

CHESAPEAKE SHAKESPEARE COMPANY



April 26 - May 26, 2019

The Diary of Anne Frank

A play by Frances Goodrich
and Albert Hackett

Based upon *Anne Frank: The Diary of a Young Girl*

Newly adapted by Wendy Kesselman

Directed by Eve Muson

GORDON • FEINBLATT, LLC

ATTORNEYS AT LAW

A proud supporter of the

CHESAPEAKE SHAKESPEARE COMPANY

2019 performance of

The Diary of Anne Frank

Barry F. Rosen, *Chairman and CEO*
233 E. Redwood St., Baltimore, MD 21202
410.576.4000, www.gflaw.com
Follow us on Twitter @GordonFeinblatt

Thank You

High sparks of honor in thee have I seen.

- Richard II

The Diary of Anne Frank is presented by



The Herbert Bearman Foundation
The Macht Philanthropic Fund of The Associated

Season 2018-2019 is presented by



Additional Sponsors and Funders Include



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



MARYLAND STATE
ARTS COUNCIL
part of the american department of the arts



THE CITIZENS OF
BALTIMORE COUNTY



WILLIAM G. BAKER, JR. MEMORIAL FUND
Creator of the Baker Artist Portfolios | www.Bakerartist.org

The Diary of Anne Frank Media Partners

Baltimore Jewish Times
JMore Magazine

Education Partners and Acknowledgments

Morgan State University
High Point University
Vet Arts Connect
Institute for Integrative Health
Creative Forces®: NEA Military Healing Arts Network
Gordon Center for Performing Arts

BALTIMORE Jewish 100 YEARS 2019 Times



1919 100 YEARS 2019



Uniting the Baltimore Jewish Community Since 1919



410-902-2300 • jewishtimes.com/1year

Chesapeake Shakespeare Company
and **Gordon Center for Performing Arts**
invite you to share in the exhibit

Anne Frank: A Private Photo Album

April 25 – June 13, 2019

The Peggy and Harvey Meyerhoff Gallery
Gordon Center for Performing Arts
at the Rosenbloom Owings Mills JCC
3506 Gwynnbrook Ave, Owings Mills

Opening reception Thursday, May 9, 2019, from 5:30 - 7:30pm

Exhibit open by appointment

and on Sundays, April 28, May 5, May 12, and June 2
For information and appointments, call (410) 559-3510.

Admission is free.



As an amateur photographer, Otto Frank has a single theme: the life and times of his daughters Anne and Margot, documented from birth with a parent's gaze of adoration and delight. This exhibit consists of 71 reproduced photographs, many of which are rarely shown to the public and some of which have only recently been discovered.

gordon
the
Center for Performing Arts
at the 

Anne Frank: A Private Photo Album was developed by the Anne Frank House and is sponsored in North America by the Anne Frank Center for Mutual Respect USA.

All Images © AFF/AFH – Basel/Amsterdam



Ian Gallanar

Storytellers and Audiences as Witnesses to History

A Note from CSC's Founder and Artistic Director

Theater can accomplish a lot of things. It can entertain, challenge, teach, inspire, and affect us in a whole number of ways. But, at its simplest, it is storytelling.

The word “storytelling” can give us the impression of children sitting in a classroom being read a book (a fond image in most of our minds, no doubt), but, of course, storytelling is much more than that. It is the way people pass along their beliefs, their priorities, their culture.

Theater gives us the advantage of passing along stories, in a shared location, with a community of others. We witness and share together.

It goes without saying that it’s incredibly important to keep memories of the horrors and the stories of individuals from the Holocaust, and I think it’s equally important that we experience these together, that we share and witness as a society.

The Diary of Anne Frank is a play that is sophisticated, complex, and accessible to both younger and older generations. It is a story that can be shared and witnessed by multiple generations, together in the same room. I think that’s important.

This is a story that needs to be told over and over again. Anti-Semitism has, tragically, been in the news recently, and telling stories like that of Anne Frank and her family can be an antidote to that abhorrence. Theater has a way of uniquely showing what we have in common as human beings, and if people can walk away with a clear understanding that we are all in this together, I think our work has been successful.

Thank you for joining us here today as we share the story of Anne Frank, her friends and family. We’re glad you’re here.

Warmly,

Ian Gallanar,
Founder and Artistic Director



BOARD OF TRUSTEES

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

Kevin G. Burke
Kimberly Citizen
Joseph Ferlise
Ian Gallanar

Scott Helm
Bill Henry
Jack McCann
Linda Pieplow

Earle W. Pratt, III
Emily Rockefeller
Nan Rohrer
David Stack



Lesley Malin

Anne Frank, Baltimore's *Spring of Remembrance*, and Me

A Note from CSC's Founder and Managing Director

When I first read *Anne Frank: The Diary of a Young Girl*, both its Jewishness and its insights as a rare coming-of-age story for a young woman made it an influential and unforgettable story for me. Anne's bold voice leapt off the page and lodged itself in my memory and my heart. As revealed in her own words, Anne was brave, hopeful, kind, self-critical and self-indulgent, and brilliantly talented. While her life could be snuffed out by the banal evil of the Holocaust, her spirit shines far beyond her short lifetime.

Had I lived in Nazi-controlled Europe, I would have been despised as a *Mischling*—a half-Jew. My Jewish mother, who combines fierce intelligence with championship-level worry, taught me to be proud of my heritage but aware of its vulnerabilities. Learning about the Holocaust in middle school, I keenly realized that I, too, would have been scooped up in the horrors inflicted upon Europe's Jews and other victims by the Nazis' murderous madness.

As Chesapeake Shakespeare Company started talking about showcasing the powerful theatrical adaptation, *The Diary of Anne Frank*, I knew it would be a production that would be close to my heart. I spend my nights rehearsing and performing the role of Anne's despairing and loving mother and, together with Chesapeake Shakespeare's dedicated community outreach and education teams, I spend my days trying to create a striking breadth of awareness for *The Diary of Anne Frank*.

As an integral part of those outreach efforts, our Director of Communications, Jean Thompson, and I discovered that, independently, many Baltimore groups planned spring exhibits and events related to the Holocaust. It is heartening to find that we share dedication to telling these important stories, individually and, now, as partners in Baltimore's *Spring of Remembrance*. (Please see Page 9 for details.)

As I've steeped myself in Anne Frank's life and issues around the Holocaust, my alarm has intensified. Last year, a study reported that American awareness and understanding of the Holocaust was abysmally low. We know that anti-Semitism is on the rise. The shooting at the Pittsburgh synagogue has heightened fears. But my college-aged son did not read any Holocaust literature in high school and many of his friends did not study it in their history classes.

What's going on? Nothing has ever equaled the Shoah in its rapidity, its bureaucracy, its breadth, and its horrors. How can we possibly think that it is less than essential for every generation to understand it? We and our *Spring of Remembrance* partners are doing what we can to help educate the next generation in Baltimore, but is it enough? Can it ever be enough?

I am so grateful you are here for *The Diary of Anne Frank*. It is powerful theatre. Anne and her family and friends bear unwavering witness to what humanity is capable of—whether evil or sublime. I hope you will visit the Baltimore arts community's other *Spring of Remembrance* events as well.

For me, I am doing this play in honor of my mother, Joanne Cohen, and of our Jablinowski and Berkowitz and Kasperowitz and Weiss forebears from Germany and Poland who moved to America in time, and in honor of all our relatives whom we never knew, who didn't make it out. For them, I bring to life the light and hope and generosity of Anne Frank.

Lesley Malin,
Founder and Managing Director



Celebrating the **arts** in our neighborhoods.



Through charitable contributions and outreach, we support arts and culture programs that contribute to the health and vitality of the BGE community. To learn more, visit **BGE.COM/Giving**.



An Exelon Company



MDP PROGRAMS

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

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

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

Anne Frank's Diary: A History

On June 12, 1942, Anne Frank's parents gave her a small red-and-white-plaid diary for her 13th birthday. More than 70 years later, this diary has become one of the best-known memoirs of the Holocaust, as well as one of the most widely read books in the world.

When Anne received her diary, she and her family were living in Amsterdam (The Netherlands), which was occupied by the German Army. By Anne's 13th birthday, she, like every other European Jew, was living in fear of the Nazis and their anti-Jewish decrees.

On July 6, 1942, her family was forced to go into hiding. Although they could take very few things with them, Anne brought her diary to her new home, which she called the "Secret Annex." For the two years that Anne lived in the Annex, she wrote down her thoughts and feelings. She wrote about her life with the seven other people in hiding - her parents, her sister Margot, the van Pels family (called van Daan by Anne), and Fritz Pfeffer (called Alfred Dussel by Anne), as well as the war going on around her and her hopes for the future.

As a result of a radio broadcast made by the Dutch government in exile asking people to save their wartime diaries for publication after the war, Anne decided to rewrite her diary entries.

On August 4, 1944, the Nazis raided the Secret Annex and arrested the residents. Anne's entire diary - including the plaid book, notebooks, and loose sheets of paper - remained behind in the Annex.

Tragically, Anne Frank did not survive the Holocaust. Her father, Otto, the sole survivor among those who had hid in the Secret Annex, returned to Amsterdam after the war.

Miep Gies, a woman who had risked her life to hide the Franks, gave Otto Anne's diary, which she had hidden for almost a year. As he read the entries, he was deeply moved by his daughter's descriptions of life in the Annex and her feelings

about her family and the other residents. He decided to publish the diary so that readers would learn about the effects of the Nazi dictatorship and its process of dehumanization.

He also wished to fulfill Anne's dream of becoming an author.



© AFF/AFH – Basel/Amsterdam

In the immediate aftermath of the war it was not easy for Otto to find a publisher for Anne's work. He was told that no one wanted to read about the Holocaust. Finally, a newspaper called *Het Parool* printed a story about Anne's diary that captured the interest of Contact Publishers, a Dutch firm. In June 1947, Contact published 1,500 copies of the first Dutch edition of the diary. Within years, the Contact edition was translated into German, French, and English. Today, this version is available in 70 languages and 30 million copies have been sold.

The first edition omitted almost 30 percent of Anne's original diary. Otto Frank quite deliberately excluded sections where Anne expressed negative feelings about her mother and others in the Annex, believing that Anne wouldn't have liked such views made public. In addition, Contact was a conservative publishing house and was uncomfortable printing Anne's entries concerning her burgeoning sexuality.

Otto Frank gave the diary to the Netherlands Institute for War Documentation (Rijksinstituut voor Oorlogsdocumentatie (RIOD)), which received it after his death in 1980. Scholars associated with RIOD were particularly interested in refuting the accusations by neo-Nazi Holocaust deniers that the diary was a hoax. To establish its validity, RIOD performed tests on the paper, ink, and glue used in the diary, proving that it was written during the 1940s. Also, tests were performed on Anne's handwriting, comparing samples from the diary with her other writings, which included letters with dated stamp cancellations.

Excerpted with permission from *Readers' Companion to Anne Frank: The Diary of a Young Girl*, ©The Anne Frank Center USA
www.annefrank.com

Spring of Remembrance

While we are performing *The Diary of Anne Frank*, major exhibitions, performances, and public conversations linked by the golden threads of remembrance and tolerance are occurring throughout Baltimore's arts community. This arts synergy honors the voices of Anne Frank and visual artists – as well as descendants and survivors of oppression and genocide – in a citywide exploration of the universal lessons of the Holocaust.

We hope that you will visit these *Spring of Remembrance* events:

Morgan State University will present *Anne & Emmett*, a play depicting a fictional conversation between Anne Frank and Emmett Till, April 26–28 and May 2–4, 2019. The play tackles the enormous topics of racism and prejudice by introducing two teenagers from different times and places who share a common tragedy. www.morgan.edu

The Baltimore Museum of Art presents *Monsters & Myths: Surrealism and War in the 1930s and 1940s* through May 26, 2019. Exploring how war impacts art, the exhibit features 90 works by such artists as Salvador Dalí, Pablo Picasso, Joan Miró, and Dorothea Tanning. The exhibit also highlights the connection between art and human rights. www.artbma.org

The Jewish Museum of Maryland is a constant source of Jewish representation and celebration in Baltimore. Through August 4, *Stitching History from the Holocaust*, features dresses created from sketches by Hedy Strnad, who sent these designs to her husband's family in America as part of an attempt to escape from Prague in 1939. A companion exhibit explores fashion as a statement of personal identity. www.jewishmuseummd.org

The American Visionary Art Museum (AVAM), the country's official national museum for autodidact artists, premiered *Esther & The Dream of One Loving Human Family* in 2001. This exhibit of needlework and fabric collages has since visited 42 other museums worldwide and has returned to AVAM for a brand-new, five-year installation. Its 36 pieces depict Esther Nisenthal Krinitz's survival of the Holocaust. Esther's work will be accompanied by art from Rwandan Tutsi genocide survivors, Native American activist and artist Judy Tallwing, and more, warning against the danger of "othering." www.avam.org

Gordon Center for Performing Arts presents *Anne Frank: A Private Photo Album*, an exhibit of rarely seen photos taken by Otto Frank of his daughters Anne and Margot, until June 13. Chesapeake Shakespeare Company is sponsoring this exhibit. www.jcc.org/gordon-center



© AFF/AFH – Basel/Amsterdam

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

THE DIARY OF ANNE FRANK

A play by Frances Goodrich and Albert Hackett
Based upon *Anne Frank: The Diary of a Young Girl*
Newly Adapted by Wendy Kesselman

Presented by
PNC Bank
The Herbert Bearman Foundation
The Macht Philanthropic Fund of The Associated

Director: Eve Muson**
Production Manager: Kyle Rudgers+
Stage Manager: Sydney Ziegler
Technical Director: Daniel O'Brien+
Scenic Designer: Emily Lotz
Sound Designer: Kristin Hamby
Lighting Designer: Katie McCreary+
Costume Designer: Kristina Lambdin+

SETTING:
The top floors of the annex to an office building in
Amsterdam during the years of World War II

CAST **(in order of appearance)**

ANNE FRANK	Hannah Kelly
OTTO FRANK, her father.....	Stephen Patrick Martin*
EDITH FRANK, her mother.....	Lesley Malin+
MARGOT FRANK, her sister	Grace Brockway
MIEP GIES, a family friend and employee of Otto Frank.....	Karolina Keach
PETER VAN DAAN, teen son of one of Otto Frank's employees	Clay Vanderbeek
MR. KRALER, a director in Otto Frank's company.....	Scott Alan Small+
MRS. VAN DAAN, Peter's mother	Barbara Pinolini*
MR. VAN DAAN, Peter's father, an employee of Otto Frank.....	Stas Wronka*
MR. DUSSEL, a dentist.....	Bart Debicki
FIRST MAN	Scott Alan Small+
SECOND MAN	Christian Wilson
THIRD MAN	Jonathan Ruiz

The Diary of Anne Frank is presented by special arrangement with Dramatists Play Service, Inc., New York. Adaptation originally produced on Broadway by David Stone, Amy Nederlander-Case, Jon B. Platt, Jujamcyn Theatre, and Hal Luftig in association with Harriet Newman Leve and James D. Stern.

Sound effects will include explosions and air-raid sirens.
There will be e-cigarette smoke.

There will be one 15-minute intermission.

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

On the cover: Hannah Kelly as Anne Frank. Photo by Shealyn Jae. Design by Brandon W Vernon.

ARTISTIC AND PRODUCTION STAFF

Director	Eve Muson**
Production Manager	Kyle Rudgers+
Stage Manager	Sydney Ziegler
Costume Designer	Kristina Lambdin+
Scenic Designer	Emily Lotz
Lighting Designer	Katie McCreary+
Sound Designer	Kristin Hamby
Props Designers	Alexander Rothschild and Willow Watson
Technical Director	Daniel O'Brien+
Music Director	Grace Srinivasan+
Fight and Intimacy Choreographer	Chelsea Pace**
Assistant Stage Manager	Jonathan Ruiz
Fight Captain.....	Karolina Keach
Wardrobe Supervisor	Destiny Harris
Light Board Operator	Jonathan Kollin
Directing Intern	Molly Prunty
Costume Stitchers	Elizabeth Chapman and Matthew Smith
Costume Intern	Tiesha Birdsong
House Managers	Ruthie Griffith+, Tyler C. Groton, Donna Burke, Pamela S. Forton+
Spring of Remembrance Project Coordinator	Lauren Engler+

+CSC Company Member

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

**Member of the Stage Directors and Choreographers Society, a national theatrical labor union.

Music used in this production includes

Compositions by Kristin Hamby
First Hanukkah Blessing (Traditional)
Sim Shalom (Traditional)
Maoz Tzur (Traditional Hanukkah song)
Nocturne in A flat major, Opus 2 no 2 by Chopin
Wenn dein Mütterlein by Gustav Mahler
Horst Wessel Song

SPECIAL THANKS:

Voiceovers by Eric Abele, Aerik Harbert, Sarah O'Halloran, Steve Satta, and Gerrad Alex Taylor. Rehearsal space provided by UMBC Department of Theatre. Rabbi Etan Mintz and the Cultural Arts Committee of B'nai Israel Congregation, Shelly Mintz, and Remembrance participants Mark Carp, Lynne Farbman, Felicia Graber, Denise Harris, Dr. Edith Mayer Cord, Fred Shoken, Elaine Perry, Mia Boydston, and CSC Artists Kathryne Daniels, Jose Guzman, Tamioka Chavis, Molly Moores, and Michael P. Sullivan. Anne Frank House, Anne Frank Fonds, Bryan Caine of the Anne Frank Center for Mutual Respect USA, Oculus Inc., and James and Mary Miller. CSC Volunteers and Ushers, Todd M. Zimmerman Design, Varsity Graphics, Arrow Parking, Bin 604. Michelle Gordon of The Associated Jewish Charities, Clair Zamoiski Segal, Howard Libit and Jeanette Parmigiani of the Baltimore Jewish Council, Marvin Pinkert and Trillion Attwood of Jewish Museum of Maryland, Shirley Dunlap and Janice Short of Theatre Morgan at Morgan State University, Pam and Sam Himmelrich, Alyson Bonavoglia of the Gordon Center for Performing Arts, Chris Boneau of Boneau/Bryan-Brown, Kelly Nagle of Visit Baltimore, Will Backstrom of PNC Bank, Dr. Sheldon Bearman and Mark Bearman of The Herbert Bearman Foundation, Jeni Mann of The Baltimore Jewish Times, Anne Brown of the Baltimore Museum of Art, Rebecca Hoffberger of the American Visionary Arts Museum, John A. Diamond, Jr., Docents Janet Purnell, Joan Fischel, David Fischel, Sarah Levitas, and Sande Mitchell and many more; Julie Potter; Alexis E. Davis, Terrance Fleming, and Chester Stacy.

Who's Who

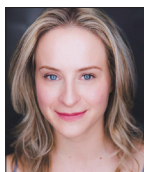
CAST PHOTOS, in alphabetical order



Grace
Brockway



Bart
Debecki



Karolina
Keach



Hannah
Kelly



Lesley
Malin+



Stephen
Patrick
Martin*



Barbara
Pinolini*



Jonathan
Ruiz



Scott Alan
Small+



Clay
Vanderbeek



Christian
Wilson



Stas
Wronka*

+CSC Company Member

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

Bios

CAST, in alphabetical order

Grace Brockway (Margot Frank) is making her CSC debut. Recent credits include *Pride and Prejudice* with Annapolis Shakespeare Company; *Coriolanus* and *A Midsummer Night's Dream* with Shakespeare Theatre Company/ACA. She holds an MFA from The Academy for Classical Acting at the Shakespeare Theatre Company and George Washington University. Additional training: The University of Oxford, the Juilliard Evening Division, the American Academy for Dramatic Arts and coaching with the Royal Shakespeare Company.

Bart Debicki (Mr. Dussel) has appeared with CSC as Owen Glendower in *Henry IV, Part I* and Hastings in *Henry IV, Part II*; Robert Carey Long and Topper in *A Christmas Carol* (2017 and 2018); and Brackenbury in *Richard III* (2012 and 2017). He has appeared in *The Complete Works of William Shakespeare, Abridged* with the Fells Point Corner Theatre; and as El Gallo in *The Fantasticks*, Cornelius Hackl in *Hello Dolly!*, Jamie in *The Last 5 Years*, and Juan Peron in *Evita* with Spotlights Theatre. Bart trained at New York's Stella Adler Studio of Acting. He holds a Ph.D in Management Strategy and teaches cross-cultural management and international business at Towson University.

Karolina Keach (Miep Gies and Fight Captain) is making her CSC debut. Recent credits include NYC Staged Readings of *The Oresteia*, directed by Michael Kahn and featuring Jennifer Ehle and Samira Wiley; and *Love in the Time of Hacking*. Off-Broadway: *Conversations with an Average Joe* (Jerry Orbach Theatre, NYC) and *A Sketch of New York* (Producers Club, NYC). World Premiere: *Forget Fire* (Edinburgh Fringe Festival). Also *Studying War* (The Road Theatre, Los Angeles) and *Walkers* (web series). She holds a BA from Pepperdine University, where she had an acting scholarship; and studied

Shakespeare at London Academy of Music and Dramatic Arts.

Hannah Kelly (Anne Frank) is making her CSC debut. She has appeared with Everyman Theatre as Ruth in *Everything is Wonderful*, Gwendolyn (understudy) in *The Importance of Being Earnest*, and Genka/Boy Arnold in *The Book of Joseph*; with Charm City Fringe Festival as Again in *Proxy*. With the University of Maryland, Baltimore County, she has appeared as Tina in *The Mail Order Bride*, Carol in *The Amish Project*, Jean in *Rhinoceros*, Dr. Livingstone in *Agnes of God*, Ancestor in *Leah's Dybbuk*, and Sylvia in *The Game of Love and Chance*. She holds a BFA from the University of Maryland, Baltimore County.

Lesley Malin (Edith Frank, 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 Mrs. Hardcastle in *She Stoops to Conquer*, Paulina in *The Winter's Tale*, Lady Macbeth in *Macbeth* (2016), Amelia in *Wild Oats*, Lady Bracknell in *The Importance of Being Earnest*, Mrs. Fezziwig in *A Christmas Carol* (2014), Beatrice in *Much Ado About Nothing* (2010), Mrs. Bennet in *Pride and Prejudice*, Mistress Page in *The Merry Wives of Windsor*, the Queens in *Richard III* (2012, 2017) and *Cymbeline*, and Titania in *A Midsummer Night's Dream* (2005). Previously, she performed in New York. She has, for 15 years, been Vice President of the Board of Trustees of The Lark, a new play development center in New York City, where she once served as Managing Director. She served for five years on the Executive Committee of the international Shakespeare Theatre Association and organized its annual conference that CSC hosted in Baltimore in 2017. She

Bios

is a graduate of Washington University in St. Louis, NYU's Arts Management program, Leadership Howard County, and LEADERSHIP Baltimore (2018).

Stephen Patrick Martin (Otto Frank) is making his CSC debut. He has appeared in theaters throughout the area including The Shakespeare Theatre Company, Round House Theatre, Everyman Theatre, The Folger Theatre, Ford's Theatre, Theatre J, Delaware Theatre Company, Signature Theatre, Arena Stage, Baltimore Center Stage, Baltimore Shakespeare Festival, Bay Theatre (Annapolis). He most recently appeared as The Player in *Rosencrantz and Guildenstern are Dead* with Annapolis Shakespeare Company. He is a recipient of the Helen Hayes Award for Outstanding Ensemble, Resident Play for *Glengarry Glen Ross* at Round House Theatre (2013) and is a proud member of Actors' Equity Association. Martin is a graduate of The Shakespeare Theatre Company's Academy at the George Washington University.

Barbara Pinolini (Mrs. Van Daan) is making her CSC debut. She has appeared in *A Christmas Carol* at Ford's Theatre; *Sister Act* at Riverside Center for the Arts; *Fiddler on the Roof* (with Jonathan Hadary) at Arena Stage; *All's Well That Ends Well* (with Marsha Mason) at Shakespeare Theatre; *The Last Schwartz and Our Suburb* (directed by Judith Ivey) at Theater J; *The Importance of Being Earnest*, *Elephant Man*, *Necessary Targets* and *Night of the Iguana* at Olney Theatre Center; *Children's Hour*, *Blithe Spirit*, *Pygmalion* and *You Can't Take It With You* at Everyman Theatre; *Shear Madness* at the Kennedy Center; and *Menopause the Musical* at Trinity Rep. Barbara is also an educator and holds an MFA from Catholic University.

Jonathan Ruiz (Third Man and Assistant Stage Manager) is making his CSC debut. With University of Maryland, Baltimore

County, he has appeared as Yuri Mackus in *Anon(ymous)*; Ensemble in *Dead Man's Cellphone*, and Ensemble in *Machinal*; and with Chesapeake Community College, he has appeared as Cigar in *Gypsy*. Jay is a Junior at University of Maryland, Baltimore County, where he is studying acting as well as media and communications.

Scott Alan Small (Mr. Kraler and First Man) is a CSC Associate Artistic Director and Resident Acting Company Member. He has appeared with CSC in *Henry IV, Parts I and II*; *The Winter's Tale*; *The Taming of the Shrew* (2017); *Richard III* (2017 and 2012); *Macbeth* (2016, 2008, 2007, and school matinee 2018); *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 and 2015), *The Comedy of Errors* (2015), and the movable productions of *Romeo and Juliet* (2016), *Dracula*, and *The Complete Works of William Shakespeare, Abridged*.

Clay Vanderbeek (Peter Van Daan) has appeared with CSC as Mercutio in *Romeo and Juliet* (school matinee 2019) and as Florizel in *The Winter's Tale* (2018). He has also appeared with Annapolis Shakespeare Company in *Rosencrantz and Guildenstern are Dead* (Rosencrantz), *The Comedy of Errors* (Dromio of Syracuse), *Love's Labour's Lost* as Longaville, and *The Miser* as Valere. He holds a BA in Theatre Studies and was a Linehan Artist Scholar at University of Maryland, Baltimore County (UMBC), where he performed in *The Mail Order Bride* (Jack Horner), *Proof* (Hal), *Rhinoceros* (Berenger), *These Shining Lives* (Leonard Grossman), and *The Game of Love and Chance* (Mario). He has also performed in *Hairspray* with the Baltimore Symphony Orchestra, narrated by John Waters

Bios

(Sketch). Clay is an alumnus of Baltimore School for the Arts. clayvanderbeek.com

Christian Wilson (Second Man) is making his CSC stage debut. He served on CSC's set crew for *The Tempest* (2017) and *A Midsummer Night's Dream* (2018), and worked on stage crew for *A Christmas Carol* (2018). At Towson University, Christian is majoring in Acting and has minors in Deaf Studies and Astronomy. At Towson, he has appeared as Mengo in *Fuente Ovejuna*, Dan/Don/Dave in *The Electric Baby*, and the Clown in *Othello*.

Stas Wronka (Mr. Van Daan) is making his CSC debut. He has appeared with many area theatres, including with Everyman Theatre in *Talley's Folly*; with Scena Theatre in *The Balcony*, *Purge*, *Antigone Now*, and *Mein Kampf*; with The Studio Theatre Second-stage in *Mad Forest*, and *Washington-Sarajevo Talks*; with Source Theatre Company in *The Cherry Orchard*; with D.C. Arts Center in *The Island* and *The Theatre of the Soul*. In his mother country, Poland, he worked in two of the largest repertory theatres in Warsaw, performing in more than 20 plays including *Operetta*, *The Quail Ran Away From Me*, *Saint Joan*, and *Tsar Nicholas* with The Dramatyczny Theatre; and *Woyzeck*, *The Cherry Orchard*, and *Trans-Atlantic* with Ateneum Theatre.

ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

Ian Gallanar (CSC 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 38 productions for CSC including productions of *Henry IV, Parts I and II*, *She Stoops to Conquer*, *The Taming of the Shrew* (2017 and 2013), *Alice in Wonderland*, *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 2017), 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 and the Dramatists Guild of America; a Helen Hayes Tribute Award, Telly Award, and Howie Award (Howard County Arts Council) winner. He is the recipient of the Distinguished Alumni Award from Indiana University of Pennsylvania, where he is a Member of the College of Fine Arts Advancement Council. He is President of the international Shakespeare Theatre Association.

Eve Muson (Director) is making her CSC debut. Her recent directing credits include *Kermoor* with Interrobang and Strand Theater; *Inexcusable Fantasies* with Strand Theater, Prague Festival Fringe, and FringeNYC; *Speech & Debate* and *Las Meninas* with RepStage; *Venus*, *Big River*, and *Peter Pan* with Olney Theatre Center; and many productions at Boston Playwrights Theatre, WordBRIDGE Playwrights Laboratory, American Stage Festival, and Edinburgh Festival Fringe. She is the principal director for Baltimore's Grrl Parts, an initiative dedicated to commissioning and producing new plays by women. For Grrl Parts, she has directed world premieres by Susan McCully, Sheila Callaghan, Tanya Saracho, Lucy Thurber, Ellen McLaughlin and Timberlake Wertenbaker. She has directed dozens of university productions including *Leah's Dybbuk*, *She Like Girls*, *Rhinoceros*, *Two Gentlemen of Verona*, *Gum*, *Las Meninas*, *The Cripple of Inishmaan*, *Arcadia*, and many new plays and devised works. She has been twice cited for Outstanding Direction by the Kennedy Center/American College Theatre

Bios

Festival for her work on *Un Tango En La Noche* (Boston University) and *Las Meninas* (UMBC). She is an Associate Professor of Theatre and Director of the BFA Acting program at University of Maryland, Baltimore County. www.evemuson.com

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.

Jane Coffey (Director of Development) is an Information Technology, Business Development, and Sales professional who has worked in the Banking, Staffing, IT and Renewable Energy industries. Her most recent positions were at Microsoft (10 Years) and CleanChoice Energy. Jane is an ardent arts supporter in Baltimore. She is the wife of professional musician and song writer Arty Hill and the mother of an animation artist-in-training (daughter Josie is a freshman at the Columbus College of Art and Design). She has served on the Board of Trustees for Arts Education Alliance of Maryland (AEMS) since 2017 and served on the Board of Chesapeake Shakespeare from 2006 - 2015.

Alexis E. Davis (CSC Resident Stage Manager and Marketing Assistant) was the Stage Manager for CSC's *Henry IV, Parts I and II*; *She Stoops to Conquer*; *Alice in Wonderland*; *Romeo and Juliet* (student matinees 2016-2019); *Red Velvet*; *A Christmas Carol* (2017 and 2018); *Julius Caesar*; *The Fantasticks*; and *Othello*. She was Assistant Stage Manager for *A Christmas Carol* (2016). At Single Carrot Theatre, she was Stage Manager for *A Beginner's Guide to Decide* and *Drunk Enough to Say I Love You*. With Everyman Theatre she was Assistant Stage Manager for *By the Way, Meet Vera Stark*; stage crew for *TopDog/Underdog*; and Stage Management Intern

for *God of Carnage*. She was also a Stage Management intern for *Wild! With Happy!* at Baltimore's Center Stage. She holds a bachelor's degree in Theater Production from McDaniel College.

Lauren Engler (Community Engagement Project Coordinator) is a CSC Resident Technical and Design Company Member. She helped organize the many projects associated with CSC's *Spring of Remembrance* community engagement initiatives for *The Diary of Anne Frank*. She has recently stage-managed CSC's productions of *A Midsummer Night's Dream* (2018), *The Winter's Tale*, *Richard III*, *Anne of the Thousand Days*, and *Titus Andronicus*. Performing with CSC, she 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 *Poe's Last Stanza* with Do or Die Productions; *Coriolanus* with Cohesion Theatre Company, and *Sweeney Todd* with Stillpointe Theatre. She currently stage-manages Renaissance Rumble at the Maryland Renaissance Festival. Lauren holds a BA in Performance Theater and Studio Art from High Point University.

Pamela S. Forton (Senior House Manager) supports the Box Office and coordinates many of the front-of-house and patron services that make audiences feel welcome in our beautiful theater.

Stephen Gearhart (Audience Services Manager) has worked with various non-profits over the years, including serving as box office manager at Arena Stage in Washington, DC, and working in the Department of Institutional Advancement at the Enoch Pratt Free Library in Baltimore. He has also worked with other theatrical venues, such as the Baltimore Opera Company and the Olney Theatre Center. He worked for seven years with wine at the Cellars of McHenry Row and brings these skills to his role overseeing CSC's concessions.

Bios

Kristin Hamby (Sound Designer) is making her CSC debut. Sound design credits include *Anonymous*, *Dead Man's Cell Phone*, *Far Away*, and *Twelfth Night* with UMBC Theatre; *Long Day's Journey Into Night* with Everyman Theatre (Associate Sound Design); *The Crucible* with Olney Theatre Center (Associate Sound Design); *Junie B. Jones*, *Aladdin*, and *Chicago* with The Naples Players.

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. He is a

member of CSC's Resident Acting Company. Ron holds an MFA from the University of Washington and a BS from the University of Maryland. He is a member of Actors' Equity Association and SAG-AFTRA.

Kristina Lambdin (Costume Designer, CSC Resident Costume Designer, CSC Business Manager) recently won the Broadway World Baltimore Best Costume Design award for her designs for *A Christmas Carol* (2016). Some of her costuming credits include CSC's *Alice in Wonderland*; *Red Velvet*; *Anne of the Thousand Days*; *The Fantasticks*; *Macbeth*; *A Christmas Carol* (2014-2018); *A Midsummer Night's Dream* (2005, 2011 and 2014); *The Importance of Being Earnest*; *The Taming of the Shrew* (2006 and 2013 productions); *Romeo and Juliet* (2003, 2012, student matinees 2015-2019); *A Doll's House*; *As You Like It* (Broadway World Best of Baltimore Award); and *The Country Wife*. Broadway World named her as a top artist of the 2007 Baltimore Theatre and she won the Greater

The Authors

Frances Goodrich and **Albert Hackett** began their 34-year collaboration in stage and film in 1928. Among many successful projects, they worked on the screenplay for *It's a Wonderful Life*. They were commissioned to adapt Anne Frank's diary. It took the couple two years and eight rewrites before they came up with a draft of *The Diary of Anne Frank* that pleased Otto Frank. The original Broadway production received the 1956 Tony Award for Best Play, and the script received the 1956 Pulitzer Prize for Drama. They also adapted the play for the screen in 1959. **Wendy Kesselman** received a Tony Award nomination for her 1997 adaptation of the play, which was produced on Broadway. Her adaptation drew on a 1995 edition of the diary with writing by Anne that Otto Frank had excluded from the first edition. Kesselman's many award-winning plays include *My Sister in This House*. She lives in Massachusetts.

BIN 604

wine sellers

in Harbor East

CURATED
FROM
\$8 TO \$80

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



Bios

Baltimore Theater Award for *A Midsummer Night's Dream* (2005). For more than a decade, she served as the Costume Supervisor for the Baltimore Opera Company and then Lyric Opera Baltimore.

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

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

Emily Lotz (Scenic Designer) has designed for CSC's *She Stoops to Conquer*. She is a Helen Hayes Award Nominee for Outstanding Scenic Design for *Princess & the Pauper - A Bollywood Tale* with Imagination Stage. Recent credits include *Always... Patsy Cline* with Milwaukee Repertory Theater, *Peter & the Starcatcher* with The Redhouse, as well as *Love and Information* and *The Wild Party* with the University of Maryland, College Park. Recent assistant credits include *How To Catch A Star* and *She A Gem* with The Kennedy Center, *Macbeth* with Chicago Shakespeare Theater, and *Born Yesterday* with Ford's Theatre. www.emilylotzdesign.com.

Katie McCreary (Lighting Designer) has designed for CSC's *Henry IV, Part I* and *Part II*; *Alice in Wonderland*; *The Winter's Tale*; *The Fantasticks*; *Anne of the Thousand Days*; *Uncle Vanya*; and *The Importance of Being Earnest*. Other recent and favorite designs include: *Blight* with Pinky Swear Productions; *[410] Gone* and *A Bid to Save the World*

with Rorschach Theatre (company member); *A Midsummer Night's Dream* with WSC/Avant Bard; Leonard Bernstein's *Mass* with Peabody Opera Theatre; and *Hello, My Name Is...* with The Welders. Katie is also Director of Development and Curriculum Development for Educational Theatre Company.

Daniel O'Brien (Technical Director, CSC Resident Technical Director, Facilities Manager). A founding member of CSC, Daniel has performed, designed scenery, 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* (2015-2019), *A Christmas Carol* (2014-2019) and many others.

Chelsea Pace (Fight and Intimacy Choreographer) is making her CSC debut. Chelsea is an intimacy choreographer and founder of Theatrical Intimacy Education. She choreographs and consults on best practices for staging intimacy, nudity, and sexual violence for theatre programs and companies across the country. In addition to theatrical intimacy, Chelsea specializes in stage combat, devised work, and physical theatre. She is an Assistant Professor of Theatre at UMBC and an associate member of the Stage Directors and Choreographers Society. www.chelseapace.com and www.theatricalintimacy.com

Molly Prunty (Directing Intern) is a Theatre Design and Production student at the University of Maryland, Baltimore County, where she was assistant director for *(Anon)ymous* and stage manager for *Dead Man's Cell Phone*. Additional stage-managing credits include *Count Down* for Strand Theater Company and *Waiting for Godot* for CCBC.

Robby Rose (Production and Education Assistant) was Production Manager for CSC's *Blood & Courage* Company productions of *All's Well*

Bios

That Ends Well and *Unscene*. He is a CSC Company Member and CSC Teaching Artist.

Alexander Rothschild (Props Designer) designed props with CSC on *Henry IV, Parts I and II*.

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 Group Sales Coordinator) previously served as a Youth Theatre Educator and Executive Manager 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 welcoming groups to our plays.

Gerrad Alex Taylor (Associate Artistic Director and Director of The Studio) oversees all programming in The Studio at the Chesapeake Shakespeare Company, which offers classes year-round for area 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. Along with 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. He is a member of the Actors' Equity Association.

Grace Srinivasan (Music Director, CSC Resident Music Director). Grace has directed music for our productions of *A Christmas Carol* (2017-2018), *She Stoops to Conquer*,

A Midsummer Night's Dream (2018), *The Taming of the Shrew* (2018), *Julius Caesar*, and *Anne of the Thousand Days*. A soprano who performs a wide-ranging repertoire throughout the region, she appeared as a soloist in a program of works inspired by Shakespeare's plays, *If Music Be the Food of Love*, with CSC artists, the Peabody Baroque Band, and the Peabody Renaissance Ensemble. Grace holds a master's degree in vocal performance from the Peabody Conservatory and sings professionally at St. Stephen Martyr Church and the National Cathedral. gracesrinivasan.com

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

Brandon W Vernon (Graphic Designer and Marketing Assistant) is an animator and illustrator who has been a designer for the Williamstown Theatre Festival in Massachusetts. He holds an MFA in Visual Communication from the Jacksonville State University in Alabama and a BFA from the School of Visual Arts in New York. He has designed for theater, film, and television. Brandon is a featured artist on MTV.com

Willow Watson (Props Designer) designed props for CSC's *Henry IV, Parts I and II*. Willow worked as the staff props carpenter at Goodspeed Musicals, and the assistant properties master at The Weston Playhouse. www.willowscenic.com

Sydney Ziegler (Stage Manager) has worked with CSC as Assistant Stage Manager for *The Tempest* and stage management intern for *The Three Musketeers*. She has also worked with Theater J as an Assistant Stage Manager for *Trayf*. She is earning a theatre and marketing dual degree at the University of Maryland College Park.

STUDIO CLASSES
Spring-Summer 2019



Join the CSC High School Corps in Ellicott City

CSC High School Corps members conceptualize, design, and perform 60-minute versions of Shakespeare's great plays. Gain valuable experience as you rehearse and perform, and greet the public attending CSC's professional performances in the ruins at the PFI Historic Park in Ellicott City. CSC Corps members observe and support the making of our exciting festival-style outdoor productions, from behind the scenes and in front of the public.

No auditions are required. This is a non-competitive program where students explore Shakespeare's words, make new friends, learn theatre skills, rehearse together, and then perform on our summer stage before family and friends. The CSC Corps is open to high school students (rising 9th through 12th graders).

2019 CSC Corps performances: *Richard II*, *Cymbeline*, and *All's Well That Ends Well*

Summer High School Ensemble in The Studio

The Studio aims to bring the spirit and ambition of CSC's High School Corps programming to Baltimore City high-school students. Ensemble members will gain valuable experience in working together to build a show as they rehearse and perform a play in our Downtown Theater.

ChesapeakeShakespeare.com/the-studio

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

Email: Studio@ChesapeakeShakespeare.com

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

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

Stay Connected!

at JmoreLiving.com

For your daily dose

News, delicious recipes, fun features and more

Join us on Facebook Live

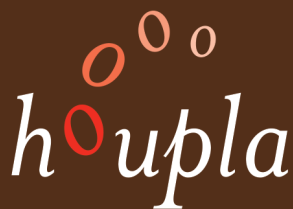
This Week in Baltimore Eating Thursdays
& The Weekend Agenda Fridays

Get the best of the website each week

Subscribe to our weekly newsletters

Like and follow us





Houpla supports Chesapeake Shakespeare
and the renaissance on Redwood Street.



houpla (hoop' lä), n. *Slang*. 1. bustling excitement or activity commotion.*

houpla (hoop' lä), n. *Slang*. 1. name of Baltimore-based communications firm that creates excitement and promotion for clients seeking creative solutions in digital media, video, web, social media and print.

2. *As in* **HOUPLA, INC.**

225 East Redwood Street

Baltimore, Maryland 21202

410.468.0300

www.HouplaStudio.com

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



CREATE YOUR SUMMER STORY

OVER 11 CAMP OPTIONS FOR EVERY AGE AND INTEREST!

- FREE express bus service* with daily busing from a variety of locations
- Hot lunch available daily
- Zip Line, High Ropes, Aqua Wall
- Field Trips
- Nationally-recognized, American Red Cross-certified swim program

*Some restrictions apply.

Questions? Call 410.559.2390 or
email jcamps@jcc.org



Apply at jcc.org/camps



Jewish Community Center
of Greater Baltimore



AN AGENCY OF
The Associated
Inspiring Jewish Community

Artistic Programming, Education, and Operations Donors

A theater is so much more than a building. It is a living, breathing community where audiences and actors meet to create art that enlightens, inspires, transforms, awes, and entertains. We are grateful for your gifts that support this artistry, our outreach and education programs, and our operations. This list recognizes gifts of \$100 and greater, received as of April 7, 2019.

The FRIENDS of Chesapeake Shakespeare Company

Benefactor (\$5,000+)

C. Sylvia and Eddie C. Brown
Robert and Gladys Helm
Scott Helm
Barbara and Sam Himmelrich
Charlton and Patrick Hughes
Lesley Malin
Jeanne E. Marsh
Bob and Deeley Middleton
Mary and James Miller
William and Nancy Paternotte
Emily and John D. Rockefeller, V
Ted and Mary Jo Wiese

Patron (\$2,500–\$4,999)

Anonymous
Laura Boydston
The Flieger Family
Ruby and Bob Hearn
Robin and Don Hough
Nick and Cynthia Islin
Wally and Brenda Stone
Paul and Chandler Tagliabue, *in honor of Emily Rockefeller*

Friend (\$1,000–\$2,499)

Anonymous (3)
Anonymous, in memory of Barry Ochrach
Dr. Murry Bentley and Ms. Linda Clark
Kevin G. and Susan A. Burke
Virginia Tyler Campbell
Yara Cheikh and Firmin DeBrabander
Kim Citizen and Biffrey Braxton
Bryan and Pamela Crockett
Jeffrey and Carolyn Crooks
Dana DiCarlo
John Clinton Eisner and Jennifer Dorr White
Jane Eisner
The Epp Family
Edward and Nancy Feltham
Joseph Ferlise
The Fishell-Shaffer Family
Ian Gallanar and Maria Trujillo
Judith Golding and Robert Brager
Carole and Scott Greenhaus
Mr. and Mrs. Stephen G. Heaver
Heneghan Family Fund
Bill Henry
Eva P. Higgins
Chris and Mary Ellen Kiehne

Dr. and Mrs. Stephen Malin
Vivian and Robert Manekin
Jack and Donna McCann
Tom and Janet McGlynn
Frank B. and Mary Ellen Moorman
Kevin and Joyce Parks
Rev. Patricia Payne
Linda and Jeff Pieplow
Walter and Mary-Ann Pinkard
The Pirie Family
Mr. Earle Pratt and Dr. Kelly Emerson
Robert E. Prince
Kyoko and Steve Redd
Sean Rhoderick and Ana Korneyag
Nan Rohrer
Sharon and Michael Runge
Clair Zamoiski Segal
David and Treva Stack
Scott and Sharon Stewart, CE Science Inc.
George and Holly Stone
Michael P. and Joanna Sullivan
Julie Suman and Mark Toohy
Doris Sweet
Penny Thompson and Charlie Riesz
David Wnack and Michele Speaks

Player (\$500–\$999)

Anonymous (3)

Isabelle Anderson
Elizabeth and Ira Berman
Susan Betso and Carol Clark
Mr. and Mrs. A. Stanley Brager, Jr.
Sherilyn Brinkley and Jeff Brotman
Donna Lee Burke
Emried and Wandaleen Cole
Ernie and Linda Czryca
Dr. Bart Debicki and Dr. Tiffany Debicki
The Carol and Tim Evans Charitable Fund
David and Barbara Gamble
Glen R. Goodwin and Dr. Jennifer Cooper
Rabbi Joanne and Dr. Gary Heilgman
Mark A. G. Huffman
Tim and Jennifer Kingston
Richard Ley
Bob Lienhardt+ and Barbara Leons
Edward and Lucille McCarthy
Nancy and Tom O'Neil
Susan and Stephen Oppenheimer
Mark and Joanne Pollak
Rich and Kathleen Rattell
John Roberts and Sue Shaner
Sarah S. Robinson
Robert Villanueva
Marguerite VillaSanta and the Dr. Frank C. Marino Foundation, Inc.
Darschell D. Washington

Corporate, Foundation, and Government Support

AmazonSmile Foundation
Applied Development LLC
The Arts Insurance Program, LLC
The William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Portfolios, www.Bakerartist.org
Baltimore Community Foundation
Baltimore County Commission on Arts and Sciences and the Citizens of Baltimore County
Baltimore National Heritage Area
Mayor Catherine Pugh and the Baltimore Office of Promotion and the Arts

The Herbert Bearman Foundation
BGE
The Jacob and Hilda Blaustein Foundation
Bloomberg Philanthropies
The Campbell Foundation
Creative Print Group, Inc.
Downtown Partnership of Baltimore, Inc.
Edwards Lifesciences
Gordon Feinblatt, LLC
The Helm Foundation
Caroline Fredericka Holdship Charitable Trust, through the PNC Charitable Trusts Grant Review Committee

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

The Morris A. and Clarisse Mechanic Foundation, Inc.
Miles & Stockbridge Foundation, Inc.
PNC Bank
Shakespeare in American Communities: National Endowment for the Arts in partnership with Arts Midwest
T. Rowe Price Foundation
UBS
United Way of Central Maryland
Verizon Foundation
Dorothy Wagner Wallis Charitable Trust
The Wells Fargo Foundation

Individual Donors

Mechanicals

Michael and Teri Bennett
Elizabeth and Ira Berman
Jean Waller Brune
Donna Lee Burke
Yara Cheikh and Firmin DeBrabander
Kim Citizen and Biffrey Braxton
Pamela Forton
Susan K. Goodman
Ty Hallmark, *in honor of Valerie Fenton*
Terri Hodes
Mark A. G. Huffman
The Klipp-Lischner Family
La Count Family
Michael Longero
Mr. Lou Nolan and Ms. Korrina Nolan
Susan and Stephen Oppenheimer
Brian and Barbara Scheetz
Curtis Tatum
Jenny Wright and Josh Osborne

\$250 - \$499
Anonymous (3)
Richard and Kathleen Baum
Cheryl Bernard-Smith and Chip Smith
Nancy Bradford
David Brown
Jean Waller Brune
Bob Burke and Helen Blumberg
Bob and Jan Busch
Glenn and Sandy Campbell
The Courtesan
The Curtis Family
Mary Alane Downs and Christopher P. Downs
Jim Eisner
Bruce and Lindsay Fleming
Jill and Ira Gansler
Eric Hansmann and Cheryl Torsney
Wayne Hunt and Jan Staples
Patricia Jonas
The Klipp-Lischner Family
Tom and Fran Longero
Laura and Larry Malkus, Jr.
Joseph N. Mariano
Arianna Miceli
Ken and Betsy Morrow
Charles F. and Margaret M. H. Obrecht
Fred and Grazina Pearson
Tuckie Pillar
Keenan and Natasha Rice
Brian and Barbara Scheetz
Mr. and Mrs. David Smith
Carolann and Brian Stansky
Michele and Ed Swing
David and Irene Tabish
Andrew Tagliabue and Mark Jones, *in honor of Emily Rockefeller*
Michael L. Terrin and Bess Keller
Jenny Wright and Josh Osborne

\$100 - \$249

Anonymous (6)
Anonymous, *in memory of Tina Blevins*
Anne Agee
Paul and Irene Aldridge
Bonnie Caslaw Allan, *in memory of Arthur S. Caslaw, Jr.*
Clifford Amend
Jack Andryszak
Deadra and Dennis Atkins
Michael and Teri Bennett
Lea Billingslea
Patricia Howland Bond
Stephen and Lori Bruun
Jennifer Burdick
Michael and Elsa Cain
Sue and Drew Carlson
Dave and Pat Chason
Ing-Jye Cheng, Stephen Schenkel and Family
Jeffrey and Elaine Christ
Jane Coffey and Arthur Renkwitz
Janet and Sean Coleman
Dr. Martha J. Connolly
David Cooke
Blythe Coons
Edith M. Cord
Randall Cover
Janice and Robert Davis
Joe and Nancy Dickinson
David and Marian Entin
Valerie Fenton and Chris Niebling
Anita and Richard Fenton
Bruce and Lisa Field
The Fletcher-Hill Family
Pamela Forton
Kevin and Sherry Frick
Jim Fritsch
Jacquelyn Galke
Dennis Gallagher and Carol Barthel
Mrs. Jane R. Geuder
Carl and Teresa Gilbert
Jeanette Glose
Susan K. Goodman
Michael and Colleen Gottlieb
Carol and John Green
Caroline Griffin and Henry E. Dugan, Jr.
Forrest and Cynthia Hall
Ty Hallmark, *in honor of Valerie Fenton*
Haymes Family
Alexandra Hewett
Lily Hill, *in honor of Will Fletcher-Hill*
Terri Hodes
Kathy Hogue and Nick Sommese
Marge Hurd
Rachel Jeffreys
Rita, Scott, Jin, and Joshua J. Jordan Karp
Katherine Keefe
Barbara Keller
Kendall and Debbie Kennison
Shelley Korch *in honor of CSC Staff*
Felicia Korengel
Barbara Kornblatt, *in memory of David Kornblatt*
La Count Family
John and Carrie Leovy
Barry Linkner
Michael Longero
Judy and David Mauriello
Dr. Victor McGlaughlin
Mark McKittrick
Wade and Nancy Meadows
Susan and Alex Mecinski
Charlotte Modly
Nancy Moores
Jennifer C. Munch
Sue Murk
Janet and Douglas Neilson
David Neubauer
William and Louisa Newlin, *in honor of Michael Tolaydo*
Mr. Lou Nolan and Ms. Korrina Nolan
Sherrie Norwitz
Lee and Marilyn Ogburn
Bodil Bang Ottesen
Cristiana Paredes
James Passarelli
Rebecca S. Pearlman
Clinton and Kathryn Pettus
Amy Poff
Anne and Jim Porterfield
Bob Pownall
Mickey and Marian Raup
Judi Ridgley
Nicole Ripken and Family
Christine Ritchie
Lori and Renee Rocheleau
Michael and Sara Rouch
Martha and Morrie Ruffin
Richard and Kayleen Saucier
Nancy and Bill Schoephoester
The Eugene and Alice Schreiber Philanthropic Fund
Judy Sheldon and Chris Gorman
Janet Simons
Ed Simpson
Patricia E. Smeton
James Smith
Wayne and F. Louise Smith
Shane Solomon-Gross
Joan D. Sullivan
Margaret Sullivan
Stephen and Carolyn Sutton
Curtis Tatum
Mary Tooley
Michael and Elizabeth Toperzer
Leon and Lorraine Ukens
The Velapoldi Family
Charles and Mary Jo Wagandt
Louise Wagner
Joe Warren
John and Marie Wells
Karen Wessel
Patrick Whang
Paul R. Wilson
Beverly Winter, *in memory of Jackson B. Winter*
Anne Marie Zwycewicz and Dennis Pitta

+ Deceased

IN-KIND SUPPORT

The Afro-American Newspapers
Isabelle Anderson
Baltimore STYLE
Baltimore Sun Media Group
Baltimore's Child
The Beacon
Bin 604
Charm City Meadowworks (cool) progeny
Cindy Hirschberg
Maryland Public Television
Miles & Stockbridge P.C.
Modern Globe Theatre Holdings
Oculus VR / Facebook Technologies, LLC
PatronManager LLC
Julia Reda and Family
UMBC Department of Theatre

Join The Mechanicals

Your monthly gift makes a difference!



CHESAPEAKE SHAKESPEARE COMPANY

STAFF

Ian Gallanar, Founder and Artistic Director
Lesley Malin, Managing Director
Kyle Rudgers, Production Manager
Jane Coffey, Development Director
Elizabeth Berman, Finance and Development Manager
Jean Thompson, Communications Director
Daniel O'Brien, Technical Director and Facilities Manager
Ron Heneghan, Director of Education
Gerrad Alex Taylor, Director, The Studio
Kristina Lambdin, Business Manager
Stephen Gearhart, Audience Services Manager
Pamela Forton, Senior House Manager
Nina Sharp, Box Office Associate and Group Sales Associate
Michael Lonegro, Information Systems Manager and Development Associate
Alexis E. Davis, Resident Stage Manager and Marketing Assistant
Brandon W Vernon, Graphic Designer and Marketing Assistant
Robby Rose, Production and Education Assistant
Russell Laury, Porter
Lauren Engler, Community Engagement Project Coordinator

OUR CREATIVE MEDIA TEAM

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

ASSOCIATE ARTISTIC DIRECTORS

Scott Alan Small
Gerrad Alex Taylor

RESIDENT ARTISTS

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

RESIDENT TEACHING ARTISTS

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

RESIDENT ACTING COMPANY

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

RESIDENT TECHNICAL AND DESIGN COMPANY

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

ASSOCIATE MEMBERS

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

Chesapeake Shakespeare Company creates performances and education programs out of great classic theater. Classic plays can be awfully good, but only if they speak to their audience and the community in a way that is dynamic, personal, and pleasurable. We produce plays that people like and we perform them in innovative and intimate ways that intensify the connection between audiences and artists. We do this because we want to know what makes Shakespeare so great – and we ask our audience and our community to explore that question alongside us. Chesapeake Shakespeare Company is a 501c3 nonprofit organization.

Chesapeake Shakespeare Company

7 South Calvert Street, Baltimore, MD 21202

Office: 410-244-8571

Box Office: 410-244-8570

www.ChesapeakeShakespeare.com





Bach in Baltimore

FIRST SUNDAY CONCERTS

T. Herbert Dimmock, Founder & Music Director

Our 31st Season Spring Concerts!

A SPRING FÊTE

APRIL 7, 2019

Bach's Cantatas 49 and 84

Handel's Organ Concerto Op. 4, No. 4

CHERISHED MUSIC of JOHN RUTTER

MAY 5, 2019

Mass of the Children featuring the Children's Chorus of Carroll County

Gloria

Psalm 150

The Lord is My Shepherd

CELEBRATION of VENICE

JUNE 2, 2019

Vivaldi's Cello Concerto in B minor, Concerto for Strings "alla Rustica"

Vivaldi's "Spring, Summer, and Autumn" from *Four Seasons*

Johann Roman's Concerto for Oboe D'Amore in D minor

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

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

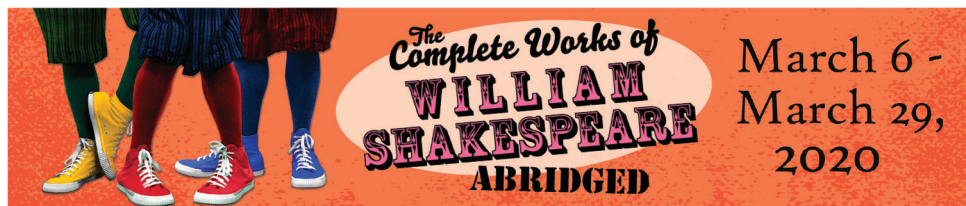
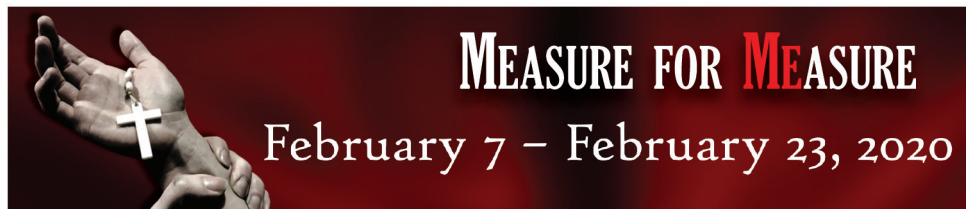
Bach In Baltimore is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive. Bach in Baltimore acknowledges the William G. Baker, Jr. Memorial Fund, creator of the Baker Artists Awards, BakerArtistsAwards.org. Bach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

**Our boldest
and biggest
season yet!**

BachinBaltimore.org

CHESAPEAKE SHAKESPEARE COMPANY

2019 - 2020 SUBSCRIPTION SEASON



ADD-ON PLAYS



FOR SUBSCRIPTIONS AND TICKETS:

ChesapeakeShakespeare.com Box Office: 410-244-8570