's bloody tragedy, *Macbeth*, was written in 1605 and first performed for a state occasion honoring the arrival in England of King James's brother-in-law, Christian, King of Denmark.

The play is one of Shakespeare's briefest, and theories abound as to why *Macbeth* is about 800 lines shorter than his other major tragedies: missing scenes (Macduff; Lady Macbeth, both of whose stories seem truncated), or more likely, the playwright's awareness of his patron's short attention span (James was notorious for falling asleep or leaving the theatre midway through performances).

Shakespeare and his company were benefitting from King James's interest in the arts and their newly acquired status under his patronage; surely they did not wish to offend or jeopardize those gains. In addition to its short running time, Shakespeare also provided a play that capitalized on James's fascination with witchcraft and demonology. And although he managed to place the play's two major incidents of regicide offstage and out of sight, he overlooked James's distaste for brandished steel. It is possible that *Macbeth's* numerous battle sequences contributed to the play's five-year banishment following its debut. Subsequent to that absence, *Macbeth* has enjoyed a long and popular life and is considered one of the playwright's greatest achievements.

In many ways *Macbeth* was written in response to the notorious Gunpowder Treason, by which Guy Fawkes and several of his followers plotted to blow up Parliament with the entire royal family and British government present. Allegedly, James had a hand in uncovering the traitors' plans; the participants were apprehended and killed on sight or brought to trial, with many grisly executions following. James, a Protestant, was particularly mistrustful of Catholics and had banished the practice of any religion except Protestantism in England. Several Jesuits involved in the treason were accused of equivocation at their trials and references to surface appearances masking truer, more dangerous actions are legion in Shakespeare's play.

Beyond its roots in social issues and politics of the time, *Macbeth* is a searing examination of what happens when a man abandons his scruples and his conscience to achieve personal power. Macbeth was Scotland's greatest warrior and would have been deserving of election as King had he not been undone by his ambition, his susceptibility, his imagination and his ability to envision consequences. His wife lacks that imagination, she is only able to see the present and becomes the spur to their intents.

Together, they comprise a murderous team whose entwinement begins to unravel the instant they achieve their goal. Their descent into mayhem, slaughter, and madness is a riveting lesson, as contemporary as it is ancient.

A stylized, handwritten signature of Paul Mason Barnes in dark ink.

Paul Mason Barnes  
Director, *Macbeth*  
Chesapeake Shakespeare Company

# Program Note



Macbeth (Jeff Keogh) believes he cannot be vanquished by Macduff (Vince Eisonson). Photo by Teresa Castracane

## ***Macbeth: Synopsis***

Macbeth and Banquo are generals in the service of Duncan, King of Scotland. They are returning victorious from battle when they are hailed by three witches. The witches prophesy that Macbeth will become Thane of Cawdor and then King of Scotland.

The first part of the prophecy is soon fulfilled when Duncan rewards Macbeth's loyal service. Encouraged by this, and playing on her husband's ambition, Lady Macbeth persuades him to murder Duncan while he is a guest at their castle. Malcolm, Duncan's son and heir, flees to England for safety.

Macbeth, now King of Scotland, has Banquo murdered in an attempt to secure his own position, but Banquo's ghost appears to him at a banquet.

Macbeth visits the witches again. They warn him to beware of Macduff, a noble who has also fled to England, but assure him that he cannot be harmed by any man born of woman. Macbeth orders the murder of Macduff's wife and children.

In England, Macduff and Malcolm raise an army and march against Macbeth. Armed with the witches' prophecy, Macbeth believes himself to be invincible...

**To learn more, visit: [www.ChesapeakeShakespeare.com/education/for-audiences/](http://www.ChesapeakeShakespeare.com/education/for-audiences/)**

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

# MACBETH

**By William Shakespeare**  
**Directed by Paul Mason Barnes\***  
**Technical Director: Daniel O'Brien+**  
**Costume Designer: Kristina Lambdin+**  
**Production Manager: Patrick Kilpatrick+**  
**Stage Manager: Hannah Fogler**

**Setting: 11<sup>th</sup> Century Scotland**

## CAST

MACBETH, a General and Thane of Glamis.....Jeff Keogh+  
LADY MACBETH, his wife .....Lesley Malin+  
DUNCAN, king of Scotland .....Scott Alan Small+  
MALCOLM, his oldest son .....Gerrad Alex Taylor+  
DONALBAIN, his younger son .....Imani Turner  
BANQUO, a General and a Scottish Thane ..... Jose Guzman+  
FLEANCE, his son..... Addison Helm  
MACDUFF, Thane of Fife ..... Vince Eisenson+  
LADY MACDUFF, his wife ..... Molly Moores +  
MACDUFF'S CHILDREN .....Drew Sharpe, Mia Boydston  
FIRST WEIRD SISTER..... Kathryn Elizabeth Kelly+  
SECOND WEIRD SISTER ..... Tamioka Chavis  
THIRD WEIRD SISTER..... Greta Boeringer  
LENNOX, a Scottish thane.....Gregory Burgess+  
ROSS, a Scottish thane ..... Daniel Flint+  
ANGUS, a Scottish thane ..... Lyle Blake Smythers  
CAITHNESS, a Scottish thane..... Jose Guzman+  
SEYTON, a porter attending Macbeth.....Michael Salconi  
A SCOTTISH DOCTOR .....Scott Alan Small+  
SERGEANT .....Michael Salconi  
MURDERERS..... Kathryn Elizabeth Kelly+, Michael Salconi, Imani Turner  
A GENTLEWOMAN ..... Greta Boeringer  
SIWARD, English Earl of Northumberland..... Lyle Blake Smythers  
YOUNG SIWARD, his son ..... Imani Turner  
A MESSENGER..... Drew Sharpe  
ATTENDANT TO LADY MACBETH ..... Tamioka Chavis  
APPARITION KINGS ..... Vince Eisenson+, Daniel Flint+, Addison Helm,  
Michael Salconi, Scott Alan Small+, Lyle Blake Smythers,  
Gerrad Alex Taylor+, Imani Turner

**SPECIAL THANKS:** CSC's volunteers and ushers, Bin 604, Arrow Parking,  
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THERE WILL BE ONE 15-MINUTE INTERMISSION

On the cover: Jeff Keogh+ as Macbeth. Photo by Teresa Castracane.+

## ARTISTIC AND PRODUCTION STAFF

Director ..... Paul Mason Barnes\*  
 Production Manager/Fight Choreographer ..... Patrick Kilpatrick+  
 Stage Manager ..... Hannah Fogler  
 Assistant to the Director ..... Jess Shoemaker  
 Technical Director/ Lighting Designer/ Scenic Designer ..... Daniel O'Brien+  
 Costume Designer ..... Kristina Lambdin+  
 Scene Painters ..... Jessica Rassp, Chester Stacy  
 Hair, Wig, and Makeup Designer ..... Janet Stephens  
 Props Designer/Wardrobe Crew ..... Mindy Braden+  
 Stitchers ..... Jessica Rassp, Samantha Bloom  
 Fight Captain ..... Gerrard Alex Taylor+  
 Sound Designer ..... Neil McFadden  
 Original Soundscape ..... Rusty Wandall  
 Assistant Stage Manager ..... Kate Forton+  
 Light Board Operator ..... Michael Lonegro  
 Sound Board Operator ..... Dylan Resnick  
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\*Member, SDC, Stage Directors and Choreographers Society  
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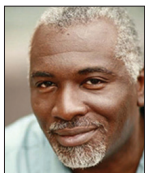
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# Who's Who



Greta  
Boeringer



Gregory  
Burgess+



Tamieka  
Chavis



Vince  
Eisenson+



Daniel  
Flint+



Jose  
Guzman+



Kathryn  
Elizabeth Kelly+



Jeff  
Keogh+



Lesley  
Malin+



Molly  
Moores+



Michael  
Salconi



Scott  
Alan Small+



Lyle Blake  
Smythers



Gerrad  
Alex Taylor+

+CSC Company Member

# Bios

## CAST, in alphabetical order

**Greta Boeringer** (Third Weird Sister, Gentlewoman) is making her CSC debut. Her regional credits include *Taming of the Shrew* with Walking the Dog Theater in Hudson, NY; *Cemetery Club* (Meritorious Achievement Ensemble Work TANYs) and *Simply Shakespeare* (Director) with the Sullivan County Dramatic Workshop at the Rivioli NY; *Romeo and Juliet* and *Henry V* with Gorilla Rep NYC; *The King Stag* and intern Kings County Shakespeare Company Brooklyn; *The Three Sisters* with Cressid Theatre Company NYC. Training: Floyd King, Eloise Watt, Steven Lantz Gefroh, Patsy Rodenburg, Michael Howard Studio, RADA at the Neighborhood Playhouse, American Globe Theater.

**Mia Boydston** (Macduff's Daughter) is a fifth grader at the Bryn Mawr School and has appeared with CSC in *A Christmas Carol* (2015, 2014) and *A Midsummer Night's Dream* (2014).

**Gregory Burgess** (Lennox), a member of CSC's Resident Acting Company, has performed in CSC's productions of *Wild Oats*, *A Christmas Carol* (2015, 2014), *Titus Andronicus*, *The Importance of Being Earnest*, *A Midsummer Night's Dream* (2014, 2010), *As You Like It*, *The Merry Wives of Windsor*, *The Taming of the Shrew*, *Richard III*, *The Merchant of Venice*, *Pride and Prejudice*, *The Comedy of Errors*, *The Tempest*, *Twelfth Night*, *Lysistrata*, *Much Ado About Nothing*, and *Cymbeline*. His training includes The Martin Blank Studio, The Shakespeare Theater, and Howard University.

**Tamieka Chavis** (Second Weird Sister, Attendant to Lady Macbeth) is making her CSC debut. Her regional credits include *Mother Earth* in *Mother Earth & Me* with Smithsonian's Discovery Theater; Mary

Swanson in *Middletown* with NextStop Theatre; Rosie/Pam/Annie/Amanda in *Love, Loss, and What I Wore* with NextStop Theatre; Ruff the Dog in *Stay Awake* with Atlas'Theater for the Very Young; Conner in *Bones In Whispers* with Longacre Lea; Lizzy in *The Word and The Wasteland* with Source Festival; Mother Courage in *Mother Courage and Her Children* with dog & pony dc; Chemuel in *The Creation of the World and Other Business* with Off The Quill; Madame C.J. Walker in *Lions of Industry*, *Women of Invention* with Smithsonian's Discovery Theater. She holds a diploma in acting from the National Conservatory of Dramatic Arts.

**Vince Eisenson** (Macduff, Apparition King) is a member of CSC's Resident Acting Company and a CSC Teaching Artist. He



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# Bios

has appeared in CSC's *Wild Oats*, *A Christmas Carol* (2015, 2014), *Titus Andronicus*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *As You Like It*, *Richard III*, *The Taming of the Shrew*, and *Cymbeline*, among other productions. Regional credits include *#deathparty* at Longacre Lea; *Kafka's Metamorphosis* and *Lysistrata* at Synetic Theater; *The Tooth of Crime* at WSC Avant Bard; *The Imaginary Invalid* at Shakespeare Theatre Company; *Romeo and Juliet* at Folger Theatre; and *Julius Caesar* at Lean & Hungry Theater/WAMU 88.5.

**Daniel Flint** (Ross, Apparition King) is a CSC Resident Acting Company member. He has appeared in *Wild Oats*, *A Christmas Carol* (2015, 2014), *Richard II* and *Antony and Cleopatra*. He is a Company Member at Taffety Punk Theatre Company, Faction of Fools Theatre Company, and Constellation Theatre Company. Daniel has also appeared at The Folger Shakespeare, The

Shakespeare Theatre Company, Studio Theatre and many others. He has written several plays including a one-man adaptation of Gustav Meyrink's *The Golem*, and co-written the recently published *Holiday of Errors*.

[www.danielflint.wix/home](http://www.danielflint.wix/home)

**Jose Guzman** (Banquo, Caithness) is a CSC Resident Acting Company Member. He has appeared with CSC in *Much Ado About Nothing*, *The Taming of the Shrew*, *The Two Gentlemen of Verona*, *Titus Andronicus*, *Julius Caesar*, among many others. He worked with Lean and Hungry Theater on a Spanish-infused adaptation of *The Taming of the Shrew* and with GALA Theatre's *Ana in the Tropics*. Jose holds an MA in Theatre from Binghamton University.

**Addison Helm** (Fleance, Apparition King) is a sophomore at the Park School, and has appeared with CSC in *A Christmas Carol* (2014), *Richard III* as Prince Edward, *Our Town*, and *Cyrano de Bergerac*.

**Kathryn Elizabeth Kelly** (First Weird Sister, First Murderer, Servant) is a CSC Resident Acting Company Member. She has performed in CSC's *Much Ado About Nothing*, *The Importance of Being Earnest*, *Uncle Vanya*, *A Midsummer Night's Dream* (2014 & 2011), *Pride & Prejudice*, *The Comedy of Errors*, *The Tempest*, and *A Doll's House*. Kathryn is also a company member with Synetic Theater in Washington, D.C., and dances with DEVIATED THEATRE. [www.KathrynElizabethKelly.com](http://www.KathrynElizabethKelly.com)

**Jeff Keogh** (Macbeth) is a CSC Resident Acting Company Member. He has appeared with CSC in *Much Ado About Nothing*, *Antony and Cleopatra*, *Hamlet* (school tour), *The Merry Wives of Windsor*, *As You Like It*, *A Midsummer Night's Dream* (2014), and *Romeo and Juliet* (2014). Additional credits include *Macbeth* and *Hamlet* with Round Table Theatre Company and *Mary Stuart*



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# Bios

at the Folger Theatre. He holds an MFA in Classical Acting from Shakespeare Theatre Company's Academy for Classical Acting.

**Lesley Malin** (Lady Macbeth) 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 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* and *Cymbeline*, and Titania (2005); previously, she performed in New York. She has, for over a decade, 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 has been Vice President of and is presently on the executive committee of the international


Shakespeare Theatre Association and is organizing its 2017 conference to be held in Baltimore. She is a graduate of Washington University in St. Louis, NYU's Arts Management program, and Leadership Howard County.


**Molly Moores** (Lady Macduff) is a CSC Resident Acting Company Member and CSC Teaching Artist. She has performed with CSC as Ursula in *Much Ado About Nothing*, Lady Capulet in *Romeo and Juliet* (2015, 2014), Mrs. Cratchit in *A Christmas Carol* (2015, 2014), Duchess of Gloucester in *Richard II*, Kate in *The Taming of the Shrew*, Charmian in *Antony and Cleopatra*, Lady Catherine in *Pride and Prejudice*, Jessica in *The Merchant of Venice*, and Hippolyta/Titania in *A Midsummer Night's Dream* (2011). With Baltimore Shakespeare Festival, she appeared in *Twelfth Night*, *Desdemona: A Play About a Handkerchief*, *Macbeth*, *Antigone*, and *As You Like It*. [www.mollymoores.com](http://www.mollymoores.com)

(B)

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# Bios

**Michael Salconi** (Seyton, Sergeant, Murderer, Apparition King) has appeared with CSC in *Much Ado About Nothing*. He studied acting at Studio Theatre Conservatory in Washington, D.C., and T. Schreiber Studio in New York. Among many roles he has had, his favorites include Aston in *The Caretaker* at Performance Workshop Theatre, Doctor in *Flu Season* at Single Carrot Theatre, and Henry IV in *Henry IV* with Ring of Fire Company. His film and TV credits include Santangelo in *The Wire*, Alfie the Bookie in *Homicide*, and roles in *Law & Order* and *The Stepford Wives*.

**Andrew "Drew" Sharpe** (Macduff's Son, Messenger) is a seventh grader at Wiley H. Bates Middle School in Annapolis, and has appeared with CSC as Andrew Cratchit and a chorus member in *A Christmas Carol* (2015).

**Scott Alan Small** (Duncan, Doctor, Apparition King) is a CSC Associate Artistic Director, Resident Acting Company member,

and Concessions Czar. He has appeared in CSC's *Much Ado About Nothing*, *Uncle Vanya*, *A Christmas Carol* (2015, 2014), *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*. His directing credits include CSC's *A Christmas Carol* (2015), *The Comedy of Errors*, the movable production of *Dracula*, and *The Complete Works of William Shakespeare: Abridged*.

**Lyle Blake Smythers** (Angus, Siward, Apparition King) has appeared with CSC as Verges in *Much Ado About Nothing*; Lane/Merriman in *The Importance of Being Earnest*; Workman in *Uncle Vanya*; and Friar Laurence in *Romeo and Juliet* (2014 school tour). Other credits include Polonius/Gravedigger in *Hamlet* with Cohesion Theatre, Judge Turpin in *Sweeney Todd* and Cinderella's Father in *Into the Woods* with Signature Theatre, Scrooge in *A Christmas Carol* and Henry Higgins in *My Fair Lady* with Lazy Susan Dinner Theatre, and Chorus in *Medea* with Studio Theatre.

**Gerrad Alex Taylor** (Malcolm, Apparition King, Fight Captain), a CSC Resident Acting Company Member, appeared as Claudio in CSC's *Much Ado About Nothing*, Mercutio (2016) and Romeo (2014) in CSC's productions of *Romeo and Juliet* for schools, and Young Scrooge in *A Christmas Carol* (2014). He appeared as Petruchio in *The Taming of the Shrew* with Pallas Theatre Collective, The Host in *The Merry Wives of Windsor* at The Great River Shakespeare Festival, and Proteus in *The Two Gentlemen of Verona* at the Shakespeare Festival St. Louis. He holds a BA in Neuroscience from The Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas. Gerrad-Alex-Taylor.com

**Imani Yahshua Turner** (Donalbain, Young Siward, Murderer, Apparition King) is a freshman theatre major at the Baltimore



# Bios

School for the Arts and has appeared with CSC as Young Scrooge and Peter Cratchit in *A Christmas Carol* (2015).

## ARTISTIC and TECHNICAL CREW and PRODUCTION 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 150 professional productions. His career as a professional Artistic Director spans more than 25 years. His directing credits with CSC include productions of *Wild Oats*, *Titus Andronicus*, *A Christmas Carol* (original adaptation, 2014, 2015), *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), *The Taming of the Shrew* (2013), and *The Merry Wives of Windsor* (2014). Ian created the "movable" format for CSC productions in which audiences travel with the actors through the action of the play in multiple outdoor settings. With CSC's Education Department, he created the CSCorps, a unique educational program in which high school students create and produce live productions of Shakespeare in a collaborative working environment. Last year, he launched CSC's Blood & Courage company to provide experience for early career professionals. Previously, Ian has served as Artistic Director for the National Theatre for Children, Minnesota Shakespeare in the Park and the Repertory Theater of America. Ian is a proud new 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.

**Paul Mason Barnes** (Director) is a freelance director who makes his home in Ashland, Oregon. *Macbeth* is his first

assignment with CSC. He is one of three founding Producing Directors of the Great River Shakespeare Festival in Winona, Minnesota, where he was Artistic Director from 2007-2013, and where he is a Resident Director/Associate Artist. GRSF Directing credits include productions of Shakespeare's *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Romeo and Juliet*, *As You Like It*, *The Merchant of Venice*, *Love's Labour's Lost*, *King Henry IV, Part One*, *The Comedy of Errors*, *The Merry Wives of Windsor*, and Tennessee Williams' *The Glass Menagerie*. Barnes has directed at regional theatres and festivals across the country, including Washington, D.C.'s Folger Theatre, the Alley Theatre, the Denver Center Theatre Company, Repertory Theatre of St. Louis, the Clarence Brown Theatre, Indiana Repertory Theatre, Milwaukee Repertory Theatre, Missouri Repertory Theatre, Connecticut Repertory Theatre, Nevada Conservatory Theatre, Syracuse Stage, Geva Theatre, Pioneer Theatre Company, Phoenix Theatre, Commonweal Theatre, Virginia Stage Company, PCPA Theaterfest (where he was Conservatory Director/Associate Artistic Director from 1987 – 1997), and at the Alabama, California, Idaho, Oregon, Utah, and Orlando (Florida) Shakespeare Festivals. Additionally, he has taught and directed for MFA and BFA theatre programs at numerous colleges



TERESA CASTRACANE  
PHOTOGRAPHY

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# Bios

and universities. Barnes was Education Director at the Oregon Shakespeare Festival from 1979-1987, and one of the founding directors of the Oregon Cabaret Theatre.

**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. She has been at CSC since 2012.

**Mindy Braden** (Props Designer, Wardrobe Assistant), a member of CSC's Resident Technical and Design Company, has served as Props Designer for *Titus Andronicus*, *Much Ado About Nothing*, *Romeo and Juliet*, *The Importance of Being Earnest*, *A Christmas Carol* (2015, 2014), *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*, among 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 recently included in "*Ordinary Woman*," a show at the Howard County Center for the Arts. She has been with CSC since 2014.

**Hannah Fogler** (Stage Manager) is making her CSC debut. Her previous stage manager credits include *Minotaur* with Annex Theater, *The Birds* with Quotidian Theatre Company, and *Murdercastle* with Baltimore Rock Opera Society. Hannah holds a BA in Theatre and Psychology from Goucher College and also is a freelance Teaching Artist, Makeup Artist, and Actor.

**Kate Forton** (Assistant Stage Manager) is a CSC Associate Company Member and Marketing and Administrative Assistant. She appeared as Marian and Mrs. Dilber in *A Christmas Carol* (2015), as a Goth in *Titus*



# Bios

*Andronicus*, and as Duke Solinus in *The Comedy of Errors*. She served as Assistant Stage Manager for CSC's *Wild Oats*, *Much Ado About Nothing* (2015), *The Importance of Being Earnest*, *A Midsummer Night's Dream*, *Antony and Cleopatra*, *The Taming of the Shrew*, *Uncle Vanya*, *A Christmas Carol*, and *Romeo and Juliet*. In addition, she has been a Dance Captain, ensemble member, and singer for many CSC productions. She holds a BA in Theatre Arts and Vocal Music from Gettysburg College.

**Ron Heneghan** (Director of Community Engagement) is the administrator of CSC community programs, school matinees, in-school residencies, and summer camp offerings in Baltimore City and Howard County. He is also a CSC Resident Acting Company member. A native of Maryland and a proud resident of Baltimore, he received his undergraduate degree from the University of Maryland and holds an MFA from University of Washington.

**Patrick Kilpatrick** (Production Manager, Fight Choreographer, Director of Programming) is a founding member of CSC. Patrick directed the 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 *Richard II* and numerous other CSC productions. He has choreographed fights for many CSC productions and has been the Production Manager for every show since January 2010.

**Kristina Lambdin** (CSC Resident Costume Designer, CSC Business Manager). Some of her costuming credits include CSC's *A Christmas Carol* (2015, 2014), *A Midsummer Night's Dream* (2014, 2011, and 2005, and winning the Greater Baltimore Theater Award for the 2005 production); *The Importance of Being Earnest*; *The Taming of the Shrew* (2006 and 2013 productions); *Romeo and Juliet* (2003, 2012 and 2015 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. 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** (Light Board Operator, Development Assistant) has operated lights for CSC's *Wild Oats*, *Titus Andronicus*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Richard II* and *A Christmas Carol* (2015), *Uncle Vanya*, *The Importance of Being Earnest*, and *Romeo and Juliet*.

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

**Liz Nelson** (Box Office Associate) is a recent Baltimore transplant and has worked with theatre companies in Charleston, SC; Berkeley, CA; and Monmouth, ME. She studied sound design at Plymouth State University.

**Daniel O'Brien** (Technical Director, Scenic and Lighting Designer) is CSC's Resident Technical Director. A founding member of CSC, Daniel has performed, designed scenery and lights, and served as Technical Director for many productions, among other jobs too numerous to name. He 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*, among many others. Daniel is also a musician, and composed the music for CSC's first production in 2002, *Twelfth Night*.

# Bios

**Jess Shoemaker** (Assistant to the Director) is a freelance director, text coach, and playwright. Recently she has served the Great River Shakespeare Festival as a director and educator during their educational residency, as well as season text coach and assistant director on *Troilus and Cressida*, *Much Ado About Nothing* and *King John*. She works regularly with Grandstreet Theatre, where she last directed *A Midsummer Night's Dream*. Her play *Jason & (Medea)* has been produced in Chicago, Indianapolis, and Los Angeles, where it won the Stage Scene LA award for Best Drama.

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

**Chester Stacy** (Scenic Painter) of Chester Creates LLC has done set design, construction and scene painting for several CSC productions, including *Much Ado About Nothing*, *Titus Andronicus*, *A Christmas Carol*, *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*.

**Jean Thompson** (Communications Manager) is our marketing, public relations, and publications director. A former news reporter and features editor, she has worked for *The Baltimore Sun*, *The New York Times*, *American Style*, and *Giftware News* magazine.

## Shakespeare 400

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Across the world and here in Baltimore, Shakespeare lovers are marking the 400th anniversary of the playwright's death with performances and special events. Save these dates:

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### Shakespeare 400 at JHU Odyssey

Exploring Shakespeare's influence on stage, film, books, and music, Judith Krummeck of WBJC will coordinate a six-session (non-credit) lecture series, March 28 - May 2. Class members will see *Macbeth* on our stage on April 30. On May 2, our Managing Director, Lesley Malin, will speak about our work and our production. For details, call 410-516-4842 or e-mail: [odyssey@jhu.edu](mailto:odyssey@jhu.edu)

### If Music Be the Food of Love

Music from Shakespeare's England, including original songs from his plays, will be presented at the Peabody Institute. The collaboration features Chesapeake Shakespeare artists, actress and soprano Grace Srinivasan, the Peabody Renaissance Ensemble, and the Baltimore Baroque Band. Music includes selections from Matthew Locke's *The Tempest* and Purcell's *Fairy Queen*. April 28 and 29, 2016, at 7:30pm. Tickets: [Peabody.universitytickets.com](http://Peabody.universitytickets.com)

# Capital Campaign Donors

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

## Chesapeake Shakespeare Company

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