

CHESAPEAKE SHAKESPEARE COMPANY
BALTIMORE

This present FRIDAY, SEPTEMBER 28 through OCTOBER 21, 2018

Will be presented a COMEDY, called:

She Stoops to Conquer:
OR,
THE MISTAKES OF A NIGHT.

Directed by — Mr. GALLANAR

Mr. Hardcastle — — — — —	Mr. HENEGHAN
Mrs. Hardcastle — — — — —	Ms. MALIN
Tony Lumpkin — — — — —	Mr. KASHNER
Miss Hardcastle — — — — —	Ms. DIGIOVANNI
Miss Neville — — — — —	Ms. MICHELLE
Molly and Maggie — — — — —	Ms. FUNK
Diggory and Mr. Slang — — — — —	Mr. ATKIN
Muggins and Roger — — — — —	Mr. NEIL
Stingo and Sir Charles Marlow —	Mr. MURRAY
Mr. Hastings — — — — —	Mr. TAYLOR
Mr. Marlow — — — — —	Mr. KENNEDY
Fiddler — — — — —	Ms. SPRING

Presented by
PNC BANK



**A Theatre Piece for Singers,
Players, and Dancers**
by **Leonard Bernstein**

Marin Alsop
Conductor
Leslie Stifelman
Music Supervisor

Samuel Mungo
Director
Curtis Bannister
Tenor/Celebrant

**FRIDAY,
OCTOBER 26
AT 7:30 PM**

*Peabody joins the celebration of
Leonard Bernstein's centennial
with a full staging of his
dramatic, musically eclectic
MASS performed by Peabody
ensembles and the Morgan State
University Choir in Baltimore's
New Psalmist Baptist Church.*

By arrangement with Boosey & Hawkes, Inc.,
Sole Agent for Leonard Bernstein Music Publishing LLC,
publisher and copyright owner.



For tickets, call **667-208-6620**
or visit **peabody.jhu.edu/mass**.
\$45 general, \$15 with valid student ID

Thank You

High sparks of honor in thee have I seen.

- Richard II

Season 2018-2019 is presented by



Additional Sponsors and Funders Include



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



THE CITIZENS OF
BALTIMORE COUNTY



MARYLAND STATE
ARTS COUNCIL



THE WILLIAM G. BAKER, JR. MEMORIAL FUND
creator of the Baker Artist Awards | www.bakerartistawards.org

Community Partners and Media Partners



Education Partners and Acknowledgments

Morgan State University
High Point University
Vet Arts Connect
Institute for Integrative Health



Ian Gallanar

Classic, Fresh, and Modern: *She Stoops to Conquer*

A Note from the Founder and Artistic Director

Hey!

Welcome to our 17th Season and our 5th Season here in our Baltimore theater. We are so grateful that you spend time and resources to be here with us. Some things have changed over the years, but some have not. We still love Shakespeare and we still love great plays.

You may have heard us say that we perform “Shakespeare and other plays of classic stature.” What does that mean? Well, it’s our way of saying that we love Shakespeare’s plays (well, most of ‘em!) and other plays that have withstood the test of time and have universal themes.

She Stoops to Conquer is one of those plays. Oliver Goldsmith only wrote two plays. This was his second. If he had written more, perhaps there would have been a Chesapeake Goldsmith Company, because this play stands up. It’s very difficult to write something that was funny 50 years ago and is still funny. (Have you ever tried to watch old talk-show reruns from the 1960s?) It’s even harder to write something that was funny 250 years ago that is still funny. But, Goldsmith has done just that.

This play is quite possibly the most produced comedy in English-speaking theater by a playwright other than Shakespeare. Why? What has kept it fresh and modern when almost every other play of the era seems dated or even clumsy?

They called it a “Laughing Comedy” – and for good reason. Its humor seems very modern. It contains perhaps the first “men don’t like asking for directions” joke. It doesn’t need translating or transforming. It tells its story clearly and relatably. Also, there is a kindness to the play that is refreshing. Watch for the redemption of Tony Lumpkin, who is the closest this play has to an antagonist. I like it. We like it. I hope you do, too.

This play opens a season of “Shakespeare and other plays of classic stature” at the Chesapeake Shakespeare Company that includes *A Christmas Carol* by Dickens (well, our version of Dickens, if Dickens lived in Baltimore); the great Shakespeare histories, *Henry IV Parts I and II* (performed in rep by our company members); the heartbreaking *Diary of Anne Frank* which we will share next spring; a movable *Macbeth*, in which the audience follows the actors and action around the grounds of the PFI Historic Park; and our summer festival production of Shakespeare’s early comedy *Love’s Labour’s Lost*. Add 12 weeks of student matinee performances of *Macbeth* and *Romeo and Juliet* and you have a collection of outstanding plays that have truly withstood the test of time. We’re excited to be getting started.

I hope you enjoy *She Stoops to Conquer*, and if you do, I hope you’ll come back and see something else at the Chesapeake Shakespeare Company this season. We’ve got a lot of great plays to stage.

Warmly,

Ian Gallanar

Founder and Artistic Director



**CHESAPEAKE
SHAKESPEARE
COMPANY**

BOARD OF TRUSTEES

Laura Boydston *President*
Robin Hough *Vice President*
Sean Rhoderick, *Treasurer*
Lesley Malin, *Secretary*

Kevin G. Burke
Kimberly Citizen
Ian Gallanar
Scott Helm

Bill Henry
Jack McCann
Linda Pieplow
Earle W. Pratt, III

Emily Rockefeller
Nan Rohrer
David Stack

Fall's more fun with Shakespeare!

FEATURED YOUTH CLASS

Critical Analysis for Kids: *A Christmas Carol*

Students will develop an "eye" for performance in theatre by reading plays and identifying elements of plot, character, setting, and other essential demands of the text. Then, after viewing the play together at Chesapeake Shakespeare, students will develop skills of talking and writing critically about performance, based on facts derived from the play script. Course dates: Sundays, November 11 – December 16, 2018, 2:30pm – 4:30pm. *A Christmas Carol* performance: December 9, 2018, at 2pm



2018 Fall Youth Classes Include:

- An Introduction to Shakespeare in Performance for Youth
- An Introduction to Shakespeare in Design for Youth
- Shakespeare for Homeschoolers: The Homeschool Corps
- School's Out Shakespeare: October 19

FEATURED ADULT CLASS

Twenty-Dollar Thursdays at The Studio

Join us as we offer classes in professional development and community interaction. Once a month, The Studio will host a specialized class (stage combat, auditioning, script analysis, etc.) at a reduced rate of \$20. Come and get your feet wet in the types of classes we offer year-round!



Session II -- Monologue Coaching and Audition

Workshop taught by Gerrad Alex Taylor: Thursday, October 4, 2018, 6:30pm-9:30pm

Session III – Surprise TBA: Thursday, November 15, 2018, 6:30pm-9:30pm

2018 Fall Adult Classes Include:

- Acting II: Voice and Movement
- Acting III: Scene Study
- Adult Stage Combat: Broadsword

Register today at ChesapeakeShakespeare.com/the-studio

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

Email: Studio@ChesapeakeShakespeare.com

Website: ChesapeakeShakespeare.com/the-studio | Phone: 410.244.8571, Ext. 108

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



Lesley Malin

Our Fifth Baltimore Season

A Note from the Managing Director

*There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune...
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose our ventures.*

-- From Julius Caesar

As we begin our fifth Baltimore season, we take enormous pride in what we have achieved in our beautiful and historic building on Redwood Street.

- We've served more than 120,000 people.
- More than 25,000 schoolchildren have seen one of our essential *Romeo and Juliet* school-day matinees, including almost 5,000 Baltimore City public school children who received free admission thanks to generous donors.
- We've offered 23 mainstage productions on our Hughes Family Stage in Baltimore (in addition to the 44 plays we've performed in Howard County since our founding in 2002).
- We've received six important architecture awards for our beautifully renovated building.
- We've led the Calvert Street Renaissance. When we opened our theater in September 2014, our block of Redwood Street was half vacant. It is now completely occupied and the Calvert blocks to the north and south are now bustling with thriving apartment buildings, restaurants and new construction.
- We opened our Studio, now the home of our adult and youth classes and our ever-growing education program, next door to the theater.
- We hosted the international Shakespeare Theatre Association conference in Baltimore, earning kudos from theater directors and managers from across the globe for our glorious new theater and for managing the conference impeccably.

As we celebrate this milestone season (generously supported by BGE, Arts Insurance Program and PNC), we are looking to our future and building foundations for this remarkable resource for Baltimore and Maryland. We want the Chesapeake Shakespeare Company to serve its community for many years to come.

With the help of a prestigious grant and training in arts management from Bloomberg Philanthropies' Arts Innovation and Management Program, we will embark on a year of strategic planning and intense focus on strengthening and improving our operations.

I hope you will join us and give us special support for our future as we celebrate our fifth anniversary in Baltimore. Please be part of the tide in the affairs of the Chesapeake Shakespeare Company and lead us on to fortune!

Forward!

Lesley Malin
Managing Director

Season 2018-2019

**CHESAPEAKE
SHAKESPEARE
COMPANY**

Subscriber Series



She Stoops to Conquer

By Oliver Goldsmith

September 28 - October 21, 2018

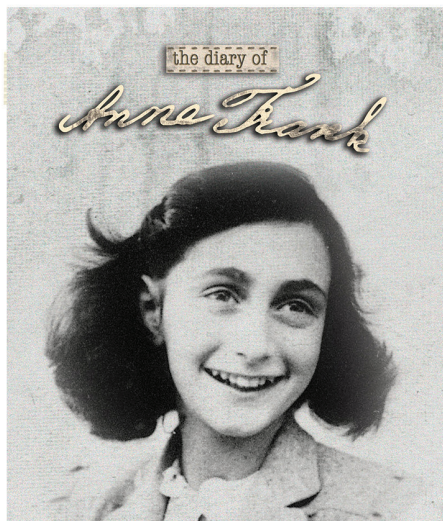


Henry IV, Parts I and II

By William Shakespeare

Part I February 15 - March 30, 2019

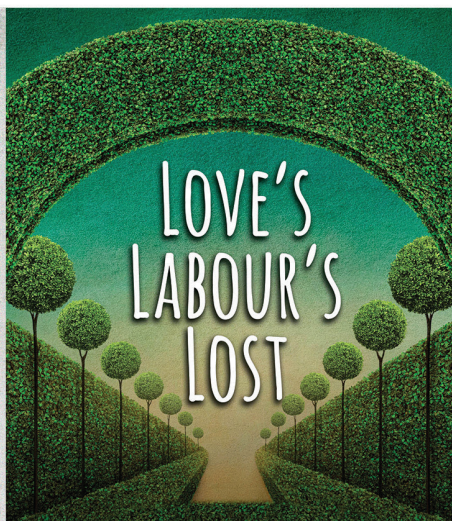
Part II March 15 - April 7, 2019



The Diary of Anne Frank

By Frances Goodrich and Albert Hackett, Adapted by Wendy Kesselman

April 26 - May 26, 2019



Love's Labour's Lost

By William Shakespeare

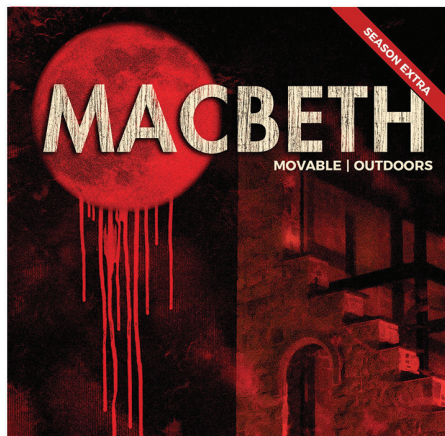
June 28 - July 28, 2019

Outdoors - PFI Historic Park

Season 2018-2019

**CHESAPEAKE
SHAKESPEARE
COMPANY**

Season Extras

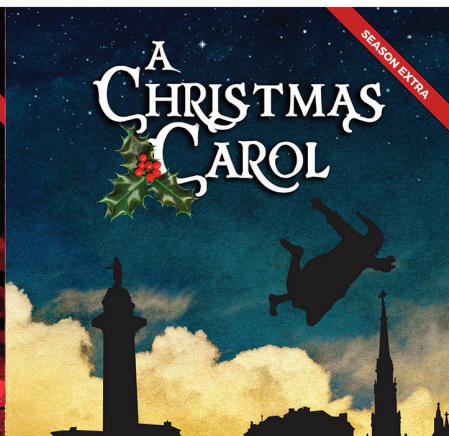


Macbeth (Movable)

By William Shakespeare

June 7-23, 2019

Outdoors at PFI Historic Park



A Christmas Carol

By Ian Gallanar

Adapted from Charles Dickens

December 7-23, 2018

SUBSCRIBERS have more fun!

An experience to remember...

A date to look forward to...

A thrill to share with friends...

A seat up close to the action...

A story to tell AND great savings on ticket prices.

SUBSCRIBE TODAY!

ChesapeakeShakespeare.com/subscriptions

410-244-8570

Chesapeake Shakespeare Company
Ian Gallanar+ Founder and Artistic Director
Lesley Malin+ Managing Director

She Stoops to Conquer

By Oliver Goldsmith

Presented by PNC Bank

Director: Ian Gallanar+
Production Manager: Kyle Rudgers+
Production Stage Manager: Alexis E. Davis+
Technical Director: Daniel O'Brien+
Lighting Designer: Jason Aufdem-Brinke
Costume Designer: Kristina Lambdin+
Set Designer: Emily Lotz
Music Director: Grace Srinivasan+
Dance Choreographer: Nellie K. Glover+

SETTINGS

An English country manor and a tavern in 1773

CAST

(in order of appearance)

MR. HARDCASTLE.....	Ron Heneghan*+
MRS. HARDCASTLE	Lesley Malin+
TONY LUMPKIN	Elliott Kashner+
KATE HARDCASTLE.....	Anna DiGiovanni
CONSTANCE NEVILLE.....	Elana Michelle+
MOLLY, a barkeep; and MAGGIE, a maid	Abigail Funk
JACK SLANG, a drinking buddy; and DIGGORY, a servant.....	Gregory Atkin
DICK MUGGINS, a drinking buddy; and ROGER, a servant	Tim Neil
STINGO, the landlord; and SIR CHARLES MARLOW	Brendan Murray
GEORGE HASTINGS	Gerrad Alex Taylor*+
MARLOW	Brendan Edward Kennedy
FIDDLER and ENSEMBLE.....	Carol Spring

There will be one 15-minute intermission.

MUSIC:

Preshow, interlude, and intermission music will be performed by the cast.

Videotaping, recording, and photography of any kind are prohibited during the performance.
After the performance, actors will be available for pictures.

SPECIAL THANKS:

CSC's volunteers and ushers; Bin 604; Arrow Parking; Mount Royal Printing Co.; Charm City Meadworks; Amy Froide, PhD.; Mixolo; Alexis E. Davis, marketing associate; The British Library; Allison Smith at the Troika Costume Shop; The Clarice Smith Performing Arts Center at the University of Maryland College Park; Kathryn Moncrief, Dramaturg; Timothy Jones, Props Shop Supervisor and Adjunct Professor of Theatre at University of Maryland College Park.

ON THE COVER: Playbill design by Todd M. Zimmerman

ARTISTIC AND PRODUCTION STAFF

Director	Ian Gallanar+
Production Manager	Kyle Rudgers+
Production Stage Manager	Alexis E. Davis+
Technical Director	Daniel O'Brien+
Set Designer	Emily Lotz
Lighting Designer	Jason Aufdem-Brinke
Costume Designer	Kristina Lambdin+
Hair, Wig, and Makeup Designer	Sandra Spence
Music Director	Grace Srinivasan+
Dramaturg.....	Kathryn M. Moncrief
Dialect Coach	Zach Campion
Dance Choreographer	Nellie K. Glover+
Props Coordinator	Ailish O'Donnell
Assistant Stage Manager	Lydia McCaw
Master Electrician	Michael Lonegro+
Light Board Operator	Jonathan Kollin
Scenic Carpenter	Chester Stacy+
Fight Coordinator.....	Gerrad Alex Taylor*+
Dance Captain	Gregory Atkin
Wardrobe Supervisor	Mindy Braden+
Costume Stitchers	Risa Ono, Elizabeth Chapman, Matthew Smith
House Managers	Donna Burke, Pam Forton, Tyler Groton, Ruthie Griffith+

+CSC Company Member

*The Actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



MDP PROGRAMS

Cheers to Chesapeake Shakespeare Company as they celebrate their Fifth Baltimore Season.

The Arts Insurance Program is proud to provide specialized insurance solutions to Performing Artists and Arts Organizations
– let us develop a program to suit your needs!

Robert B. Middleton, Sr.
bmiddleton@mdpins.com
410-547-3167

Who's Who

CAST PHOTOS, in alphabetical order



Gregory
Atkin



Anna
DiGiovanni



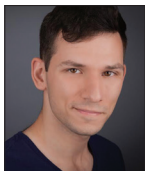
Abigail
Funk



Ron
Heneghan*+



Elliott
Kashner+



Brendan
Edward
Kennedy



Lesley
Malin+



Elana
Michelle+



Brendan
Murray



Tim
Neil



Carol
Spring



Gerrad
Alex Taylor*+

+CSC Company Member | *Actors' Equity Member

Fun Facts about *She Stoops to Conquer* and Oliver Goldsmith

1. BACKSTAGE DRAMA On its debut night, March 15, 1773, playwright Oliver Goldsmith decided seconds before the curtain speech to change the title of the play from *Mistakes of a Night* to the more intriguing *She Stoops to Conquer*.

2. MISTAKES OF A NIGHT *She Stoops To Conquer* may be based on Goldsmith's personal life experience. According to a letter written by his sister, on his way home from college, Goldsmith stumbled into a bar and demanded a man tell him directions to "the best inn in the neighborhood." Unfortunately for Goldsmith, he was talking to the local trickster Cornelius Kelly, who directed him to the Squire Featherstone's country house. When Goldsmith arrived, he was just as insulting and demanding as Marlow is in the play. Like Marlow, he didn't realize his mistake until he requested the bill and was embarrassed to discover that the host was a friend of his father's.

3. DANGEROUSLY FUNNY The play was originally rejected by London's Covent Garden and Drury Lane theatres because it didn't conform to the theatrical fashion of the times for sentimental comedy and melodrama. Goldsmith's friend, the poet and playwright Samuel Johnson, persuaded Covent Garden Theatre's manager George Coleman to stage the play, but Coleman demanded many revisions. Later, in a letter thanking Johnson, Goldsmith confided concern that the play was too "dangerous."

Sources: Kate Moncrief, *Dramaturg*; Diane Maybank: *An Introduction to She Stoops to Conquer and An Introduction to Restoration Comedy*; British Library.

Synopsis: *She Stoops to Conquer*

The Hardcastles are waiting for the arrival of Marlow, son of a family friend and a possible suitor to their daughter Kate.

Meanwhile, Mrs. Hardcastle is hoping to marry her niece Constance to Tony Lumpkin, her son from an earlier marriage. Constance will come into a small inheritance of jewelry when she marries, a profitable match but she and Tony do not care for one another. Constance already has a beloved, who it just so happens is friends with Marlow and is coming to the house that night.

Marlow and his friend Hastings get lost on the way. At a tavern, Tony plays a practical joke on them by telling the men that they can obtain lodging at the old inn down the road – which is in fact the country home of the Hardcastles.

This set-up leads to comic scenes in which the young men treat Mr. Hardcastle as a landlord and generally behave poorly. It is revealed that Marlow has a tendency to get tongue-tied among well-to-do women. Kate is drawn to him, so she pretends to be a barmaid in order to win his heart – or, as Goldsmith put it, she stoops to conquer. Marlow falls for barmaid Kate, but believes her to be a poor relation of the Hardcastles and therefore a poor match.

Meanwhile, Constance and her lover Hastings decide to keep the deception going. Hastings conspires with Tony to steal Constance's jewels so that they can elope.

The impending arrival of Marlow's father threatens to undo all their plotting.

What will become of the young lovers?

Source: British Library

During the first act of *She Stoops to Conquer*,

Tony Lumpkin joins the fellows
at a country alehouse,
the Three Pigeons.

“COME, MY BOYS,
DRINK ABOUT
AND BE MERRY...”

Our “tavern” on the
first mezzanine serves:
Jack Daniel's Tennessee Rye Whiskey,
Union Craft Brewing ales,
and many other fine
libations and snacks.



Wit and Wisdom:

She Stoops to Conquer and 18th Century Comedy

By Kathryn Moncrief

The restoration of the English monarchy in 1660, after the commonwealth government of the mid-17th century, also marked the re-opening of the public theatres that had been closed for 18 years. Among the first plays presented were those of William Shakespeare; the first professional actress on the English stage was Margaret Hughes, as Desdemona, in *Othello*. The Restoration period (1660-1710) saw adaptations of earlier dramas and the development of Restoration comedy. Often called “comedy of manners,” it satirizes the affectations of contemporary society, and emphasizes recognizable character types (like the romantic lead, the fop, the rake, the trickster, etc.) while using witty dialogue and double entendre, sexual innuendo, and sharp social commentary and critique.

Restoration comedy gave way in the mid- and late-eighteenth century to sentimental comedy (called comedy not for its humor, but for its emphasis on a happy ending) and melodrama (which trafficked in emotion and pathos). Both developed in response to the perceived excesses and immorality of earlier comedies. In 1773, Oliver Goldsmith published “*An Essay on the Theatre*,” in which he argued that comedy is meant to expose people’s follies rather than explore their calamities.

The same year, heavily encumbered by debt and hoping for quick financial success in the thriving commercial theatre, Goldsmith wrote what was only his second play. It was initially rejected by the managers of two key London theatre companies because it did not conform to the theatrical fashion of the times. The manager at Covent Garden ultimately was persuaded to stage it.

Goldsmith had taken a huge risk in rejecting the popular style of sentimental comedy in favor of a “laughing comedy” which was inspired by the verbal, physical, and occasionally vulgar humor of the earlier Restoration theatre. He struggled with three versions of the script and only decided the final title at the last minute when he changed *The Mistakes of a Night* to *She Stoops to Conquer*.



Anna DiGiovanni as Kate and Brendan Edward Kennedy as Marlow. Photo by C. Stanley Photography.

Both warm and witty, Oliver Goldsmith’s play, one the great English comedies of the late eighteenth-century, celebrates courtship, love, laughter, and family in a world where affection, good humor, and romance prevail. As the secondary title (*The Mistakes of a Night*) suggests, misapprehensions and mistakes multiply hilariously over the course of a single night, on the way to matching the lovers.

Like the earlier Restoration comedies, the play satirizes the manners and conventions of society, including parent-child relationships, gender roles, and the marriage market. While she is open to her father's choice of a marriage partner, Kate Hardcastle both chooses and pursues Marlow. In its subplot, the play explores the significance of Miss Neville's inherited jewels (colonial spoils from her uncle, a Director of the East India Company) during the courtship process. The play also exposes the contrast between the members of the country community and the visitors from London. While the country residents seem, at first, naïve, Tony Lumpkin's joke on the supposedly sophisticated city visitors, and his clever manipulation of his mother who longs for the pleasures and fashions of "Town," subverts easy assumptions.

From its opening night, the play was a spectacular success, inaugurating the new style of "laughing comedy." Since that time, it has been one of the most staged and printed English comedies; there have been more than 300 editions since the 1770s. Clever and quick, generous and genuinely funny, it remains one of the few 18th century comedies still regularly performed today.

Kathryn Moncrief is the Dramaturg for She Stoops to Conquer.

Oliver Goldsmith (1729-1774)

The son of an Anglo-Irish clergyman, Oliver Goldsmith was born in 1729 in Pallas, County Longford, Ireland, and grew up in Lissoy. He showed a flair for storytelling from a young age but was not a natural student. He studied at Trinity College, Dublin, where he was almost expelled for his involvement in the Black Dog riot (where a group of students released a fellow student from arrest, captured a bailiff, and stormed Newgate Prison, which was known as the Black Dog).

He led something of an itinerant life as a young man, studying medicine in Edinburgh (without graduating) and vagabonding across Europe. He arrived in London, short of funds, in 1756. There, he turned to journalism. He emerged as a nimble essayist with an engaging style and a sense of humor that was always tempered by affection. Several of his essays were collected as *The Citizen of the World* in 1762.

Eventually, his work led him into poet and essayist Samuel Johnson's circle. The men became friends, and Goldsmith is one of the most prominent figures in Boswell's *Life of Johnson*. Along with Johnson, Goldsmith was one of the nine original members of The Club, a literary dining society founded in 1746. He was socially awkward, and people often commented on his "foolishness," but he was embraced by this set of sophisticated men. In 1764, he cemented his reputation as a poet with *The Traveller*, the first work to which he put his name.

Johnson helped Goldsmith to sell his novel *The Vicar of Wakefield*, a humorous portrait of village life underscored with gentle wit. He next turned his attention to theatre with *The Good Natur'd Man* (1768). His biggest success came with *She Stoops to Conquer* (1773), which was written, in part, to help pay off his debts.

Goldsmith died after a brief illness in 1774, at the age of just 43. Johnson would remember him as a man "who left scarcely any kind of writing untouched and who touched nothing that he did not adorn."

Source: British Library

CAST (in alphabetical order)

Gregory Atkin (Jack Slang, Diggory, and Dance Captain) was last seen as the Mock Turtle in CSC's *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; *Twelfth Night* with Prince George's County Shakespeare in the Park; and *Featured* in the Source Festival with the Source Theatre. He holds a BFA in Theatre Performance from Ohio University.

Anna DiGiovanni (Kate Hardcastle) is making her CSC debut. Recent DC highlights include, Marina in *Pericles* with Academy for Classical Acting and Salisbury in *King John* with 4615 Theatre Company. Anna is an MFA graduate of the Shakespeare Theatre Company's Academy for Classical Acting at George Washington University. www.annadigiovanni.com

Abigail Funk (Molly and Maggie) is making her CSC debut. She appeared with CSC as Cobweb in *A Midsummer Night's Dream* (2018) as a CSC acting intern. She also appeared in the CSC Intern Company's production of *Macbeth* (summer 2018). Abigail is a recent graduate of UMBC, where she directed *Far Away* for Studio 3. She is from Westminster, MD.

Ron Heneghan (Mr. Hardcastle), a CSC Resident Acting Company Member, has appeared with CSC in *Julius Caesar*, *Red Velvet*, *The Taming of the Shrew* (2017), *Richard III* (2017 and 2012), *Anne of the Thousand Days* (2016), *Much Ado About Nothing* (2015), *Uncle Vanya*, and *Our Town*. He has also appeared with Olney Theatre Center, Everyman Theatre, Ford's Theatre, and Alliance for New Music Theatre. Regional credits include Pennsylvania Shakespeare Festival, Philadelphia Shakespeare Festival, Seattle Repertory Theatre, Empty Space Theatre, Idaho Repertory Theatre, Lyric Stage Company of Boston, Huntington Theatre Company, Merrimack

Repertory Theatre, Utah Shakespearean Festival, and PCPA TheatreFest in California. 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 member of Actors' Equity Association and SAG/AFTRA. Ron is also CSC's Director of Education.

Elliott Kashner (Tony Lumpkin) is a CSC Associate Company Member. With CSC, he has appeared as Fred in *A Christmas Carol* (2017), Roderigo in *Othello*, Benvolio in *Romeo and Juliet* school matinees (2016), and Lamp in *Wild Oats*. Regional and local credits: He has appeared as Craig in *Book of Joseph* with Everyman Theatre; Chad (u/s) in *Pride in the Falls of Autrey Mill* with Signature Theatre; Handsome Warren in *Junie B Jones is Not a Crook* with Adventure Theatre MTC; Roxy in *Golden Boy* with Keegan Theatre; Poe in *Nightfall with Edgar Allen Poe* with Molotov Theatre Group; Father Flynn in *Doubt: A Parable* with Quotidian Theatre Company; and Pentheus in *The Bacchae* with WSC Avant Bard. Elliott is Institutional Giving Manager at Everyman Theatre and holds a BS in Economics.

Brendan Edward Kennedy (Marlow) has appeared with CSC as Flute in *A Midsummer Night's Dream* (2018), Dion and Autolycus in *The Winter's Tale*, Trinculo in *The Tempest*, and d'Artagnan in *The Three Musketeers*. He has also appeared with Brave Spirits Theatre in *A King And No King* as Arbaces, and *'Tis Pity She's A Whore* as Bergetto and Cardinal; and with Shakespeare Theater Company in *Othello*. Brendan holds a double degree in Vocal Performance and English from the University of Maryland College Park. He is an Equity Membership Candidate. www.BEKennedy.net

Lesley Malin (Mrs. Hardcastle) is a founder of the Chesapeake Shakespeare Company, and has served as its Managing Director since 2003. She managed CSC's building renova-

Bios

tion 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 Paulina in *The Winter's Tale*, Lady Macbeth in *Macbeth*, Amelia in *Wild Oats*, Lady Bracknell in *The Importance of Being Earnest*, Mrs. Fezziwig in *A Christmas Carol*, 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 is a 2018 LEADERSHIP Baltimore member.

Elana Michelle (Constance Neville) is a CSC Resident Acting Company Member and CSC Teaching Artist. She has performed with CSC as 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* (movable production and school matinees, 2016); and in *A Christmas Carol* (2015-2017). She appeared as King of France in *All's Well That Ends Well* with CSC's Blood & Courage under-30 company. 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*.

Brendan Murray (Stingo and Sir Charles Marlow) is making his CSC debut. Previous

credits include *Rabbit Hole* with Peter's Alley Theatre Productions; *Tangles* with New Theater of Medicine; *Caroline or Change* (u/s) with Round House Theatre; *Water by the Spoonful* (u/s) with Studio Theatre; and *Doubt: A Parable* with Greenbelt Arts Centre. He has also performed in multiple productions at Silver Spring Stage, including *A Bright New Boise*, *The Emperor of North America*, *Frost/Nixon*, *The Last Days of Judas Iscariot*, *Coyote on a Fence*, and *The Pavilion*.

Tim Neil (Dick Muggins and Roger) is making his CSC debut. He appeared as Snug and was the sound designer for CSC's *A Midsummer Night's Dream* (2018) as a CSC acting intern. He also appeared in the CSC Intern Company's production of *Macbeth* (summer 2018). Other acting credits include Cassio in *Othello* and Mr. Bingley in *Pride and Prejudice* with Towson University, and Henry Drummond in *Inherit the Wind* with American University.



in Harbor East

**CURATED
FROM
\$8 TO \$80**

604 South Exeter Street
Baltimore, MD 21202
410-576-0444 | Bin604.com



Bios

Carol Spring (Fiddler and Ensemble) is making her CSC debut. She has performed with dog & pony dc (*Peepshow*, *Party On*); GALA Hispanic Theatre (*Tum Tica*, *Fábulas Mayas*); HalfMad Theatre (*A Winter's Tale*, *As You Like It*, *Twelfth Night*); Folger Theatre (u/s *Henry V*); The Puppet Company, Encore Stage & Studio, and Blue Sky Puppet Theatre. She is a graduate of the National Conservatory of Dramatic Arts.

Gerrad Alex Taylor (George Hastings and Fight Coordinator) is a CSC Associate Artistic Director, CSC Resident Acting Company Member, Director of The Studio at the Chesapeake Shakespeare Company, and a CSC Teaching Artist. He was Director of *A Midsummer Night's Dream* (2018) and Assistant Director of *Othello* and *Titus Andronicus* (2015). With CSC, he has appeared in *The Three Musketeers* as Aramis, *Macbeth* as Malcolm, *Much Ado About Nothing* as Claudio, *Romeo and Juliet* student matinees as Romeo (2017 and 2014) and Mercutio (2016), and *A Christmas Carol* (2014) as Young Scrooge. He appeared as Narrator #2 in *Great Expectations* with Everyman Theatre, Telegraph Bay in *The Skin of Our Teeth* with Constellation Theatre Company, Joshua Moore in *Alabama Story* with The Washington Stage Guild, and Proteus in *The Two Gentlemen of Verona* at the Shakespeare Festival St. Louis. He holds a BA in Neuroscience from Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas. He is a member of Actors' Equity Association.

ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

Ian Gallanar (Director, 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 35 productions for CSC including productions of *The Taming of the Shrew* (2017 and 2013), *Alice in Won-*

derland, *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; a Helen Hayes Tribute Award, Telly Award and Howie Award (Howard County Arts Council) winner; and the recipient of the Distinguished Alumni Award from Indiana University of Pennsylvania. He is the Vice President and President-Elect of the international Shakespeare Theatre Association.

Jason Aufdem-Brinke (Lighting Designer) is making his debut at CSC. Other credits include *Pericles* with We Happy Few, *America: The Game Show* with Astro Pop Events, *Pippin* with Monumental Theater Company and *Casbah!* with Saffron Dance. Jason is a company member with We Happy Few and an Artistic Associate with Brave Spirits Theatre.

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

Mindy Braden (Wardrobe Supervisor) is a member of CSC's Resident Technical and Design Company. She has served as Props Designer for *Romeo and Juliet*, *The Importance of Being Earnest*, *A Christmas Carol*, *A Midsummer Night's Dream* (2014), *Dracula*, *The Merry Wives of Windsor*, and *As You Like It*; as Stage Manager for productions including *Pride and*

Bios

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.

Zach Campion (Dialect Coach) is a freelance voice, speech, and dialect coach originally from San Antonio, TX. Zach previously coached dialect for *Red Velvet* at CSC. Other regional credits include coaching voice and dialect for *Sovereignty, The Price, and Smart People* at Arena Stage; *Hand to God* (nominated for 6 Helen Hayes awards), *Vietgone, The Remains, and Terminus* at Studio Theatre; *The Invisible Hand, Aubergine, Annie, My Fair Lady, Sweeney Todd, and On the Town* at Olney Theatre Center; *The Gulf* at Signature Theatre; and *The Wiz* at Ford's Theatre. voicecoachdc.com

Alexis E. Davis (Production Stage Manager) was Stage Manager for CSC's *Alice in Wonderland, Romeo and Juliet* (student matinees 2018, 2017 and 2016), *Red Velvet, A Christmas Carol* (2017), *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.

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

Jonathan Kollin (Light Board Operator) worked lights with CSC on *Romeo and Juliet* student matinees (2018), *Red Velvet, A Christmas Carol* (2017), *Julius Caesar, The Fantasticks* and *The Taming of the Shrew*, and as stage crew for *Alice in Wonderland*. He found his passion for theater tech after retirement from a business career.

Kristina Lambdin (Costume Designer, 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 include CSC's *Alice in Wonderland; Red Velvet; Anne of the Thousand Days; The Fantasticks; Macbeth; A Christmas Carol* (2014-2017); *A Midsummer Night's Dream* (2005, 2011 and 2014); *The Importance of Being Earnest; The Taming of the Shrew* (2006 and 2013); *Romeo and Juliet* (2003, 2012, 2015, and 2016, and student matinees 2015-2018); *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 (Master Electrician, 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 uni-

Bios

versity press editor. He holds a BA from Yale University, where he also designed lighting for undergraduate and graduate theatre productions.

Emily Lotz (Set Designer) is a freelance designer from Washington, DC, and an instructor at the University of Maryland College Park. Recent credits include *Peter & the Starcatcher* with The Redhouse, *Always... Patsy Cline* with Milwaukee Repertory Theater, *Princess & the Pauper: A Bollywood Tale* with Imagination Stage, as well as *Love and Information* and *The Wild Party* with the University of Maryland College Park. Recent and upcoming assistant credits include *Three Sister/No Sisters* at Studio Theater, *Macbeth* at Chicago Shakespeare Theater, *How to Catch a Star* at The Kennedy Center, *Cinderella* at Imagination Stage, and *Born Yesterday* at Ford's Theatre. www.emilylotzdesign.com.

Lydia McCaw (Assistant Stage Manager) has worked with CSC as Assistant Stage Manager for *Romeo and Juliet* student matinees (2018), *A Christmas Carol* (2017), 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.

Kathryn M. Moncrief (Dramaturg) was Dramaturg for CSC's *Othello* and *Wild Oats*. She holds a Ph.D. in English from the University of Iowa and an MA in English and Theatre from University of Nebraska. She is Professor and Chair of English at Washington College in Chestertown, MD. She is co-editor of *Shakespeare Expressed: Page, Stage and Classroom in Early Modern Drama; Performing Pedagogy in Early Modern England: Gender, Instruction and Performance*; and *Performing Maternity in Early Modern England*; serves as co-editor of the *Shakespeare Life and Times*

for the *Internet Shakespeare Editions*; and has published widely on Shakespeare and performance. Other recent theatrical work includes: Literary Seminar Director (Utah Shakespeare Festival); Dramaturg (*Love's Labour's Lost*/Colorado Shakespeare Festival); and Textual Advisor (*King Lear*/Elements Theatre Company). She appeared as Gwen in *Rapture, Blister, Burn* (Nextstage/Sun Valley Shakespeare Festival) and as Lady Britomart in *Major Barbara* with Washington College.

Liz Nelson (Audience Services Manager) has worked with theatre companies in Charleston, SC; Berkeley, CA; and Monmouth, ME. She studied sound design at Plymouth State University.

Daniel O'Brien (Technical Director, CSC Resident Technical Director, Facilities Manager). 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 oversaw the construction of CSC's theatre in Baltimore. He designed the sets and lighting for *Macbeth* (2016) and for the inaugural season plays *A Midsummer Night's Dream*, *Richard II*, *Romeo and Juliet* (2015-2018), and *A Christmas Carol* (2014-2017), and many others.

Ailish O'Donnell (Props Coordinator) is making her debut at CSC. She recently graduated from Towson University with a degree in Theatrical Design and Production. While at Towson, she worked in the scenic construction shop for three years. Ailish is also working on props for shows with Howard Community College and Rep Stage.

Robby Rose (Production and Education Assistant) was Production Manager for CSC's Blood & Courage Company productions of *All's Well That Ends Well* and *Unscene*. He is a CSC Company Member and CSC Teaching Artist.

Bios

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 Marketing Assistant) Before moving to Baltimore, Nina served as Executive Manager of and a Youth Theatre Educator with 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.

Sandra Spence (Hair, Wig, and Makeup Designer) has recently designed for CSC's *Alice in Wonderland*. She has also designed for Annapolis Shakespeare Company, Arkansas Shakespeare Theatre, and Illinois Shakespeare Festival, among others. Her design experience also includes eight years as a Fashion Designer in Seattle and New York City. Sandy taught for three and half years as the Assistant Professor of Costume & Make-Up Design at the University of Wisconsin - Stevens Point and is now an adjunct instructor at UMBC. She holds a BFA in Theatre from the University of Utah and an MFA in Costume Design from Illinois State University.

Grace Srinivasan (Music Director, CSC Resident Music Director) directed music for all our 2017-2018 season productions, and for *The Taming of the Shrew* and *Anne of the Thousand Days*. A soprano who performs a wide-ranging repertoire throughout the region, she appeared as a soloist in a program of works inspired by Shakespeare's plays, *If Music Be the Food of Love*, with CSC artists, the Peabody Baroque Band, and the

Peabody Renaissance Ensemble. Grace holds a master's degree in vocal performance from the Peabody Conservatory and sings professionally at St. Stephen Martyr Church and the National Cathedral. gracesrinivasan.com

Chester Stacy (Scenic Carpenter) is a CSC Resident Technical and Design Company member and was the set designer for CSC's *Alice in Wonderland* and *The Fantasticks*. Chester Creates LLC has done construction and scene painting for several CSC productions, including *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*. His projects have included set decoration for *House of Cards*.

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.



**CHARM CITY
CHOCOLATE™**

**Now available at the
Chesapeake Shakespeare
Concessions!**

www.CharmCityChocolate.com

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

Artistic Programming, Education, and Operations Donors

A theater is so much more than a building. It is a living, breathing community where audiences and actors meet to create art that enlightens, inspires, transforms, awes, and entertains. We are grateful for your gifts that support this artistry, our outreach and education programs, and our operations. This list recognizes gifts of \$100 and greater, received as of September 19, 2018.

The FRIENDS of Chesapeake Shakespeare Company

Benefactor (\$5,000+)

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

Patron (\$2,500-\$4,999)

Anonymous
Laura Boydston and Robin Suleiman
The Flier Family
Ruby and Bob Hearn
Eva P. Higgins
Robin and Don Hough
Nick and Cynthia Islin
Wally and Brenda Stone

Friend (\$1,000-\$2,499)

Anonymous (4)
Anonymous, *in memory of Barry Ochrach*
Kevin G. and Susan A. Burke
Virginia Tyler Campbell
Yara Cheikh and Firmin DeBrabander
Kim Citizen
Jeffrey and Carolyn Crooks
Jane Daniels
John Clinton Eisner and Jennifer Dorr White
The Epp Family
Edward and Nanci Feltham
The Fishell-Shaffer Family
Ian Gallanar and Maria Trujillo
Mr. and Mrs. Jesse Gardner
Judith Golding and Robert Brager
Glen R. Goodwin and Dr. Jennifer Cooper
Carole and Scott Greenhaus
Mr. and Mrs. Stephen G. Heaver
Heneghan Family Fund
Bill Henry
Chris and Mary Ellen Kiehne
Richard Ley
Dr. and Mrs. Stephen Malin
Vivian and Robert

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

Player (\$500-\$999)

Anonymous (4)
Dr. Murry Bentley and Ms. Linda Clark
Elizabeth and Ira Berman
Susan Betso and Carol Clark
Mr. and Mrs. A. Stanley Brager, Jr.
Sherilyn Brinkley and Jeff Brotman
Ernie and Linda Czyryca
Dr. Natalie Davis
Dr. Bart Debicki and Dr. Tiffany Debicki

Patricia L. Delk-Mercer and Raymond Mercer
The Carol and Tim Evans Charitable Fund
Bruce and Lindsay Fleming
David and Barbara Gamble
Jill and Ira Gansler
Nicolas Guezen
The Heneghan Family
Mark A. G. Huffman
Tim and Jennifer Kingston
Bob Lienhardt and Barbara Leons
Laura and Larry Malkus, Jr.
Suzan and Alex Mecinski
Anthony Miller
Frank B. and Mary Ellen Moorman
Nancy and Tom O'Neil
Rich and Kathleen Rattell
Kyoko and Steve Redd
Keenan and Natasha Rice
George C. and Holly G. Stone
William Sweet and Geraldine Mullian
David and Irene Tabish
The Thompson Family, *in memory of Alva "Dolly" Griffith*
Marguerite VillaSanta and the Dr. Frank C. Marino Foundation, Inc.
Darschell D. Washington
The Wittenberg-Bonavoglia Family

Corporate, Foundation, and Government Support

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

Baltimore National Heritage Area
Mayor Catherine Pugh and the Baltimore Office of Promotion and the Arts
BGE
The Jacob and Hilda Blaustein Foundation
Bloomberg Philanthropies
The Brenda Brown-Lipitz Family Foundation, Inc.
The Campbell Foundation
CareFirst BlueCross BlueShield
Creative Print Group
Downtown Partnership of Baltimore, Inc.
Gordon Feinblatt, LLC

The Helm Foundation
Howard County Arts Council, through a grant from Howard County Government
Jack Daniel's Tennessee Rye Knight Takes King Productions, LLC
The John J. Leidy Foundation
Living Classrooms Foundation
The M&T Charitable Foundation
Macy's Foundation
Dr. Frank C. Marino Foundation, Inc.
Maryland Charity Campaign
Maryland State Arts Council

Mead Law, P.A.
The Morris A. and Clarisse Mechanic Foundation, Inc.
PNC Bank
The Nora Roberts Foundation
T. Rowe Price Foundation
Shakespeare in American Communities: National Endowment for the Arts in partnership with Arts Midwest
UBS
United Way of Central Maryland
Verizon Foundation

Individual Donors

Mechanicals

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

\$250 - \$499

Anonymous, in loving
memory of Sylvia Gassel
Martin and Gina Adams
The Babji Family
Charlie and Kathy Beach
Nancy Bradford
David Brown
Jean Waller Brune
Steve Buettner
Bob Burke and Helen
Blumberg
Donna Lee Burke
Bob and Jan Busch
Dr. Martha J. Connolly
The Courtesan
Dana DiCarlo
Ira Franchel
Anita Holloway
Barbara Keller
The Klipp-Lischner Family
Jenny and Jay Leopold
Arianna Miceli
Sarah Scaptura Miller and
Daniel Miller
Charles F. and Margaret M. H.
Obrecht
Lee and Marilyn Ogburn
Paul and Jenny Oxborough
Mr. Samuel M. Peters and
Dr. Suzanne Hurst
Jim Pietila
Tuckie Pillar
Mark and Joanne Pollak
Mr. and Mrs. David B. Shapiro
Mary Shock
Doris Sweet
Andrew Tagliabue, in honor
of Emily Rockefeller
Topper and Ellen Webb
Jenny Wright and Josh
Osborne

\$100 - \$249

Anonymous (10)
Anonymous, in honor of
Shane Solomon-Gross
Dr. Emily Agree and Dr.
Robert Moffitt
Paul and Irene Aldridge
Clifford Amend
Kathleen Barber and Barry
Feinstein
Lea Billingslea
David Bobart
Joan K. Braden
The Brass Tap Bartenders
David Brinker and Elizabeth
Allen
Susan Watts Bryant
Jack Burkert
Michael and Elsa Cain
Joseph and Meredith
Callanan
Glenn and Sandy Campbell
Sue and Drew Carlson
Dave and Pat Chason
Jane Coffey and Arthur
Renkowitz
Janet and Sean Coleman
David Cooke
Donna and John Cookson
Blythe Coons
Edith M. Cord
Andrew and Lory Cosner
Kathleen and Darrin Cox
Frank and Grace
Cunningham
The Curtis Family
Janice and Robert Davis
Jim and Suzanne Davis
D. Martin Disney
Mary Alan Downs and
Christopher P. Downs
Jillian Drummond
Howard and Beth Eisenson,
in honor of Vince Eisenson
and Amal Saade
David and Marian Entin
Karen and Dave Eske
Anita and Richard Fenton
John Ferreira
Bruce and Lisa Field
June and Larry Fletcher-Hill
Pamela Forton
Kevin and Sherry Frick
Jim Fritsch
Dr. and Mrs. B. J. Gailey
Jacquelyn Galke
Dennis Gallagher and Carol
Barthel
Mrs. Jane R. Geuder
Carl and Teresa Gilbert
Gil and Terry Gleim
Kristen Vanneman-Gooding
and Ira Gooding
Michael and Colleen Gottlieb
Caroline Griffin and Henry
Dugan
Mehul Gulati
Guy Guzzone
Forrest and Cynthia Hall
Eric Hansmann and Cheryl
Torsney
Ralph and Beth Heimlich
Cathy and Chip Hiebler
Lily R. Hill
Kathy Hogue and Nick
Sommese
The Iverson Family
Jordan Karp

Eric and Hattie Katkow
Shelley Korch, in honor of
CSC Staff
Felicia Korengel
Terry and Natalie Leitch
John and Carrie Leovy
Barry Linkner
Mr. and Mrs. William Loeliger
Michael Lonegro
Tom and Fran Lonegro
Joseph N. Mariano
Sara Marie Massee, in
memory of Tina Blevins
Judy and David Mauriello
Dr. Kathleen McDonald
Dr. Victor McGlaughlin
Mark McKittrick
Pat and Jackie McNamara
Wade and Nancy Meadows
Daniel and Patricia Medinger
Charlotte Modly
Nancy Moores
Ken Moss and Patryce Toye
Jennifer and Thomas Munch
Janet and Douglas Neilson
David Neubauer
Mr. and Mrs. William V. P.
Newlin
Michael Nugent
Lynne O'Brien and Roger
Mitchell
Bodil Bang Ottesen
Cristiana Paredes
Pamela Pasqualini
James Passarelli
Rebecca S. Pearlman
Kathleen Petersen
Clinton and Kathryn L. Pettus
Amy Poff
Mickey and Marlene Raup
Timothy and Julia Reda
Paula and Charles Rees
Judi Ridgley
Nicole Ripken and Family
Christine Ritchie
Sarah S. Robinson
Lori and Renee Rocheleau
Mr. and Mrs. Scott Rodgville
Michael and Sara Rouch
Martha and Morrie Ruffin
Suzanne Sanders
Dianne Scheper
Nancy and Bill
Schoephoester
The Eugene and Alice
Schreiber Philanthropic
Fund
Judy Sheldon and Chris
Gorman
Sharon Silverman and Marc
Hamburger
Janet Simons
Ed Simpson
Patricia E. Smeton
Kristine Smets and
Michael Booth
F. Louise and Wayne F. Smith
James Smith
Jared Smulson
Shane Solomon-Gross
Carolann and Brian Stansky
Joseph Stefanski
Dr. Philip Sticha
Anne and Ken Stuzin
Joan D. Sullivan
Margaret Sullivan
Michele and Ed Swing
Curtis Tatum

Michael L. Terrin and
Bess Keller
Michael Tolyado and
Peggy O'Brien
Mary Tooley
H. Mebane and Ivana Turner
Mary Jo Tydlacka
Lorraine and Leon Ukens
The Velapoldi Family
Charles Emerson Walker, in
honor of Michael and Max
Sullivan
David Walters
Joe Warren
S. Weise
John and Marie Wells
Karen Wessel
Kem and Susan White
Suellen Wideman and
Virginia Shimak
Lisa Wilde and Philip Vilardo
Mark and Carolyn
Zimmerman
Anne Marie Zwyczewicz and
Dennis Pitta

IN-KIND SUPPORT

The Afro-American
Newspapers
Isabelle Anderson
Baker Donelson
Baltimore STYLE
Baltimore Sun Media Group
Baltimore's Child
The Beacon
Bin 604
Charm City Meadworks
(cool) progeny
Cindy Hirschberg
Maryland Public Television
Miles & Stockbridge P.C.
Modern Globe Theatre
Holdings
PatronManager LLC



Join the
Mechanicals
Your monthly gift
makes a difference.

CHESAPEAKE SHAKESPEARE COMPANY

STAFF

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

OUR CREATIVE MEDIA TEAM

Varsity Graphics, Todd M. Zimmerman,
Graphic Design
Molly Moores, Program Advertising

ASSOCIATE ARTISTIC DIRECTORS

Scott Alan Small
Gerrad Alex Taylor

RESIDENT ARTISTS

Isabelle Anderson, Distinguished Artist in Residence
Kevin Costa, Educator in Residence
Kristina Lambdin, Resident Costume Designer
Nellie K. Glover, Resident Dance Choreographer
Grace Srinivasan, Resident Music Director

RESIDENT TEACHING ARTISTS

Kelly Durkin	Molly Moores
Alexandra Hewett	Laura Rocklyn
Casey Kaleba	Caitlin Rogers
Emily Karol	Gerrad Alex Taylor

RESIDENT ACTING COMPANY

Gregory Burgess	Jose Guzman	Elana Michelle	Scott Alan Small
Tamieka Chavis	Ron Heneghan	Séamus Miller	Gerrad Alex Taylor
Vince Eisenon	Lesley Malin	Molly Moores	

RESIDENT TECHNICAL AND DESIGN COMPANY

Mindy Braden	Michael Lonegro
Alexis E. Davis	Katie McCreary
Lauren Engler	Daniel O'Brien
Ruthie Griffith	Jessica Rassp
Heather C. Jackson	Chester Stacy

ASSOCIATE MEMBERS

Lizzi Albert	Kathryn Elizabeth Kelly
Steve Beall	Bethany Mayo
Michael Boynton	Frank B. Moorman
Keegan Cassidy	Christopher Niebling
Blythe Coons	Kelsey Painter
Jenny Crooks	Mary Pohlig
Karen Eske	Laura Rocklyn
Valerie Fenton	Robby Rose
Kate Forton	Erin Bone Steele
Dave Gamble	Michael P. Sullivan
James Jager	David Tabish
Elliott Kashner	Nathan Thomas
Katie Keddell	

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 501(c)(3) nonprofit organization..

Chesapeake Shakespeare Company

7 South Calvert Street, Baltimore, MD 21202

Office: 410-244-8571

Box Office: 410-244-8570

www.ChesapeakeShakespeare.com



ASCAP



STA
SHAKESPEARE
Theatre Association





Bach in Baltimore

FIRST SUNDAY CONCERTS

T. Herbert Dimmock, Founder & Music Director

SEASON OPENING CONCERT | OCT. 7

Bach's Cantata 72: *Alles nur nach Gottes Willen* and Handel's Concerto Grosso in B flat major, Op. 3, No. 2

BACH-APPELLA! | OCT. 20 | FREE!

A rich mix of a *cappella* music from ancient through Baroque eras, plus great American choral classics

This concert is part of Free Fall Baltimore. Free Fall Baltimore is a program of the Baltimore Office of Promotion & the Arts.

FALL BACH CONCERT | NOV. 4

Missa Brevis (Lutheran Mass) in A major and Brandenburg Concerto No. 4

A BAROQUE CHRISTMAS | DEC. 2

Bach's *Christmas Oratorio*: Cantata 1, Corelli's *Christmas Concerto*, and Vivaldi's *Gloria*

NEW YEAR'S DAY BAROQUE CELEBRATION! JANUARY 1, 2019

Ring in 2019 with our annual New Year's concert!

WINTER FIREWORKS | JAN. 6, 2019

Bach's Cantata 171 and Cantata 51 and Handel's *Music for the Royal Fireworks*

A BAROQUE MASTERS MEDLEY FEBRUARY 3, 2019

Bach's Brandenburg Concerto No. 1, Handel's *Water Music*, and Vivaldi's Concerto for Violin, 2 Oboes, 2 Horns and Bassoon in F major

CELEBRATION of the PSALMS MARCH 3, 2019

Bernstein's *Chichester Psalms* and other sacred works by Gabrieli and Dvorák with Hazzan Perlman, tenor

A SPRING FÊTE | APRIL 7, 2019

Bach's Cantatas 49 and 84 and Handel's Organ Concerto Op. 4, No. 4

CHERISHED MUSIC of JOHN RUTTER MAY 5, 2019

Mass of the Children featuring the Children's Chorus of Carroll County, *Gloria*, *Psalm 150*, and *The Lord is My Shepherd*

CELEBRATION of VENICE JUNE 2, 2019

Celebrated orchestral works by Vivaldi including *Four Seasons*, and Johann Roman's Concerto for Oboe d'Amore in D minor

NOTE: All performances begin at 4:00 p.m.

For tickets and concert information,
visit BachinBaltimore.org or call 410.941.9262

Bach In Baltimore is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive. Bach in Baltimore acknowledges the William G. Baker, Jr. Memorial Fund, creator of the Baker Artists Awards, BakerArtistsAwards.org. Bach in Baltimore is supported in part by grants from the Citizens of Baltimore County, Creative Baltimore Fund, wFree Fall Baltimore, Harford County Cultural Arts Board, Howard County Arts Council, and the Peggy & Yale Gordon Trust.

**Our boldest
and biggest
season yet!**

BachinBaltimore.org

know

**your performance
will stick with us
forever.**



**The arts serve as a
source of inspiration
for us all.** That's why PNC
is proud to sponsor She
Stoops to Conquer.

pnc.com

