

WHO WILL BELIEVE THEE, ISABEL?

# MEASURE FOR MEASURE

By William Shakespeare

Directed by Lise Bruneau

FEBRUARY 7-23, 2020



 CHESAPEAKE  
SHAKESPEARE  
COMPANY

# **LAUGH CREATE LEARN PERFORM**

## **Summer at the Studio Camp begins June 22!**



**Enjoy an action-packed summer at the Studio!** Your child will join other Rising 2nd – Rising 9th Graders for week-long day camp programs to develop acting, vocal, and physical skills. Each week will focus on a different theme such as performance, design, combat, comedy, tragdy, and much more! Chesapeake Shakespeare Company Teaching Artists provide age-appropriate activities and a non-competitive environment in which students grow, learn, and laugh together. No audition required. Each week ends with a sharing for friends and family on Fridays at 3:00 pm.

**June 22 – August 28, 2020**

**Monday – Friday from 9:00 am – 4:30 pm**

Breakfast and lunch provided | Before- and After-Care available

**BUY MORE, SAVE MORE!**

**Save 20% on 4-8 weeks, Save 25% on 9 weeks,  
and Save 30% on all 10 weeks!**

**Register online at:**

**[ChesapeakeShakespeare.com/Education](https://ChesapeakeShakespeare.com/Education)**

**THE**  
**STUDIO**

**The Studio at the Chesapeake Shakespeare Company  
206 E Redwood St., Baltimore, MD 21202**

# CHEZ HUGO

206 E Redwood St, Baltimore, MD 21202

Join Chez Hugo and the  
Chesapeake Shakespeare Company  
this season for dinner and a show!



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).



For more information,  
call us at 443.438.3002 or email [bonjour@chezhugobistro.com](mailto:bonjour@chezhugobistro.com).

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



Ian Gallanar

## MY CSC PARTNER

### A Note from CSC's Artistic Director

People often get confused as to what exactly an Artistic Director and a Managing Director do. In the simplest sense, Artistic Directors concern themselves with the art and Managing Directors concern themselves with the business of making art. With the Chesapeake Shakespeare Company, those lines that separate the two get a little blurred. Why? Well, first of all, I don't think it's useful to pigeonhole the skills of people in that way. Additionally, just as I would not like to be excluded from the business decisions that our organization makes (because I think I have skills and knowledge that adds to the conversation, I would not want our Managing Director to be separated from creating the art. Therefore, more than most theatrical organizations, Lesley and I cross the divide between art and business.

On occasion, I ask Lesley to "produce" a show in our season. Essentially, she acts as Artistic Director on these productions that she "produces." Usually, it a show for which she has a particular passion or one that she feels would make a timely impression on our audience. 2016's *Anne of the Thousand Days* and 2018 *A Winter's Tale* are the two most recent examples of this. (So, for these productions, Lesley serves as Managing Director and serves many of my functions as Artistic Director. One of these days, she might catch on that she's doing double work on these and I get some time off, but until that day...).

Lesley thought *Measure for Measure* might have something specifically to say about the current social dialogue. I think she's right. Shakespeare's plays can resonate differently at different times in the history of their being presented. I think this play might do just that. I think it has something to contribute to the modern discourse of sexual politics. I am so glad that we are presenting this play at this particular time.

Lesley and I would like to say thanks for coming to see *Measure for Measure*. We're glad you're here.

  
Ian Gallanar,  
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  
Neal Flieger

Ian Gallanar  
Scott Helm  
Bill Henry  
Renée Lane-Kunz

Jack McCann  
Linda Pieplow  
Earle W. Pratt, III  
Emily Rockefeller  
Nan Rohrer





Lesley Malin

## SHAKESPEARE'S #METOO PLAY

### ***A note from the Managing Director and Measure for Measure Producer***

Sometimes I think I've seen more productions of *Measure for Measure* than any other Shakespeare play. The first was one of those 1980s BBC video productions. I just stumbled on it and I was knocked out, though I was just a teenager, by Isabella's story and this complex, dramatic play. After that, I took every opportunity to see it—productions outdoors in parks, productions in London or in New York, community theatre productions, productions at Shakespeare's Globe (with the great Mark Rylance).

And back in 2004, Chesapeake Shakespeare Company did our own workshop production in the black box theatre at the Howard County Center for the Arts, with then and now company members Christopher Niebling (director), Valerie Fenton (producer), Scott Alan Small (the Duke) and...well, me! We did four performances for 217 people and had ticket sales of \$2,000—enough to pay our expenses. We've sure come a very long way in fifteen years!

No matter where or how it is staged, *Measure for Measure* is always compelling. Isabella's voice rings true across the centuries. Angelo's perfidy is sadly confounding. The Duke's behavior is perplexing but somehow, you want him to pull off his complicated schemes. And the comic characters' conniving would fit in just fine in any city street—be it Vienna or Baltimore.

Now that #MeToo has further deepened how seriously we view sexual harassment, *Measure for Measure* is more topical than ever. People laugh, thinking that I'm joking when I say it's Shakespeare's #MeToo play—as if sexual harassment was a recent phenomenon. And what do we do with a story about sexual blackmail that Shakespeare clearly considered a comedy?

I don't think a play has roused so much passionate discussion with our community since, perhaps, *The Merchant of Venice*. Either our promotional image was too disturbing or brilliantly distilled. Our intimacy choreographer was on hand for a scene of emotional violence that features almost no physical contact. What do we do when Shakespeare's heroine is silent at the end...do we interpret her silence as present-day politics practically demands, or do we make room for other perspectives?

*Measure for Measure's* mirror up to our natures is different yet again in 2020. I'm eager to hear what you think.

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

Lesley Malin,  
Managing Director

# SPEECH, SILENCE, AND SEXUAL VIOLENCE IN MEASURE FOR MEASURE

By Helen Morales

## ISABELLA

*Or with an outstretch'd throat I'll tell the world aloud  
What man thou art.*

## ANGELO

*Who will believe thee, Isabel?  
My unsoil'd name, the austereness of my life,  
My vouch against you, and my place i' the state,  
Will so your accusation overweigh.*

—Shakespeare, *Measure For Measure*

***You are just a child ... I am the district attorney of Etowah County, and, if you tell anyone about this, no one will ever believe you.***

—Allegedly spoken by Roy Moore, former Chief Justice of the Supreme Court of Alabama to Beverly Young Nelson, when she was 16 years old.

For free speech the legacy of the ancient Greeks has been hugely important. The practice of free speech, the freedom (for men, at least) to speak frankly and critically towards those in power (*parrhesia*), was essential to Athenian democracy. But unlike our concept of free speech, which tends to revolve around the First Amendment, and whether or not there are grounds for limiting speech, Athenian *parrhesia* is a right that went hand in hand with a sense of shame, and sensitivity towards how others might see one (what the Greeks called *aidos*).

Angelo lacks *aidos* when, left in charge of the state by the Duke, he sentences Claudio to death for having sex outside marriage, and then, hypocritically and violently, offers Claudio's sister, Isabella, a novice nun who has come to plead for her brother's life, a deal in which he will spare her brother on condition that she has sex with him.

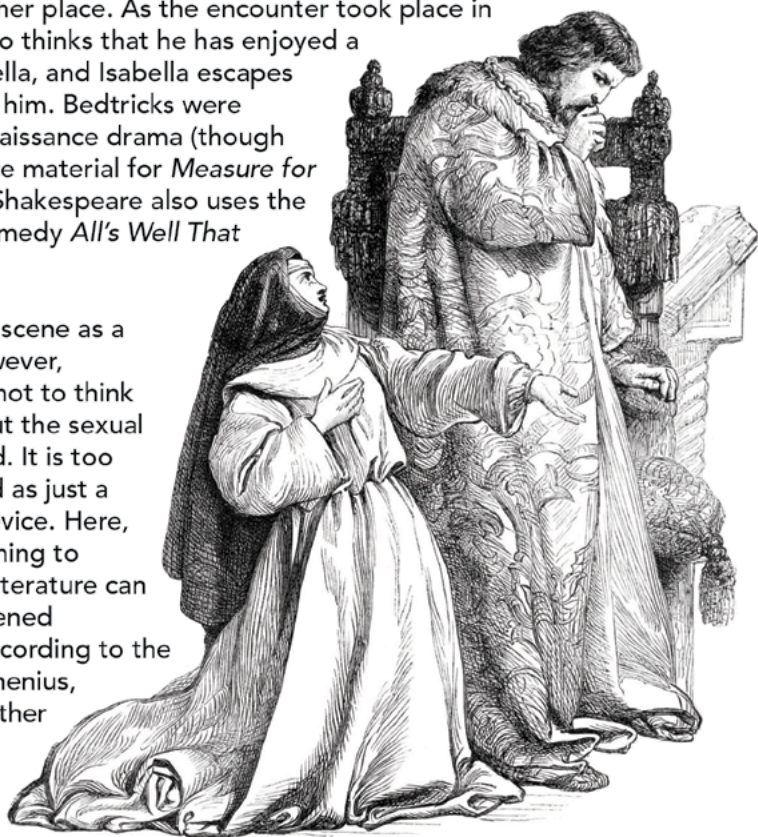
We should note here that the play's condemnation of Angelo's behavior shows that it is not true, as is sometimes claimed, that sexual harassment is a recent phenomenon, the result of feminist consciousness-raising. "It was a different era back then" is a favorite excuse of apologists for our pussy-grabbing men in power. *Measure for Measure*, written in 1603/4, and set in 16th century Vienna, shows this to be an inadequate defense.

This production comes a year after the #MeToo movement went viral in response to the accusations of rape and sexual assault made against Harvey

Weinstein. *Measure for Measure* seems remarkably prescient in light of #MeToo. Angelo blames Isabella for his sexual desire. In the final act of the play, Isabella confronts Angelo in public. Before she does so, he undermines her speech by painting her as mad and unstable: "Her wits... are not firm ...And she will speak most bitterly and strange." Isabella responds: "Most strange, but yet most truly I will speak ... That Angelo is an adulterous thief/An hypocrite, a virgin-violator/is it not strange and strange?" When Mariana (previously engaged to be married to Angelo, but deserted by him when her dowry was diminished) corroborates Isabella's account, Angelo first attacks her reputation, calling her, in so many words, a slut, and then suggests that the two women have been incited to accuse him for political reasons. These are tactics all too familiar to women who have been assaulted.

Isabella and Mariana speak truth to power, but it is not their words that expose Angelo. Instead, it is the actions of the more powerful man, the Duke, who reveals to Angelo how he has schemed to avert his deputy's crime, and then restores a kind of order by proposing that Angelo marry Mariana, and Isabella marry him. The scheme, referred to by scholars and dramaturges as "the bedtrick," involved Isabella agreeing to have sex with Angelo, but Mariana, who was betrothed to Angelo, secretly taking her place. As the encounter took place in the dark, Angelo thinks that he has enjoyed a night with Isabella, and Isabella escapes being raped by him. Bedtricks were common in Renaissance drama (though not in the source material for *Measure for Measure*), and Shakespeare also uses the device in his comedy *All's Well That Ends Well*.

Thinking of the scene as a "bedtrick," however, encourages us not to think very much about the sexual politics involved. It is too easily dismissed as just a trope, a plot device. Here, as so often, turning to ancient Greek literature can give us a sharpened perspective. According to the storyteller Parthenius, Krateia, the mother



of Periander, the tyrant of Corinth, developed a strong desire for her son. She persuaded him to take a lover, but insisted that the union take place in the dark, and substituted herself for the woman.

As time went on, Periander began to fall in love with his secret lover and one night brought in a lamp to reveal her identity. Horrified by his discovery, he went mad, attempted to kill his mother, and killed many of his citizens. What is disturbing about this tale is not just the incest, but also the violence involved in the deception, and the damage that it causes. This example highlights that the “bedtrick” involves sex through deception, sex without consent. This approach to the “bedtrick” is corroborated by a rare real-life instance of the deception: in 2009 a sleeping California woman woke up and had sex with a man she presumed was her boyfriend, but was in fact a stranger who had sneaked in when he saw her boyfriend leave. The courts found the impersonator guilty of “rape-by-fraud.”

What does it mean for *Measure for Measure* if we recognize the “bedtrick” as a form of rape? If we understand Angelo to have been raped by Mariana, a rape orchestrated by the Duke, in cahoots with Isabella, then the play’s resolution is darker and more disquieting than is often realized, even by those who view the ending as problematic.

It is perhaps a fitting punishment for Angelo — fitting that the man who thinks that he has committed rape is himself raped — *measure for measure* — but is it a just one? This raises the larger question of how rapists should be punished. In our society there is wild disagreement about this. Some argue for tougher punishments, while acknowledging that wealthy white men tend to be treated more leniently in the courts than poorer people and people of color. Feminist Germaine Greer, in contrast, has recently argued for the punishment for rape to be lessened — perhaps two hundred hours of community service, she suggests, and an “R” tattoo imposed on the rapist’s hand, arm or cheek.

**Continued on page 19**



**Helen Morales** is Argyropoulos Professor of Hellenic Studies at the University of California, Santa Barbara. She has a PhD. from the University of Cambridge and has written and edited several books. She is the editor of the journal *Ramus*.

*Written in conjunction with Measure for Measure (Pushkin Theatre/Cheek by Jowl), Part of Brooklyn Academy of Music's 2018 Next Wave Festival.* This article is part of Eidolon's collaboration with BAM (Brooklyn Academy of Music) for their “Speaking Truth to Power” series, co-presented by BAM and the Onassis Cultural Center New York and was reproduced with permission from BAM, Eidolon, and Helen Morales.



# Chesapeake Shakespeare Company

Ian Gallanar Artistic Director

Lesley Malin Managing Director

## Measure for Measure

By William Shakespeare

Season Sponsor: BGE

Director: Lise Bruneau\*\*

Production Manager: Kyle Rudgers+

Production Stage Manager: Alexis E. Davis+

Technical Director/Scenic Designer: Dan O'Brien+

Lighting Designer: Katie McCreary +

Costume Designer: Sandra Spence

Sound Designer: Sarah O'Halloran

### SETTING:

Vienna, The Present.

### CAST (in order of appearance)

DUKE VINCENTIO, the leader of Vienna.....	Ron Heneghan**
ESCALUS, a counselor to the Duke.....	Keith Snipes
ANGELO, the Duke's deputy.....	Séamus Miller**
LUCIO, Mistress Overdone's customer and friend to Claudio.....	Jonas David Grey+
FROTH, Mistress Overdone's customer.....	Fabiolla da Silva
A GENTLEMAN.....	Michael Crowley+
MISTRESS OVERDONE, a brothel owner.....	Anna DiGiovanni+
POMPEY, Mistress Overdone's pimp and bartender.....	Terrance Fleming+
CLAUDIO, Isabella's brother.....	J. Bradley Bowers
JULIET, Claudio's fiancée.....	Fabiolla da Silva
PROVOST, an official who oversees the prison.....	Dawn Thomas Reidy
FRIAR PETER, a monk.....	Michael Crowley+
ISABELLA, a novice nun.....	Amanda Forstrom
FRANCISCA, a nun.....	Kathryne Daniels+
ELBOW, a police officer.....	Michael Crowley+
JUSTICE.....	Anna DiGiovanni+
MARIANA, Angelo's former fiancée.....	Anna DiGiovanni+
ABHORSON, an executioner.....	David Hanauer
BARNARDINE, a condemned prisoner.....	Kathryne Daniels+
MESSENGER.....	Christopher Bennett
SERVANT TO ANGELO.....	Mercedes Fuller
AIDE TO THE DUKE.....	Christopher Bennett
AN OFFICER.....	Sarah Rodman

\*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.

+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: Amanda Forstrom as Isabella. Photo and design by Brandon W Vernon.

## ARTISTIC AND CREATIVE TEAM

Director .....	Lise Bruneau**
Production Manager .....	Kyle Rudgers <sup>+</sup>
Production Stage Manager .....	Alexis E. Davis <sup>+</sup>
Technical Director/ Scenic Designer .....	Dan O'Brien <sup>+</sup>
Lighting Designer .....	Katie McCreary <sup>+</sup>
Costume Designer .....	Sandra Spence
Properties Designer .....	Cole Owens
Sound Designer .....	Sarah O'Halloran
Intimacy Choreographer .....	Chelsea Pace
Music Director .....	Grace Srinivasan <sup>+</sup>
Assistant Stage Manager .....	Katie Nisbit
Dramaturg .....	Michael Lonegro <sup>+</sup>
Wardrobe Supervisor .....	CJ Arbaugh
Light Board Operator .....	Jonathan Kollin
House Managers .....	Pamela S. Forton <sup>+</sup> , Mary Pohlig <sup>+</sup> , Stacey Morrison

### 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,  
Kathryne Daniels, Sam Himmelrich, David Pace, Todd Zimmerman.

## WHAT HAPPENS IN MEASURE FOR MEASURE

Vienna is teeming with brothels and loose morality, but the Duke fears to use his authority to clean up the city. He departs hurriedly for Poland, leaving his deputy, Angelo, in charge. Angelo is at first reluctant, but he soon starts to make changes.

### Changing the law

A young man, Claudio, gets the girl he intends to marry, Juliet, pregnant. Under a forgotten old law that Angelo has just reinstated, Claudio is arrested and sentenced to death. Angelo revives other harsh laws and threatens to demolish all the brothels. Meanwhile, the Duke returns to the city in disguise as a Friar.

Lucio and other patrons of Mistress Overdone's brothel are shocked to hear of Claudio's fate. Lucio hurries to Claudio's sister, Isabella, who is about to become a nun, and she agrees to beg Angelo to spare her brother.

### A bargain

Angelo, struck with a sudden passion for Isabella, offers to spare Claudio's life if Isabella will sleep with Angelo; appalled, she refuses to give up her chastity and endanger her immortal soul. When Isabella visits her brother and explains Angelo's offer and her refusal, he begs her to submit. The disguised Duke overhears their conversation and afterwards tells Claudio to prepare for certain death. Immediately afterward, he explains to Isabella a plan to save Claudio's life if they can persuade Angelo's discarded ex-fiancee, Mariana, to secretly take Isabella's place, consummating his marriage contract with his unhappy ex. Mariana agrees and Angelo sleeps with Mariana, fooled into thinking she is Isabella.

### Meanwhile in prison...

Constable Elbow brings Pompey into the prison for being a pimp. Lucio meets the disguised Duke and pretends that he knows the Duke well, describing him as immoral. The Duke is outraged and determined to get revenge. Mistress Overdone is also imprisoned and discloses that Lucio has made one of her prostitutes pregnant and refused to marry her.

The Provost of the jail receives instructions from Angelo, demanding that Claudio be put to death at once, breaking his bargain with Isabella. Luckily, another prisoner has just died of a fever, and his head is sent to Angelo instead of Claudio's. The disguised Duke tells Isabella that Claudio has been executed but says she will be able to speak to the Duke personally about Angelo.

Once the Duke's 'return' is announced, Angelo regrets executing Claudio. Isabella publicly denounces Angelo, but the Duke pretends to disbelieve her and has her arrested.

**Watch the rest of Act Five to hear what happens next. . .**

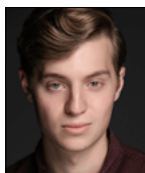
Adapted from The Royal Shakespeare Company

# Who's Who

CAST PHOTOS, in alphabetical order



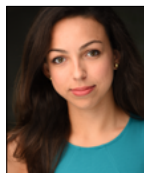
Christopher  
Bennett



J. Bradley  
Bowers



Michael  
Crowley<sup>+</sup>



Fabiolla da  
Silva



Kathrynne  
Daniels<sup>+</sup>



Anna  
DiGiovanni<sup>+</sup>



Amanda  
Forstrom



Terrance  
Fleming<sup>+</sup>



Mercedes  
Fuller



Jonas David  
Grey<sup>+</sup>



David  
Hanauer



Ron  
Heneghan<sup>++</sup>



Séamus  
Miller<sup>++</sup>



Dawn  
Thomas  
Reidy



Sarah  
Rodman



Keith  
Snipes

+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

**Christopher Bennett** (Ensemble) is making his CSC debut. He has been a participant in the CSC Olive Branch and Laurel Crown program and acting ensemble since 2018, and recently performed as Puck and Lysander in the Creative Forces/CSC production of *A Midsummer Night's Dream*, and as Fluellen in the Olive Branch and Laurel Crown production of *Henry V*.

**J. Bradley Bowers** (Claudio) is making his CSC Debut. Regional credits include *Caroline, or Change*; *Ah Wilderness!* (Center Stage); *Oliver!* and *An Enemy of the People* (Olney Theatre); and *Assassins* (Signature Theatre), as well as many other local productions.

**Michael Crowley** (Elbow / 1st Gentleman/Friar Peter) is an Associate Company Member of CSC, where he previously appeared in *Henry IV, Parts 1 & 2*; *Julius Caesar*; and *Richard III*. Other area credits include *Enron* (4615 Theatre Company); *The Member of the Wedding* and *The Farnsworth Invention* (1st Stage); *The Frederick Douglass Project* (Solas Nua); *Henry IV, Parts 1 & 2* (Shakespeare Theatre Company); and *Macbeth* (Annapolis Shakespeare Company). Mike is a graduate of the Academy for Classical Acting and the Studio Acting Conservatory.

**Fabiolla da Silva** (Juliet / Froth) is making her CSC debut. Regional credits include *Love's Labor's Lost* (Folger Shakespeare); *Guerrilla Theatre Works: A New Nation* and *This is All Just Temporary* (Convergence Theatre); *Junie B. Jones is Not a Crook!* and *Aladdin and the Wonderful Lamp* (Adventure Theatre); *Blood, Sweat, and Fears: A Grand Guignol Cabaret* (Molotov Theatre Group); and *The Alchemists of Jerusalem* (Mosaic Theatre Company: Kennedy Center Page to Stage Festival). Film credits include *Immoral Activity*, *The Dinner Party*, *That Engagement Thing*, *The Importance of Finding the Other*, and *Autumn's Room*.

**Kathryne Daniels** (Francisca / Barnardine) is an Associate Company Member and Teaching Artist for CSC. She has appeared with CSC in *Dracula*; *Macbeth*; *Romeo*

and *Juliet* (movable and matinees); *Henry IV, Parts 1 & 2*; *Julius Caesar*; and *A Christmas Carol*. Other credits include *Sex with Strangers* (Fells Point Corner Theater); *Urinetown* (Stillpointe Theater); *A Midsummer Night's Dream* (Baltimore Shakespeare Factory); and *A New Brain*, *Cloud 9*, and *Wild Party* (Iron Crow Theatre). She holds a BA from Jacksonville State University.

**Anna DiGiovanni** (Mistress Overdone / Mariana / Justice) is thrilled to be returning to Chesapeake Shakespeare Company as a Resident Actor this season. Other CSC credits include *Romeo and Juliet* and *She Stoops to Conquer*. Other recent DC credits include *She Kills Monsters* (Rorschach Theatre), *Venus in Fur* (4615 Theatre), and *The Explorers Club* (Prologue Theatre). Anna is a proud MFA graduate of the Shakespeare Theatre Company's Academy for Classical Acting at George Washington University. [www.annadigiovanni.com](http://www.annadigiovanni.com)

**Amanda Forstorm** (Isabella) is making her CSC debut. Off-Broadway credits include *Julius Caesar* and *Color Between the Lines* (The Irondale Ensemble). DC-area credits include *Junk* (Arena Stage); *Timon of Athens*, *Sense and Sensibility*, *Julius Caesar*, and *Twelfth Night* (Folger Theatre); *Tartuffe* (Shakespeare Theatre Company); and *Miss Bennet: Christmas at Pemberley* (Round House Theatre). She has also worked with Constellation Theatre, Keegan Theatre, 1st Stage, Taffety Punk Theatre Company, Arts on the Horizon, Rorschach Theatre, and 4615 Theatre Company. Other regional credits include *The Lion in Winter* (Cape May Stage) and *Hamlet* and *Cymbeline* (Virginia Shakespeare Festival). Film/TV credits include *News Around America* (host), *Newswatch*, and *Union*. [www.amandaforstrom.net](http://www.amandaforstrom.net).

**Terrance Fleming** (Pompey) is a member of the CSC Resident Acting Company. Originally from Mobile, AL, Terrance graduated from the University of Southern Mississippi with his BFA in performance with an emphasis in acting. Some of Terrance's previous works includes *Dracula* and *Macbeth* (Chesapeake Shakespeare



# Bios

Company), *The Wiz* (ArtsCentric Theatre), *Hamlet* (Baltimore Shakespeare Factory), and *Jerusalem* (Fells Point Corner Theatre).

**Mercedes Fuller** (Ensemble) is a freshman acting student at UMBC making her CSC debut. Previous credits include her high school productions as Stella in *A Streetcar Named Desire*; Tanya in *Mamma Mia!*; and Friar Lawrence in *Romeo and Juliet*.

**Jonas David Grey** (Lucio) is an Associate Member of the CSC Acting Company and was last seen on the CSC stage as the title role in *Richard II*. Other CSC credits include Panthino and Thurio in *Two Gentlemen of Verona*; Mr. Bennett in *Pride and Prejudice*; the Prince in *Romeo and Juliet*; and Catesby in *Richard III*. In addition to acting, Jonas teaches Drama at the Odyssey School. He also serves as the school's Diversity, Equity and Inclusion Faculty Resource.

**David Hanauer** (Ensemble) is making his mainstage debut with CSC after three years of training and performances with Olive Branch and Laurel Crown—CSC's military veterans acting ensemble. He has also trained at the Community College of Baltimore County, and recently appeared as Thomas Putnam in *The Crucible* at Vagabond Players. He has appeared in *Kidnapped* (pilot), *Hustle* (series), and *Redemption* (feature film) by LoveStar Entertainment.

**Ron Heneghan** (Duke Vincentio), a CSC Resident Acting Company Member, has appeared with CSC in *Macbeth*; *Henry IV, Parts 1 & 2*; *She Stoops to Conquer*; *Julius Caesar*; *Red Velvet*; *The Taming of the Shrew* (2017); *Richard III* (2012 and 2017); *Anne of the Thousand Days* (2016); *Much Ado About Nothing* (2015); *Uncle Vanya*; and *Our Town*. Other area 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, Lyric Stage Company of Boston, Huntington Theatre

Company, Merrimack Repertory Theatre, Utah Shakespearean 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. Ron is also CSC's Director of Education.

**Séamus Miller** (Angelo) is a member of CSC's Resident Acting Company, having previously appeared in *Henry IV, Parts 1 & 2*; *Red Velvet*; *Julius Caesar*; *Romeo and Juliet*; *Wild Oats*; *Titus Andronicus*; *Richard II*; *The Merry Wives of Windsor*; and *Hamlet*, as well as directing student matinee productions of *Romeo and Juliet* and *Macbeth*. Regional stage credits include Folger Theatre, Shakespeare Theatre Company, 1st Stage, Longacre Lea, Arts on the Horizon, Imagination Stage, and others. He holds a BA from Cornell University and an MFA from The Academy for Classical Acting.  
[www.seamusactor.com](http://www.seamusactor.com)

**Dawn Thomas Reidy** (Provost) is making her CSC debut. Area credits include *The Few*, *Romeo and Juliet*, *Danny Boy*, *The Lady in the Van*, and *Candy & Dorothy* (Unexpected Stage Company); *Phaeton* (Taffety Punk Theatre Company); *Overruled* (Washington Stage Guild); and *How the Other Half Loves* and *The Boys Next Door* (Brown County Playhouse). She also works with Shakespeare for the Young and is a teaching artist with Everyman Theatre and Baltimore Shakespeare Factory. Dawn holds a BFA in Acting from UMBC and an MFA for Acting at Indiana University.

**Sarah Rodman** (Ensemble) appeared in *The Road to Bedlam* as a member of CSC's Olive Branch and Laurel Crown acting ensemble in 2019. After working for decades behind the scenes at theaters and arts organizations from coast to coast and abroad—including American Repertory Theater in Cambridge, Massachusetts, Juilliard School at New York City's Lincoln Center, and Mark Taper Forum in Los Angeles—she is honored to be onstage

# Bios

once again. Sarah is a grandmother as well as a graduate of Bennington College, Harvard University, and the Neighborhood Playhouse.

**Keith Snipes** (Escalus) has appeared with CSC in *A Christmas Carol*; *Anne of the Thousand Days*; *Julius Caesar*; *Romeo and Juliet*; and *Henry IV, Parts 1 & 2*. He is also a lyricist and jazz vocalist. Keith has narrated classic and contemporary works such as *Aaron Copeland's Lincoln Portrait* and *Henry William Curry's Eulogy for A Dream*. He has been a frequent guest artist with the Durham Symphony Orchestra and has toured with the North Carolina Symphony Orchestra. His original poetry has been performed with symphonies, choral companies, and dance ensembles. A Baltimore native, he has played lead roles in numerous stage productions such as *Jitney*, *The Meeting*, *A Raisin in the Sun*, and *Fences*.

## CREATIVE TEAM

**Lise Bruneau** (Director) is enjoying herself immensely on her maiden voyage here at CSC. Born in Baltimore, she is a DC actor, coach and director, having appeared at Arena Stage, Shakespeare Theatre, Round House, and most recently in *Eureka Day* for Mosaic Theater in DC. In the early aughts, she appeared at Baltimore Center Stage in *Mrs. Warren's Profession*, *Blithe Spirit*, *Mary Stuart*, and others. She has performed at theaters across the country from Boise to Syracuse and many in between, in such shows as *The Threepenny Opera*, *Heartbreak House*, and *Othello*. She appeared in *The Cherry Orchard* with Diane Lane on Broadway; and last spring was featured in *Junk* and *The Heiress* at Arena Stage. As a director, she has helmed productions of *MomBabyGod*, *Savage in Limbo*, *Hamlet*, and *4,000 Miles*, among others; but she is often found causing trouble with the wonderful and riotous Taffety Punk Theatre Company, located on the Hill in DC. She has directed the all-female ensemble *Riot Grrrls* in multiple Shakespeare plays (*Tempest*, *Titus Andronicus*, *Julius Caesar*, *Measure for Measure*, and *Romeo and Juliet*), as well as *The Devil in His Own Words*, *Owl Moon*, *Oxygen*, *Bloody Poetry*, and more. She

recently joined the *Grrrls* onstage as the arch villain Lago. Lise trained at RADA in London.

**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. They graduated with a degree in theatre design and production from UMBC in 2018

**Alexis E. Davis** (Production Stage Manager, CSC Resident Stage Manager, and Production Assistant) See staff bio on page 17.

**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.

**Michael Lonegro** (Dramaturg) See staff bio on page 18.

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

**Katie Nisbet** (Assistant Stage Manager) is thrilled to be working on her eighth production with CSC. During 2019, she served as Deck Manager for *A Christmas Carol* and the Assistant Stage Manager on *Macbeth* (moveable), as well as Assistant Stage Manager for the student matinees of *Romeo and Juliet* and *Macbeth*. Additional CSC credits include *The Comedy of Errors*, *The Three Musketeers*, and *The*

# Bios

*Tempest*. Katie is a recent graduate from Drew University, majoring in English and Communications with a double minor in Arts Administration and Creative Writing.

**Dan O'Brien** (Technical Director, Scenic Designer) See staff bio on page 18.

**Sarah O'Halloran** (Sound Designer) returns to CSC where she previously designed sound and wrote original music for *Anne of the Thousand Days*. Other theater credits include *She the People: The Resistance Continues* (The Second City at Woolly Mammoth); *E2, The 39 Steps*, *The Heidi Chronicles*, and *Things That Are Round* (Rep Stage); *Labour of Love* and *Our Town* (Olney Theatre Center); *Dinner with Friends* and *Proof* (Everyman Theatre); *The Brothers Size*, *Swimming with Whales*, *Trevor*, and *When the Rain Stops Falling* (1st Stage); *Cry it Out* (Studio Theatre); *Talley's Folly* (Theater J); *The Return* (Mosaic Theater); and *Nat Turner in Jerusalem*, *What Every Girl Should Know*, and *Dry Land* (Forum Theatre). Sarah holds a Ph.D. in Composition and Computer Technology from the University of Virginia as well as degrees from University College Cork and Queen's University Belfast.

**Cole Owens** (Properties Designer) is making their CSC debut. 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.

**Chelsea Pace** (Intimacy Coordinator) is a member of SDC and is returning to CSC after her work choreographing the intimacy and violence for *Dracula* and *The Diary of Anne Frank*. Chelsea is an Assistant Professor at the University of Maryland, Baltimore County and she choreographs and consults on best practices for staging intimacy for professional and educational theatre and film across the country. She is a co-founder of Theatrical Intimacy Education and President of the Association of Theatre Movement Educators. [www.chelseapace.com](http://www.chelseapace.com)

## Thank You

*High sparks of honor  
in thee have I seen.*

- Richard II

Season 2019-2020 is presented by



An Exelon Company

Additional Sponsors and Funders Include



THE CITIZENS OF  
BALTIMORE COUNTY

T.RowePrice  
INVEST WITH CONFIDENCE

ROWE PRICE  
FOUNDATION, INC.

Education Partners and Acknowledgments

Morgan State University  
High Point University  
Vet Arts Connect  
Institute for Integrative Health  
Creative Forces®; NEA Military Healing Arts Network  
Howard County Public School System

# Bios

**Kyle Rudgers** (Production Manager) See staff bio on page 18.

**Sandra Spence** (Costume Designer) is thrilled to be back and working on her fifth show at CSC. Sandy has also designed costumes at NextStop Theatre Company, UMBC, Arkansas Shakespeare Theatre, and Illinois Shakespeare Festival, among others. Her design experience also includes eight years as a fashion designer in Seattle and New York City. She was nominated for a 2019 Helen Hayes award in the *Outstanding Costume Design - Helen* category. She holds a BFA in Theatre from the University of Utah and an MFA in Costume Design from Illinois State University. [www.sandyspence.com](http://www.sandyspence.com)

**Grace Srinivasan** (Music Director and CSC Resident Music Director) has directed the music for many CSC productions including *Dracula* (2019); *She Stoops to Conquer*; *Henry IV, Parts 1 & 2*; *A Christmas Carol* (2017 and 2018); and *A Midsummer Night's Dream* (2018). 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](http://www.gracesrinivasan.com)

## 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, 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 and *Measure for Measure* Producer) 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



# Bios

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 serves 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 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

# Bios

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.

**Dan 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.

**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) 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

# Speech, Silence, and Sexual Violence in Measure for Measure

## Continued from page 8

Is this lack of consensus due to our inability or unwillingness to take crimes that largely effect women seriously? Or is it because “rape” covers too broad a range of experiences and damage, for our current laws to respond fairly and appropriately? Maybe both. Measure for Measure confronts us with our own society’s failure to decide on—and deliver—justice for rape victims.

Angelo is given no more words to say after his marriage to Mariana is ordered. Is he silenced by the realization that he has been violated? How are we to feel about the Duke’s offers of marriage to Isabella, who had fought so hard to remain chaste? She, too, is given no more words to say. Is she mute with joy, resignation, or horror? The play that so thrillingly and disturbingly dramatizes the importance of speaking truth to power ends with uncertainty — and silence.

### FOLLOW US ON SOCIAL MEDIA

STAY-UP-TO-DATE!  
GO BEHIND-THE-SCENES!  
RECIEVE SPECIAL OFFERS  
AND MUCH MORE!




On Facebook and Instagram  
**CHESAPEAKESHAKESPEARECOMPANY**



On Twitter  
**@CHESAPEAKESHAKE**






**BIN 604**  
wine sellers

Wine, Beer & Spirits

Open 7 Days a Week  
Tastings & Classes  
Next to Whole Foods



Map showing location: 604 S. Exeter St.

(410) 576-0444 · bin604.com · 604 S. Exeter St.

# 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 January 21, 2020.

## The FRIENDS of Chesapeake Shakespeare Company

### Benefactor (\$5,000+)

Tom and Nancy Brandt  
C. Sylvia and Eddie C. Brown  
Louise Cather  
Robert and Gladys Helm  
Scott Helm  
Barbara and Sam Himmelrich  
Pam and Sam Himmelrich, Jr.  
Charlton and Patrick Hughes  
Bob Lienhardt† and Barbara Leons  
Lesley Malin  
Jeanne E. Marsh  
Bob and Deeley Middleton  
Mary and James Miller  
Emily and John D. Rockefeller, V  
David Warnock and Michele Speaks  
Ted and Mary Jo Wiese

### Patron (\$2,500–\$4,999)

Laura Boydston  
Patricia L. Delk-Mercer and Raymond Mercer  
Edward and Nanci Feltham

Joseph Ferlise  
The Flieger Family  
Ruby and Bob Hearn  
Eva P. Higgins  
Robin and Don Hough  
Renée Lane-Kunz  
Richard Ley  
Jack and Donna McCann  
Wally and Brenda Stone  
Paul and Chandler Tagliabue, *in honor of Emily Rockefeller*

### Friend (\$1,000–\$2,499)

Anonymous (4)  
*Anonymous, in memory of Barry Neal Ochrach*  
Steve Beall and Carmel Roques  
Mr. and Mrs. A. Stanley Brager, Jr.  
Kevin G. and Susan A. Burke  
Virginia Tyler Campbell  
Kim Citizen and Biffrey Braxton  
Bryan and Pamela Crockett  
Jeffrey and Carolyn Crooks  
Jane Eisner  
John Clinton Eisner and Jennifer Dorr White  
The Epp Family  
Ian Gallanar and Maria Trujillo  
Mr. and Mrs. Jesse Gardner  
Judith Golding and Robert Brager

Carole and Scott Greenhaus  
Marie Hartman  
Heneghan Family Fund  
Bill and Ruth Henry  
Nick and Cynthia Islin  
Chris and Mary Ellen Kiehne  
Dr. and Mrs. Stephen Malin  
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  
Mr. Earle Pratt and Dr. Kelly Emerson  
Kyoko and Steve Redd  
Sean Rhoderick and Ana Kornegay  
Nan Rohrer  
Sharon and Michael Runge  
Scott and Sharon Stewart  
George and Holly Stone  
Michael P. and Joanna Sullivan  
Doris Sweet  
Penny Thompson and Charlie Riesz

### Player (\$500–\$999)

Anonymous (2)  
Isabelle Anderson  
Elizabeth and Ira Berman  
Richard Berndt  
Paulette Bowles

Sherilyn Brinkley and Jeff Brotman  
Donna Lee Burke  
Glenn and Sandy Campbell  
Glenn and Renate Charlow  
Yara Cheikh and Firmin DeBrabander  
Ernie and Linda Czryca  
Dana DiCarlo  
Jonathan Dubin  
Dennis Gallagher and Carol Barthel  
David and Barbara Gamble  
Frank Gannon  
Glen R. Goodwin and Dr. Jennifer Cooper  
Mark A. G. Huffman  
Matthew Imholte  
Tim and Jennifer Kingston  
Vivian and Robert Manekin  
Edward and Lucille McCarthy  
Suzan and Alex Mecinski  
Monica Nicolau  
Lee and Marilyn Ogburn  
Fred and Grazina Pearson  
Mark and Joanne Pollak  
Mary Ann and Chuck Skully  
Julie Suman and Mark Toohey  
Michele and Ed Swing  
Patrick Tarwater  
Khahn Uong and Dana Tharrett  
Marguerite VillaSanta

† Deceased

## Corporate, Foundation, and Government Support

### \$100,000+

Bloomberg Philanthropies  
The France-Merrick Foundation  
The Helm Foundation  
State of Maryland  
Maryland State Arts Council

### \$25,000–\$99,999

The Abell Foundation  
Paul M. Angell Family Foundation  
The William G. Baker, Jr. Memorial Fund, creator of the Baker Artist Portfolio, [www.BakerArtist.org](http://www.BakerArtist.org)  
Ensign C. Markland Kelly, Jr. Memorial Foundation  
Middendorf Foundation

Shakespeare in American Communities: National Endowment for the Arts in partnership with Arts Midwest

### \$10,000–\$24,999

The Herbert Bearman Foundation  
BGE  
The Jacob and Hilda Blaustein Foundation  
Howard County Arts Council, through a grant from Howard County Government  
The John J. Leidy Foundation  
PNC Bank  
The Sheridan Foundation  
T. Rowe Price Foundation  
The Wells Fargo Foundation

### \$5,000–\$9,999

The Arts Insurance Program, LLC  
Baltimore County Commission on Arts and Sciences and the citizens of Baltimore County  
Baltimore National Heritage Area  
Mayor Bernard C. "Jack" Young and the Baltimore Office of Promotion and the Arts  
Caroline Fredericka Holdship Charitable Trust, through the PNC Charitable Trusts Grant Review Committee  
The Morris A. and Clarisse Mechanic Foundation  
The Sylvia Meisenberg Endowment for Shakespeare Education

### \$100–\$4,999

Anonymous  
Applied Development LLC  
The Campbell Foundation  
CE Science Inc.  
Howard Bank  
The M&T Charitable Foundation  
The Macht Philanthropic Fund of The Associated  
Dr. Frank C. Marino Foundation  
Miles & Stockbridge Foundation  
Quinn Evans  
The Nora Roberts Foundation  
Southway Builders, Inc.



## Individual Donors

### Mechanicals

Anonymous  
Michael and Teri Bennett  
Elizabeth and Ira Berman  
Jean Waller Bruner  
Donna Lee Burke  
Kim Citizen and Biffrey  
Braxton  
Pamela Forton  
Kristen Vanneman-Gooding  
and Ira Gooding  
Susan K. Goodman  
Mark A. G. Huffman  
The Klipp-Lischner Family  
The La Count Family  
Michael Longero  
Mr. Lou Nolan and Ms.  
Korrina Nolan  
Brian and Barbara Scheetz  
Curtis Tatum  
Jenny Wright and Josh  
Osborne

### \$250 - \$499

Anonymous (5)  
The Babij Family  
Dr. Murry Bentley and Ms.  
Linda Clark  
Susan Betso and Carol Clark  
Barbara and Thomas Bozzuto  
David Brown  
Jean Waller Bruner  
Bob Burke and Helen  
Blumberg  
Mike and Elsa Cain  
Jeffrey and Elaine Christ  
The Courtesan  
Miranda Dover  
Chris and Mary Alane Downs  
Jim Eisner  
Charles Fertsch  
Robert and Jennifer  
Feuerbach  
Ashly Fishell  
Bruce and Lindsay Fleming  
Kevin and Sherry Frick  
Mr. and Mrs. William H.  
Gregory, *in loving memory  
of their grandson, Gregory  
David Cooke*  
Forrest Hall  
Jonathan Katz and Terri  
Moreland  
The Klipp-Lischner Family  
Ben Kramer  
Kim Leisey  
Alison and Laddie Levy  
Tom and Fran Longero  
Darren McGregor  
Bodil Bang Ottesen  
William and Nancy  
Paternotte  
Alan Penczek  
Keven Perkins and Christine  
Bordine  
Tuckie Pillar  
Susan H. Pratt  
Barbie and James Prince  
Erin and Steven Prumo  
Dr. Tedine Ranich  
Keenan and Natasha Rice  
Sarah S. Robinson  
Brian and Barbara Scheetz  
Mary Shock  
Janet Simons  
Mr. and Mrs. David Smith

David and Treva Stack  
Carolann and Brian Stansky  
Emil and Shauna Sueck  
Andrew Tagliabue and Mark  
Jones, *in honor of Emily  
Rockefeller*  
Mary Tooley  
Lorraine and Leon Ukens  
Mitch, Mary, Melanie, and  
Danielle Vitullo  
Eric Walker  
Dale Woodring  
Jenny Wright and Josh  
Osborne  
Marylou Yam

### \$100 - \$249

Anonymous (7)  
Anonymous, *in memory of  
Gregory David Cooke*  
Anne Agee  
Charley Albert, *in honor of  
Lizzi Albert*  
Paul and Irene Aldridge  
The Allemen Family  
Clifford Amend  
Tamara Anderson  
Teresa Audia  
Franklyn Baker  
Nicole Balliette  
Richard and Kathleen Baum  
Edward and Ellen Bernard  
Leslie and Hugh Bethell  
Lea Billingslea  
David Bobart  
Douglas Borg  
David Nelson Bradford  
Stephen and Lori Bruun  
Maureen Capps  
Michael Carducci  
Sue and Drew Carlson  
Caslow Family  
Ing-Jye Cheng, Stephen  
Schenkel and Family  
Jane Coffey and Arthur  
Renkwitz  
Alan and Deborah Cohen  
Janet and Sean Coleman  
Robert Connors and Jonas  
David Grey  
David and Sara Cooke  
Randall Cover  
Rae and Jim Cumbe  
Grace and Frank  
Cunningham  
The Curtis Family  
Marty and Debbie Disney  
Tim Dugan  
David and Marian Entin  
Karen and Dave Eske  
Marcy Feeney and Mark  
Klotzbach  
Valerie Fenton and Chris  
Niebling  
Bruce and Lisa Field  
The Fletcher-Hill Family  
Deborah Ford  
Pamela Forton  
Jim Fritsch  
Jacquelyn Galke  
Judy Gibson  
Tom and Jeanne Gildee  
Gil and Terry Gleim  
Kristen Vanneman-Gooding  
and Ira Gooding  
Susan K. Goodman

Michael and Colleen Gottlieb  
Caroline Griffin and Henry E.  
Dugan, Jr.  
Jose Guzman  
Susan Hahn  
Lorraine E. Harding  
Mr. and Mrs. Stephen G.  
Heaver  
Rabbi Joanne and Dr. Gary  
Heiligman  
Ralph and Beth Heimlich  
Lal Heneghan  
Lily Hill, *in honor of Will  
Fletcher-Hill*  
Terri Hodes  
Kathy Hogue and Nick  
Sommese  
Steven Hoochuk  
Wayne Hunt and Jan Staples  
Marc and Carolyn Hurwitz  
Deeba Jafri  
Patricia Jonas  
The Joseph Family  
Brian Kantsiper  
Eric and Hattie Katkow  
Kendall and Debbie  
Kennison  
Felicia Korengel  
Barbara Kornblatt, *in memory  
of David Kornblatt*  
Zach Kung  
The La Count Family  
Yolan and Ann Laporte  
Michael Lasinski  
Frank G. Lemoine  
John and Carrie Leovy  
Jill and Aaron Levin  
Brooke Lierman and Eben  
Hansel  
Michael Longero  
Billie Luper  
Joseph N. Mariano  
Ganesha Martin  
Sara Marie Massee, *in  
memory of Tina Blevins*  
Judy and David Mauriello  
Emily Mendenhall  
Kavita and Sandor Mester  
Robin Miller  
Molly Moores  
Christina Morganti  
Ken Moss and Patryce Toye  
Charles and Rosemary  
Mountain  
Jennifer C. Munch  
Dr. and Mrs. Michael S.  
Murphy  
Janet and Douglas Neilson  
David Neubauer  
Mr. Lou Nolan and Ms.  
Korrina Nolan  
Mary North  
Thomas L. and Leslie V.  
Owsley  
David Pace  
James Passarelli  
Rebecca Pearlman and Peter  
Evans  
Tamara S. Plant  
Kelvin Pollard  
Anne and Jim Porterfield  
Robert E. Pownall  
Julie Press  
Rebecca Ranich  
Mr. and Mrs. Arthur Renkwitz, Sr.  
Pat and Stasia Reynolds, *in  
honor of William R. Stott, Jr.*

Nicole Ripken and Family  
Maureen Roberts  
Lori and Renee Rocheleau  
Mr. and Mrs. Scott Rodgville  
Donald Ross  
Susan Rucker  
Richard and Kayleen Saucier  
Alice Schreiber  
Courtney Semmes  
Judy Sheldon and Chris  
Gorman  
Patricia E. Smeton  
Dr. Thomas Smith  
F. Louise and Wayne F. Smith  
Florence Solonche  
Jeffrey Sterrette  
Margaret Sullivan  
Stephen and Carolyn Sutton  
David and Irene Tabish  
Curtis Tatum  
Michael Terrin and Bess Keller  
The Thompson Family, *in  
memory of Alva "Dolly"  
Griffith*  
Carl Vanderweyden  
The Velapoldi Family  
Frank Vitrano  
Charles Emerson Walker  
Danielle Walter-Davis  
Michael Wentworth  
Karen Wessel  
Kem and Susan White  
Suellen Wideman and  
Virginia Shimak  
Nadya Workman  
Donna and Susan Zagar  
Mr. and Mrs. H. Ronald Zielke

### Matching Gift and Employee Giving Programs

Exelon Foundation  
The Robert Wood Johnson  
Foundation  
Macy's Foundation  
Maryland Charity Campaign  
T. Rowe Price Program for  
Charitable Giving  
United Way of Central  
Maryland

### In-Kind Support

The Afro-American  
Newspapers  
Bach in Baltimore  
Baltimore Jewish Times  
Baltimore Style  
The Beacon  
Bin 604  
Charm City Meadworks  
Maryland Public Television  
Miles & Stockbridge P.C.  
Oculus VR / Facebook  
Technologies, LLC

# CHESAPEAKE SHAKESPEARE COMPANY

## STAFF

**Ian Gallanar**, Artistic Director  
**Lesley Malin**, Managing Director  
**Kyle Rudgers**, Production Manager  
**Jane Coffey**, Development Director  
**Anna Mills Russell**, Director of Marketing and Communications  
**Elizabeth Berman**, Finance and Development Manager  
**Dan O'Brien**, Technical Director and Facilities Manager  
**Ron Heneghan**, Director of Education  
**Gerrad Alex Taylor**, Director, The Studio  
**Pam Burns**, Education Coordinator  
**Kristina Lambdin**, Business Manager  
**Stephen Gearhart**, Audience Services Manager  
**Pamela Forton**, Senior House Manager  
**Talani Richardson**, Box Office Associate and Group Sales Associate  
**Michael Lonegro**, Information Systems Manager and Development Associate  
**Alexis E. Davis**, Resident Stage Manager  
**Brandon W Vernon**, Marketing Manager and Graphic Designer  
**Russell Laury**, Porter

## OUR CREATIVE MEDIA TEAM

**Brandon W Vernon**,  
**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

## TEACHING ARTISTS

<b>Tamieka Chavis</b>	<b>Jaclyn McGloughlin</b>
<b>Lauren Davis</b>	<b>Molly Moores</b>
<b>Kathryne Daniels</b>	<b>Laura Rocklyn</b>
<b>Abigail Funk</b>	<b>Caitlin Rogers</b>
<b>Alexandra Hewett</b>	<b>Luke Scaros</b>
<b>Emily Karol</b>	
<b>Gregory Burgess</b>	

## RESIDENT ACTING COMPANY

<b>Tamieka Chavis</b>	<b>Elana Michelle</b>
<b>Anna DiGiovanni</b>	<b>Séamus Miller</b>
<b>Vince Eisenson</b>	<b>Molly Moores</b>
<b>Terrance Fleming</b>	<b>Scott Alan Small</b>
<b>Jose Guzman</b>	<b>Michael P. Sullivan</b>
<b>Ron Heneghan</b>	<b>Gerrad Alex Taylor</b>
<b>Lesley Malin</b>	

## RESIDENT TECHNICAL AND DESIGN COMPANY

<b>Mindy Braden</b>	<b>Michael Lonegro</b>
<b>Alexis E. Davis</b>	<b>Katie McCreary</b>
<b>Lauren Engler</b>	<b>Jessica Rassp</b>
<b>Ruthie Griffith</b>	<b>Chester Stacy</b>
<b>Heather C. Jackson</b>	<b>Brandon W Vernon</b>

## ASSOCIATE MEMBERS

<b>Lizzi Albert</b>	<b>Steven K. Hoochuk</b>
<b>Gregory Atkin</b>	<b>Elliott Kashner</b>
<b>Mike Boynton</b>	<b>Brendan Edward Kennedy</b>
<b>Ian Charles</b>	<b>Briana Manente</b>
<b>Michael Crowley</b>	<b>Frank B. Moorman</b>
<b>Kathryne Daniels</b>	<b>Christopher Niebling</b>
<b>Lauren Davis</b>	<b>JC Payne</b>
<b>Valerie Fenton</b>	<b>Mary Pohlrig</b>
<b>Ashly Ruth Fishell</b>	<b>Laura Rocklyn</b>
<b>Kate Forton</b>	<b>Erin Bone Steele</b>
<b>Dave Gamble</b>	<b>Nathan Thomas</b>
<b>Jonas David Grey</b>	

## EMERITUS MEMBERS

<b>Steve Beall</b>	<b>Robby Rose</b>
<b>Blythe Coons</b>	<b>Christina Schlegel</b>
<b>Jenny Crooks</b>	<b>Dave Tabish</b>
<b>Karen Eske</b>	<b>Wayne Willinger</b>
<b>B. J. Gailey</b>	

**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.

## OLIVE BRANCH LAUREL CROWN

CSC Veterans Ensemble

<b>Jennifer Austin</b>	<b>Matthew Imholte</b>
<b>Christopher Bennett</b>	<b>Sharon Preator</b>
<b>Zach Fellers</b>	<b>Sarah Rodman</b>
<b>David Hanauer</b>	<b>Richard Wirth</b>





# 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**.

**BGE**

An Exelon Company

[THAT'S  
**SMART**  
ENERGY]



## Bach in Baltimore

FIRST SUNDAY CONCERTS

T. Herbert Dimmock, Founder & Music Director

For tickets and concert  
information, visit  
**[bachinbaltimore.org](http://bachinbaltimore.org)**  
or call **410.941.9262**

### The Season of BAROQUE'S GREATEST HITS continues in 2020!

#### A HAYDN AFFAIR | MARCH 1, 2020

*Heiligmesse*, Missa Sancti Bernardi von Offida

"Surprise Symphony," Symphony No. 94  
in G major

Towson United Methodist Church  
501 Hampton Lane

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

March 19, 2020 | 5 pm - 9 pm

Celebrate Bach's Birthday with fellow  
Bach lovers at a special 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 & 10TH ANNUAL BACHFEST FUNDRAISER | APRIL 5, 2020

Vivaldi's Concerto for two oboes

Albinoni's Concerto for two oboes Op 9, No. 9  
Bach's "Air on the G String" from Orchestral Suite  
No. 3 in D major

The 10th Annual Bachfest immediately follows  
the concert.

Zion Lutheran Church | 400 E. Lexington Street

#### B MINOR MASS | MAY 3, 2020

Bach's celebrated crown jewel!

Towson United Methodist Church  
501 Hampton Lane

#### SUMMER SUNSET | JUNE 7, 2020

Celebrated works by the Baroque masters -

Zelenka, Bach, Handel and Vivaldi!

Church of the Redeemer | 5603 N. Charles Street

All performances begin at 4:00 p.m.

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](http://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.

**OUR 2019 – 2020 SEASON CONTINUES WITH:**



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

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

**Directed by Ian Gallanar**

**MARCH 6-29**

**TICKETS ON SALE NOW!**

**ChesapeakeShakespeare.com | 410-244-8570**