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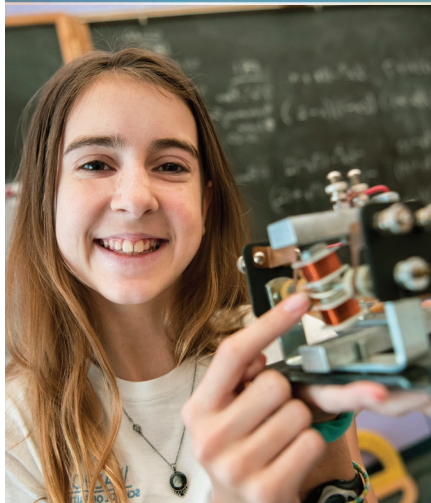
RICHARD III

By William Shakespeare

Directed by Ian Gallanar

February 10 — March 5, 2017

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*High sparks of honor in
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Ian Gallanar. Photo by Theatre Consultants Collaborative Inc.

Richard's Revival

A Note from the Founding Artistic Director

Richard III is a remarkable play.

The history in it is not very good. Shakespeare compresses events at will. The idea of who the protagonist and antagonists are in this play might not match the historical record.

The play is not as deeply moving or profound as *King Lear* or *Hamlet*. Instead, what makes this play great are Shakespeare's craftsmanship and innovation.

Richard, Duke of Gloucester is one of the greatest anti-heroes in the theater. Shakespeare practically invents for the stage the notion that our main figure can be villainous and yet, somehow, likable. Why? Because he's entertaining, he's funny, he's wicked, and he speaks to us directly.

The anti-hero is a creation that has stood the test of time. My favorite period of Shakespeare in performance is the era in which troupes of actors toured the California gold rush towns. Their productions were deeply important to these guys in the middle of nowhere trying to strike it rich. As the actors performed, many of the miners followed along, mouthing the words to the plays. If the actors got their lines wrong, the audience would let the actors know it!

Richard III was one of the miners' favorite plays. I'm sure it had something to do with how fun it is to follow along with this dastardly character. *Richard III* has always been one of Shakespeare's most popular plays and it was certainly his first great play. Its influence on the English-speaking theatre and culture is indisputable. To recognize its influence today, all one has to do is to look to the hugely popular Netflix drama, *House of Cards* (which is sometimes filmed just down the street on Redwood).

Richard III has also been one of CSC's most talked-about productions. We performed an outdoor "movable" version of the play back in 2012 at PFI Historic Park. Audiences loved it, and that's why we've brought the production indoors. Many of the original cast members have returned, joined by several new designers and actors who've helped us adapt this unique and wonderful play for this intimate space. We hope you'll agree that reviving this *Richard* is well worth the effort.

/AN

Ian Gallanar

Founding Artistic Director



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Ian Gallanar+ Founding Artistic Director
Lesley Malin+ Managing Director

RICHARD III

By William Shakespeare

Directed by Ian Gallanar+
Production Manager: Kyle Rudgers+
Technical Director, Set and Lighting Designer: Daniel O'Brien+
Production Stage Manager: Lauren Engler+
Costume Designer: Heather C. Jackson+
Fight Choreographer: Christopher Niebling+

Setting: England

CAST

The House of York

KING EDWARD IVFrank B. Moorman+

GEORGE, DUKE OF CLARENCE, Ron Heneghan*+
brother to King Edward

RICHARD III, DUKE OF GLOUCESTER, Vince Eisenon+
brother to King Edward

EDWARD, PRINCE OF WALES,Mia Boydston
son to King Edward

RICHARD, DUKE OF YORK,Gareth Swing
youngest son to King Edward

DUCHESS OF YORK,Greta Boeringer
mother to King Edward and his brothers

CHILDREN OF GEORGE, DUKE OF CLARENCE Mia Boydston,
Gareth Swing

THE HOUSE OF LANCASTER AND TUDOR

LADY ANNE,Lizzi Albert+
Widow of Edward, Prince of Wales (son of King Henry VI)

HENRY TUDOR, EARL OF RICHMOND James Jager+
The remaining leader of the House of Lancaster

SIR JAMES BLUNTPatrick Miller

GHOST OF KING HENRY VI Eric Poch

THE WOODVILLES

QUEEN ELIZABETHLesley Malin+
Wife to King Edward IV

THOMAS GREY, MARQUESS OF DORSETScott Farquhar+
Son to Queen Elizabeth by her first marriage

POLITICIANS and OFFICIALS

LORD HASTINGS, LORD CHAMBERLAIN	Dave Gamble+
DUKE OF BUCKINGHAM	Scott Alan Small+
LORD STANLEY	Gregory Burgess+
Richmond's stepfather, but neutral in the Wars of the Roses	
SIR ROBERT BRAKENBURY	Bart Debicki
Lieutenant of the Tower	
NUNS, MESSENGERS, SOLDIERS	Kate Forton+, Lee Conderacci, Eric Poch, Patrick Miller, Matthew Ancarrow+, James Jager+
MAYOR	Patrick Miller
PHOTOGRAPHER	Patrick Miller

FOLLOWERS OF RICHARD

SIR WILLIAM CATESBY	Joshua Witt
SIR JAMES TYRRELL	Kelsey Painter+
FIRST MURDERER.....	Eric Poch
SECOND MURDERER	Lee Conderacci
RICHARD III UNDERSTUDY.....	Keegan Cassady+

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

+CSC Company Member

THERE WILL BE ONE 15-MINUTE INTERMISSION

SPECIAL THANKS: CSC's volunteers and ushers; Bin 604; Arrow Parking; Todd M. Zimmerman Design; Mount Royal Printing Co.; Clarice Smith Performing Arts Center and the University of Maryland, School of Theatre, Dance, and Performance Studies; Peter Coulson; HCC Department of Theatre/Rep Stage

On the cover: Vince Eisenson+ as Richard III. Photo by Teresa Castracane+

ARTISTIC AND PRODUCTION STAFF

Director	Ian Gallanar+
Production Manager	Kyle Rudgers+
Production Stage Manager	Lauren Engler+
Assistant Stage Manager	Dawn Marie Kelley
Technical Director, Set and Lighting Designer	Daniel O'Brien+
Sound Designer	David Crandall
Costume Designer	Heather C. Jackson+
Assistant Costume Designer	Sam Callanta
Dramaturg.....	Lesley Malin+
Properties Designer	Mollie Singer
Hair, Wig and Makeup Designer.....	Haley Raines Young+
Music Director	Scott Farquhar+
Fight Choreographer	Christopher Niebling+
Fight Captain.....	James Jager+
Scenic Carpenter and Painter.....	Chester Stacy+
Stitcher	Alexa Duimstra
Light Board Operator	Michael Lonegro+
House Managers.....	Pamela Forton, Tyler C. Groton, Alice Stanley, Donna Burke, Mary H. Pohlig+
Volunteer Coordinator.....	Sara Small

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Lesley Malin. Photo by
Teresa Castracane.

A Glorious Summer for a Controversial King

A Note from CSC's Managing Director and *Richard III* Dramaturg

Many years ago, I was a book editor at Ballantine Books and lucky enough to be the American editor for the respected English historian, Alison Weir, and her books *The Princes In the Tower* and *The Wars of the Roses*. I was also the (paperback) editor of *The Sunne In Splendour*, a novel about Richard III by the respected and popular writer, Sharon Kay Penman.

Alison presented lots of evidence smartly and compellingly that *Richard*, being a typical medieval ruler, most likely killed the young Princes Edward and Richard. Sharon, on the other hand, had written a very pro-Richard novel, creating a character (based on extensive research of other historians) of an intelligent man enlightened for his time and the model of what we would want a medieval king to be. I fell for Sharon's Richard—fiction had triumphed over history. Of course, Shakespeare's fictitious, villainous Richard has triumphed over the historic Richard for centuries now.

Shakespeare used as his main source the highly biased anti-Richard account from Sir Thomas More's (yes, the saint beheaded by Henry VIII) *A History of King Richard the Third* which falsely ascribed to Richard almost every major death of the 1480s. Generally, the *History* is seen as an obsequious pandering to More's patrons, the Tudor family which had assumed Richard's throne on pretty slim genealogical grounds and would have welcomed any efforts to portray the last Plantagenet king as a kind of monster. Others say the *History* is itself a kind of parody or ironic effort never intended to be published.

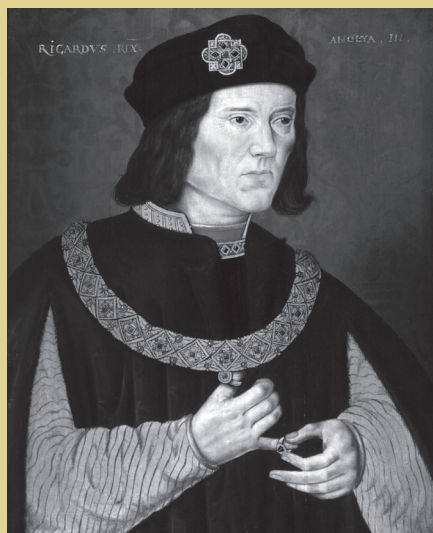
Whatever the *History's* background, the deformed, monstrous uncle and vile, tyrannical king was there for Shakespeare's taking. Take it he did and ran with it. He created a villain so gleeful in his evil, so charismatic in his manipulations, that the play has become one of Shakespeare's most popular, despite all the complicated Wars of the Roses politics and personalities. We can't take our eyes off Shakespeare's Richard, even if he little resembled the historic king.

But it looks like the historic Richard III has gotten a little of his own back. Archeologists in the city of Leicester excavated a parking lot in 2012 to find the remains of the Greyfriars Church where Richard was supposed to have been buried ignominiously after being killed in battle (the last English king to be so). Amazingly, they found, near the altar, bones of a man with major skull injuries, and a spine curved from scoliosis—the source of the evil hunchback story? In 2013, the bones were confirmed through DNA analysis as belonging to Richard, and in 2015, he received a king's reburial in Leicester Cathedral.

Shakespeare has certainly made Richard III immortal, but the 21st century has proved to be a "glorious summer" of Ricardian reconsideration. I hope, after you enjoy our energetic production, you take the time to reconsider this unforgettable king.

Lesley Malin,
Managing Director

SYNOPSIS: *Richard III*



Richard III

A Rocky Peace, A Squabbling Court

At the end of the bloody Wars of the Roses between the rival royal houses of Lancaster and York, the victorious Yorkists look forward to a period of peace under the newly crowned Edward IV. But King Edward's younger brother, Richard, Duke of Gloucester, has other ideas.

A deformed and jealous Richard confides to the audience that he is a villain who plots to get the throne for himself. He begins with a conspiracy to have his other brother, George, Duke of Clarence, imprisoned.

To further his plans, Richard intends to marry the wealthy Lady Anne Neville, whose husband, the Lancastrian Prince of Wales, Richard had killed in battle. Richard has also murdered her father-in-law, Henry VI. Richard proposes to Anne and wins her, over Henry VI's dead body.

As King Edward IV fails in health, his Queen Elizabeth and Richard argue about the power of her relatives, the Woodvilles, and the imprisonments of Lord Hastings, the Lord Chamberlain, and George, the Duke of Clarence. Richard arranges the murder of George in prison. Edward tries to reconcile the squabbling factions of his court but dies shortly after.

Richard, the Lord Protector

Edward leaves behind him two young sons, not old enough to rule. Richard is appointed Lord Protector of England and has the Queen's

brother, Lord Rivers, executed. Queen Elizabeth and the younger of her two sons, the Duke of York, claim sanctuary in Westminster Abbey.

On arrival in London, Edward, Prince of Wales, asks for his mother, his younger brother, and his Woodville uncles. Richard's allies arrange for the Duke of York to be brought from sanctuary. Richard suggests that the young princes should lodge in the Tower of London until the coronation.

The plot thickens

Richard learns that the powerful Lord Hastings will not support his claim to the throne. He falsely accuses Hastings of treason and has him executed.

Buckingham and Catesby spread rumors that Edward's children are not true heirs, that they are technically bastards. The conspirators then present Richard to the people as a pious and unwilling claimant to the throne. He is acknowledged king. Richard's supporter, Tyrell, is sent by Richard to murder the two young princes in the tower.

The backlash

As the people become increasingly fearful of Richard, he falls out with his chief ally, Buckingham. Henry Tudor, the Earl of Richmond (a member of the house of Lancaster), also has a claim to the throne and gathers forces in France to challenge Richard.

To strengthen his own claim, Richard arranges to have his wife Anne murdered and asks Queen Elizabeth for her daughter, Princess Elizabeth, young sister of the murdered princes.

Spoiler – stop here if you don't want to know how it ends

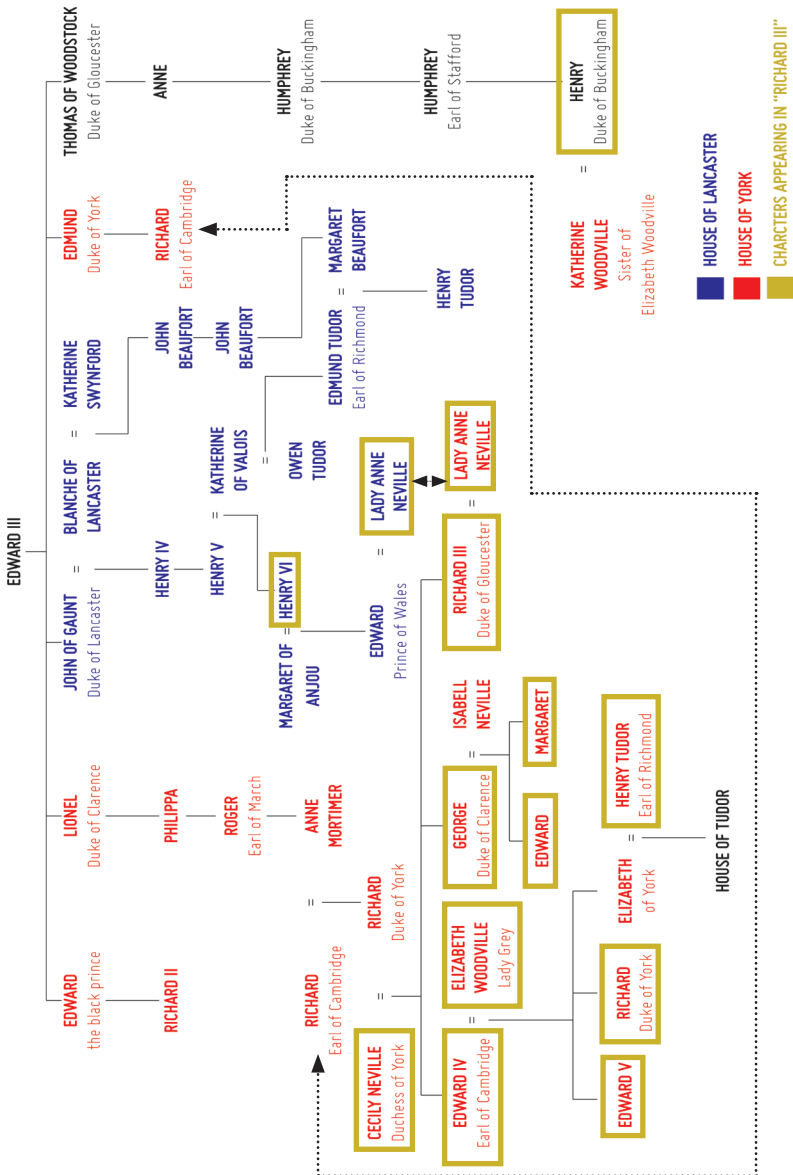
Richard's plans begin to unravel. Queen Elizabeth secretly agrees to marry her daughter to Richmond, who arrives in England to challenge Richard on Bosworth Field.

The night before the battle, the ghosts of Richard's victims appear, cursing him and praying for Richmond's success. Having fought bravely, Richard is killed in battle by Richmond, who becomes King Henry VII.

Promising a new era of peace for England, the new king is betrothed to the young Elizabeth, uniting the warring houses of York and Lancaster.

Source: Royal Shakespeare Company

HOUSES OF YORK AND LANCASTER



Timeline:

Key Dates of the Wars of the Roses

1455 (May 22, 1455): The First Battle of St. Albans begins the civil war in England called the Wars of the Roses.

1455 - 1460: Constant clashes between the Lancastrian faction of King Henry VI, his wife Queen Margaret of Anjou, and the Yorkist forces led by Richard, Duke of York, and his ally, the Earl of Warwick (the "Kingmaker").

1460 (July 10): Battle of Northampton. The Yorkist army under Warwick the Kingmaker captures King Henry VI.

1460: King Henry VI suffers a bout of madness and Richard, Duke of York, is appointed Regent of England.

1460: October: The Act of Accord. Richard, Duke of York, is named as successor to the throne, disinheriting Henry's six-year-old son Prince Edward.

1460: The Battle of Wakefield: Richard, Duke of York, took a strong position at Sandal castle and far out-numbered the Lancastrian army. Unbelievably, Richard left Sandal castle and was defeated by the Lancastrian army. Richard was killed in the battle. His son, Edward of York, now pressed his claim to the throne of England.

1461 (March 4): Edward of York declared King Edward IV in London.

1464: King Edward IV secretly marries a Lancastrian widow, Lady Elizabeth Woodville Grey.

1465: King Edward's marriage is revealed, infuriating Warwick the Kingmaker. The Queen's Woodville relatives began to challenge Warwick's power.

1470: A rebellion led by Warwick the Kingmaker and King Edward's brother, the Duke of Clarence, fails; they flee to France where they make an uneasy alliance with the Lancastrian Queen Margaret.

1470: The French support an

English invasion led by Margaret, Warwick, and Clarence.

1470: King Edward IV is forced to flee from England when Warwick's brother, John Neville changed to the Lancastrian side.

1470 (October): Henry VI briefly restored to the throne of England.

1470 (November): Queen Elizabeth, in sanctuary at Westminster Abbey, gives birth to a Yorkist Prince of Wales, Edward.

1470 (December): The Lancastrian Prince Edward is married to Lady Anne Neville, Warwick's younger daughter.

1471 (March): King Edward IV lands with an invasion force in England. He reconciles with his brother, the Duke of Clarence.

1471 (April): Battle of Barnet. King Edward IV wins the battle and Warwick is killed. Edward's brother, Richard, Duke of Gloucester, is a key military leader supporting the king.

1471: King Henry VI is imprisoned in the Tower of London.

1471 (May 4): Battle of Tewkesbury. King Edward IV wins a decisive victory and the Lancastrian male line is virtually destroyed. Edward, the Lancastrian Prince of Wales is killed.

1471 (May 22): The death of King Henry VI at the Tower of London. The cause of his death is unknown, but he is believed to have been murdered.

King Edward IV reigned as King of England from March 4, 1461 - October 31, 1470 and April 11, 1471 - April 9, 1483.

1472: Richard, Duke of Gloucester, marries his cousin, Lady Anne Neville, the heiress of Warwick the Kingmaker, and widow of the Lancastrian Prince Edward.

1478: George, Duke of Clarence, is secretly executed in the Tower of London, after continually plotting against the King.

1483 (Easter): The King becomes ill. He names his brother Richard, Duke of Gloucester, as Protector after his death and entrusts his young sons, Edward and Richard, to his brother's care. Prince Edward has been mainly raised by his mother's relatives, the Woodvilles.

1483 (April 9): King Edward IV dies.

1483 (May): The young Prince Edward, now King Edward V, is brought to London. His Woodville uncle and his half-brother are arrested by Richard, Duke of Gloucester and later executed. Queen Elizabeth enters sanctuary. Edward V is joined by his brother Prince Richard, Duke of York, at the Tower of London to await his coronation.

1483 (June 16): The coronation of Edward V is cancelled.

1483 (June 25): Parliament declares the two princes illegitimate and, as next in line to the throne, their uncle and Protector, Richard, Duke of Gloucester, is declared the true King. The two princes are never seen again.

1483 (June 26): Richard, Duke of Gloucester declared King Richard III.

1485 (August 22): Battle of Bosworth Field. King Richard III killed and his supporters defeated in Leicestershire against Lancastrian forces led by Henry Tudor, a descendent of the illegitimate Beaufort line. Richard was the last king of the Plantagenet family, who had ruled over England for more than 300 years. Richard's defeat at Bosworth Field by Henry Tudor ended the Plantagenet dynasty and the Wars of the Roses, and heralded the Tudor dynasty.

Who's Who

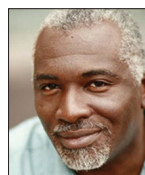
CAST PHOTOS, in alphabetical order



Lizzi
Albert+



Greta
Boeringer



Gregory
Burgess+



Keegan
Cassidy+



Lee
Conderacci



Bart
Debicki



Vince
Eisenson+



Scott
Farquhar+



Kate
Forton+



Dave
Gamble+



Ron
Heneghan*+



James
Jager+



Lesley
Malin+



Patrick
Miller



Frank B.
Moorman+



Kelsey
Painter+



Eric
Poch



Scott Alan
Small+



Joshua
Witt

+CSC Company Member

Bios

CAST, in alphabetical order

Lizzi Albert (Lady Anne) is a CSC Resident Acting Company Member and Associate Artistic Director. She has appeared with CSC in *Anne of the Thousand Days*, *Wild Oats*, *Uncle Vanya*, *The Importance of Being Earnest*, *As You Like It*, and *Richard III* (2012). In Washington, D.C., Lizzi has performed with Constellation Theater Company, Barabbas Theatre, Peter's Alley Theater, and The American Century Theater. She directed *All's Well That Ends Well* with CSC's Blood & Courage company and *Macbeth* with CSC's partnership with Notre Dame University of Maryland. She is the co-host of the Baltimore-D.C. theatre podcast *Is Anyone Calling This Show?!* She holds a BFA from NYU Tisch/Stella Adler Studio. www.lizzialbert.com

Greta Boeringer (Duchess of York) has appeared with CSC as Third Witch in *Macbeth*; Apemantus in *Timon 2016* with Off the Quill; and Gremio in *Taming of the Shrew* with Walking the Dog Theater. She appeared as Lucille in *Cemetery Club* (Merito-

rious Achievement, Ensemble - TANYs) and directed *Simply Shakespeare* with Sullivan County Dramatic Workshop. She also has appeared with Gorilla Rep, Kings County Shakespeare (intern), Instant Shakespeare NYC, and Cressid Theatre Company.

Mia Boydston (Edward, Prince of Wales) is a sixth grader at the Bryn Mawr School and has appeared with CSC in *Macbeth* (2016), *A Christmas Carol* (2016, 2015, and 2014), and *A Midsummer Night's Dream* (2014).

Gregory Burgess (Lord Stanley), a member of CSC's Resident Acting Company, has performed in CSC's productions of *Anne of the Thousand Days*, *Wild Oats*, *A Christmas Carol* (2016, 2015, and 2014), *Titus Andronicus* (2015), *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* (2012), *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.

Keegan Cassady (Richard III Understudy) has appeared with CSC as Planchet and Cardinal's Guard in *The Three Musketeers*, Bassianus in *Titus Andronicus* (2015), and Touchstone in *As You Like It*. With Blood & Courage (CSC's Under-30 company) he appeared as Parolles in *All's Well That Ends Well*. He was Assistant Director for CSC's *Much Ado About Nothing*. He has also appeared with Brave Spirits Theatre, Nu Sass, Half Mad Theatre, and American Century Theatre. He holds a BA with Honors from the College of William & Mary and an MBA from George Mason University. KeeganCassady.com

Lee Conderacci (Murderer, Nun, Messenger) is making her CSC debut. She has appeared in *Minotaur* and *Flatland* with Bal-



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Bios

timore Annex Theater; *A Midsummer Night's Dream* and *Measure for Measure* with the Baltimore Shakespeare Factory; *The Rocky Horror Show* at Baltimore Theatre Project; and *Romeo and Juliet* with Gorilla Rep NYC. She holds a BA in English and Theatre from Princeton University.

Bart Debicki (Sir Robert Brakenbury), played Brakenbury and Norfolk in CSC's 2012 movable production of *Richard III*. He has also appeared in *The Complete Works of William Shakespeare (Abridged)* with the Fells Point Corner Theatre. Some of his musical theatre roles include El Gallo in *The Fantasticks*, Cornelius Hackl in *Hello Dolly!*, Jamie in *The Last 5 Years*, and Juan Peron in *Evita* with Spotlighters Theatre. Bart holds a PhD in Management Strategy and teaches cross-cultural management and international business at Towson University.

Vince Eisenson (Richard III) is a member of CSC's Resident Acting Company and a CSC Teaching Artist. He has appeared in CSC's *Macbeth*, *Wild Oats*, *Titus Andronicus*, *Romeo and Juliet*, and *A Midsummer Night's Dream*, among others. Regional credits include *Merchant of Venice* at Faction of Fools, *Fear* at Longacre Lea; *Kafka's Metamorphosis* at Syntetic Theater; *The Tooth of Crime* at WSC Avant Bard; *The Imaginary Invalid* at Shakespeare Theatre Company; *Romeo and Juliet* at Folger Theatre, and *Richard II* at PlayMakers Repertory. Television credits include *American Genius*, *Legends & Lies*, and *Turn: Washington's Spies*.

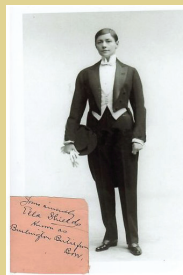
Scott Farquhar (Dorset, Music Director) is CSC's Resident Music Director. He provided music direction for *A Christmas Carol* (2016) and appeared on stage as Snout in *A Midsummer Night's Dream* (2014). Recently, he was music director, arranger, and pianist for American Ensemble Theatre's production of *Character Building* at The Kennedy Center's 15th Annual Page-To-Stage Festival. He holds an MA in Nonprofit Management from Notre

Dame of Maryland University and a BS in Music Theory and Composition from Towson University. www.scottfarquhar.com

Kate Forton (Nun, Messenger, Vocalist) is a CSC Company Member and Marketing and Administrative Assistant. She has appeared with CSC as Madge Shelton in *Anne of the Thousand Days*; Marian and Mrs. Dilber in *A Christmas Carol* (2016, 2015); a Goth in *Titus Andronicus*; and Duke Solinus in *The Comedy of Errors*. She was Stage Manager for the movable production of *Romeo and Juliet* (2016) and Assistant Stage Manager for *Othello*, *The Three Musketeers*, *Macbeth*, *Wild Oats*, *Much Ado About Nothing*, *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*. She holds a BA in Theatre Arts and Vocal Music from Gettysburg College.

Who was Ella Shields?

The music in our production of *Richard III* features World War I-era songs, including a tribute to Ella Shields. She was born in Baltimore in 1879. In the early 1900s, she moved to London and married the British songwriter William Hargreaves. She made quite a name for herself in the music halls of London during World War I as a male impersonator. Later, she toured, and performed in Baltimore in the 1920s. A very young Julie Andrews performed with Ella, and later sang Ella's signature song "Burlington Bertie



Ella Shields

from Bow" on her own concert tours and in the 1968 film *Star!* Ella was almost certainly a strong source of inspiration for Dame Andrews' role in *Victor/Victoria*.

- Scott Farquhar, Music Director

Bios

Dave Gamble (Lord Hastings), a CSC Ensemble Member, has appeared as 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.


Ron Heneghan (George, Duke of Clarence) is a CSC Resident Acting Company Member. He has appeared with CSC in *Anne of the Thousand Days* (2016), *Much Ado About Nothing* (2016), *Uncle Vanya*, *Richard III* (2012) and *Our Town*. He has appeared with Olney Theatre Center, Everyman Theatre, Ford's Theatre, and Alliance for New Music Theatre in this area. His TV and Film credits include *Sally Pacholok*, *Better Living Through Chemistry*, *VEEP*, and *House of Cards*. Ron holds an MFA from the University of Washington and a BS from the University of Maryland. He is a proud member of Actors' Equity Association and SAG/AFTRA. He is also CSC's Director of Community Engagement.

James Jager (Earl of Richmond) is a CSC Resident Acting Company Member. He has performed in CSC's *Anne of the Thousand Days*, *Titus Andronicus* (2015, 2010), *Much Ado About Nothing*, *Romeo and Juliet*, *A Christmas Carol* (2016, 2015, 2014), *Richard II*, *A Midsum-*

mer Night's Dream, *As You Like It*, *The Taming of the Shrew*, *The Two Gentlemen of Verona*, and *Hamlet*, among many others. He is a Society of American Fight Directors recognized Advanced Actor/Combatant, and he was Fight Consultant on the Helen Hayes Award-winning *Three Musketeers* at Synetic Theater.

Lesley Malin (Queen Elizabeth, Managing Director) is a founder of the Chesapeake Shakespeare Company and has served as its Managing Director since 2003. Her acting credits at CSC include 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* and *Cymbeline*, and Titania (2005). She produced *Anne of the Thousand Days*. 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. She has, for more than 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 and an executive committee member of the international Shakespeare Theatre Association and organized its January 2017 conference in Baltimore. She is a graduate of Washington University in St. Louis, NYU's Arts Management program, and Leadership Howard County.

Patrick Miller (Sir James Blunt, Photographer) appeared in these roles with CSC in the movable *Richard III* (2012) at the PFI Historic Park. He served as assistant director for the movable production of *Dracula*. He also produces, directs, and performs with Washington, D.C.'s The COIL Project.



TERESA CASTRACANE
PHOTOGRAPHY

CSC's Resident Photographer
also offering Headshots for Actors
Executive Portraits
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TeresaCastracane.com



Bios

Frank B. Moorman (King Edward IV) has appeared with CSC in *The Three Musketeers*, *The Taming of the Shrew* (2012), *Romeo and Juliet*, *Richard II*, *The Complete Works of William Shakespeare (Abridged)*, *Julius Caesar* (director), *Cyrano de Bergerac*, *King Lear*, and *A Midsummer Night's Dream* (2005). He appeared with the Forum Theatre in *The Last Days of Judas Iscariot*.

Kelsey Painter (Sir James Tyrrell) is a CSC Ensemble Member and has appeared as Tybalt and Friar John in our movable *Romeo and Juliet* (2016), Young Lucius in *Titus Andronicus*, Dromio of Syracuse in *The Comedy of Errors*, Peaseblossom in *A Midsummer Night's Dream*, Lancelot Gobbo in *The Merchant of Venice*, and Emily Webb in *Our Town*. She had several roles in *Unseen* with CSC's Blood & Courage company, and has also appeared as Lucy in *Mr. Marmalade* with Stillpointe Theatre Initiative; Fenton/Nym/Robert in *The Merry Wives of Windsor* with Shakespeare Opera Theatre; Virgilia/First Citizen in *Coriolanus* with Cohesion Theatre Company; and Devon Tremor in *Devil Dog Six* with Venus Theatre Co. Kelsey holds a Bachelor's degree in Theatre Performance from Towson University. KelseyPainter.com

Eric Poch (Ghost of King Henry VI, Murderer) has appeared with CSC as de Jussac, Bonacieux, and Felton in *The Three Musketeers*. He appeared in *The Beaux' Stratagem* at Everyman Theatre. He holds a BS in Theatre from Towson University, where he appeared in *Macbeth*, *The Bacchae*, *A Good Brain is Hard to Find*, *Miss Julie*, *Elephant's Graveyard*, and *The Adventures of Captain Neat-O Man*.

Scott Alan Small (Buckingham) is a CSC Associate Artistic Director, Resident Acting Company Member, and Concessions Czar. He has appeared in CSC's *Macbeth*, *Much Ado About Nothing*, *Uncle Vanya*, *A Christmas Carol* (2015, 2014), *A Midsummer Night's Dream* (2014), *The Merry Wives of Windsor*, *Julius Caesar*, *Titus Andronicus* (2015), *Measure for Measure*, *Richard III* (2012) *The Country Wife*, *A*

Doll's House, and *The Front Page*. His directing credits include CSC's *A Christmas Carol* (2016, 2015), *The Comedy of Errors*, the movable productions of *Romeo and Juliet* (2016) and *Dracula*, and *The Complete Works of William Shakespeare: (abridged)*.

Gareth Swing (Richard, Duke of York) is a fifth grader at Glenelg Country School and has appeared with CSC in *A Christmas Carol* (2016, 2015).

Joshua Witt (Catesby) is making his CSC debut. He recently performed as Antonio in *Twelfth Night* at Annapolis Shakespeare. He has performed mostly in Chicago, and favorite roles have included Jerry in *Zoo Story* at Triton, Scooter in *Tracers* at Inn Town Players, The Man in *Brilliant Adventures* with Steep Theatre, Sheriff Heck Tate in *To Kill a Mockingbird* at Wisdom Bridge, and Montana Smith in *LIFE/DREAMED OF* at Center Theatre. Joshua studied at the Goodman School of Drama at DePaul University.



Bios

ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

Ian Gallanar (Director, 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 *Othello*, *Wild Oats*, *Titus Andronicus* (2015), *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 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. 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. He is Vice President and President-elect of the international Shakespeare Theatre Association.

Elizabeth Berman (Finance Manager, Development Manager) has a Master of Arts degree in Arts Administration from Goucher College and two bachelor's de-



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grees 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.

Kelly Martin Broderick (Audience Services Manager) studied Gender and Women's Studies at the University of Maryland, Baltimore County and Art at Towson University. She has been at CSC since 2014.

David Crandall (Sound Designer) has been an award-winning sound designer on the mid-Atlantic theater scene for more than 30 years, with companies including DC's GALA Hispanic Theatre, WSC Avant Bard, Spooky Action, and Baltimore's Annex Theater, EMP Collective, and Psychic Readings. Recent stage productions include Spooky Action's production of *Rameau's Nephew*, and original music and video design for Annex Theater's adaptation of Bulgakov's *The Master and Margarita*. David teaches sound at Towson University, and divides the rest of his time between music, film/video, stage and interactive projects.

Sam Callanta (Assistant Costumer) is a leatherwork artist, a technician for Single Carrot Theatre, and a scenic charge artist at CCBC Essex. She has designed the costumes for Cohesion Theatre Company's *Neverwhere* and worked as a wardrobe assistant for *The Mesmeric Revelations of Edgar Allan Poe* with Submersive Productions. She holds a BA in Theatre from Ursinus College. Her work can be seen at www.samcallanta.com and www.boneandbrass.com.

Lauren Engler (Stage Manager) a CSC Company Member, has stage managed CSC's *Anne of the Thousand Days*, *Titus Andronicus* (2015), *Uncle Vanya*, *Richard II*, and *Romeo and Juliet* (2015). She recently appeared with CSC as Hippolyta in *A Midsummer Night's Dream* and the Courtesan in *A Comedy of Errors*. She has also performed in *Poe's Last Stanza* with Do or Die Productions, *Coriolanus* with Cohesion Theatre Company, and *Sweeney Todd* with Stillpointe Theatre.

She holds a BA with honors in Performance Theater from High Point University.

Heather C. Jackson (Costume Designer) has designed costumes for CSC's *The Three Musketeers*, *The Comedy of Errors*, *Uncle Vanya*, *Richard II*, and *Richard III* (2012). Other credits include Mosaic Theater's *the gospel of lovingkindness*; Single Carrot Theatre's *Social Creatures*, *A Beginner's Guide to Deicide*, *Hotel Cassiopeia*, *The Long Christmas Ride Home*, and *Eurydice*; Loyola University's *Cabaret*, *The Importance of Being Earnest*, and *Lysistrata*; Baltimore Shakespeare Festival's *Antigone* and *Desdemona: a play about a handkerchief*; among others. She has worked with Stillpointe, Pumpkin Theatre, Dance Exchange, and others. Heather is pursuing her MFA at the University of Maryland, where she designed *Baltimore* and *The Wild Party*. heathercjackson.com

Dawn Marie Kelley (Assistant Stage Manager) is working with CSC for the first time. Some of her previous Stage Management credits include *Phoebe in Winter* with Single Carrot Theatre, *Harry and the Thief* with The Strand Theatre, and *As You Like It* with Baltimore Shakespeare Factory. She is currently the Assistant Production Manager for the UMBC Theatre Program. She holds a Bachelor's Degree in Theatre Studies from Towson University.

Kristina Lambdin (CSC Resident Costume Designer, CSC Business Manager). Some of her costuming credits include CSC's *Anne of the Thousand Days*, *Macbeth*, *A Christmas Carol* (2016, 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, 2015 and 2016 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 Op-

Bios

era 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) is a CSC Resident Technical and Design Company member. He has operated lights for CSC's *A Christmas Carol* (2016, 2015), *Anne of the Thousand Days*, *Othello*, *Romeo and Juliet* (2016, 2015), *Macbeth*, *Wild Oats*, *Titus Andronicus*, *Much Ado About Nothing*, *The Importance of Being Earnest*, *Uncle Vanya*, *Richard II*, and *A Midsummer Night's Dream*. Michael received a bachelor's degree with distinction in Literature from Yale University, where he also designed lighting for numerous stage productions. He also has studied comparative literature and law, and has worked as a scholarly book editor.

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 (Marketing and Public Relations Assistant, Box Office Associate) has worked with theatre companies in Charleston, SC; Berkeley, CA; and Monmouth, ME. She studied sound design at Plymouth State University.

Chris Niebling (Fight Choreographer) is a CSC Company Member and a Co-Artistic Director of Live Action Theatre. He is a certified Advanced Actor/Combatant and member of The Society of American Fight Directors. He has worked as an actor, director, fight choreographer, or combination thereof at numerous other regional theatres including Catalyt Theatre Company, The Hatchery Festival, Journeyman Theatre, Pallas Theatre Collective, Red Eye Gravy, Rep Stage, Rorschach Theatre, Solas Nua, Washington Shakespeare Compa-

ny, Alvernia College, and Carroll Community College. He is a graduate of Oberlin College, and he teaches stage combat workshops in the Baltimore/Washington area.

Daniel O'Brien (Technical Director, Set and Lighting Designer) is CSC's Resident Technical Director. A founding member of CSC, Daniel has performed, designed scenery and lights, and served as Technical Director for many productions, among other jobs too numerous to name. He has overseen the construction of CSC's new theatre in Baltimore. He 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.

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.

Mollie Singer (Props Designer) last worked with CSC on *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.

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

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Chester Stacy (Scenic Carpenter and Painter) of Chester Creates LLC has done set design, construction and scene painting for several CSC productions, including *A Christmas Carol*, *Anne of the Thousand Days*, *Othello*, *Macbeth*, *Much Ado About Nothing*, *Titus Andronicus*, *Uncle Vanya* and *The Importance of Being Earnest*; and for Red Branch Theatre's *Bring It On: The Musical*; and First Baptist Church of Glenarden's *The Uncut Coming of Christ*.

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*, *AmericanStyle*, and *Giftware News* magazine.

Haley Raines Young (Hair, Makeup, and Wig Designer) has been a CSC design company member since 2015. Her work was last seen at CSC in *Anne of the Thousand Days*, *A Christmas Carol* (2014 and 2015), *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 Theatre Co. (2010-2014) and as Wig Maintenance, and Wardrobe Crew at several theatres in the Washington, D.C. area including Signature Theatre, Shakespeare Theatre Company, Gala Theatre, and the University of Maryland. Haley holds a Bachelor's degree in theatre from Radford University and is a fully licensed Cosmetologist.



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