

THE WINTER'S TALE

By William Shakespeare

Directed by Isabelle Anderson

March 9 - April 7, 2018



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Ian Gallanar

The Benefits of Having a Resident Company of Artists

A Note from the Founding Artistic Director

In so much of American professional theater, productions are built independently. While there may be a permanent staff, the actors, designers, directors and all are brought together for a brief time, just to produce a play and then move on to the next gig at the next town at the next theater. In other words: a great deal of trouble is made to assemble a group of artists for four to eight weeks, and then they disperse.

A Little Conversation About Art:

In this illuminating series of lively conversations, Founding Artistic Director Ian Gallanar exchanges ideas with CSC's leading artists.

No. 4: *Unpretentious and Diverse* Baltimore with CSC Company Member Gerrad Alex Taylor. Read the series online at ChesapeakeShakespeare.com.

Read Q&A on Page 5

We do it differently at the Chesapeake Shakespeare Company. We believe in long-term relationships with our artists. We think that the best collaborations are made among artists who know and trust each other. Because of the nature of our work, it feels necessary. Classical theater requires the same skill set as contemporary theater, but also requires more specific skills, experience, and training – and not just training from years ago, but continual training. It requires our artists to be “in shape.”

What a thrill it is for us to boast the luxury of having a long relationship with Isabelle Anderson, CSC's Distinguished Artist in Residence. For over a decade, she has gotten to know us and the work we produce. She knows our strengths and weaknesses and is anxious to address them. We are a better company because of her association with us.

It is fantastic to have actors and designers who have been working together for years. Some of the actors in *The Winter's Tale* have worked on more than 20 shows with us. That matters. It allows our artists to develop their craft and deepen artistic collaborations.

For *The Winter's Tale*, we've been lucky enough to spend time deepening the relationships among our artists. The actors started working with Isabelle back in the summer of 2017 to develop a vocabulary and a foundation for what you see on our stage in this production.

This is what we believe in. We believe in sustainable, mature collaborations that pay off for years to come.

Ian Gallanar
Founder and Artistic Director



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Lesley Malin

That Audacious Lady

A Note from the Managing Director

In this time of a sea change in feminism, *The Winter's Tale* is especially noteworthy. It features three of Shakespeare's strongest female characters: Queen Hermione, who defends her honor fiercely and eloquently; her friend Paulina (*that audacious lady*), who unceasingly advocates for Hermione in the face of ferocious threats; and Hermione's daughter, Perdita, who maintains her dignity and grace under hostile circumstances.

It is the king's senseless and tyrannical rage against his wife that powers *The Winter's Tale*. Interestingly, most of the other male characters are appalled by his actions but can do little to change the outcome of his wrath. It is only through the efforts of the confident, principled, and unceasingly patient female characters that balance can be restored to the kingdom and redemption found for its irrational ruler.

So, it is appropriate that this robust, powerful production has been steered by strong female characters. Our director, Isabelle Anderson, CSC Distinguished Artist in Residence, has likely spent more time training and then rehearsing her cast than any director in CSC's history. Her potent vision for this production has informed every aspect and every action. Her chief rehearsal guardians—stage managers and assistant director—are all women as well.

Our *Winter's Tale* design team members (with the notable exceptions of Kyle Rudgers and Dan O'Brien) are all women. Costumes, lights, music, dance, masks and puppets, and props have all been created by female artists. I'm so happy we have offered these gifted artists the opportunity to demonstrate their talents with this production.

Shakespeare was remarkable for his time in allowing his female characters dimension, intelligence, personality, weaknesses, charm, and genius. You must travel a long way forward in history to find another male playwright who is as generous to his imagined women. I often wonder why Shakespeare was so enlightened, when this quality seemed to utterly escape his contemporaries like Marlowe and Jonson. I guess it's just part of his amazing genius.



Lesley Malin as Paulina, Hermione's advocate and friend in *The Winter's Tale*. Photo by Shealyn Jae.

As *The Winter's Tale* shows us, when the masculine and the feminine are at last in balance, magic can happen. Our thanks to all the audacious ladies and all the generous men who made this *Tale* an extraordinary one.

Lesley Malin
Producer, *The Winter's Tale*
Managing Director

Unpretentious and Diverse Baltimore

Gerrad Alex Taylor is a CSC Resident Actor, Associate Artistic Director, and Director of The Studio at the Chesapeake Shakespeare Company. Born and raised in DC and the DC suburbs, Gerrad holds a bachelor's degree in Neuroscience from the Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas.

IAN: Gerrad, you're an actor, director, and teacher who has worked all over the country. Let's see, I think you've worked in Las Vegas, California, St. Louis, Minnesota, and DC in addition to Baltimore. Is that right? But you've done a whole bunch of work here in Baltimore. In addition to CSC, you've also worked with Everyman and other theaters around Baltimore as well. So, what's unique about working as an artist in Baltimore?

GERRAD: Yes, and attending Hopkins also introduced me to several community theaters in Baltimore. I'd say the Baltimore theater community is a little bit smaller and more close-knit than what you'd find in larger cities. Most artists all know each other or are at least aware of each other. It's a less saturated population of people, so you have that ability, y'know?

IAN: My entire career in theater has been in smaller cities—Seattle, Minneapolis, and now Baltimore. I prefer it. I think Baltimore is a great place to work because of the connections made with the audience and the community. My work is affected by the

A Little Conversation About Art, with Ian Gallanar and Gerrad Alex Taylor



Gerrad Alex Taylor.

people around me. When the community becomes too large, it is harder to have those conversations. What do you make of Baltimore audiences?

GERRAD: I think the audiences here are made up of some of the most diverse groups of people I've encountered. And I mean diversity in race—I think there is a better balance of Caucasian to people of color in the audiences than I've seen in a lot of other areas—but also in age, gender, social status, and sexual orientation. During much of my training years, I noticed that most people in the audiences were white older male-female couples. It wasn't until the first show I'd ever done here that I saw a gay mixed-race couple of guys around my age sitting in the front row. I think things like that are at a height in Baltimore, and ever-growing. There are a lot of younger people going to the theater here. And

Continued on page 19



Gerrad Alex Taylor as Malcolm in *Macbeth*. Photo by Teresa Castracane.

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

The Winter's Tale

By William Shakespeare
Directed by Isabelle Anderson+

Produced by Lesley Malin+
Production Manager: Kyle Rudgers+
Stage Manager: Lauren Engler+
Assistant Director: Erin Bone Steele+
Technical Director, Scenic and Sound Designer: Daniel O'Brien+
Lighting Designer: Katie McCreary+
Costume Designer: Heather C. Jackson+
Composer: Amy Domingues
Music Director: Grace Srinivasan
Dance Choreographer: Nellie K. Glover+
Properties Designer: Mollie Singer+

SETTING: 13th-century Sicilia and Bohemia or a land long ago and far away...

CAST

The Kingdom of Sicilia

LEONTES, King of Sicilia..... Jose Guzman+
HERMIONE, Queen of Sicilia Valerie Fenton+
MAMILLIUS, their son and heir to the throne..... Ian Murray
CAMILLO, lord and counselor to Leontes Scott Alan Small+
ANTIGONUS, lord and counselor to Leontes Frank B. Moorman+
PAULINA, Wife of Antigonus Lesley Malin+
FIRST LORD, counselor to King Leontes Nello DiBlasio
LORD, attendant to Leontes James Jager+
ARCHIDAMUS, a Bohemian ambassador Greta Boeringer
EMILIA, attendant to Hermione Molly Moores+
DION, gentleman of the court Brendan Edward Kennedy
CLEOMENES, gentleman of the court Clay Vanderbeek
JAILER Gregory Burgess+
OFFICER OF THE COURT Scott Alan Small+
MARINER..... Michael P. Sullivan+
ROGERA, gentlewoman of the court..... Elana Michelle+
STEWARD to Paulina..... Frank B. Moorman+

TIME..... Elana Michelle+

The Kingdom of Bohemia

POLIXENES, King of Bohemia Michael P. Sullivan+
FLORIZEL, his son and heir Clay Vanderbeek
OLD SHEPHERD, adoptive father of Perdita Gregory Burgess+
CLOWN, his son James Jager+
PERDITA, a foundling Kelsey Murray
AUTOLYCUS, a rogue and troubadour Brendan Edward Kennedy
MOPSA, shepherdess Elana Michelle+
DORCAS, shepherdess Molly Moores+
SHEPHERD'S SERVANT Greta Boeringer

Lords, Ladies, Satyrs, Bear Handlers, Shepherds, and Shepherdesses are played by members of the cast.

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

ARTISTIC AND PRODUCTION STAFF

Director Isabelle Anderson+
Producer Lesley Malin+
Production Manager Kyle Rudgers+
Assistant Director Erin Bone Steele+
Stage Manager Lauren Engler+
Technical Director, Scenic and Sound Designer Daniel O'Brien+
Costume Designer Heather C. Jackson+
Lighting Designer Katie McCreary+
Composer Amy Domingues
Music Director Grace Srinivasan
Dance Choreographer Nellie K. Glover+
Properties Designer Mollie Singer+
Bear Designer Jess Rassp+
Mask Designers Isabelle Anderson+, Jess Rassp+
Assistant Stage Manager Taylor Gulotta
Fight Choreographer, Fight Captain James Jager+
Assistant Costume Designer Matthew Smith
Scenic Carpenters Roberto Castrence, Chester Stacy+
Wardrobe Supervisor Hannah Brill
Master Electrician, Light Board Operator Michael Lonegro+
Sound Board Operator Lauren Engler+
House Managers Donna Burke, Pam Forton, Tyler C. Groton,
Ruthie Griffith, Mary Hoffman Pohligh

+CSC Company Member

MUSIC CREDITS:

Original compositions by Amy Domingues. Sarah Weiner on recorder.
Preshow and intermission music is performed by the cast.

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The Peabody Renaissance Ensemble, directed by Mark Cudek, has granted permission for our use of its recordings, including the song, "Kursi," by Anonymous (arr. Tom Zajac) from the *Vanished World* CD and additional tracks from the *Music of Three Faiths* CD recorded with the Peabody Consort. Founded in 1988 by Mark Cudek, the Peabody Renaissance Ensemble (PRE) is comprised of students, staff of Peabody and the Johns Hopkins University, and guests from the local early music community. PRE includes a vocal ensemble and instrumental consorts of violas da gamba, recorders, lutes and guitars, and percussion. PRE alumni have performed professionally with many American early music ensembles including Apollo's Fire (the Cleveland Baroque Orchestra), the Baltimore Consort, Folger Consort, Hesperus, Les Arts Florissant, Piffaro, and the Waverly Consort.

SPECIAL THANKS:

CSC Volunteers and Ushers, Bin 604, Arrow Parking, Todd M. Zimmerman Design, Varsity Graphics, Mount Royal Printing, Shealyn Jae, Charm City Chocolate, Brendan and Kirsten Murray, Roland Park Place, Dr. Amy Froide, Judith Krummeck, JHU Odyssey Program, The Clarice Smith Performing Arts Center at the University of Maryland College Park, Marketing Intern Helena Pierce, Mark Cudek, Peabody Renaissance Ensemble, Sarah Weiner, Enchanted Petals Florist.

On the cover: Jose Guzman+ as King Leontes, Valerie Fenton+ as Queen Hermione, and Michael P. Sullivan+ as King Polixenes. Photo by Shealyn Jae.

If This Be Magic

A Note from the Director of *The Winter's Tale*



Isabelle
Anderson

"*The Winter's Tale*." Somehow, the title evokes the phrase, "Once upon a time..."

Hearing it, we know a story is coming. We know to allow all possibilities and to enter another time and place where magic, or at least the unusual, can happen. *The Winter's Tale* invites us: escape for a while from the cold of life and expect . . . anything! Late in Shakespeare's life and career, after scaling such Mount Everests as *Hamlet*, *King Lear*, and *Macbeth*, in which one central character was the heart of the story, here Shakespeare writes something

completely different. Not one mountain, but the Himalayas! Leontes, Hermione, Polixenes, Antigonus, Paulina, Florizel, Perdita – each one has a mountain to climb. It is a panorama of humanity.

The Winter's Tale is Shakespeare unleashed. He sings with flowing poetry. He jumps time and space as he never did before. Sixteen years pass and Time herself guides us. He leaps from the depth of tragedy to heights of silliness. Storytelling can do that. Some name this a "problem play," because it dares to have intense tragedy in Part One and comedy in Part Two; I say, isn't that life? I don't know about you, dear audience, but that is my life, over and over. Tragedy and comedy. Misfortune and fortune. I think we humans can handle that in a story because we live it and Shakespeare knew it. He is unsurpassed at reflecting to us what it is to be human.

"*Merry or sad shall it be?*" Both. Love is always the touchstone of this complex story. Love gets battered by the powerful, pushed away by jealousy, protected and attacked, lost and then found. It is revealed between husband and wife, parent

and child, servant and master, friend and friend. The younger characters, Florizel and Perdita, bravely stand for love against raging authority. With time, the oldest, Leontes and Hermione, endure and find the wisdom of repentance and the greatness of forgiveness. There is always hope in the play, but the final redemption is elusive without some "magic." Shakespeare chooses not to explain the end. I'm with him! Is it magic? Grace? Or just life? Do we ever know? Just see how your heart feels at the end of this tale. . . . "If this be magic, let it be an art lawful as eating."



Valerie Fenton as Queen Hermione's statue.
Photo by Shealyn Jae

Isabelle Anderson is Director of *The Winter's Tale* and is CSC's Distinguished Artist-in-Residence. For CSC, she has directed *Dog in the Manger* and *Pride and Prejudice*. She has appeared in *Antony and Cleopatra*.

Synopsis: *The Winter's Tale*

Polixenes, King of Bohemia, has been on a nine-month visit to the court of his childhood friend Leontes, King of Sicilia, and Leontes' wife, Queen Hermione. Groundlessly, Leontes becomes convinced that his pregnant wife has been having an affair with Polixenes. Leontes tries to persuade his most trusted courtier Camillo to poison Polixenes, but Camillo, convinced of the queen's innocence, warns Polixenes. Camillo and Polixenes depart for Bohemia together.

Lost children

Leontes has Hermione arrested for treason and Hermione gives birth to a baby girl while in prison. Lady Paulina hopes Leontes will become reasonable when he sees the innocent baby, but instead, Leontes orders Paulina's husband Antigonus to abandon the newly born daughter on some distant shore. Leontes then puts Hermione through a public trial and they refer judgment to the oracle of Apollo; the oracle declares her innocent but Leontes refuses to believe it. The young prince Mamillius, heartbroken over his mother's plight, dies. Leontes is then told that Hermione has died. Realizing what he's done, Leontes vows to live the rest of his days mourning their deaths. Meanwhile, Antigonus leaves the baby girl on the coast of Bohemia and is attacked by a bear. An old shepherd and his clownish son find the abandoned baby, name her Perdita, and raise her as a member of their family.

16 years later

Perdita is being courted by Prince Florizel, son of King Polixenes of Bohemia, who arrives at the spring sheep-shearing festival disguised as a shepherd. The festival includes a rogue and con artist named Autolycus, who tricks the shepherds out of money. Polixenes and Camillo, in search of Florizel, come to the countryside in disguise. When Prince Florizel announces he will marry the low-born Perdita without consulting his father, Polixenes becomes enraged and threatens to disinherit his son and ruin the shepherds. With Camillo's assistance, Florizel and Perdita flee to Sicilia.

Stop reading now if you don't want to know the end of the story!

Polixenes pursues Florizel to Sicilia. The shepherd and his son go to show King Leontes that Perdita was adopted, and the items left in her baby basket reveal her identity as the King's daughter. That which was lost having been found, Lady Paulina invites the royal family to see a statue of Queen Hermione, and warns them that something wondrous may happen...

SOURCE: Royal Shakespeare Company

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.

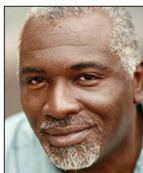
SOURCE: The Folger Shakespeare Library

Who's Who

CAST PHOTOS, in alphabetical order



Greta
Boeringer



Gregory
Burgess+



Nello
DeBlasio



Valerie
Fenton+



Jose
Guzman+



James
Jager+



Brendan
Edward
Kennedy



Lesley
Malin+



Elana
Michelle+



Molly
Moores+



Frank B.
Moorman+



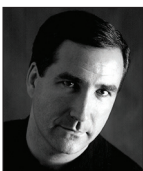
Ian
Murray



Kelsey
Murray



Scott Alan
Small+



Michael P.
Sullivan+



Clay
Vanderbeek

+CSC Company Member

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with
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as Alice

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CAST (in alphabetical order)

Greta Boeringer (Archidamus, Shepherd's Servant, Third Lady, Second Gentlewoman) has appeared with CSC as Duchess of York in *Richard III*, and Third Witch in *Macbeth*. Additional credits include Apemantus in *Timon* (2016) with Off the Quill; Gremio in *Taming of the Shrew* with Walking the Dog Theater; Lucille in *Cemetery Club* (Meritorious Achievement Ensemble at TANYs), and Director of *Simply Shakespeare* with Sullivan County Dramatic Workshop; Nurse in *Romeo and Juliet*, and *Henry V* with Gorilla Rep; *The King Stag* with Kings County Shakespeare; Flavius in *Timon of Athens*, and Goneril in *King Lear* with Instant Shakespeare NYC; An-fisa in *The Three Sisters* with Cressid Theatre. Greta trained at The Shakespeare Theater and Michael Howard Studio.

Gregory Burgess (Old Shepherd, Jailer, Lord Ensemble) is a member of CSC's Resident Acting Company. He has performed

in CSC's productions of *The Fantasticks*; *Richard III* (2017, 2012); *Anne of the Thousand Days*; *Wild Oats*; *A Christmas Carol* (2014-2017); *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* (2017, 2013); and *The Merchant of Venice*, among many others. His training includes The Martin Blank Studio, The Shakespeare Theater, and Howard University.

Nello DeBlasio (Lord, Male Ensemble) is making his CSC debut. He has performed with several DC-area theatre companies, including the Keegan Theatre, American Century, Brave Spirits, Quotidian, and The Source Festival. Recent highlights include the title role in *Titus Andronicus* with Faction of Fools, and understudying *Julius Caesar* with the Folger Theatre. Nello holds an MFA from The Shakespeare Theatre's Academy for Classical Acting at George Washington University. He serves on the board of the Actors' Center.

Valerie Fenton (Hermione, Shepherdess, Satyr) is a CSC founding company member, having performed in the inaugural production of *Twelfth Night*, as well as *Troilus and Cressida*, *Dog in the Manger*, *Much Ado About Nothing*, *The Imaginary Invalid*, *King Lear*, *Titus Andronicus*, *The Taming of the Shrew*, and as a guest artist in partnership with the Columbia Orchestra. Valerie has worked with many area theaters, is featured in regional commercials, and acts in training scenarios for the military and emergency first responders. www.valeriefenton.com.

Jose Guzman (Leontes, Satyr) is a CSC Resident Acting Company Member appearing in his 15th production with the company. Previous CSC productions include *Othello* (Iago), *Macbeth* (Banquo), *Much Ado About Nothing* (Don Pedro), and many others. Productions in the DC area include *Jesus Hopped the 'A' Train* with 1st Stage, *Ana in the Tropics* with GALA Hispanic Theatre, and



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Taming of the Shrew with Lean & Hungry Theatre. Jose holds an M.A. in Theatre from Binghamton University.

James Jager (Clown, Lord, Ensemble, Fight Choreographer, Fight Captain) is a CSC Resident Acting Company Member. He has performed in CSC's *Richard III* (2017), *Anne of the Thousand Days*, *Titus Andronicus* (2015, 2010), *Much Ado About Nothing*, *Romeo and Juliet*, *A Christmas Carol* (2016, 2015, 2014), *Richard II*, *A Midsummer Night's Dream*, *As You Like It*, *The Taming of the Shrew*, *The Two Gentlemen of Verona*, and *Hamlet*, among many others. He is a Society of American Fight Directors recognized Advanced Actor/Combatant, and he was Fight Consultant on the Helen Hayes Award-winning *The Three Musketeers* at Syntetic Theater.

Brendan Edward Kennedy (Autolycus, Dion, Satyr) has appeared with CSC as Trinculo in *The Tempest* and d'Artagnan in *The Three Musketeers*. He has performed recently as Soldier and Servant in *Othello* with Shakespeare Theatre Company; Bergetto and Cardinal in *'Tis Pity She's A Whore* and Arbaces in *A King and No King* with Brave Spirits Theatre; and Patrick in *TAME* with WSC Avant Bard. He holds a double-degree in Vocal Performance and English from the University of Maryland College Park, and is a proud Equity Membership Candidate. www.BEKennedy.net

Lesley Malin (Paulina, Producer, 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 15 years, been the vice president of the board of trustees of The Lark, a new play development center in New York City, where she once served as Managing Director. She served for five years on the Executive Committee of the international Shakespeare Theatre Association and organized its annual conference that CSC hosted in Baltimore in 2017. She is a graduate of Washington University in St. Louis, NYU's Arts Management program, and Leadership Howard County, and is a 2018 LEADERSHIP Baltimore member.

Eiana Michelle (Second Lady, Time, Rogera, Mopsa), a CSC Resident Acting Company Member, appeared as Jane Seymour in *Anne of the Thousand Days*, as Juliet in *Romeo and Juliet*, (movable production and school matinees, 2016) and in *A Christmas Carol* (2017, 2016, and 2015). 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*.

Molly Moores (Emilia, Dorcas) is a CSC Resident Acting Company Member and CSC Teaching Artist. She has performed with CSC in *A Christmas Carol* (2014-2017), *Julius Caesar*, *Romeo and Juliet* (2012, 2015-2017), *Anne of the Thousand Days*, *The Three Musketeers*, *Macbeth*, *Richard II*, *The Taming of the Shrew* (2013), *Antony and Cleopatra*, *Pride and Prejudice*, *The Merchant of Venice*, and *A Midsummer Night's Dream* (2011). www.mollymoores.com.

Frank B. Moorman (Antigonus, Steward, Shepherd Ensemble) is a long-time CSC member with memorable performances in *King Lear*, *Cyrano de Bergerac*, and *Complete Works of William Shakespeare (Abridged)*,

Bios

among others. More recently, he has been in the school matinee production of *Romeo and Juliet*, as well as *Richard III*, *The Three Musketeers*, and *Richard II*. He directed CSC's movable production of *Julius Caesar* (2009). Other performances include *Much Ado About Nothing* with the Annapolis Shakespeare Company and *The Last Days of Judas Iscariot* with Forum Theatre in Washington.

Ian Murray (Mamillius, Shepherd) is making his professional stage debut with CSC. He has recently performed in *The Best Christmas Pageant Ever*, and as Tiny Tim in multiple productions of *A Christmas Carol* with Silver Spring Stage and Northampton Street Players. Other credits include *Anansi and the Magic Stick* with Forest Knolls Elementary, *An Inspector Calls* with Rockville Little Theatre, and voiceover work for *These Shining Lives* and *Rabbit Hole* with Silver Spring Stage, and *Sunday in the Park with George* with Kensington Arts Theatre.

Kelsey Murray (Perdita) is making her CSC debut. A senior in the Engineering program at Wheaton High School, she most recently played Montag in *Fahrenheit 451* with Wheaton Knight Players and Julia in *The Two Gentlemen of Verona* with Traveling Players Ensemble. She has performed with Silver Spring Stage in *The Pillowman*, *The Metal Children*, and *A Christmas Carol*. She is also a regular cast member with the Virginia Renaissance Faire.

Scott Alan Small (Camillo, Officer) is a CSC Associate Artistic Director and Resident Acting Company Member. He has appeared in CSC's *The Taming of the Shrew* (2017), *Richard III* (2017, 2012), *Macbeth* (2016, 2008, 2007), *Much Ado About Nothing*, *Uncle Vanya*, *A Christmas Carol* (2017, 2015, 2014), *A Midsummer Night's Dream* (2014), *The Merry Wives of Windsor*, *Julius Caesar* (2009), *Titus Andronicus*, *Measure for Measure*, *The Country Wife*, *A Doll's House*, and *The Front Page*. His directing credits include CSC's *A*

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

Michael P. Sullivan (King Polixenes, Mariner) is a CSC Resident Acting Company Member. He has appeared with CSC in the title roles of *Julius Caesar* (2017), *Titus Andronicus*, and *Dracula*. Other roles include Prospero in *The Tempest* (2008), Benedick in *Much Ado About Nothing* (2010), Cassius in *Julius Caesar* (2009), Sir George Thunder in *Wild Oats*, Bob Cratchit (2014) and Marley (2016) in *A Christmas Carol*, Duke of York in *Richard III*, Ford in *The Merry Wives of Windsor*, Pistol in *Henry V*, LeBret in *Cyrano de Bergerac*, Oliver in *As You Like It* (2007), Doc Gibbs in *Our Town*, and the Duke in *The Two Gentlemen of Verona*.

Clay Vanderbeek (Florizel, Cleomenes, Satyr) is making his CSC debut. He has appeared in *Proof*, *Rhinoceros*, and *Mail Order Bride*. Bachelor of Arts in Theatre Studies and Linehan Artist Scholar at University of Maryland, Baltimore County. Alumnus of the Baltimore School for the Arts.

ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

Ian Gallanar (Founding Artistic Director) In addition to founding the Chesapeake Shakespeare Company in 2002, Ian has worked as a professional actor, director, and writer for more than 150 professional productions. His directing credits with CSC include productions of *The Taming of the Shrew* (2017 and 2013), *Othello*, *Wild Oats*, *Titus Andronicus*, *A Christmas Carol* (original adaptation, 2014 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

Bios

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.

Isabelle Anderson (Director, CSC Distinguished Artist in Residence, Mask Designer) is thrilled to be with CSC again and to spend time with this dedicated group of actors. Heartfelt thanks to them all. For CSC, Anderson has directed *Dog in the Manger* and *Pride and Prejudice* and appeared in *Antony and Cleopatra*. She also has appeared with Taffety Punk's Riot Grrrls in *Titus Andronicus* and *The Tempest*. Additional credits: In Australia, for Sydney, Melbourne, and Queensland state Theatre Companies, *A Streetcar Named Desire*, *Macbeth*, *Hamlet*, *Twelfth Night*, *Nicholas Nickleby*, *A Midsummer Night's Dream*, *The Pillars of Society*, *Heartbreak House*, *Mother Courage*, *Pericles*, *Top Girls*, *Stepping Out*, *Troilus and Cressida*, and *The Playboy of the Western World*. One-woman show: *New Sky* at Nimrod Theater, Sydney, and tour. Film: *Careful He Might Hear You*, *Undercover*, *The Winds of Jarrah*, *Rebel*. For Twentieth Century Fox, *Great Expectations*. TV credits, Australia: *Scales of Justice*, *A Country Practice*, *Five Mile Creek*, *The Dismissal*. France TV: *Le Bord des Larmes*. Jeune Theatre National: *Si Jamais Je Te Pince*. She has been a teacher with NIDA (National Institute of Dramatic Art, Australia); Columbia University (School for the Arts); New York University (Experimental Theatre Wing); Blue Man Group; Academy for Classical Acting at The Shakespeare Theater in conjunction with George Washington University. Training: Jacques Lecoq, Peter Brook, Jerzy Grotowski,

ki, Bill Alexander, and Cicely Berry.

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.

Hannah Brill (Wardrobe Supervisor) worked with CSC on wardrobe for *The Taming of the Shrew* (2017). She is a Design and Production and Metalsmithing major at Towson University.

Amy Domingues (Composer) is a cellist, viola da gamba player, historical music specialist, and composer residing in Washington, DC. She has released three cello-oriented rock albums under the name Garland of Hours and appears as a recording artist on more than 70 rock, pop, and classical albums. Theatre credits with Taffety Punk include *The Tempest* (2015), live scoring for *Enter Ophelia*, *Distracted* (2014), *Bootleg Shakespeare: Pericles* (2014), and *Love's Labours Lost* (2013). Film credits: *The Weather Underground* (2002) and short film *Harmony* (2014). www.amydomingues.com

Lauren Engler (Stage Manager), a CSC Resident Technical and Design Company Member, has recently stage managed CSC's productions of *Richard III*, *Anne of the Thousand Days*, and *Titus Andronicus*. Performing with CSC, she recently appeared as Miss Winthrop in *A Christmas Carol* (2017), Hippolyta in *A Midsummer Night's Dream* (2014) and the Courtesan in *A Comedy of Errors*. Locally, Lauren has performed in Do or Die Productions' *Poe's Last Stanza*, Cohesion Theatre Company's *Coriolanus*, and Stillpointe Theatre's *Sweeney Todd*. She currently stage manages Renaissance Rumble at the Maryland Renaissance Festival.

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Lauren holds a BA in Performance Theater and Studio Art from High Point University.

Nellie K. Glover (Dance Choreographer, CSC Resident Choreographer) Her work for CSC includes *The Tempest*, *The Fantasticks*, *Anne of the Thousand Days*, *Wild Oats*, *The Comedy of Errors*, *Romeo and Juliet* (2015-2018), *A Christmas Carol* (2014-2017), *A Midsummer Night's Dream* (2014, 2011), *The Taming of the Shrew* (2017), and *Pride and Prejudice*. She has also choreographed *Rent* for Towson University; Baltimore Cappies. She holds a BS in Acting from Towson University.

Taylor Gulotta (Assistant Stage Manager) is working with CSC for the first time. She has worked with The Gateway Playhouse as the Stage Management Apprentice on *Swing!*, *On the Town*, *Little Shop of Horrors*, *Mamma Mia!* and *The Lion King Jr.* She was Assistant Stage Manager for the Heritage Theatre Festival's 2016 season. She graduated from Washington and Lee University as a double major in Theater and Strategic Communication, and while there served as the resident stage manager for many mainstage plays and musicals.

Ron Heneghan (Director of Education) oversees education programs for CSC. More than 15,000 students have attended professional Shakespeare performances in the student matinee program managed by Ron during the last three years. He also supervises the in-school residency program where CSC Teaching Artists embed in English/Language Arts classrooms as a resource for teachers and a learning experience for their students. Ron has taught theatre at Loyola University, Stevenson University, Carroll Community College, Muhlenberg College, Northeastern University, Regis College, PCPA Theatrefest/Allan Hancock College and the MFA program at Trinity Rep Conservatory/Brown University consortium. He is a member of CSC's Resident Acting Company.

Heather C. Jackson (Costume Designer) has designed costumes for CSC's *The Tempest*, *Richard III* (2017 and 2012), *The Three Musketeers*, *The Comedy of Errors*, *Uncle Vanya*, and *Richard II*. Other credits include *The Effect* (Studio Theatre); *Cloud 9* (Iron Crow); *Orfeo ed Euridice/Orphee aux Enfers* (Maryland Opera Studio); as well as at Longacre Lea, Mosaic Theatre, Single Carrot Theatre, Loyola University, Baltimore Shakespeare Festival, and Still-Pointe Theatre, among others. She worked as Costume Coordinator for the First National Tour of *Amazing Grace*, and as Assistant Costume Designer at Virginia Opera Company, Wolf Trap Opera, and Round House Theatre. She holds an MFA from the University of Maryland. HeatherJackson.com

Kristina Lambdin (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 *Anne of the Thousand Days*, *The Fantasticks*, *Macbeth*, *A Christmas Carol* (2014-2017), *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, 2015-2018 productions); *A Doll's House*; *As You Like It* (Broadway World Best of Baltimore Award); and *The Country Wife*. Broadway World named her as a top artist of the 2007 Baltimore Theatre. For more than a decade, she served as the Costume Supervisor for the Baltimore Opera Company and then Lyric Opera Baltimore.

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

Michael Lonegro (Master Electrician, Light Board Operator, Information Systems Manager, Development Associate) was the

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lighting designer for CSC's *Julius Caesar* in 2017, has operated lighting for numerous CSC productions, and is a member of the Resident Technical and Design Company. Before joining CSC in 2014 he studied law at the University of Maryland and comparative literature at the University of Chicago and worked for ten years as a university press editor. He holds a BA from Yale University, where he also designed lighting for undergraduate and graduate theatre productions.

Laura Malkus (Director of Development) 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.

Katie McCreary (Lighting Designer) has designed for CSC's *The Fantasticks*, *Anne of the Thousand Days*, *Uncle Vanya*, and *The Importance of Being Earnest*. Other recent or favorite designs include: *Futureproof* with CUA; *A Bid to Save the World* and *Electric Baby* with Rorschach Theatre (where she is also a company member); *A Midsummer Night's Dream* with WSC/Avant Bard; *When We Were Young* and *Unafraid*; *Mack, Beth*; and *The Best Man* with Keegan Theater; *The Breakers*, *Navigator*, and *The Colour of Her Dreams* with 7 Stages; and *Scarlett's Web* with Dad's Garage. Katie is also Director of Development and Curriculum Development for Educational Theatre Company (ETC). www.katiemccreary.com

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, Scenic Designer, Sound Designer, CSC Resident Technical Director, Facilities Manager). A founding member of CSC, Daniel has per-

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

Jess Rassp (Bear Designer) is a Theatre Artist whose background in painting and sculpture fuels her work in puppetry, props, and scenic design. She has worked with CSC on *Othello*, among many productions. She is the Technical Director at Cohesion Theatre Company and a member of CSC's Resident Technical and Design Company. Other credits include *H.T. Darling's Incredible Musaeum* with Submersive Productions; *Mr. Burns* and *Sally McCoy* with Cohesion Theatre Company; and *Savage/Love*, *Midlife*, and *Year of the Rooster* with Single Carrot Theatre. Jess holds a BA in English Literature and minor in Theatre Arts from Brandeis University in Boston. jessrasspdesign.com

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.

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), prior to living in Baltimore, served as a Youth Theatre Educator and Executive Manager of Church Hill Theatre, a

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non-profit theatre organization on the Eastern Shore of Maryland. She splits her time between serving our audiences from the box office and assisting in all things marketing.

Mollie Singer (Properties Designer) worked with CSC on *A Christmas Carol*, *Julius Caesar*, *The Fantasticks*, *Richard III*, and *Anne of the Thousand Days*. Her credits with Everyman Theatre include *Blithe Spirit* (Assistant Scenic Designer) and *The Understudy* (Assistant Scenic Designer); with Rep Stage include *Hunting and Gathering* (Scenic Design); *Antigone Project: A Play in 5 Parts* (Properties); *Technicolor Life* (Properties); *Sunset Baby* (Properties, Assistant Costume Designer); and *Venus in Fur* (Properties); with HCC Arts Collective include *The 25th Annual Putnam County Spelling Bee* (Scenic Design and Properties) and *It's a Wonderful Life* (Properties). She also was Scenic Designer for *The Revelation of Bobby Pritchard* with Iron Crow Theatre and *Between Trains* with Towson University.

Grace Srinivasan (Music Director) has worked as music director with CSC on several recent productions, including *A Christmas Carol*, *The Taming of the Shrew* and *Anne of the Thousand Days*. A soprano who performs a wide-ranging repertoire throughout the region, 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 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.

Chester Stacy (Scenic Carpenter) of Chester Creates LLC has done set design, construction and scene painting for several CSC productions, including *The Fantasticks*, *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*; display graphics and installation for Howard County Library, Mill No. 1, Long Reach Village Center, and Pax River Naval Air Station; sculpture fabrication for the AVAM Kinetic Sculpture Race; and production design for Eduardo Sanchez's *The Night Watchmen*.

Erin Bone Steele (Assistant Director), a CSC Company Member, directed *The Importance of Being Earnest* in 2015 and served as dramaturg or assistant director for *The Merry Wives of Windsor*, *Antony and Cleopatra*, *Pride and Prejudice*, *Cyrano de Bergerac*, *Much Ado About Nothing*, and *The Country Wife*. Other directing work includes The Appalachian Shakespeare Project at Concord University (*A Midsummer Night's Dream*, *Macbeth*), Silver Spring Stage (*On the Razzle*, *Anton in Show Business*, *A Christmas Carol*), The Edward Albee Festival at Arena Stage (*Finding the Sun*), and Shepherd University (*Dry Land*). She holds a Ph.D. in Theatre and Performance Studies and lives in Silver Spring, MD, with a patient husband and two young daughters.

Gerrad Alex Taylor (Associate Artistic Director, and Director, The Studio) is a CSC Resident Acting Company Member. He oversees programming in The Studio at the Chesapeake Shakespeare Company, which offers classes for area youth and adults. He holds a BA in Neuroscience from The Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas. He has worked as an actor, director, and teacher for theatres across the country.

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

THE STUDIO

at the Chesapeake Shakespeare Company

YOUTH CLASSES

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The CSC High School Corps

Every summer, high school students conceptualize, design and perform 90-minute versions of Shakespeare's great plays on our outdoor stage. They attend master classes with CSC Teaching Artists in acting, vocal skills, stage combat and more. They gain valuable experience and make new friends as they rehearse and perform. From behind the scenes and while greeting the public, CSC Corps members observe and support the making of our festival-style outdoor professional plays. When it's time to produce their own shows, they'll be ready! No auditions are necessary to join the CSC High School Corps. Camp dates: June 2 – July 22, including performances.

Exciting day camps for students in grades K-12 are available in Howard County and in Baltimore City.

INDOORS:

The Howard County Center for the Arts will offer full-day and half-day camps from July 23-August 24, led by CSC Teaching Artists.

In Baltimore, The Studio at the Chesapeake Shakespeare Company offers 10 weeks of full-day camps from June 25 -August 31, as well as our inaugural Summer High School Ensemble, a troupe for Baltimore high schoolers interested in performing fully developed Shakespeare plays.

OUTDOORS:

In addition to the CSC High School Corps, our summer stage at the Patapsco Female Institute Historic Park hosts full-day camps offered through Howard County Recreation and Parks, led by CSC Teaching Artists. Camp sessions are offered from June 25 through July 20.

Register today at ChesapeakeShakespeare.com/camps.

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

Unpretentious and Diverse

Continued from page 5

I think it's reflected in the work you see around town. Many theaters are promoting seasons that speak to the younger generation and current events of the time. Many theaters are speaking to the LGBTQ community, the Latino community, and the black community. There is a rich cornucopia of people in Baltimore and we actually see it represented in the audiences, which I think is a good thing.

IAN: I've been working in Baltimore theater for almost 20 years, same goes for Lesley (our Managing Director), but I don't yet feel like a local—but I do feel welcomed, nonetheless. I love the unpretentiousness of Baltimore and its arts.

GERRAD: Yes. I don't know what to make of that exactly. It's definitely very unpretentious. Maybe it has to do with the smaller size of the community you mentioned. People are more inclined to work together and listen to each other.



Gerrad Alex Taylor with Jose Guzman in CSC's *Much Ado About Nothing*. Photo by C. Stanley Photography.

IAN: My favorite art happens when ideas and forms from different origins come together and create something new: rock and roll, jazz, and modern dance, for instance. Maybe Baltimore's strength can be found in its differences. As the first Director of The Studio at the Chesapeake Shakespeare Company, what kinds of things do you hope to accomplish?

GERRAD: As is my mission in all the theater I do, I hope to

open up the opportunity to more people of color. Theater was not a readily accessible thing for me growing up, as is probably the story of a lot of minorities growing up in urban communities. I want to make The Studio welcoming and open to more and more minority groups in Baltimore so that we see the same sort of diversity in our classrooms that we see on the stage and in our audiences.

Also, I think that CSC is offering a unique product at The Studio. CSC is this area's only professional classical theater and I want The Studio to serve as Maryland's premier choice of training in classical theater, whether it comes to performance of Shakespeare and the classics, design, stage combat, history, or any other aspect of the theater. I want everyone in the area to see CSC and The Studio as the place to go to know all there is to know about the "classics."

See the full Q&A series at ChesapeakeShakespeare.com



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Lesley Malin, Managing Director
Kyle Rudgers, Production Manager
Laura Malkus, Director of Development
Elizabeth Beriman, 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, Resident Costume Designer and 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

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Molly Moores, Program Advertising

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Scott Alan Small
Gerrad Alex Taylor

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Kevin Costa, Educator in Residence
Nellie K. Glover, Resident Choreographer

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Emily Karol	Laura Rocklyn
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