



The
Complete Works of
WILLIAM
SHAKESPEARE
ABRIDGED

**By Adam Long, Daniel Singer,
and Jess Winfield**

Directed by Ian Gallanar

MARCH 6-29, 2020



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COMPANY**

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Chesapeake Shakespeare Company
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Enjoy our two-course prix fixe menu for \$30 and a complimentary dessert with the purchase of tickets to a CSC production. Avoid the hassle of city parking and take advantage of the complimentary valet services directly in front of the restaurant, available Thursday through Saturday after 5pm (restrictions apply).



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Present this survey to us at the bar at Chez Hugo and enjoy a glass on us!

How do you find out about restaurants in the area? _____

What do you typically spend per person when dining out in Baltimore?

- A) Less than \$20 B) \$20-\$35 C) \$35-\$50



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in G major

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Join us for BACH'S BIRTHDAY PARTY FUNDRAISER at Gertrude's!

March 19, 2020 | 5 pm – 9 pm

Celebrate Bach's Birthday with dinner at Gertrude's Chesapeake Kitchen. Up to 20% of the proceeds will be given directly to Bach in Baltimore. Reservations are suggested. Call 410-889-3399.

Gertrude's Chesapeake Kitchen
10 Art Museum Drive

OBOE LOVERS' DELIGHT

APRIL 5, 2020

Bach's Orchestral Suite No. 1 in C major

Vivaldi's Concerto for two oboes

Albinoni's Concerto for two oboes Op 9, No. 9

Bach's "Air on the G String"

Zion Lutheran Church | 400 E. Lexington St.

10TH ANNUAL BACHFEST

FUNDRAISER

APRIL 5, 2020

The 10th Annual Bachfest Fundraiser directly follows the concert and includes a buffet dinner, an open bar, a raffle, and a silent auction. All proceeds from the raffle and silent auction go directly to support Bach in Baltimore.

TICKETS: \$50 per person, all inclusive.

Tickets for concert and fundraiser are not sold separately.

Zion Lutheran Church | 400 E. Lexington St.

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MAY 3, 2020

Bach's celebrated crown jewel!

Towson United Methodist Church
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For tickets and concert information,
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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 Eddie C. & C Sylvia Brown Family Foundation, Citizens of Baltimore County, Creative Baltimore Fund, Harford County Cultural Arts Board, Howard County Arts Council, Lois & Philip Macht Family Philanthropic Fund, the Peggy & Yale Gordon Trust and Venable Foundation.





Ian Gallanar

BITING THE HAND THAT FEEDS US

A Note from CSC's Artistic Director

You know the movie *This is Spinal Tap*? It's a "mockumentary" film made in the early 80's that satirizes heavy metal bands and documentaries about heavy metal bands. It's terribly funny. One of the things that makes it funny is that the filmmakers clearly know the music and have great affection for it. I think you have to have that when it comes to creating satire. Otherwise, it can come across as mean rather than funny. *The Complete Works of William Shakespeare (Abridged)* was clearly created with great affection for Shakespeare. Its writers obviously have a passion for his works. Without a certain depth of knowledge about Shakespeare and his works, I'm not sure one would even know about Titus Andronicus, let alone be able to parody it.

We do too. We have a passion and affection for Shakespeare (so much so we put the word Shakespeare in our name!) That's why it's been so much fun to work on this production. We try to not take ourselves too seriously—although we try and take the work seriously. So, this is a way for us to share with you the quirkiness and wonderful pretentiousness of Shakespeare and his plays.

The Complete Works of William Shakespeare (Abridged) has a great appeal to those of us who love Shakespeare, and to those of us, who on occasion, get slightly annoyed with Shakespeare. Sometimes, of course, that can be the same person! Do we find the "Seven Ages of Man" speech to be sublime? Do we think it's beautiful? Check and check. Do we also find the plot devices in Shakespeare's comedies slightly redundant? Also check. That's what this play allows us to do—celebrate Shakespeare and...well, not quite bite the hand that feeds us, but maybe just nibble a bit on that hand.

We've been having great fun playing with the *Complete Works*. I know you will too.

We're glad you're here

Ian Gallanar,
Artistic Director



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Lesley Malin

THE PLAY'S THE THING ...

A note from the Managing Director

Here at the Chesapeake Shakespeare Company, our staff and board are very busy with our first Strategic Plan since we moved into this beautiful theatre in 2014. We're doing a ton of thinking about who we are, what we do, and what we want to do.

It's got me thinking about our audiences—about you.

At a time in which it's so easy to settle into your couch and see a great TV show with fabulous special effects, or sink into your pillow and watch YouTube videos of singing otters on your phone, you chose to get dressed, come downtown (to Downtown Baltimore!) and see a play. Wow! That's kind of amazing.

It's my job to ask you what it is about our shows that you like and don't like, and many of you generously take the time to tell us. It matters to you that our space is warm and comfortable, that our staff is friendly, that our actors say hello after the performances. It's meaningful enough to get you off that seductive sofa.

And who wouldn't have a great time at *The Complete Works of William Shakespeare (Abridged)*? It's so much fun! You're falling out of your seats, laughing—admit it! But you're not just coming for fun times. Last month, there we were at full capacity for Shakespeare's "problem play," *Measure for Measure*. It sure didn't seem to be a problem for our audiences to come here to wrestle with its timeless questions of mercy vs. justice and its #metoo-timely theme of sexual harassment.

Mostly, I think we—you and me and everyone around you today—want to share experiences with other people.

I think we want to laugh and be filled with joy and feel moved by mercy or loss. And I think it's different (better!) when we share those feelings with two hundred other people and with the live artists who are shaping those moments. Our $\frac{3}{4}$ thrust theatre intensifies that human connection as you watch other folks across the theatre mirroring your emotions.

It's something you sure can't get from your phone.

And without you, we have no reason to do any theatre at all. So, thanks for putting down your phones and spending a couple of hours having fun with all of us. Congratulations on making the choice to be a little more human today.

A handwritten signature in dark ink that reads "Lesley".

Lesley Malin,
Managing Director

The **Complete Works of** **WILLIAM SHAKESPEARE**

Comedies

All's Well That Ends Well
As You Like It
The Comedy of Errors
Cymbeline
Love's Labour's Lost
Measure for Measure
The Merchant of Venice
The Merry Wives of Windsor
A Midsummer Night's Dream
Much Ado about Nothing
The Taming of the Shrew
The Tempest
Twelfth Night
The Two Gentlemen of Verona
The Two Noble Kinsmen
The Winter's Tale

Histories

Henry IV, Part I
Henry IV, Part II
Henry V
Henry VI, Part I
Henry VI, Part II
Henry VI, Part III
Henry VIII
King John
Pericles
Richard II
Richard III

Tragedies

Antony and Cleopatra
Coriolanus
Hamlet
Julius Caesar
King Lear
Macbeth
Othello
Romeo and Juliet
Timon of Athens
Titus Andronicus
Troilus and Cressida

A LIST

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**CHESAPEAKE
SHAKESPEARE
COMPANY**

Chesapeake Shakespeare Company

Ian Gallanar⁺ Artistic Director

Lesley Malin⁺ Managing Director

The Complete Works of William Shakespeare (Abridged)

By Adam Long, Daniel Singer and Jess Winfield

Originally produced by Reduced Shakespeare Company

Season Sponsor: BGE

Director: Ian Gallanar⁺

Assistant Director: Gerrad Alex Taylor⁺

Production Manager: Kyle Rudgers⁺

Production Stage Manager: Alexis E. Davis⁺

Technical Director: Dan O'Brien⁺

Scenic Designer: James Kronzer

Lighting Designer: Katie McCreary⁺

Costume Designer: Matthew Smith⁺

Sound Designer: Ian Gallanar⁺

SETTING: Present Day

CAST

Greg Burgess

Elliott Kashner

Matthew R. Wilson⁺

ARTISTIC AND CREATIVE TEAM

Director	Ian Gallanar ⁺
Assistant Director.....	Gerrad Alex Taylor ⁺
Production Manager	Kyle Rudgers ⁺
Production Stage Manager.....	Alexis E. Davis ⁺
Technical Director	Dan O'Brien ⁺
Scenic Designer	James Kronzer
Lighting Designer.....	Katie McCreary ⁺
Costume Designer	Matthew Smith ⁺
Properties Designer	Cole Owens
Sound Designer.....	Ian Gallanar ⁺
Music Director	Grace Srinivasan ⁺
Assistant Stage Manager.....	Margaret Warner
Wardrobe Supervisor	CJ Arbaugh
Light Board Operator	Jonathan Kollin
House Managers	Pamela S. Forton ⁺ , Mary Pohlig ⁺ , Stacey Morrison

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

⁺CSC Company Member

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: Photography and Graphic Illustration by Brandon W Vernon

SPECIAL THANKS

CSC Volunteers and Ushers, The Studio at the Chesapeake Shakespeare Company, Arrow Parking, Bin 604, Chez Hugo, Mount Royal Printers, Maryland Public Television, Todd Zimmerman, Sam Himmelrich, and Kathyne Daniels.

This performance is supported in part by the Maryland State Arts Council (msac.org)

THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED) [REVISED] is produced by special arrangement with Broadway Play Publishing Inc, NYC www.broadwayplaypub.com



Gregory Burgess, a member of CSC's Resident Acting Company, has performed in CSC's productions of *Henry IV, Parts 1 & 2*; *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.



Elliott Kashner is a member of CSC's Resident Acting Company, and previously appeared in *She Stoops to Conquer*, *A Christmas Carol*, *Othello*, *Romeo and*

Juliet, and *Wild Oats*. Regional credits include *Book of Joseph* (Everyman Theatre). Other local credits include *Junie B. Jones* is *Not a Crook* (Adventure Theatre); *The Burn* (The Hub Theatre; Helen Hayes Nomination: Outstanding Supporting Actor); *Nightfall with Edgar Allen Poe* (Molotov Theatre Group); *Doubt: A Parable* (Quotidian Theatre Company); and *The Misanthrope* and *The Bacchae* (WSC Avant Bard). Elliott is Institutional Giving Manager at Everyman Theatre and holds a Bachelor of Science in Economics. www.elliottkashner.com



Matthew R. Wilson returns to CSC having previously directed *Much Ado about Nothing* (2015). He is a two-time Helen Hayes Award winner and seven-time nominee

as an actor, director, playwright, and fight director. Acting credits include

Swimming with Whales (1st Stage; Helen Hayes Award Outstanding Lead Actor); *Second Shepherds' Play*, *Comedy of Errors*, and *Henry IV, Part 1* (Folger Theatre); *Comedy of Errors and Scapin!* (Baltimore Shakespeare Festival); *Shear Madness* (Kennedy Center); *Hairspray* and *Pirates of Penzance* (Shenandoah Summer Music Theatre). TV credits include *House of Cards* and *As the World Turns*. Matt teaches at The George Washington University's Corcoran School of the Arts & Design. He holds an MFA from ACA, and a PhD from UMD. MatthewRWilson.com

CREATIVE TEAM

Ian Gallanar (Director) See leadership bio on page 9.

Gerrad Alex Taylor (Assistant Director) See staff bio on page 12.

Kyle Rudgers (Production Manager) See staff bio on page 11.

Alexis E. Davis (CSC Resident Stage Manager, and Production Assistant) See staff bio on page 10.

Daniel O'Brien (Technical Director) See staff bio on page 11.

James Kronzer (Scenic Designer) calls Washington, DC and Italy home. He is an award-winning scenic designer with credits on Broadway, Off-Broadway, and regionally throughout the United States. He has also designed scenery for Disney Cruise Lines and has shows running on twelve ships on the Norwegian and Regency Cruise Lines. His TV credits include over 170 standup comedy specials for Comedy Central, Showtime, Amazon, and Netflix, as well as shows for the History Channel and Animal Planet. Mr. Kronzer has received eight Helen Hayes Awards (DC) and two Barrymore Awards (Philadelphia). His work can be seen at www.JamesKronzer.com.

Katie McCreary (Lighting Designer) as a company member, has designed for

Bios

CSC's *The Diary of Anne Frank*; *Henry IV, Parts 1 & 2*; *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* (Pinky Swear Productions); *[410]Gone* and *A Bid to Save the World* (Rorschach Theatre, company member); *A Midsummer Night's Dream* (WSC/Avant Bard); *Leonard Bernstein's Mass* (Peabody Opera Theatre); and *Hello, My Name Is...* (The Welders). Katie is also Director of Development and Curriculum Development for Educational Theatre Company

Matthew Smith (Costume Designer) is a freelance Costume Designer in Baltimore, MD. Originally from Texas, he was a costume fellow at Baltimore Center Stage and has worked at The Santa Fe Opera and The Glimmerglass Festival. He served as Costume Designer on *The Complete Works of William Shakespeare (Abridged)* (Chesapeake Shakespeare Company); *Love and Information* (Loyola University); *Young Playwright's Festival 2016-2019* (Baltimore Center Stage); and *Peter Pan: Wendy, Peter. Peter, Wendy.* (Single Carrot Theatre); and as Assistant Costume Designer on *Love's Labour's Lost* and *The Winter's Tale* (Chesapeake Shakespeare Company). www.matthewglensmith.com

Cole Owens (Properties Designer) is returning to CSC after designing props for *Measure for Measure*. Previously, they served as properties designer for the Levine School of Music production of *Matilda*. They recently graduated from McDaniel College with specializations in properties and costume design.

Grace Srinivasan (CSC Resident Music Director) has directed the music for many CSC productions including *Measure for Measure* (2020), *Dracula* (2019); *She Stoops to Conquer*; *Henry IV, Parts 1 & 2*; *A Christmas Carol* (2017-2019); and *A Midsummer Night's Dream*. A soprano who performs a wide-ranging repertoire throughout the region, she has 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. www.gracesrinivasan.com

Margaret Warner (Assistant Stage Manager) is excited to be returning to Chesapeake Shakespeare Company after working on *A Christmas Carol* as the Assistant Stage Manager. Margaret is a recent graduate from the University of Maryland with a BA in Theatre. Credits: *Kid Prince and Pablo* (Production Assistant), *The REACH Opening Festival* (Assistant Stage Manager) at the Kennedy Center; *Henry V* (Assistant Stage Manager) at Delaware Shakespeare.

CJ Arbaugh (Wardrobe Supervisor) is excited to return for another year with CSC after joining for *Romeo and Juliet* and *A Christmas Carol* in 2019; and returning for *Measure for Measure* in 2020. They graduated with a degree in theatre design and production from UMBC in 2018.

Jonathan Kollin (Light Board Operator) Jonathan has been CSC's Light Board Operator going on three years. As a third occupation after retiring from a career in business, he enjoys his job and his part in CSC's creativity and professionalism.

LEADERSHIP

Ian Gallanar (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 40 productions for CSC. 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,

Bios

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, an organization for professional Shakespeare companies around the globe.

Lesley Malin (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. She has performed in 28 CSC productions and previously in New York. She has, for 20 years, been Vice President of the Board of Trustees of The Lark, a new play development center in New York City, where she earlier was 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).

STAFF

Elizabeth Berman (Finance Manager and 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 serves as the Principal Oboist of the Columbia Orchestra. She has been with CSC since 2012.

Pamela Burns (Education Coordinator) has trained students in medical billing, coding, and electronic medicine records. In addition, she has experience as an Accounts Receivables Manager for the University of Maryland, Faculty Physicians in Baltimore, and as a Programmer/Analyst/Trainer and Instructional Designer for JHU Health Systems. She

co-founded Freedom Road Productions, Inc, a concert series presenting music and workshops to audiences of all ages and the Susquehanna Music and Arts Festival. Her new project is Closer to the Heart Productions, which plans retreats and workshops.

Jane Coffey (Director of Development) is a business development, sales and IT professional who has worked in the banking, staffing, IT, and renewable energy industries, most recently with Microsoft and Clean Choice 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.

Alexis E. Davis (CSC Resident Stage Manager and Production Assistant) was the Stage Manager for CSC's *Dracula*; *Henry IV, Parts 1 & 2*; *She Stoops to Conquer*; *Alice in Wonderland*; *Romeo and Juliet* (student matinees: 2016-2019); *Red Velvet*; *A Christmas Carol* (2017 - 2019); *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.

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

Bios

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.

Ron Heneghan (Director of Education) oversees education programs for CSC. More than 13,000 students attended performances in the 2018-2019 student matinee program, while the in-school residency, where CSC Teaching Artists embed in English/Language Arts classrooms as a resource for teachers and a learning experience for their students, served more than 2,500 students in Baltimore City, Baltimore, Anne Arundel, and Howard Counties. Ron is a member of the CSC Resident Acting Company and a member of Actors' Equity Association. He holds an MFA from the University of Washington and a BS from the University of Maryland.

Kristina Lambdin (Resident Costume Designer and Business Manager) won the Broadway World Best Costume Design award for her designs for *A Christmas Carol* (2016). Some of her costuming credits with CSC include *Dracula* (2013 and 2019); *The Diary of Anne Frank*; *She Stoops to Conquer*; *Alice in Wonderland*; *Red Velvet*; *Anne of the Thousand Days*; *The Fantasticks*; *Macbeth* (2016); *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, and 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 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.


Anna Mills Russell (Director of Marketing and Communications) has worked for over 15 years in the performing arts as an administrator. She held various positions in marketing, communications, and audience development at Round House Theatre, Arena Stage, Virginia Opera, Shakespeare Theatre Company, and Washington National Opera. She holds a Master's in Arts Administration from Goucher College.

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

Michael Lonegro (Information Systems Manager and Development Associate) was the lighting designer for CSC's *Julius Caesar* (2017) and has operated lighting for numerous CSC productions. He is a member of the Resident Technical and Design Company. Before joining CSC in 2014, he studied law at the University of Maryland and comparative literature at the University of Chicago and worked for 10 years as a university press editor. He holds a BA from Yale University, where he also designed lighting for undergraduate and graduate theatre productions.


Daniel O'Brien (Resident Technical Director and Facilities Manager) is 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* (2016); for the inaugural season plays *A Midsummer Night's Dream* and *Richard II*; *Romeo and Juliet* (2015-2019); *A Christmas Carol* (2014-2019), and many others.

Talani Richardson (Box Office and Group Sales Associate) previously worked as Box Office and House Manager for Baltimore Theatre Project, a non-profit community theatre. She is an art therapy group instructor at Kennedy Krieger's Center for Child and Family Traumatic Stress.



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Kyle Rudgers (Resident 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.

Gerrad Alex Taylor (Director of The Studio at CSC) directed *Dracula* (2019); *A Christmas Carol* (2018); and *A Midsummer Night's Dream* (2018), and co-directed *Henry IV, Part 2* (2019) for CSC. He 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 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. He is a member of CSC's Resident Acting Company, and 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.

Brandon W Vernon (Marketing Manager and Graphic Designer) is an animator, illustrator, and graphic designer who has worked for numerous publications and theaters including the Williamstown Theatre Festival in Massachusetts. He served as the Dramaturg for *Dracula* (2019). He holds an MFA in Visual Communication from Jacksonville State University in Alabama, and a BFA in Traditional Animation from the School of Visual Arts in New York. He has designed for theatre, film, television, and has been a featured artist on MTV.com.

Thank You

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

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