

CHESAPEAKE **SHAKESPEARE** COMPANY

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# Henry IV

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By William Shakespeare

Part I February 15 – March 30, 2019  
Directed by Ian Gallanar

Part II March 15 – April 7, 2019  
Directed by Ian Gallanar and Gerrad Alex Taylor

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- Richard II

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Ian Gallanar

# Shakespeare's Innovative Storytelling

## A Note from CSC's Founder and Artistic Director

Congratulations! You didn't let all the Roman numerals keep you away from these great plays. People can be scared once Shakespeare play titles start including "Part I," etc. That's a shame, particularly with *Henry IV, Parts I and II*. These are two terrific plays.

Of course, these are the plays that introduced Falstaff to the world.

That would seem like enough of an accomplishment. Falstaff is one of the most beloved (and imitated) characters in the history of the theater (and movies). Shakespeare wrote three plays featuring Falstaff (*The Merry Wives of Windsor* in addition to the two *Henry IV* plays) and mentions him in a fourth play (*Henry V*). Falstaff also appears in other theatrical works – *Falstaff's Wedding* by William Kenrick, at least seven operas, and many novels.

But that's not all the *Henry IV* plays have to offer. They are revolutionary plays in how the playwright constructs plots and sub-plots. The construction of the story feels very contemporary. I hope you'll notice how Shakespeare tells the stories of the death of *Henry IV*, of Falstaff and Hal's friendship, and the rebellions that affect all of the characters in the two plays. Shakespeare weaves these stories together in ways that are hardly noticeable to a contemporary audience because we've grown so accustomed to this dramatic structure. But, as with so many things, Shakespeare was an innovator. We've been following his example of storytelling ever since.

I'm also deeply affected by both of the *Henry IV* plays and their exploration of relationships between fathers and their children. Shakespeare keeps coming back to this subject in many of his plays, most famously, I suppose, with *Hamlet*. His fathers seem to be paving the way for modern father/child relationships, but they are not quite modern. This reflects the great social change that occurred during Shakespeare's time. We can certainly see parallels to our time. The relationships between fathers and their children have changed so much just in my lifetime.

I'm very glad that you're here to experience these plays. I think you'll be glad you did.

Ian Gallanar, Director of *Henry IV*  
Founder and Artistic Director



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Lesley Malin

## *What is the City, but the People?*

*-Coriolanus*

### **A Note from CSC's Founder and Managing Director**

For all of 2018, I spent much of my time in a pretty intense program called The LEADERShip. It is designed for people to learn about Baltimore in depth – its trials that we all grieve over, its amazing history, and its quirky strengths. Through the program, I also got to know 66 other people very well and to admire their commitments to Baltimore. I met so many people who are trying to make this City safer, stronger, more interesting, more equitable, more livable.

I'm not telling you anything you don't know by saying that Baltimore City faces some deeply serious issues. But we at Chesapeake Shakespeare Company have staked this theatre and our lives and livelihoods on Baltimore City and Downtown. Here you are today, and here am I, too. I believe in this City and I believe in theatre. And I spend most of my time working to ensure that our art, our outreach and education programming, and our community partnerships contribute to making this City and Downtown better.

But we need friends to make that happen. Friends like you! You've already made a difference by coming Downtown and sitting in this seat and watching a play (written 400 years ago in another city that had surprisingly similar challenges). Look around: The community we are nurturing under this magnificent ceiling confirms that theatre is powerful and fun and contributes to the City's well-being by bringing us together.

Did you know there's a study suggesting that live-theatre audiences' hearts begin to beat in synchronicity, with their pulses speeding up and slowing down at the same rate? Did you know that Shakespeare's iambic pentameter is so powerful because it matches the rhythm of the human heart? Did you know that studies suggest Shakespeare training for traumatized veterans improves their erratic heart variability at double the rate of Prozac?

Our heads are not in the sand: We read the headlines. Baltimore's problems are breaking our hearts, but are we also celebrating efforts that inspire hope and the cultural jewels that prove the richness of the City? I sure think that all of us in this City could use more opportunities for our hearts to beat as one.

And isn't that Shakespeare? We aren't alone in this mission, of course. Visit Baltimore's museums and the other performing arts institutions, our eccentric neighborhoods, our waterfront and parks, and our fantastic restaurants (shout-out to our sister restaurant Chez Hugo next door).

Please come back and share your heartbeat with us again and again. Bring a friend. Do it for yourself. Do it for Baltimore.

Lesley Malin,  
Founder and Managing Director

*The LEADERShip is a program of the Greater Baltimore Committee.*





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

# Henry IV, Part I and Part II

By William Shakespeare

Director, Part I: Ian Gallanar+  
Co-Directors, Part II: Ian Gallanar+ and Gerrad Alex Taylor+  
Production Manager: Kyle Rudgers+  
Production Stage Manager: Alexis E. Davis+  
Scenic Designer and Technical Director: Daniel O'Brien+  
Properties Designers: Alexander Rothschild and Willow Watson  
Lighting Designer: Katie McCreary+  
Costume Designer: Heather C. Jackson+  
Sound Designer and Composer: David Crandall  
Music Director: Grace Srinivasan+  
Fight Choreographer: Casey Kaleba

**Setting: England (London, Northumberland, Shrewsbury) and Wales, 1402-1403**

## CAST

### KING'S PARTY

KING HENRY IV ..... Ron Heneghan\*+  
PRINCE HENRY (Hal), his son and heir ..... Séamus Miller+  
JOHN OF LANCASTER, his son ..... DJ Batchelor  
DUKE OF GLOUCESTER, his son ..... Molly Moores+  
RALPH NEVILLE, EARL OF WESTMORELAND, military leader ..... Steven J. Hoochuk  
SIR WALTER BLUNT, a warrior ..... Brendan Murray

### REBELS

HENRY PERCY, EARL OF NORTHUMBERLAND ..... Keith Snipes  
THOMAS PERCY, EARL OF WORCESTER, his younger brother ..... Michael Crowley  
HARRY PERCY (Hotspur), his son ..... Gerrad Alex Taylor\*+  
LADY PERCY (Kate), Hotspur's wife ..... Elana Michelle+  
LORD EDMUND MORTIMER, Lady Percy's brother ..... Gregory Michael Atkin  
OWEN GLENDOWER, leader of Welsh rebels ..... Bart Debicki  
ARCHIBALD, EARL OF DOUGLAS, leader of Scottish rebels ..... Nello DeBlasio  
VERNON, a leader of Percy's army ..... Molly Moores+  
SERVANT ..... Kathryn Daniels  
MESSENGER ..... Ashly Fishell-Shaffer

### EASTCHEAP

NED POINS ..... Lance Bankerd  
SIR JOHN FALSTAFF ..... Gregory Burgess+  
BARDOLPH ..... Scott Alan Small+  
PETO ..... Kathryn Daniels  
PISTOL ..... Gregory Michael Atkin  
CHAMBERLAIN ..... Bart Debicki  
MISTRESS QUICKLY ..... Tamieka Chavis+  
VINTNER ..... Briana Manente  
DOLL TEARSHEET ..... Ashly Fishell-Shaffer  
SHERIFF ..... Nello DeBlasio  
CARRIER ..... Keith Snipes  
TRAVELERS ..... DJ Batchelor, Ashly Fishell-Shaffer, and Briana Manente

Stage fog will be used in Part I and Part II.  
There will be one 15-minute intermission in each play.

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

# Henry IV, Part II

By William Shakespeare

**Setting: England (London, Northumberland, Yorkshire, Gloucestershire) and Wales, 1403-1413**

## CAST

### KING'S PARTY

KING HENRY IV .....	Ron Heneghan*+
PRINCE HENRY (Hal), his son and heir .....	Séamus Miller+
JOHN OF LANCASTER, his son .....	DJ Batchelor
DUKE OF CLARENCE, his son .....	Tudor Postolache
DUKE OF GLOUCESTER, his son .....	Molly Moores+
RALPH NEVILLE, EARL OF WESTMORELAND, military leader .....	Steven J. Hoochuk
EARL OF WARWICK, commander .....	Kathryne Daniels
SIR JOHN BLUNT .....	Brendan Murray
PAGE .....	Briana Manente
MESSENGER .....	Tamieka Chavis+

### REBELS

LORD BARDOLPH .....	Briana Manente
LORD HENRY HASTINGS .....	Bart Debicki
LORD MOWBRAY .....	Gregory Michael Atkin
SCROOP, ARCHBISHOP OF YORK .....	Nello DeBlasio
HENRY PERCY, EARL OF NORTHUMBERLAND .....	Keith Snipes
LADY NORTHUMBERLAND, his wife .....	Molly Moores+
LADY PERCY (Kate), his daughter-in-law .....	Elana Michelle+
SIR JOHN COLEVILLE, a soldier .....	Keith Snipes
PORTER .....	Ashly Fishell-Shaffer

### EASTCHEAP

SIR JOHN FALSTAFF .....	Gregory Burgess+
BARDOLPH .....	Scott Alan Small+
NED POINS .....	Lance Bankerd
PETO .....	Kathryne Daniels
ANCIENT PISTOL .....	Gregory Michael Atkin
MASTER GOWER .....	DJ Batchelor
MISTRESS QUICKLY .....	Tamieka Chavis+
DOLL TEARSHEET .....	Ashly Fishell-Shaffer
FIRST DRAWER .....	DJ Batchelor
SECOND DRAWER .....	Tudor Postolache
MUSICIANS .....	Bart Debicki, Michael Crowley, Briana Manente and Brendan Murray

### COURT

LORD CHIEF OF JUSTICE .....	Brendan Murray
FANG, a constable .....	Steven J. Hoochuk
SNARE, a yeoman .....	Lance Bankerd
BEADLE, an officer .....	Elana Michelle+
ROBERT SHALLOW, county justice .....	Michael Crowley
DAVY, his servant .....	Molly Moores+

### RECRUITS

RALPH MOULDY .....	Steven J. Hoochuk
FRANCIS FEEBLE .....	Gregory Michael Atkin
SIMON SHADOW .....	Briana Manente
THOMAS WART .....	Tudor Postolache

### Music performed by the cast:

*Cryer's Song of the Cheape-side* (Thomas Ravenscroft, c.1592-1633)  
*I Care Not for These Ladies* (Thomas Campion, c.1567-1620)  
*Fain Would I Wed* (Thomas Campion)  
*Come All Ye* (by Fairport Convention, arranged by Grace Srinivasan)  
*Viva la Vida* (Chris Martin, Guy Berryman, Will Champion, Jonny Buckland)  
*When the King Enjoys His Own* (Martin Parker, c.1600-1656)  
*If My Complaints* (John Dowland, c.1563-1626)  
*Three Ravens* (Thomas Ravenscroft)  
*King Henry* (Steeleye Span)  
*When Arthur First in Court* (Anon.)  
*La Mourisque* (Tielman Susato, c. 1510-1570)

### ARTISTIC AND PRODUCTION STAFF

Director (Parts I and II) ..... Ian Gallanar+  
Co-Director (Part II) ..... Gerrad Alex Taylor\*+  
Production Manager ..... Kyle Rudgers+  
Production Stage Manager ..... Alexis E. Davis+  
Scenic Designer and Technical Director ..... Daniel O'Brien+  
Lighting Designer ..... Katie McCreary+  
Props Designers ..... Alexander Rothschild and Willow Watson  
Composer and Sound Designer ..... David Crandall  
Music Director ..... Grace Srinivasan+  
Costume Designer ..... Heather C. Jackson+  
Fight Choreographer ..... Casey Kaleba\*\*  
Dramaturg ..... Kathryn M. Moncrief, Ph.D  
Assistant Stage Manager ..... Lydia McCaw  
Assistant Costume Designer and Stitcher ..... Matthew Smith  
Directing Intern ..... Tracy Nicole Hall  
Fight Captain ..... Ron Heneghan\*+  
Light Board Operator ..... Jonathan Kollin  
Wardrobe Assistant ..... Noni Ford  
Costume Intern ..... Teisha Birdsong  
House Managers ..... Donna Burke, Pam Forton+ and Mary Pohlig+

+CSC Company Member

\*Actors' Equity Association

\*\*Stage Directors and Choreographers Society

### SPECIAL THANKS:

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On the cover: Séamus Miller as Prince Henry, image by C. Stanley Photography, design by Brandon W Vernon.

# Who's Who

CAST PHOTOS, in alphabetical order



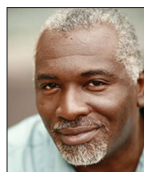
Gregory  
Michael  
Atkin



DJ  
Batchelor



Lance  
Bankerd



Gregory  
Burgess+



Tamieka  
Chavis+



Michael  
Crowley



Kathryne  
Daniels



Bart  
Debicki



Nello  
DeBlasio



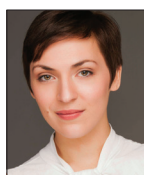
Ashly Fishell-  
Shaffer



Ron  
Heneghan\*+



Steven J.  
Hoochuk



Briana  
Manente



Elana  
Michelle+



Séamus  
Miller+



Molly  
Moores+



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Murray



Tudor  
Postolache



Scott  
Alan Small+



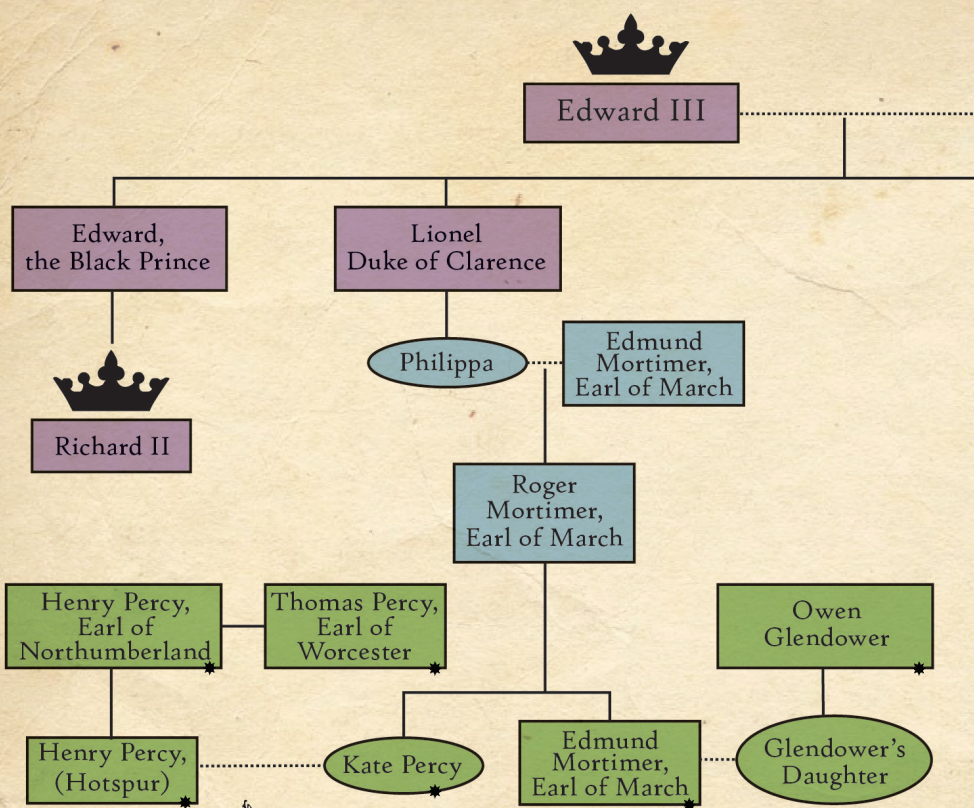
Keith  
Snipes



Gerrad Alex  
Taylor\*+

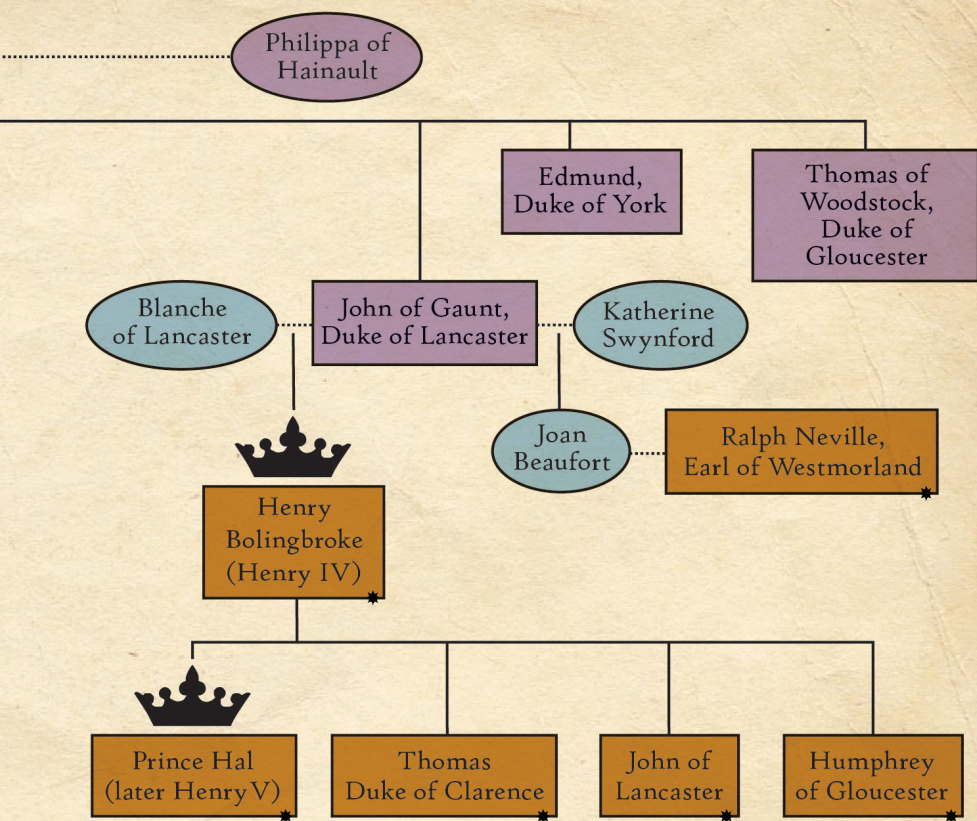
+CSC Company Member





Prince Hal

- Henry IV's family and key supporters
- Rebels
- The previous generation of the royal family, they do not appear in the plays, but the conflicts and relationships trace back to them.
- Do not appear, but are important as connectors of key characters



## Henry IV Family Tree

✱ Characters appearing in CSC's production of Henry IV

..... Connected by marriage

👑 King of England

○ Female

□ Male

This diagram reflects the relationships portrayed in Shakespeare's play rather than as they were in historical fact. Not all characters are represented.

Sources: Map, [ithacashakespeare.org](http://ithacashakespeare.org) Illustration, [shakespeareillustration.org](http://shakespeareillustration.org)



# Leadership, Family, and Nation in *Henry IV*

By Dr. Kathryn Moncrief



Dr. Kathryn M. Moncrief

*Henry IV, Part I* was probably first performed in 1597 at the Theatre in Shoreditch, the original home of Shakespeare's company, the Lord Chamberlain's Men. It was immensely popular, with two quarto printings within two years of its first performance, followed by five more printings before it appeared in the First Folio in 1623. Written in approximately 1598, *Part II* had a single quarto edition before appearing in the First Folio.

Shakespeare's primary source for both plays was the 1587 second edition of Raphael Holinshed's *Chronicles of England, Scotland, and Ireland*, which he also used for *Macbeth*, *King Lear*, and *Cymbeline*. From Holinshed and others, he took both plot details and mistakes, including conflating Edmund Mortimer with his nephew (who was recognized by Richard II as his heir); making Hotspur and Hal age peers when Hotspur was, in fact, 23 years older (and three years older than King Henry); and placing Hal in the Boar's Head Tavern during Welsh rebellions when the real Prince Hal led troops in this battle. Shakespeare's version, however, is more dramatically effective as he uses the conflict between two young rivals to foreground the Prince's transformation from a wild, reveling youth to a wise, capable leader.

At a time when England was defining ideas of nation and national identity, history plays were exceedingly popular on the early modern stage. Shakespeare participated in and propelled this trend, writing 10 of them that span nearly 350 years: *King John* opens in 1199 when John was crowned, and *Henry VIII* describes the 1544 birth of Elizabeth. The other eight begin with the reign and fall of the king in *Richard II*.

*Henry IV, Parts I and II* move from the deposition of Richard II by his cousin, Henry Bolingbroke, who becomes King Henry IV, to the rise and triumphs of his son, *Henry V*. *Henry VI, Parts I, II, and III* continue through the Wars of the Roses to *Richard III's* defeat at Bosworth Field in 1485 and the accession of Henry VII, the first Tudor monarch and Queen Elizabeth I's grandfather.



Gregory Burgess is Falstaff in *Henry IV, Parts I and II*. Image by C. Stanley Photography.

While Shakespeare drew heavily on historical sources, the character of Falstaff, originally named after the historical John Oldcastle, is essentially his own creation. From the first performances with noted clown Will Kemp likely playing Falstaff, Shakespeare's larger-than-life character captured the imaginations of theater-goers. From the Restoration on, leading actors, including Thomas Betterton and Charles Kemble, embraced the iconic role. More recently, the fat knight has been embodied by Orson Welles, Antony Sher, Simon Russell Beale, and Tom Hanks.

While King Henry IV is the titular character, the emotional heart of the plays are the raucous tavern scenes with Falstaff, and

Falstaff's playful relationship with the young Prince. King Henry, who strives to pass his hard-earned crown to his son, is necessarily formal, pragmatic, and authoritative. Falstaff, by contrast, is an affectionate, funny, and accommodating companion. Together, the King and surrogate-father Falstaff provide the prodigal Prince the formal and social education he needs to become a successful leader.

In *Part I*'s famous mock-play scene, Hal and Falstaff alternate playing the role of "King Henry." Falstaff gently chides Hal, while promoting himself, before Hal deposes him, accusing him of being a "misleader of youth," which foreshadows events in *Part II*. A key turning point in the father-son relationship occurs in *Part I* when the King, who previously praised his son's rival, Henry Percy (Hotspur), confronts his son's behavior. The Prince promises: "I will redeem all this on Percy's head/ And in the closing of some glorious day/ Be bold to tell you that I am your son" (3.2, 132-135). Hal, who at first appears to be reckless and profligate, comes into his own at the Battle of Shrewsbury, revealing his bravery, his loyalty to his father and country, and his honor. The plays use Hal's coming-of-age journey to explore ideas about relationships, leadership, and nation that were as relevant to Shakespeare's England as they are today.

*Dr. Kathryn M. Moncrief, Dramaturg for Henry IV, Parts I and II  
Professor and Chair of English, Washington College*

## Synopsis: *Henry IV, Parts I and II* (Spoiler alert!)

### Part I

A rebellion is brewing in King Henry IV's England. Hotspur, the son of Northumberland, breaks with the king over the fate of his brother-in-law, Mortimer, a Welsh prisoner. Hotspur, Northumberland, and Hotspur's uncle Worcester plan to take the throne, later allying with Mortimer and a Welsh leader, Glendower.

As that conflict develops, Henry IV's son and heir, Prince Hal, carouses in a tavern. He plots to trick the roguish Sir John Falstaff and his henchmen, who are planning a highway robbery. Hal and a companion will rob them of their loot—then wait for Falstaff's lying boasts. The trick succeeds, but Prince Hal is summoned to war.

At the Battle of Shrewsbury, Hal saves his father's life and then kills Hotspur, actions that help to redeem his bad reputation. Falstaff, meanwhile, cheats his soldiers, whom he leads to slaughter, and takes credit for Hotspur's death.

### Part II

Northumberland learns that his son Hotspur is dead, and he rejoins the remaining rebels. When Hotspur's widow convinces Northumberland to withdraw, the rebels are then led by the Archbishop of York and Lords Mowbray and Hastings, who muster at York to confront the king's forces.

Sir John Falstaff, meanwhile, glories in the reputation he has gained by falsely claiming to have killed Hotspur. He uses his wit and cunning to escape charges by the Lord Chief Justice.

Prince Hal and his companion Poins disguise themselves to observe Falstaff, and they hear him insult them both. After they confront him, Prince Hal and Falstaff must return to the wars. The king's army is again victorious, but more through deceit and false promises than through valor.

With the rebellion over, Prince Hal attends his dying father. Hal becomes Henry V, reassures the Lord Chief Justice, and turns away Falstaff, who had expected royal favor.

*SOURCE: Folger Shakespeare Library*

# Bios

## CAST, in alphabetical order

**Gregory Michael Atkin** (Edmund Mortimer, Ancient Pistol, Francis Feeble and Lord Mowbray) has appeared with CSC as Ghost of Christmas Present and Mr. Fezziwig in *A Christmas Carol* (2018), Jack Slang and Diggory in *She Stoops to Conquer*, and the Mock Turtle in *Alice in Wonderland*. Other credits include *How I Became a Pirate* with Adventure Theatre MTC; *A Dream Within A Dream: A Madness with Through the Fourth Wall Productions*; *Twelfth Night* with Prince George's County Shakespeare in the Park; and *Featured* in the Source Festival with the Source Theatre. He holds a BFA in Theatre Performance from Ohio University.

**DJ Batchelor** (John of Lancaster, Traveler, Master Gower, and First Drawer) is making his CSC debut. He toured the Pacific Northwest with the Missoula Children's Theatre for six months after receiving a BA from James Madison University in 2017, performing in, teaching, and directing *Treasure Island*, *Gulliver's Travels...in Space*, and *Cinderella! Cinderella!* Some of his favorite credits include Yasha in *The Cherry Orchard* and Demetrius in *A Midsummer Night's Dream*. [djbatchelor.com](http://djbatchelor.com)

**Lance Bankerd** (Poins and Snare) is making his CSC debut. Lance has been involved in theatre locally, nationally, and abroad as a performer, educator, and director for the past 30 years. He is the Artistic Director of Rapid Lemon Productions, Production Director of Baltimore Rock Opera Society, a collaborator with Guerrilla Theatre Front, a member of the Screen Actors' Guild, one of the founders of House of Bankerd Inc., and a fierce advocate for our beautiful city's thriving arts scene. He has studied at the Baltimore Actors' Theatre Conservatory, Muhlenberg College, and Trinity College, London.

**Gregory Burgess** (Sir John Falstaff), a member of CSC's Resident Acting Company, has performed in CSC's productions of *The*

*Winter's Tale*, *The Fantasticks*, *Richard III* (2017 and 2012), *Anne of the Thousand Days*, *Wild Oats*, *A Christmas Carol* (2014-2018), *Titus Andronicus* (2015), *The Importance of Being Earnest*, *A Midsummer Night's Dream* (2014 and 2010), *As You Like It*, *The Merry Wives of Windsor*, *The Taming of the Shrew* (2017 and 2013), and *The Merchant of Venice*, among many others. His training includes The Martin Blank Studio, The Shakespeare Theater, and Howard University.

**Tamieka Chavis** (Mistress Quickly and Messenger), a CSC Resident Acting Company Member and Teaching Artist, has appeared with CSC in *Macbeth* (2018 school matinee) as Lady Macbeth and (2015 mainstage) as Weird Sister; in *Romeo and Juliet* (2018 school matinee) as Prince Escalus; *The Tempest* (2018) as Queen Alonso; and *A Christmas Carol* (2016 and 2018) as Mrs. Fezziwig. Regional credits include appearances with Mosaic Theatre Company; Constellation Theatre Company; Ally Theatre Company (Company Member); The Hub Theatre; NextStop Theatre; Faction of Fools; Smithsonian Discovery Theater (Company Member and Teaching Artist); and Atlas TYA. TV/Film credits include *Anacostia* (Emmy-nominated and Indie Series Award-winning daytime digital drama; Indie-nominated Best Lead Actress); HBO's *The Wire* and *Torn*. She is a faculty member and graduate of The National Conservatory of Dramatic Arts.

**Michael Crowley** (Earl of Worcester, Robert Shallow, and Musician) has appeared with CSC in *Julius Caesar* and *Richard III*. Additional credits include *The Frederick Douglass Project* with Solas Nua; *The Farnsworth Invention* with 1st Stage; *Cloud 9* with Studio Theatre (u/s); *Henry IV, Parts I and II* with The Shakespeare Theatre Company; and *Macbeth* with Annapolis Shakespeare Company. He holds an MFA from the Academy for Classical Acting and has trained with Studio Theatre Acting Conservatory.



# Bios

**Kathryne Daniels** (Earl of Warwick, Peto and Servant) has appeared with CSC in *Romeo and Juliet*, *Julius Caesar* and *A Christmas Carol*. Other credits include *Sex with Strangers* with Fells Point Corner Theater, *Urinetown* with Stillpointe Theater, *A Midsummer Night's Dream* with Baltimore Shakespeare Factory, and *Cloud 9* and *Wild Party* with Iron Crow Theatre. She holds a BA from Jacksonville State University.

**Bart Debicki** (Owen Glendower, Chamberlain, Lord Henry Hastings and Musician) has appeared with CSC as Robert Cary Long and Topper in *A Christmas Carol* (2017-2018), Brackenbury in *Richard III* (2017 and 2012). 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 Spotlighters 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.

**Nello DeBlasio** (Earl of Douglas, Sheriff and Archbishop of York) has appeared with CSC in *The Winter's Tale*. He has also performed with DC-area theatre companies including the Keegan Theatre, American Century, Brave Spirits, Quotidian, and The Source Festival. Highlights include the title role in *Faction of Fools' Titus Andronicus*, and understudying *Julius Caesar* at the Folger Theatre. Nello holds an MFA from the Shakespeare Theatre's Academy for Classical Acting at George Washington University. He serves on the board of The Actors' Center.

**Ashly Fishell-Shaffer** (Doll Tearsheet, Traveller and Messenger) has appeared with CSC as Ghost of Christmas Past and Mrs. Brown in *A Christmas Carol* (2017), Ariel in *The Tempest* (2008) and Bianca in *The Taming of the Shew* (2006). Additional acting credits include Truffaldino in *Servant of Two Masters*

and Juliet in *Romeo and Juliet* with National Players Tour 56. She was the Assistant Stage Manager for *Macbeth* (2018 student matinee) and Children's Wrangler for *A Christmas Carol* (2018). Ashly is the Executive Director of Camp Bmore Kids, a variety day camp located in Towson, MD.

**Ron Heneghan** (King Henry IV), a CSC Resident Acting Company Member, has appeared with CSC in *She Stoops to Conquer*, *Julius Caesar*, *Red Velvet*, *The Taming of the Shrew* (2017), *Richard III* (2017 and 2012), *Anne of the Thousand Days* (2016), *Much Ado About Nothing* (2015), *Uncle Vanya*, and *Our Town*. In this area, other credits include Olney Theatre Center; Everyman Theatre; Ford's Theatre; and Alliance for New Music Theatre. Regional credits include Pennsylvania Shakespeare Festival, Philadelphia Shakespeare Festival, Seattle Repertory Theatre, Empty Space Theatre, Idaho Repertory Theatre,

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# Bios

Lyric Stage Company of Boston, Huntington Theatre Company, Merrimack Repertory Theatre, Utah Shakespeare Festival, and PCPA Theatrefest in California. His TV and film credits include *Sally Pacholok*, *Better Living Through Chemistry*, *VEEP*, and *House of Cards*. Ron holds an MFA from the University of Washington and a BS from the University of Maryland. He is a member of Actors' Equity Association and SAG/AFTRA. Ron is also CSC's Director of Education.

**Steven J. Hoochuk** (Earl of Westmoreland, Fang and Ralph Mouldy) has appeared with CSC as The Ghost of Jacob Marley in *A Christmas Carol* (2018); King of Hearts, Walrus, and Duck in *Alice in Wonderland*; Antonio in *The Tempest*; Mortimer in *The Fantasticks*; Baptista/Haberdasher in *The Taming of the Shrew*; Peter Quince/Egeus in *A Midsummer Night's Dream* (2011); Belarius in *Cymbeline*; Marcus Andronicus in *Titus Andronicus*; and Leonato in *Much Ado About Nothing*. He has appeared in numerous roles with Maryland Shakespeare Festival, Annapolis Shakespeare Company, Shakespeare Theatre Company, and Solas Nua. He attended Rutgers University, and the Shakespeare & Company Intensive Actor Training Program.

**Briana Manente** (Lord Bardolph, Simon Shadow, Vintner, Traveler, Page and Musician) has appeared with CSC as Queen of Hearts, Carpenter, and Frog Footman in *Alice in Wonderland*; Mar Antonia in *Julius Caesar*; and Emilia in *Othello*. She appeared with CSC's Blood & Courage Company as Countess and Mariana in *All's Well That Ends Well*. She has appeared in *As You Like It* and *Romeo and Juliet* with Shakespeare in the Parks: Prince George's County, where she is Associate Artistic Director; *'Tis A Pity She's a Whore* in repertory with *A King and No King*; and *Henri IV: the Re-Gendered Henry IV Repertory* with Brave Spirits Theatre; *Cymbeline* and an all-female *Macbeth* with Theater Prometheus, among many regional credits. She holds an MFA from the Catholic University of America and a BA in Theater, Film, and Media

Studies from St. Mary's College of Maryland.

**Elana Michelle** (Lady Percy and Beadle) is a CSC Resident Acting Company Member and CSC Teaching Artist. She has performed with CSC as Constance Neville in *She Stoops to Conquer*; Hippolyta and Titania in *A Midsummer Night's Dream* (2018); Time, Rogera, and Mopsa in *The Winter's Tale*; Jane Seymour in *Anne of the Thousand Days*; Juliet in *Romeo and Juliet* (2016 movable production and school matinee); and in *A Christmas Carol* (2015-2018). Other roles include Titania in *Midsummer Night's Dream* with Maryland Renaissance Festival; Candace in *Project Run-A-Way* with Annapolis Historical Society; Katherine in *Henry 5x7* with Barabbas Theatre; and Abby in the 2016 film, *The Spirit of the Staircase*.

**Séamus Miller** (Prince Henry) is a member of the Resident Acting Company. He has appeared in *Red Velvet*, *Julius Caesar*, *Romeo and Juliet*, *Wild Oats*, *Titus Andronicus*, *Richard II*, *The Merry Wives of Windsor* and *Hamlet*. He was Director of *Macbeth* (2018 school matinee). Additional local credits: Folger Theatre, Shakespeare Theatre Company, 1st Stage, Longacre Lea, Arts on the Horizon, Imagination Stage, WSC: Avant Bard, Annapolis Shakespeare Company, Spooky Action Theatre, Single Carrot Theatre. MFA: The Academy for Classical Acting (STC and GWU). [www.seamusactor.com](http://www.seamusactor.com)

**Molly Moores** (Vernon, Lady Northumberland, Duke of Gloucester, and Davy) is a CSC Resident Acting Company Member and CSC Teaching Artist. She has appeared with CSC in *A Midsummer Night's Dream* (2018, 2011); *The Winter's Tale* (2018); *A Christmas Carol* (2014-2018); *Julius Caesar*; *Romeo and Juliet* (2012, 2015-2018); *Anne of the Thousand Days*; *The Three Musketeers*; *Macbeth*; *Richard II*; *The Taming of the Shrew* (2013); *Antony and Cleopatra*; *Pride and Prejudice*; and *The Merchant of Venice*. [www.mollymoores.com](http://www.mollymoores.com).

**Brendan Murray** (Sir Walter Blunt, Lord Chief of Justice and Musician) has appeared

# Bios

with CSC as Stingo and Sir Charles Marlow in *She Stoops to Conquer*. Professional credits include *Rabbit Hole* with Peter's Alley Theatre Productions, and *Tangles* with New Theater of Medicine. He has also understudied for Round House Theatre's *Caroline or Change* and Studio Theatre's *Water by the Spoonful*. Other performances include *Doubt: A Parable* with Greenbelt Arts Center, and Silver Spring Stage's *A Bright New Boise*, *Frost/Nixon*, *A Christmas Carol*, and *The Last Days of Judas Iscariot*. TV credits include *Deadly Affairs*, *When Ghosts Attack*, and *Copycat Killers*.

**Tudor Postolache** (Duke of Clarence, Thomas Wart, and Second Drawer) is making his CSC debut. He is a student at Richard Montgomery High School in Rockville and has participated in the CSC High School Ensemble summer program.

**Scott Alan Small** (Bardolph) is a CSC Associate Artistic Director and Resident Acting Company Member. He has appeared with CSC in *The Winter's Tale*, *The Taming of the Shrew* (2017), *Richard III* (2017, 2012), *Macbeth* (2016, 2008, 2007, student 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, 2015), *The Comedy of Errors* (2015), the movable productions of *Romeo and Juliet* (2016), *Dracula*, and *The Complete Works of Shakespeare, Abridged*.

**Keith Snipes** (Earl of Northumberland, Carrier, and Sir John Coleville) has appeared with CSC in *Julius Caesar* as Cinna the Conspirator, Lepidus, and Soldier; and in *Anne of the Thousand Days*. He is an actor, singer, songwriter, and narrator. Keith recently narrated *Eulogy For A Dream* and *Lincoln Portrait* with the North Carolina Symphony Orchestra. In conjunction with the National Museum of African American History and

Culture, NPR, and PRI, he narrated the series *Moments of the Movement*. Keith has appeared in numerous stage productions, including August Wilson's *Jitney*, Jeff Stetson's *The Meeting* and Craig Wright's *Recent Tragic Events*. He studied theatre at Morgan State University, where he is an alumnus of the Ira Aldridge Players.

**Gerrad Alex Taylor** (Hotspur in Part I, and Co-Director of Part II) is a CSC Associate Artistic Director. He has directed *A Christmas Carol* (2018) and *A Midsummer Night's Dream* (2018) and was Assistant Director of *Titus Andronicus* (2015) and *Othello*. Gerrad is also a member of CSC's Resident Acting Company and has appeared in *She Stoops to Conquer* as George Hastings, *The Three Musketeers* as Aramis, *Macbeth* as Malcolm, *Much Ado About Nothing* as Claudio, *Romeo and Juliet* (student matinees) as Romeo (2017 and 2014) and Mercutio (2016), and *A Christmas Carol* (2014) as Young Scrooge. He appeared as Narrator #2 in *Great Expectations* with Everyman Theatre, Telegraph Bay in *The Skin of Our Teeth* with Constellation Theatre Company, Joshua Moore in *Alabama Story* with The Washington Stage Guild and Proteus in *The Two Gentlemen of Verona* at the Shakespeare Festival St. Louis. Gerrad oversees all programming in The Studio at the Chesapeake Shakespeare Company, which offers classes year-round for area youth and adults. Gerrad also teaches in the theatre department at UMBC. He holds a BA in Neuroscience from The Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas. He has worked as an actor, director, and educator for theaters 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 Actors' Equity Association.

# Bios

## ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

**Ian Gallanar** (Director, 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 36 productions for CSC including productions of *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 *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.

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

**Elizabeth Berman** (Finance Manager, Development Manager) holds 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, most recently with Microsoft and CleanChoice Energy. Jane has served on the Board of Trustees for Arts Education Alliance of Maryland (AEMS) since 2017. She served on the Board of Trustees of Chesapeake Shakespeare Company from 2006 to 2015, and for several years was its president. She is an ardent supporter of the arts in Baltimore. Her husband is the professional musician and song writer Arty Hill and her daughter, Josie, is an animation artist-in-training at the Columbus College of Art and Design.

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**David Crandall** (Composer and Sound Designer) has worked with CSC on *Julius Caesar*, *Richard III*, and *The Taming of the Shrew*. His most recent projects are sound design for Spooky Action Theater's *New Guidelines for Peaceful Times* and original music and sound design for *Como Agua Para Chocolate* at Gala Hispanic Theater.

**Alexis E. Davis** (Production Stage Manager, CSC Resident Stage Manager) was the Stage Manager for CSC's *She Stoops to Conquer*, *Alice in Wonderland*, *Romeo and Juliet* (2016-2018 student matinees), *Red Velvet*, *A Christmas Carol* (2017 and 2018), *Julius Caesar*, *The Fantasticks*, and *Othello*; and Assistant Stage Manager for *A Christmas Carol* (2016). At Single Carrot, 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 Center Stage. She holds a bachelor's degree in Theater Production from McDaniel College.

**Noni Ford** (Wardrobe Supervisor) is making her CSC debut. Past professional experience in wardrobe includes productions of *Peter and the Starcatcher*, *Macbeth*, and *Grey Gardens*. Noni holds a degree in Theater, Film, and Media Studies from St. Mary's College of Maryland.

**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 at various arts and cultural non-profits over the years, in positions including box office manager at Arena Stage in Washington, DC. He has worked in

the Department of Institutional Advancement at the Enoch Pratt Free Library here in Baltimore, and at other theatrical venues, including the Baltimore Opera Company and the Olney Theatre Center. He spent seven years working with wine at the Cellars of McHenry Row before joining Chesapeake Shakespeare Company.

**Tracy Nicole Hall** (Directing Intern) is a Morgan State University alumna, a member of the Ira Aldridge Players, and the President of Alpha Psi Omega (National Theatre Honor Society, Nu Phi Cast). Tracy has worked on and off stage at Morgan State University, at professional and community houses, and with the Performing Arts Ministry at Life Music Christian Fellowship.

**Heather C. Jackson** (Costume Designer) has designed costumes for CSC's *A Midsummer Night's Dream* (2018), *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 *Things That Are Round* (Rep Stage); *The Effect* (Studio Theatre); *A Charlie Brown Christmas* (RedHouse Arts Center); *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 has her MFA from the University of Maryland. [HeatherCJackson.com](http://HeatherCJackson.com)

**Casey Kaleba** (Fight Choreographer) is making his CSC debut. A Certified Teacher and Fight Director with the Society of American Fight Directors, Casey has arranged fights for nearly five hundred professional, academic, and community productions including work at the Guthrie Theatre, Folger Theatre, Olney Theatre



# STUDIO CLASSES

Spring-Summer 2019



The Studio will offer full-day summer camps. Each week, camp will focus on a different theme, such as performance, design, combat, comedy, tragedy, and romance.

Chesapeake Shakespeare Company Teaching Artists provide age-appropriate activities and a non-competitive environment in which students grow, learn, and laugh together. There are no auditions.

Each week will end with a performance for friends and family (on Fridays at 3pm).

Sign up your child for one, two, three, or all ten weeks! Breakfast and lunch will be provided.

- Who: Rising 2nd graders to rising 9th graders
- When: Monday-Friday (June 24-August 30)
- Time: 9:00am-4:30pm (before and after care is available)
- Where: The Studio at the Chesapeake Shakespeare Company, 206 E Redwood St., Baltimore, MD 21202

**ChesapeakeShakespeare.com/the-studio**

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

Email: [Studio@ChesapeakeShakespeare.com](mailto:Studio@ChesapeakeShakespeare.com)

Website: [ChesapeakeShakespeare.com/the-studio](http://ChesapeakeShakespeare.com/the-studio) | Phone: 410.244.8571, Ext. 108

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

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Center, Wolf Trap Opera, Signature Theatre, Rorschach Theatre, and Round House Theatre. He is a member of the Stage Directors and Choreographers Society. He is a CSC Teaching Artist. ToothandClawCombat.com.

**Jonathan Kollin** (Light Board Operator) has worked the light board for CSC's *She Stoops to Conquer*, *Macbeth* (2018 student matinee), *Romeo and Juliet* (2018 student matinees), *Red Velvet*, *A Christmas Carol* (2017, 2018), *Julius Caesar*, *The Fantasticks*, and *Taming of the Shrew* (2016). He was on stage crew for *Alice in Wonderland*. Jonathan found his passion for theater tech after he retired from a business career.

**Kristina Lambdin** (CSC Resident Costume Designer, CSC Business Manager) recently won the Broadway World Best Costume Design award for her designs for *A Christmas Carol* (2016). Some of her costuming credits with CSC include *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); *Romeo and Juliet* (2003, 2012, student matinees in 2015-2018); *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 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 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.

**Lydia McCaw** (Assistant Stage Manager) has worked with CSC as Stage Manager for *Macbeth* (2018 student matinees). She was also the Assistant Stage Manager for *She Stoops to Conquer*; *Romeo and Juliet* (2018 student matinees); *A Christmas Carol* (2017 and 2018); and *Julius Caesar* (2017). She was the stage management intern for CSC's production of *The Comedy of Errors* (2015). Lydia was the Stage Manager for *Fools and Madmen*, an independent touring production; and *Tinker Bell* with Adventure Theater. She holds a BA in Theater and English from St. Mary's College of Maryland.

**Katie McCreary** (Lighting Designer) has designed for CSC's *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.

**Kathryn M. Moncrief** (Dramaturg) has served as Dramaturg with CSC for *Wild Oats*, *Othello*, and *She Stoops to Conquer*. She holds a Ph.D. from the University of Iowa and an MA from the University of Nebraska, and is Professor and Chair of English at Washington College. She is co-editor of *Shakespeare Expressed: Page, Stage and Classroom in Early*

# Bios

*Modern Drama; Performing Pedagogy in Early Modern England: Gender, Instruction and Performance; and Performing Maternity in Early Modern England* and has published widely on Shakespeare and performance. Other theatres: Dramaturg/Literary Seminar Director (Utah Shakespeare Festival); Dramaturg (Colorado Shakespeare Festival); and Textual Advisor (Elements Theatre Company). She appeared recently in *Rapture, Blister, Burn* (Nextstage/Sun Valley Shakespeare Festival) and *Major Barbara* (Washington College).

**Daniel O'Brien** (Scenic Designer, Technical Director, CSC Resident Technical Director and Facilities Manager). A founding member of CSC, Daniel has performed, designed scenery and lights, and served as Technical Director for many productions (among other jobs too numerous to name). He oversaw the construction of CSC's theater 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), *A Christmas Carol* (2014-2017), and many others.

**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.

**Alexander Rothschild** (Props Designer) is making his CSC debut.

**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 Associate) previously worked

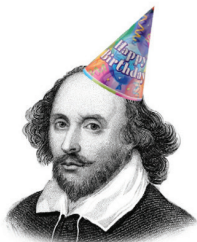
as Executive Manager and a Youth Theater Educator at Church Hill Theatre, a non-profit theatre organization on the Eastern Shore of Maryland.

**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](http://gracesrinivasan.com)

**Jean Thompson** (Director of Communications) is CSC's marketing, media, 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) is making his CSC debut. Before moving this region, Willow worked as the staff Props Carpenter at Goodspeed Musicals, and the Assistant Properties master at The Weston Playhouse. [www.willowscenic.com](http://www.willowscenic.com)



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## William Shakespeare Biography

William Shakespeare wrote at least 38 plays and more than 150 poems, many of which are considered to be the finest ever written in English. His works have been translated into every major living language, and some others besides (the Folger Shakespeare Library's holdings include translations in Esperanto and Klingon). Nearly 400 years after the playwright's death, they continue to be performed around the world.

Shakespeare's birthdate is unknown, but records show he was baptized on April 26, 1564, in Stratford-Upon-Avon, England. His birthday is celebrated on April 23, which is also the date of his death. His father was a leatherworker who made fine gloves, and a merchant of wool and corn; his mother came from a prosperous farming family. Though little is known about his schooling, he clearly studied the classical writers and probably attended local schools where Latin was taught.

He married Anne Hathaway in 1582, when he was 18. They had a daughter, Susanna, and twins, Hamnet and Judith. By 1592, he was living in London, writing plays and sonnets. He prospered as a founding member, actor, and playwright of the *Lord Chamberlain's Men*, later known as *The King's Men*. He died at age 52 in 1616. *The First Folio*, a compilation of 36 of his comedies, history plays and tragedies, was published in 1623.

SOURCE: *The Folger Shakespeare Library*



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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 February 7, 2019.

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