

JULIUS CAESAR

By William Shakespeare
Directed by Michael Tolaydo
Sept. 29, 2017 – Oct. 29, 2017

Presented by



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2017 performance of
Julius Caesar

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

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Ian Gallanar.

Meet our Directors

A Note from the Founding Artistic Director

It's one of my distinct pleasures to welcome directors to CSC in order to expand and strengthen our collaboration. This year, we welcome two guest directors and three company members as directors. You can read my interview with the extraordinary Isabelle Anderson in these pages; she will direct *The Winter's Tale*. I also look forward to Gerrad Alex Taylor's *A Midsummer Night's Dream* next summer and Ron Heneghan's *Romeo and Juliet* student matinee series in the spring.

I'm anxious for you to meet the director of our production of *Julius Caesar*, Michael Tolaydo. If you're a fan of Shakespeare in the Baltimore-DC region, you probably already know him, as he is a frequent actor and director for The Folger Shakespeare Theater and has been often seen on the stages of Roundhouse, Studio Theater, Baltimore Center Stage and many other companies. He has a rich and varied Broadway resume and taught at St. Mary's College of Maryland for 25 years.

Michael is smart, funny, interesting and knows his stuff. Boy, does he know his stuff. It's been our pleasure to have him contribute to our collaborative.

After the first of the year, we'll also be welcoming Shirley Basfield Dunlap to direct *Red Velvet*. In addition to being the Coordinator of Theatre Arts at Morgan State University, Shirley brings an enormous amount of professional experience, having directed at a number of top regional theaters including Milwaukee Rep; Herberger Theatre in Phoenix, Arizona; Madison Rep; and Buffalo's Studio Arena. I look forward to having Shirley in our theater.

A Little Conversation About Art:

In this illuminating series of lively conversations, Founding Artistic Director Ian Gallanar exchanges ideas with CSC's leading artists.

No. 2: "Well-Tuned Shakespeare" with Isabelle Anderson, our Distinguished-Artist-in-Residence and a renowned acting instructor. Read the series online at ChesapeakeShakespeare.com.

Read Q&A on Page 4

And, sure, I'll be directing two shows this season as well – my adaptation of *A Christmas Carol*, and our first Family Classics production, *Alice in Wonderland*.

Our directors will bring a wide variety of styles and ideas. I look forward to what they have to say about their plays!

AN
Ian Gallanar

Founding Artistic Director



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Well-Tuned Shakespeare

IAN: We're so proud and grateful that you have lent your significant talent and outlook with us over the years. I remember meeting you that very first summer, when our work was accompanied by work lights and lots of folding tables. Now, we have this bright shiny theater and other toys, but, in many ways, we've held on to some values. What do you notice has changed with CSC? What has stayed the same? I mean, in terms of the art work.

ISABELLE: The camaraderie of the CSC actors is still fantastic. Their willingness to do whatever is needed. Their humility and playfulness. Their genuine connection to and liking for their audience. They are a daring lot. They will pull a show through.

When I had to leave my production of rather intricate stage adaptation of *Pride and Prejudice*, two weeks before opening night, and fly to Australia for a family emergency, they all pulled it together and pulled it through. Amazing. And done very generously. They are what we in Australia call "Real Troupers."

In the gorgeous new theater, there is still the energy and celebration-spirit in performance, the welcoming openness. But I also see, hear and feel a deep desire to grow with the demands of a "home" theater, with its levels and acoustic requirements. It needs skills to fill beautifully and they are up for that. I am super-impressed by their desire to always grow and learn. They are simultaneously a laid-back, likeable, unpretentious bunch AND a driven, keen, growth-seeking group.

IAN: I've been thinking about painting and painters a lot lately. Painters seem to work so differently than actors and theatrical

A Little Conversation About Art, with Ian Gallanar and Isabelle Anderson



Isabelle Anderson. Photo by Teresa Castracane

artists, but I'm curious about the similarities. I read recently that Jackson Pollock liked to work with a giant roll of canvas so that he wasn't limited by "the rectangle." He never wanted to see the edge of the canvas. Do we as theater artists have a rectangle?

ISABELLE: Yes and no! Ha. This is where my two voices, as teacher and director, answer!

Yes, there are the limits of discipline and technique. Actors have to understand their individual strengths and weaknesses and work hard on them, be it voice or body or nerves. Then, what those disciplined skills give possibility to... is infinite. The artistic soul of an actor needs skills to give pathways for it to flow outwards and create infinite possibilities. **A solitary actor on a bare stage can evoke a space as far as the horizon**, or a tiny airless cell, can summon up heaven or hell, all through what she or he does with body, breath, eyes and mind ... and contagiously the audience feels it.

Only if we work our technique can we surpass our limits and fly. It's the same with ballet, which is the other art I know well. So many hours at the barre doing rather unattractive things

like pliés and tendus... but then... you can let go and d-a-n-c-e, transporting an audience. It's when people forget technique is just the vehicle, not the destination, that things get boring or egotistical. Or, conversely when the desire for "freedom" dominates and a lack of technique means it's just personal self-expression or therapy, not art.

I teach actors at the ACA, Academy for Classical Acting, in Washington, DC, and I always say on the first day. "You must become masters of time and space!" That's beyond all rectangles! I'm in love with Matisse and Diebenkorn as artists. I read how many, many months and versions they would go through for what seems like a marvelously spontaneous slap and a dash of paint. Same thing.

IAN: I think the rectangle is something to deal with/wrestle with so that someday you can, maybe, find small ways to expand beyond it. But I like producing Shakespeare because you wrestle with the rectangle every day. What is it that has led you to Shakespeare?

ISABELLE: Well. Yes. To continue the metaphor or image... Shakespeare's plays give us the "rectangle" of form - so many components of form. There is the text. The specific words. The rhythm of the lines. Scansion. Juxtaposition of scenes. Rhetorical devices galore... and on and on. The first response is to find all that rather an obstacle course, a difficulty to be overcome or simplified, so we can "get it." But my experience, thanks to masterful teachers like Cicely Berry and Bill Alexander, is to bow to the form and enter into every detail, like a treasure hunter looking for clues. Clues

Continued on page 19



Lesley Malin. Photo by Teresa Castracane.

This is my birthday.* –Cassius, in *Julius Caesar

A Note from CSC's Managing Director

Chesapeake Shakespeare Company celebrates its Fifteenth Birthday on November 8th.

In 2002, we opened a production of *Twelfth Night*, directed by Ian Gallanar at the Howard County Center for the Arts. The Center would serve as our indoor home (and offices) and the PFI Historic Park would serve as our outdoor venue, for the next 12 years. After year after year of rapid growth, in 2014 we opened our Downtown Theater in Baltimore, and the number of patrons and students that we serve has grown even greater.

Here are some fun numbers to celebrate our quinceañera.

3 The number of times we have produced *A Midsummer Night's Dream*, *A Christmas Carol* and *Macbeth*, the most times we produced any play. This December's *Christmas Carol* and June 2018's *Midsummer* at the Ruins will bring them each up to four. And this does not count our school matinee productions of *Romeo and Juliet*—at least five productions so far.

4 original founders still serve on staff: Ian Gallanar, Lesley Malin, Dan O'Brien, and Kristina Lambdin.

5 awards recognizing the design and renovation of our beautiful downtown theater.

17 plays by playwrights other than Shakespeare have been produced. Next year we add *Alice in Wonderland* and *Red Velvet*.

25 feet - the farthest distance from the stage to any seat in our delightfully intimate Downtown Theater.

37 the number of productions performed in by Resident Actor James Jager at CSC—the most of any of our actors. His first appearance with us was *Coriolanus* in 2005.

66 plays we have produced for the public since 2002.

70 institutions and individuals have each given at least \$10,000 to CSC.

100 people came to see our very first production, *Twelfth Night*, in 2002 over the entire run. Our Downtown Theater has seats for 266 people.

158 percent - is how much our education program has grown since we opened our Downtown Theater in 2014.

481 artists have been employed by CSC over our history – actors, designers, directors, tech folks, teaching artists, photographers, videographers, and graphic designers.

71,171 children and students served through both our performances and our educational programming.

115,973 people we have performed for (not including school tours and matinees)

\$6,000,000 dollars raised to purchase and renovate our Downtown Theater.

We'll be celebrating our birthday on November 8th at 7pm with scenes, songs and toasts.

I hope you'll join us for the festivities. After all, we don't hit these numbers for anyone but you!

Lesley Malin,
Managing Director

Chesapeake Shakespeare Company
Ian Gallanar+ Founding Artistic Director
Lesley Malin+ Managing Director

Julius Caesar

By William Shakespeare
Directed by Michael Tolaydo

Production Manager: Kyle Rudgers+
Technical Director: Daniel O'Brien+
Production Stage Manager: Alexis E. Davis+
Lighting Designer: Michael Lonegro+
Scenic Designer: Audrey Bodek
Costume Designer: Kristina Martin
Fight Director: Lex Davis

Setting: The Present

CAST (in order of appearance)

| | |
|---|--|
| FLAVIUS, tribune of the people | Lee Conderacci |
| CARPENTER..... | Molly Moores+ |
| MARULLUS, tribune of the people..... | Séamus Miller+ |
| COBBLER | Michael Crowley |
| JULIUS CAESAR, military commander | Michael P. Sullivan+ |
| CASCA, a conspirator..... | Mary Coy |
| CALPURNIA, Caesar's wife | Lesley Malin+ |
| MAR ANTONIA, friend of Caesar..... | Briana Manente |
| SOOTHSAYER..... | Mehul Gulati |
| MARCUS BRUTUS, friend of Caesar and conspirator | Ron Heneghan*+ |
| DECIUS BRUTUS, a conspirator..... | Seamus Miller+ |
| CICERO, a senator..... | Kathryne Daniels |
| CAIUS CASSIUS, a conspirator | Vince Eisenson+ |
| LUCIUS, personal servant to Brutus..... | Imani Turner |
| CINNA, a conspirator | Keith Snipes |
| METELLUS CIMBER, a conspirator | Lee Conderacci |
| TREBONIUS, a conspirator | Michael Crowley |
| PORTIA, wife of Brutus | Caitlin Carbone |
| CAIA LIGARIA, a conspirator | Kathryne Daniels |
| SERVANT TO CAESAR | Michael Crowley |
| PUBLIUS, a senator | Kathryne Daniels |
| CINNA, the poet..... | Kathryne Daniels |
| ARTEMIDORUS | Molly Moores+ |
| POPILIUS LENA | Lesley Malin+ |
| SERVANT TO ANTONY..... | Caitlin Carbone |
| SERVANT TO OCTAVIA | Lesley Malin+ |
| CITIZENS..... | Molly Moores+, Lee Conderacci, Michael Crowley, Séamus Miller+ |
| OCTAVIA CAESAR, great-niece of Julius Caesar | Caitlin Carbone |
| LEPIDUS, consul of Rome..... | Keith Snipes |
| LUCILIUS, officer in Brutus and Cassius' army | Lesley Malin+ |
| TITINIUS, officer in Brutus and Cassius' army | Séamus Miller+ |



Michael Tolaydo

The Citizens' Voices

A Note from the Director of *Julius Caesar*

"As far as I'm concerned, all plays are contemporary, no matter when they are written," says Michael Tolaydo, Director of *Julius Caesar*.

"The reason for that is that we are a contemporary audience watching contemporary actors telling a story," he says. "Naturally, some plays require a period setting and costumes, but a play like *Julius Caesar* is not helped, in my opinion, if we watch it in togas, etc.

"The play deals with protecting a form of government that worked (for some) and is suddenly threatened by change. The play is not really about Caesar or any particular leader: It is about trying to protect the republic and the voices of the Roman citizens.

"One can argue that very notion of protecting the citizens' voices is at the heart of America's current political situation. *Julius Caesar* speaks of our times right now."

Michael Tolaydo
Director, *Julius Caesar*

Michael Tolaydo is an accomplished actor and director, as well as professor emeritus at St. Mary's College of Maryland. His professional directing credits include productions at The Folger Shakespeare Theatre and The Kennedy Center's Page-to-Stage Festival, among many others. He served for 25 years as professor in the Department of Theatre, Film and Media Studies and directed more than 33 productions at the college.

Synopsis: *Julius Caesar*

Caesar's assassination is just the halfway point of *Julius Caesar*. The first part of the play leads to his death; the second portrays the consequences. As the action begins, Rome prepares for Caesar's triumphal entrance. Brutus, Caesar's friend and ally, fears that Caesar will become king, destroying the republic. Cassius and others convince Brutus to join a conspiracy to kill Caesar.

On the day of the assassination, Caesar plans to stay home at the urging of his wife, Calpurnia. A conspirator, Decius Brutus, persuades him to go to the Senate with the other conspirators and his friend,

Mar Antonia. At the Senate, the conspirators stab Caesar to death. Antony uses a funeral oration to turn the citizens of Rome against them. Brutus and Cassius escape as Antony joins forces with Octavia Caesar.

Encamped with their armies, Brutus and Cassius quarrel, then agree to march on Antony and Octavius. In the battle that follows, Cassius, misled by erroneous reports of loss, persuades a slave to kill him; Brutus's army is defeated. Brutus commits suicide, praised by Antony as "the noblest Roman of them all."

SOURCE: The Folger Shakespeare Library

Who's Who

CAST PHOTOS, in alphabetical order



Caitlin
Carbone



Lee
Conderacci



Mary
Coy



Michael
Crowley



Kathrynne
Daniels



Vince
Eisenson+



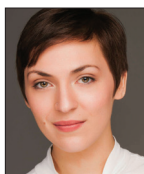
Mehul
Gulati



Ron
Heneghan*+



Lesley
Malin+



Briana
Manente



Séamus
Miller+



Molly
Moores+



Keith
Snipes



Michael
P. Sullivan+



Imani
Turner

+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

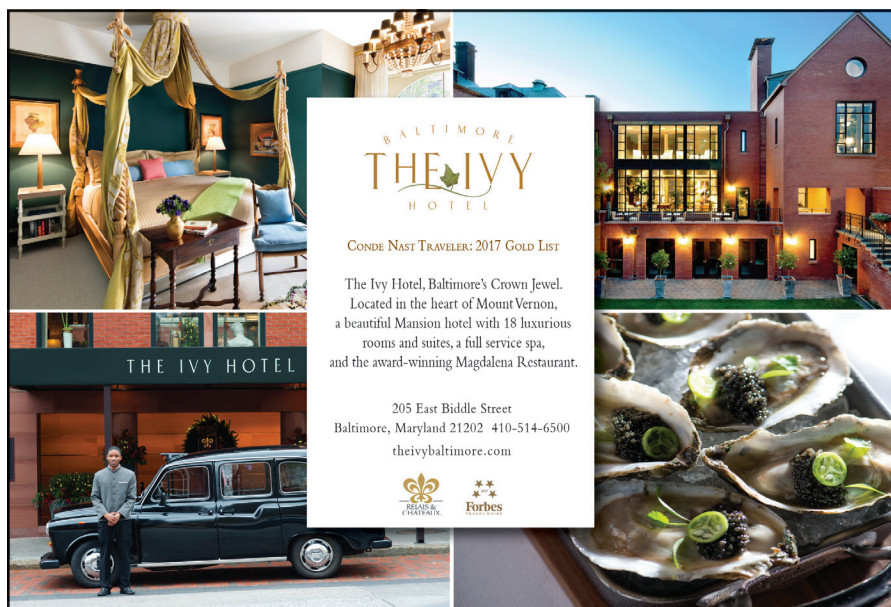
Caitlin Carbone (Portia, Octavia Caesar, Servant to Antonia) has appeared with CSC as Quintus in *Titus Andronicus* and with CSC's Blood & Courage Company as Lord Dumaine in *All's Well That Ends Well*. She was a CSC performance intern in 2012, and appeared in *Romeo and Juliet*. Additional credits include Dauphin in *Henry V* and the title role in *Hamlet* with Cohesion Theatre Company, where she is Director of Community and Artistic Engagement; Viola in *Twelfth Night* and Hotspur in *Henry IV Part 1* at Baltimore Shakespeare Factory; and Juliet in *Romeo and Juliet* at Spotlighters Theatre. She holds a BFA from Virginia Commonwealth University.

Lee Conderacci (Metellus Cimber, Voluminius, Flavius) appeared with CSC in *Richard III* last season. Her acting credits include *Endgame* with Rapid Lemon Productions, *Minotaur* and *Flatland* with Baltimore Annex Theater; *A Midsummer Night's Dream* and *Measure for Measure* with The Baltimore Shakespeare Factory; *The Rocky Horror Show*

at Baltimore Theatre Project; and *Romeo and Juliet* with Gorilla Rep NYC. She holds a BA in English and Theatre from Princeton University.

Mary Coy (Casca, Messala) is making her CSC acting debut. She served as Dialect Coach for CSC's *Much Ado About Nothing*. Regional credits include: *August*, *Osage County* with Live Arts, Charlottesville, VA; *Romeo and Juliet*, *Prisoner of Second Avenue*, *The Homecoming*, and *You Know I Can't Hear You When the Water's Running*, with Hamner Theater, Afton, VA; *Richard III* with Nelson County Shakespeare Festival; *King Lear* with Kristin Linklater and Carol Gilligan's The Company of Women; and *The Tempest* and *Richard III* with Shakespeare & Co. She is adjunct faculty at the University of Maryland College Park. She holds an MLitt/MFA from Mary Baldwin College and is a Designated Linklater Teacher.

Michael Crowley (Cobbler, Trebonius, Servant to Caesar, Dardanius, Third Citizen)



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appeared in CSC's *Richard III* last season. Area credits include Prince George's County Shakespeare in the Parks (*As You Like It*, *Romeo and Juliet*); Studio Theatre (*Tribes*, *Choir Boy*, *Cloud 9* - understudy roles); Shakespeare Theatre Company (*Henry IV, Parts I and II*); Annapolis Shakespeare Company (*Macbeth*); Ambassador Theatre (*Protest by Vaclav Havel*); and Capital Fringe Festival (multiple productions). He holds an MFA from the Academy for Classical Acting, and studied at the Studio Theatre Acting Conservatory.

Kathryne Daniels (Caia Ligaria, Cicero, Cinna the Poet, Publius, Second Soldier) has appeared with CSC as Nurse in *Romeo and Juliet* and has been a CSC Teaching Artist. She has appeared with Baltimore Shakespeare Factory as Peter Quince in *A Midsummer Night's Dream*. Her past credits include such roles as Mae in *Wild Party*, the Baker's Wife in *Into the Woods*, Mrs. Claus in *Dear Santa*, and Arkadina in *The Seagull*.

Vince Eisensohn (Cassius) is a member of CSC's Resident Acting Company and a CSC Teaching Artist. He has appeared in CSC's *Richard III*, *Macbeth*, *Wild Oats*, *Titus Andronicus*, *Romeo and Juliet*, and *A Midsummer Night's Dream*, among others. Regional credits include *The Merchant of Venice* at Faction of Fools, *Fear* at Longacre Lea; Kafka's *Metamorphosis* at Syntetic Theater; *The Tooth of Crime* at WSC Avant Bard; *The Imaginary Invalid* at Shakespeare Theatre Company; *Romeo and Juliet* at Folger Theatre, and *Richard II* at PlayMakers Repertory. Television credits include *American Genius*, *Legends & Lies*, and *Turn: Washington's Spies*.

Mehul Gulati (Soothsayer, Clitus, Messenger) is making his CSC debut. He is a graduate of the National Conservatory of Dramatic Arts (NCDA) acting program where he appeared in *After* (Warren), *1001* (Shahriyar/Alan), *Medea* (Jason), *The Tempest* (Caliban/Ariel), *The Imaginary Autopsy* (Il Dottore), and *The World We Live In* (Iris). A native of India, Mehul has also performed



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in the DC area in *Yeh Na Thi Humari Qismat* and *Sone Ki Chiriya*, which were performed in Hindi and Urdu respectively. His film work includes the short film *St. Christopher* with Courant Pictures and *Trapped* with Visarcop Productions.

Ron Heneghan (Marcus Brutus), a CSC Resident Acting Company Member, has appeared with CSC in *The Taming of the Shrew* (2017), *Richard III* (2017 and 2012), *Anne of the Thousand Days* (2016), *Much Ado About Nothing* (2015), *Uncle Vanya*, and *Our Town*. In this area, other credits include Olney Theatre Center; Everyman Theatre; Ford's Theatre; and Alliance for New Music Theatre. Regional credits include Pennsylvania Shakespeare Festival and Philadelphia Shakespeare Festival. Ron holds an MFA from the University of Washington and a BS from the University of Maryland. He is a member of Actors' Equity Association and SAG/AFTRA. Ron is also CSC's Director of Community Engagement.



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Cheers to Chesapeake Shakespeare Company and their continued growth and success here in Charm City!

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Lesley Malin (Calpurnia, Popilius Lena, Lucilius) is a founder of the Chesapeake Shakespeare Company and has served as its Managing Director since 2003. She managed CSC's building renovation of an 1885 bank into our modern Shakespeare playhouse as well as the associated \$6.7 million capital campaign. Her acting credits at CSC include *Lady Macbeth*, *Amelia in Wild Oats*, *Lady Bracknell*, *Mrs. Fezziwig*, *Beatrice* (2010), *Mrs. Bennet*, *Mistress Page* in *The Merry Wives of Windsor*, the *Queens* in *Richard III* (2012, 2017) and *Cymbeline*, and *Titania* (2005); previously, she performed in New York. She has, for 15 years, been the vice president of the board of trustees of The Lark, a new play development center in New York City, where she once served as Managing Director. She served for five years on the Executive Committee of the international Shakespeare Theatre Association and organized its annual conference that was hosted by CSC in Baltimore in 2017. She is a graduate of Washington University in St. Louis, NYU's Arts Management program, and Leadership Howard County.

Briana Manente (Mar Antonia) appeared with CSC as *Emilia* in *Othello*, and with CSC's Blood & Courage Company as *Countess* and *Mariana* in *All's Well That Ends Well*. She has appeared in *As You Like It* and *Romeo and Juliet* with Shakespeare in the Parks: Prince George's County, where she is Associate Artistic Director; *'Tis A Pity She's a Whore* in repertory with *A King and No King*; and *Henri IV: the Re-Gendered Henry IV Repertory* with Brave Spirits Theatre, where she is an Artistic Associate; [Gay] *Cymbeline* and [All-Female] *Macbeth* with Theater Prometheus, among many regional credits. She holds an MFA from the Catholic University of America and a BA in Theater, Film, and Media Studies from St. Mary's College of Maryland. www.brianamanente.com

Séamus Miller (Marullus, Titinius, Decius Brutus, Fourth Citizen), a member of CSC's Resident Acting Company, has appeared

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with CSC in *Romeo and Juliet*, *Wild Oats*, *Titus Andronicus*, and *Richard II*, among others. He has worked as an actor and director with many organizations, including Longacre Lea, 1st Stage, WSC: Avant Bard, Arts on the Horizon, Spooky Action Theater, Imagination Stage, Young Playwrights' Theater, Educational Theatre Company, Annapolis Shakespeare Company, The Washington Revels, American Century Theater, Single Carrot Theatre, and The Baltimore Shakespeare Festival. He holds an MFA from the Shakespeare Theatre Company's Academy for Classical Acting at George Washington University, and a degree from Cornell University. www.seamusactor.com

Molly Moores (Artemidorus, Pindarus, Carpenter, First Citizen) is a CSC Resident Acting Company member and CSC Teaching Artist. She has performed with CSC in *A Christmas Carol*, *Anne of the Thousand Days*, *The Three Musketeers*, *Macbeth*, *Richard II*, *Taming of the Shrew* (2013), *Antony and Cleopatra*, *Romeo and Juliet* (2012), *Pride & Prejudice*, *Merchant of Venice*, and *A Midsummer Night's Dream* (2011). www.mollymoores.com

Keith Snipes (Cinna the conspirator, Lepidus, First Soldier) last appeared with CSC in *Anne of the Thousand Days*. He is an actor, singer, songwriter, narrator, and playwright. Keith recently narrated *Eulogy For A Dream* and *Lincoln Portrait* with the North Carolina Symphony Orchestra. In conjunction with the National Museum of African American History and Culture, NPR, and PRI, he narrated the series *Moments of the Movement*. Keith has appeared in numerous stage productions, including August Wilson's *Jitney*, Jeff Stetson's *The Meeting* and Craig Wright's *Recent Tragic Events*. He studied theatre at Morgan State University, where his play, *Michael and the Magic Monument*, is being produced.

Michael P. Sullivan (Julius Caesar, Ghost of Caesar, Strato) is a CSC Resident Acting Company member. He has appeared with

CSC in the title role in *Titus Andronicus*, as Sir George Thunder in *Wild Oats*, Bob Cratchit in *A Christmas Carol* (2014), Duke of York in *Richard II*, Ford in *The Merry Wives of Windsor*, Dracula in *Dracula*, Prospero in *The Tempest* (2008), Benedick in *Much Ado About Nothing* (2010), Cassius in *Julius Caesar* (2009), Pistol in *Henry V*, LeBret in *Cyrano de Bergerac*, Oliver in *As You Like It*, Doc Gibbs in *Our Town*, and the Duke in *The Two Gentlemen of Verona*.

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

ARTISTIC and TECHNICAL CREW and PRODUCTION STAFF

Ian Gallanar (Director, Founding 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. His career as a professional Artistic Director spans more than 25 years. His directing credits with CSC include productions of *The Taming of the Shrew* (2017 and 2013), *Othello*, *Wild Oats*, *Titus Andronicus*, *A Christmas Carol* (original adaptation, 2014, 2015, 2016), *Romeo and Juliet* (2015, 2003), *Uncle Vanya* (2015), *Twelfth Night* (2002), *A Midsummer Night's Dream* (2005, 2010, 2014), *King Lear* (2006), *Macbeth* (2007), *Lysistrata* (original adaptation, 2010), *Our Town* (2011), *Richard III* (2012), and *The Merry Wives of Windsor* (2014). Ian created the "movable" format for CSC productions in which audiences travel with the actors through the action of the play in multiple outdoor settings. With CSC's Education Department, he created the CSC High School Corps, a unique educational program in which high school students create and

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produce live productions of Shakespeare in a collaborative working environment. He launched CSC's Blood & Courage Company to provide experience for early career professionals. Previously, Ian has served as Artistic Director for the National Theatre for Children, Minnesota Shakespeare in the Park and the Repertory Theater of America. Ian is a proud member of the distinguished National Theatre Conference; a Helen Hayes Tribute Award, Telly Award and Howie Award (Howard County Arts Council) winner; and the recipient of the Distinguished Alumni Award from Indiana University of Pennsylvania. He is the Vice President and President-Elect of the international Shakespeare Theatre Association.

Michael Tolaydo (Director) Michael's directing credits include productions at The Folger Shakespeare Theatre, The Kennedy Center's Page-to-Stage Festival, The Source Theatre, The Richmond Shakespeare Festival, The Little Theatre of Monroe, Cornell University, Bridgework Theatre Company, and more than 33 productions at St. Mary's College of Maryland. He has admired the Chesapeake Shakespeare Company's work for many years and is delighted to be here working with this wonderful organization.

Audrey Bodek (Scenic Designer) is a freelance set designer and props master in the DC area. Most recently she was a Kenan Fellow at the Kennedy Center for Scenic Design and the Resident Assistant Scenic Designer at Theater J. Set credits include: *Clover*, *The Most Spectacularly Lamentable Trial of Miz Martha Washington*, *Twelfth Night*, *Lysistrata*, *The Winter's Tale*, *The Memorandum*, and *Coping*. Props credits include: *King Lear* (WSC Avant Bard), *City of Angels* (Catholic University of America) and *Coping* (Capital Fringe Festival). www.audreybodek.com

Mindy Braden (Wardrobe Supervisor) is a member of CSC's Resident Technical and Design Company. She has served as Props Designer for *Romeo and Juliet*, *The Impor-*

tance of Being Earnest, *A Christmas Carol*, *A Midsummer Night's Dream* (2014), *Dracula*, *The Merry Wives of Windsor*, and *As You Like It*; as Stage Manager for productions including *Pride and Prejudice*, *Richard III*, *Taming of the Shrew*, and *Antony and Cleopatra*; as Backstage Manager for *As You Like It*; and as Costume Designer for *The Merry Wives of Windsor*, to name just a few of her many credits.

David Crandall (Sound Designer) has worked with CSC on several productions including *Richard III* and *The Taming of the Shrew*. He has been an award-winning composer and video/sound designer in the Washington-Baltimore theater scene for three decades, working with companies including GALA Hispanic Theatre, WSC Avant Bard, and Spooky Action, and in Baltimore with Annex Theater and Psychic Readings Theater. He also teaches Electronic Media and Film at Towson University.

Alexis E. Davis (Stage Manager) was Stage Manager for CSC's *The Fantasticks*, *Othello*, and *Romeo and Juliet* (2016), and Assistant Stage Manager for *A Christmas Carol* (2016). With Everyman Theatre, she was Assistant Stage Manager for *By the Way*, *Meet Vera Stark*, and Stage Management Intern for *Topdog/Underdog* and *God of Carnage*. With Single Carrot Theatre, she was Stage Manager for *A Beginner's Guide to Decide*. She also was a Stage Management Intern at Center Stage. She holds a Bachelor's degree in Theater Production with a Film Production minor from McDaniel College.

Lex Davis (Fight Director) last worked with CSC on *The Tempest*. He is a fight director in and around DC. He has also choreographed for Pointless Theatre *Hugo Ball: A Dada puppet AdvenTure!!!/?!?!/??*, *Doctor Caligari*, *Canterbury*, *Imagination Melt* *down Adventure*, and *Sleeping Beauty: A Puppet Ballet*. He has also choreographed for The Weekday Players (*Macbeth*), Impressionable Players (*Romeo and Juliet: Choose Your Own*

Bios

Adventure), Live Action Theatre, Flying V, and Theatre J. He is the Production Manager and a founding company member with Pointless Theatre.

Jonathan Kollin (Lightboard Operator) also worked with CSC on *The Fantasticks* and *The Taming of the Shrew*.

Kristina Lambdin (CSC Resident Costume Designer, CSC Business Manager). Some of her costuming credits include CSC's *Anne of the Thousand Days*, *The Fantasticks*, *Macbeth*, *A Christmas Carol* (2016, 2015, 2014), *A Midsummer Night's Dream* (2014, 2011, and 2005, and winning the Greater Baltimore Theater Award for the 2005 production); *The Importance of Being Earnest*; *The Taming of the Shrew* (2006 and 2013 productions); *Romeo and Juliet* (2003, 2012, 2015 and 2016 productions); *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. For more than a decade, she served as the Costume Supervisor for the Baltimore Opera Company and then Lyric Opera Baltimore.

Michael Lonegro (Lighting Designer) is a CSC Resident Technical and Design Company Member, Information Systems Manager, and Development Associate. He has operated lights for numerous CSC productions, most recently *Romeo and Juliet* and *Richard III*. Before joining CSC in 2014 he studied law at the University of Maryland and comparative literature at the University of Chicago and worked for ten years as a university press editor. He holds a B.A. from Yale University, where he also designed lighting for undergraduate and graduate theater productions.

Kristina Martin (Costume Designer) Her regional credits include work with Catholic University of America; *Little Women*, Keegan Theatre Company; *Six Degrees of Separation*, Theatre Prometheus; *Cymbeline*, *Macbeth*,

Urban Arias; *Independence Eve*, NextStop Theatre; *Urinetown the Musical*, *Boeing Boeing*, *Willy Wonka*, *Eurydice*, *City of Angels*, *Snow White*, *Crimes of the Heart*, *Seussical the Musical*, *Middletown*, *No Spring Chicken*, *Kiss Me Kate*, *Aladdin*, *The Secret Garden*, *A Man For All Seasons*, *Love Loss and What I Wore*, *Gutenberg! The Musical*, *A Charlie Brown Christmas*, *Sylvia*, *Miss Electricity*, Infinity Theatre Company; *A Closer Walk With Patsy Cline*, *Godspell*, *Million Dollar Quartet*, *Almost Heaven* (Costume Designer/Wardrobe Supervisor). KristinaMartinDesign.com

Lydia McCaw (Assistant Stage Manager) last worked with CSC as a Stage Management intern for *The Comedy of Errors* (2015). She holds a BA in Theatre and English from St. Mary's College of Maryland.

Liz Nelson (Audience Services Manager) has worked with theatre companies in Charleston, SC; Berkeley, CA; and Monmouth, ME. She studied sound design at Plymouth State University.

Daniel O'Brien (Technical Director) is CSC's Resident Technical Director. A founding member of CSC, Daniel has performed, designed scenery and lights, and served as Technical Director for many productions, among other jobs too numerous to name. He oversaw the construction of CSC's theatre in Baltimore. He designed the sets and lighting for *Macbeth* and for the inaugural season plays, *A Midsummer Night's Dream*, *Richard II*, *Romeo and Juliet*, and *A Christmas Carol*, among many others.

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

Kyle Rudgers (Production Manager) holds a BA from William and Mary and an MFA in Stage Management from UC San Diego.

Bios

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.

Mollie Singer (Properties Designer) worked with CSC on *The Fantasticks*, *Richard III*, and *Anne of the Thousand Days*. Her credits with Everyman Theatre include *Blithe Spirit* (Assistant Scenic Designer) and *The Understudy* (Assistant Scenic Designer); with Rep Stage include *Hunting and Gathering* (Scenic Design); *Antigone Project: A Play in 5 Parts* (Properties); *Technicolor Life* (Properties); *Sunset Baby* (Properties, Assistant Costume Designer); and *Venus in Fur* (Properties); with HCC Arts Collective include *The 25th Annual Putnam County Spelling Bee* (Scenic Design and Properties) and *It's a Wonderful Life* (Properties). She also was Scenic Designer for *The Revelation of Bobby Pritchard* with Iron Crow Theatre and *Between Trains* with Towson University.

Grace Srinivasan (Music Director) recently worked with CSC on *The Taming of the Shrew* and *Anne of the Thousand Days*. She is a soprano who performs a wide-ranging repertoire including Renaissance work. She appeared as a soloist in a program of works inspired by Shakespeare's plays, *If Music Be the Food of Love*, with CSC artists, the Baltimore Baroque Band, and the Peabody Renaissance Ensemble. Grace appeared as Noor Inayat Khan in the 2014 PBS documentary production *Enemy of the Reich*. She is a cantor at St. Stephen Martyr Church. She holds a master's degree from the Peabody Institute.

Chester Stacy (Set Carpenter and Scenic Painter) of Chester Creates LLC has done set design, construction and scene painting for several CSC productions, including *Anne of the Thousand Days*, *The Taming of the Shrew*, *Othello*, *Macbeth*, *Much Ado About*

Nothing, *Titus Andronicus*, *Uncle Vanya* and *The Importance of Being Earnest*; and for Red Branch Theatre's *Bring It On the Musical*; and First Baptist Church of Glenarden's *The Uncut Coming of Christ*. His projects have included set decoration for *House of Cards*.

Elizabeth Berman (Finance Manager, Development Manager) has a Master of Arts degree in Arts Administration from Goucher College and two bachelor's degrees from Johns Hopkins University. Liz is a classically trained musician who teaches at The Music Institute at HCC. She has been at CSC since 2012.

Kate Forton (Executive Assistant) is a CSC Associate Company Member. She appeared as Widow, Servant, Dance Captain in *The Taming of the Shrew*; Nun, Messenger, and Vocalist in *Richard III*; Madge Shelton in *Anne of the Thousand Days*; Marian and Mrs. Dilber in *A Christmas Carol* (2016, 2015); Goth in *Titus Andronicus*, and Duke Solinus in *The Comedy of Errors*. In addition, she has been a Stage Manager, Assistant Stage Manager, Dance Captain, ensemble member, and singer for many CSC productions. She holds a BA in Theatre Arts and Vocal Music from Gettysburg College.

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

Laura Malkus (Development Director) previously served as Director of Annual Giving at Roland Park Country School, and prior to that served as the coordinator for its record-breaking \$25 million capital campaign. In her personal time, Laura is a performer and writer.

Jean Thompson (Communications Manager) is our marketing, public relations, and publications director. A former news reporter and features editor, she has worked for *The Baltimore Sun*, *The New York Times*, *AmericanStyle*, and *Giftware News* magazine.

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Continued from page 4

abound. One asks. "Hmm, why this word? Why that extra beat? Why a broken, shared line?" It's really very Sherlock Holmes stuff and totally, utterly riveting. Shakespeare tells you everything. I remember when Cicely Berry told me... if you find all the clues, you don't really have to "act," because the form holds the truth. Just bring it to life and the audience feels it.

I wonder sometimes if I love Shakespeare so much because of its complexity, the search for his intention, the search for the clues. It's like the intricate choreography to a ballet. Every move is in there. Just find it and repeat it every night ...and twice on Saturday's. It stays alive and fresh. The form gives life to vast

and varied experience.

And I am deeply drawn to the insights Shakespeare has into us humans. Comparing him to his contemporary playwrights, I wonder at Shakespeare's depth of humanity, understanding and poetry. How did he get to be so wise and insightful?

IAN: You have worked and studied with some of the great theatrical figures in the world, Peter Brook, Jerzy Grotowski, Jacques Lecoq, Cicely Berry and Bill Alexander. What, if anything, do they have in common?

ISABELLE: Interesting question. I suppose if you put them into a room together (What a great thought!) they would agree that theater is all about creating profound experience

for the audience. Not just any experience, they all believe in the depth of experience possible. They would also agree that it is the actors who generate that experience. A painter can give a painting to a gallery and go on vacation while we all look at it and experience the painting's art and profound beauty or impact. Actors have to do it all in real time, and twice on Saturdays. Move well, speak, be musical, sing occasionally, dance, be coordinated, convey emotions. Their instrument has to be incredibly tuned and above all... brave and open. Because it all happens NOW. In real time and space. Magic. The audience must feel something NOW.

See the full interview at
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