

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

A MIDSUMMER NIGHT'S DREAM

June 22 – July 29, 2018

By William Shakespeare
Directed by Gerrad Alex Taylor

*The course of true love
never did run smooth.*

Season 2017-2018 is presented by



Season 2018-2019 is on sale now. Subscribe today!

Introductions to Shakespeare

A Note from the Founder and Artistic Director



Ian Gallanar.

The Friendly Shakespeare is a terrific book written by Norrie Epstein. It's not a famous book, but one I like very much. She wrote the book for people whose introduction to Shake-

speare was marred by an ineffectual high school English teacher. Some of us are lucky enough to have amazing teachers who love Shakespeare for all the right reasons and have the gift to share the excitement of Shakespeare with us. Some of us (like me) had a difficult introduction to Shakespeare.

I fumbled through *Romeo and Juliet*, not really understanding the weird punctuation or how the words appeared on a piece of paper. My experience with *Julius Caesar* was entirely forgettable. It was only performed as a series of memorized monologues by each member of our ninth-grade class (with little or no guidance). Finally, there was *A Midsummer Night's*

Dream. The local college was presenting the play and our Shakespeare class student teacher was playing Hermia. We were offered those elusive "bonus points" if we attended. I did.

And there was Bottom and there was Pyramus and Thisbe. I was shocked with how funny it was. I couldn't believe that it was written by the same guy who wrote the other plays that I didn't get. I thought they must be "cheating" and not doing it the way Shakespeare wrote it. Boy, was I wrong about that.

I must confess, there were parts of the play that were still murky. The college students were uneven in their ability to perform their roles with

clarity, but there were shiny moments to it, moments that, for the first time, made me understand what all the fuss was about.

I love performing outdoors at the PFI. It gives us a chance to get together with our friends and neighbors to celebrate theater. This play is, in essence, a play about celebrating – and performing *A Midsummer Night's Dream* out here reminds us what all the fuss is about.

Ian Gallanar
Founder and Artistic Director

Thank You

High sparks of honor in thee have I seen.

- Richard II

Season 2017-2018 is presented by



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Chesapeake Shakespeare Company

Ian Gallanar+
Founding Artistic Director

Lesley Malin+
Managing Director

A MIDSUMMER NIGHT'S DREAM

By William Shakespeare
Director: Gerrad Alex Taylor+

Production Manager: Kyle Rudgers+
Set and Lighting Designer: Daniel O'Brien+
Assistant Director: Jeff Miller+

Costume Designer: Heather C. Jackson+
Production Stage Manager: Lauren Engler+
Music Director: Grace Srinivasan

Setting: Athens and the woods nearby

CAST

The Royal Court

THESEUS, Duke of AthensMichael Toperzer
HIPPOLYTA, queen of the Amazons, betrothed to Theseus ... Elana Michelle+
EGEUS, mother to Hermia Molly Moores+
HERMIA, in love with Lysander Nina Marti
LYSANDER, in love with Hermia Rafael Sebastian
DEMETRIUS, in love with Hermia Nick Fruit
HELENA, in love with Demetrius, and Hermia's best friend.....Kate Forton+
PHILOSTRATE, master of revels to Theseus Ceili Lang

The Amateur Acting Troupe

PETER QUINCE, a carpenter, the director and WallColin Connor
NICK BOTTOM, a weaver and Pyramus José Guzman+
FRANCIS FLUTE, a bellows-mender and Thisbe..... Brendan Edward Kennedy
SNUG, a joiner and LionTim Neil
ROBIN STARVELING, a tailor and MoonshineOwen Halstad

The Fairy Court

OBERON, King of the fairiesMichael Toperzer
TITANIA, Queen of the fairies Elana Michelle+
PUCK, Oberon's jesterImani Turner
FIRST FAIRY Molly Moores+
PEASEBLOSSOM, fairy attending TitaniaChristine Watt
COBWEB, fairy attending Titania..... Abigail Funk
MUSTARDSEED, fairy attending TitaniaSydney Thomas
FAIRIES and attendants of Theseus and HippolytaSebastian D. Durfee,
Alec Yamartino

Stage fog will be used in this production.
THERE WILL BE ONE 15-MINUTE INTERMISSION

+ CSC Company Member

ARTISTIC AND PRODUCTION STAFF

Director and Fight ChoreographerGerrad Alex Taylor+
Production Manager Kyle Rudgers+
Production Stage Manager Lauren Engler+
Set Designer, Lighting Designer and Technical Director Daniel O'Brien+
Properties Designer Mollie Singer+
Costume Designer Heather C. Jackson+
Sound Designer Tim Neil
Dance Choreographer Shubhangi Kuchibhotla
Music Director Grace Srinivasan
Assistant DirectorJeff Miller+
Technical Manager Cody Petenbrink
Head Scenic Carpenter Chester Stacy+
Head Scenic Painter Lauren Engler+
Assistant Stage Managers Erica Feidelseit and Olivia Leenhouts
Fight Captain Michael Toperzer
Dance Captain Kate Forton+
Music Captain Brendan Edward Kennedy
Sound Board Operator Christian Wilson
Costume Assistant B. Benjamin Weigel
Wardrobe Supervisor Destiny Harris
House Managers..... Donna Burke, Pam Forton, Tyler Groton,
Ruthie Griffin+, Mary Pohlig+

INTERNS

Directing Intern David Gumino
Stage Management Intern Olivia Leenhouts
Costume Design Intern Destiny Harris
Technical Interns.....Jack Barrett, Christian Wilson,
Keyonna Hill and Katherine Gilles
Acting Interns Sebastian D. Durfee, Abigail Funk, Owen Halstad, Ceili Lang,
Tim Neil, Sydney Thomas, Christine Watt and Alec Yamartino
Front of House InternsMaggie Giblin, Devin Kohn, Jamie Bokman,
Phoebe Heiligman

SPECIAL THANKS CSC's volunteers, ushers, and the CSC High School Corps; Howard County Executive Allan H. Kittleman; Caitlin Chamberlain, Howard County Recreation and Parks Heritage Program, and PFI Historic Park staff; Amanda Hof, Interim Executive Director, Howard County Tourism and Promotion Board; Coleen West, Howard County Arts Council; Community Foundation of Howard County; T. Rowe Price Foundation; Bin 604; FNP Printing and Publishing; Freakin' Sweet Jars; Mount Royal Printing Co.; Tom Delaney, music consultant; Rev. M. Dion Thompson, Greek consultant; Todd M. Zimmerman; Alexis E. Davis, marketing associate; Clarice Smith Performing Arts Center at University of Maryland; Ford's Theatre.

On the Cover: Elana Michelle as Titania, queen of the fairies. Photo by Jean Thompson.

A MIDSUMMER NIGHT'S DREAM MUSIC

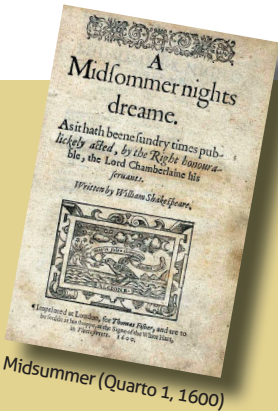
Some of the songs you will hear tonight are more than 2,000 years old. These include The Delphic Paean, from a hymn to Apollo that was inscribed on a stone wall at the Athenian Treasury at Delphi.

The Delphic Paean

Hark, you whose domain is deep-forested Helicon, loud-thundering Zeus' fair-armed daughters: come with songs to celebrate your brother Phoebus [Apollo] of the golden hair, who over the twin peaks of this mountain, Parnassus, accompanied by the far-famed Delphic maidens, comes to the streams of the flowing Castalian spring as he visits his mountain oracle. Interpreted by Dr. Armand D'Angour

Seikilos Epitaph

As long as you live, be lighthearted / Let nothing trouble you / Life is only too short and takes its toll. Interpreted by Dr. Richard Dumbrell



CHESAPEAKE SHAKESPEARE COMPANY

Season 2018-2019

SHE STOOPS TO CONQUER

By Oliver Goldsmith
September 28 - October 21, 2018
Kate Hardcastle has a love problem: Her prospective fiancé is tongue-tied around women of high class but a charmer with the help. Silliness and satire follow when he mistakes Miss Hardcastle for a serving maid - and she decides to play along. Enjoy a bawdy, witty, comic feast of practical jokes and romantic mix-ups from the 1700s.



SEPTEMBER

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

OCTOBER

SU	MO	TU	WE	TH	FR	SA
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27

2:00pm Matinee


7:30pm

8:00pm

8:00pm Preview

HENRY IV

By William Shakespeare
PART I: February 15 - March 30, 2019
PART II: March 15 - April 7, 2019
Henry IV, Parts I and II, presented in repertory, offer a brilliant bounty of drama and comedy. Shakespeare's Falstaff is their scene-stealing rogue.



HENRY IV PART I

FEBRUARY

SU	MO	TU	WE	TH	FR	SA
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MARCH

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HENRY IV PART II

MARCH

SU	MO	TU	WE	TH	FR	SA
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31						

APRIL

SU	MO	TU	WE	TH	FR	SA
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7	8	9	10	11	12	13

2:00pm Matinee

7:30pm

8:00pm

8:00pm Preview

Henry IV Marathon

2:00pm - Part 1

8:00pm - Part 2

A CHRISTMAS CAROL

By Ian Gallanar
Adapted from Charles Dickens
December 7 - December 23, 2018
Ebenezer Scrooge lives in Victorian Baltimore in our one-of-a-kind adaptation of the classic Christmas ghost story. A delight for all ages, *A Christmas Carol* (with a Baltimore twist) celebrates local history and Chesapeake culture. Exclusively for subscribers: Place your order by August 6 to enjoy the lowest price available on our best-selling play. *A Christmas Carol* is an add-on play, not a subscription series choice.



DECEMBER

SU	MO	TU	WE	TH	FR	SA
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16	17	18	19	20	21	22
23	24	25	26	27	28	29

2:00pm Matinee

7:30pm

8:00pm

8:00pm Preview

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the diary of

Anne Frank

By Frances Goodrich and Albert Hackett
Adapted by Wendy Kesselman
April 26 – May 26, 2019
This vital story asks us to remember a dark moment in world history through the eyes of a young girl: Poignant and powerful, Anne Frank's hopes and dreams shine in her words penned while hiding during the Nazi invasion of the Netherlands. This recent adaptation is more forthright about the characters' Judaism than the 1955 Broadway version.

APRIL

SU	MO	TU	WE	TH	FR	SA
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MAY

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19	20	21	22	23	24	25
26	27	28	29	30	31	

2:00pm Matinee

7:30pm

8:00pm

8:00pm Preview

LOVE'S LABOUR'S LOST

By William Shakespeare
June 28 – July 28, 2019
Outdoors in Ellicott City
In this rollicking comedy filled with brilliant puns, the King of Navarre and three courtiers agree to avoid the distractions of women for three years while they study and pray. How well does that go? You can guess: When the gorgeous Princess of France and her ladies arrive on a diplomatic mission, the men become lovestruck, back-stabbing sneaks. Bring a picnic!

JUNE

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

JULY

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

7:30pm

6:00pm

8:00pm

8:00pm Preview

MACBETH

By William Shakespeare
June 7 – June 23, 2019
The horror and the poetry of this supernatural tragedy are magnified as the moon rises over Macbeth's castle – represented by the stone walls of the Patapsco Female Institute. You'll be up close to the action as you travel with the actors through the park. Subscribers enjoy first dibs on movable *Macbeth* tickets. Get them now: For movable plays, audience size will be limited each night. *Macbeth* is an add-on play; it is not a subscription series choice.

JUNE

SU	MO	TU	WE	TH	FR	SA
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

7:30pm

6:00pm

8:00pm

8:00pm Preview

SEASON EXTRA

Hand in hand, with fairy grace, Will we sing, and bless this place.

-A Midsummer Night's Dream

A Note from the Managing Director



Lesley Malin

What a bittersweet homecoming. It's so lovely to come back to our home in The Ruins for this, our sixteenth summer. The ruins are still poignant and captivating, the trees are still verdant, and the evenings are still enchanting. We hope the Shakespeare is still engaging to thousands of folks who climb up Mount Ida this summer to the park.

We love being back at the PFI but our hearts are breaking for battered and broken Historic

Ellicott City, just down from our untouched hilltop park where we love to perform. If it's your first time here or your sixteenth, if you are from down the street, or from Baltimore or Montgomery County, I hope you take time to salute the unforgettable old main street that should celebrate its bicentennial in just four years.

We don't know what will happen to Old Ellicott City—I don't think anyone knows what really can or ought to be done for its pros-

pects—but all of us at Chesapeake Shakespeare Company think of it as our beloved hometown. We hope that our fairies of *A Midsummer Night's Dream* can spread some of their magic to help mend this special place.

Lesley Malin
Managing Director

William Shakespeare: Playwright, Poet, Actor

William Shakespeare penned 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). More than 400 years after the playwright's death, they continue to be performed around the world. *The Tempest* is considered the final play that Shakespeare wrote alone.

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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Listening to the Rhythm of the Language in *Midsummer*

A Note from the Director



Gerrad Alex Taylor

A Midsummer Night's Dream stands as one of Shakespeare's most widely known and widely produced plays. It is read among students and scholars of all ages. You can find more than one production of this play in just about any city at any time in most developed English-speaking regions in the world. It is highly liked and appreciated for

its simplicity in plot and hilarious ending, which many have called one of the funniest scenes in all the Shakespearean canon. Even those of us who may know nothing about the story have at least heard the title at some point or another in our lives, and just that conjures up the ideas of fairies, magic, and love. *Midsummer* has stood the tests of time, and as with any great piece of classical work, there are always so many more things to learn each time you experience it.

I began reading this play almost a year ago, after having seen numerous film and theatrical productions and having performed in it a few times. Looking at the play in its entirety from a director's point of view, the style of the writing and use of the meter really began to take a striking grasp on my attention. In just reading the text, I noticed

how Shakespeare is playing with the musicality of the language in ways that we don't really see in other plays. His writing takes shape in both the formal blank verse and the more informal prose forms, but we also see the meter of the language expressed in rhyming verse, iambic quatrameter, and some derivative of the quatrameter structure that we often see in Shakespeare's more supernatural characters like the weird sisters in *Macbeth* or the fairies here in *Midsummer*. I found it incredibly interesting how Shakespeare seamlessly moves through so many forms of metrical expression. In putting this play on its feet, we as an ensemble invested time to discover how these different metrical forms influenced the action of each character.

Midsummer is a surprisingly musical comedy. There are a few songs written directly into the text but aside from that, the language itself is very musical. Just listening to the rhythm of the language you can hear a beat that drives the action through so many different atmospheres. It's as if Shakespeare put together a play list of songs moving from 90's pop rock to a slower jazz ballad to a more hollow and snappy indie tune and then speeds up again to a hard electronica rhythm. The rehearsal process has been an exploration of how to support the musicality of the language with the beat and pulse of the action on stage, the sounds of the environment, the music and dances of our world in ancient Athens, and the percussive pull of the language.

Our production has been stripped down a bit to allow for a sharp focus on the text and movement of the language. There is no wild or quirky theme applied to our production. We have set it in the period that Shakespeare calls for: the time of Ancient Greece when heroes like Heracles or Theseus were at the height of their legendary adventures. We are also using text from the First Quarto of 1600, the earliest publication of this play composed from the memory of actors and spectators, prompt books, and Shakespeare's own manuscripts or "foul papers." There are a few differences in the language of the quarto from what many fans of this play may be used to hearing, but if you're a Shakespeare nerd like me, there are a lot of interesting things to gleam out of these variations.

So, sit back and enjoy our playlist. Travel with us through the heartbeat of this play. Move and be moved as that beat changes from a steady beating drum to a skipping palpitation and back again. "If music be the food of love," then eat your fill and fall in love with the sounds of one of Shakespeare's most loved plays. Thank you!

Gerrad Alex Taylor
Director of *A Midsummer Night's Dream*

Love, Heroes, and Myths: Shakespeare's *Midsummer*

A Midsummer Night's Dream takes place in Athens, Greece, during the Bronze Age.

The Bronze Age of Greece refers to the invention and production of bronze, a sturdy metal made from a copper alloy that is stronger than the previously-used copper. Bronze was used in all sorts of technology from weaponry to farming implements. The economy of all the city-states prospered as a result, which meant that more time and resources could be devoted to art and philosophy. Despite modern preconceptions about white togas, Bronze Age fashions included

very colorful tunics known as chitons. Music flourished both as a religious practice and a form of entertainment.

This time period was also known as the Age of Heroes, and many Greek myths were set during the Bronze Age. In the opening scene of *Midsummer*, the audience is introduced to Duke Theseus and his soon-to-be wife, Hippolyta. In Greek mythology, Theseus was a hero most famously known for slaying the Minotaur (a mythical half-man, half-bull creature), and navigating the labyrinth of Crete. Due to his affiliation with the city-state of Athens, Theseus is often credited with stories and accom-

plishments that were previously associated with other heroes, feats such as the Labors of Heracles. He was one of the Argonauts - ancient Greece's version of The Avengers, an all-star collection of mythical heroes. Finally, he conquered the all-women society of the Amazons, and took their warrior queen, Hippolyta, to be his bride. Shakespeare's audience would have been familiar with the stories of Theseus, which add to the Duke's gravitas at the beginning of the play.

Weddings in ancient Greece were a matter of business between parents: arranged marriages were used to advance status. Daughters were the

property of their parents until they were married. Children who were insubordinate to their parents could be killed. Despite all the power and respect Theseus has in Athens, his hands are legally tied, and therefore he must defer to Egeus' wishes in marrying Hermia to Demetrius. In the play, the stakes of this societal pressure for filial piety weigh heavily on the Athenians and drive the lovers to take such extreme measures as fleeing to conceal their love.

Jeff Miller
Assistant Director
A Midsummer Night's Dream

Who's Who *A Midsummer Night's Dream*



Collin
Connor



Sebastian
D. Durfee



Kate
Forton+



Nick
Fruit



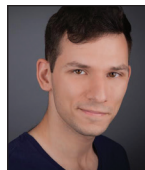
Abigail
Funk



José
Guzman+



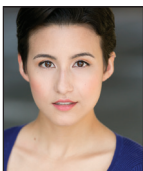
Owen
Halstad



Brendan
Edward
Kennedy



Ceili
Lang



Nina
Marti



Elana
Michelle+



Molly
Moores+



Tim
Neil



Rafael
Sebastian



Sydney
Thomas



Michael
Toperzer



Imani
Turner



Christine
Watt



Alec
Yamartino

+ CSC Company Member

Synopsis: *A Midsummer Night's Dream*

On the eve of a royal wedding, the stories of four couples intertwine hilariously across the mortal and fairy realms.

The play begins with the news of a royal wedding. Theseus, the Duke of Athens, is to be married to Hippolyta, the Queen of the Amazons. On the eve of his wedding, the Duke receives a request to resolve a dispute for one of his noblemen, Egeus.

Egeus wants her rebellious daughter to wed a local man, Demetrius. Hermia is refusing, however, because she's in love with Lysander. The Duke orders Hermia to obey her mother. She invokes an Athenian law: if she refuses she must face a death penalty or enter a convent. Hermia has her own ideas. She and Lysander decide to elope. She confides in her friend, Helena, who secretly desires Demetrius for herself. Demetrius pursues the runaway lovers into the forest, with Helena stalking him.

Meanwhile, in celebration of the Duke's impending wedding, a group of Athenian laborers are planning to perform a play. The amateur thespians, referred to as The Mechanicals, go into the forest to rehearse their play, *The Tragedy of Pyramus and Thisbe*. The forest is the fairy realm and

the mortals wander in unaware. Oberon and Titania, the king and queen of the fairies, are in the midst of a quarrel that entangle the humans.

Titania has a changeling page-boy and Oberon wants him. She refuses. Her husband seeks a spell to cast on her. He sends his servant, Puck, to find a magic plant. The juice of that plant, squeezed in the eyes of a sleeping person, causes that person to fall in love with the first creature he or she sees upon awaking. Oberon uses the potion on Titania.

Traveling in the forest, mischievous Puck overhears the tradesmen rehearsing. One of them is the weaver, Bottom. Puck casts a spell on him, and when Titania wakes, Bottom is the first creature she sees. She falls rapturously in love with him.

Meanwhile, Helena's bickering with Demetrius disturbs Oberon. He tells Puck to use the magic plant on Demetrius to make him fall in love with Helena. Confusing the two Athenian men, Puck uses it on Lysander instead.

Let Shakespeare unravel this madness!

Courtesy of The Royal Shakespeare Company

Summer 2018 Concessions

Grilled hot dogs
Cake-in-a-jar desserts



Bios

CAST in alphabetical order

Collin Connor (Peter Quince) is making his CSC debut. His previous credits include *The Skin of Our Teeth* (Constellation Theatre), *King Ubu* (Pointless Theatre), *Hamlet* (Snakeskin Jacket), and *The Anger in Ernest and Ernestine* (Inspired I Theatre). He hails from Winnipeg, Manitoba.

Sebastian D. Durfee (Attendant to Theseus and Fairy) is an acting intern attending Johns Hopkins University, class of 2020. Recent collegiate credits include *A Midsummer Night's Dream* (Lysander), *Betrayal* (Waiter) and *Pippin* (Pippin).

Kate Forton (Helena and Dance Captain) is a CSC Associate Company Member. She has performed in several productions with CSC, including *A Christmas Carol* (2017, 2016, 2015), *The Taming of the Shrew* (2017), *Richard III* (2017), *Anne of the Thousand Days*, *Titus Andronicus* (2015), *The Comedy of Errors* (2015), *Richard II*, and *As You Like It* (2014). Other recent credits include *NEW YORK* and *Company* with Just Off Broadway.

Nick Fruit (Demetrius) appeared with CSC in *Romeo and Juliet* (2017) as Peter. He has performed with Iron Crow Theatre as Joshua and Gerry in *Cloud Nine*, Brad in *The Rocky Horror Show*, Doug in *The Zero Hour*, and he was in the ensemble of *The Wild Party*. Other regional credits include Hally in *Master Harold and the boys* with Roundhouse Theatre, Adam in *Yankee Tavern* with Cumberland Summer Theatre, Caterpillar and White Knight in *Alice in Wonderland* with The Collaborative, and King Ferdinand in *Love's Labour's Lost* with Baltimore Shakespeare Factory. He holds a BFA in acting from Towson University.

Abigail Funk (Cobweb and ensemble) is an acting intern from UMBC's Class of 2018. She recently directed *Far Away* for Studio 3 at UMBC. Abigail is from Westminster, MD.

José Guzman (Nick Bottom) is a CSC Resident Acting Company Member and a CSC Teaching Artist appearing in his 16th production with the company. He won the 2018 Helen Hayes Award for best supporting actor for his role in *Jesus Hopped The 'A' Train* at 1st Stage in Washington DC. Previous CSC roles and productions include Leontes in *The Winter's Tale*, Iago in *Othello*, Banquo in *Macbeth*, Don Pedro in *Much Ado About Nothing*, and many others. Additional

productions in the DC area include *Ana in the Tropics* with GALA Hispanic Theatre, and *Taming of the Shrew* with Lean & Hungry Theatre. Jose holds an MA in Theatre from Binghamton University.

Owen Halstad (Robin Starveling) is an acting intern attending Pomona College, Class of 2021. Recent collegiate credits include *The Engine of Our Ruin* (Boris), *Midsummer Night's Dream* (Egeus), *In the Treehouse* (Erik), and *Tsarevna Frog* (Vasalissa). Owen is from Westminster, MD.

Brendan Edward Kennedy (Francis Flute, ensemble and Music Captain) has appeared with CSC as Autolycus, Dion and Satyr in *The Winter's Tale*, 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

Ceili Lang (Philostrate and ensemble) is a returning acting intern from High Point University, Class of 2018. She

appeared in CSC's *Three Musketeers* and *The Comedy of Errors* (Ensemble). Collegiate credits include *Cabaret* (Frau Schneider) and *The Amish Project* (Anna) with High Point University. Ceili is from Pittsburgh, PA. www.ceililang.com

Nina Marti (Hermia) is making her debut at CSC. Her DC credits include *Ratón en Movimiento* and *Óyeme, the Beautiful* (Spring 2017 tour) with Imagination Stage, and *Boeing Boeing* with Hollywood Theater. Television credits include *For My Man* with TV One and *Disappeared* with Investigation Discovery. Nina holds a BA in Drama from The Catholic University of America. www.ninaymarti.com

Elana Michelle (Hippolyta and Titania) is a CSC Resident Acting Company Member and CSC Teaching Artist. She has performed with CSC as Time, Rogera and Mopsa in *The Winter's Tale*, Jane Seymour in *Anne of the Thousand Days*, Juliet in *Romeo and Juliet*, (movable production and school matinees, 2016), and in *A Christmas Carol* (2015-2017). She appeared as King of France in *All's Well that Ends Well* with CSC's Blood & Courage under-30 company. Other roles include Titania in *Midsummer Night's Dream* with Maryland Renaissance Festival, Candace in *Project Run-a-way* with Annapolis Historical Society, Katherine

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in *Henry 5x7* with Barabbas Theatre, and Abby in the 2016 film, *The Spirit of the Staircase*.

Molly Moores (Egeus and ensemble) is a CSC Resident Acting Company Member and CSC Teaching Artist. She has performed with CSC in *The Winter's Tale* (2018), *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.

Tim Neil (Snug and Sound Designer) is an acting intern from Towson University, Class of 2018. Collegiate credits include Towson University's *Othello* (Cassio) and *Pride & Prejudice* (Mr. Bingley) and American University's *Inherit the Wind* (Henry Drummond).

Rafael Sebastian (Lysander) is a CSC Teaching Artist. He last appeared with CSC in *The Fantasticks* and *Romeo and Juliet* (2016, 2017). His regional credits include *Romeo and Juliet* with Shakespeare Theatre Company, *Paper Dolls* with Mosaic Theatre Company, *Color's Garden* with The National Gallery of Art, *Cartography* with The Kennedy Center, *The Jungle Book* with Adventure Theatre MTC and *Wiley and the Hairy Man* with Imagination Stage (Helen Hayes Award - Outstanding Theatre for Young Audiences Production). Additional credits include his work with Folger Theatre, Constellation Theatre Company, The Hub, Forum Theatre, Marin Shakespeare Company, Sacramento Theatre Company, and Sierra Repertory Theatre. International/Teaching: Artists Striving to End Poverty and Washington Yu Ying Public Charter School. @rafaelsebastian www.rafaelsebastian.com

Sydney Thomas (Mustardseed and ensemble) is an acting intern attending Johns Hopkins University, Class of 2020. Collegiate credits include *A Midsummer Night's Dream* (Hermia) and *Love, Loss and What I Wore* (Various). Sydney is from St. Louis, MO.

Michael Toperzer (Theseus, Oberon, and Fight Captain) is a CSC Teaching Artist and has appeared with CSC as White Rabbit in *Alice in Wonderland* and Friar Lawrence in *Romeo and Juliet* (2018). Recent credits include Keith in *Don* with The Secret Theater, The Attendant in *The Last Poet on Mars* with Brooklyn Actors Troupe; Malvolio in *Twelfth Night* with Monday Theater Co., Tybalt and Paris in *Romeo and Juliet* with Occupy Verona,

Fluella in *The Honest Whore* with The Flea Theater, Mel in *Slam!* with Sequoia Theater Co., and Lucius Andronicus in *Titus Andronicus* with Empty Chair Theater. He holds a BFA in Acting from Adelphi University, through which he studied abroad at London Dramatic Academy.

Imani Turner (Puck) is a theatre major at the Baltimore School for the Arts. He has appeared with CSC as Lucius and Young Cato in *Julius Caesar* (2017); Donalbain, Young Siward, Murderer and Apparition King in *Macbeth* (2016); and Young Scrooge and Peter Cratchit in *A Christmas Carol* (2015, 2016).

Christine Watt (Peaseblossom and ensemble) is an acting intern attending High Point University, Class of 2020. Collegiate credits include *Seascape* (Sarah) and *The Amish Project* (Bill) in High Point University's 2017-18 season. Christine is from Austin, TX.

Alec Yamartino (Attendant to Theseus, and Fairy) is an acting intern attending High Point University, Class of 2019. Collegiate credits include *Cabaret* (Herr Schultz) and *Topsy Turvy World* (The Innkeeper). Alec is from Concord, MA.

ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

Ian Gallanar (Founder and Artistic Director) In addition to founding the Chesapeake Shakespeare Company in 2002, Ian has worked as a professional actor, director, and writer for more than 150 professional productions. He has directed 33 productions for CSC including productions of *Alice in Wonderland*, *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 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.

Lesley Malin (Managing Director) is a founder of the Chesapeake Shakespeare Company, and has served as its Manag-

ing 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 Paulina in *The Winter's Tale*, 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.

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

Jack Barrett is a technical intern and recently graduated from The Friends School.

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.

Lauren Engler (Production Stage Manager, Head Scenic Painter) is a CSC Resident Technical and Design Company Member. She has been stage manager for CSC's productions of *The Winter's Tale*, *Richard III*, *Anne of the Thousand*

Days, and *Titus Andronicus*. Performing with CSC, she recently appeared as Miss Winthrop in *A Christmas Carol* (2017), Hippolyta in *A Midsummer Night's Dream* (2014) and the Courtesan in *A Comedy of Errors*. Locally, Lauren has performed in Do or Die Productions' *Poe's Last Stanza*, Cohesion Theatre Company's *Coriolanus*, and Stillpointe Theatre's *Sweeney Todd*. She also stage manages *Renaissance Rumble* at the Maryland Renaissance Festival. Lauren holds a BA in Performance Theater and Studio Art from High Point University.

Erica Feidelseit (Assistant Stage Manager) has recently worked on *Judy Moody & Stink*; *Alexander and the Terrible, Horrible, No Good, Very Bad Day*; and *Junie B. Jones Is Not a Crook* (Adventure Theatre MTC); *Lookingglass Alice*, *Shakespeare in Love*, *Detroit '67* (Baltimore Center Stage); *VelocityDC Dance Festival* (Washington Performing Arts & Shakespeare Theatre Company); *The Legend of Pufferfish Pat* (InterAct Story Theatre); *Dorian's Closet*, *H2O*, *American Hero*, *The Other Place* (Rep Stage); *Twist Your Dickens* (Second City); *Cymbeline*, *Romeo and Juliet*, and *Antony and Cleopatra* (Virginia Shakespeare Festival); *Flying V Fights: Heroes & Monsters* (Flying V); *In Love and Warcraft* (No Rules Theatre Company); and *The Fall of the House of Usher* (Pallas Theatre Collective). She holds a BA in Theater Arts from Towson University.

Katherine Gilles is a technical intern attending the Byrn Mawr School.

David Gumino is a directing intern attending Johns Hopkins University, class of 2019. He earned collegiate credits as Jerry in *Betrayal* by Harold Pinter; Theseus & Oberon in *A Midsummer Night's Dream*. He is originally from Newtown, Pennsylvania.

Destiny Harris (Wardrobe Supervisor) is a costume intern attending UMBC. Her collegiate credits include *Far Away*, for which she was a wardrobe supervisor and stitcher. She is from Baltimore.

Ron Heneghan (Director of Education) oversees education programs for CSC. More than 25,000 students have attended professional Shakespeare performances in the student matinee program managed by Ron since its inception. 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

Bios

CSC's Resident Acting Company.

Keyonna Hill is a technical intern attending Morgan State College.

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

Shubhangi Kuchibhotla (Dance Choreographer) is making her CSC debut. She has been training as a classical Indian dancer more than 10 years. She is appearing in *The Miser* with Annapolis Shakespeare Company. Other credits include *Love's Labour's Lost*, *Machinal*, *Twelfth Night*, *The Mail Order Bride*, *The Amish Project*, and *Rhinoceros*. She graduated from UMBC this May with a BA in Business and a BFA in Acting.

Kristina Lambdin (CSC Resident Costume Designer, CSC Business Manager) Some of her costuming credits include CSC's *Alice in Wonderland*, *Anne of the Thousand Days*, *The Fantasticks*, *Macbeth*, *A Midsummer Night's Dream* (2014, 2011, and 2005); *The Importance of Being Earnest*; *The Taming of the Shrew* (2006 and 2013 productions); *Romeo and Juliet* (2003, 2012, 2015-2018); *A Doll's House*; *As You Like It* (Broadway World Best of Baltimore Award); *The Country Wife* and *A Christmas Carol* (2014-2017, Broadway World Best Costume Design 2016). Broadway World named her as a top artist of the 2007 Baltimore Theatre and she won the Greater Baltimore Theater Award for *A Midsummer Night's Dream* (2005). For more than a decade, she served as the Costume Supervisor for the Baltimore Opera Company and then Lyric Opera Baltimore.

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

Olivia Leenhouts (Assistant Stage Manager) is a stage-managing intern and attends High Point University, Class of 2020. She was the make-up designer for Geneius Theatre's *Willy Wonka*. Her collegiate credits include *The 39 Steps*, *As You Like It*, *Seascape*, and *The Amish Project*, *Curtains*, *Cabaret* and *Topsy Turvy World*. Olivia is from Blandon, PA.

Michael Lonegro (Information Systems Manager, Development Associate) was the lighting designer for CSC's *Julius Caesar* in 2017, and has operated lighting for numerous CSC productions. He 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 10 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.

Jeff Miller (Assistant Director) is a CSC Teaching Artist. In addition, he has appeared as an actor with CSC in *Much Ado About Nothing*, *The Comedy of Errors*, *As You Like It*, *The Merry Wives of Windsor*, and *The Taming of the Shrew*. Jeff also works as a director, teaching artist, and actor with companies throughout the Maryland area such as the Baltimore Shakespeare Factory, Drama Learning Center, Children's Theatre of Annapolis, Green Globe Theatre, and Cohesion Theatre Company. He holds a BFA in Acting from University of Maryland, Baltimore County.

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 (Scenic Designer, Lighting Designer, CSC Resident Technical Director, Facilities Manager). A founding member of CSC, Daniel has performed, designed scenery and lights, as well as 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* (2015-2018), and *A Christmas Carol* (2014-2017) many others.

Cody Petenbrink (Technical Manager) is making his CSC debut. He is a UMBC graduate who works as a freelance electrician in the Baltimore/Washington DC area including Baltimore Center Stage and Folger Shakespeare Library. Cody is also a lighting supervisor for the Clarice Smith Performing Arts Center.

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.

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

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

Mollie Singer (Properties Designer) has worked with CSC on *The Winter's Tale*, *Red Velvet*, *A Christmas Carol* (2017), *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 *Alice in Wonderland*, *The Winter's Tale*, *A Christmas Carol* (2017), *Julius Caesar* (2017), *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 (Head Scenic Carpenter) of Chester Creates LLC has done set design, construction, and scene painting for several CSC productions, including *Alice in Wonderland*, *Red Velvet*, *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*. Chester is a CSC Resident Technical and Design Company Member.

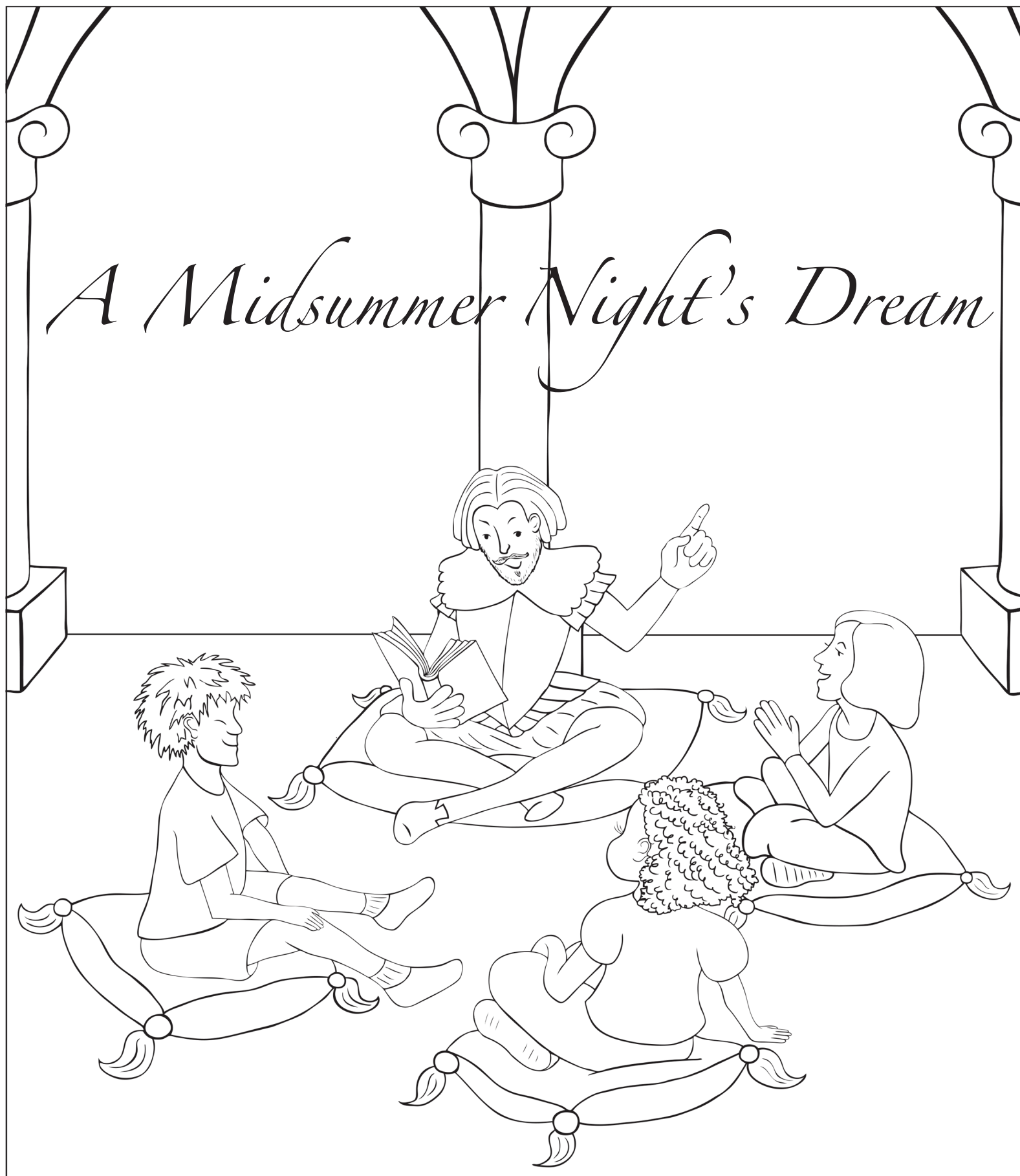
Jean Thompson (Communications Director) is CSC's marketing, public relations, and publications manager. A former news reporter and features editor, she has worked for *The Baltimore Sun*, *The New York Times*, *American Style*, and *Giftware News* magazine.

B. Benjamin Weigel (Assistant Costume Designer) is making his CSC debut. He has worked previously with University of Maryland, Maryland Opera Studio, Studio Theatre, and Olney Theatre.

Christian Wilson (Soundboard Operator) is a technical intern attending Towson University, Class of 2021. Recent collegiate credits include Towson University's Production of *Fuente Ovejuna*. Christian is from Elkridge, MD.

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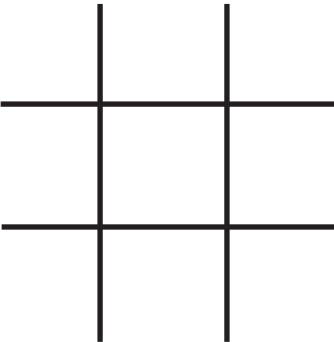
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Education Programming: Summer 2018

CSC Camps Listings
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Visit our webpage:
ChesapeakeShakespeare.com/camps

Howard County Camps
Indoor day camps

Operated by Howard County Arts Council
with CSC Teaching Artists

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8510 High Ridge Road, Ellicott City, MD 21043

To register: www.hocoarts.com
Fees: Half-day campers, \$110 (\$100 for members)
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Shakespeare for Kids

All sessions 12:30pm – 3:30pm
Session 5, July 23-27, (Grades 2-5)
Session 7, August 6-10 (Grades K-3)
Session 8, August 13-17 (Grades 1-3)

All the World’s a Stage (Grades 4-7)

With dance, mime, puppets, storytelling, acting.
Session 5, July 23-27, 9am-Noon
Session 9, August 20-24, 12:30pm-3:30pm

Shakespeare’s Archetypes (Grades 3-5)

Explore classic Shakespearean characters.
Session 6, July 30 – August 3, 9am-Noon
Session 8, August 13-17, 9am-Noon

Shakespeare: Words, Sword, Swords (Grades 4-7)
Session 6, July 30-August 3, 12:30pm-3:30pm

Shakespeare for Young Designers (Grades 4-7)
Explore set design and theatre arts.
Session 7, August 6-10, 9am-Noon
Session 9, August 20-24, 9am-Noon

Baltimore City Camps

Operated by The Studio at the Chesapeake
Shakespeare Company
Location: The Studio, 206 East Redwood Street,
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To register:
ChesapeakeShakespeare.com/camps/baltimorecity

CSC Summer at the Studio (Grades 2 - 9)

Each week offers fun and confidence-building acting exercises and age-appropriate activities in a non-competitive environment. Students grow, learn, and laugh together. No auditions needed. Each week ends with a performance for friends and family.
June 25 – August 31, weekly sessions, 9am - 4:30pm
Fee: \$275 per week, with a 20% discount for four or more weeks OR 30% discount for all 10 weeks.

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Ensemble members gain valuable experience working together to build a show, which they’ll rehearse and then perform in our Downtown theater. They’ll gain valuable experience in performance, textual analysis, language, history and ensemble building.

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with performance on Friday, August 10, at 7pm.
Fee: \$550

Howard County Camps
Outdoor day camps

Operated by Howard County Recreation and Parks with
CSC Teaching Artists

Location: Patapsco Female Institute Historic Park,
3655 Church Road, Ellicott City MD 21043

To register:
https://apm.activecommunities.com/howardcounty/

Fees: Half-day camps, \$110 (\$100 for members)

Shakespeare Kids (Ages 6-9)

Dates and times: June 25 – June 29, 9am – 3pm
Fee: \$265

Shakespeare Kids (Ages 6-9)

Dates and times: July 2 – July 6, M-Tu-Th-F,
9am-3pm
Fee: \$210

Shakespeare Kids (Ages 10-13)

Dates and times: July 9 – July 13, 9am-3pm
Fee: \$265

Shakespeare Kids (Ages 10-13)

Dates and times: July 16 – July 20, 9am-3pm
Fee: \$265

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

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