

April 21 - May 21, 2017

THE FANTASTICKS

Book and Lyrics
by TOM JONES

Music by
HARVEY SCHMIDT

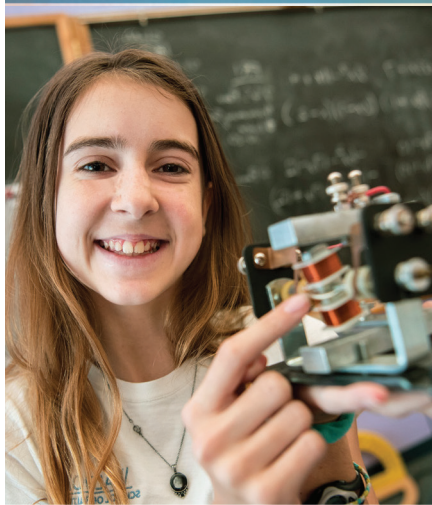
Directed by
Curt L. Tofteland



CHESAPEAKE SHAKESPEARE COMPANY

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

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Ian Gallanar.

A time for new seasons, new beginnings

A Note from the Founding Artistic Director

*"In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring."*

That's what Shakespeare said about Spring. He was a giddy one, that Shakespeare. Well, I'm with him. Springtime is a time of new beginnings.

The Fantasticks is that kind of play. It makes us think of the beginning of things. Despite all this talk of "September," it is "That pretty little world that beams so bright. That pretty little world that seems delightful" that I'm interested in. I hope you enjoy our foray into the classic American musical. I think you will.

Speaking of pretty worlds (how do ya like that segue?), we have some fascinating worlds to create on our stage for next season. We'll be producing Shakespeare's *Julius Caesar* and *A Winter's Tale* in our Downtown Baltimore Theater, along with *Red Velvet*, Lolita Chakrabarti's new play about Ira Aldridge, the African-American Shakespearean actor.

We'll also have great family-fare: Baltimore's holiday tradition *A Christmas Carol* will be back for its fourth annual season, and we are bringing to the stage *Alice in Wonderland*. Outdoors, we'll be producing *A Midsummer Night's Dream* in the park in Ellicott City.

Indoors, in Baltimore, we'll continue our *Romeo and Juliet* student matinee performances. Did you know that we serve more than 10,000 kids every year with matinees, residencies, and other programs? Are you tired of me saying that? No? Well, someday soon you will be because I intend on letting everyone know that. I'm so proud that we serve our community in this way.

Also, we have some surprises in store. I hope you've grown to expect big news from the Chesapeake Shakespeare Company because we try and deliver on that. I love the momentum that we enjoy as a dynamic, growing arts organization. I think next season will be a good demonstration of our trajectory.

So come see a show or a couple of shows or ALL of the shows next season. Subscriptions are on sale now. Single tickets will go on sale August 1. Come see our plays. You'll have fun.

/AN
Ian Gallanar
Founding Artistic Director



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Lesley Malin+ Managing Director

The Fantasticks

Book and Lyrics by Tom Jones Music by Harvey Schmidt
Directed by Curt L. Tofteland*

Production Manager: Kyle Rudgers+
Music Director: Scott Farquhar+
Set Designer: Chester Stacy+
Lighting Designer: Katie McCreary
Costume Designer: Kristina Lambdin+
Fight Choreographer: Chris Niebling+
Production Stage Manager: Alexis E. Davis+

CAST

EL GALLOGerrad Alex Taylor+
LUISARoxanne Daneman
MATTRafael Sebastian
HUCKLEBEE Lyle Blake Smythers
BELLOMYDavid Tabish*+
HENRYGregory Burgess+
MORTIMER.....Steven Hoochuk
THE MUTE Robby Rose+

MUSICIANS

PIANO Belinda Chen
HARPKristen Jepperson, Laura Stokes

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

+CSC Company Member

SPECIAL THANKS:

CSC's volunteers and ushers; Bin 604; Arrow Parking; Todd M. Zimmerman Design; Mount Royal Printing Co.; Music Theatre International; Steven Hoochuk, magic consultant; Laura Stokes, harp; Gerrad Alex Taylor, video; The Hippodrome Theatre; WLIF-FM and CBS Radio, and Gina Crash; Brio Restaurant; Wegman's; Tamara Hoffer, photo.

THE FANTASTICKS

Since its opening in May 1960, at the Sullivan Street Playhouse in New York, and its subsequent revival at the Snapple Theatre Center, The Fantasticks has become the longest running production of any kind in the history of American theatre. Continuing its run in New York City, please visit www.FantasticksOnBroadway.com."

THE FANTASTICKS is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. 421 W. 54th Street, New York, NY 10019, Tel. (212) 541-4684, (Fax) (212) 397-4684, www.MTIShows.com

The videotaping or other video or audio recording of this production is strictly prohibited. Photographic is also prohibited.

ARTISTIC AND PRODUCTION STAFF

| | |
|--------------------------------|--|
| Director | Curt L. Tofteland* |
| Music Director | Scott Farquhar+ |
| Production Manager | Kyle Rudgers+ |
| Production Stage Manager | Alexis E. Davis+ |
| Technical Director | Daniel O'Brien+ |
| Set Designer | Chester Stacy+ |
| Lighting Designer | Katie McCreary |
| Costume Designer | Kristina Lambdin+ |
| Properties Designer | Mollie Singer |
| Fight Choreographer | Chris Niebling+ |
| Fight Captain | Gerrad Alex Taylor+ |
| Assistant Stage Manager | Lauren Kane |
| Wardrobe Supervisor | Mindy Braden+ |
| Light Board Operator | Jonathan Kollin |
| Master Electrician | Michael Lonegro+ |
| House Managers | Pamela Forton, Tyler C. Groton, Alice Stanley, Donna Burke, Mary H. Pohlig+ |
| Volunteer Coordinator | Sara Small |

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Tom Jones and Harvey Schmidt

Tom Jones and Harvey Schmidt wrote *The Fantasticks* for a summer theatre at Barnard College. After its Off-Broadway opening in May 1960, it went on to become the longest-running production in the history of the American stage and one of the most frequently produced musicals in the world. It is currently running in a successful revival in New York until June 2017.

Their first Broadway show, *110 In The Shade*, was successfully revived by the New York City Opera and by Roundabout Theatre, starring Audra MacDonald. *I Do! I Do!*, their two-character musical starring Mary Martin and Robert Preston, was a success on Broadway. Jones and Schmidt wrote many small-scale musicals: *Celebration* moved to Broadway, and *Philemon* won an Outer Critics Circle Award. They contributed incidental music and lyrics to the Off-Broadway play *Colette*, then later did a full-scale musical version under the title *Colette Collage*. In 1998, *The Show Goes On*, a musical revue featuring their theatre songs and starring Jones and Schmidt, was presented at the York Theatre, and *Mirette*, their musical based on the award-winning children's book, was premiered at the Goodspeed Opera House in Connecticut. Among many honors, they've won an Obie Award and the 1992 Tony Honors for Excellence in Theatre for *The Fantasticks*.

-Music Theatre International

On the cover: Graphic illustration by Sandra Maddox Barton+

THERE WILL BE ONE 15-MINUTE INTERMISSION



Curt Tofteland

Life Lessons

A Note from the Director of *The Fantasticks*

As I write this director's note, the announcement has recently been made that after 57 years, the final curtain is about to fall on what is the world's longest-running musical (*The Fantasticks* opened in 1960 and its run in New York, with only a four-year hiatus from 2002-2006, totaling 21,552 performances, will be ending June 4, 2017.)

My first encounter with *The Fantasticks* was in 1974 when I played Hucklebee as an undergraduate student in the Department of Fine Arts at the University of North Dakota. I have been in love with *The Fantasticks* ever since. Fast forward 43 years, and I was delighted to return to the musical when CSC Founding Artistic Director Ian Gallanar invited me to direct this production. It's been a fascinating personal experience to return to *The Fantasticks* at an age when I would more accurately play Hucklebee or even perhaps, Henry, the OLD Shakespearean actor.

The Fantasticks carries us on a journey of imagination into the world of moonlight, magic, memory, and an infinite love that transcends over time. There are many life lessons in this durable, charming, and romantic musical where love is found, and lost, and rediscovered again.

For me, the salient life lesson has been what El Gallo tells us, "without a hurt, the heart is hollow." I have discovered that when my heart has been hurt it has the option to either break and become bitter and closed or crack open and become more compassionate and empathetic. Allowing my heart to be cracked open has made all the difference for me in a life well lived.

As El Gallo reminds us,

*Deep in December, it's nice to remember
The fire of September that made us mellow.
Deep in December, our hearts should remember
And follow.*

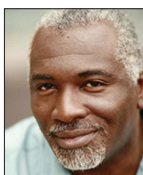
Welcome to our journey into *The Fantasticks* and thank you for sharing your time with us.

I know each of you will find the life lesson in *The Fantasticks* that is most meaning-filled for you. Blessings be upon you in your life's journey.

Curt L. Tofteland
Director, *The Fantasticks*

Who's Who

CAST PHOTOS, in alphabetical order



Gregory
Burgess+



Roxanne
Daneman



Steven
Hoochuk



Robby
Rose+



Rafael
Sebastian



Lyle Blake
Smythers+



David
Tabish*+



Gerrad Alex
Taylor+

+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

Gregory Burgess (Henry) a member of CSC's Resident Acting Company, has performed in CSC's productions of *Richard III* (2017, 2012), *Anne of the Thousand Days*, *Wild Oats*, *A Christmas Carol* (2016, 2015, and 2014), *Titus Andronicus*, *The Importance of Being Earnest*, *A Midsummer Night's Dream* (2014, 2010), *As You Like It*, *The Merry Wives of Windsor*, *The Taming of the Shrew* (2017, 2013), *The Merchant of Venice*, among many others. His training includes The Martin Blank Studio, The Shakespeare Theater, and Howard University.

Belinda Chen (Pianist) is an award-winning pianist and a graduate student at the Peabody Conservatory of the Johns Hopkins University, under the guidance of Alexander Shtarkman. Most recently, Miss Chen was a

finalist in the 2016 Washington International Piano Festival Competition and the 17th Osaka International Music Competition.

Roxanne Daneman (Luisa) is a recent graduate of High Point University and the Disney College Program in Orlando, Florida. She was a performance intern with CSC's production of *The Comedy of Errors*. Her recent credits include *Evil Dead: The Musical* (Linda) with Dominion Stage. Roxannedaneman.com

Steven Hoochuk (Mortimer) has appeared with CSC as Baptista/Haberdasher in *The Taming of the Shrew*, Peter Quince/Egeus in *A Midsummer Night's Dream*, Belarius in *Cymbeline*, Marcus Andronicus in *Titus Andronicus*, and Leonato in *Much Ado About Nothing*. He has appeared in numerous roles with Maryland Shakespeare Festival, Annapolis Shakespeare Company,

Bios

The Shakespeare Theatre Company, and Solas Nua. He attended Rutgers University, Shakespeare & Company Intensive Actor Training Program.

Kristen Jepperson (Harpist) is a graduate of the California Institute of the Arts, the Music Academy of the West, and the Studio Theater Acting Conservatory. Her credits include national tours with The New Christy Minstrels (Harpist/singer) and *Ragtime: the Musical* (Emma Goldman). DC-Harpist.com

Robby Rose (The Mute) is a CSC Company Member and the Production and Education Assistant. He was Production Manager for CSC's *Blood & Courage* company productions of *All's Well That Ends Well* and *Unscene*. He has appeared in CSC's *Much Ado About Nothing*, *The Comedy of Errors*, *Richard II*, *A Midsummer Night's Dream* (2014 and 2011), *Dracula*, *Romeo and Juliet* (2016, 2015, 2014), *Pride and Prejudice*, *Cymbeline*, *Hamlet*, *A Christmas Carol* (2016) and *Twelfth Night*.

Rafael Sebastian (Matt) has appeared with CSC as Tybalt in *Romeo and Juliet* (2016-2017). Regional credits: *State Fair* with Sierra Repertory Theatre; *Cymbeline* and *Richard III* with Marin Shakespeare Company; *Cinderella*, with Sacramento Theatre Company; and Sacramento Movement Arts Festival. Locally, he has appeared in *Romeo and Juliet* with Shakespeare Theatre Company; *As You Like It* (u/s) with Folger Theatre; *The Jungle Book* with Adventure Theatre MTC; *The T Party* with Forum Theatre; *Wiley and the Hairy Man* (Helen Hayes Award - Outstanding TYA Production) with Imagination Stage; *Amos and Boris* (musical reading) with Kennedy Center; and *Carried Away on the Crest of a Wave* with The Hub Theatre. rafaelsebastian.com

Lyle Blake Smythers (Hucklebee) has appeared with CSC as Thomas Boleyn/Bishop Fisher in *Anne of the Thousand Days*; Angus/Siward in *Macbeth*; Verges in *Much Ado About Nothing*; Lane/Merriman in *The Importance of Being Earnest*; Workman in *Uncle Vanya*;

and Friar Laurence in *Romeo and Juliet* (2014 school tour). Other credits include Polonius/Gravedigger in *Hamlet* with Cohesion Theatre, Judge Turpin in *Sweeney Todd* and Cinderella's Father in *Into the Woods* with Signature Theatre, Scrooge in *A Christmas Carol* and Henry Higgins in *My Fair Lady* with Lazy Susan Dinner Theatre, and Chorus in *Medea* with Studio Theatre.

Laura Stokes (Harpist), of Charlottesville, VA, moved to Maryland to attend the Peabody Conservatory on a full harp scholarship in 2009, and fell in love with Baltimore. During the day, she works at the Creative Alliance in Highlandtown. On weekends she can be found freelancing all over Maryland. www.laurastokessharp.com

David Tabish (Bellomy), a CSC Associate Member and former Resident Actor, has appeared as Polonius in *Hamlet*; Bottom in *A Midsummer Night's Dream*, Warren in *Our Town*; Ragueneau in *Cyrano de Bergerac*, and Lepidus and others in *Antony and Cleopatra*. He has appeared with ShakespeareDC in *Heir Apparent* (u/s); in NYC with American Globe reading/lecture and Dramatist Guild new play series; and multiple productions with Chautauqua Theater, Keystone Rep and other theatres. Film/tv credits include *Silence of the Lambs*, *Foxcatcher*, *Prince of Pennsylvania*, *Johnstown Flood* (Academy Award-winning documentary), *House of Cards* and others.

Gerrad Alex Taylor (El Gallo) is a CSC Resident Acting Company Member and Associate Artistic Director. He appeared as Aramis in CSC's *The Three Musketeers*, Northumberland/Houghton in *Anne of the Thousand Days*, Malcolm in *Macbeth*, Claudio in *Much Ado About Nothing*, Mercutio (2016) and Romeo (2017) in *Romeo and Juliet* for schools, and Young Scrooge in *A Christmas Carol* (2014). He appeared as Herbert Pocket in *Great Expectations* with Everyman Theatre, Petruchio in *The Taming*

Bios

of the *Shrew* with Pallas Theatre Collective, The Host in *The Merry Wives of Windsor* at The Great River Shakespeare Festival, and Proteus in *The Two Gentlemen of Verona* at the Shakespeare Festival St. Louis. He holds a BA in Neuroscience from The Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas.

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), *Richard III* (2017 and 2012), *Wild Oats*, *Titus Andronicus* (2016), *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), 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 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 Vice President and President-Elect of the international Shakespeare Theatre Association.

Lesley Malin (Managing Director) is a founder of the Chesapeake Shakespeare Company and has served as its Managing Director since 2003. She managed CSC's building renovation of an 1885 bank into our modern Shakespeare playhouse as well as the associated \$6.7 million capital campaign. 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 over a decade, been the Vice President of the board of trustees of The Lark, a new play development center in New York City, where

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Bios

she once served as Managing Director. She has been Vice President of and an executive committee member of the international Shakespeare Theatre Association and organized its 2017 conference, held in Baltimore. She is a graduate of Washington University in St. Louis, NYU's Arts Management program, and Leadership Howard County.

Curt L. Tofteland (Director) was the Producing Artistic Director of Kentucky Shakespeare Festival from 1989-2008. During his 20-year tenure, he produced fifty Shakespeare productions, directed twenty-five, and acted in eight. As a professional director and an Equity actor, he has 200+ professional productions to his credit. Additionally, he has presented 400+ performances of his one man show *Shakespeare's Clownes: A Foole's Guide to Shakespeare*. Curt is the Founder of the internationally acclaimed Shakespeare Behind Bars program, now in its 22nd year of continuous operation. The program is the subject of a Philomath Films award-winning documentary. www.shakespearebehindbars.org

Alexis E. Davis (Stage Manager) has been Assistant Stage Manager for CSC's *A Christmas Carol* (2016), *Othello*, and *Romeo and Juliet* (2017 and 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.

Scott Farquhar (Music Director) is CSC's Resident Music Director. He provided music direction for *A Christmas Carol* (2016) and *Richard III* (2017), and appeared on stage as Dorset in *Richard III* (2017) and Snout in *A Midsummer Night's Dream* (2014). Recently, he was music director, arranger, and pianist

for American Ensemble Theatre's production of *Character Building* at The Kennedy Center's 15th Annual Page-To-Stage Festival. He holds an M.A. in Nonprofit Management from Notre Dame of Maryland University and a B.Sc. in Music Theory & Composition from Towson University. www.scottfarquhar.com

Nellie K. Glover (Dance Choreographer) is CSC's Resident Choreographer. Her choreography for CSC includes *Anne of the Thousand Days*, *Wild Oats*, *The Comedy of Errors*, *Romeo and Juliet* (2015-2017), *A Christmas Carol* (2014-2016), *A Midsummer Night's Dream* (2014, 2011) *The Taming of the Shrew* (2017), and *Pride and Prejudice*. She has also choreographed *Rent* for Towson University; Baltimore Cappies. She holds a BS in Acting from Towson University.

Lauren Kane (Assistant Stage Manager) is making her CSC debut. She has worked on *Minotaur*, *The Master and Margarita*, and *The Tempest* with Annex Theatre; *The Variations Project: Variations on Family* with Baltimore Theatre Project, Rapid Lemon Productions; *Flood of Emotions* with Psychic Readings Company; and *Colorblind: The Katrina Monologues* with Arena Players.

Jonathan Kollin (Lightboard Operator), also ran the lightboard for CSC's *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*, *Macbeth*, *A Christmas Carol* (2014-2016), *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, 2015-2017 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

Bios

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 (Master Electrician, Development Assistant, CSC Company Member) has operated lights for CSC's *A Midsummer Night's Dream*, *A Christmas Carol* (2014-2016), *Uncle Vanya*, *The Importance of Being Earnest*, *Romeo and Juliet*, *Macbeth*, *Othello*, and *Anne of the Thousand Days*. He holds a bachelor's degree in Literature from Yale University, where he also designed lighting for stage productions.

Katie McCreary (Lighting Designer) has designed for CSC's *Anne of the Thousand Days*, *Uncle Vanya*, and *The Importance of Being Earnest*. Other recent and favorite designs include: *Lizzie* with Pinky Swear Productions; *A Bid to Save the World* and *Electric Baby* with Rorschach Theatre; *A Midsummer Night's Dream* with WSC/Avant Bard; *Mack, Beth and The Best Man* with Keegan Theater; *The Breakers*, *Navigator*, and *The Colour of Her Dreams* with 7 Stages; and *Scarlett's Web* with Dad's Garage. She holds degrees in Theater and Elementary Education from Indiana University of Pennsylvania. www.katiemccreary.com

Chris Niebling (Fight Choreographer) is a CSC Company Member and a Co-Artistic Director of Live Action Theatre. He is a certified Advanced Actor/Combatant and member of The Society of American Fight Directors. He has worked as an actor, director, fight choreographer, or combination thereof at numerous other regional theatres including Catalyst Theatre Company, The Hatchery Festival, Journeyman Theatre, Pallas Theatre Collective, Red Eye Gravy, Rep Stage, Rorschach Theatre, Solas Nua, Washington Shakespeare Company, Alvernia College, and Carroll Community College. He is a graduate of Oberlin College, and he teaches stage combat workshops in the Baltimore/Washington area.

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 has overseen the construction of CSC's new theatre in Baltimore. He designed the sets and lighting for *The Taming of the Shrew*, *Macbeth*, and for the inaugural season plays, *A Midsummer Night's Dream*, *Richard II*, *Romeo and Juliet*, and *A Christmas Carol*, among many others.

Kyle Rudgers (Production Manager) holds a BA from William and Mary and an MFA in Stage Management from UC San Diego. As a production manager, he has worked at the Atlas Performing Arts Center, the Washington Performing Arts Society, and in a similar capacity at the Clarice Smith Performing Arts Center. As a stage manager, he has worked at theaters in Boston, Los Angeles, San Diego, and Singapore.

Mollie Singer (Props Designer) last worked with CSC on *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).

Chester Stacy (Set Designer) of Chester Creates LLC has done set design, construction, and scene painting for several CSC productions, including *The Taming of the Shrew*, *Richard III*, *A Christmas Carol*, *Anne of the Thousands Days*, *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*.

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Jean Thompson, Communications Manager
Daniel O'Brien, Technical Director/Facilities Manager
Ron Heneghan, Director of Community Engagement
Kevin Costa, Education Director
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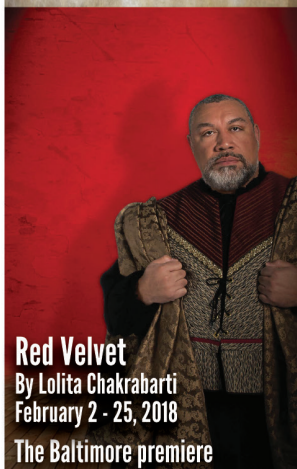
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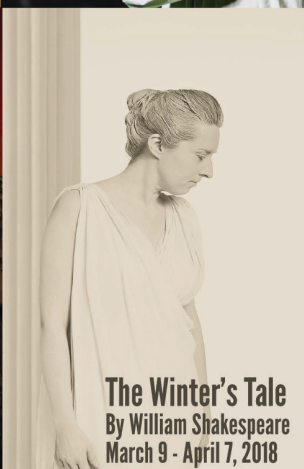


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