

THE TAMING OF THE SHREW

By William Shakespeare

Directed by Ian Gallanar

March 17 — April 9, 2017



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2017 performance of

The Taming of the Shrew

Michael Powell, *Managing Member*

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

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Ian Gallanar.
Photo by Tamara Hoffer.

Laughing at 400-Year-Old Jokes

A Note from the Founding Artistic Director

Funny. *The Taming of the Shrew* is funny, and funny can connect to people in ways that nothing else can. People often tell me that *The Taming of the Shrew* is their favorite Shakespeare play – more than *Hamlet*, *King Lear* or *Romeo and Juliet*. Why? Because it's funny. That's what connects.

It's quite remarkable when you think about it. What else that is more than 400 years old is still funny?

It's one of the reasons I admire William Shakespeare so much. Not only did this writer create some of the greatest poetic drama in the history of humanity, but he also can make us laugh. It's what attracted me to the work of directing and producing Shakespeare in the first place. I was (and still am) fascinated with the ability of material to reach across the centuries and cultural norms and still make us laugh.

Music can do that. Music can reach across history and still move us. Yes, indeed, all of the arts can do this. And "funny" can do this, too. Why? Why do I think Shakespeare can still be funny while other stuff from his era (or, heck, even from 30 years ago), can't? I think it's the same reason Shakespeare is a great dramatist - he knows what makes us uniquely human. He knows what makes us ridiculous, preposterous, and absurd.

Ok, I confess, not everything translates. I try and cut almost all of the "horn" and "cuckold" jokes. They just don't land as I assume they did when this play was originally presented. Also, there's what's called "The Induction Scene," a peculiar sort of sub-plot that clumsily introduces the play and then fades away never to resolve itself. There are a couple of good laughs in it, but Shakespeare makes you work for them. The scene goes on for about 10-15 minutes and doesn't pay off. Maybe it was funny then...

But Kate and Petruchio are capable of making us laugh. There are some great clowns in this play, and they're still funny. Isn't that remarkable? I think it is. It's why I love this play. It does what the best of Shakespeare does -- it connects.


Ian Gallanar
Founding Artistic Director



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Lesley Malin. Photo by
Teresa Castracane.

Amazing, Exhausting, Unforgettable: Hosting the Shakespeare Theatre Association Conference

A Note from CSC's Managing Director

In January, we had the extraordinary privilege of hosting the 27th annual Shakespeare Theatre Association Conference right here in Baltimore.

It was such a joy to share our warm and welcoming culture and our stunner of a theatre with our colleagues of many years and have them respond so enthusiastically—well, honestly, they just fell over themselves with delight.

Over the course of seven days, we welcomed:

- **168 delegates**
- from **70 professional classical theatre companies**
- spanning **8 countries**
- and **28 states** here in the United States
- assisted by **20 incredibly hard-working staff** and company members and volunteers

Among the institutions represented were such giants as Stratford Festival in Ontario, Utah Shakespeare Festival, Chicago Shakespeare, The Old Globe in San Diego, and Shakespeare's Globe in London along with our neighbors from The American Shakespeare Center, The Folger Shakespeare Library, and companies near and far, large and small.

During the conference we offered:

- **64 sessions** on a variety of topics of interest to Shakespeare managers, artists, and educators.
- **5 inspiring keynotes** and plenaries, from the Kennedy Center's former chairman and noted arts management guru **Michael Kaiser**, and **Donna Walker-Kuhne**, the country's foremost expert on audience diversification, and **Tom Bird**, Executive Producer at Shakespeare's Globe in London.
- **9 events** including a good old fashioned **crab feast** in January (which was wildly popular) and a hysterically funny private performance from The Reduced Shakespeare Company.

We were over-the-moon proud to showcase our company and our community through this extraordinary experience. I'll end with the warm comments of Jim Volz, one of the founders of STA and an important mentor of CSC through many years.

What an amazing assemblage of Shakespeare leaders in a gorgeous setting, impeccably organized conference and gracious city and company. From crab crackers and tell-tale hearts in the STA bags, creative programming, splendid hotel choice to hot cider next to Poe's grave on the way home, your choices were surprising, fun, sometimes eccentric and always wonderful.

*Congratulations to you, your dedicated and hard-working Company, supportive Board, colorful cast of characters (restaurant workers, light rail staff, uber-drivers, efficient Lord Baltimore hotel front desk, bartenders, maids and hostesses, street musicians & fanciful actors and tourism officials) throughout the city. Baltimore should be so proud of its amazing bounce-back, community leadership, mass transit, city-pride and tourism appeal. As someone who just returned from travels around the world, it's clear that Baltimore is one of the world's great cities and that **Chesapeake Shakespeare rivals the best of the world's intimate, grandeur theatres.***

We have been invigorated by all that we have learned, and have thoroughly enjoyed introducing so many of the world's Shakespearean professionals to our theater, to Baltimore, and to our family of friends and neighbors. Thanks to you, our wonderful patrons, for making it all possible!

Lesley Malin,
Your still exhausted Managing Director

SYNOPSIS: *The Taming of the Shrew*

Baptista Minola, a rich gentleman of Padua, has two daughters - Bianca and Katharina. Bianca, the younger daughter, has many suitors, including Hortensio and the elderly, wealthy Gremio. Sharp-tongued and willful, Katharina seems to terrify men and no one wants to marry her. Baptista is determined that Bianca cannot marry until Katharina is married, so Gremio and Hortensio agree to try to find a husband for Katharina.

Enter Petruchio, in search of a wife with a large dowry. He is not put off by tales of Katharina's willful and wayward behavior.

Young Lucentio, traveling with his servant Tranio, has barely arrived in Padua when he falls instantly in love with Bianca. Lucentio disguises himself as a tutor for Baptista's daughters, while Tranio pretends to be Lucentio. Old Gremio believes that the tutor will woo Bianca on his behalf, but both he and Hortensio are dismayed to discover yet

another rival in Lucentio (Tranio).

In exchange for a rich dowry, Petruchio agrees to marry Katharina. Baptista promises Bianca to Lucentio (Tranio), subject to his securing his father's agreement of a vast financial settlement. Meanwhile, Bianca has fallen in love with the real Lucentio, so Hortensio instead marries a wealthy widow. Petruchio marries Katharina and takes her off to his country house, where he proceeds to "tame" her by depriving her of sleep and food and continually contradicting her.

Believing he has tamed the "shrew," Petruchio takes Katharina back to her father's house. No one is ready to believe that Katharina has changed. The newly married Lucentio and Hortensio each bet a hundred crowns that Katharina is the least obedient of the new wives.

Source: Royal Shakespeare Company



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

The Taming of the Shrew

By William Shakespeare

Directed by Ian Gallanar+
Production Manager: Kyle Rudgers+
Technical Director, Set and Lighting Designer: Daniel O'Brien+
Costume Designer: Jacy Barber
Stage Manager: Molly Raven Hopkins
Sound Designer: David Crandall

Setting: Padua, Italy

CAST

BAPTISTA MINOLA, A LORD OF PADUA Steven Hoochuk
KATHARINA, HIS ELDEST DAUGHTER Valerie Fenton+
BIANCA, HIS YOUNGEST DAUGHTER Kelsey Painter+
LUCENTIO, SUITOR TO BIANCA Eric Poch
TRANIO, HIS SERVANT Kevin Alan Brown
BIONDELLO, HIS SERVANT Gregory Burgess+
VINCENTIO, HIS FATHER Scott Alan Small+

GREMIO, SUITOR TO BIANCA Gregory Burgess+
HORTENSIO/LICIO, SUITOR TO BIANCA Scott Alan Small+

PETRUCHIO, SUITOR TO KATE Ron Heneghan*+
GRUMIO, HIS SERVANT Eric Poch
CURTIS, HIS SERVANT Kevin Alan Brown

HABERDASHER Steven Hoochuk
TAILOR Gregory Burgess+
WIDOW, SERVANT Kate Forton+
PEDANT Kelsey Painter+

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

+CSC Company Member

THERE WILL BE ONE 15-MINUTE INTERMISSION

SPECIAL THANKS:

CSC's volunteers and ushers; Bin 604; Arrow Parking; Todd M. Zimmerman Design; Mount Royal Printing Co.; A Broken Umbrella Theatre; Troika Costumes; Charm City Chocolate; Zeke's; Dr. Amy Froide, UMBC; Ivy Bookshop; Baron Stage Curtain and Equipment Company, Hogarth Press.

On the cover: Ron Heneghan*+ as Petruchio and Valerie Fenton+ as Katharina.

Photo by Teresa Castracane+

ARTISTIC AND PRODUCTION STAFF

Director	Ian Gallanar+
Assistant Director	Ty Hallmark+
Production Manager	Kyle Rudgers+
Stage Manager	Molly Raven Hopkins
Technical Director, Set Designer, Lighting Designer	Daniel O'Brien+
Sound Designer	David Crandall
Costume and Hair/Make-up Designer	Jacy Barber
Dance Choreographer	Nellie K. Glover+
Dance Captain	Kate Forton+
Properties Designer	Kate Smith-Morse
Music Director	Grace Srinivasan
Fight Choreographer	Chris Niebling+
Assistant Stage Manager	Kelsey Hundt
Set Carpenter and Painter	Chester Stacy+
Stitchers	Jennifer Bae, Elizabeth Chapman
Light Board Operator	Jonathan Kollin
Sound Board Operator	Gali Miller
House Managers	Pamela Forton, Tyler C. Groton, Alice Stanley, Donna Burke, Mary H. Pohlig+
Volunteer Coordinator	Sara Small

+CSC Company Member

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Program Note: Nevertheless, The Shrew Persisted



Ty Hallmark

When Chesapeake Shakespeare Company planned their 15th season many months ago, they could not have foreseen the timely coincidence of producing one of Shakespeare's most problematic plays

– from a feminist perspective – against the backdrop of the historic Women's March on Washington. Its subject matter and story have produced myriad conversations in both big and small groups amongst the cast and production team, echoing the larger national discourse. This is my second time around with *The Taming of the Shrew*, and now, as then, I grapple with what it means to tell this story and how I, as a feminist, might do so responsibly.

It is not a particularly easy story to portray. If misdirected, Petruchio's treatment of Katharina reinforces patriarchy and uses Katharina's hurt and pain as an instrument for laughs. There is also the trap of attempting to mold the text and impress upon the script an interpretation that is more progressive than Shakespeare intended (or, let's be realistic, could ever have foreseen in the 1590s). So how do you contend with that troublesome final monologue, or with Petruchio's false claims to Kate's physical intimacy, or with the way in which he shows up for their wedding and

later deprives her of food and sleep?

Like feminism, I think the approach might be to seek out equality between the two. Is it possible for Kate and Petruchio to land, at the end, on equal footing? Is there a moment where these two misfits can actually connect and find that neither one has the upper hand but that they are, in fact, the same? Or was Shakespeare's world, like our own, rife with institutional forces that make such equality a fiction? The answer depends on the production, the director's interpretation, and of course, what you, the audience, personally walk away thinking and feeling. It's ok if that answer is, "no, they do not find equality." Theatre is not about perfect or happy endings. Rather, it is about our role as artists to hold a mirror up to nature and society to reflect life back, to provoke and engage conversation as a course for constituting change. If this is the case, then we are nearly obligated to ensure that *The Shrew* persists.

- Ty Hallmark

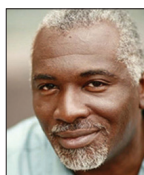
Ty Hallmark is Assistant Director of The Taming of the Shrew. She has been an Associate Member with CSC since 2009 and was part of the inaugural Resident Acting Company from 2011-2014. Ty is the Founding and Producing Artistic Director of Ally Theatre Company, whose work focuses on acknowledging and confronting systemic oppression in America.

Who's Who

CAST PHOTOS, in alphabetical order



Kevin Alan
Brown



Gregory
Burgess+



Valerie
Fenton+



Kate
Forton+



Ron
Heneghan*+



Steven
Hoochuk



Kelsey
Painter+



Eric
Poch



Scott Alan
Small+

+CSC Company Member

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

Bios

CAST, in alphabetical order

Kevin Alan Brown (Tranio, Curtis) has appeared with CSC as the Ghosts of Christmas Present and Yet To Come in *A Christmas Carol* (2016), and Athos in *The Three Musketeers*. He has appeared as Adam, Corin, and Oliver (understudy) in *As You Like It* at the Folger Theatre; and George Bailey in *It's a Wonderful Life* at Annapolis Shakespeare Company; Ladahlord and Earthworm (understudy) in *James and the Giant Peach* at Adventure Theatre and as Autolycus in *The Winter's Tale* at the Shakespeare Theatre Company Studio. He is co-artistic director of Red Key Dance Theatre, where he creates and performs original works with his wife and collaborator, Robin Neveu Brown. Redkeydancetheatre.com

Gregory Burgess (Gremio, Biondello, Tailor) is a member of CSC's Resident Acting Company. He has performed in CSC's productions of *Richard III* (2017, 2012); *Anne of the Thousand Days*; *Wild Oats*, *A Christmas Carol* (2016, 2015, and 2014), *Titus Andronicus*, *The Importance of Being Earnest*, *A Midsummer Night's Dream* (2014, 2010), *As You Like It*, *The Merry Wives of Windsor*, *The Taming of the Shrew* (2013), *The Merchant of Venice*, *Pride and Prejudice*, *The Comedy of Errors*, *The Tempest*, *Twelfth Night*, *Lysistrata*, *Much Ado About Nothing*, and *Cymbeline*. His training includes The Martin Blank Studio, The Shakespeare Theater, and Howard University.

Valerie Fenton (Katharina) is a founding CSC Company Member, having performed in our 2002 inaugural production of *Twelfth Night*. She has appeared with CSC in *Troilus and Cressida*, *Dog in the Manger*, *Much Ado About Nothing*, *Imaginary Invalid*, *King Lear*, *Titus Andronicus*, and as a guest artist in partnership with the Columbia Orchestra. Valerie has worked with many area theaters and has been featured in regional commercials. She also acts in training scenarios for the military and emergency first responders. www.valeriefenton.com

Kate Forton (Widow, Servant, Dance Captain) is a CSC Associate Company Member and Executive Assistant. She has appeared as Nun, Messenger, and Vocalist in *Richard III* (2017), Madge Shelton in *Anne of the Thousand Days*, Marian and Mrs. Dilber in *A Christmas Carol* (2016, 2015), a Goth in *Titus Andronicus*, and as Duke Solinus in *The Comedy of Errors*. She has been Stage Manager or Assistant Stage manager for a dozen CSC productions; and a Dance Captain, ensemble member, and singer. She holds a BA in Theatre Arts and Vocal Music from Gettysburg College.

Ron Heneghan (Petruchio) is a CSC Resident Acting Company Member. He has appeared with CSC in *Richard III* (2017, 2012), *Anne of the Thousand Days*, *Much Ado About Nothing* (2016), *Uncle Vanya*, and *Our Town*. In this area, other credits include Olney Theatre Center, Everyman Theatre, Ford's Theatre, and Alliance for New Music Theatre. Regional credits include Pennsylvania Shakespeare Festival, Philadelphia Shakespeare Festival, and many others. His TV and Film credits include *Sally Pacholok*, *Better Living Through Chemistry*, *VEEP*, and *House of Cards*. Ron holds an MFA from the University of Washington and a BS from the University of Maryland. He is a proud member of Actors' Equity Association and SAG-AFTRA. He is also CSC's Director of Community Engagement.

Steven Hoochuk (Baptista Minola, Haberdasher) has appeared with CSC as Peter Quince and Egeus in *A Midsummer Night's Dream* (2011); Belarius in *Cymbeline*; Marcus Andronicus in *Titus Andronicus* (2010), and Leonato in *Much Ado About Nothing* (2010). With the Maryland Shakespeare Festival, he has appeared in *Twelfth Night*, *Richard III*, *Julius Caesar*, *All's Well That Ends Well*, *As You Like It*, *A Midsummer Night's Dream*, *Macbeth*, *The Merry Wives of Windsor*, *Two Gentlemen of Verona*, *Much Ado About Nothing*, and *Hamlet*. He has appeared with Annapolis

Bios

Shakespeare Company, The Shakespeare Theatre Company, and Solas Nua. Education: Rutgers University, Shakespeare & Company Intensive Actor Training Program.

Kelsey Painter (Bianca, Pedant) is a CSC Company Member. She has appeared with CSC in *Richard III* (Tyrell); *Romeo and Juliet*, movable production, 2016 (Tybalt); *Titus Andronicus* (Young Lucius); *Comedy of Errors* (Dromio of Syracuse); *A Midsummer Night's Dream* (Peaseblossom); *The Merchant of Venice* (Lancelot Gobbo), and *Our Town* (Emily Webb). Other credits in this area include *Zombie Prom* with Unexpected Staged (Candy); *Coriolanus* with Cohesion Theatre (First Citizen, Virgilia, Others); *Mr. Marmalade* with Stillpointe Theatre Initiative (Lucy); *Following Sarah* with Venus Theatre (Sarah Gardner); and *The Tournament* with Live Action Theatre (Marlene, Marley). Kelsey earned her Bachelor's degree in Theatre from Towson University. KelseyPainter.com

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

Scott Alan Small (Vincentio, Hortensio) is a CSC Associate Artistic Director, Resident Acting Company member, and Concessions Czar. He has appeared in CSC's *Richard III* (2017, 2012), *Macbeth* (2016, 2008, 2007), *Much Ado About Nothing*, *Uncle Vanya*, *A Christmas Carol* (2015, 2014), *A Midsummer Night's Dream* (2014), *The Merry Wives of Windsor*, *Julius Caesar*, *Titus Andronicus*, *Measure for Measure*, *The Country Wife*, *A Doll's House*, and *The Front Page*. His directing credits include CSC's *A Christmas Carol* (2016,

2015), *The Comedy of Errors*, the movable productions of *Romeo and Juliet* (2016) and *Dracula*, and *The Complete Works of William Shakespeare: Abridged*.

ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

Ian Gallanar (Director, Founding Artistic Director) In addition to founding the Chesapeake Shakespeare Company in 2002, Ian has worked as a professional actor, director and writer for more than 150 professional productions. His career as a professional Artistic Director spans more than 25 years. His directing credits with CSC include productions of *Richard III* (2017 and 2012); *Wild Oats*; *Titus Andronicus* (2016); *A Christmas Carol* (original adaptation, 2014, 2015, 2016); *Romeo and Juliet* (2015, 2003); *Uncle Vanya* (2015); *Twelfth Night* (2002); *A Midsummer Night's Dream* (2005, 2010, 2014); *King Lear* (2006); *Macbeth* (2007);



Bios

Lysistrata (original adaptation, 2010); *Our Town* (2011); *The Taming of the Shrew* (2013); and *The Merry Wives of Windsor* (2014). Ian created the “movable” format for CSC productions in which audiences travel with the actors through the action of the play in multiple outdoor settings. With CSC’s Education Department, he created the CSC High School Corps, a unique educational program in which high school students create and produce live productions of Shakespeare in a collaborative working environment. Last year, he launched CSC’s Blood & Courage Company to provide experience for early career professionals. Previously, Ian has served as Artistic Director for the National Theatre for Children, Minnesota Shakespeare in the Park, and the Repertory Theater of America. Ian is a proud member of the distinguished National Theatre Conference; a Helen Hayes Tribute Award, Telly Award and Howie Award (Howard County Arts Council) winner; and the recipient of the Distinguished Alumni Award from Indiana University of Pennsylvania. He is Vice President and President-Elect of the international Shakespeare Theatre Association.

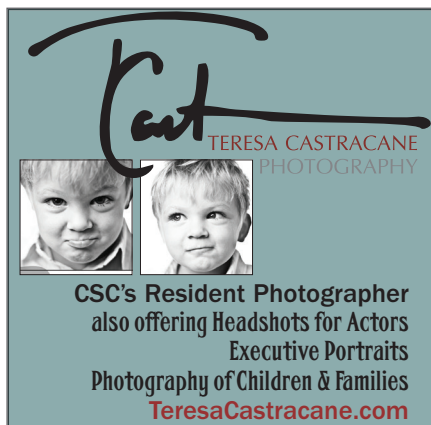
Lesley Malin (Managing Director) is a founder of the Chesapeake Shakespeare Company, and has served as its Managing Director since 2003. She managed CSC’s

building renovation of an 1885 bank into our modern Shakespeare playhouse as well as the associated \$6.7 million capital campaign. Her acting credits at CSC include Lady Macbeth, Amelia in *Wild Oats*, Lady Bracknell, Mrs. Fezziwig, Beatrice (2010), Mrs. Bennet, Mistress Page in *The Merry Wives of Windsor*, the Queens in *Richard III* (2012, 2017) and *Cymbeline*, and Titania (2005); previously, she performed in New York. She has, for over a decade, been the vice president of the board of trustees of The Lark, a new play development center in New York City, where she once served as Managing Director. She has been Vice President and an executive committee member of the international Shakespeare Theatre Association and organized its 2017 conference, held in Baltimore. She is a graduate of Washington University in St. Louis, NYU’s Arts Management program, and Leadership Howard County.

Jacy Barber (Costume and Hair/Make-up Designer) is a theatrical artist specializing in costume, puppet, and object/properties design. She has designed for CSC’s *Othello*, *Titus Andronicus*, and *Wild Oats*. Jacy has designed world premiere productions for The Kennedy Center (KCTYA), The Welders, Field Trip Theatre, Contradiction Dance, Ballet ADI, A Broken Umbrella Theatre, QTIP, AndHow!, and Fred Ho. She co-founded D.C.-based Not A Robot Theatre Co., whose original production of *The Clocks* (Capital Fringe 2013) earned the festival’s Director’s Award. She holds a BA in Costume Design/Puppetry from Sarah Lawrence College and an MS from Antioch University New England.

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

Kelly Martin Broderick (Audience Services



TERESA CASTRACANE
PHOTOGRAPHY

CSC's Resident Photographer
also offering Headshots for Actors
Executive Portraits
Photography of Children & Families
TeresaCastracane.com

Bios

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

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

Nellie K. Glover (Dance Choreographer) is CSC's Resident Choreographer. Her work for CSC includes *Anne of the Thousand Days*, *Wild Oats*, *The Comedy of Errors*, *Romeo and Juliet* (2016, 2015), *A Christmas Carol* (2016, 2015, 2014), *A Midsummer Night's Dream* (2014, 2011), *The Taming of the Shrew*, and *Pride and Prejudice*. She has also choreographed *Rent* for Towson University; Baltimore Cappies. She holds a BS in Acting from Towson University.

Ty Hallmark (Assistant Director) is a CSC Associate Member. She has appeared with CSC as Sylvia in *The Two Gentlemen of Verona*. She is the Founding and Producing Artistic Director of Ally Theatre Company, which makes its debut this spring with the D.C. premiere of *The Most Spectacularly Lamentable Trial of Miz Martha Washington*. Ty is also the former Artistic Director of Pallas Theatre Collective (2016 Aniello Award Nominee for Best Emerging Theatre), where she directed *Major Barbara*, and *Taming of the Shrew*, and produced the highly successful world premieres of *code name: CYNTHIA* and *The Fall of the House of Usher*. Most recently, Ty was

the Tour Manager for the national tour of *Remarkably Normal*, a project of Advocates for Youth and the 1 in 3 Campaign. She holds a BA in Theatre from Rhodes College, Memphis, TN; and has trained with Studio Theatre Acting Conservatory, Washington D.C.; and Globe Theatre, London, U.K. www.tyhallmark.com

Molly Raven Hopkins (Stage Manager) is making her CSC debut. Select previous credits include *The Price* with Olney Theatre Center; *Knuffle Bunny: A Cautionary Musical* and *Garfield, The Musical* with Cattiude with Adventure Theatre; *Our Town* with STNJ; and *Utopia Parkway* with Single Carrot Theatre. Molly is a graduate of Towson University and a proud Equity Membership Candidate.

Kelsey Hundt (Assistant Stage Manager) is making her CSC debut. She has been a stage manager for *Samsara*, *Savage/Love*, and *Midlife* at Single Carrot Theatre. Kelsey is a philosophy student at Notre Dame of Maryland University.

Kristina Lambdin (CSC Resident Costume Designer, CSC Business Manager). Some of her costuming credits include CSC's *Anne of the Thousand Days*, *Macbeth*, *A Christmas Carol* (2016, 2015, 2014), *A Midsummer Night's Dream* (2014, 2011, and 2005, and winning the Greater Baltimore Theater Award for the 2005 production); *The Importance of Being Earnest*; *The Taming of the Shrew* (2006 and 2013 productions); *Romeo and Juliet* (2003, 2012, 2015 and 2016 productions); *A Doll's House*; *As You Like It* (Broadway World Best of Baltimore Award); and *The Country Wife*. Broadway World named



Bios

her as a top artist of the 2007 Baltimore Theatre. For more than a decade, she served as the Costume Supervisor for the Baltimore Opera Company and then Lyric Opera Baltimore.

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

Michael Lonegro (Development Assistant) is also a member of the CSC Resident Technical and Design Company. He has operated lights for numerous productions. He holds a bachelor's degree with distinction in Literature from Yale University, where he also designed lighting for numerous stage productions. He also has studied comparative literature and law, and has worked as a scholarly book editor.

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

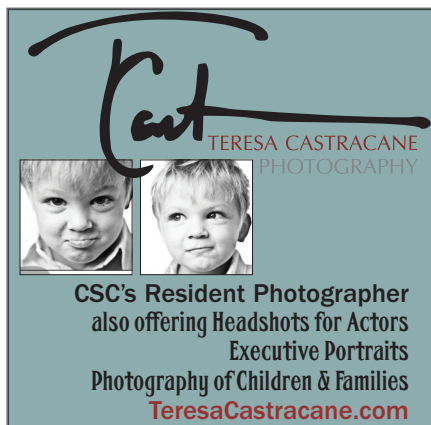
Liz Nelson (Marketing and Public Relations Assistant, Box Office Associate) has worked with theatre companies in Charleston, SC;

Berkeley, CA; and Monmouth, ME. She studied sound design at Plymouth State University.

Chris Niebling (Fight Choreographer) is a CSC Company Member and a Co-Artistic Director of Live Action Theatre. He is a certified Advanced Actor/Combatant and member of The Society of American Fight Directors. He has worked as an actor, director, fight choreographer, or combination thereof at numerous other regional theatres including Catalyst Theatre Company, The Hatchery Festival, Journeyman Theatre, Pallas Theatre Collective, Red Eye Gravy, Rep Stage, Rorschach Theatre, Solas Nua, Washington Shakespeare Company, Alvernia College, and Carroll Community College. He is a graduate of Oberlin College, and he teaches stage combat workshops in the Baltimore/Washington area.

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

Kyle Rudgers (Production Manager) holds a BA from William and Mary College 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.



TERESA CASTRACANE
PHOTOGRAPHY

CSC's Resident Photographer
also offering Headshots for Actors
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Bios

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

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

Kate Smith-Morse (Properties Designer) is making her debut with CSC. She has worked with Providence Players in Falls Church, VA, and the Chevy Chase Players in Washington, DC, in costume, properties, and set design. She has studied at the Maryland Institute College of Art and the School of the Art Institute of Chicago.

Grace Srinivasan (Music Director) also directed music for CSC's *Anne of the Thousand Days*. She is a soprano who performs a wide-ranging repertoire including Renaissance work. She recently 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 Baltimore Baroque Band, and the Peabody Renaissance Ensemble. Grace appeared as Noor Inayat Khan in the 2014 PBS documentary production *Enemy of the Reich*. She is a cantor at St. Stephen Martyr Church. She holds a master's degree from the Peabody Institute.

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

Who was 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*



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