

CHESAPEAKE SHAKESPEARE COMPANY



**ANNE
OF THE
THOUSAND
DAYS**

By Maxwell Anderson

Directed by Kasi Campbell

Oct. 21, 2016 – Nov. 13, 2016

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Ian Gallanar. Photo by Theatre Consultants Collaborative Inc.

The Studio: Grow With Us

A Note from the Founding Artistic Director

We're growing ... again! After just two years in our beautiful new theater, we find a need to expand again. So, this January, we're opening new space next door in the Merchants Club building on Redwood Street. Called The Studio at the Chesapeake Shakespeare Company, this gorgeous space will be used as a classroom, as an

alternative performance space, and as rehearsal space.

It's going to be such a useful tool for the development of our organization. We'll have the ability to reach so many more students for afterschool and weekend programs, community education, and professional artist development opportunities. I envision The Studio to be connected to our performance programming in a way that supports each. The theater will serve the school while the school supports the theater.

We've believed in artist development and advancing our educational programming since our beginning. It's one of the reasons I choose plays like *Anne of the Thousand Days* for our seasons. We want to see how our artists react to a variety of artistic experiences, not just Shakespeare's works. It's interesting to make connections between the classics and modernism. It's interesting to intermingle different people in each collaborative experience. It expands what we know and it expands what we can do.

In a nutshell, we want to expand our experiences, and The Studio will help us to do that. Exploring the variety of plays that a "Shakespeare" company can do will help us achieve that as well.

Thank you for being part of our journey.

Ian Gallanar
Founding Artistic Director



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Lesley Malin. Photo by Teresa Castracane.

A Classic Story, A Woman's Story

A Note from CSC's Managing Director

Classical theatre is wonderful. The best classical plays are universal, connect us to our history, allow us to see the gray in a black and white world, teach us hard lessons we otherwise would have to experience ourselves, and make us laugh across centuries. But they aren't so great about telling women's stories. One of the things I admire most about Shakespeare is that, for his time, he creates female characters who are real, layered human beings. Nonetheless, in the main, Shakespeare's women are not at the center of his plays.

As a result, at the times I've personally produced one of our shows, I've tried to pick plays that were female-centric to provide a little ballast. So here we give you *Anne of the Thousand Days* with a woman at the center. Henry VIII was an extraordinary, larger-than-life personality, but somehow, posthumously, Anne manages to hold her own. Her character shines through half a millennium later. It doesn't hurt that she was the mother of Elizabeth I, England's greatest monarch. Without Elizabeth's religious tolerance, delicate political sense, and keen wit (inheritances from her clever mother, perhaps?), would an age have existed to allow a Will Shakespeare to flourish? I wonder.

Women have been sharing their excitement with me about Anne Boleyn and this play. One of them was CSC trustee, Laura Boydston, who suggested that we go a bit further with our Woman Power moment, and create an all-female design team. I loved the idea and, while it was a bit challenging at times to fill all the roles, I'm delighted with all the designers and directors we've assembled. It has been a pleasure to give some new artists a door to walk through.

Anne of the Thousand Days is a story of a woman who struggles and fails to control her own destiny but who does manage, in the end, to control her legacy, becoming one of the most celebrated women in history. And that is a story worth telling on our stage.

Thanks for being here to witness it.



Lizzi Albert plays Anne Boleyn in *Anne of the Thousand Days*. Resident Costume Designer Kristina Lambdin adjusts her hair and French hood during a photo shoot. Photo by Jean Thompson.

Lesley Malin, Managing Director
Producer, *Anne of the Thousand Days*

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

ANNE OF THE THOUSAND DAYS

By Maxwell Anderson

Directed by Kasi Campbell
Technical Director: Daniel O'Brien+
Costume Designer: Kristina Lambdin+
Production Manager: Patrick Kilpatrick+
Stage Manager: Lauren Engler

Setting: England, 1523-1536

CAST, in order of appearance

ANNE BOLEYN Lizzi Albert+
KING HENRY VIII, King of England Ron Heneghan*+
CARDINAL WOLSEY, Lord Chancellor Gregory Burgess+
THOMAS BOLEYN, Anne's father Lyle Blake Smythers
HENRY NORRIS, Henry's gentleman Matthew Ancarrow+
MARK SMEATON, Henry's court musician James Jager+
DUKE OF NORFOLK, Anne's uncle Keith Snipes
LORD PERCY, Earl of Northumberland,
Anne's suitor Gerrad Alex Taylor+
ELIZABETH BOLEYN, Anne's mother Molly Moores+
MARY BOLEYN, Anne's sister and
Henry's mistress Barbara Madison Hauck
SIR THOMAS MORE, Henry's councillor E. Martin Ealy
MADGE SHELTON, Anne's cousin Kate Forton+
JANE SEYMOUR Elana Michelle+
BISHOP FISHER Lyle Blake Smythers
JOHN HOUGHTON, Prior of London Charterhouse Gerrad Alex Taylor+
THOMAS CROMWELL, Wolsey's secretary Yury Lomakin
CLERK E. Martin Ealy
SERVANT Yury Lomakin
BAILIFF Gerrad Alex Taylor+

*The Actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

+CSC Company Member

Anne of the Thousand Days is presented by special arrangement
with Dramatists Play Service Inc., New York.

During this performance, photography, video, and recording are not permitted.

THERE WILL BE ONE 15-MINUTE INTERMISSION

SPECIAL THANKS: CSC's volunteers and ushers; Bin 604; Arrow Parking;
Todd M. Zimmerman Design; Mount Royal Printing Co.; The Folger Shakespeare
Library; Mark Cudek, Peabody Institute; Dr. Amy M. Froide; First Stage; Baltimore
STYLE; FreeFallBaltimore.org and The Baltimore Office of Promotion and The Arts.

On the cover: Lizzi Albert+ Photo by Teresa Castracane+

ARTISTIC AND PRODUCTION STAFF

Director	Kasi Campbell
Producer	Lesley Malin+
Stage Manager	Lauren Engler+
Technical Director	Daniel O'Brien+
Production Manager	Patrick Kilpatrick+
Set Designer	Kathryn Kawecki
Lighting Designer.....	Katie McCreary
Sound Designer and Composer.....	Sarah O'Halloran
Costume Designer	Kristina Lambdin+
Hair, Wig and Makeup Designer.....	Haley Raines Young+
Dramaturg and Period Style Coach	Laura Rocklyn+
Props Designer	Mollie Singer
Music Director	Grace Srinivasan
Dance Choreographer.....	Nellie K. Glover+
Dance Captain	Kate Forton+
Stage Violence Choreographer and Captain.....	James Jager+
Assistant Stage Manager	Ruthie Griffith+
Wardrobe Mistress	Hannah Brill
Scenic Painters.....	Chester Stacy, Jess Rassp
Stitchers	Karen Murphy, Kaitlyn Howland, Jennifer Bae
Costume Intern	Emma Rubini
Light Board Operator.....	Michael Lonegro+
Sound Board Operator	Gali Miller
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Director's Note

LOVE AND OBSESSION in 1,000 DAYS



Kasi Campbell

Dramatic iterations of the Anne Boleyn / Henry VIII period of English history are many – take your pick from the beatification of Thomas More in *A Man for All Seasons*, to the rehabilitation of Cromwell's reputation in *Wolf Hall*, or the salacious bodice-ripper series, *The Tudors*, on cable TV (in stark contrast to the more restrained *The Six Wives of Henry VIII* seen on public television decades before), to mention but a few. But in 1948, Maxwell Anderson chose to frame this historical period as a complicated love story, a battle between obsessive love and obsession over legacy.

How could Anne Boleyn, a daughter of no royal lineage, manage to upend the legitimate Queen of England, Catherine of Aragon? And yet, it is impossible not to admire Anne for challenging the entire court to recognize her as equal to the king in intellect, ambition, and the yearning for a legacy that truly mattered, no matter the price. How does a king convince himself to cut ties with a Catholic faith that has ruled the hearts of men for centuries, and to execute mentors and friends alike who disagree with his vision, all to marry the woman he loves? Have any two "majesties," before or since, sacrificed so much and risked such damnation, all to legitimize affairs of the heart? 1,000 days seems so short a time for the seismic crack to rupture between Anne and Henry... or between England and the Church of Rome. And even more unexpected, that Anderson imagines but a single day in the life of Henry and Anne where the obsessions of love and legacy balance for but a brief moment of bliss before those same obsessions erect a prison for each of them.

How strange to act out your life with "a thousand eyes" watching, knowing that history will record your every act for generations to come, the public at hand will judge your every move, and your ancestral ghosts will wait at eternity's gate with either open arms or recriminations according to the decisions you make. We know that Henry tried to eradicate Anne's legacy by destroying all images of her and burning her letters. How ironic, then, that he is forever linked to Anne in the public's imagination... and that their daughter, Elizabeth, and not the son he so desired, would wear the legacy of one of England's most revered monarchs.

— Kasi Campbell, Director,
Anne of the Thousand Days

Anne Boleyn: An Exceptional Life

In school history classes, we are taught that King Henry VIII had six wives: two he divorced, two he executed, and two died of natural causes. However, only one of those wives has captured the popular imagination: Anne Boleyn. What is it about Anne that has made mention of Henry VIII's name inseparable from thought of hers?

For one thing, Anne was the first English Queen to be publicly executed, and her

execution was extraordinary. Although no one knows whether his motive was mercy, lingering love, guilt, or a combination of these emotions, it is known that Henry sent for an expert swordsman from France for Anne's beheading (a cleaner and quicker death than was allowed to Catherine Howard, Henry's fifth wife, who was clumsily beheaded with an axe).

Even more than her exceptional death, it is the

Who's Who

CAST PHOTOS, in alphabetical order



Lizzi
Albert*



Matthew
Ancarrow*



Gregory
Burgess*



E. Martin
Ealy



Kate
Forton*



Barbara
Madison Hauck



Ron
Heneghan*+



James
Jager*



Yury
Lomakin



Elana
Michelle*



Molly
Moores*



Lyle Blake
Smythers



Keith
Snipes



Gerrad
Alex Taylor*

+The Actor appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

*CSC Company Member

way she lived her life that makes Anne Boleyn so utterly captivating. Quite beyond and before a break with Rome was politically necessary for Henry to divorce Catherine of Aragon and marry Anne Boleyn, Anne had Henry's ear and was influencing his thinking and policies.

Anne was a strong voice for the Reformation in Henry's court. She was known to be reading the work of European humanists such as Erasmus, and she was a passionate advocate for making the Bible available in English as well as in Latin. On top of gathering a glittering young group of talented poets and musicians

about her to create a lively court, she inspired an atmosphere of forward thinking and discussion, to replace the dourness and rigidity of the court under Catherine of Aragon's rule.

For her brief thousand days as Henry's Queen, Anne created an English court that would resemble nothing so much as the adventurous and intellectual court that later came to exist under the rule of her remarkable daughter, Elizabeth I.

-Laura Rocklyn,
Dramaturg for Anne of the Thousand Days

Bios

CAST, in alphabetical order

Lizzi Albert (Anne Boleyn) is a CSC Resident Acting Company Member and Associate Artistic Director. She most recently appeared in *Wild Oats*. Additional CSC credits include *Uncle Vanya*, *The Importance of Being Earnest*, *As You Like It*, and *Richard III*, among others. In Washington, D.C., Lizzi has performed with Constellation Theater Company, Barabbas Theatre, Peter's Alley Theater, and The American Century Theater. Directing credits include *All's Well That Ends Well* with CSC's Blood & Courage company and *Macbeth* with CSC's partnership with Notre Dame University of Maryland. She is the co-host of the Baltimore-D.C. theater podcast *Is Anyone Calling This Show?!* She holds a BFA from NYU Tisch/Stella Adler Studio. www.lizzialbert.com

Matthew Ancarrow (Henry Norris) is a member of the CSC Ensemble. With CSC, he has performed as Benvolio in the movable *Romeo and Juliet*, Renfield in *Dracula*, Antipholus of Syracuse in *The Comedy of Errors*, Sim in *Wild Oats*, Oliver in *As You Like It*, and several others. Other regional credits include work with the National Theatre for Children, Cohesion Theatre, Lexington Children's Theatre, Landless Theatre Company, Cumberland Theatre, and West Virginia Public Theatre. Matthew holds a BS in Theatre from Frostburg State University.

Gregory Burgess (Cardinal Wolsey), a member of CSC's Resident Acting Company, has performed in *Wild Oats*, *A Christmas Carol*

(2015, 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*, *Richard III*, *The Merchant of Venice*, *Pride and Prejudice*, *The Comedy of Errors*, *The Tempest*, *Twelfth Night*, *Lysistrata*, *Much Ado About Nothing*, and *Cymbeline*. His training includes The Martin Blank Studio, The Shakespeare Theater, and Howard University.

E. Martin Ealy (Sir Thomas More, Clerk) has appeared with CSC as Antonio in *Much Ado About Nothing*, Lord Montague in *Romeo and Juliet* (2015), Robert Cary Long, James, Old Joe, and others in *A Christmas Carol* (2015, 2014) and Egeus in *A Midsummer Night's Dream*. His credits include the role of Marvin Gaye, Sr. in *Marvin's Trial* with Rapid Lemon Productions, and Ligarius in *Julius Caesar* at the Atlanta Shakespeare Company at the New American Shakespeare Tavern. He also appeared in *Lysistrata* at Arena Players in Baltimore. He trained at The New American Shakespeare Tavern in Atlanta, GA.

Kate Forton (Madge Shelton, Vocalist) is a CSC Associate Company Member and Marketing and Administrative Assistant. She appeared as Marian and Mrs. Dilber in *A Christmas Carol* (2015), as a Goth in *Titus Andronicus*, and as Duke Solinus in *The Comedy of Errors*. She was Stage Manager for CSC's movable production of *Romeo and Juliet*, and Assistant Stage Manager for CSC's *Othello*, *The Three Musketeers*, *Macbeth*, *Wild*

MUSIC CREDITS

Original compositions by Henry VIII are used throughout this production. Consorts by Henry VIII are used in transitions. These can be found on the CD *All Goodly Sports: The Complete Music of Henry VIII* on the Chandos Early Music label.

Original compositions and arrangements by Sarah O'Halloran include *Alas, What Shall I Do for Love*, adapted from John Stevens' edition of Henry's music, *Thirty-five Compositions by King Henry VIII*; *Waking At Night*, a setting of a poem from the play that is attributed to Henry VIII; *Sarabande*, adapted from two of Henry's consorts (V and XII); and *Tarantella*.

Bios

Oats, Much Ado About Nothing, The Importance of Being Earnest, A Midsummer Night's Dream, Antony and Cleopatra, The Taming of the Shrew, Uncle Vanya, A Christmas Carol, and Romeo and Juliet. In addition, she has been a Dance Captain, ensemble member, and singer for many CSC productions. She holds a BA in Theatre Arts and Vocal Music from Gettysburg College.

Barbara Madison Hauck (Mary Boleyn) is making her CSC debut. Her previous credits include *Lion in Winter* and *All My Sons* with the Vagabond Players, *Cock at Fells Point* Corner Theatre, and several roles with the Baltimore Shakespeare Factory, including Adriana in *The Comedy of Errors*, Princess of France in *Love's Labour's Lost*, Queen Margaret in *Richard III*, and Mercutio in *Romeo and Juliet*. Barbara has studied at the Gaiety School of Acting in Dublin and holds a BFA in Acting from the University of Maryland, Baltimore County.


Ron Heneghan (Henry VIII) is a CSC Resident Acting Company Member. He has appeared with CSC in *Much Ado About Nothing* (2016), *Uncle Vanya*, *Richard III*, and *Our Town*. In this area, other credits include Olney Theatre Center; Everyman Theatre; Ford's Theatre; and Alliance for New Music Theatre. Regional credits include Pennsylvania Shakespeare Festival, Philadelphia Shakespeare Festival, Seattle Repertory Theatre, Empty Space Theatre, Idaho Repertory Theatre, 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 proud member of Actors' Equity Association and SAG/AFTRA. He is also CSC's Director of Community Engagement.

James Jager (Smeaton) is a CSC Resident Acting Company Member. He has per-

formed in CSC's *Titus Andronicus* (2015, 2010), *Much Ado About Nothing*, *Romeo and Juliet*, *A Christmas Carol*, *Richard II*, *A Midsummer Night's Dream*, *As You Like It*, *The Taming of the Shrew*, *The Two Gentlemen of Verona*, and *Hamlet*, among many others. He is a Society of American Fight Directors recognized Advanced Actor/Combatant, and he was Fight Consultant on the Helen Hayes Award-winning *Three Musketeers* at Synetic Theater.

Yury Lomakin (Cromwell, Servant) is making his CSC debut. His regional credits include the role of Shultz in *Circle Mirror Transformation* with Rep Stage; Scrooge in *A Christmas Carol* with Arts' Collective; and Blue Jacket in *Tecumseh!* with Scioto Society; and local commercials and short films throughout the mid-Atlantic region. He studied at the American Musical and Dramatic Academy's NYC campus and refined his craft in various Off-Broadway productions. www.yurylomakin.com

Elena Michelle (Jane Seymour) is a CSC Ensemble member who has appeared as Juliet in *Romeo and Juliet* (movable production and school matinees, 2016) and as Belle in *A Christmas Carol* (2015). She appeared as King of France in *All's Well That Ends Well* with CSC's Blood & Courage company. Some other roles include



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Bios

Titania in *A Midsummer Night's Dream* with Maryland Renaissance Festival, Candace in *Project Run-a-way* with Annapolis Historical Society, Katherine in *Henry 5x7* with Barabass Theatre, the Witch in *Into the Woods*, Eurydice in *Metamorphoses* with UMB, and Abby in *The Spirit of the Staircase*, a film set to debut in the 2016 Toronto International Film Festival. A former law student, Elana is a cum laude graduate of the University of Maryland-Baltimore County, with a BA in Political Science, a minor certification in History, and an honorary minor certification in Theatre. www.elanamichelle.com

Molly Moores (Elizabeth Boleyn) is a CSC Resident Acting Company member and CSC Teaching Artist. She has performed with CSC in *The Three Musketeers*, *Macbeth*, *Romeo and Juliet* (2016, 2015, 2012), *A Christmas Carol* (2015, 2014), *Richard II*, *Taming of the Shrew* (2013), *Antony and Cleopatra*, *Pride and Prejudice*, *Merchant of Venice*, and *A Midsummer Night's Dream* (2011). With Bal-

timore Shakespeare Festival, she appeared in *Twelfth Night*, *Desdemona: A Play About a Handkerchief*, *Macbeth*, *Antigone*, and *As You Like It*. www.mollymoores.com

Lyle Blake Smythers (Thomas Boleyn, Bishop Fisher) has appeared with CSC as Angus and Siward in *Macbeth*; Verges in *Much Ado About Nothing*; Lane and 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 and 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.

Keith Snipes (Duke of Norfolk) is an actor, singer, songwriter, and narrator. He recently performed with the North Carolina Symphony Orchestra, narrating *Eulogy For A Dream* and *Lincoln Portrait*. 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*. After becoming one of the youngest members of the Ira Aldridge Players, he went on to study theatre at Morgan State University.

Gerrad Alex Taylor (Northumberland, Houghton, Bailiff) is a CSC Resident Acting Company Member and Associate Artistic Director. He was Assistant Director of *Othello* and *Titus Andronicus*. He appeared as Aramis in CSC's *The Three Musketeers*, Malcolm in *Macbeth*, Claudio in *Much Ado About Nothing*, Mercutio (2016) and Romeo (2014) in CSC's productions of *Romeo and Juliet* for schools, and Young Scrooge in *A Christmas Carol* (2014). He appeared as Petruccio in *The Taming of the Shrew* with Pallas Theatre Collective,



Bios

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 (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 *Othello*, *Wild Oats*, *Titus Andronicus*, *A Christmas Carol* (original adaptation, 2014, 2015), *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), *The Taming of the Shrew* (2013), 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. Last year, 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 new 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.

Lesley Malin (Managing Director, Producer of *Anne of the Thousand Days*) 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* and *Cymbeline*, and Titania in *A Midsummer Night's Dream* (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 she once served as Managing Director. She has been Vice President of and is presently on the executive committee of the international Shakespeare Theatre Association and is organizing its 2017 conference to be held in Baltimore. She is a graduate of Washington University in St. Louis, NYU's Arts Management program, and Leadership Howard County.

Kasi Campbell (Director) is making her CSC debut. For Rep Stage, she has directed *The Whale*, *Hamlet*, *Yellowman*, *Arcadia*, *Travels with My Aunt*, *The Goat or, Who Is Sylvia?*, *The Dazzle*, *God's Ear*, *In the Heart of America*, *Bach at Leipzig*, *Hunting and Gathering*, *The Seagull*, *The Violet Hour*, *Faith Healer*, *The Mystery of Irma Vep*, *The Lonesome West*, *The Judas Kiss*, *The Swan*, *Translations*, *Jeffrey*, *The Return to Morality*, *Kimberly Akimbo*, *The Temperamentals*, *The Road to Mecca*, *Gianni Schicchi*, *Neville's Island*, *Da*, *Kimberly Akimbo*, and *The Piano Teacher*. Additional directing credits include *The Sisters Rosensweig* with Theatre J; *Tryst*, *Pen*, *Elling* with Washington Stage Guild; *The Woman Who Amuses Herself* with Theatre Alliance; *Albert Herring* and *The Old Maid* and

Bios

the *Thief* with Maryland Opera Studio; *Tumor* with Source Theatre; *Night and Day* with WSC Avant Bard; and *Fool for Love* with Spooky Action Theatre. The Helen Hayes Awards have honored her productions with two nominations each for Outstanding Production and Outstanding Acting Ensemble and four nominations for Outstanding Director. She received the Directing Award in 2004. Additionally, she received a Howie Award from the Howard County Arts Council and recognition for "Best Director" from the Baltimore *City Paper*, and several "Top Ten Plays" citations. She is currently the resident director for Rep Stage and previously served as its Associate Artistic Director for its first 14 years. She is an Associate Professor of Theatre at Howard Community College. She holds a Bachelor's degree in music from Indiana University of Pennsylvania and a Master's degree in theater from University of Connecticut.

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.

Kelly Martin Broderick (Audience Services Manager) is finishing a Bachelor's degree at the University of Maryland, Baltimore County, in Gender and Women's Studies. Kelly is a visual artist whose work was included in "Ordinary Woman," a show at the Howard County Center for the Arts.

Lauren Engler (Stage Manager), a CSC Company Member, has recently stage managed CSC's productions of *Titus Andronicus*, *Uncle Vanya*, *Richard II*, and *Romeo and Juliet* (2015). She recently appeared with CSC as Hippolyta in *A Midsummer Night's Dream* and the Courtesan in *A Comedy of Errors*. She has also performed in *Poe's Last Stanza* with Do or Die Productions, *Coriolanus* with Cohesion Theatre Company, and *Sweeney Todd* with Stillpointe Theatre. She holds

a BA with honors in Performance Theater from High Point University.

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

Ruthie Griffith (Assistant Stage Manager) is a member of the CSC Technical and Design Company. She was Stage Manager for CSC's *Wild Oats*, Assistant Stage Manager for *A Christmas Carol* (2014 and 2015), and *The Comedy of Errors*, and Wardrobe Assistant for *Richard II*. Ruthie was also the Stage Manager for *All's Well That Ends Well* for CSC's Blood & Courage Company. She is a graduate of Duke University.

Kathryn Kawecki (Set Designer) designed last season's set for CSC's *Much Ado About Nothing*, later converted for *Titus Andronicus* (2015). She regularly has designed for 1st Stage (*Lobby Hero*, *Proof*, *Now Comes the Night*), where she is also an artistic associate. New York credits: *The Taste of It* and *Broken Fences* (Ballybeg). MidAtlantic credits: *Oregon Trail* and *You, or Whatever I Can Get* (Flying V); *Race* (CATF). Other regional credits: *Avenue Q* (Lyric Stage of Boston); *Elijah & Faith* (LOCAL, Boulder); and *The History Room* (Creede Rep). She teaches in the Department of Fine and Performing Arts at Bowie State University and guest designs for several academic programs including Boston Conservatory, Gettysburg University, and UMBC. To see more of her work visit www.kawecki-art.com

Patrick Kilpatrick (Production Manager, Director of Programming) is a founding member of CSC. Patrick directed the CSC productions of *As You Like It*, *The Two Gen-*

Bios

tlemen of Verona, The Tempest, The Taming of the Shrew, and Troilus and Cressida. He has appeared in *Richard II* and numerous other CSC productions. He has choreographed fights for *Macbeth* and many other CSC productions and has been the Production Manager for every show since January 2010.

Kristina Lambdin (CSC Resident Costume Designer, CSC Business Manager). Some of her costuming credits include CSC's *Macbeth*, *A Christmas Carol* (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.

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

Michael Lonegro (Light Board Operator, Development Assistant) has operated lights for CSC's *A Midsummer Night's Dream*, *Richard II*, *A Christmas Carol* (2015), *Uncle Vanya*, *The Importance of Being Earnest*, *Much Ado About Nothing*, *Titus Andronicus*, *Wild Oats*, *Romeo and Juliet*, *Macbeth*, and *Othello*.

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.

Katie McCreary (Lighting Designer) last worked with CSC on *Uncle Vanya* and *The Importance of Being Earnest*. Other favorite designs include: *A Bid to Save the World* and *Electric Baby* with Rorschach Theatre; *A Midsummer Night's Dream* with WSC/Avant Bard; *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. Katie is the Director of Development and Curriculum Development with Educational Theatre Company, where she is also a proud Teaching Artist. She holds degrees in Theater and Elementary Education from Indiana University of Pennsylvania. www.katiemccreary.com

Liz Nelson (Marketing and Public Relations Assistant, Box Office Associate) 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 has overseen the construction of CSC's new theater 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.

Sarah O'Halloran (Sound Designer, Composer) is making her CSC debut. Her recent credits include *When the Rain Stops Falling* with 1st Stage and *Henry IV* with Brave Spirits. She has a Ph.D. in Composition and Computer Technology from the University of Virginia. www.sarahohalloran.com

Jess Rassp (Scenic Painter) was props designer for *Othello* and has worked on sets and costumes for other CSC productions. She designed *Midlife* and *Year of*

Bios

the *Rooster* for Single Carrot Theatre. She holds a degree in English Literature from Brandeis University.

Laura Rocklyn (Dramaturg, Period Style Coach) is a member of the CSC Ensemble and a CSC Teaching Artist. She has worked as a First Person Historical Interpreter at museums from Colonial Williamsburg to Mount Vernon. Her Style Coach credits include CSC's *Wild Oats* and *Pride and Prejudice* with Holton-Arms School. Her Dramaturg credits include *Usher* and *The Tempest* with Pallas Theatre Collective. Laura has published two articles in *Bronte Studies*, "Shirley and the Politics of Personal Faith" (Volume 32), and "The Professor and the Search for Divine Guidance" (Volume 37). She holds an MFA in Classical Acting from George Washington University and a BA in Theatre and English Literature from Middlebury College.
www.LauraRocklyn.com

Robby Rose (Production and Education Assistant) is a CSC Company Member. He was Production Manager for CSC's Blood & Courage Company productions of *All's Well That Ends Wells* 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, and 2012), *Pride and Prejudice*, *Cymbeline*, *Hamlet*, and *Twelfth Night*. Additional credits include *The Diary of Anne Frank*, *Six Degrees of Separation*, *The Battle of Shallowford*, and *The Busie Body*.

Mollie Singer (Props Designer) is making her CSC debut. 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.

Sara Small (Volunteer Coordinator) recruits and oversees the many volunteers and ushers who assist during productions.

Scott Alan Small is a CSC Associate Artistic Director, Resident Acting Company member, and Concessions Czar. He has appeared in CSC's *Macbeth*, *Much Ado About Nothing*, *Uncle Vanya*, *A Christmas Carol* (2015, 2014), *A Midsummer Night's Dream* (2014), *The Merry Wives of Windsor*, *Julius Caesar*, *Titus Andronicus*, *Measure for Measure*, *Richard III*, *The Country Wife*, *A Doll's House*, and *The Front Page*. His directing credits include CSC's *A Christmas Carol* (2015), *The Comedy of Errors*, the movable productions of *Romeo and Juliet* (2016) and *Dracula*, and *The Complete Works of William Shakespeare: Abridged*.

Grace Srinivasan (Music Director) is a soprano who performs a wide-ranging repertoire including Renaissance work. She recently 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 (Scenic Painter) of Chester Creates LLC has done set design, construction and scene painting for several CSC productions, including *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*.

Bios

His projects have included set decoration for *House of Cards*; display graphics and installation for Howard County Library, Mill No. 1, Long Reach Village Center, and Pax River Naval Air Station; sculpture fabrication for the AVAM Kinetic Sculpture Race; and production design for Eduardo Sanchez's *The Night Watchmen*.

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*, *American Style*, and *Giftware News* magazine.

Haley Raines Young (Hair, Makeup, and Wig Designer) has been a CSC design company member since 2015. Her work was last seen at CSC in *A Christmas Carol* (2014, 2015), *Much Ado About Nothing*, *The Comedy of Errors*, *The Importance of Being Ernest* and *Pride and Prejudice* (2012). She has worked as the Wardrobe Supervisor and Assistant

to the Costume Designer at Woolly Mammoth Theatre Co. (2010-2014) and as Wig Maintenance and Wardrobe Crew at several theatres in the Washington D.C. area including Signature Theatre, Shakespeare Theatre Company, Gala Theatre, and the University of Maryland. Haley holds a Bachelor's Degree in theatre from Radford University and is a fully licensed Cosmetologist.



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A Royal Backgrounder

A BRIEF HISTORY OF ANNE BOLEYN

Maxwell Anderson's play opens May 18, 1536, the day before Anne Boleyn's execution. She is in her cell in the Tower of London. Henry VIII is in his room at Whitehall Palace.

In flashbacks, the tale of their ill-fated courtship unfolds.

Scenes in *Anne of the Thousand Days* are highlighted in red.

HENRY VIII

1491 Birth of Henry, second son of King Henry VII and Elizabeth of York.

1502 Henry's older brother dies, leaving a widow, Catherine of Aragon.

1509 When his father dies, 18-year-old Henry becomes King. He weds Catherine of Aragon.

ANNE BOLEYN

1501 Anne Boleyn is born in Norfolk, England.

1515 Anne and her sister, Mary, are sent to France to finish their education.

1522 Back in England, Anne becomes lady-in-waiting to Queen Catherine.

1525 Henry has an affair with Anne's sister, Mary.

1526 Henry becomes obsessed with Anne.

(Autumn, Hever Castle, seat of the Boleyn family)

Anne is in love with Lord Henry Percy.

(Same day, in the garden at Hever Castle)

Cardinal Wolsey splits up the couple on the orders of King Henry VIII.

1528 Henry seeks divorce from Queen Catherine.

(Spring, in the Great Hall of Hever Castle.)

1529 Henry dismisses Wolsey, who fails to get permission for the divorce.

1533 Anne is pregnant.

(Early spring, a room in Windsor Castle, the royal residence)

Thomas Cranmer grants the annulment of Henry's marriage to Catherine.

Henry marries Anne. He is excommunicated by Pope Clement VII.

Anne's coronation.

(June 1, a room in York Palace, now Anne's residence)

Birth of Elizabeth, future Queen of England.

(September 7, Anne's room in York Palace)

1534 Henry VIII is declared Supreme Head of the Church of England.

Henry is drawn to Jane Seymour.

(Early spring, Chapel of York Palace)

1536 Queen Anne has a miscarriage.

(January 29, Henry's apartments in Windsor Castle)

She is arrested and taken to the Tower of London.

(May 2, York Palace Nursery)

She is tried for treason, adultery and incest.

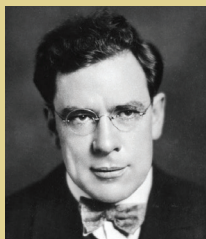
(May 15, The King's Hall, the Tower of London)

She is beheaded on the Tower Green.

(May 19, Henry's room at Whitehall Palace)

Henry marries Jane Seymour.

About the Playwright



Maxwell Anderson
Photo: Wikipedia.org

Maxwell Anderson (1888-1959) was an award-winning playwright whose earliest efforts revealed his admiration of Shakespeare's works. He wrote more than 30 plays.

Born in Atlantic, Pa., in 1888, he was reared on a farm until his father pursued a career as a traveling minister. Anderson attended 13 schools in states from Pennsylvania to North Dakota as the family moved. When an illness forced him to miss a year of school, he immersed himself in novels and poetry.

He worked as a teacher and wrote for San Francisco newspapers after earning degrees in English literature from the University of North Dakota and Stanford University. Moving to New York in 1918, he contributed to the *New Republic* and the *Evening Globe*, and helped found a poetry section in the *New York World*. His playwriting career began with *White Desert* (1923) but his first critical hit was *What Price Glory?* (1924), a realistic portrait of men in war. *Saturday's Children* (1927), a compassionate domestic drama, was received favorably. His first failure came with *Gods of the Lightning* (1928), in which propaganda overcame dramatic skill. He wrote the screenplay for the film *All Quiet on the Western Front* in 1930.

A fascination with the Tudors led him over time to pen a trio of poetic tragedies, *Elizabeth the Queen* (1930), *Mary of Scotland* (1933), and *Anne of the Thousand Days* (1948).

He won the Pulitzer Prize for *Both Your Houses* (1933), a play about congressional corruption. In 1935, he won his first Drama Critics' Circle Award with *Winterset*, and won again with *High Tor* (1936). Both *The Star Wagon* (1937) and *Knickerbocker Holiday* (1938) were successes (the latter includes the lyrics to *September Song*, later recorded by Bing Crosby and Frank Sinatra). Anderson died in Stamford, Conn., on Feb. 28, 1959.

(SOURCES: *Pennsylvania Center for the Book*; *IMBD.com*)

Sing-along: Joane Glover

Go to Joane Glover, and tell her I love her
and at the mid of the Moone I will come to her.

-Traditional English song (1609-1611)
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