

**CHESAPEAKE
SHAKESPEARE
COMPANY
IN-THE-RUINS**

JUNE 7 - JUNE 23, 2019

MOVABLE
Macbeth

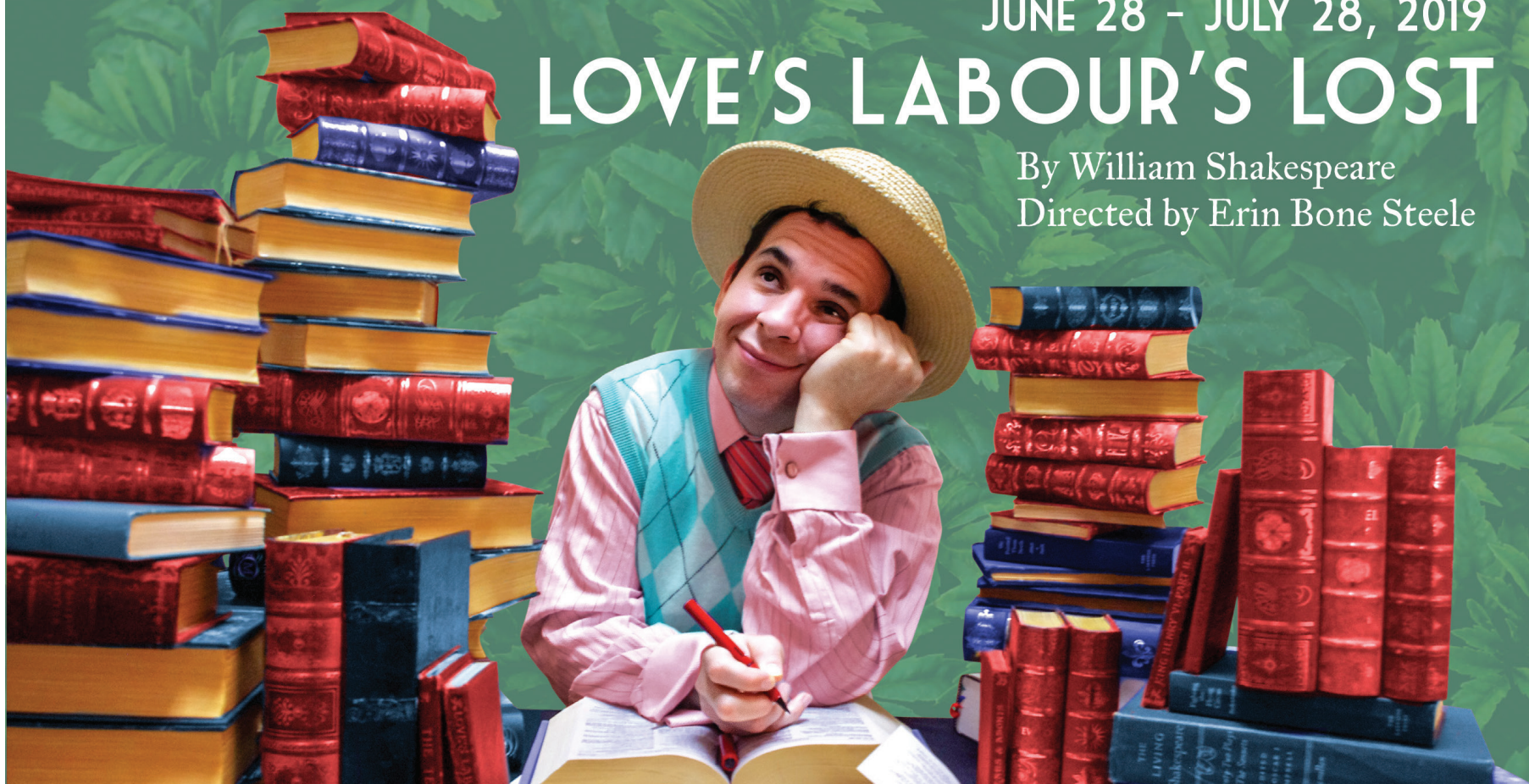
By William Shakespeare
Directed by Ian Gallanar



JUNE 28 - JULY 28, 2019

LOVE'S LABOUR'S LOST

By William Shakespeare
Directed by Erin Bone Steele



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The Wild Life of Outdoor Theatre

A Note from the Founder and Artistic Director



Ian Gallanar

We're back in the great outdoors. There's something about creating theater outside. You know, it's where theater began—story-telling by the fire. It's a shared experience that enriches our lives as artists and enriches our lives as members

of the community.

If you know the Chesapeake Shakespeare story, you know that outdoor performances of Shakespeare and other classics have been at the core of what we've done, although we have been performing indoors since our very first show. For 17 years, we've been coming up to this beautiful park to build a theatre (only to tear it down at the end of each summer). Twenty-four of our shows have been presented here in our "festival style," like this summer's production of *Love's Labour's Lost* staged with a corner of this historic site as a backdrop. Eight times, including this summer's *Macbeth*, we've produced in our "movable" style, with the audience following the actors around the park.

In a way, our outdoor productions

built our indoor theater. We love the combination of a great panorama and intimacy. We love the fact that everyone can see each other and that we extend the performing area beyond the stage. It is important to us that you feel welcomed at both theaters. We like that you can eat and drink and enjoy not just the play, but the view, the summer, and each other.

Our performances in Howard County at the Patapsco Female Institute Historic Park have helped define who we are and what we believe in. Our audiences have done that for us, too. Memorable events for our audience members have influenced us as much as anything. From the snowballs thrown during *As You Like It*, the horrifying killing of the young princes in the pit during our movable *Richard III*, the Talking Heads songs in *The Come-*

dy of Errors, the slow-motion fish fights from *The Taming of the Shrew*, and the haunting graveyard scene from *Our Town*, to the weather forcing us to finish a play "under the tent" from time to time, you've shared your favorite moments from our productions and it has helped to shape our work. We all seem to like these unexpected moments. We hope to create more for you.

That's what the outdoor setting can do for theatre—because the environment is so unpredictable, it creates unique, interesting opportunities for art and entertainment. That's what we hope to do this year. With you.

IAN
Ian Gallanar
Founder and Artistic Director

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

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THE PNC CHARITABLE TRUSTS
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This Child of Fancy

-Love's Labour's Lost

A Note from the Founder and Managing Director



Lesley Malin

When we founded Chesapeake Shakespeare Company in 2002, many days were bring-your-child-to-work days. My son, Addison, was three years old. Artistic Director Ian Gallanar's daughter, Isadora, was also three. (Both are now in college!)

Of necessity, they were under foot a lot. Of necessity, they were at rehearsals and at performances. And each of them saw a number of the performances of our very first production in 2003 here at the Ruins, *Romeo and Juliet*. They were surprisingly attentive while they watched.

So you could say that the kids helped solidify our theatrical partnership and inspired us to build a theatre company that always kept children in mind, both with family-friendly work policies and with creating a theatre experience where children would (almost) always be welcome.

When Father's Day in 2004 rolled around, we thought, what nicer present could we give fathers, than that they could bring themselves and their kids for free to the PFI Historic Park and watch *Much Ado About Nothing*. We

were rather surprised when that was our first big sellout show. (Well, with fathers and kids both free, we hardly made any money, but you get the idea!) Everyone was so happy that day. Kids everywhere. Parents. Picnics. Even babies. And the kids loved the show and were surprisingly attentive.

Hmmmm. It was Summer of 2005. *A Midsummer Night's Dream*—perfect for kids. What if we made it free all summer for all kids under 11? What if we designated Sundays as Family Performances, with special events for kids? We did and it was a huge success! More than 500 children saw the performance, 300 of them under age 11. Parents picnicked while their kids watched sword-fighting demonstrations, colored pictures of fairies, explored the park and site, had their faces painted, and listened to the story of the play told by the actor

playing Puck. Children were enraptured by Shakespeare's timeless story brought to vivid life.

And then, in 2007, we got a sponsorship that allowed us to offer free admission to everyone 18 and under. We decided that it was important for all students to have the opportunity to see Shakespeare—ideally, before they studied Shakespeare in school. If a four-year old could be enraptured by a Shakespeare play, why not adolescents? And they were enraptured...by the hundreds.

Today, a fifth of our outdoor audience are students under 19. More than 10,000 children have attended our summer shows in the park for free.

Families have become an integral part of what we think about when we

►Continued, Page 9

Celebrating the arts in our neighborhoods



Through charitable contributions and outreach, we support arts and culture programs that contribute to the health and vitality of the BGE community.

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An Exelon Company



Chesapeake Shakespeare Company

Ian Gallanar+
Founder and Artistic Director

Lesley Malin+
Founder and Managing Director

MACBETH

By William Shakespeare
Presented as a movable play.
Director: Ian Gallanar+

Production Manager: Kyle Rudgers+
Stage Manager: Lydia McCaw
Scenic and Lighting Designer and Technical Director: Daniel O’Brien+
Costume Designer: Kristina Lambdin+

Original CSC stage production directed by Séamus Miller+

SETTING: 11th Century Scotland

CAST

MACBETH, a general and Thane of GlamisScott Alan Small+
LADY MACBETH, his wife Tamieka Chavis+
DUNCAN, King of Scotland Frank B. Moorman+
MALCOLM, Duncan’s oldest son Ian Charles
DONALBAIN, Duncan’s youngest son Maria Marsalis
BANQUO, a general and Scottish thane..... Vince Eisenson+
FLEANCE, Banquo’s son Theodore Sherron III
MACDUFF, Thane of Fife Terrance Fleming
LADY MACDUFF, his wife Molly Moores+
ROSS, a Scottish thane Bess Kaye
ANGUS, a Scottish thane Christian Wilson
CAITHNESS, a Scottish thane Maria Marsalis
SEYTON, a porter attending Macbeth Taylor Rekus
MACDUFF’S CHILD Madison Steiner
WEIRD SISTERS Bess Kaye, Mabelle Fomundam, and Molly Moores+
MURDERERS Ian Charles, Terrance Fleming, and Taylor Rekus
APPARITIONS..... Maria Marsalis and Madison Steiner
A SCOTTISH DOCTOR.....Frank B. Moorman+
A GENTLEWOMANMabelle Fomundam
A MESSENGERJuliet Jacob
A PORTERFrank B. Moorman+

ARTISTIC AND PRODUCTION STAFF

Director Ian Gallanar+
Production Manager Kyle Rudgers+
Stage Manager Lydia McCaw
Costume Designer Kristina Lambdin+
Scenic and Lighting Designer..... Daniel O’Brien+
Sound Designer Ian Gallanar+
Technical Director Daniel O’Brien+
Fight Choreographer Bess Kaye
Assistant Stage Manager Katie Nisbet
Wardrobe Supervisor Mindy Braden+
House Managers Donna Burke, Pamela Forton+, Mary Pohlig+

Strobe lighting will be used in this production.
There will be one 15-minute intermission.
Videotaping, recording, and photography of any kind
are prohibited during the performance.
After the performance, actors will be available for pictures.

+ CSC Company Member

Playwright: William Shakespeare

William Shakespeare wrote at least 38 plays and more than 150 poems, many of which are considered to be the finest ever written in English. His works have been translated into every major living language, and some others besides (the Folger Shakespeare Library’s holdings include translations in Esperanto and Klingon). Nearly 400 years after the playwright’s death, they continue to be performed around the world.

Shakespeare’s birthdate is unknown, but records show he was baptized on April 26, 1564, in Stratford-Upon-Avon, England. His birthday is celebrated on April 23, which is also the date of his death. His father was a leatherworker who made fine gloves, and a merchant of wool and

corn; his mother came from a prosperous farming family. Though little is known about his schooling, he clearly studied the classical writers and probably attended local schools where Latin was taught.

He married Anne Hathaway in 1582, when he was 18. They had a daughter, Susanna, and twins, Hamnet and Judith. By 1592, he was living in London, writing plays and sonnets. He prospered as a founding member, actor, and playwright of the Lord Chamberlain’s Men, later known as The King’s Men. He died at age 52 in 1616. The First Folio, a compilation of 36 of his comedies, history plays and tragedies, was published in 1623.

SOURCE: *The Folger Shakespeare Library*

Chesapeake Shakespeare Company

Ian Gallanar+
Founder and Artistic Director

Lesley Malin+
Founder and Managing Director

LOVE’S LABOUR’S LOST

By William Shakespeare
Director: Erin Bone Steele+

Production Manager: Kyle Rudgers+
Stage Manager: Lauren Engler+
Scenic and Lighting Designer and Technical Director: Daniel O’Brien+
Costume Designer: Heather C. Jackson+
Music Director: Grace Srinivasan+
Choreographer: Nellie K. Glover+

SETTING: Castle and countryside of Navarre

CAST

KING FERDINAND of Navarre.....Jonathan Jacobs
BEROWNE, a lord..... Jose Guzman+
LONGAVILLE, a lord..... JC Payne
DUMAIN, a lord.....Alexander Kafarakis
PRINCESS OF FRANCE Lauren Davis
ROSALINE, her lady Elana Michelle+
MARIA, her lady..... Micaela Mannix
KATHERINE, her lady..... Hilary Morrow
BOYET, a lord and her advisorGregory Michael Atkin
DON ADRIANO de ARMADO, a knight..... Michael Boynton+
MOTH, his page.....Catherine Anne Gilbert
COSTARD, a local rustic and his messenger Danny Beason
JAQUENETTA, a dairy maidEmily Karol
SIR NATHANIEL, a curateQuincy Vicks
HOLOFERNES, a school master Karen V Lawrence
DULL, a constable.....Christian Wilson
MARCADÉ, messenger from France.....Juliet Jacob
FORESTER Theodore Sherron III
FIRST LORDTaylor Rekus
WINTER..... Madison Steiner
SPRING..... Maria Marsalis

ARTISTIC AND PRODUCTION STAFF

Director Erin Bone Steele+
Production Manager Kyle Rudgers+
Stage Manager Lauren Engler+
Costume Designer Heather C. Jackson+
Scenic and Lighting Designer, Technical Director Daniel O’Brien+
Props DesignerAilish O’Donnell
Technical Director Daniel O’Brien+
Dance ChoreographerNellie K. Glover+
Music Director Grace Srinivasan+
Text Coach and Dramaturg..... Séamus Miller+
Intimacy ChoreographerChelsea Pace
Backstage ManagerMindy Braden+
Technical Manager..... Owen Anderson
Assistant Costume Designer Matthew Smith
Assistant Stage ManagerMagdalene Urban
Light Board Operator Owen Anderson
House Managers..... Donna Burke, Pamela S. Forton+, Mary Pohlig+

SPECIAL THANKS – 2019 SUMMER IN-THE-RUINS

CSC Volunteers and Ushers, Todd M. Zimmerman Design, Arrow Parking, Bin 604, Caitlin Chamberlain and the Howard County Department of Recreation and Parks. Alexis E. Davis, Marketing Assistant. CSC High School Corps, Michael Kahn and The Shakespeare Theatre Company, FNP Printing and Publishing, Phoenix Emporium.

On the Cover:

Tamieka Chavis and Scott Alan Small as the Macbeths, photo by Shealyn Jae.
Jose Guzman as Berowne in *Love’s Labour’s Lost*, photo by Brandon W Vernon.

CHESAPEAKE SHAKESPEARE COMPANY

2019 -2020 Season

DRACULA

Adapted from the novel by Bram Stoker



October 4 - November 2, 2019

The mesmerizing and classic tale of horror and romance: Sinister events in a sanitarium reveal the lurking presence of the greatest vampire of all time.

OCTOBER

SU	MO	TU	WE	TH	FR	SA
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6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

NOVEMBER

SU	MO	TU	WE	TH	FR	SA
					1	2

2:00pm Matinee


7:30pm

8:00pm

8:00pm Preview

MEASURE FOR MEASURE

By William Shakespeare



February 7 - February 23, 2020

When her brother is condemned to die, a novice nun appeals to Verona's Puritanical new leader for mercy. He will grant it, but demands a shocking price, as lust corrupts his moral certitude. Written 400 years before #MeToo, Isabella's dilemma is a powerful, complex, and timely story.

FEBRUARY

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23	24	25	26	27	28	29

2:00pm Matinee

8:00pm

8:00pm Preview

The Complete Works of WILLIAM SHAKESPEARE ABRIDGED



By Adam Long, Daniel Singer, and Jess Winfield

March 6 – March 29, 2020

Thirty-seven plays in 97 minutes! Three madcap men in tights weave their wicked way through Shakespeare's comedies, histories, and tragedies in one irreverent night that will leave you breathless and helpless with laughter.

MARCH

SU	MO	TU	WE	TH	FR	SA
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22	23	24	25	26	27	28
29	30	31				

2:00pm Matinee

7:30pm

8:00pm

8:00pm Preview

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ChesapeakeShakespeare.com | 410-244-8570

To be, or not to be: that is the question

HAMLET

By William Shakespeare
April 17 – May 10, 2020

Hamlet may be Shakespeare's greatest tragedy. It's also a fast-paced drama overflowing with robust language, piercing ideas, and dark humor. CSC Resident Actor Vince Eisenson will play dazzling Prince Hamlet, who wrestles with madness as he seeks to avenge his father's murder.



APRIL

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MAY

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■ 2:00pm Matinee ■ 8:00pm
■ 7:30pm ■ 8:00pm Preview

Add-On Plays

A CHRISTMAS CAROL

By Ian Gallanar Adapted from Charles Dickens
December 6 - 26, 2019

Ebenezer Scrooge lives in Victorian Baltimore in our one-of-a-kind adaptation of the classic Christmas ghost story. A delight for all ages, *A Christmas Carol* celebrates local history and Chesapeake culture.

DECEMBER

SU	MO	TU	WE	TH	FR	SA
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15	16	17	18	19	20	21
22	23	24	25	26	27	28

■ 2:00pm Matinee ■ 8:00pm
■ 7:30pm ■ 8:00pm Preview

SEASON EXTRA

Much Ado About Nothing

By William Shakespeare
June 19 - July 26, 2020

It takes a village of meddlers, gossips, and fools to nudge Beatrice and Benedick toward the altar. Enjoy Shakespeare's smart-and-sassy romantic comedy under the stars at the PFI Historic Park. Bring a picnic!

JUNE

SU	MO	TU	WE	TH	FR	SA
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JULY

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26	27	28	29	30	31	

■ 6:00pm ■ 8:00pm
■ 7:30pm ■ 8:00pm Preview

IN THE RUINS

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Who's Who

MACBETH



Ian Charles



Tamieka Chavis+



Vince Eisenson+



Terrance Fleming



Mabelle Fomundam



Juliet Jacob



Bess Kaye



Maria Marsalis



Molly Moores+



Frank B. Moorman+



Taylor Rekus



Theodore Sherron III



Scott Alan Small+



Madison Steiner



Christian Wilson

+ CSC Company Member

Synopsis:

MACBETH

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

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

Macbeth, now King of Scotland, has Banquo murdered in an

attempt to secure his own position. Banquo's ghost appears to him at a banquet.

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

In England, Macduff and Malcolm raise an army and march against Macbeth.

Armed with the witches' prophecy, Macbeth believes himself to be invincible.

Source: Royal Shakespeare Company



THEN and NOW: Macbeth (movable)

Macbeth was CSC's very first movable play in 2008. Ian Gallanar, who directed it, tackles a new version this summer, drawing on all that we've learned since about this innovative approach to storytelling. Movable plays remove barriers between the audience and actors and showcase the picturesque park and the majestic ruins.

- | | |
|------------------------------|------------------------------|
| 2008 <i>Macbeth</i> | 2012 <i>Richard III</i> |
| 2009 <i>Julius Caesar</i> | 2013 <i>Dracula</i> |
| 2010 <i>Titus Andronicus</i> | 2016 <i>Romeo and Juliet</i> |
| 2011 <i>Our Town</i> | 2019 <i>Macbeth</i> |

Photos by Kitty R Photography and Shealyn Jae.

Synopsis: *LOVE'S LABOUR'S LOST*

In *Love's Labour's Lost*, the King of Navarre and three of his men have pledged to study for three years, avoiding all contact with women. When the Princess of France arrives on a state visit, the king insists she and her ladies camp outside the court. Even so, each young man falls in love with one of the ladies.

Meanwhile, Don Adriano, a Spanish knight, reveals he has fallen for the dairy maid Jaquenetta. Berowne, one of the king's companions, tasks rustic local Costard with delivering a letter to his love Rosaline, and Don Adriano sends Costard to deliver a love-letter to Jaquenetta. When Costard mixes up the letters, the school teacher and the local priest step in, sending Costard

straight to the king to sort things out.

When the king's men realize they are all in love, they throw off their earlier oaths. Through a variety of increasingly silly escapades, they set out to woo the women but the suspicious Princess and her ladies exchange identifying markers and confound the men. Before they can win their loves, word comes that the Princess's father has died. The ladies reject all the marriage proposals as rash, and impose a year's delay before welcoming any further wooing.

Source: *Folger Shakespeare Library*, adapted by Erin Bone Steele

This Child of Fancy

►Continued from Page 3

program. We created the PNC Family Room in our downtown Baltimore theatre so that parents would feel comfortable bringing kids, knowing they had a place to retreat if their children got restless. While most theatres offer a 10% student discount or a student rush, our student and kid indoor tickets are always half price. And our education program serves more children than any other theatre in Baltimore—13,000 came to our school matinees just this season.

If you have kids, please bring them. Please tell your friends who are parents about this program. We want all our younger patrons to grow into interesting adults who love Shakespeare and relish spending time in a theatre (indoors or out). We're doing our very best to make that possible.



Lesley Malin
Founder and Managing Director

*From women's eyes this doctrine I derive:
They sparkle still the right Promethean fire;
They are the books, the arts, the academes,
That show, contain and nourish all the world.*

-Love's Labour's Lost

Who's Who *LOVE'S LABOUR'S LOST*



Gregory
Michael
Atkin



Danny
Beason



Michael
Boynton+



Lauren
Davis



Catherine
Anne Gilbert



José
Guzman+



Juliet
Jacob



Jonathan
Jacobs



Alexander
Kafarakis



Emily
Karol



Karen V
Lawrence



Micaela
Mannix



Maria
Marsalis



Elana
Michelle+



Hilary
Morrow



JC
Payne



Theodore
Sherron III



Madison
Steiner



Quincy
Vicks



Christian
Wilson

+ CSC Company Member

Love's Labour's Lost

A Note from the Director



Erin Bone Steele

It is my hope that each person seeing this play will find something in *Love's Labour's Lost* that brings delight. Here you will find gentlemen of leisure bantering together in a witty style. Here you will find fine ladies intensely loyal to one another. Here are catchy songs and the silliness of a play-within-a-play. Here are hijinks involving mistaken identity, absurd disguises, and funny accents. And here is some gorgeous poetry, the kind designed to make the heart sing.

Any director who is bold enough to edit a Shakespeare play for performance makes critical decisions about the shape and tone of the show, with an eye toward creating a specific and meaningful experience for the audience. If you were reading along in an unexpurgated version of this script,

you would notice a particular cut regarding a set of naughty jokes that relied on the audience's intimate knowledge of both 16th century bowling and 16th century archery terminology in order for each double-entendre to land. I had much rather we spend our time together in a space of music and light, enjoying witty people struck by Cupid's infamous arrows.

However, *Love's Labour's Lost* doesn't really let us off quite that easily.

Structurally, *Love's Labour's Lost* resembles the sonnets embedded within it. For 12 lines, such poetry is focused on beauty and wooing, and then comes the "turn," the infamous two final lines of the sonnet form, where the tone shifts and the real point is driven home. This play ends, rather abruptly, not with any weddings at all but with news of a death and a sudden end to merriment, where no one quite gets the thing they thought they'd have. Such a "turn" makes this play even more an echo of life – conflicted, complex, without a tidy ending. This is a play

that warns that choosing a spouse is making "a world-without-end bargain," not something to be taken lightly. However challenging it is to talk about love, it is harder still to embody love over time. The small decisions we make cumulatively lead us closer together or farther from one another. Still, at the close of the play as at the beginning, we see groups of familiar friends deeply loyal to each other. The news from the outside world can't shake that. That is its own kind of gift, offered to us by a play whose very title tells us what's coming.

As our characters part, love's labours may be lost, but I hope you will have enjoyed their journey nonetheless. It is a journey on which your whole cast and production team have labored mightily and one I am privileged to bring to you now.

Erin Bone Steele
Director, *Love's Labour's Lost*

WHERE WAS NAVARRE?

In medieval times, the historical Navarre existed in the Basque region of what is today north-central Spain and southwestern France, from the foothills up into the forested Pyrenees mountain range. It was culturally diverse and important in international politics because of its location and major trade and pilgrimage routes through the region. Control changed hands many times over the centuries through conquests and treaties. Eventually, the northern portion became incorporated into France, and the southern portion remains today as an autonomous community of northern Spain.



WHO'S IN NAVARRE?

- FERDINAND → PRINCESS OF FRANCE
- BEROWNE → ROSALINE
- LONGAVILLE → MARIA
- DUMAIN → KATHERINE
- DON ADRIANO DE ARMADO

NAVARRE LOCALS

- JAQUENETTA
- COSTARD
- MOTH
- DULL
- SIR NATHANIEL
- HOLOFERNES

FRENCH AIDES

- BOYET
- MARCADE

Bios

CAST, in alphabetical order

MACBETH

Ian Charles (Malcolm and Murderer) has appeared with CSC as Paris and Sampson in *Romeo and Juliet* (2018 and 2019 student matinees) and as Malcolm and Murderer in *Macbeth* (2018 student matinee). His regional credits include *Henry VI, Part II*; *King Lear*; *Twelfth Night*; *Bloody, Bloody Andrew Jackson*; *School for Scandal* (American Shakespeare Center); *Pride and Prejudice*; *Rosencrantz and Guildenstern Are Dead*; *Cabaret*; *The Miser*; *Kiss Me Kate*; and *Love's Labour's Lost* with Annapolis Shakespeare Company; *I Love a Piano* with Heritage Theatre Festival; *Les Misérables* with Live Arts Theatre; and *Footloose* and *Mary Poppins* with ShenanArts Theatre. He holds an MLitt and MFA in Shakespeare and Performance from Mary Baldwin University.

Tamieka Chavis (Lady Macbeth) is a CSC Resident Acting Company Member and CSC Teaching Artist. She has appeared with CSC in *Henry IV, Parts I and II* as Mistress Quickly; *Macbeth* (2018 student matinee) as Lady Macbeth and (2015 mainstage) as Weird Sister; *Romeo and Juliet* (2018 student matinee) as Prince Escalus; *The Tempest* (2018) as Queen Alonso; and *A Christmas Carol* (2016 and 2018) as Mrs. Fezziwig. Regional credits: Mosaic Theatre Company; Constellation Theatre Company; Ally Theatre Company (Company Member); The Hub Theatre; NextStop Theatre; Faction of Fools; Smithsonian Discovery Theater (Company Member and Teaching Artist); and Atlas TYA. TV/Film credits include *Anacostia* (Emmy-nominated and Indie Series Award-winning daytime digital drama; Indie-nominated Best Lead Actress); and HBO's *The Wire* and *Torn*. She is a faculty member and graduate of The National Conservatory of Dramatic Arts.

Vince Eisenson (Banquo) is a CSC Resident Acting Company Member and CSC Teaching Artist. He has appeared with CSC in *Alice in Wonderland*, *Julius Caesar*, *Richard III*, *Macbeth*, *Wild Oats*, *Romeo and Juliet*, and *A Midsummer Night's Dream*, among others. Regional credits include *King Lear* and *The Tooth of Crime* at WSC Avant Bard; *Hamlet* (swing) and *The Imaginary Invalid* at Shakespeare Theatre Company; *Romeo and Juliet* (u/s, perf) at Folger Theatre; *Merchant of Venice* at Faction of Fools; *Whipping, or the Football Hamlet* and *Fear at Longacre Lea*; *Kafka's Metamorphosis* at Syntetic Theatre; *Julius Caesar* with Lean & Hungry Theater; and *Richard II* at PlayMakers Repertory. Television credits include *American Genius* and *Turn: Washington's Spies*.

Terrance Fleming (Macduff and Murderer) has appeared with CSC in *Romeo and Juliet* (2019 student matinee), *A Christmas Carol* (2018), *Macbeth* (2018 student matinee) and *Alice in Wonderland*. He has appeared in *Hamlet* with Baltimore Shakespeare Factory; *The Cradle Will Rock* with Iron Crow Theatre; *Memphis* with ArtsCentric Theatre, *Romeo and Juliet* with The Green Globe Theatre, *Grey Gardens* with Stillpointe Theatre, and *Schoolgirl Figure* with Cohesion Theatre. Terrance holds a BFA with an emphasis in performance from the University of Southern Mississippi.

Mabelle Fomundam (Weird Sister and Gentlewoman) has appeared with CSC in *Alice in Wonderland* and *Macbeth* (2018 student matinee). She has appeared in the plays *Boardin' Time*, *The People's Corporation of the District of Columbia*, *Vacation*, *Yet I Stand*, *Head Talks*, and *That Part is True*. Mabelle is a member of the Smithsonian's Discovery Theater ensemble. She holds two bachelor's degrees, in Theater Studies and Biological Sciences, from the University of Maryland, Baltimore County. www.nungmabelle.com

Juliet Jacob (Messenger in *Macbeth*, Marcade in *LLL*) is a Performance Intern and a 2019 graduate of High Point University. She is from South Carolina.

Bess Kaye (Ross and Weird Sister, Fight Choreographer) has appeared with CSC in *Macbeth* (2018 student matinee). Regional credits include *The Giver* with NextStop Theater; *Richard III* with Brave Spirits Theatre; *Don Juan* with Faction of Fools; *One Man, Two Guvnors* with 1st Stage; and *Twelfth Night* with Prince George's County Shakespeare in the Parks. She holds an MFA in Acting from the Academy for Classical Acting with The Shakespeare Theatre at George Washington University and is a member of the Society of American Fight Directors.

Maria Marsalis (Donalbain, Caithness, and Apparition in *Macbeth*; Spring in *LLL*) is a College Intern. She attends University of Maryland, Baltimore County, Class of 2022.

Molly Moores (Lady Macduff and Weird Sister) is a CSC Resident Acting Company Member and CSC Teaching Artist. She has appeared with CSC in *Henry IV, Parts I and II*; *A Midsummer Night's Dream* (2018 and 2011); *The Winter's Tale* (2018); *A Christmas Carol* (2014-2018); *Julius Caesar*; *Romeo and Juliet* (2012, 2015-2019); *Anne of the Thousand Days*; *The Three Musketeers*; *Macbeth*; *Richard II*; *The Taming of the Shrew* (2013); *Antony and Cleopatra*; *Pride and Prejudice*; and *The Merchant of Venice*.

Frank B. Moorman (Duncan, a Scottish Doctor, and Porter) is a long-time CSC Company Member with memorable performances in *King Lear*, *Cyrano de Bergerac*, and *The Complete Works of William Shakespeare, Abridged*, among others. More recently, he has appeared in *The Winter's Tale* (2018); *Romeo and Juliet* (2017 and 2019 student matinees); *Richard III*; *The Three Musketeers*; and *Richard II*. He directed CSC's movable production of *Julius Caesar* (2009). Other performances include *Much Ado About Nothing* with the Annapolis Shakespeare Company and *The Last Days of Judas Iscariot* with Forum Theatre in Washington.

Taylor Rekus (Seyton and Murderer in *Macbeth*; First Lord in *LLL*) is a Performance Intern. She attends Towson University, Class of 2020. She is from Baltimore County.

Theodore Sherron III (Fleance in *Macbeth*; Forester in *LLL*) is a Performance Intern. He attends University of Maryland Baltimore County, Class of 2022. He is a Marylander.

Scott Alan Small (Macbeth) is a CSC Associate Artistic Director and CSC Resident Acting Company Member. He has appeared with CSC in *The Diary of Anne Frank*, *Henry IV, Parts I and II*; *The Winter's Tale*; *The Taming of the Shrew* (2017); *Richard III* (2017 and 2012); *Macbeth* (2016, 2008, 2007, and the 2018 student matinee); *Much Ado About Nothing*; *Uncle Vanya*; *A Christmas Carol* (2017, 2015, 2014); *A Midsummer Night's Dream* (2014); *The Merry Wives of Windsor*; *Julius Caesar* (2009); *Titus Andronicus*; *Measure for Measure*; *The Country Wife*; *A Doll's House*; and *The Front Page*. His directing credits with CSC include *A Christmas Carol* (2016 and 2015), *The Comedy of Errors* (2015), the movable productions of *Romeo and Juliet* (2016), *Dracula*, and *The Complete Works of William Shakespeare, Abridged*.

Madison Steiner (Macduff's Child and Apparition in *Macbeth*; Winter in *LLL*) is a Performance Intern. She attends High Point University, Class of 2020.

Christian Wilson (Angus in *Macbeth*; Dull in *LLL*) appeared with CSC in *The Diary of Anne Frank*. He is a Performance Intern. He attends Towson University, Class of 2021.

LOVE'S LABOUR'S LOST

Gregory Michael Atkin (Boyet) has appeared with CSC as Peter in *Romeo and Juliet* (2019 student matinee); as Mortimer, Pistol and Mowbray in *Henry IV, Parts I and II*; Ghost of Christmas Present and Mr. Fezziwig in *A Christmas Carol*

(2018); Jack Slang and Diggory in *She Stoops to Conquer*; and the Mock Turtle

in *Alice in Wonderland*. Other credits include *How I Became a Pirate* with Adventure Theatre MTC; *A Dream Within A Dream: A Madness* with Through the Fourth Wall Productions; and *Twelfth Night* with Prince George's County Shakespeare in the Park. He holds a BFA in Theatre Performance from Ohio University.

Danny Beason (Costard) is making his CSC debut. Previous roles include Mr. Darcy in *Pride and Prejudice* at Annapolis Shakespeare Company, Jaime in *The Last Five Years* at the Georgetown Gilbert and Sullivan Society, and Father Theodore in *All Save One* at Washington Stage Guild. He holds an MFA in Acting from The Catholic University of America. www.dannybeason.com

Michael Boynton (Don Adriano de Armado) is a CSC Associate Company Member. He has appeared with CSC as Orsino in *Twelfth Night* and Laertes in *Hamlet*. Other notable roles include Yolland in *Translations*, Charles II in *Stage Beauty*, and Orlando in *As You Like It* at the Hilberry Repertory Theater in Michigan; Dionysus in *The Bacchae* at Jacksonville State University; and Caesar in *Julius Caesar* at The Shakespeare Project in Alabama. He is a professor, scholar, and theater practitioner who has worked at a wide range of theaters predominantly as a director, playwright, and actor. He holds a PhD and two MFAs, one of which is in Acting from Wayne State University.

Lauren Davis (Princess of France) appeared with CSC in *Romeo and Juliet* (2003), *The Taming of the Shrew* (2013), and *Antony and Cleopatra*. Other credits include *Corduuroy*, *Akeelah and the Bee*, *Shrek the Musical*, *The Scarecrow and his Servant*, *Charlotte's Web*, and *Cinderella* with Children's Theatre Company; *Oliver!* with Theatre Latte Da; *Marcus or the Secret of Sweet* with The Guthrie; *Greensboro Four*, *Sing Out*, and *American Song Book Dorothy* with The Smithsonian; *Son of the Living God* with Lyric Opera House. Lauren holds a BS in Drama from Frostburg State University and an MFA in Acting from Catholic University of America. laurendavisactress@yahoo.com

Catherine Anne Gilbert (Moth) is making her CSC debut. She has appeared as Clara in *The Value of Moscow* with Dark Horse Theater Co.; Hermia in *A Midsummer Night's Dream* with McLean Players; Captain Hook in *Peter Pan: The Boy Who Hated Mothers* and Katurian in *The Pillowman* with George Mason University; and Henrietta in *Silent Sky* with City of Fairfax Theater Co. She holds a BFA in Theater with a concentration in Perfor-

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mance from George Mason University.

Jose Guzman (Berowne), a CSC Resident Acting Company Member and a CSC Teaching Artist, is appearing in his 17th production with the company. He won the 2018 Helen Hayes Award for Best Supporting Actor for his role in *Jesus Hopped The 'A' Train* with 1st Stage in Washington DC. He has appeared with CSC in *A Midsummer Night's Dream* as Nick Bottom; *The Winter's Tale* as Leontes; *Othello* as Iago; *Macbeth* as Banquo; *Much Ado About Nothing* as Don Pedro; and many others. Additional productions in the DC area include *Ana in the Tropics* with GALA Hispanic Theatre and *Taming of the Shrew* with Lean & Hungry Theatre. Jose holds an MA in Theatre from Binghamton University.

Jonathan Jacobs (King Ferdinand) has appeared with CSC as Benvolio in *Romeo and Juliet* (2018 student matinee). Other notable credits include: *Mr. Burns: A Post-Electric Play* and *La Llorona/ The Orphan Sea* (in rep) with Cohesion Theatre Company; *The King of Howard Street* and *The Tempest* with Annex Theater; *Utopia Parkway* with Single Carrot Theatre; *Timon of Athens* and *Trial in the Woods* with Mercury Theater; *The Electric Pharaoh* with Baltimore Rock Opera Society; and *Mr. Marmalade* with Stillpointe Theatre. Jonathan holds a BFA in Acting from University of Maryland, Baltimore County.

Alexander Kafarakis (Dumain) is making his CSC debut. In Maryland, he appeared as Bagshot in *The Beaux Stratagem* with Everyman Theatre; Polonious in *Hamlet* with The Organic Theatre; Terrence in *Commencement* with Vagabond Theatre. In New York City, he appeared as Lennie in *Of Mice & Men* with Gene Frankel Theatre; Sheftal in *Yentil* with The Gene Frankel Theatre; Giant in *Kiki & Grandpa*, & *Baby* with Chernuchin Theatre; Jacob in *The Test* with Player's Theatre; Charles in *Mom's I Got The Last Laugh* with Dixon Place Theatre; and Swede in *Captain Crash vs the Zzorg Women* with Write Act Repertory Theatre. www.alexkaf.com

Emily Karol (Jaquenetta) is a CSC Teaching Artist. She has appeared with CSC as The Ghost of Christmas Past, Laura, and Mrs. Brown in *A Christmas Carol* and Lady Montague in *Romeo and Juliet* (2019 student matinee). Regional credits: with Maryland Renaissance Festival, she has appeared as Caesar in *Julius Caesar*, Nise in *La Dama Boba*, Audrey in *As You Like It*; Beatrice in *Much Ado About Nothing*, and Courtesan in *Comedy of Errors*; and directed *The Tempest*. She has appeared as Lady Capulet

in *Romeo and Juliet* with Annapolis Shakespeare Company. With Maryland Shakespeare Company, she has appeared in *Romeo and Juliet*, *Merchant of Venice*, and *A Midsummer Night's Dream*. With Shakespeare & Company, she has appeared in *Measure for Measure*, *Othello*, and *Twelfth Night*. With Kensington Arts Theater, she has appeared in *Steel Magnolias* and *Jekyll & Hyde*.

Karen V Lawrence (Holofernes) is making her CSC debut. Other area appearances have included Émilie in *Émilie la Marquise du Châtelet Defends Her Life Tonight* with Silver Spring Stage; Peter Quince in *A Midsummer Night's Dream* and Duke Frederick in *As You Like It* with Fat and Greasy Citizens' Brigade; *Hello | Brother* with Annexus Theatre Company, Capital Fringe; Lady Croom in *Arcadia*, Forewoman in *Twelve Angry Jurors*, and Van Helsing in *Dracula* with St. Mark's Players; Cecilia in *Shiloh Rules* with Port City Playhouse; and Lady Windermere in *Lady Windermere's Fan* with Little Theatre of Alexandria. www.KarenVLawrence.com

Micaela Mannix (Maria) is making her CSC debut. She is a Resident Company Member at The Baltimore Shakespeare Factory, where her credits include *A Midsummer Night's Dream*, *Julius Caesar*, *The Tempest*, and *Othello*. She has appeared in *Macbeth* and *King Lear* with Commonwealth Shakespeare; *Henry V* and *Pirate Macbeth* with Cohesion Theatre Company; and *Antony and Cleopatra* with Brave Spirits Theatre. Micaela holds a BM in Musical Theatre from The Catholic University. michaelamannix.com

Elana Michelle (Rosaline) is a CSC Resident Acting Company Member and CSC Teaching Artist. She has appeared with CSC as Lady Percy in *Henry IV, Parts I and II*; Constance Neville in *She Stoops to Conquer*; Hippolyta and Titania in *A Midsummer Night's Dream* (2018); Time, Rogera, and Mopsa in *The Winter's Tale*; Jane Seymour in *Anne of the Thousand Days*; Juliet in *Romeo and Juliet* (2016 movable production and student matinee); and in *A Christmas Carol* (2015-2018). Other roles include Titania in *Midsummer Night's Dream* with Maryland Renaissance Festival; Candace in *Project Run-A-Way* with Annapolis Historical Society; Katherine in *Henry 5x7* with Barabbas Theatre; and Abby in the 2016 film, *The Spirit of the Staircase*.

Hilary Morrow (Katherine) is making her CSC debut. Recent credits include *Love, Actually*, with The Second City at The John F. Kennedy Center; *Imogen: Shakespeare's Cymbeline Reimagined* with Pointless Theatre Company; and *Alexander and the Terrible, Horrible, No Good, Very Bad Day* with Adventure Theatre. She is the only singer to have appeared in every season with The American Pops

Orchestra: recent credits include *An Old Lady Who Swallowed a Fly*, *A Very Silly Vaudeville* and *Around the World in 80 Days*. www.hilarymorrow.com

JC Payne (Longaville) has appeared with CSC as Caterpillar in *Alice in Wonderland*, Romeo in *Romeo and Juliet* (2018) and Young Scrooge in *A Christmas Carol* (2017). Previous credits include Conrad in *Much Ado About Nothing*, Ferdinand in *The Tempest*, Grey in *Richard III*, and George in *Our Town* with Annapolis Shakespeare Company; Justin in *In The Cotton* with Farm Theater Project; Konstantin in *The Seagull* with Gamut Theater Group; Con in *Stupid Fxxxxxx Bird* with Silver Spring Stage; Cory in *Fences* and Asagai in *A Raisin in the Sun* with Open Stage Harrisburg; and Matt in *Dog Sees God* with Bare Bones Theatre Ensemble.

Quincy Vicks (Sir Nathaniel) is making his CSC debut. He has been a CSC Teaching Artist for three years. Recent credits include *Hip Hop Much Ado about Nothing* (Claudio), *Hamlet* (Hamlet) *The Mystery of Love & Sex* (Jonny), *Curious George* (Phinneas), *Raisin in the Sun* (Asagai), and *The Wiz* (Scarecrow). Quincy is a Member of Building Better People Productions, an ensemble that performs a production about the importance of empathy and anxiety for children at elementary and middle schools. He holds a BA in Theatre Arts from Morgan State University.

ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

Ian Gallanar (Director of *Macbeth*, CSC Founder and Artistic Director) In addition to founding the Chesapeake Shakespeare Company in 2002, Ian has worked as a professional actor, director, and writer for more than 150 professional productions. He has directed 38 productions for CSC including productions of *Henry IV, Parts I and II*; *She Stoops to Conquer*; *The Taming of the Shrew* (2017 and 2013); *Alice in Wonderland*; *Othello*; *Wild Oats*; *Titus Andronicus*; *A Christmas Carol* (original adaptation, 2014 and 2017); *Romeo and Juliet* (2015, 2003); *Uncle Vanya* (2015); *Twelfth Night* (2002); *A Midsummer Night's Dream* (2005, 2010, 2014); *King Lear* (2006); *Macbeth* (2007); *Lysistrata* (original adaptation, 2010); *Our Town* (2011); *Richard III* (2012); and *The Merry Wives of Windsor* (2014). Previously, Ian has served as Artistic Director for the National Theatre for Children, Minnesota Shakespeare in the Park, and the Repertory Theater of America. Ian is a proud member of the distinguished National Theatre Conference and the Dramatists Guild of America; a Helen Hayes Tribute Award, Telly Award, and Howie Award

(Howard County Arts Council) winner. He is the recipient of the Distinguished Alumni Award from Indiana University of Pennsylvania, where he is a Member of the College of Fine Arts Advancement Council. He is President of the international Shakespeare Theatre Association, an organization for professional Shakespeare companies around the globe.

Lesley Malin (Founder and 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 Mrs. Edith Frank in *The Diary of Anne Frank*, Mrs. Hardcastle in *She Stoops to Conquer*, Paulina in *The Winter's Tale*, Lady Macbeth in *Macbeth* (2016), Amelia in *Wild Oats*, Lady Bracknell in *The Importance of Being Earnest*, Mrs. Fezziwig in *A Christmas Carol* (2014), Beatrice in *Much Ado About Nothing* (2010), Mrs. Bennet in *Pride and Prejudice*, Mistress Page in *The Merry Wives of Windsor*, the Queens in *Richard III* (2012, 2017) and *Cymbeline*, and Titania in *A Midsummer Night's Dream* (2005). Previously, she performed in New York. She has, for 15 years, been Vice President of the Board of Trustees of The Lark, a new play development center in New York City, where she once served as Managing Director. She served for five years on the Executive Committee of the international Shakespeare Theatre Association and organized its annual conference that CSC hosted in Baltimore in 2017. She is a graduate of Washington University in St. Louis, NYU's Arts Management program, and Leadership Howard County, and LEADERShip Baltimore (2018).

Erin Bone Steele (Director of *Love's Labour's Lost*) is a CSC Associate Company Member. She directed *The Importance of Being Earnest* for Chesapeake Shakespeare Company. Other CSC credits include assistant directing or dramaturgy work on *The Winter's Tale*, *The Merry Wives of Windsor*, *Antony and Cleopatra*, *Pride and Prejudice*, *Cyrano de Bergerac*, *Much Ado About Nothing*, and *The Country Wife*. Erin is also a regular volunteer at Silver Spring Stage where she recently directed *Emilie: La Marquise du Chatelet Defends Her Life Tonight* by Lauren Gunderson; *On the Razzle* by Tom Stoppard; and *Anton in Show Business* by Jane Martin. She holds a PhD in Theatre and Performance Studies and taught at The University of Maryland, Loyola University Maryland, Trinity (Washington), and Shepherd University, as well as numerous Shakespeare camps and after-school programs for middle and high school students. She also directed *Macbeth* and *A Midsummer Night's Dream*, the two inaugural productions

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of the Appalachian Shakespeare Project at Concord University, a return to her hometown of Athens, WV, where she first started doing summer Shakespeare at age eight. She is settled now in Silver Spring with her husband and two young daughters.

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

Mindy Braden (Wardrobe Supervisor for *Macbeth*, Backstage Manager for *LLL*) is a CSC Resident Technical and Design Company Member. She has served as Props Designer for *Romeo and Juliet* (2015), *The Importance of Being Earnest*, *A Christmas Carol* (2015), *Dracula* (2013), *The Merry Wives of Windsor*, and *As You Like It*; as Stage Manager for productions including *Pride and Prejudice*, *Richard III*, *Taming of the Shrew*, and *Antony and Cleopatra*; as Backstage Manager for *As You Like It*; and as Costume Designer

for *The Merry Wives of Windsor*, to name just a few of her many credits.

Jane Coffey (Director of Development) is an information technology, business development and sales professional who has worked in the banking, staffing, IT and renewable energy industries. Her most recent positions were at Microsoft (10 years) and CleanChoice Energy. Jane is an ardent arts supporter in Baltimore. She is the wife of professional musician and song writer Arty Hill and the mother of an animation artist-in-training (her daughter Josie is a freshman at the Columbus College of Art and Design). She has served on the Board of Trustees for AEMS (Arts Education Alliance of Maryland) since 2017 and on the Board of Chesapeake Shakespeare Company from 2006 to 2015.

Alexis E. Davis (CSC Resident Stage Manager and Marketing Assistant) was the Stage Manager for CSC's *Henry IV, Part I and II*, *She Stoops to Conquer*, *Alice in Wonderland*, *Romeo and Juliet* (student matinees: 2016-2019), *Red Velvet*, *A Christmas Carol* (2017 and 2018), *Julius Caesar*, *The Fantasticks*, and *Othello*; and Assistant Stage Manager for *A Christmas Carol* (2016). At Single Carrot, she was Stage Manager for *A Beginner's Guide to Deicide* and *Drunk Enough to Say I Love You*. With Everyman Theatre she was Assistant Stage Manager for *By the Way*,

Meet Vera Stark; stage crew for *TopDog/Underdog*; and Stage Management Intern for *God of Carnage*. She was also a Stage Management intern for *Wild! With Happy!* at Baltimore Center Stage. She holds a bachelor's degree in Theater Production from McDaniel College.

Lauren Engler (Stage Manager for *LLL*) is a CSC Resident Technical and Design Company Member. She was Community Engagement Project Coordinator for *The Diary of Anne Frank*. She has recently stage managed CSC's productions of *A Midsummer Night's Dream*, *The Winter's Tale*, *Richard III*, *Anne of the Thousand Days*, and *Titus Andronicus*. Performing with CSC, she recently appeared as Miss Winthrop in *A Christmas Carol* (2017), Hippolyta in *A Midsummer Night's Dream* (2014) and the Courtesan in *A Comedy of Errors*. Locally, Lauren has performed in *Poe's Last Stanza* with Do or Die Productions, *Coriolanus* with Cohesion Theatre Company, and *Sweeney Todd* with Stillpointe Theatre. She stage manages Renaissance Rumble at the Maryland Renaissance Festival. Lauren holds a BA in Performance Theater and Studio Art from High Point University.

Pamela S. Forton (Senior House Manager) supports the Box Office and coordinates many of the front-of-house and patron services that make audiences feel welcomed.

Stephen Gearhart (Audience Services Manager) oversees the box office and front of house operations, including bars and concessions. He has worked with various non-profits over the years, varying from being the box office manager at Arena Stage in Washington DC to working in the Department of Institutional Advancement at the Enoch Pratt Free Library here in Baltimore. He has also worked with other theatrical venues such as the Baltimore Opera Company and the Olney Theatre Center. He has seven years of experience working with wine at the Cellars of McHenry Row.

Nellie K. Glover (Dance Choreographer for *LLL*, CSC Resident Choreographer). Her recent work for CSC includes choreography for *She Stoops to Conquer*, *Alice in Wonderland*, *The Winter's Tale*, *The Tempest*, *The Fantasticks*, *Anne of the Thousand Days*, and *The Taming of the Shrew*. Additional work includes *Everyman* with CCBC Essex and *Lear* with Single Carrot Theatre. She holds a BA in Acting from Towson University.

Ron Heneghan (Director of Education) oversees education programs for CSC. More than 13,000 students attended performances in the 2018-2019 student matinee program, while the in-school residency, where CSC Teaching Artists embed in English/Language Arts classrooms as a resource for teachers and a learning experience for their students,

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served over 2,500 students in Baltimore City, Baltimore, Anne Arundel, and Howard Counties. Ron is a member of the CSC Resident Acting Company and a member of Actors' Equity Association. He holds an MFA from the University of Washington and a BS from the University of Maryland.

Heather C. Jackson (Costume Designer for LLL) has designed costumes for *Henry IV, Parts I and II*; *A Midsummer Night's Dream* (2018); *The Winter's Tale*; *The Tempest*; *Richard III* (2017 and 2012); *The Three Musketeers*; *The Comedy of Errors*; *Uncle Vanya*; and *Richard II*. Other credits include *Things That Are Round* (Rep Stage); *The Effect* (Studio Theatre); *A Charlie Brown Christmas* (RedHouse Arts Center); *Orfeo ed Euridice/Orphee aux Enfers* (Maryland Opera Studio); as well as at Longacre Lea, Mosaic Theatre, Single Carrot Theatre, Loyola University, Baltimore Shakespeare Festival, and StillPointe Theatre, among others. She worked as Costume Coordinator for the First National Tour of *Amazing Grace*, and as Assistant Costume Designer at Virginia Opera Company, Wolf Trap Opera, and Round House Theatre. She holds an MFA from the University of Maryland. HeatherCJackson.com

Kristina Lambdin (Costume Designer for *Macbeth*, CSC Resident Costume Designer, CSC Business Manager) recently won the Broadway World Best Costume Design award for her designs for *A Christmas Carol* (2016). Some of her costuming credits with CSC include *The Diary of Anne Frank*, *She Stoops to Conquer*, *Alice in Wonderland*, *Red Velvet*, *Anne of the Thousand Days*; *The Fantasticks*; *Macbeth* (2016), *A Christmas Carol* (2014-2018); *A Midsummer Night's Dream* (2005, 2011 and 2014); *The Importance of Being Earnest*; *The Taming of the Shrew* (2006 and 2013 productions); *Romeo and Juliet* (2003, 2012, student matinees: 2015-2019); *A Doll's House*; *As You Like It* (Broadway World Best of Baltimore Award); and *The Country Wife*. Broadway World named her as a top artist of the 2007 Baltimore Theatre and she won the Greater Baltimore Theater Award for *A Midsummer Night's Dream* (2005). For more than a decade, she served as the Costume Supervisor for the Baltimore Opera Company and then Lyric Opera Baltimore.

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

Michael Lonegro (Information Systems Manager, Development Associate) was the lighting designer for CSC's *Julius Caesar* (2017), has operated lighting for

numerous CSC productions, and is a member of the Resident Technical and Design Company. Before joining CSC in 2014 he studied law at the University of Maryland and comparative literature at the University of Chicago and worked for ten years as a university press editor. He holds a BA from Yale University, where he also designed lighting for undergraduate and graduate theatre productions.

Lydia McCaw (Stage Manager for *Macbeth*) has worked with CSC as Stage Manager for *Macbeth* (2018 student matinee). She was also the Assistant Stage Manager for *Henry IV, Parts I and II*; *She Stoops to Conquer*; *Romeo and Juliet* (2018 student matinees); *A Christmas Carol* (2017 and 2018); and *Julius Caesar* (2017). She was the stage management intern for CSC's production of *The Comedy of Errors* (2015). Lydia was the Stage Manager for *Fools and Madmen*, an independent touring production; and *Tinker Bell* with Adventure Theater. She holds a BA in Theater and English from St. Mary's College of Maryland.

Séamus Miller (Assistant Director for LLL) is a CSC Resident Acting Company Member. He has appeared in *Henry IV, Parts I and II*, *Red Velvet*, *Julius Caesar*, *Romeo and Juliet*, *Wild Oats*, *Titus Andronicus*, *Richard II*, *The Merry Wives of Windsor* and *Hamlet*. He was the Director of *Macbeth* (2018 student matinee). Additional local credits: Folger Theatre, Shakespeare Theatre Company, 1st Stage, Longacre Lea, Arts on the Horizon, Imagination Stage, WSC: Avant Bard, Annapolis Shakespeare Company, Spooky Action Theatre, Single Carrot Theatre. He holds an MFA from The Academy for Classical Acting (STC and GWU). www.seamusactor.com

Katie Nisbet (Assistant Stage Manager for *Macbeth*) was the Assistant Stage Manager for *Romeo and Juliet* (2018 student matinee). A recent graduate of Drew University, she majored in English and Communications with a double minor in Arts Administration and Creative Writing. She was a member of the CSC High School Corps.

Daniel O'Brien (Scenic Designer, Lighting Designer, Technical Director for *Macbeth* and LLL, CSC Resident Technical Director, Facilities Manager). A founding member of CSC, Daniel has performed, designed scenery, lights, and served as Technical Director for many productions (among other jobs too numerous to name). He oversaw the construction of CSC's theatre in Baltimore and designed the sets and lighting for *Macbeth*, for the inaugural season plays *A Midsummer Night's Dream*, *Richard II*, *Romeo and Juliet* (2015-2018), for *A Christmas Carol* (2014-2019), and many others.

Ailish O'Donnell (Props Designer for LLL) was also the props designer for *A Christmas Carol* (2018) and props coordinator for *She Stoops to Conquer*. She holds a degree in Theatrical Design and Production from Towson University, where she worked in the scenic construction shop for three years. She is also working on props for shows with Howard Community College and Rep Stage.

Chelsea Pace (Fight and Intimacy Choreographer for LLL) is an intimacy choreographer and founder of Theatrical Intimacy Education. Recently she was the Fight and Intimacy Choreographer for *The Diary of Anne Frank* with CSC. She choreographs and consults on best practices for staging intimacy, nudity, and sexual violence for theatre programs and companies across the country. In addition to theatrical intimacy, Chelsea specializes in stage combat, devised work, and physical theatre. She is an Assistant Professor of Theatre at UMBC and an associate member of the Stage Directors and Chorographers Society. www.chelseapace.com; www.theatricalintimacyed.com

Talani Richardson (Box Office and Group Sales Associate) has joined the CSC ticketing and front of house team after serving for several years as Box Office Manager for Baltimore Theatre Project.

Kyle Rudgers (Production Manager) holds a BA from William and Mary and an MFA in Stage Management from UC San Diego. As a production manager, he has worked at the Atlas Performing Arts Center, the Washington Performing Arts Society, and in a similar capacity at the Clarice Smith Performing Arts Center. As a stage manager, he has worked at theaters in Boston, Los Angeles, San Diego, and Singapore.

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

Matthew Smith (Assistant Costume Designer for LLL) assisted CSC with costume design and stitching for *Henry IV, Parts I and II*.

Grace Srinivasan (Music Director for LLL, CSC Resident Music Director) has directed the music this season for *She Stoops to Conquer*; *Henry IV, Parts I and II*; and *A Christmas Carol* (2017 and 2018), and last season for *A Midsummer Night's Dream*, among many CSC productions. A soprano who performs a wide-rang-

ing repertoire throughout the region, she appeared as a soloist in a program of works inspired by Shakespeare's plays, *If Music Be the Food of Love*, with CSC artists, the Peabody Baroque Band, and the Peabody Renaissance Ensemble. Grace holds a master's degree in vocal performance from the Peabody Conservatory and sings professionally at St. Stephen Martyr Church and the National Cathedral. gracesrinivasan.com

Gerrad Alex Taylor (CSC Associate Artistic Director and Director of The Studio) oversees all programming in The Studio at the Chesapeake Shakespeare Company, which offers classes year-round for area youth and adults. Gerrad teaches in the theatre departments at UMBC and George Washington University. He holds a BA in Neuroscience from The Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas. He is a CSC Resident Acting Company Member, and has worked as an actor, director, and educator for theaters and educational institutions across the country including the Great River Shakespeare Festival, Shakespeare Festival St. Louis, Pacific Conservatory Theatre-PCPA, Everyman Theatre, Constellation Theatre Company, Washington Stage Guild, and the Children's Theatre of Annapolis. He is a member of the Actors' Equity Association.

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

Magdalene Urban (Assistant Stage Manager for LLL) is a Stage Management Intern and attends University of Maryland, Baltimore County, Class of 2021. Recent professional credits include Stage Manager of *Rumors* with The Colonial Players, Production Manager of *9 to 5* with Annapolis Summer Garden Theatre, and Assistant Stage Manager of *Anonymous* with the Theatre Department at University of Maryland, Baltimore County. She is from Pasadena, MD.

Brandon W Vernon (Graphic Designer and Marketing Assistant) is an animator and illustrator who has been a designer for the Williamstown Theatre Festival in Massachusetts. He holds an MFA in Visual Communication from the Jacksonville State University in Alabama and a BFA from the School of Visual Arts in New York. He has designed for theater, film, and television. Brandon is a featured artist on MTV.com

Macbeth is to the theatrical world what King Tut's tomb is to archaeologists. No other play has had more bad luck associated with it: coronaries, car accidents, botched lines, mysterious ailments, and sword wounds. The theatrical superstition is not taken lightly: even to pronounce the play's title is considered bad dressing-room form. For hundreds of years, it has been delicately referred to as "The Scottish Play." It's also considered dangerous to quote from the play under any circumstances.

There are a variety of rituals used to ward off the evil that results from saying "Macbeth," such as turning three times, spitting over your left shoulder, cursing, and spitting. If there isn't time for all that, one can quote "Angels and ministers of grace, defend us" from *Hamlet* or "If we shadows have offended" from *A Midsummer's Night's Dream*. When the name of the play is spoken in a theatre, tradition requires that the person must leave, perform one of any numbers of rituals, and be invited back in.

Those who believe in the curse

of *Macbeth* claim its origin to be in the three witches: supposedly Shakespeare used real spells in writing the play. Others suggest that the play's popularity makes it a last-ditch production for failing theaters, which subsequently fail anyway. And its fights, weapons and blood offer many opportunities for disaster.

Nonetheless, there are an awful lot of bad things that happen whenever it is performed. During the play's very first performance, on August 7, 1606, Hal Berridge, the boy who played Lady Macbeth, died backstage.

In 2001, CSC Company Members Lesley Malin and Wayne Willinger were in an adaptation of *Macbeth* in which an actress was standing on a trap door on the stage when it suddenly collapsed, dropping her, fortunately unhurt, beneath the stage. However, CSC's 2007 production of the play was produced at the Patuxent Institution, a maximum-security prison. Nothing untoward happened.

--adapted from *The Friendly Shakespeare* by Norrie Epstein



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Chesapeake Shakespeare Company at the PFI,
painting by Mary Jo Tydlacka
ellicottcityartist@yahoo.com

CHESAPEAKE SHAKESPEARE COMPANY



Illustration by Brandon W Vernon

Double, double toil and trouble, fire burn and cauldron bubble.

From *Macbeth* by William Shakespeare

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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 \$50 and greater, received as of May 30, 2019. Please contact us at (410) 244-8571 if we have inadvertently omitted your name.

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Chesapeake Shakespeare Company creates performances and education programs out of great classic theater. Classic plays can be awfully good, but only if they speak to their audience and the community in a way that is dynamic, personal, and pleasurable. We produce 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.

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Education Programming: Summer 2019

THE STUDIO

AT THE CHESAPEAKE SHAKESPEARE COMPANY



2019 Summer Intern Company

As gateways to the profession, summer internships provide hands-on learning opportunities. This summer's interns will support CSC camps and workshops, our development department, the front-of-house and box office teams, and our productions in the PFI Historic Park. They will also hone their skills while mounting their own production, which will be open to the public. Join us July 16 and 17 in our Baltimore theater for the 2019 Summer Intern Company production of *Richard III*, directed by Gerrad Alex Taylor, Director of The Studio.

2019 Summer Interns

(as of May 22, 2019):

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Questions? Contact Gerrad Alex Taylor, Director, The Studio at the Chesapeake Shakespeare Company, studio@chesapeakeshakespeare.com or 410-244-8571, Ext. 108.



CSC High School Corps, Ellicott City, 2017