

CHESAPEAKE SHAKESPEARE COMPANY

OCTOBER 4 - NOVEMBER 2, 2019



DRACULA

By Steven Dietz

From the novel by Bram Stoker

Directed by Gerrad Alex Taylor

DRACULA

is sponsored by:



MDP PROGRAMS



Contact

Bob Middleton
Program Director



410-547-3167



Bob-Middleton@mdpins.com



Artsinsuranceprogram.com



Ian Gallanar

We have fun at the Chesapeake Shakespeare Company

A Note from CSC's Artistic Director

You know, theater can be an agent for self-realization. It can be a catalyst for conversation. It can explore the very nature of humanity.

It can also be fun.

That's what we have in mind with our production of *Dracula*.

We are so pleased to present *Dracula* for the opening of our 2019-2020 season. We performed it as a movable back in 2013 and have been fielding requests for us to do it again ever since. We're glad to do it.

Theater is a sort of evolution from stories told around the campfire, after all. Maybe the stories that were told were about the buffalo hunt, or maybe it was a story of the ancestors or the gods or maybe it was a scary story of monsters and ghouls. That's the story we're telling.

In India, they were known as Vetalas; the Ashanti people of West Africa called them Asanbasam; in Jewish tradition, there are Estries; but we call 'em vampires. It's a story that's been told many different ways in many different places and here is our telling.

You're going to have a blast at our Halloween season production of one of the world's favorite stories of horror. We've chosen a recent adaptation, one written by Steven Dietz (perhaps this country's most prolific playwright) that has all the suspense and fun that one might expect from this popular story. We expect it's going to be a hit with you.

I hope you'll come back later in our season and see one of our non-Vampire plays too. They're all fun in their own way.

Warmly,

Ian Gallanar,
Artistic Director



BOARD OF TRUSTEES

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Lesley Malin

Creating a Theater Campus

*Log on, jog on, the foot-path way:
Chesapeake Shakespeare's new
pedestrian bridge opens in November*

A Note from CSC's Managing Director

In 2017, Chesapeake Shakespeare Company moved our offices and education programming into the Merchants Club next door to our theater at 206 East Redwood. We were thrilled to have extra space and natural light for our offices on the third floor and the elegantly oak-paneled fourth floor as The Studio at CSC for education and for rehearsals.

It was exciting to start building a theatre campus and we felt very grown up. We hosted the 2017 Shakespeare Theatre Association conference, and our friends from all over the country and the world were so impressed by what we had achieved in fifteen years and by our fantastic facilities that could accommodate three days of plenaries and break-out sessions.

However, it soon became clear that there were negatives to our expansion. To get from the theatre to the offices, we had to exit onto Calvert, go around the building onto Redwood, go into the Merchants Club, and climb the stairs to the third and fourth floors. Much of our staff was often not setting foot in the theatre, which is beautiful enough to serve as an inspiration all by itself. Our young students had to follow the same circuitous path.

To fix this and restore our bond with the heart of our company, we are building a pedestrian bridge over the alley that separates our theatre from The Studio. In the theatre, the bridge opens onto the second mezzanine, and connects to the third-floor offices in the Merchants Club. Because the buildings don't line up exactly, a staircase (with wheelchair lift) evens things out.

We have reunited our superstar team of Quinn Evans Architects (formerly Cho Benn Holback & Associates) and Southway Builders, local firms who designed and renovated our beautiful theatre, and they are hard at work.

It took two years of fundraising to make the bridge happen, but thanks to The State of Maryland (especially the Baltimore City delegation, led by Senator Bill Ferguson



Architect's rendering of the new bridge between the theater and studio, seen from Redwood Street.

►Continued, Page 24

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

DRACULA

By Steven Dietz

From the novel by Bram Stoker

Presented by Arts Insurance Program

Season Sponsor: BGE

Director: Gerrad Alex Taylor+
Production Manager: Kyle Rudgers+
Production Stage Manager: Alexis E. Davis+
Technical Director: Daniel O'Brien+
Scenic Designer: Emily Lotz
Lighting Designer: Jason Aufdem-Brinke
Costume Designer: Kristina Lambdin+
Sound Designer: Kristin Hamby

SETTING:

England and Transylvania, 1897

CAST

(in order of appearance)

RENFIELD, a madman..... Scott Alan Small+
MINA MURRAY, fiancée of Jonathan Harker..... Hannah Kelly
LUCY WESTENRA, Mina's friend..... Nina Marti
JONATHAN HARKER, a solicitor..... Obinna Nwachukwu
DR. JOHN SEWARD, head of a lunatic asylum..... Terrance Fleming+
DRACULA, a Count from Transylvania..... Michael P. Sullivan+
PROFESSOR VAN HELSING, an expert in rare diseases..... Stephen Patrick Martin*
ENSEMBLE..... Kathryn Daniels+, Isaiah Harvey, Tim Neil

Dracula is presented by special arrangement with Dramatists Play Service, Inc., New York. Originally produced by the Arizona Theatre Company Tucson/Phoenix, Arizona.
David Ira Goldstein, Artistic Director
Robert Alpaugh, Managing Director

There will be one 15-minute intermission.

Videotaping, recording, and photography of any kind are prohibited during the performance.
After the performance, actors will be available for pictures.

On the Cover: Hannah Kelly as Mina, Photography and design by Brandon W Vernon.

ARTISTIC AND PRODUCTION STAFF

Playwright	Steven Dietz
Director	Gerrad Alex Taylor+
Production Manager	Kyle Rudgers+
Production Stage Manager	Alexis E. Davis+
Assistant Stage Manager	Taylor Gulotta
Dramaturg	Brandon W Vernon+
Scenic Designer	Emily Lotz
Technical Director	Daniel O'Brien+
Props Designer.....	Adrianna Watson
Puppetry Designer.....	Jess Rassp+
Lighting Designer.....	Jason Aufdem-Brinke
Costume Designer	Kristina Lambdin+
Assistant Costumer	Matthew Smith
Hair, Wig, and Makeup Designer.....	Sandy Spence
Sound Designer.....	Kristin Hamby
Music Director	Grace Srinivasan+
Fight Choreographer	Chris Niebling+
Intimacy Choreographer.....	Chelsea Pace**
Light Board Operator	Jonathan Kollin
House Managers.....	Pamela S. Forton+, Donna Burke, Steve Gearhart, Stacey Morrison

+CSC Company Member

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

**Member of the Stage Directors and Choreographers Society, a national theatrical labor union.

Music used in this production includes

Devil Side by Foxes

Tainted Love by Coil

Sympathy for the Devil by The Rolling Stones

Hunger by Florence and the Machine

Red Right Hand by Nick Cave

Alligator by Of Monsters and Men

The Ghost Who Walks by Karen Elson

SPECIAL THANKS:

CSC Volunteers and Ushers, The Studio at the Chesapeake Shakespeare Company,
Todd M. Zimmerman Design, the American Red Cross, Arrow Parking, Bin 604,
Charm City Meadworks, Chez Hugo, Mount Royal Printers, Maryland Public Television,
Kathryne Daniels, Sam Himmelrich, Josie Renkwitz and Jean Thompson.

Who's Who

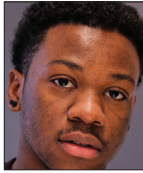
CAST PHOTOS, in alphabetical order



Kathryne
Daniels+



Terrance
Fleming+



Isaiah
Harvey



Hannah
Kelly



Nina
Marti



Stephen
Patrick
Martin*



Tim
Neil



Obinna
Nwachukwu



Scott Alan
Small+



Michael P.
Sullivan+

+CSC Company Member

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

CHESAPEAKE SHAKESPEARE COMPANY



Celebrating,
in Splendid Fashion:

Opening of the Bridge Connecting the Theater and The Studio,
The Fifth Anniversary of our Theater's Opening,
Our Seventeenth Birthday

SATURDAY, NOVEMBER 9TH, 2019

CHOOSE YOUR MASQUE:

LORD CHAMBERLAIN'S MASQUE	or	COMPANY MASQUE
5:30 PM Reception in The Studio		7:00 PM Cocktails & Hors d'oeuvres
6:00 PM Two-course Dinner		

followed by:

7:30 PM	Welcome & Opening Remarks
8:00 PM	Exclusive Performance of DRACULA
Intermission	Birthday Cake, Coffee, and Desserts
10:00 PM	After Party and Dancing

For information please call 410-244-8571 x103 or go online at
bit.ly/csc-masquerade


**Chesapeake Shakespeare Company's
2019 - 2020 season continues with...**



A CHRISTMAS CAROL
DEC 6 - DEC 24, 2019



MEASURE FOR MEASURE
FEB 7 - FEB 23, 2020



The Complete Works of
WILLIAM SHAKESPEARE
ABRIDGED
MAR 6 - MAR 29, 2020



HAMLET
APR 17 - MAY 10, 2020



Much Ado About Nothing
JUN 19 - JUL 26, 2020
IN THE RUINS

Subscribers have more fun!

Get the best seats, exclusive discounts, invitations to special events, and much more!

Visit ChesapeakeShakespeare.com
or call the Box Office at **410-244-8570** for more information.

“WELCOME TO MY HOUSE. COME FREELY. GO SAFELY;



ABRAHAM "BRAM" STOKER

November 8, 1847 – April 20, 1912

The Irish author would become best known for his 1897 novel *Dracula*. During his life time, he was better known as the personal assistant of Shakespearean actor Sir Henry Irving, and manager of the Lyceum Theatre in London (owned by Irving). He would never live to see *Dracula* gain the popularity it has today. The novel sold well enough, but it was hardly a sensation. At the time of his death, he and his wife were practically destitute, living off the charity of friends and neighbors.

When Bram Stoker unleashed *Dracula* upon London in 1897 he would forever change the image and idea of the vampire, influencing all incarnations to come thereafter.

Most people are familiar with the Bela Lugosi version of *Dracula* whether they know it or not. Both on stage and screen, it is Lugosi's performance and look that would stick with the Dracula character over the years. He established Dracula as a well-groomed, pomaded, and immaculately dressed European noble who looked dashing in a cape, and spoke with an exotic accent. This distinct look would be copied by rival film studios, comic books, Halloween costumes, and even a purple Muppet obsessed with counting.



The Many Faces of DRACULA

From 15th century Romanian royalty to Academy Award-winning actors, Dracula has had many faces over the years. Here's a look at some of the most influential and memorable portrayals of Stoker's infamous vampire.



VLAD DRACULA

The real life Romanian Prince from whom Stoker drew inspiration. The name Dracula means 'Son of the Dragon.'



BRAM STOKER'S DRACULA

Stoker's description of Dracula is a hideous and hairy man, with sharp features, and who smells of death.



MAX SCHRECK

Nosferatu (1922), The first film adaptation of *Dracula*, considered a masterpiece of German expressionism.

Brandon W Vernon, Dramaturg

AND LEAVE SOMETHING OF THE HAPPINESS YOU BRING!”

- Dracula to Jonathan Harker. Bram Stoker, *Dracula*

DRACULA TAKES THE STAGE:

- 1924 Adapted in England by playwright Hamilton Deane.
- 1927 *Dracula* crosses the pond and lands on the American Stage. Then-unknown actor Bela Lugosi charms audiences and reprises the role of the Count when Universal Pictures adapts it for the silver screen in 1931.
- 1977 A revival of the 1927 play, Frank Langella starring as a sexier Dracula and sets by artist Edward Gorey.
- 2005 *Dracula The Musical* opens on Broadway. It closes after just 6 months.

HOW TO WARD OFF VAMPIRES

In case you encounter any vampires in the theater tonight, you should probably know how to protect yourself. Below are techniques still being used in Romania as recently as 2004:

- **Decapitation.** Removing the head, putting garlic in its mouth, and placing it in-between the legs of a would-be vampire is an effective deterrent.
- **Garlic** was considered a healing agent and cured many ailments. There's no solid explanation as to why it keeps a vampire away, but Europeans believed it did and hung strands of it on windows and doors.
- **Hammer a stake through the heart** of the corpse and into the coffin. This is done so the body literally cannot rise from its grave.
- **The thorny branch of a wild rose bush**, when placed on a coffin, was believed to prevent a corpse from leaving it.



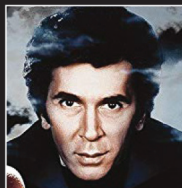
BELA LUGOSI

In 1927, Lugosi charmed audiences with his portrayal of the count in a U.S. stage adaptation, and reprised the role for film in 1931.



CHRISTOPHER LEE

Lee played Dracula more often than any actor before or after him. He appeared 7 times in the popular British Hammer Horror film series.



FRANK LANGELLA

Langella appeared on Broadway in a 1977 revival of the Lugosi play as a sexier Dracula. It was made into a film two years later.



GARY OLDMAN

The most iconic and imitated version of Dracula since Lugosi. The film won Oscars for best costume, makeup, sound and art direction.

Bios

CAST, in alphabetical order

Kathryne Daniels (Ensemble) has appeared with CSC in *Romeo and Juliet* (Nurse), *Henry IV Parts I and II* (Peto), *Julius Caesar* (Ensemble) and *A Christmas Carol* (Mrs. Fezziwig). Other credits include *Sex with Strangers* (Olivia) with Fells Point Corner Theatre, *Urinetown* (Old Ma Strong) with Stillpointe Theatre, *A Midsummer Night's Dream* (Peter Quince) with Baltimore Shakespeare Factory, and *A New Brain* (Rhoda), *Cloud 9* (Lin) and *Wild Party* (Mae) with Iron Crow Theatre. She is also a Teaching Artist with CSC. She holds a BA from Jacksonville State University.

Terrance Fleming (Dr. John Seward) is from Mobile, AL and holds a BFA from the University of Southern Mississippi with an emphasis in performance. Some of his previous productions include *Hamlet* with the Baltimore Shakespeare Factory, *Grey Gardens* with Stillpointe Theatre, *Romeo and Juliet* with the Green Globe Theatre and *A Christmas Carol*, *Alice in Wonderland* and both the matinee and movable of *Macbeth* with Chesapeake Shakespeare Company.

Isaiah Mason Harvey (Ensemble) Isaiah is making his CSC debut. He is a 2019 graduate of Towson University's BFA acting program. A Baltimore native, he has worked with Single Carrot Theatre in *Pink Milk* (Christopher).

Hannah Kelly (Mina Murray) has appeared with CSC in *The Diary of Anne Frank* (Anne Frank). Her credits include Everyman Theatre: *Everything is Wonderful* (Ruth), *The Importance of Being Earnest* (Gwendolyn, Understudy), *The Book of Joseph* (Genka/Boy Arnold). Charm City Fringe Festival: *Proxy* (Again). Resident Acting Company member at Everyman Theatre. B.F.A. from the University of Maryland Baltimore County.

Nina Marti (Lucy Westenra) has appeared with CSC in *A Midsummer Night's Dream*

(Hermia), Regional credits include; *Ratón en Movimiento!* and *Oyeme, the Beautiful*, Imagination Stage; *East of Eden* (Abra/Mrs. Bacon), Next Stop Theatre Company; *Shakespeare's Worst* (Sylvia/ Lucetta), Capital Fringe 2019 Curated Series; *Boeing Boeing* (Gabriella), The Highwood Theatre. She has starred/co-starred in episodes of *For My Man* with TV One and *Disappeared* with Investigation Discovery. Nina is a graduate of The Catholic University of America and has been acting locally for several years.

Stephen Patrick Martin (Professor Van Helsing) has appeared with CSC as Otto Frank in *The Diary of Anne Frank*. Martin has performed in various theaters in the Baltimore/Washington area and has been a proud member of Actors' Equity Association since 2001. He is a recipient of the Helen Hayes Award for "Outstanding Ensemble; Resident Play" for his work in *Glengarry Glen Ross* at Round House Theatre in Bethesda, MD. Martin holds an MFA in Classical Acting from The Shakespeare Theatre Company's Academy for Classical Acting at the George Washington University.

Tim Neil (Ensemble) Tim is a Baltimore-based poet and actor who has previously performed in CSC's mainstage productions of *She Stoops to Conquer* and *A Midsummer Night's Dream*, as well as serving as a teaching artist. Tim's poetry can be found in Issue 43 of *Washington Square Review*, *Ligeia*, and *Grub Street*.

Obinna Nwachukwu (Jonathan Harker) previously appeared with CSC in *A Christmas Carol* (George Brown/Topper). Past credits include: *The Very Last Days of the First Colored Circus* (Tumbler) at Restoration Stage and *How Old is a Hero* at Smithsonian Discovery Theatre.

Scott Alan Small (Renfield) is a CSC Associate Artistic Director and CSC Resident Acting Company Member. He has appeared with CSC in *The Diary of Anne*

Bios

Frank; Henry IV, Parts I and II; The Winter's Tale; The Taming of the Shrew (2017); *Richard III* (2017 and 2012); *Macbeth* (2016, 2008, 2007, 2018 student matinee and the 2019 movable); *Much Ado About Nothing*; *Uncle Vanya*; *A Christmas Carol* (2017, 2015, 2014); *A Midsummer Night's Dream* (2014); *The Merry Wives of Windsor*; *Julius Caesar* (2009); *Titus Andronicus*; *Measure for Measure*; *The Country Wife*; *A Doll's House*; and *The Front Page*. His directing credits with CSC include *A Christmas Carol* (2016 and 2015), *The Comedy of Errors* (2015), the movable productions of *Romeo and Juliet* (2016), *Dracula* (2013), and *The Complete Works of William Shakespeare, Abridged*.

Michael P. Sullivan (*Dracula*) has been appearing with CSC since 2006. He most recently played Polixenes in *The Winter's Tale* and the title role in *Julius Caesar*. Other CSC roles include: Prospero (*The Tempest*), title roles in *Dracula* and *Titus Andronicus*, Benedick (*Much Ado About Nothing*), Ford (*The Merry Wives of Windsor*), George Thunder (*Wild Oats*), Bob Cratchit and Marley (*A Christmas Carol*), Cassius (*Julius Caesar*), Pistol (*Henry V*), LeBret (*Cyrano de Bergerac*), and Oliver (*As You Like It*).

Production Team

Steven Dietz (Playwright) Steven Dietz's thirty-plus plays and adaptations have been seen at over one hundred regional theatres in the United States, as well as Off-Broadway. International productions have been seen in over twenty countries and his work has been translated into ten languages. Recent world premieres include *Bloomsday* (2016 Steinberg New Play Award Citation); *This Random World* (40th Humana Festival of New American Plays); and *On Clover Road* (NNPN "rolling world premiere"). Other recent work includes *Rancho Mirage* (Edgerton New Play Award), *The Shimmering*, and *American La Ronde*. His two-theatre commission of companion plays for

adult and young audiences — *The Great Beyond* and *The Ghosts of Splinter Cove* — have premiered in 2019. A two-time winner of the Kennedy Center Fund for New American Plays Award (FICTION, *Still Life With Iris*), Dietz is also a two-time finalist for the American Theatre Critic's Steinberg New Play Award (*Last of the Boys*, *Becky's New Car*). He received the Pen USA West Award in Drama for *Lonely Planet*, and the 2007 Edgar Award® for Drama for *Sherlock Holmes: The Final Adventure*. Other widely produced plays and adaptations include *Yankee Tavern*, *Jackie & Me*, *Shooting Star*, *Dracula*, *Inventing Van Gogh*, *God's Country*, *Private Eyes*, and *The Nina Variations*. Dietz taught in the graduate playwriting and directing program at UT/Austin for twelve years and continues to work as a Dramatists Guild "Traveling Master," offering workshops and master classes around the country.

Gerrad Alex Taylor (Director) - Please see bio in Staff.

Kyle Rudgers (Production Manager) - Please see bio in Staff.

Alexis E. Davis (Production Stage Manager) - Please see bio in Staff.

Taylor Gulotta (Assistant Stage Manager) was recently the Assistant Stage Manager for *Alice in Wonderland* and *The Winter's Tale* at CSC. She has worked with The Gateway Playhouse as the Stage Manager for *Apprentice on Swing!*, *On the Town*, *Little Shop of Horrors*, *Mamma Mia* and *The Lion King Jr*. She was Assistant Stage Manager for the Heritage Theater Festival's 2016 season. She graduated from Washington and Lee University as a double major in Theater and Strategic Communication, and while there served as the resident Stage Manager for many mainstage plays and musicals.

Brandon W Vernon (Dramaturg)- Please see bio in Staff.

Bios

Emily Lotz (Scenic Designer) has designed for CSC's *The Diary of Anne Frank* and *She Stoops to Conquer*. She is a Helen Hayes Award Nominee for Outstanding Scenic Design for *Princess & the Pauper - A Bollywood Tale* with Imagination Stage. Recent credits include *Always... Patsy Cline* with Milwaukee Repertory Theater, *Peter & the Starcatcher* with The Redhouse, as well as *Love and Information* and *The Wild Party* with the University of Maryland, College Park. Recent assistant credits include *How to Catch A Star* and *She A Gem* with The Kennedy Center, *Macbeth* with Chicago Shakespeare Theater, and *Born Yesterday* with Ford's Theatre. www.emilylotzdesign.com.

Daniel O'Brien (Technical Director) - Please see bio in Staff.

Adrianna Watson (Props Designer) is making her CSC debut. She had performed as Emily Webb in Randolph College's production of *Our Town* and Harriet Stanley in *The Man Who Came to Dinner*. She has also been Prop Master for Pointless Theatre's *Forest Treas*.

Jess Rassp (Puppetry Designer) is a theatre artist whose background in painting and sculpture fuels her work in puppetry, props and scenic design. She has worked with CSC on *Alice In Wonderland*, *The Winter's Tale*, *Othello* and many other productions. She is the Artistic Director for Cohesion Theater Company and a member of CSC's Resident Technical and Design team. Other credits include, *Mass/Rabble* and *H.T. Darling's Incredible Museum* with Subversive Productions, *Tornkid* and *Sally Frankenstein* with Cohesion Theater Company, and *Midlife* and *Year of the Rooster* with Single Carrot Theater. Jess holds a BA in English Literature and a minor in Theater Arts from Brandeis University in Boston. Jessrasspdesign.com

Jason Aufdem-Brinke (Lighting Designer) has worked with CSC on *She Stoops to Conquer*. Elsewhere: *Lover's Vows* with

We Happy Few, America: The Game Show with Astro Pop Events, and *Casbah!* With Saffron Dance. *Don't You Forget About Me* with Flying V Fights: Pro Wrestling. Jason is a company member with *We Happy Few* and an Artistic Associate with *Brave Spirits Theatre*.

Kristina Lambdin (Costume Designer)- Please see bio in Staff

Sandra Spence (Hair, Wig and Makeup Designer) has worked on three productions with CSC. She has also designed costumes at NextStop Theatre Company, UMBC, Arkansas Shakespeare Theatre and Illinois Shakespeare Festival among others. Her design experience also includes 8 years as a Fashion Designer in Seattle and New York City. She was recently nominated for a 2019 Helen Hayes award in the Outstanding Costume Design - Helen category. She holds a BFA in Theatre from the University of Utah and an MFA in Costume Design from Illinois State University.

Kristin Hamby (Sound Designer) studied at UMBC. Design credits include: *The Diary of Anne Frank* (Chesapeake Shakespeare Company). *The Phantom Tollbooth*, *The Revolutionists*, *War Boys*, *The Unicorn Girl*, and *Mary Poppins* (Hangar Theatre Company). *Riot Grrls: Othello* (Taffety Punk Theatre Company.) *Circle Mirror Transformation* (Maryland Ensemble Theatre). *Long Day's Journey Into Night* (Assoc. Design, Everyman Theatre). *The Crucible* (Assoc. Design, Olney Theatre Center). *Anonymous*, *Dead Man's Cell Phone*, *Far Away*, and *Twelfth Night* (UMBC Department of Theatre).

Grace Srinivasan (Music Director and CSC Resident Music Director) has programmed and arranged the music for productions since 2016. A soprano who performs a wide-ranging repertoire throughout the region, she appeared as a soloist in a program of works inspired by Shakespeare's plays, *If Music Be*

Bios

the *Food of Love*, with CSC artists, the Peabody Baroque Band, and the Peabody Renaissance Ensemble. Grace holds a master's degree in vocal performance from the Peabody Conservatory and sings professionally at St. Stephen Martyr Church and the National Cathedral.
www.gracesrinivasan.com

Chris Niebling (Fight Choreographer) is the Co-Artistic Director of Live Action Theatre (LAT), the Resident Fight Director at Ally Theatre Company, an Associate Member at CSC, a graduate of Oberlin College, and 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 regional theatres including: Ally Theatre Company, Baltimore Opera Company, CSC, Catalyst Theatre Company, The Hatchery Festival, Journeyman Theatre, LAT, National Players, Olney Theatre Center, Pallas Theatre Collective, Red Eye Gravy, Rep Stage, Rorschach Theatre, Six Flags America, Solas Nua, Washington National Opera, Washington Shakespeare Company, Alvernia College, and Carroll Community College.

Chelsea Pace (Intimacy Choreographer) Chelsea (SDC) is returning to CSC after her work choreographing the intimacy and violence for *The Diary of Anne Frank*. Chelsea is an Assistant Professor at the University of Maryland, Baltimore County and she choreographs and consults on best practices for staging intimacy for professional and educational theatre and film across the country. She is a co-founder of Theatrical Intimacy Education and President of the Association of Theatre Movement Educators. Her book, *Staging Sex*, is forthcoming this December from Routledge Publishing.
www.chelseapace.com
www.theatricalintimacyed.com

Jonathan Kollin (Light Board Operator) has been CSC's light board operator for almost

three years, after retiring from a career in business.

LEADERSHIP

Ian Gallanar (Artistic Director) He has directed 38 productions for CSC. Previously, Ian has served as Artistic Director for the National Theatre for Children, Minnesota Shakespeare in the Park, and the Repertory Theater of America. Ian is a proud member of the distinguished National Theatre Conference and the Dramatists Guild of America; a Helen Hayes Tribute Award, Telly Award, and Howie Award (Howard County Arts Council) winner. He is the recipient of the Distinguished Alumni Award from Indiana University of Pennsylvania, where he is a Member of the College of Fine Arts Advancement Council. He is President of the international Shakespeare Theatre Association, an organization for professional Shakespeare companies around the globe.

Lesley Malin (Managing Director) 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 Mrs. Edith Frank in *The Diary of Anne Frank*, Mrs. Hardcastle in *She Stoops to Conquer*, Paulina in *The Winter's Tale*, Lady Macbeth in *Macbeth* (2016), Amelia in *Wild Oats*, Lady Bracknell in *The Importance of Being Earnest*, Mrs. Fezziwig in *A Christmas Carol* (2014), Beatrice in *Much Ado About Nothing* (2010), Mrs. Bennet in *Pride and Prejudice*, Mistress Page in *The Merry Wives of Windsor*, the Queens in *Richard III* (2012, 2017) and *Cymbeline*, and Titania in *A Midsummer Night's Dream* (2005). Previously, she performed in New York. She has, for 15 years, been 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

CHEZ HUGO

206 E Redwood St, Baltimore, MD 21202

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



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



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

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

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

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

Bios

Director. She served for five years on the Executive Committee of the international Shakespeare Theatre Association and organized its annual conference that CSC hosted in Baltimore in 2017. She is a graduate of Washington University in St. Louis, NYU's Arts Management program, and Leadership Howard County, LEADERSHIP Baltimore (2018).

STAFF

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

Jane Coffey (Director of Development) is an information technology, business development, and sales professional who has worked in the banking, staffing, IT, and renewable energy industries, most recently with Microsoft and CleanChoice Energy. Jane has served on the Board of Trustees for Arts Education Alliance of Maryland (AEMS) since 2017. She served on the Board of Trustees of Chesapeake Shakespeare Company from 2006 to 2015, and for several years was its president. She is an ardent supporter of the arts in Baltimore. Her husband is the professional musician and song writer Arty Hill and her daughter, Josie, is an animation artist-in-training at the Columbus College of Art and Design.

Alexis E. Davis (Production Stage Manager, CSC Resident Stage Manager and Production Assistant) was the Stage Manager for CSC's *Henry IV, Part I and II*, *She Stoops to Conquer*, *Alice in Wonderland*, *Romeo and Juliet* (student matinees: 2016-2019), *Red Velvet*, *A Christmas Carol* (2017 and 2018), *Julius Caesar*, *The Fantasticks*, and *Othello*; and Assistant Stage Manager for *A Christmas*

Carol (2016). At Single Carrot, she was Stage Manager for *A Beginner's Guide to Deicide* and *Drunk Enough to Say I Love You*. With Everyman Theatre she was Assistant Stage Manager for *By the Way, Meet Vera Stark*; stage crew for *TopDog/Underdog*; and Stage Management Intern for *God of Carnage*. She was also a Stage Management intern for *Wild! With Happy!* at Baltimore Center Stage. She holds a bachelor's degree in Theater Production from McDaniel College.

Pamela S. Forton (Senior House Manager) supports the Box Office and coordinates many of the front-of-house and patron services that make audiences feel welcome in our beautiful theater.

Stephen Gearhart (Audience Services Manager) has worked at various arts and cultural non-profits over the years, in positions including box office manager at Arena Stage in Washington, DC. He has worked in the Department of Institutional Advancement at the Enoch Pratt Free Library here in Baltimore, and at other theatrical venues, including the Baltimore Opera Company and the Olney Theatre Center. He spent seven years working with wine at the Cellars of McHenry Row before joining Chesapeake Shakespeare Company.

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

Bios

Kristina Lambdin (*Dracula* Costume Designer, CSC Resident Costume Designer, Business Manager) Recently won the Broadway World Best Costume Design award for her designs for *A Christmas Carol* (2016). Some of her costuming credits with CSC include *The Diary of Anne Frank*, *She Stoops to Conquer*, *Alice in Wonderland*, *Red Velvet*, *Anne of the Thousand Days*; *The Fantasticks*; *Macbeth* (2016, 2018 school matinee, and 2019 movable), *A Christmas Carol* (2014-2018); *A Midsummer Night's Dream* (2005, 2011 and 2014); *The Importance of Being Earnest*; *The Taming of the Shrew* (2006 and 2013 productions); *Romeo and Juliet* (2003, 2012, student matinees: 2015-2019); *A Doll's House*; *As You Like It* (Broadway World Best of Baltimore Award); and *The Country Wife*. Broadway World named her as a top artist of the 2007 Baltimore Theatre, and she won the Greater Baltimore Theater Award for *A Midsummer Night's Dream* (2005). For more than a decade, she served as the Costume Supervisor for the Baltimore Opera Company and then Lyric Opera Baltimore.

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

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

Daniel O'Brien (Technical Director and Facilities Manager) 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 and designed the sets and lighting for *Macbeth*, for the inaugural season plays *A Midsummer Night's Dream*, *Richard II*, *Romeo and Juliet* (2015-2018), for *A Christmas Carol* (2014-2019), and many others.

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

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.

Gerrad Alex Taylor (*Dracula* Director and Director of The Studio at CSC) For CSC, he co-directed *Henry IV, Part II* (2019), directed *A Christmas Carol* (2018) and *A Midsummer Night's Dream* (2018) and was Assistant Director of *Titus Andronicus* (2015) and *Othello*. He oversees all programming in The Studio at the Chesapeake Shakespeare Company, which offers classes year-round for area youth and adults. Gerrad also teaches in the theatre departments at UMBC and George Washington University. He holds a BA in Neuroscience from The Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas. He is an Associate Artistic Director at CSC, and has worked as an actor, director, and educator for theaters and educational institutions across the country including

Bios

the Great River Shakespeare Festival, Shakespeare Festival St. Louis, Pacific Conservatory Theatre-PCPA, Everyman Theatre, Constellation Theatre Company, Washington Stage Guild, and the Children's Theatre of Annapolis. He is a member of the Actors' Equity Association.

Brandon W Vernon (*Dracula* Dramaturg, Graphic Designer, Marketing Manager) is an animator, illustrator and Graphic Designer who has worked for a number of publications and theaters including the Williamstown Theatre Festival in Massachusetts (2018). He holds an MFA in Visual Communication from Jacksonville State University in Alabama, and a BFA from the School of Visual Arts in New York. He has designed for theatre, film, television, and has been a featured artist on MTV.com.



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- Richard II

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Overture Suite in D major

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OCTOBER 27

Mozart's Symphony No. 40
Beethoven's Symphony No. 2, Op. 36

REFLECTIONS AND RENEWAL

NOVEMBER 3

Hollis Thoms' *Adam & Eve* and Bach's Cantata
165: *O heiliges Geist- und Wasserbad*

BEYOND BACH: MUSIC OF LIFE, LOVE...AND SURPRISE | NOV. 17

Beethoven's Symphony No. 6 in F Major,
Op. 68, the *Pastoral Symphony*
Mozart's Overture from *Marriage of Figaro*
Beethoven's *Coriolanus* Overture, Op. 62
Haydn's Andante from Symphony No. 94
in G Major, the *Surprise Symphony*

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Usher in the spirit of the season with two
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NEW YEAR'S DAY CELEBRATION

JANUARY 1, 2020

Ring in 2020 with our New Year's concert!

WINTER LIGHTS | JANUARY 5, 2020

Bach's Christmas Oratorio Part V: *Ehre sei
dir, Gott, gesungen* and Cantata 153
Albinoni's Oboe Concerto Opus 9, No. 2

MIDWINTER BAROQUE DAYDREAM

FEBRUARY 2, 2020

Bach's *Brandenburg Concerto* No. 5
Telemann's *Tafelmusik I*: Overture in E minor
C.P.E. Bach's Cello Concerto in A minor

A HAYDN AFFAIR | MARCH 1, 2020

Heiligmesse, *Missa Sancti Bernardi* von Offida
Sinfonia Concertante in B-flat major

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Bach's "Air on the G String" from *Orchestral
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Creating a Theater Campus

▶Continued from Page 4

and Delegate Luke Clippinger, and Senator Guy Guzzone in Howard County, who enthusiastically champion our work year-round), The France-Merrick Foundation, Mayor Jack Young and The City of Baltimore, and The Abell Foundation, we were able to raise enough money to make this ten-foot bridge a reality.

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Chesapeake Shakespeare Company creates performances and education programs out of great classic theater. Classic plays can be awfully good, but only if they speak to their audience and the community in a way that is dynamic, personal, and pleasurable. We produce plays that people like and we perform them in innovative and intimate ways that intensify the connection between audiences and artists. We do this because we want to know what makes Shakespeare so great – and we ask our audience and our community to explore that question alongside us. Chesapeake Shakespeare Company is a 501c3 nonprofit organization.

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