A man with short, light-colored hair, wearing dark sunglasses and a black leather motorcycle jacket, is seated on a motorcycle. The motorcycle's headlight is prominent in the lower-left foreground. The background is a solid, vibrant red, which is splattered with numerous black ink-like spots and streaks, particularly concentrated on the right side. The overall mood is gritty and intense.

October 11 – November 15, 2015

TITUS ANDRONICUS

By William Shakespeare

Directed by Ian Gallanar



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Thank You

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

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Ian Gallanar: Photo by Theatre Consultants Collaborative Inc.

Titus Andronicus. Phew.

A Note from the Founding Artistic Director

It's a fascinating play. It has been interesting as all get-out to work on it. You know, it's the play that Shakespeare lovers have been in denial about for centuries. For the longest time, no one would touch it. Then, suddenly, in the last 20 years or so, it's become sort of popular.

It's the violence, right? Well, yes and no. Shakespeare wrote a lot of violent plays. As far as I know, it's the only Shakespeare play to include cannibalism, but the on-stage body count is not that much different than that of *Macbeth*, *Romeo and Juliet* or *Hamlet*. Sexual assault appears in many of his other plays, even in several of the comedies, though perhaps this play examines its horrifying impact on the victim and her family more microscopically than most.

What sets *Titus* apart? I think the play has a certain "punk rock" sensibility. It's a three-chord pop anthem of angst that our writer wrote early in his career. It's blunt and to the point, and doesn't mess around with subtlety. It has the vigor of an angry young man. If Shakespeare were rock and roll, this would be *Great Balls of Fire*, not *Strawberry Fields Forever*.

The play creates a bleak universe where no one is on speaking terms with forgiveness. Every character rushes to vengeance like a kid to an ice cream truck. These people seem like animals. Shakespeare shows us the worst of humanity and then blows it up 40 feet tall. This is a writer who is pissed off at the absurdity of "an eye for an eye."

And that's the play I wanted to share with you -- the play written for you by the predecessor of Quentin Tarantino and William Castle.

"We mean it, maaaaan..." Johnny Rotten, Famous Shakespeare Fan

Ian Gallanar
Founding Artistic Director



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Lesley Malin. Photo by
Teresa Castracane.

Relaxed Performances

A Note from CSC's Managing Director

Recently, we hosted a reception for a convention of arts service groups. They were delighted by our beautiful, intimate theater and also by our description of how we use certain original Elizabethan theatre practices (the audience being lighted, the bars staying open during the performance, the actors mingling with the audience before and after the show, and the informal pre-show music). To these, we add some contemporary informality and our PNC Family Room to create an easy-going audience aesthetic.

One of the conference attendees said that these practices seem to dovetail with a new effort called "Relaxed Performances," directed toward creating theatre attendance opportunities for people with disabilities or conditions that may make a trip to a typical performance challenging. This effort seems to have started in London; here is how the National Theatre there describes them:

"Relaxed Performances are specifically designed to welcome people who will benefit from a more relaxed performance environment, including people with an Autism Spectrum Condition, sensory and communication disorders, or a learning disability. There is a relaxed attitude to noise and movement and some small changes made to the light and sound effects. An easy way to understand the atmosphere is perhaps, 'the opposite of the quiet carriage on the train.'"

Of course, this isn't exactly what we're doing at CSC (although we do believe serving the special needs community is an excellent goal). Instead, we are trying to have Relaxed Performances for *all* of our performances and for *all* of our audiences, including kids. We know that we are asking our audiences to get off of their computers, out of their pajamas, and away from *Game of Thrones*. If giving them a more casual atmosphere makes it easier for people to come together with others in our community to share an exciting live theatre experience, then that's what we want to do —no, must do.

However, we understand that this is simply not everyone's cup of tea. We know that a crinkling potato chip bag can be infuriatingly disruptive. We know that a wriggling kid can be annoying (we are parents, too!) We know that some of our audiences would rather be in darkness and not be distracted by a view of other patrons or light in their eyes. And we get that.

Here at CSC, one way that we are trying to embrace the future and cultivate future audiences is by offering an atmosphere that is a little informal, a bit more relaxed. If you are coming for your first time to CSC or for your fifteenth, we hope you find our laid-back ways appealing. After all, we're doing it because relaxed seems to be As You Like It.

A handwritten signature in dark ink, reading "Lesley".

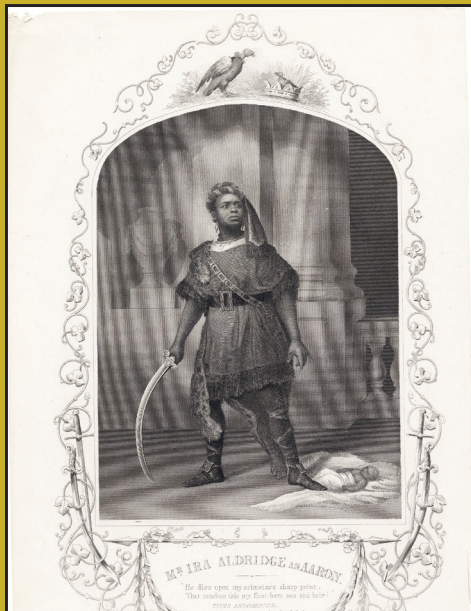
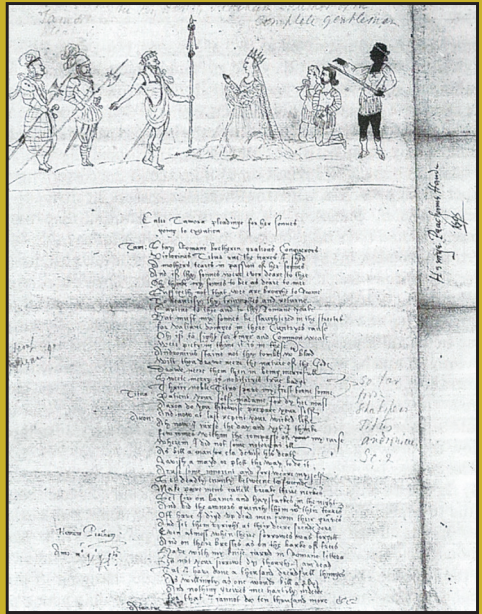
Lesley Malin
Managing Director

Titus Andronicus in Art

THE PEACHEM DRAWING

The Peachem Drawing, also called the "Longleat Manuscript," survives from Shakespeare's time (circa 1595) to illustrate for us a scene believed to be from *Titus Andronicus*. It is one of the oldest known images of Elizabethan acting and costuming. Beneath the illustration and above the text is written a stage direction: "Enter Tamora pleading for her sonnes going to execution."

Source: Wikipedia/Public Domain



IRA ALDRIDGE as AARON

The New York-born actor Ira Aldridge (1807-1867) moved to Britain and later, Poland, to find opportunities to play leading roles, including the role of Aaron the Moor in Shakespeare's *Titus Andronicus*. This print (circa 1853) is from a daguerreotype by William Paine of Islington, printed by The London Printing and Publishing Company. The quote reads: "He dies upon my scimitar's sharp point, / That touches this my first-born son and heir!" Act 4, Scene 2.

Source: The Folger Shakespeare Library

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

Titus Andronicus

By William Shakespeare
Directed by Ian Gallanar+

Production Manager: Patrick Kilpatrick+
Technical Director: Daniel O'Brien+
Costume Designer: Jacy Barber

SETTING: America, in the 1980s

CAST

SATURNINUS, son of the late emperor, will be declared emperorVince Eisenson+
BASSIANUS, brother to Saturninus, in love with Lavinia Keegan Cassady
TITUS ANDRONICUS, general against the Goths Michael P. Sullivan+
MARCUS ANDRONICUS, his sister, a Roman tribune.....Lisa Hodsoll
LAVINIA, his daughter Rachael Jacobs+
LUCIUS, his eldest son Joel Ottenheimer
QUINTUS, his daughter Caitlin Carbone
MARTIUS, his son Matthew Ancarrow+
PUBLIUS, Marcus's son Zach Bopst
YOUNG LUCIUS, Titus's grandson Kelsey Painter+
TAMORA, Queen of the Goths..... Karin Rosnizeck
DEMETRIUS, her second son..... James Jager+
CHIRON, her youngest son Sèamus Miller+
AARON THE MOOR, her lover.....Gregory Burgess+
NURSE Amal Saade
GOTH/ENSEMBLE/VOCALIST Kate Forton+
MUTIUS/AEMILIUS..... Phil Vannoorbeeck
JOHNNY AND THE MEAT PIES..... Nick Delaney+, Tom Delaney, Chris Engler

THERE WILL BE ONE 15-MINUTE INTERMISSION

**Today's performance will include gunshots, blood, graphic
and sexual violence, and the use of strobe lights.**

SPECIAL THANKS

Volunteer Coordinator Sara Small and the CSC Volunteers and Ushers; Mike Slate and The Mid-Atlantic Ossa Museum (www.maossa.com) for allowing us to use a 1940 Harley Davidson Knucklehead; Herbert Mann and TLP Photography; Houpla, Inc., videographers; Center Stage, which very graciously let us use a rehearsal room; Folger Shakespeare Library; Royal Shakespeare Company; Hotel RL; Bin 604; Dan Hagerty and The DeVos Institute of Arts Management; Tevin Thompson; Mount Royal Printing, Marianne Payne, and Steve Salisbury.

ARTISTIC AND PRODUCTION STAFF

Director, Sound Designer Ian Gallanar+
 Production Manager Patrick Kilpatrick+
 Assistant Director Gerrad Alex Taylor+
 Stage Manager Lauren Engler+
 Technical Director, Lighting Designer, Set Decorator Daniel O'Brien+
 Scenic Designer Kathryn Kawecki
 Set Painter Lauren Engler+, Chester Stacy
 Costume Designer Jacy Barber
 Props Designer Mindy Braden+
 Effects Designer, Set Decorator Chester Stacy
 Music Director Nicholas Delaney+
 Music Composer Chip Salerno
 Violence Choreographer Chris Niebling+
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On the cover: Michael P. Sullivan is Titus Andronicus. Photo by Teresa Castracane.

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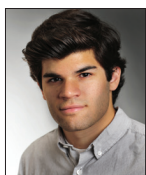


*The Random House Dictionary of the English Language, The Unabridged Edition; 1966, Random House, Inc., 1966

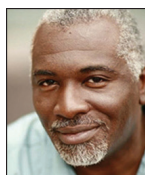
Who's Who



Matthew
Ancarrow+



Zach
Bopst



Gregory
Burgess+



Caitlin
Carbone



Keegan
Cassidy



Vince
Eisenson+



Kate
Forton+



Lisa
Hodsoll



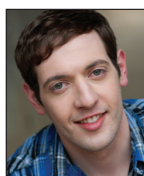
Rachael
Jacobs+



James
Jager+



Sèamus
Miller+



Joel
Ottenheimer



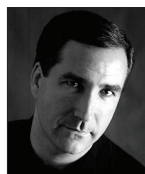
Kelsey
Painter+



Karin
Rosnizeck



Amal
Saade



Michael P.
Sullivan+



Phil
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Titus Andronicus

Synopsis

The brothers Saturninus and Bassianus are in contention for the Roman emperorship. Titus Andronicus, Rome's most honored general, returns from wars against the Goths with their queen, Tamora, her sons, and her lover, Aaron the Moor, as captives. Her eldest son is sacrificed by Titus; she vows revenge.

A new emperor

Titus is nominated emperor by his sister Marcus, one of Rome's tribunes. Titus declines, instead nominating Saturninus.

To seal the bond of friendship, the new emperor, Saturninus, offers to marry Titus's daughter Lavinia. She, however, is already pledged to Bassianus. Saturninus, by now infatuated with Tamora, makes her empress instead.

Revenge

Manipulated by Aaron, Tamora's sons, Chiron and Demetrius, avenge their mother by raping and mutilating Lavinia, and killing Bassianus. Aaron falsely implicates two of Titus's sons in this murder.

In his turn, Titus vows revenge and sends his surviving son Lucius to the Goths to raise an army. Titus achieves his revenge by killing Tamora's sons and serving them up to her at a banquet, and then killing her.

He himself is killed by Saturninus and his death avenged by Lucius, who is made emperor.

-Courtesy of the Royal Shakespeare Company





Kevin J. Costa

Titus Andronicus: Program note

A Powerful Imagination

Samuel Johnson, an early editor of Shakespeare, was no idiot – there needs no ghost come from the grave to tell us this. But why is it that he, as so many others in the 421 years since *Titus Andronicus* first appeared, disparages the play? He even goes so far as to deny that it's Shakespeare's work at all. In the note on Titus, he writes,

*"All the editors and criticks agree with Mr. Theobald in supposing this play spurious. I see no reason for differing from them; for the colour of the stile is wholly different from that of the other plays, and there is an attempt at regular versification, and artificial closes, not always inelegant, yet seldom pleasing. The barbarity of the spectacles, and the general massacre which are here exhibited, can scarcely be conceived tolerable to any audience. . . . Ravenscroft, who, in the reign of Charles II, revised this play, and restored it to the stage, tells us in his preface, from a theatrical tradition I suppose, which in his time might be of sufficient authority, that this play was touched in different parts by Shakespeare, but written by some other poet. I do not find Shakespeare's touches very discernible."*¹

To be sure, Johnson is not alone in his critique; the play has troubled critics and readers for generations. Audiences, however, tend to be transfixed – and often pleased – by the blend of fascination and horror *Titus* generates. The play is, without question, Shakespeare's goriest, and, as is typical of his early work, the verse is more regular than we find in his later efforts. One wonders, however, if critics like Johnson fixate on these qualities merely to provide disinterested reasons for what are, in the end, their own moral or aesthetic objections. In Shakespeare, we find what we go looking for, even if it includes alleged evidence to allow one to disavow his hand in a work.

Shouldn't we look, rather, at the play's careful handling of how a family, country, and empire crumble when a figure, as we'll see in the title character, fails to adapt to the changing conditions of his time? Why not admire the wonderful manipulation of dramatic tone of which Shakespeare is master? When we look this way, we find not only the riches of Shakespeare's dramatic sensibility and of his verse at this point in his career, but we see the inauguration of themes and concerns that he'll return to in *King Lear*, *Macbeth*, and *Richard II*. How hard is it, with such a simple shift in critical disposition, to realize that, yes, *Titus Andronicus*, too, with all its excesses and experimentation, was also possible in Shakespeare's powerful imagination?

Kevin J. Costa
CSC Education Director

¹ Johnson, Samuel. Johnson on Shakespeare, Ed. Sir Walter Alexander Raleigh. London: Henry Frowde, 1908.

Bios

CAST, in alphabetical order

Matthew Ancarrow (Martius, Goth), a CSC Company Member, has appeared with CSC as Antipholus of Syracuse in *The Comedy of Errors*, Renfield in *Dracula*, Paris in *Romeo and Juliet*, Oliver in *As You Like It*, Snug in *A Midsummer Night's Dream*, and numerous other roles. He has also performed with the National Theatre For Children, Lexington Children's Theatre, and Landless Theatre Company. Recently, Matthew composed original music for the Maryland Ensemble Theatre's production of *The Shape of Things*.
www.matthewancarrow.weebly.com

Zach Bopst (Alarbus, Publius) appeared in CSC's *Romeo and Juliet* as Gregory and Friar John. Other roles include Orlando in Baltimore Shakespeare Factory's *As You Like It* and Woodrow in Source Festival's new play, *The Word and the Wasteland*. He holds a BFA in Acting/Theatre from Towson University.

Gregory Burgess (Aaron the Moor), a member of CSC's Resident Acting Company, has performed in CSC's productions of *The Importance of Being Earnest*, *A Christmas Carol*, *A Midsummer Night's Dream* (2014, 2010), *As You Like It*, *The Merry Wives of Windsor*, *The Taming of the Shrew*, *Richard III*, *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 Theatre, and Howard University.

Caitlin Carbone (Quintus) is a CSC Teaching Artist, and had roles in *Romeo and Juliet* as a performance intern in 2012. Recent work includes Hotspur in *Henry IV, Part One* and Dromio of Ephesus in *The Comedy of Errors* at Baltimore Shakespeare Factory; Juliet in *Romeo and Juliet* at Spotlighters Theatre; and Phoebe in *Cinderella: The Fairy God Mother's Story* at the New York Children's Theatre Festival.

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Bios

Off stage, Caitlin works with Cohesion Theatre Company as Director of Artistic and Community Engagement, and helped organize ParityFest Baltimore 2015 this past summer. Caitlin holds a BFA in Theatre Performance from Virginia Commonwealth University.

Keegan Cassady (Bassianus) appeared as Parolles in the CSC Under-30 production of *All's Well That Ends Well* and Touchstone in CSC's *As You Like It*. He was Assistant Director for CSC's *Much Ado About Nothing*. Other acting credits include roles in *The Paper Game*, *A Bright Room Called Day*, *Julius Caesar*, and *As You Like It*. He directed *Body Armor with Unstrung Harpist* and was Playwright/Producer of *The Immortal Jellyfish* with Avalanche Theatre Company. He holds an MBA from George Mason University and a BA with honors in Theatre from the College of William and Mary. www.cassady87.wordpress.com

Vince Eisenson (Saturninus), a member of CSC's Resident Acting Company, has appeared in CSC's *Romeo and Juliet*, *A Christmas Carol*, *A Midsummer Night's Dream*, *As You Like It*, *Richard III*, *The Taming of the Shrew*, and *Cymbeline*, among other productions. Regional credits include *#deathparty* at Longacre Lea; *Kafka's Metamorphosis* and *Lysistrata* at Syntetic Theater; *The Tooth of Crime* at WSC Avant Bard; *The Imaginary Invalid* at Shakespeare Theatre Company; *Romeo and Juliet* at Folger Theatre; and *Julius Caesar* at Lean & Hungry Theater/WAMU 88.5.

Kate Forton (Goth, Vocalist, Ensemble), is a CSC Associate Company Member and the Marketing and Administrative Assistant. She appeared as Duke Solinus in *The Comedy of Errors*. She served as Assistant Stage Manager for CSC's *Much Ado About Nothing* (2015), *The Importance of Being Earnest*, *A Midsummer Night's Dream*, *Antony and Cleopatra*, *The Taming of the Shrew*, *Uncle Vanya*, *A Christmas Carol*, and *Romeo and Juliet*. In addition, she has

been a Dance Captain, ensemble member, and singer for many CSC productions. She holds a BA in Theatre Arts and Vocal Music from Gettysburg College.

Lisa Hodsoll (Marcus Andronicus) appeared last season as Marina in *Uncle Vanya* and Miss Prism in *The Importance of Being Earnest*. Recent area credits include Maeve in Theater J's *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*; Medea in No Rules Theater's *Medea's Got Some Issues*; Jane/Dot in Theater Alliance's *The Wonderful World of Dissocia*; and Miller at Studio Theatre's *Edgar and Annabel*. She holds a BA, from University of Virginia.

Rachael Jacobs (Lavinia), a CSC Resident Acting Company Member, has appeared with CSC as Hermia in *A Midsummer Night's Dream*, Juliet in *Romeo and Juliet* (2013); and Lydia in *Pride and Prejudice*. Other credits include *Dorian Gray* with Syntetic


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Bios

Theater; *B*tch: A Play About Antigone* with Naked Theater; *Art House* with Idly Bent Theater Company; and *The Tempest* with Pallas Theater. She has also appeared with Hampshire Shakespeare Company in *The Taming of the Shrew*, and at Stella Adler Studio in *The Comedy of Errors* and *Some Girls*. She holds a BFA from NYU with training at Stella Adler Studio and Stonestreet School of Film and Television.

James Jager (Demetrius) is a CSC Resident Acting Company Member and Teaching Artist. He has performed in CSC's *Much Ado About Nothing*, *Romeo and Juliet*, *A Christmas Carol*, *Richard II*, *A Midsummer Night's Dream*, *As You Like It*, *The Taming of the Shrew*, *The Two Gentlemen of Verona*, *Titus Andronicus* (2010), and *Hamlet*, among many others. He is a Society of American Fight Directors' recognized Advanced Actor/Combatant. He was Fight Consultant on the Helen Hayes Award-winning *Three Musketeers* at Syntetic Theater. He is a graduate student at Mary Baldwin College.

Séamus Miller (Chiron) is a CSC Resident Acting Company Member. He has worked as an actor, director, and teaching artist with Longacre Lea, 1st Stage, Arts on the Horizon, Spooky Action Theater, Imagination Stage, Young Playwrights' Theater, Educational Theatre Company, Annapolis Shakespeare Company, The Washington Revels, American Century Theater, and The Baltimore Shakespeare Festival, among others. Séamus graduated from Cornell University and hold a BA in English and Theatre Arts with additional training from The Center for Movement Theatre and NYU Tisch in Dublin. www.seamusactor.com



Joel Ottenheimer (Lucius), a CSC Teaching Artist, is making his CSC debut. Other acting credits include *Amadeus* at Center Stage; *As You Like It* with The Shakespeare Theatre Company; *A Tale of Two Cities*, *The Two Gentleman of Verona*, and *Sense and Sensibility* with Annapolis Shakespeare

Company; *She Stoops to Conquer* with Pallas Theatre Collective; *A Midsummer Night's Dream*, *The Tempest*, *Measure for Measure*; *The Taming of the Shrew* with Baltimore Shakespeare Factory; and *Romeo and Juliet* with the Shakespeare Alive! School Tour for Maryland Shakespeare Company.

Kelsey Painter (Young Lucius), a CSC Company Member, has appeared in *The Comedy of Errors* as Dromio of Syracuse, *A Midsummer Night's Dream* as Peaseblossom (2014) and Cobweb (2011); in *The Merchant of Venice* as Lancelot Gobbo and Duke of Venice; and in *Our Town* as Emily Webb. Kelsey has also worked locally with Live Action Theatre, Pumpkin Theatre, Stillpoint Theatre Initiative, Venus Theatre, Pallas Theatre Collective, and Woolly Mammoth Theatre Company. She holds a Bachelor's degree in Theatre Arts from Towson University.

Karin Rosnizeck (Tamora) is making her CSC debut. She has appeared in *Virus Attacks Heart* with Venus Theatre; *Jarry Inside Out* with Spooky Action Theatre; *Judgment at Nuremberg* with American Century Theater; *Happily Ever After* with Ambassador Theater, *Gnaediges Fraulein and Lulu* with WSC Avant Bard, *The Sculptress* and *Saving Myself for Steve Martin* with Baltimore Playwrights Festival; *The Marriage of Maria Braun* with Scena Theater; *Stop Kiss* and *Boeing Boeing* with



TERESA CASTRACANE
PHOTOGRAPHY

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

Bios

No Rules Theater. She holds an MA in English and French literature, and graduated from Theatre Lab Honors Conservatory.

Amal Saade (Nurse, Tribune) is making her CSC debut. She has performed in *#deathparty* with Longacre Lea; *A Bright Room Called Day* with NuSass; *Living Out* with GALA Hispanic Theatre; *You Can't Get a Decent Margarita in the North Pole* and *Tell-Tale* with Grain of Sand Theatre; *Much Ado About Nothing* with Taffety Punk Theatre; *Mikveh* and *The Moscows of Nantucket* with Theater J; and *Cinderella and Her Sisters* with Olney Theatre. She holds a BA in Theatre from the University of North Carolina and an MA in Theatre Education from Catholic University.

Michael P. Sullivan (Titus Andronicus) is a CSC Resident Acting Company member. His performances with CSC include the roles of Escalus (2015) and Montague (2013) in *Romeo and Juliet*; Bob Cratchit in

A Christmas Carol, Duke of York in *Richard II*, Ford in *The Merry Wives of Windsor*, Dracula in *Dracula*, Prospero in *The Tempest*, Benedick in *Much Ado About Nothing* (2010), Cassius in *Julius Caesar*, Pistol in *Henry V*, LeBret in *Cyrano de Bergerac*, Oliver in *As You Like It*, Doc Gibbs in *Our Town*, The Duke in *The Two Gentlemen of Verona*.

Phil Vannoorbeeck (Mutius, Aemilius) is making his CSC debut. He has appeared as Touchstone in *As You Like It* with the Baltimore Shakespeare Factory; Milo in *13 Dead Husbands* with Cohesion Theatre Company; Brad Majors in the *Rocky Horror Show* with Spotlighters Theatre; and James Monroe in *Bloody Bloody Andrew Jackson* with the Highwood Theatre Company.

ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

Ian Gallanar (Director, Sound Designer, 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 125 professional productions. His career as a professional Artistic Director spans more than 20 years. His directing credits with CSC include productions of *Romeo and Juliet* (2015 and 2003), *Uncle Vanya* (2015), *Twelfth Night* (2002), *A Midsummer Night's Dream* (2005, 2010, 2014), *King Lear* (2006), *Macbeth* (2007), *Lysistrata* (original adaptation, 2010), *Our Town* (2011), *Richard III* (2012), *The Taming of the Shrew* (2013), *The Merry Wives of Windsor* (2014), and *A Christmas Carol* (original adaptation, 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 CSCorps, a unique educational program in which high school students create and produce live productions of Shakespeare in a collaborative working environment. Previously, Ian has served as Artistic Director for the National Theatre for Children, Minnesota Shakespeare



Bios

in the Park and the Repertory Theater of America. Ian is a proud new member of the distinguished National Theatre Conference; a Helen Hayes Tribute Award, Telly Award and Howie Award (Howard County Arts Council) winner; and the recipient of the Distinguished Alumni Award from Indiana University of Pennsylvania.

Lesley Malin (Managing Director), a founder of Chesapeake Shakespeare Company, has served as its Managing Director since 2003. She also works as an actress, playing such roles with CSC as Lady Bracknell in *The Importance of Being Earnest*, Lady Macbeth, Beatrice (2010), Mrs. Bennet, the Queens in *Richard III* and *Cymbeline*, Alitheia in *The Country Wife*, Titania in *A Midsummer Night's Dream* (2005), and Mrs. Fezziwig in *A Christmas Carol*. She is a former Managing Director and current Trustee of the Lark Play Development Center in New York City, and a former Vice President and Treasurer of the international Shakespeare Theatre Association. She is a graduate of Washington University in St. Louis, NYU's Arts Management program and Leadership Howard County.

Jacy Barber (Costume Designer) is a theatrical artist specializing in costume, puppet, and object design. She has designed world premiere productions for The Kennedy Center and U.S. Botanic Gardens, The Welders, Field Trip Theatre, Contradiction Dance, Ballet ADI, Queens Theater In The Park, AndHow! Theatre Company, and Fred Ho. She co-founded the D.C.-based Not A Robot Theatre Co., whose original production of *The Clocks* earned the Capital Fringe Festival's Director's Award. She holds a BA from Sarah Lawrence College, where she studied costume design and puppetry, and an MS in Environmental Studies from Antioch University New England.

Elizabeth Berman (Financial and 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.

Mindy Braden (Props Designer, Wardrobe Assistant), a member of CSC's Resident Technical and Design Company, has served as Props Designer for *Much Ado About Nothing*, *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 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*, among her many credits.

Kelly Martin Broderick (Audience Services Manager) is finishing a Bachelor's degree at the University of Maryland, Baltimore County, in Gender and Women's Studies. Kelly is a visual artist whose work was recently included in "Ordinary Woman," a show at the Howard County Center for the Arts.

Nick Delaney (Music Director) is CSC's Resident Musician. He has appeared in *The Comedy of Errors*, *Romeo and Juliet*, *Uncle Vanya*, *A Christmas Carol*, *A Midsummer Night's Dream*, *As You Like It*, *The Taming of the Shrew*, and *The Two Gentlemen of Verona*; and was Music Director for *Much Ado About Nothing* and *The Merry Wives of Windsor*. He also music directed and appeared in *13 Dead Husbands* with Cohesion Theatre Company and participated in ParityFest Baltimore. He has played guitar and/or bass for musicals at University of Maryland, Children's Theatre of Annapolis, Laurel Mill Playhouse, and Stevenson University.

Tom Delaney (Musician/guitar) performs with the Pasadena Theatre Company and the Catonsville Theater Company and has appeared in *Camelot*, *A Christmas Carol*, *It's a Wonderful Life*, *Arsenic and Old Lace*,

Bios

1776, *Fiddler on the Roof*, and *Filming the Honeymooners*. He also played guitar for *Godspell* with Pasadena Theatre Company. He appeared in the *Cabaret Night* sponsored by Silhouette Stages in Columbia. Tom plays guitar and harmonica with the Selby Jam Band and the Holy Family (Davidsonville) Lifeteen Band. He has a solo show regularly at senior centers, social clubs, and local night spots. tomdelaney.weebly.com

Lauren Engler (Stage Manager, Set Painter) is a CSC Company Member. She has been Stage Manager for CSC's *Uncle Vanya*, *Richard II*, *Romeo and Juliet* (2015), and *Romeo and Juliet* (2014) educational touring production. With CSC, she recently appeared as Hippolyta in *A Midsummer Night's Dream* and the Courtesan in *The Comedy of Errors*. Locally, Lauren has performed *Poe's Last Stanza* with Do or Die Productions; *Coriolanus* with Cohesion Theatre Company; and *Sweeney Todd* with Stillpointe Theatre. She holds a BA with honors in Performance Theater and Studio Art from High Point University.

Chris Engler (Musician, drums) is making his CSC debut. Chris was recently Assistant Director of *Get Smart* at The Children's Theater of Annapolis. He last appeared on stage at High Point University as Big Harp in *The Robber Bridegroom*. Chris holds a BA in accounting and finance and recently completed his MBA.

Kathryn Kawecki (Set Designer) is a Baltimore-based set and costume designer. She has designed for 1st Stage (*Now Comes the Night*, *The Good Counselor*, and *Old Wicked Songs*); CATF (*Ages of the Moon*, *Race*); Ballybeg, NYC (*The Taste of It*, *Broken Fences*); New Repertory Theatre, Boston (*Dollhouse*, *RENT*); Capital Rep, Albany (*Anna in the Tropics*); and LOCAL Theatre Co., Boulder (*Elijah*), among others. She is an adjunct professor for Gettysburg College. www.kawecki-art.com

Ron Heneghan (Director of Community Engagement) is the administrator of CSC community programs and school matinees. With CSC, he has appeared as Ben-e-dick in *Much Ado About Nothing*, Astrov in *Uncle Vanya*, Clarence in *Richard III*, and Mr. Webb in *Our Town*. His regional credits include Everyman, Fords, Olney, Spooky Action, Philadelphia Shakespeare, Seattle Rep, Merrimack Rep, Huntington Theatre, Lyric Stage of Boston, Utah Shakespearean, Second Story, and PCPA Theatrefest; and six seasons at the Pennsylvania Shakespeare Festival. He holds an MFA from University of Washington. SAG-AFTRA, AEA.

Patrick Kilpatrick (Production Manager, Director of Programming) is a founding member of CSC. Patrick directed the CSC productions of *As You Like It*, *The Two Gentlemen of Verona*, *The Tempest*, *The Taming of the Shrew*, and *Troilus and Cressida*. He has appeared onstage in *Richard II* and numerous other CSC productions. He has choreographed fights for many CSC productions and has been the Production Manager for every show since January 2010.

Kristina Lambdin (CSC Resident Costume Designer, CSC Business Manager). Some of her costuming credits include CSC's *Much Ado About Nothing*, *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 and 2015 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.

Michael Lonegro (Light Board Operator) has operated lights for CSC's *A Midsummer Night's Dream*, *A Christmas Carol*, *Uncle*

Bios

Vanya, The Importance of Being Earnest, and Romeo and Juliet.

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.

Shannon Nickey (Box Office Associate) studied theater at Salisbury University and California University of Pennsylvania, and currently is studying Psychology at The University of Baltimore.

Daniel O'Brien (Technical Director, Set Decorator, 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 theater in Baltimore and designed the sets and lighting for the inaugural season plays *A Midsummer Night's Dream*, *Richard II*, *Romeo and Juliet*, and *A Christmas Carol*. Daniel is also a musician, and composed the music for CSC's first production in 2002, *Twelfth Night*.

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

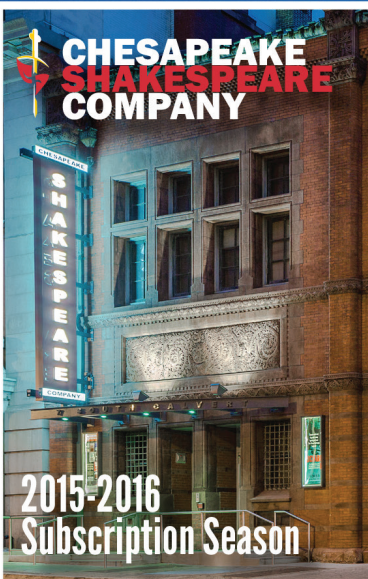
Chester Stacy (Effects Designer, Set Decorator, Scenic Painter) of Chester Creates LLC has done set design and construction for CSC's *Uncle Vanya* and *The Importance of Being Earnest*; Red Branch Theatre's *Bring It On the Musical*; and First Baptist Church of Glenarden's *The Uncut Coming of Christ*. 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*.

Chris Niebling (Violence Choreographer) also designed fights for CSC's *Romeo and Juliet*. He is a CSC Company Member, the Co-Artistic Director of Live Action Theatre, and an Artistic Associate for The Inkwell. He is a recognized Advanced Actor/Combatant and member of The Society for American Fight Directors. He has worked as an actor, director, and fight choreographer at many regional theatres including the Washington National Opera, Baltimore Opera, Pallas Theatre Collective, Red Eye Gravy, Journeyman Theatre, Rorschach Theatre, Solas Nua, Washington Shakespeare Company, The Hatchery Festival, Catalyst Theatre Company, and Rep Stage.

Chip Salerno (Composer) is an independent composer of unique electronic and orchestral music. He has been playing music since the tender age of 5, beginning his musical exploits on the accordion. Chip has studied Double bass, Tuba and Piano (as well as the aforementioned accordion). He has degrees in composition and theory. His work is included in several production music catalogs and he holds degrees in Music Composition and Theory. You can hear more of his work here: <https://soundcloud.com/chip-salerno>

Gerrad Alex Taylor (Assistant Director), a CSC Resident Acting Company Member, appeared as Claudio in CSC's *Much Ado About Nothing*, Romeo in CSC's *Romeo and Juliet* school tour (2014), and Young Scrooge in *A Christmas Carol*. He appeared as Petruchio in *The Taming of the Shrew* with Pallas Theatre Collective, The Host in *The Merry Wives of Windsor* at The Great River Shakespeare Festival, and Proteus in *The Two Gentlemen of Verona* at the Shakespeare Festival St. Louis. He holds a BA in Neuroscience from The Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas. Gerrad-Alex-Taylor.com



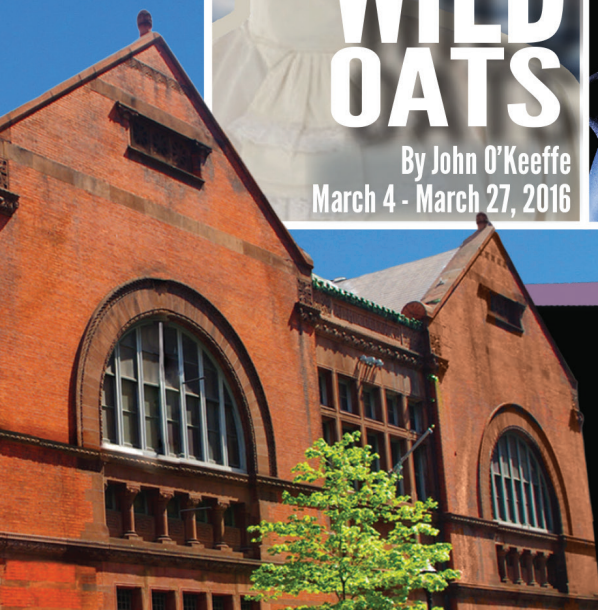
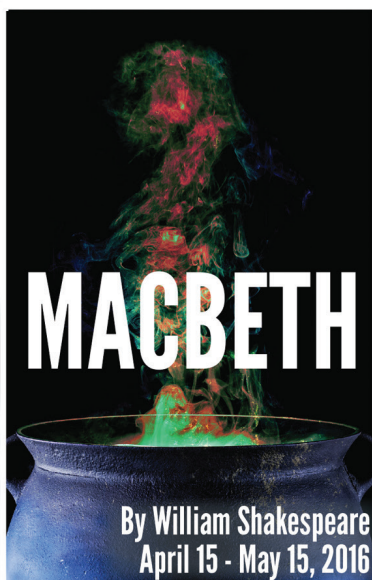
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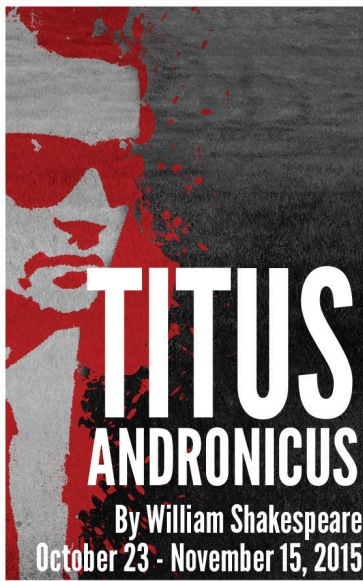
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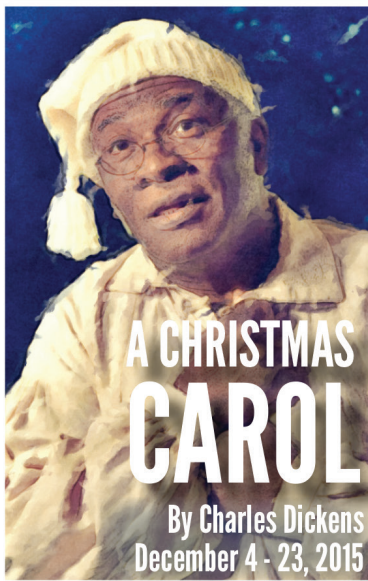
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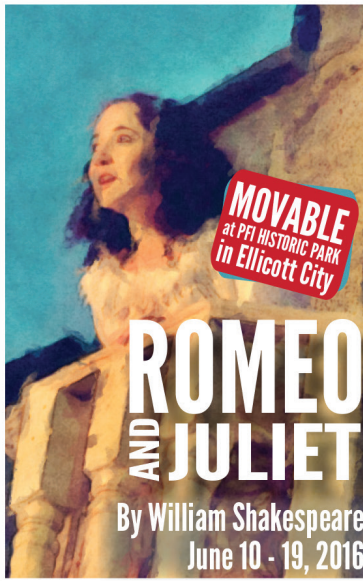
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