

# RED VELVET

By Lolita Chakrabarti

Directed by Shirley Basfield Dunlap

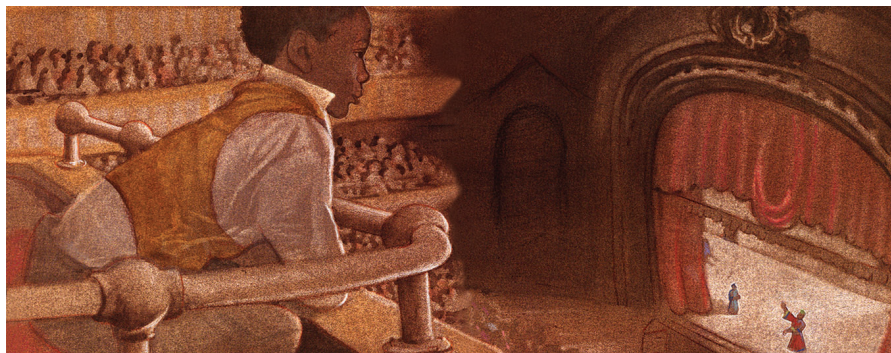
February 2-25, 2018

 **CHESAPEAKE  
SHAKESPEARE  
COMPANY**

Season 2017-2018

Presented by  **PNC BANK**





***Ira's Shakespeare Dream: Original Illustrations by Floyd Cooper***  
**Central Library, Enoch Pratt Free Library**  
**400 Cathedral Street, Baltimore**  
**February 5 - May 27, 2018**

**Opening reception February 7, 2018, at 6:30pm; talk by Floyd Cooper at 7:15pm.**

***"Ira's Shakespeare Dream" is a book for children about the celebrated Shakespearean actor Ira Aldridge, written by Glenda Armand and illustrated by the award-winning artist Floyd Cooper (Lee and Low Publishers).***

***Don't miss this beautiful exhibit created for Baltimore by the Pratt Library!***

# Thank You

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

**Season 2017-2018 is presented by**



**Additional Sponsors and Funders Include**



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



THE CITIZENS OF  
 BALTIMORE COUNTY



**THE WILLIAM G. BAKER, JR. MEMORIAL FUND**  
 creator of the Baker Artist Awards | [www.bakerartistawards.org](http://www.bakerartistawards.org)

**Community Partners and Media Partners**





Ian Gallanar

# Building Bridges Through Theater: Shakespeare and *Red Velvet*

## A Note from the Founding Artistic Director

Why do we tell stories? Well, one reason is to create connections. The theater artist Anne Bogart says that when we tell a story to someone, we are creating what she calls “an empathetic bridge.”

Do you know of Anne Bogart? She has been an important and influential director of theater and opera over the last 40 years or so. I like what she says about storytelling. I think that’s what we try to do. It’s one of the reasons why we love Shakespeare so much.

Every once in a while, I’ll hear someone say, “Oh, Shakespeare’s stories were not part of his genius. He just stole all his stories.” I think that misses what true innovators do: They pick and choose from interesting sources and then make something new, make it their own. Shakespeare chose interesting stories to tell, stories that show what is unique about humanity and the things that humanity shares. When we perform these plays, we are indeed creating bridges between ourselves. Well, at least we’re trying to.

The story of Ira Aldridge is a great one, not just because it deals with Shakespeare in performance, but because it builds bridges through the story.

Those of you who, like me, love the theater, will appreciate the story’s Victorian theater tropes. They make the story especially accessible to classical theater lovers.

Many of us know what it is to face unfair obstacles that hinder success. What a tragedy when the obstacle is an absurd racial or social prejudice. The story of Ira Aldridge is the story of dramatic discrimination, told about a different time in history. I think we probably can see an allegory to our current lives. Maybe the discrimination is less overt, but maybe not.

I am so glad to have the Chesapeake Shakespeare Company telling this important and lesser-known tale of a significant artist of the 19th century — a story, I hope, designed to build an empathetic bridge.

Ian Gallanar  
Founder and Artistic Director



### BOARD OF TRUSTEES

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

Kevin G. Burke  
Kimberly Citizen  
Ian Gallanar  
Scott Helm

Bill Henry  
Jack McCann  
Linda Pieplow  
Sean Rhoderick

Emily Rockefeller  
Nan Rohrer  
David Stack



Lesley Malin

## Making Ira Aldridge Famous, Again

### A Note from the Managing Director

I spent my childhood being lectured/entertained with stories about the 19th-century American theatre by my theatre-historian father, and this is why I actually knew who Ira Aldridge was. That an African-American man could have become a superstar of the European stage before the Civil War was so improbable, such a staggering achievement, it made him unforgettable. I was always shocked when other theatre people had never heard of him. And it saddened me that when African-American History Month came around, this trailblazer was never mentioned.

So, when the play *Red Velvet* by Lolita Chakrabarti popped up in the new play universe in London in 2012 and then in New York in 2014, I was genuinely intrigued, and so was our Marketing Director, Jean Thompson (who moonlights as a passionate chronicler of African-American history). There had been plays about Ira Aldridge before, but nothing that had garnered *Red Velvet*'s buzz.

By 2016, as part of our *World of Othello* outreach efforts, Jean and I wanted to mount a reading of the play. I had connected with the head of Morgan State University's theatre program, Shirley Basfield Dunlap, and learned she was interested in the play and, of course, Ira Aldridge. (For decades, the campus drama club has been the Ira Aldridge Players.) Happily, Shirley was enthusiastic about directing a reading.

We knew that a prize of the collection at the Walters Art Museum was a portrait of Ira Aldridge, possibly in the role of Othello (and last year, they acquired a bronze and marble bust of Othello). So, it seemed natural for us to ask to stage our reading in The Walters' auditorium. The Walters enthusiastically agreed, and we had a terrific turnout.

It was an easy decision, then, to add a full-scale production of *Red Velvet* to our regular season schedule. Since the summer, all of us at CSC have been working to raise the profile of Ira Aldridge and this production. Our (modest) goal is for everyone in Baltimore to know about this amazing Shakespearean actor and his accomplishments. To that end, we are partnering with Visit Baltimore, The Folger Library, The Walters Art Museum, The Afro-American newspaper, The Enoch Pratt Free Library, PNC, and Morgan State University.

By the way, while researching Ira's life, we discovered early biographies that assert he was born in Bel Air, MD, though scholars later declared that New York City can claim him, based on his death certificate and other records. Still other biographies say his father (a New York minister and straw vendor) was born in Baltimore. Ira's birthplace has long been a subject of mystery. Decades before the Civil War, perhaps it was wise for the Aldridges to blur the birthplace if it had been below the Mason-Dixon line. Ira himself burnished his resume by claiming he was a prince of Senegal—a very typical type of 19th-century alternative fact.

Everyone we tell about Ira Aldridge is astonished by what he achieved, Maryland-born or not. They also are astonished that they'd never been told about him before. We are tremendously proud to bring Ira's story to the Chesapeake Shakespeare Company stage. Please do your part and tell others about Ira.

  
Lesley Malin,  
Managing Director



# CHEZ HUGO

FRENCH BISTRO

SEASONALLY INSPIRED,  
FRENCH COUNTRY CUISINE

[www.chezhugobistro.com](http://www.chezhugobistro.com)

206 E. Redwood Street, Baltimore, MD 21202

# THE STUDIO

at the Chesapeake Shakespeare Company

## YOUTH CLASSES

Winter-Spring 2018

*A spirit of youth in everything* -William Shakespeare

**T**his winter and spring, our classes will encourage our youngest audience members to play with text, learn and tell timeless stories, and examine classic characters.

The Chesapeake Shakespeare Company is the largest provider of theatre learning programs in Baltimore, serving more than 10,000 students a year.

Course registration is open now. Also, summer camp and workshop registrations begin in February.

### FEATURED CLASS



#### An Intro to Shakespeare in Design

Use Shakespeare's language to inspire design concepts for sets, costumes, props, lighting, and sound. This class is perfect for young Shakespeare lovers who may not be interested in performing, but may wish to get involved in the stage arts that bring stories to life. Learn the fundamental processes used by designers. Hint: It all begins with the script.

### 2018 Winter-Spring Classes for Youth include:

- Introduction to Shakespeare in Performance for Youth
- School's Out Shakespeare: The Political Plays (On President's Day)
- Critical Analysis: *Alice in Wonderland*
- Creative Dramatics (for parent and child together)
- Stage Combat for Kids
- Shakespeare for Homeschoolers: The Homeschool Corps

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

Email: [Studio@ChesapeakeShakespeare.com](mailto:Studio@ChesapeakeShakespeare.com)

Website: [ChesapeakeShakespeare.com/the-studio](http://ChesapeakeShakespeare.com/the-studio) | Phone: 410.244.8571, Ext. 108

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

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

**-William Shakespeare**

**O**ur new adult programs include courses for non-actors and actors who are looking for fun and enrichment, personal and professional growth, learning and leisure.

Courses for non-actors (no stage experience needed!) will be enjoyed by theatre-goers who want to learn more about Shakespeare's works.

Also professional development courses for working actors include a certification course in stage combat.

**2018  
Winter-Spring  
Classes for Adults  
include:**

- Acting I:  
Beginning Acting
- Acting II:  
Poise, Presence,  
and Power
- Acting IV:  
Classical Styles
- Audition and the  
Business of Acting
- An Introduction to  
Shakespeare and his  
Contemporaries
- CSC Veterans'  
Ensemble
- Society of American  
Fight Directors  
Certification Class:  
Single Sword

**FEATURED CLASS**



**Critical Analysis:  
*The Winter's Tale***

If you like to watch plays, and want to develop your "eye," this course is ideal for you. Together, we will learn how to view a play's script and performance with a critical eye, based on moment-to-moment development of plot, character, and relationships. Then together, we'll attend CSC's production of *The Winter's Tale*, and develop critical opinions based on the intrinsic demands of the text and how they are fulfilled on stage.

ADULT CLASSES  
Winter-Spring 2018

**To learn more and sign up for a class:  
[www.ChesapeakeShakespeare.com/the-studio](http://www.ChesapeakeShakespeare.com/the-studio)**

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

# RED VELVET

By Lolita Chakrabarti

**Directed by Shirley Basfield Dunlap\*\***

**Production Manager: Kyle Rudgers+**

**Production Stage Manager: Alexis E. Davis+**

**Set Designer: Timothy J. Jones**

**Technical Director, Lighting Designer: Daniel O'Brien+**

**Costume Designer: Kristina Lambdin+**

**SETTINGS: Backstage at a theater in Lodz, Poland, in 1867.**

**Backstage at Theatre Royal, Covent Garden, in London, England, in 1833.**

## CAST

### **Lodz, Poland, 1867, backstage at *King Lear***

CASIMIR, a stagehand ..... Séamus Miller+  
HALINA WOZNIAK, a Polish journalist ..... McLean Jesse  
IRA ALDRIDGE, actor ..... Christian R. Gibbs  
TERENCE, Aldridge's valet and dresser ..... Dave Gamble+

### **London, 1833, Theatre Royal Covent Garden, with cast of *Othello***

ELLEN TREE, actor ..... Laura Rocklyn+  
BETTY LOVELL, actor ..... McLean Jesse  
BERNARD WARDE, actor ..... Dave Gamble+  
HENRY FORRESTER, actor ..... Séamus Miller+  
CHARLES KEAN, actor, son of actor Edmund Kean ..... Ron Heneghan\*+  
CONNIE, the theatre's servant ..... Tracey Farrar  
PIERRE LAPORTE, theatre manager ..... Yury Lomakin  
IRA ALDRIDGE ..... Christian R. Gibbs  
MARGARET ALDRIDGE, his wife ..... McLean Jesse

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

## Red Velvet

Red Velvet is presented by special arrangement with SAMUEL FRENCH, INC. Red Velvet received its world premiere at the Tricycle Theater, London on 11 October 2012. The production was revived and opened at the Tricycle Theater, London, on 23 January 2014, before making its American premiere at St. Ann's Warehouse, New York, on 25 March 2014.

### **SPECIAL THANKS:**

CSC's volunteers and ushers; Bin 604; Arrow Parking; Todd M. Zimmerman Design; Mount Royal Printing Co.; Baltimore STYLE magazine; Clarice Smith Performing Arts Center at University of Maryland, College Park; The Walters Art Museum; Enoch Pratt Free Library; Floyd Cooper, Glenda Armand, and Lee and Low Publishers; PNC Bank; The Folger Shakespeare Library; Erin Bone Steele; Gabriel Tenabe, James E. Lewis Museum, Morgan State University, The Afro, Visit Baltimore, The Ira Aldridge Players, Ruby Hearn, Bill Henry, Kim Citizen.

On the cover: Christian R. Gibbs as Ira Aldridge in *Red Velvet*. Photo by Shealyn Jae.



## ARTISTIC AND PRODUCTION STAFF

Director .....	Shirley Basfield Dunlap**
Production Manager .....	Kyle Rudgers+
Production Stage Manager .....	Alexis E. Davis+
Technical Director, Lighting Designer .....	Daniel O'Brien+
Set Designer .....	Timothy J. Jones
Costume Designer .....	Kristina Lambdin+
Properties Designer .....	Mollie Singer+
Sound Designer .....	Cheryl J. Williams
Hair, Wig, and Makeup Designer .....	Haley R. Young+
Fight Choreographer, Fight Captain .....	Séamus Miller+
Assistant Stage Manager .....	Lauren Kane
Scenic Painter, Scenic Printer .....	Chester Stacy+
Scenic Painter .....	Jessica Rassp +
Dialect Coach .....	Zach Campion
Wardrobe Supervisor .....	Melina Hawk
Costume Assistant .....	Jenn Bae
Costume Intern .....	Tylar Hinton
Light Board Operator .....	Jonathan Kollin
House Managers .....	Pam Forton, Tyler Groton, Donna Burke

\*\*Member of the Stage Directors and Choreographers Society, a national theatrical labor union.

+Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

+CSC Company Member

## The Playwright



Lolita  
Chakrabarti

Lolita Chakrabarti (Playwright) is an award-winning writer, and has worked extensively as an actress on stage and screen. *Red Velvet* is her first play.

*Red Velvet* and Chakrabarti have been honored in Britain with the Evening Standard Charles Wintour Award for Most Promising Playwright, 2012; Critics' Circle Theatre Award for Most Promising Playwright, 2012; and the Asian Women of Achievement (AWA) Award for Arts and Culture, 2013; WhatsOnStage.com nominations for London Newcomer of the Year and Best New Play, 2012; and the Laurence Olivier Award for Outstanding Achievement in an Affiliate Theatre (Tricycle Theatre), 2013.

Chakrabarti also wrote *Last Seen – Joy* for The Almeida Theatre and a five-part adaptation of *The Goddess* for BBC Radio 4.

Her husband, the actor Adrian Lester, starred as Ira Aldridge in the production's London and New York premieres. Together, with Rosa Maggiora, they run Lesata Productions.

## Synopsis: *Red Velvet*

The play opens in 1867 in Lodz, Poland. Halina Wozniak, a young Polish journalist, convinces Casimir, a German stagehand, to sneak her inside a theatre where Ira Aldridge, age 60 and frail, will perform in *King Lear*. Her questions anger him. He grows lost in memories.

The year is 1833. To enter London's Theatre Royal, Covent Garden, the cast of *Othello* must cross a street protest: The British government is debating whether to abolish slavery. The actors discuss the news and their own crisis: Will the show close? Their leader, the legendary British tragedian Edmund Kean, recently collapsed on stage. Who will step into his role? Will it be Charles Kean, Edmund's son, who plays Iago, and who is engaged to marry Ellen Tree, the actress who plays Desdemona?

Theatre manager Pierre Laporte introduces the new Othello: his friend, a charismatic 26-year-old African-American named Ira Aldridge. Rehearsals and tensions begin with the actors expressing their shock and working through differences in pronunciation, performance style, and approaches to the play. Connie, a Jamaican woman who is the theatre's servant, serves tea and watches the drama unfold. How will the audience and the critics react when the show goes on?

Poland, 1867: Halina visits Ira's dressing room. She helps him prepare to go on as Lear.

---

---

## The Life of Ira Aldridge

Ira Aldridge was an African-American stage actor who rose to international fame performing in Europe in the 19th century. He was born July 24th, 1807, to Reverend Daniel and Luranah Aldridge. At age 13, Aldridge attended the African Free School in New York City, an institution founded by the New York Manumission Society to provide an education to the children of slaves and free people of color in Manhattan. As a teen, Aldridge would watch plays from the balcony of the upscale Park Theatre, to which he had access only because he was running errands for the actor Henry Wallack.

Aldridge began his own theatrical career in the early 1820s, performing with the African Company, an all-black theater company performing at the African Grove Theatre in New York City. In 1824, he traveled to England, with Wallack's help. He briefly attended the University of Glasgow before seeking acting work. In 1825, Aldridge played the lead role of Oroonoko in *The Revolt of Surinam* at the Royal Coburg Theatre in London. Later roles included *The Slaves*, *The Castle Spectre*, *The Padlock*, as well as Shakespeare's *Titus Andronicus* and *Othello*. In 1828, he became manager of a theatre in Coventry, England. In 1833, Aldridge played *Othello* at the Theatre Royal Covent Garden in London, replacing the renowned actor Edmund Kean.

Aldridge returned to the provinces and then, beginning in 1852, toured extensively throughout Europe, performing in Prussia, Germany, Austria, Switzerland, Hungary, and Poland. He planned a U.S. tour, but before it could be realized, he died on August 7th, 1867, while in Lodz, Poland.

*Source: Condensed from Red Velvet: Know-the-Show Guide, The Shakespeare Theatre of New Jersey. Used by permission.*

## A Note from *RED VELVET* Director Shirley Basfield Dunlap



Shirley Basfield  
Dunlap

For many directors, there are stories that cross our paths that call out to us. We find a strong need to be involved in sharing the story. This is my feeling about the life of Ira Frederick Aldridge. *Red Velvet* is the second time I have found the need to tell his story. The first time, I produced a play by the late Ossie Davis, *Curtain Call, Mr. Aldridge, Sir*.

Theatre educates, empowers, and inspires in ways unlike any entertainment field in the world. (This is my armchair evaluation!) Telling Aldridge's story is timely and necessary, as we experience concerns in today's entertainment industry all too similar to those that he encountered during the 1800s. So, when you experience the storytelling of *Red Velvet*, it is my prayer that you do not see it as a tale of an unfortunate young man, or think that Aldridge was dismissed because he was just not talented enough to "cut the mustard" at the Theatre Royal. Know that the agony of hegemony is far reaching, and most importantly, that it exists in the field that one would believe to be most liberal—the Arts.

Aldridge left New York and the African Grove Theatre, the first Black theatre in America, where its repertoire included Shakespearean drama and its white audience stood in the rear. His move to Europe at age 17 was not as an expatriate to freedom but to a land where his talent as an actor would be greater appreciated. William Brown, the proprietor of the African Grove – which was harassed by competitor Stephen Price of the Park Theatre, and twice torched – saw something greater in Ira and encouraged the beginning of a journey that led Ira to be one of the finest actors in the history of world theatre.

Aldridge died a superstar 150 years ago. Still, some things have not changed. As the cast of *Othello* debates whether a man of color can portray a man of color – or any other man – on the stage, *Red Velvet* lets us see just how ingrained racism can become under the guise of human logic. So long as grant funds are necessary to support diversity; and increases in diversity need to be recognized and glamorized; and declarations are made that prejudice or racism are not issues; and (my personal favorite) some say, "I don't see color, I only see human!" then it is time to hold up a mirror and blow away the smoke. The concept of non-traditional casting dates to a 1986 project supported by the Actors' Equity Association. Yet it took until 2015 for the Metropolitan Opera to claim its commitment to color-blind casting and premiere a European singer with an unblackened face in the lead role in *Otello*. I guess some things do change!

Shirley Basfield Dunlap  
A proud member of the Ira Aldridge Players  
of Morgan State University, Class of '74

# Introduction to *Red Velvet*

In Lolita Chakrabarti's *Red Velvet*, Ira Aldridge muses that there is "something about velvet—a deep promise of what's to come, the sweat of others embedded in the pile. A crushed map of who was here folded in." Chakrabarti's play functions as the velvet for our collective memory, reminding us exactly who is folded into the history of Shakespearean performance. While many assume that the history of black actors performing Shakespearean roles began with Paul Robeson in the early 20th century, Ira Aldridge beat Robeson to that claim by over 100 years. . .

So why is Ira Aldridge's history largely forgotten? Why do we not have theatres named after him on Broadway and in the West End? Why aren't there any performing arts schools and/or major performance awards in his honor? Why has his story been a footnote for, instead of being part of the body of, the history of Shakespearean performance? Well, to begin, Aldridge's story does not fit easily within the familiar refrain that Shakespeare is for everyone. Aldridge's story, in fact, forces us to confront the fact that while we may want Shakespeare to be for everyone, all too often Shakespeare has been used as a gatekeeper; that is, a barrier used to exclude and subjugate people of color.

Aldridge moved to England at seventeen because there were no other opportunities to perform Shakespeare in New York. The African Grove Theatre had come upon hard times—including riots from white mobs who were protesting The Grove's 1822 production of *Richard III* because it was drawing audiences away from an all-white production of the same play—and black actors could not be hired by white companies in the U.S. in the 1820s (remember, this was 40 years before the start of the Civil War!).

While Aldridge hoped that Shakespeare would be his vehicle to success in London and then back again in New York, he was pushed to the British provinces and Eastern Europe because the major theatres in London were closed to him. Aldridge reached a level of fame and financial security that was virtually unknown to free blacks at the time, but he could not achieve this fame in New York or London; instead, he was a star in Warsaw, Kiev, and Moscow. While he was celebrated by European artists like Richard Wagner, Théophile Gautier, and Taras Shevchenko, he was also reviled and mocked by theatre critics in New York and London. In other words, Aldridge's story is not one of unqualified Shakespearean uplift...

Chakrabarti's play allows us to interrogate our society's historical amnesia about the long history of black actors who have grappled with Shakespeare. I use the verb grappled because it has not always been an easy encounter. While Aldridge states, "That's the beauty of Shakespeare—he unnerves you," Chakrabarti allows us to experience how the presence of an actor of color can unnerve our notions of Shakespeare. Shakespeare's plays are strong, powerful, moving, and beautiful, but the presence of actors of color in them can make them seem politicized. This is precisely what Charles Kean bemoans in *Red Velvet*; he wants theatre to be an art that allows one "to get away from reality." Frequently, political theatre is discussed as if it is the antithesis of aesthetic theatre: one is about politics, the other (higher and true form) art.

As *Red Velvet*, the theatrical version of the "crushed map of who was folded" into our history of Shakespearean performance, reminds us, however, reality is never static but dynamic; and political theatre—one which enables discussions about history, collective memory, and selective amnesia—can be beautiful, moving, and Shakespearean. Here's to Chakrabarti for making that reality so compelling!



Ayanna  
Thompson

Ayanna Thompson, Ph.D.  
George Washington University

© Ayanna Thompson, Introduction to *Red Velvet* by Lolita Chakrabarti, Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing Plc. Reprinted by permission.



# Who's Who

CAST PHOTOS, in alphabetical order



Tracey  
Farrar



Dave  
Gamble+



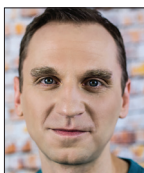
Christian R.  
Gibbs



Ron  
Heneghan\*+



McLean  
Jesse



Yury  
Lomakin



Séamus  
Miller+



Laura  
Rocklyn+

+CSC Company Member

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

## Bios

CAST, in alphabetical order

**Tracey Farrar** (Connie) is making her CSC debut. Her regional credits include *Wig Out* at Studio Theatre; *Ma Rainey's Black Bottom* at 1st Stage; *As You Like It* and *Marley* at Baltimore Center Stage; *Stuart Little* at Adventure Theatre MTC (Helen Hayes Nomination for Outstanding Production, Theatre for Young Audiences); *Dontrell, Who Kissed the Sea* at the Source Theatre Festival; and *How Old Is a Hero?* at The Smithsonian's Discovery Theater. She co-starred as Rebecca in the independent feature-length film, *Wits End*, which can be viewed on YouTube. Ms. Farrar holds a BA in Theatre Arts from Morgan State University.

**Dave Gamble** (Bernard Warde, Terence), a CSC Company Member, has appeared as

Lord Hastings in *Richard III*, Banks in *Wild Oats*, Capulet in *Romeo and Juliet*, Northumberland in *Richard II*, Shallow in *The Merry Wives of Windsor*, Maecenas in *Antony and Cleopatra*, and Stage Manager in *Our Town*. He has appeared with Folger Theatre, Theater Alliance, FPCT, Vagabond Players, and Molotov Theatre.

**Christian R. Gibbs** (Ira Aldridge) recently understudied Agrippa and Soothsayer in *Antony and Cleopatra* with Folger Theatre. Earlier this year, he played Orlando in *As You Like It* with Prince George's County's Shakespeare in the Park. He appeared in *Mary-Kate Olson Is in Love*, and understudied Tuzenbach in Aaron Posner's *Three Sisters/No Sisters* with Studio Theatre. Favorite credits include Albany in *King Lear* with

WSC Avant Bard, Sambo in *Neighbors with Mixed Blood*, and *Unexplored Interior* with Mosaic Theatre Company. Christian holds an MFA from California Institute of the Arts and a BFA from Howard University.

**Ron Heneghan** (Charles Kean), a CSC Resident Acting Company Member, has appeared with CSC in *Julius Caesar* (2017), *The Taming of the Shrew* (2017), *Richard III* (2016 and 2012), *Anne of the Thousand Days* (2016), *Much Ado About Nothing* (2016), *Uncle Vanya*, and *Our Town*. In this area, other credits include Olney Theatre Center; Everyman Theatre; Ford's Theatre; and Alliance for New Music Theatre. His numerous regional credits include Pennsylvania Shakespeare Festival and Philadelphia Shakespeare Festival. Ron holds an MFA from the University of Washington and a BS from the University of Maryland. He is a member of Actors' Equity Association and SAG/AFTRA. Ron is also CSC's Director of Education.

**McLean Jesse** (Halina Wozniak, Betty Lovell, Margaret Aldridge) has appeared with Folger Shakespeare Theatre's *Antony and Cleopatra* (Cleopatra understudy); *Equus*, *A Lie of the Mind*, *Clybourne Park*, and *Scorched Earth* with Virginia Repertory Theatre/ Cadence Theatre; *Stupid F----- Bird* and *The Taming of the Shrew* with Richmond Shakespeare; *The Glass Menagerie* and *Twelfth Night* with Sycamore Rouge; *Maple and Vine* and *No Exit* with Firehouse Theatre; *Grace and The Altruists* with TheatreLAB. She holds an MFA from The Academy for Classical Acting at the Shakespeare Theatre Company and George Washington University, and a BA from James Madison University. [www.mcleanjesse.com](http://www.mcleanjesse.com)

**Séamus Miller** (Casimir, Henry Forrester, Fight Choreographer, Fight Captain) is a member of CSC's Resident Acting Company. He has appeared in CSC's *Romeo and Juliet*, *Wild Oats*, *Julius Caesar*, *Titus Andronicus*, and *Richard II*, among others.

He has worked as an actor and director with many organizations, including Longacre Lea, 1st Stage, Folger Theatre, WSC: Avant Bard, Arts on the Horizon, Spooky Action Theater, Shakespeare Theatre Company, Imagination Stage, Young Playwrights' Theater, Annapolis Shakespeare Company, The Washington Revels, American Century Theater, Single Carrot Theatre, and The Baltimore Shakespeare Festival. He is a graduate of Cornell University and holds an MFA from The Academy for Classical Acting at Shakespeare Theatre Company and George Washington University. [www.seamusactor.com](http://www.seamusactor.com)

**Yury Lomakin** (Pierre Laporte) last appeared with CSC as Cromwell in *Anne of the Thousand Days*. His recent roles include Don John in Annapolis Shakespeare Company's *Much Ado About Nothing*, and local film and television work. [www.yurylomakin.com](http://www.yurylomakin.com)

**Laura Rocklyn** (Ellen Tree) is a CSC Resident Acting Company Member. She has appeared with CSC as Jane in *Wild Oats*, The Ghost of Christmas Past in *A Christmas Carol* (2016, 2015, 2014), Ophelia in *Hamlet*, Miss Wells in *Dracula*, and Olivia in *Twelfth Night*. Regional work includes *Clover* (which she co-wrote) with the Ally Theatre Company; *Sense and Sensibility* with Folger Theatre; *Alice and the Book of Wonderland*, *Turn of the Screw*, *Our Town*, *Tale of Two Cities*, and *Two Gentlemen of Verona* with Annapolis Shakespeare Company; *Pride & Prejudice* with Round House Theatre; *Peter and the Wolf* with Synetic Family Theater; *Richard III* and *Winter's Tale* with Richmond Shakespeare Festival; *Perfect Pie* with Potomac Theatre Project; *As You Like It* with Kentucky Shakespeare; *Henry VI, 1-3* with Adirondack Shakespeare Company; and *Taming of the Shrew* and *The Tempest* with Olney Theatre Center's National Players. TV credits include *Legends & Lies: The Patriots*; and *Investigation Discovery: Southern Fried Homicide*. She holds an MFA from The Academy for

# Bios

Classical Acting at The Shakespeare Theatre and George Washington University, and a BA from Middlebury College.  
[www.LauraRocklyn.com](http://www.LauraRocklyn.com)

## 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 *The Taming of the Shrew* (2017 and 2013), *Othello*, *Wild Oats*, *Titus Andronicus*, *A Christmas Carol* (original adaptation, 2014-2017), *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). Ian created the "movable" format for CSC productions in which audiences travel with the actors through the action of the play in multiple outdoor settings. With CSC's Education Department, he created the CSC High School Corps, a unique educational program in which high school students create and produce live productions of Shakespeare in a collaborative working environment. He launched CSC's Blood & Courage Company to provide experience for early career professionals. Previously, Ian has served as Artistic Director for the National Theatre for Children, Minnesota Shakespeare in the Park and the Repertory Theater of America. Ian is a proud member of the distinguished National Theatre Conference; a Helen Hayes Tribute Award, Telly Award and Howie Award (Howard County Arts Council) winner; and the recipient of the Distinguished Alumni Award from Indiana University of

Pennsylvania. He is the Vice President and President-Elect of the international Shakespeare Theatre Association.

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

**Shirley Basfield Dunlap** (Director) is a member of the Society of Stage Directors and Choreographers (SDC). Her directing credits include *Having Our Say* and *The Old Settler*, at Buffalo Studio Arena; *Don't Bother Me, I Can't Cope* at Cincinnati Arts Consortium; *Madness, Menopause and More* at Clarice Smith Performing Arts Center; *Having Our Say* at Delaware Theatre Company and Des Moines Playhouse; *Oak and Ivy* at Human Race Theatre Company; *Cookin' At The Cookery, Ma Rainey's Black Bottom* at Herberger Theater; *Flyin' West* at Iowa Summer Rep; *From the Mississippi Delta* and *Fences* at Madison Repertory Theater; *Pearl Bailey...By Request*, at MetroStage; *From The Mississippi Delta*, and *Having Our Say*

# Bios

at Milwaukee Repertory Theatre; *From The Mississippi Delta*, at Tampa Bay Performing Arts Center; *Ain't Misbehavin'* at Baltimore's Spotlighters Theatre and Cincinnati Showboat Majestic; and *A Raisin in the Sun*, at Krannert Center for the Performing Arts, to name a few. She is an Associate Professor in the Department of Fine and Performing Arts and Coordinator of Theatre Arts at Morgan State University. Ms. Dunlap is an alumna of MSU (1974) and an MFA graduate of the University of Cincinnati (CCM). She has also taught at Iowa State University, where she served as Director of the ISU World Theatre Workshop and Associate Professor of Theatre Arts; at Lesley University (Cambridge, MA); Towson University; Central State University (OH); University of Cincinnati; and Stevenson University (Villa Julie College, MD). The recipient of a two year Kellogg Foundation leadership grant, her leadership skills include developing and coordinating several workshops and symposia including the first African American Mimetics Conference; the first Iowa International Storytelling Conference; a Maryland Hate Crime Symposium; as well as "The History of Black Musical Theatre" at Baltimore's Peabody Institute. But, even though she has directed award winner Ossie Davis; Tony Award winner Melba Moore; Broadway's record-breaking King Mufasa, Alton Fitzgerald White; and, Sesame Street's dad, Roscoe Orman, her favorite productions are... Stacie and Wesley Dunlap!

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

**Clara Bowe** (Marketing Assistant) has worked for The Metropolitan Museum of Art, Rainforest Alliance, and the World Trade

Center Institute. She holds degrees from Franklin University in Switzerland and New York University.

**Zach Campion** (Dialect Coach) is a freelance voice, speech and dialect coach, making his CSC debut. Recent credits include coaching dialects for *Annie*, *My Fair Lady*, *Sweeney Todd*, and *Angels in America (Parts 1 and 2)* at Olney Theatre Center. Other DC credits include coaching dialect for *Hand to God* (nominated for six Helen Hayes awards) and *Terminus* (a Hayes award nominee) at Studio Theatre; *The Price* and *Smart People* at Arena Stage; and the world premiere of *The Gulf* (a Hayes Award nominee) at Signature Theatre; and the world premiere of *Sovereignty* at Arena Stage. Zach is a certified teacher of Fitzmaurice Voicework® and is a member of the Studio Theatre Acting Conservatory faculty. He holds an MFA in Theatre Pedagogy from Virginia Commonwealth University, and a BFA in Performance and Production from Texas State University. He is originally from San Antonio, TX. [Voicecoachdc.com](http://Voicecoachdc.com)

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

**Timothy J. Jones** (Set Designer) is making his design debut at CSC. His design work has also appeared on stage at African Continuum Theatre, American University, Morgan State University, Kansas City Rep,



# Bios

and Playhouse On the Square in Memphis, TN. He is presently the full-time Prop Shop Manager and instructor at the Clarice Smith Performing Arts Center at the University of Maryland. He has also worked as Prop Master or artisan at other companies around the country including the Tony Award-winning Utah Shakespeare Festival. He is a member of the Society of Properties Artisans Managers. He holds a Masters of Fine Art in Scenery and Properties Design from the University of Memphis and a BA in Communication from the Salisbury State College. He is a native of the Washington, DC, metro area and has lived and worked throughout the United States.

**Lauren Kane** (Assistant Stage Manager) last worked with CSC as Assistant Stage Manager for *The Fantasticks*. She is Assistant Production Manager at the Annex Theatre Company, where she has worked on *Minotaur*, *The Master and Margarita*, and *The Tempest*. She has worked on *The Variations Project: Variations on Family* with Baltimore Theatre Project and Rapid Lemon Productions; *Flood of Emotions* with Psychic Readings Company; *Twelve Dates of Christmas* with Morgan State University's Department of Fine and Performing Arts; and *Colorblind: The Katrina Monologues* with Arena Players.

**Jonathan Kollin** (Lightboard Operator) has worked with CSC on *A Christmas Carol* (2017), *Julius Caesar*, *The Fantasticks*, and *The Taming of the Shrew*. He found his passion for theater tech after retiring from a business career.

**Kristina Lambdin** (CSC Resident Costume Designer, CSC Business Manager). Some of her costuming credits include CSC's *A Christmas Carol* (2014-2017, winner, Baltimore Broadway World, Best Costume Design, 2016); *Anne of the Thousand Days*; *Macbeth*; *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, 2015-2017 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** (Information Systems Manager, Development Associate) designed the lighting for CSC's recent production of *Julius Caesar* and has operated lights for numerous CSC productions, most recently *Romeo and Juliet* and *Richard III*. He is a member of CSC's 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 10 years as a university press editor. He holds a BA from Yale University, where he also designed lighting for undergraduate and graduate theater productions.

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

**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, Lighting Designer, Facilities Manager) is CSC's Resident Technical Director. A founding

# Bios

member of CSC, Daniel has performed, designed scenery and lights, and served as Technical Director for many productions, among other jobs too numerous to name. He oversaw the construction of CSC's theatre in Baltimore and designed the sets and lighting for *Macbeth* and for the inaugural season plays *A Midsummer Night's Dream*, *Richard II*, *Romeo and Juliet*, and *A Christmas Carol*, among many others.

**Robby Rose** (Production and Education Assistant) is also a CSC Company Member and Teaching Artist. He has appeared with CSC in *The Fantasticks*, *Romeo and Juliet*, and other productions. He was Production Manager for CSC's Blood & Courage Company productions of *All's Well That Ends Well* and *Unscene*.

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

**Mollie Singer** (Properties Designer) has worked with CSC on *A Christmas Carol*, *Julius Caesar*, *The Fantasticks*, *Richard III*, and *Anne of the Thousand Days*. Her credits with Everyman Theatre include *Blithe Spirit* (Assistant Scenic Designer) and *The Understudy* (Assistant Scenic Designer); with Rep Stage

include *Hunting and Gathering* (Scenic Design); *Antigone Project: A Play in 5 Parts* (Properties); *Technicolor Life* (Properties); *Sunset Baby* (Properties, Assistant Costume Designer); and *Venus in Fur* (Properties); with HCC Arts Collective include *The 25th Annual Putnam County Spelling Bee* (Scenic Design and Properties) and *It's a Wonderful Life* (Properties). She also was Scenic Designer for *The Revelation of Bobby Pritchard* with Iron Crow Theatre and *Between Trains* with Towson University.

**Chester Stacy** (Scenic Painter, Scenic Printer) of Chester Creates LLC, is a member of CSC's Resident Technical and Design Company. He has done set design, construction and scene painting for several CSC productions, including *Julius Caesar*, *Anne of the Thousand Days*, *The Taming of the Shrew*, *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*.

**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 youth and adults. He holds a BA in Neuroscience from The Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas. He has worked as an actor, director, and teacher for theatres across the country.

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

**Cheryl J. Williams** (Sound Designer) is making her CSC debut. Her previous sound

# Bios

design includes but is not limited to: *Home; Dutchman: The Last Revolutionary; Ragtime; Odessey; Raisin, the Musical; Steel Magnolias; The Miser; and Charley's Aunt*. Cheryl is a Lecturer in Theatre Arts for the Fine and Performing Arts Department at Morgan State University. She has taught sound design at the University of Maryland, College Park, and Virginia Union University. She holds an MFA from Rutgers University, Mason Gross School for the Arts.

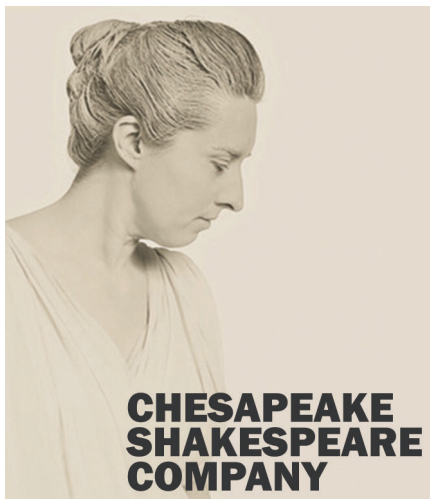
**Haley R. Young** (Hair, Wig, and Makeup Designer) has been a CSC Resident Technical and Design Company Member since 2015. Her work has been seen in CSC's *A Christmas Carol* (2017, 2016, 2015, 2014), *Much Ado About Nothing*, *The Comedy of Errors*, *The Importance of Being Earnest*, and *Pride and Prejudice* (2012). She has worked as the Wardrobe Supervisor and Assistant to the Costume Designer at Woolly Mammoth Theater Co. (2010-2014) and as Wig Maintenance and Wardrobe Crew at several theatres in the Washington, DC, area. Haley holds a Bachelor's Degree in theatre from Radford University and is a fully licensed Cosmetologist.

CHARM CITY  
CHOCOLATE™

Now available at the  
Chesapeake Shakespeare  
Concessions!

[www.CharmCityChocolate.com](http://www.CharmCityChocolate.com)

809 W. 36th St., Baltimore, MD 443-449-5164



**The Winter's Tale**  
By William Shakespeare  
March 9 - April 7, 2018

**Alice in Wonderland**  
Adapted from Lewis Carroll's tales  
By Eva Le Gallienne & Florida Friebus  
April 27 - May 27, 2018

Season 2017-2018 is  
presented by  PNC BANK



[ChesapeakeShakespeare.com](http://ChesapeakeShakespeare.com)

# Artistic Programming, Education, and Operations Donors

A theater is so much more than a building. It is a living, breathing community where audiences and actors meet to create art that enlightens, inspires, transforms, awes, and entertains. We are grateful for your gifts that support this artistry, our outreach and education programs, and our operations. This list recognizes gifts of \$100 and greater, received as of January 13, 2018.

## The FRIENDS of Chesapeake Shakespeare Company

### Benefactor (\$5,000+)

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

### Patron (\$2,500+)

Anonymous  
Diana and Donald D'Agati  
The Fieger Family  
Eva Poythress Higgins, in memory of David B. Poythress  
Robin and Don Hough  
The Sylvia Meisenberg Endowment for Shakespeare Education and the Meisenberg Family  
Wally and Brenda Stone

Paul J. and Chandler M. Tagliabue, in honor of Emily Rockefeller

### Friend (\$1,000+)

Anonymous (5)  
Anonymous, in memory of Barry Ochrach  
Isabelle Anderson  
Laura Boydston and Robin Suleiman  
Kevin G. and Susan A. Burke  
Virginia Tyler Campbell  
Yara Cheikh and Firmin DeBrabander  
Kim Citizen  
Jeffrey and Carolyn Crooks  
Jane Daniels  
Patricia L. Delk-Mercer and Raymond Mercer  
John Clinton Eisner and Jennifer Dorr White  
The Epp Family  
Ian Gallanar and Maria Trujillo  
Mr. and Mrs. Jesse Gardner  
Judith Golding and Robert Brager  
Glen R. Goodwin and Dr. Jennifer Cooper  
Carole and Scott Greenhaus  
Ruby and Bob Hearn  
Rabbi Joanne and Dr. Gary Heiligman  
Heneghan Family Fund  
Bill Henry  
Nick and Cynthia Islin

Chris and Mary Ellen Kiehne  
Dr. and Mrs. Stephen Malin  
Vivian and Robert Manekin  
Jack and Donna McCann  
Tom and Janet McGlynn  
Susan and Stephen Oppenheimer  
Kevin and Joyce Parks  
Linda and Jeff Pieplow  
Walter and Mary-Ann Pinkard  
The Pirie Family  
Mr. Earle Pratt and Dr. Kelly Emerson  
Robert Prince  
Nan Rohrer  
Sharon and Michael Runge  
David and Treva Stack  
Scott and Sharon Stewart, CE Science Inc.  
Michael P. and Joanna Sullivan  
David Warnock and Michele Speaks  
The Wittenberg-Bonavoglia Family

### Player (\$500-\$999)

Anonymous (2)  
Steven Beall and Carmel Roques  
Dr. Murry Bentley and Ms. Linda Clark  
Elizabeth and Ira Berman  
Susan Betso and Carol Clark  
Mr. and Mrs. A. Stanley Brager, Jr.

Sherilyn Brinkley and Jeff Brotman  
Ernie and Linda Czyryca  
Dr. Natalie Davis  
Dr. Bart Debicki and Dr. Tiffany Debicki  
Edward and Nanci Feltham  
Bruce and Lindsay Fleming  
David and Barbara Gamble  
Jill and Ira Gansler  
Nicolas Guezen  
The Heneghan Family  
George and JoAnn Holback  
Mark A. G. Huffman  
Tim and Jennifer Kingston  
Wallace Kleid and Ina Sirkis  
Richard Ley  
Bob Lienhardt and Barbara Leons  
Laura and Larry Malkus, Jr.  
Mary McDermott and William Jongeward  
Suzan and Alex Mecinski  
Ronald and Kathe Messenheimer  
Anthony Miller  
Frank B. and Mary Ellen Moorman  
Nancy and Tom O'Neil  
Kyoko and Steve Redd  
Keenan and Natasha Rice  
William Sweet and Geraldine Mullan  
David and Irene Tabish  
The Thompson Family, in memory of Alva "Dolly" Griffith  
Marguerite VillaSanta and the Dr. Frank C. Marino Foundation, Inc.

## Corporate, Foundation, and Government Support

AmazonSmile Foundation  
Applied Development LLC  
The Arts Insurance Program, LLC  
The Associated: Jewish Community Federation of Baltimore  
The William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Awards, [www.bakerartistawards.org](http://www.bakerartistawards.org)  
Baltimore Community Foundation  
Baltimore County Commission on Arts and Sciences and the Citizens of Baltimore County

Baltimore National Heritage Area  
Mayor Catherine Pugh and the Baltimore Office of Promotion and the Arts  
BGE  
Brown-Forman Corporation  
The Brenda Brown-Lipitz Family Foundation, Inc.  
The Campbell Foundation  
CareFirst BlueCross  
BlueShield  
Community Foundation of Howard County  
Creative Print Group

Downtown Partnership of Baltimore, Inc.  
The Exelon Foundation  
Gordon Feinblatt, LLC  
The Helm Foundation  
Howard County Arts Council, through a grant from Howard County Government  
The John J. Leidy Foundation  
Living Classrooms Foundation  
The M&T Charitable Foundation  
Macy's Foundation

Dr. Frank C. Marino Foundation, Inc.  
Maryland Charity Campaign  
Maryland State Arts Council  
Mead Law, P.A.  
The Morris A. Mechanic Foundation, Inc.  
The Sylvia Meisenberg Endowment for Shakespeare Education  
PNC Bank  
The Nora Roberts Foundation  
The Sheridan Foundation  
T. Rowe Price Foundation  
UBS  
The Venable Foundation



## In Memory of Dr. Joseph Milton Gallanar IV

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

## Mechanicals

Elizabeth and Ira Berman  
Mary Helen Brosnahan  
Jean Waller Brune  
Susan W. Bryant  
Donna Lee Burke  
Yara Cheikh and Firmin DeBrabander  
Kim Citizen  
Andrew and Lory Cosner  
Jillian Drummond  
Kristen Vanneman-Gooding and Ira Gooding  
Mr. and Mr. Darnell and Joel Carlin Henderson  
Mark A. G. Huffman  
Barbara Keller  
The Klipp-Lischner Family  
Michael Lonegro  
Laura and Larry Malkus, Jr.  
Pat and Jackie McNamara  
Mr. and Mrs. Scott Rodgville  
Jared Smulison  
Shane Solomon-Gross  
The Thompson Family, in memory of Alva "Dolly" Griffith  
Jenny Wright and Josh Osborne

## \$250 - \$499

Anonymous (3)  
Anonymous, in loving memory of Sylvia Gassel  
Martin and Gina Adams  
George and Julia Alderman  
The Babij Family  
Charlie and Kathy Beach  
Grace Boeringer, in memory of Dr. James Boeringer  
David Brown  
Jean Waller Brune  
Steve Buettner  
Bob Burke and Helen Blumberg  
Della Burke and Alex Lehukey  
Donna Lee Burke  
Bob and Jan Busch  
Dr. Martha J. Connolly  
Randall Cover  
Jerry and Carol Doctrow and the Doctrow Family Fund  
Anita and Richard Fenton  
Dean Ford and Mary Turos  
Ira Franckel  
Ron Heneghan  
Michelle Hollingsworth and Diane Maloney-Krichmar  
Anita Holloway  
Barbara Keller  
The Klipp-Lischner Family  
Jenny and Jay Leopold  
Michael Lonegro  
Sarah Saptura Miller and Daniel Miller  
Lee and Marilyn Ogburn  
Paul and Jenny Oxborough  
Mr. Samuel M. Peters and Dr. Suzanne Hurst

Jim Pietila  
Tuckie Pillar  
Mark and Joanne Pollak  
Susan H. Pratt  
Mr. and Mrs. David B. Shapiro  
Mary Shock  
Chip Smith and Cheryl Bernard-Smith  
Doris Sweet  
Michele and Ed Swing  
Andrew Tagliabue, in honor of Emily Rockefeller  
Topper and Ellen Webb  
Jenny Wright and Josh Osborne

## \$100 - \$249

Anonymous (6)  
Anonymous, in honor of Shane Solomon-Gross  
Dr. N. F. Adkinson  
Dr. Emily Agree and Dr. Robert Moffitt  
Paul and Irene Aldridge  
The Allemen Family  
Clifford Amend  
Kathleen Barber and Barry Feinstein  
Lea Billingslea  
David Bobart  
The Bower Family  
Joan K. Braden  
Mindy Braden  
David N. Bradford  
The Brass Tap Bartenders  
David Brinker and Elizabeth Allen  
Laetitia Brooks  
Mary Helen Brosnahan  
Susan W. Bryant  
Jack Burkert  
Susan R. Buswell  
Michael and Elsa Cain  
Joseph and Meredith Callanan  
Glenn and Sandy Campbell  
Sue and Drew Carlson  
Dave and Pat Chason  
Clinton and Kathryn L. Pettus  
Janet and Sean Coleman  
Karin Colquitt and John Biagini  
Lee Conderacci  
David Cooke  
Donna and John Cookson  
Edith M. Cord  
Andrew and Lory Cosner  
The Courtesan  
Kathleen and Darrin Cox  
Frank and Grace Cunningham  
The Curtis Family  
Roger and Brenda Cutter  
Jim and Suzanne Davis  
Edwin N. Dean, Jr.  
D. Martin Disney  
David and Denise Ditman  
Mary Alane Downs and Christopher P. Downs  
Jillian Drummond  
Tim Dugan  
Donald and Barbara Eisen  
Howard and Beth Eisenson, in honor of Vince Eisenson and Amal Saade  
David and Marian Entin  
Karen and Dave Eske  
Valerie Fenton and Christopher Niebling  
John Ferreira  
Bruce and Lisa Field  
June and Larry Fletcher-Hill  
Pamela Forton  
Mike and Anne Foss

Kevin and Sherry Frick  
Jim Fritsch  
Dr. and Mrs. B. J. Gailey  
Jacquelyn Galke  
Dennis Gallagher and Carol Barthel  
Donald and Gail Gann  
Mrs. Jane R. Geuder  
Carl and Teresa Gilbert  
Gil and Terry Gleim  
Kristen Vanneman-Gooding and Ira Gooding  
Susan and Richard Goodlaxson  
Michael and Colleen Gottlieb  
Sarita and Steve Gross  
Mehul Gulati  
Guy Guzzone  
Eric Hansmann and Cheryl Torsney  
Bill and Wendy Hauck  
Ralph and Beth Heimlich  
Mr. and Mr. Darnell and Joel Carlin Henderson  
Cathy and Chip Hiebler  
Lily R. Hill  
Kathy Hogue and Nick Sommes  
The Iverson Family  
Patricia Jonas  
Jordan Karp  
Eric and Hattie Katkow  
Dennis Kelly, in honor of Kathryn Kelly  
Felicia Korengel  
Terry and Natalie Leitch  
John and Carrie Leovy  
Barry Linkner  
Mr. and Mrs. William Loeliger  
Tom and Fran Lonegro  
James and Sherry Macdonald  
Joseph N. Mariano  
Sara Marie Massey, in memory of Tina Blevins  
Judy and David Mauriello  
Audrey Maynard  
Dr. Fran McCabe  
Dr. Kathleen McDonald  
Joni McIntyre  
Steven and Mary McKay  
Mark McKittrick  
Pat and Jackie McNamara  
Daniel and Patricia Medinger  
Arianna Miceli  
Alvin and Sue Miller  
Nancy Moores  
Janet Moos  
Ken Moss and Patryce Toye  
Jennifer and Thomas Munch  
Dr. and Mrs. Michael S. Murphy  
Dr. Neal Naff  
Janet and Douglas Neilson  
David Neubauer  
Mr. and Mrs. William V. P. Newlin  
Michael Nugent  
Lynne O'Brien and Roger Mitchell  
Charles F. and Margaret M. H. Obrecht  
Marc Okrand  
Bodil Bang Ottesen  
Pamela Pasqualini  
James Passarelli  
Rebecca S. Pearlman  
Frederick Pearson  
Alan Penczek  
Kathleen Petersen  
Thomas B. Piccin  
Julie and Bruce Press  
Barbie and James Prince  
Mickey and Marian Raup  
Timothy and Julia Reda

Paula and Charles Rees  
John Reid and Lisa Orisich  
Nicole Ripken and Family  
Michael Robertson  
Sarah S. Robinson  
Mr. and Mrs. Scott Rodgville  
Rossman-Lichenstein Family  
Suzanne Sanders  
Dianne Scheper  
Katherine Schnorrenberg  
The Eugene and Alice Schreiber Philanthropic Fund  
Judy Sheldon and Chris Gorman  
The Shore/Swann Family  
Sharon Silverman and Marc Hamburger  
Janet Simons  
Ed Simpson  
Patricia E. Smeton  
Kristine Smets and Michael Booth  
F. Louise and Wayne F. Smith  
Jared Smulison  
Shane Solomon-Gross  
Susan Spencer  
Jeffrey and Kathleen Sprague  
The Stansbury Family  
Carolan and Brian Stansky  
Joseph Stefanski  
Dr. Philip Sticha  
Alan Stubbs and Jean Frank  
Anne and Ken Stuzin  
Margaret Sullivan  
Joan D. Sullivan  
Curtis Tatum  
Michael L. Terrin and Bess Keller  
Michael Tolaydo and Peggy O'Brien  
Brent Tolbert-Smith  
Mary Tooley  
H. Mebane and Ivana Turner  
Mary Jo Tydlacka  
Lorraine and Leon Ukens  
The Velapoldi Family  
Jim Volz and Evelyn Carol Case  
Charles Emerson Walker  
David Walters  
S. Weise  
John and Marie Wells  
Karen Wessel  
Kem and Susan White  
Suellen Wideman and Virginia Shimak  
Lisa Wilde and Philip Vilardo  
Nancy and Kenneth Williams  
Beverly Winter, in memory of Jackson B. Winter  
Mark and Carolyn Zimmerman  
Anne Marie Zywczyewicz and Dennis Pitzy

## IN-KIND SUPPORT

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

# CHESAPEAKE SHAKESPEARE COMPANY

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

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

**ASSOCIATE ARTISTIC DIRECTORS**  
**Lizzi Albert**  
**Scott Alan Small**  
**Gerrad Alex Taylor**

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

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

## RESIDENT ACTING COMPANY

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

## RESIDENT TECHNICAL AND DESIGN COMPANY

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

## ASSOCIATE MEMBERS

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

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

**Chesapeake Shakespeare Company**  
7 South Calvert Street, Baltimore, MD 21202  
Office: 410-244-8571  
Box Office: 410-244-8570  
[www.ChesapeakeShakespeare.com](http://www.ChesapeakeShakespeare.com)



# GREAT WEEKENDS START HERE

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

**All your fun is in The Sun!**



# Wknd

**[baltimoresun.com/wknd](http://baltimoresun.com/wknd)**



# KNOW

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

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

For more information, please contact Laura Gamble, Regional President at [laura.gamble@pnc.com](mailto:laura.gamble@pnc.com) or visit [pnc.com](http://pnc.com).

