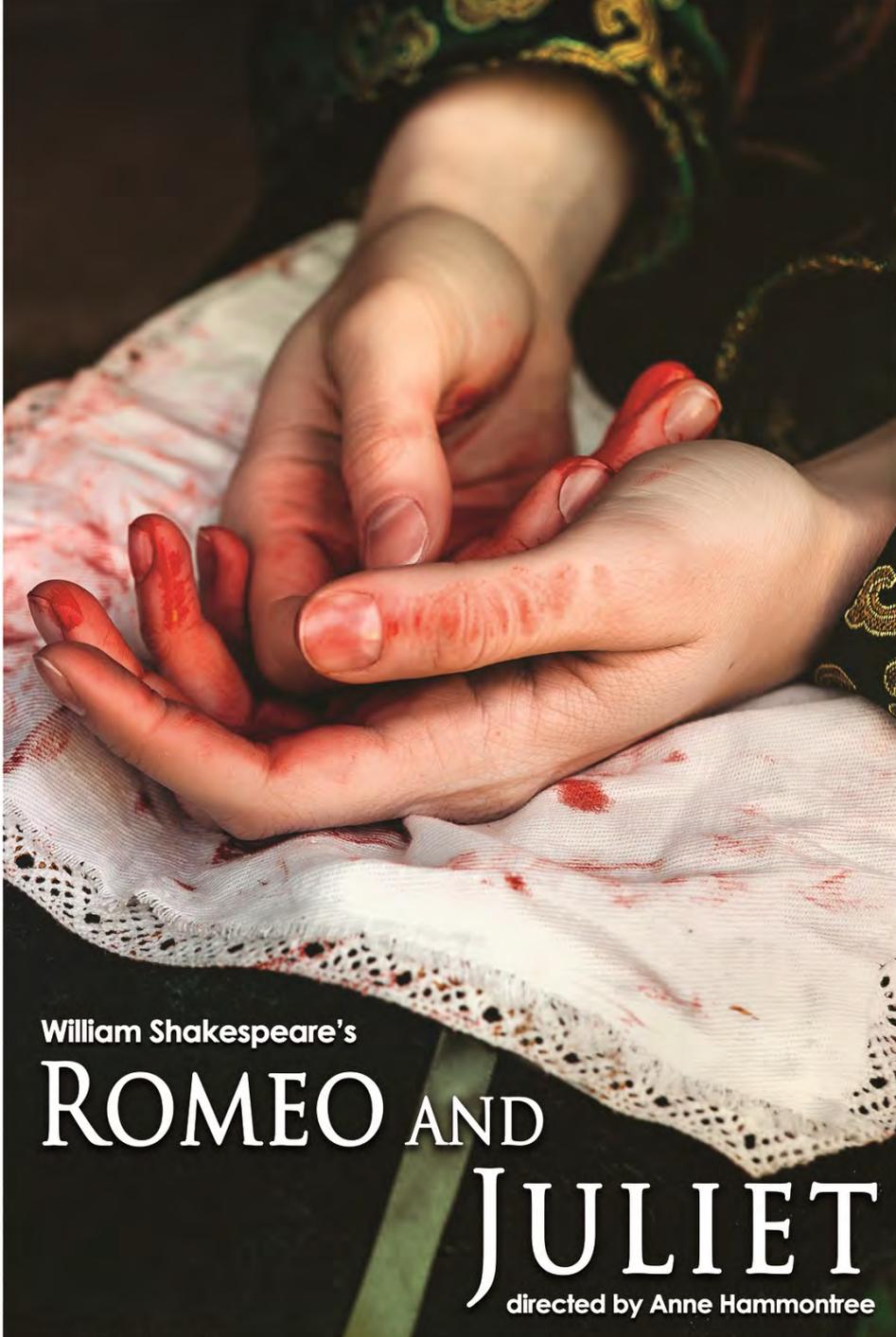


BALTIMORE SHAKESPEARE FACTORY



William Shakespeare's

# ROMEO AND JULIET

directed by Anne Hammontree

June 28 - July 21  
Fridays and Saturdays at 8pm  
Sundays at 4pm

BALTIMORE SHAKESPEARE FACTORY  
**BSF**  
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Baltimore Shakespeare Factory presents

# Romeo and Juliet

by **William Shakespeare**

directed by **Anne Hammontree\***

Cast (in alphabetical order)

**Dean Carlson\***.....Friar Laurence/Chorus/Capulet Cousin  
**Chris Cotterman\***.....Lord Capulet  
**Conrad Deitrick\***.....Lord Montague/Friar John  
**Ronnita Freeman**.....Juliet  
**Abigail Funk**.....Sampson/Peter/3rd Watchman  
**Holly Gibbs**.....Nurse/Abraham  
**Ayesha Gowie**.....Lady Capulet/Apothecary  
**Justin Johnson**.....Mercutio/Prince  
**Autumn Koehnlein**.....Gregory/Paris  
**Kate Oelkers**.....Romeo  
**Grayson Owen\***.....Tybalt/Chief Watchman  
**Julie Press**.....Lady Montague/1st Boy/1st Musician/Balthazar  
**MJ Smith (Intern)**.....Capulet Man (Fellow)/Citizen/  
Paris' Page/3rd Musician  
**Joshua Street**.....Benvolio/2nd Musician/2nd Watchman

Assistant Director **Sian Edwards\***

Stage Manager **Alex L.S. Perry**

Music Director **Kristen Cooley**

Fight Director **Lewis Shaw**

Intimacy Director **Emily Sucher**

Costume Designer **Kendra Shapanus**

Special thanks to the amazing **Chris Flint**

There will be one fifteen-minute intermission.

\*BSF Resident Company Member

# The Wild, The Innocent, and the Verona Shuffle

by Anne Hammontree

*What's in a name?  
that which we call a  
rose by any other name  
would smell as sweet.*

-Juliet

*Romeo and Juliet* is arguably Shakespeare's most popular play: direct or indirect adaptations have been made in over 30 films, multiple television shows, references in animated shorts and pop culture; to say nothing of the countless stage renditions of "the greatest love story ever told."



So, questions come to mind: Why do it? What is there to say? And why is it still so popular?

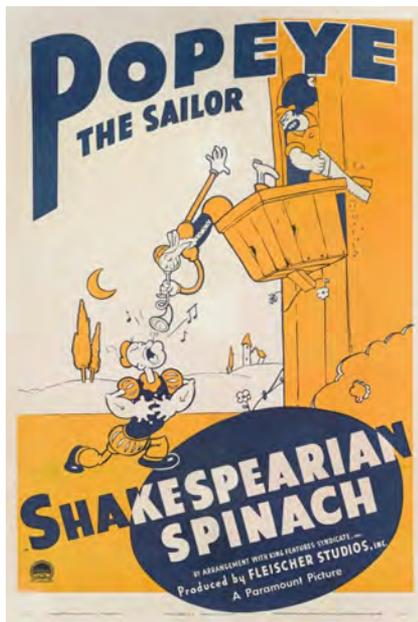
Shakespeare wrote for the masses. His theaters housed everyone from the wealthy, in their prime seats, to farmers and peasants for a penny a head (two, if you wanted a bench to sit on.) His plays were prime entertainment for hard-working commoners who needed an escape from the day-to-day; not for the unapproachable, elitist literary pedestals we've placed them on. His genius has kept his plays from falling victim to time, but his content is universally relatable: both bawdy and high-brow, witty, poignant, touching, and at times downright filthy. *Romeo and Juliet* is no exception; in fact, it's one of the dirtiest plays he ever wrote. As for relatable, who doesn't remember the first time you fell in love, and how it was your whole world? And the pure (albeit drastic and a little delusional) romantic fantasy of outside forces threatening to tear your world apart? That's just great theater, people.

So what is there to say? Why continue to produce it? Because it's the gateway drug into Shakespeare, that's why. And it's revered for a reason. In with all the phallus and punani jokes are some of the most beautiful sonnets about love ever written, and language that makes you WISH you were that in love, or had the capacity to express it so eloquently. But above all, for the fully realized people Shakespeare created, and their truths to tell.



My philosophy as an actor is to get on stage and tell the truth. Applying that as an actor/character-driven director, my responsibility is to mine the truth with our talented actors to give you the most honest version of this play possible; we hope to show you real people on stage. Fortunately, Shakespeare has given us the best tools to do so in his meter and rhetoric.

So this *Romeo And Juliet* will not just be a boring exercise in your 9th grade English class, it's honest and true to the audience intended at the Globe: raw, lewd (sometimes tasteless), as well as beautiful. And, just like Shakespeare's stages back in the day, we hope to bring you into the show with us, not just as observers. It's a wild, raunchy, raucous party until everything turns to...well, you know. I mean, no spoilers or anything, but it doesn't turn out well.





*Romeo and Juliet* is a play about two young star-crossed lovers, whose deaths ultimately settle the long-standing grudge between their feuding families.

The play opens with a street scuffle between Capulet and Montague servants who are sworn enemies like their masters. Drama ensues when a group of masked Montagues gate crash a Capulet party wherein a lovesick Romeo first lays eyes on Capulet's daughter Juliet.

Although set to wed the County Paris, Juliet secretly marries her newfound love with the aid of her nurse. However, Romeo's attempts to stop a street fight causes the death of Juliet's cousin

Tybalt, getting Romeo banished to Mantua.

Desperately seeking to be reunited with Romeo, Juliet uses Friar Lawrence's help to fake her death until Romeo can return and whisk her away from Verona. Yet, the plan fails to reach Romeo in time. Believing she is dead, Romeo takes his life in her tomb. Upon waking to see Romeo's corpse, Juliet kills herself resulting in the two grieving families agreeing to end their lifelong feud.

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## Notes on the Play by Sian Edwards

A largely unnoticed feature of the play is Shakespeare's treatment of time. Compared to many of Shakespeare's other works that can take place over the course of months, even years (*Pericles* or *Henry VI, part 3*), *Romeo and Juliet's* calendar is the most tightly controlled of all his plays.

The highly dramatic events take place over no more than five days; the play opens in a street on Sunday morning, and ends at dawn the following Thursday. There are 14 references to this day throughout the play and while Monday (x2) and Wednesday (x3) are also mentioned, we are given a very immediate sense of how sudden events can change from day-to-day. Having witnessed Juliet's reluctance to marry Paris in a scene taking place on Sunday evening, watching her father decide to advance Juliet's betrothal from Thursday to Wednesday is made to feel all the more traumatic. That this planning apparently occurs on a Monday (according to Paris), we can empathise more with the urgency Juliet experiences in delaying her betrothal to Paris, in favour of marrying Romeo.

There is even specificity as to the time of the year the play takes place – the nurse notes that Lammas-tide (1<sup>st</sup> August) is a mere 'fortnight and odd days' away from the current playing time suggesting it is set during the second half of July.

But how does this temporal specificity affect our experience of the play? Simple, the play moves at breakneck pace. In the opening prologue, we are warned of the events that will unfold, but also that they are to take place within 'the two hours traffic of our stage'. In doing this, while setting the play over five days, Shakespeare sets the stakes high and creates tension from the get-go. Shakespeare makes us aware of the very limited time between the events in each scene and through unfolding the action with a relatable realistic sense of time, we can empathise more with what characters are experiencing. We know how the play will end and yet, we are powerless to stop any of it from happening.

# Shakespeare's Stage

It is our objective to recreate, as closely as is possible, the staging conditions, spirit, and atmosphere created by Shakespeare's theatre company during the Elizabethan and Jacobean periods.

## Universal Lighting

Whether in the outdoor Globe Theatre or in the indoor Blackfriars Theatre, the lights were always on during a play in Shakespeare's time. Actors and audience could see one another and frequently interacted (see below). The "fourth wall" and proscenium arch present in most theatres today did not exist. That's why house lights are up in our indoor venues throughout the show.

## Audience Interaction

Shakespeare's audiences were a PART of the play. Many speeches and comments in Shakespeare's plays were spoken directly to the audience in general or to specific audience members. With actors and audience all sharing the same light, there are many opportunities for this. Whether it is the funeral oration of Mark Antony in *Julius Caesar* or the wedding in *Much Ado About Nothing*, the audience should feel like a part of the scene.

## Doubling

Doubling parts (more than one part played by one actor) was a feature of theatre companies in the Elizabethan and Jacobean periods. Without doubling, many of Shakespeare's plays would require a cast of over 30 actors

## Genderless Casting

In Shakespeare's time, all the roles on professional stages in England were performed by men. Evidence indicates that most of Shakespeare's most famous female roles, such as Juliet and Cleopatra, were played by young boys. If gender-fluid casting was the norm then, we want to offer all our actors the opportunity to play all the roles today. After all, it's only fair, isn't it?

## Sets

Very few set pieces seemed to have been used for a typical production in Shakespeare's time – the theatre itself was the set, and audiences were expected to use their imaginations. We think that is a good thing; it puts the focus on the language, the acting, and the story. Therefore, we also keep sets to a minimum, using only what actors can carry on and off with them.

## Costumes

Whereas the sets were meager, costumes were often elaborate and colorful. Costumes were also important in order for an audience to immediately identify a character type or to differentiate between characters that are doubled. However, the costumes used in that time were often a mixture of historically inaccurate styles; for example, a typical play such as *A Midsummer Night's Dream* may have some actors dressed in Greek garb and others dressed in the clothes of a typical Englishman.

## Length

In the Prologue to *Romeo and Juliet*, Shakespeare does make reference to the play being the "two hours' traffic of our stage." Does this mean that the average play ran two hours? Hard to believe if you think about *Hamlet*. However, BSF believes that our productions must be FUN and FAST to keep the audience engaged, so we employ quick pacing and a continuous flow of action to keep the performance of our plays as close to two hours as is possible.

## Music

Shakespeare's plays are filled with music, and we also want our productions to include musical entertainment. That is not to say that we have to use the songs that Shakespeare did. For the songs that appear in the world of the play, we stick to what Shakespeare gave us, but since he used the popular music of his time, we use the music of our time in our pre-show and interludes. You may hear Prince, the Sex Pistols, Taylor Swift, Johnny Cash, or Beyoncé.

# About the Ensemble

**Dean Carlson** (Friar Laurence/Chorus/Capulet Cousin) is an actor from Cleveland, Ohio. Dean received a BFA in Theatre Arts from Illinois Wesleyan University and supplemented his education with a summer Acting Shakespeare course at the Royal Academy of Dramatic Art in London. Since receiving his BFA, Dean has worked extensively with the Baltimore Shakespeare Factory. At the Factory, Dean has played Albert in *The Sea Voyage*, Ferdinand and Caliban in *The Tempest*, and the title character in *King John*. In the coming months, Dean will be joining Brave Spirits Theatre's History is 20/20 company. Dean would like to thank director Anne Hammontree and the Baltimore Shakespeare Factory for their support.

**Chris Cotterman** (Lord Capulet) has worked with BSF since 2012, on stage in *King John* (The Bastard), *Antony and Cleopatra* (Mark Antony), *The Winter's Tale* (Leontes), *The Merchant of Venice* (Bassanio), *Richard III* (Richard), *Hamlet* (Horatio, 2014), *Romeo and Juliet* (Friar Laurence, 2014), *The Two Gentleman of Verona* (Proteus), *The Taming of the Shrew* (Petruccio, 2012), and *Love's Labour's Lost* (Berowne, 2012); and as director of *Hamlet* (2018), *Love's Labour's Lost* (2017), *Julius Caesar*, *As You Like It*, *Much Ado About Nothing*, and *A Midsummer Night's Dream* (2013, with Tom Delise).

**Conrad Deitrick** (Lord Montague/Friar John), a BSF resident company member, is appearing in his sixth production with the company, after playing Marcellus in *Hamlet*, Montano in *Othello*, Costard in *Love's Labour's Lost*, Simon Eyre in *The Shoemaker's Holiday*, and Camillo in *The Winter's Tale*. He loves working with the BSF so much that he sits on the board of directors and serves as legal counsel to the organization. Conrad lives in Rodgers Forge with his wife, Katy, their four or more children, and too many pets. He is an estate planning & nonprofit org attorney, a foster parent, and a terrible gardener, and he is also passionate about intentional hospitality, racial justice, Southern food, hip-hop, Mormon studies, leftist politics, Dungeons and Dragons, and liberation theology. He/him.

**Ayesha Gowie** (Lady Capulet/Apothecary) is a 2017 graduate of the Theatre Lab School of the Dramatic Arts' Honors Acting Conservatory in Washington, D.C. She has performed professionally at Keegan Theatre, Anacostia Playhouse and The Kennedy Center for the Performing Arts in D.C. and she most recently played Beatrice in a hip-hop adaptation of *Much Ado About Nothing*, touring Baltimore City Public Schools, with Fools and Madmen. Ayesha also works as a performer and teaching artist, promoting cultural literacy, with the Callaloo Kids Theater Ensemble.

**Ronnita Freeman** (Juliet) is ecstatic to return to BSF as their Juliet, after portraying Rosaline in *Love's Labor's Lost*. She is currently obtaining her BFA in Acting at the University of Maryland, Baltimore County. Originally from Montgomery County, nearest the Washington, DC area, she is both happy and humble to have become

part of Baltimore's art scene. Whenever she isn't acting, you can find her hammering away, writing music (listed as Reaux Freeman on Spotify) and a couple new plays, which she hopes to add to the gorgeous melting pot of Baltimore soon! She would like to thank Anne Hammontree for trusting her with this great big role and hopes that you all enjoy the show.

**Abigail Funk** (Sampson/Peter/3rd Watchman) is a Baltimore actor and a graduate of the University of Maryland, Baltimore County B.F.A. in Acting program. They previously appeared at BSF in *A Chaste Maid in Cheapside* and at Chesapeake Shakespeare Company as Maggie in *She Stoops to Conquer* and Cobweb in *A Midsummer Night's Dream*. Abigail is also a teaching artist with The Studio at Chesapeake Shakespeare Company, having taught the Homeschool Corps for two semesters as well as youth classes and summer camps for performing and designing Shakespeare plays. *D. Melpomenos, be present to my mystic prayer, rejoicing come, and fruits abundant bear.*

**Holly Gibbs** (Nurse, Abraham) is thrilled to be treading the BSF boards again in her 3rd production with the company. Recent credits include Lenny in *Crimes of the Heart* at the Vagabond Theater this Spring, and Ursula in *The Little Mermaid* at CCBC last summer. She has performed on stage several times at the Fells Point Corner Theatre, as well as with Single Carrot Theatre, Spotlighter's Theatre, and others. Holly holds her BA in Theater from Goucher College. In 2014, she won the Bad Oracle Award for Best Actress in a Play, for her performance as Veronika Novak in *God of Carnage*. When not onstage, she works for a busy company in Towson coordinating party rentals for Weddings, Galas, parties, etc., and contributes on the working board of FPCT. Thank you to Anne and Sian for their patience and guidance, the cast for all the laughs, and Kristen for all her love and support.

**Justin Johnson** (Mercutio, Prince) is excited to be making his debut at Baltimore Shakespeare Factory and finally getting to play Mercutio, his Shakespeare dream role and getting back into Shakespeare after five years, where he previously performed in *Romeo and Juliet* as Benvolio. Recent credits include performing at the 2019 Young Playwrights Festival at Baltimore Center Stage, Felix Ungar in *The Odd Couple*, Luke Parsons in *Jerusalem*, and Brad Majors in *The Rocky Horror Show*. Justin has been acting in Baltimore for almost a decade and is a Core Company Member of Baltimore's newest wild, risky, and ambitious theatre company, Guerrilla Theatre Front. Justin is also a freelance caricaturist for hire for birthday parties, weddings, events, and private commissions of both people and pets. Check out his work: [www.facesbyjj.com](http://www.facesbyjj.com)

**Autumn Koehnlein** (Gregory/Paris) is thrilled to be back at BSF where her previous credits include Davy/Susan in *A Chaste Maid in Cheapside* and 1st Witch/Murder in *Macbeth*. Autumn is a recent graduate of Towson University where she performed in mainstage as well as student productions. She looks forward to continuing her growth and studies outside the classroom and would like to thank her friends and family for their continued support and guidance.

**Kate Oelkers** (Romeo) is thrilled to be making her BSF debut! She is a rising junior at Georgetown University, where she studies (mostly) theatre. Previous credits include *The Jewish Queen Lear* (ensemble, u/s Donye) with Theatre J/Georgetown University, *Twelfth Night* (Viola) with The Fat and Greasy Citizens Brigade, *A Midsummer Night's Dream* (Lysander) with Mask and Bauble Dramatic Society, and *Shakespeare is a White Supremacist* ("Actress") with Fractal Theatre Collective. Love and thanks to the

**Grayson Owen** (Tybalt/Chief Watchman) is excited to be back again at Baltimore Shakespeare Factory. He was previously seen here in last summer's *King John* where he played Lewis the Dauphin. Grayson is an actor and stage manager in the Baltimore area. Other acting credits include: *The Elephant Man* (FPCT); *The Woman in Black* (FPCT); *Othello* (BSF). Stage Managing credits include: *Sex With Strangers* (FPCT); *Crimes of the Heart* (Vagabond); *Two Gentlemen of Verona* (BSF/Notre Dame). Grayson

**Julie Press** (Lady Montague/1<sup>st</sup> Boy/1<sup>st</sup> Musician/Balthazar) is thrilled to be making her debut appearance at BSF. She feels especially privileged to be working with this amazingly talented cast and production team, and having a ridiculous amount of fun at it. Favorite past roles include Ruth in *Blithe Spirit* at Spotlighters Theatre, where she was previously seen as Aunt in *The Hairy Ape*, and as Mrs. Stanley in *The Man Who Came to Dinner*. Julie has also appeared at the Green Globe Theatre as Nurse in *Romeo and Juliet*, at Silhouette Stages as Victor von Frankenstein/ensemble in *Young Frankenstein*, as Belinda in *Noises Off*, as a chorus girl and little old lady in *The Producers*, and at Fells Point Corner Theatre as Win in *Top Girls*. In her off-stage hours, Julie works as a data architect and systems engineer with Red Alpha. She sends special thanks to her

**MJ Smith - Intern** - (Capulet Man (Fellow)/Citizen/Paris' Page/3rd Musician) is excited to be working on his sixth BSF production in the last three years. He is currently a junior at the Park School of Baltimore. [*Ed. Is also awesome*]

**Joshua Street** (Benvolio/2nd Musician/2nd Watchman) has been working in the DMV area for four years. A graduate of Georgetown University, with a Bachelor's in Theatre & Performance Studies, he has worked professionally with several companies in the DMV, including Woolly Mammoth, the Rainbow Theatre Project, and the Fractal Theatre Collective. His past credits include *Inherit the Wind*, *Shakespeare is a White Supremacist*, and *Jeffrey*, as well as appearing BSF's previous production of *Hamlet* as Laertes. He would like to thank the Baltimore Shakespeare Factory and his fellow cast and crew members for all their hard work and for putting on such a phenomenally beautiful show.

**Anne Hammontree** (Director) is honored to make *Romeo And Juliet* her directing debut for the Baltimore Shakespeare Factory, and couldn't be prouder of this incredibly talented and dedicated cast and crew. A Resident Company Member, she was last seen on this stage as Constance in *King John*: probably the best part she will ever play. Anne is an Acting Alumnus of Towson University, and has been active in the Baltimore theatre community since 2011. Recent directing credits include *Crimes of the Heart* at Vagabond Players, *'Night Mother* at The Strand, and *Gertrude Stein and a Companion* at FPCT. Favorite acting roles include Julius Caesar in *Julius Caesar*, Vanda in *Venus In Fur*, and Billie Dawn in *Born Yesterday*. Much love and thanks to her family and friends.

**Sian Edwards** (Assistant Director) - Sian is so excited to be returning to the Baltimore Shakespeare Factory. Having lived overseas and previously worked with the Muscat Amateur Theatre Company, she is delighted to continue her learning of Shakespeare and telling wonderful stories with her BSF family. She holds a Bachelor of Arts in Television History and Film Theory from the Royal Holloway University of London. Other credits include: Tibalt in *The Sea Voyage*, Ariel in *The Tempest*, Romeo and Cleopatra in *A little bit of Shakespeare*, Isabella in *Measure for Measure* and Toinette from *The Imaginary Invalid*.

**Alex L.S Perry** (Stage Manager) is ecstatic to be back at BSF for their third show stage managing in Baltimore. When not working in Baltimore, they are a student at Notre Dame of Maryland University where they work with NDMU Drama in sound and stage managing. Their past shows include *Decision Height*, *Iphigenia and Other Daughters*, *The Two Gentlemen of Verona*, and *The Moors* with NDMU Drama and *Charley's Aunt* and *The Effect* with FPCT. They would like to thank Baltimore Shakespeare Factory for this opportunity.

**Kristen Cooley** (Music Director) is thrilled to be Music Directing *Romeo & Juliet*. Recently, she directed *Charley's Aunt* at FPCT. Other directorial credits include, *{Title of Show}* at FPCT, *Game Show*, *The Fantasticks*, *Nunsense*, *Godspell*, *The Frog Prince* and more. Favorite performances have been Uncle Fester in *The Addams Family* at Dundalk Community Theater, Princess Winifred in *Once upon a Mattress*, Madame Dandon in *La Cage aux Folles*, Kate Murphey in *Titanic*, The Cowardly Lion in *The Wizard of Oz*, Olive in *The Odd Couple* (female version) and more. Enjoy!

**Emily Sucher** (Intimacy Director) is a multidisciplinary theatre artist and Equity Membership Candidate. Her combined experience as an artist, educator, and physical examination instructor for local medical schools led Emily to her theatrical intimacy studies. A member and student of Intimacy Directors International, she has attended several international training workshops and credits the IDI Pillars as the foundation of her process. She has intimacy choreographed for We Happy Few, Rorschach Theatre, 4615 Theatre, Pinky Swear Productions, Brave Spirits Theatre, The Welders, Silver Spring Stage, Fells Point Corner Theatre, and Cohesion Theatre Company, and is excited to help pioneer this movement to empower artists and create truthful and safe theatre. Up next: *The Explorers Club* with Prologue Theatre in Washington, D.C. [www.emily-sucher.com](http://www.emily-sucher.com)

**Lewis Shaw** (Fight Director) - Arena Stage credits include *Snow Child*, *Sovereignty*, *A Raisin in the Sun*. Everyman Theatre credits include *Sweat*, *Noises Off*, *The Beaux Strategem*, *Fences*, *Ruined*, *Great Expectations*. Center Stage credits include *A Skull in Connamarra*, *Bus Stop*, *Snow Falling on Cedars*, *Looking Glass Alice*. Washington Opera, *Don Giovanni*. Shaw is a Certified Teacher with The Society of American Fight Directors and is the owner of Lewis Shaw Fine Dueling Supplies. His stage weapons have been seen in numerous Broadway plays, operas, films and television shows including *Head Over Heels*, Marvel's *Daredevil*, Marvel's *Iron Fist*, *Aida* and *The Scarlet Pimpernel*.

**Kendra Shapanus** (Costume Designer) Combining her loves of theatre, art and sewing, Kendra designs and makes costumes in Towson, MD. After she received her BS in Theatre from Towson University, she moved to Philadelphia and earned an MFA in Costume Design and Construction from Temple University. Since returning to MD, she collaborates with artists at Goucher College as the Theatre Program Costume Shop Manager, and at Towson University as the Dance Department's Costume Coordinator and Designer, while also freelancing for schools and dance companies.



## Bard to the Bone

Join us every other month for our Shakespeare appreciation society meetings! Learn more about BSF,

meet other Shakespeare fans, and enjoy lively and spirited discussion.

All meetings begin at 7 pm and end at 9 pm. Wine, cheese, and other beverages and snacks will be provided. These events are always FREE!

Registration is appreciated, though not required.

### July 11: BSF Summer Series: *Romeo and Juliet* and *The Merry Wives of Windsor*

Summer and Shakespeare go together like iced tea and lemonade. Prepare for summer fun as we lead you through a discussion of BSF's 2019 summer shows: the heartbreaking tragedy *Romeo and Juliet* and the side-splitting comedy *The Merry Wives of Windsor*. We will discuss the historical and literary background of these plays along with their characters and themes.

### September 19: Diversity in Elizabethan England

Shakespeare's London is commonly regarded today as being a place that was quite hostile to people of color, immigrants, and women. What was it like to be an "other" in Shakespeare's time? Were others associated with the theatre world of that time? How are others portrayed in Shakespeare's plays? Our Bard to the Bone Society meeting this week explores these complicated questions, along with modern movements to decolonize Shakespeare, and more.

BALTIMORE SHAKESPEARE FACTORY

Bring this program to the box office for buy-one-get-one-free tickets!

William Shakespeare's

THE MERRY WIVES OF WINDSOR

directed by Tom Delise

July 26 - August 18  
Fridays and Saturdays at 8pm  
Sundays at 4pm

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[shakespearefactoryofficial](https://www.instagram.com/shakespearefactoryofficial) Guess the purpose of this iron? Hubert thinks it might be a nose picker... we'll see... #bsfkingjohn

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## BSF BOARD OF DIRECTORS SPOTLIGHT

Meet our Board Recruitment Committee:

**Mimi Roeder Vaughan** has owned Roeder Travel in Timonium for the past 47 years. She also serves on the Board of Associated Black Charities, where she netted one million dollars during her two year tenure as Gala Chair. Mimi currently leads four groups of Women For Leadership. She is a past President of Executive Alliance, a former board member of Roland Park Country School, and a proud supporter of Boys Hope/Girls Hope. Mimi has three grown children and five grandchildren.

**Richard Puller** is a native Baltimorean and public safety professional with over 35 years experience in law enforcement, healthcare and higher education tenures. From crisis team negotiator to campus police chief, he has worn many hats while never losing his enthusiasm for the Bard. A Theatre Arts Major in undergraduate school, he never lost his love of the dramatic arts, especially "Will". When he isn't working, you'll find Richard reading Shakespeare on the beach, or sleuthing through one of the many Shakespeare mysteries, and/or trying to play the piano.

Rick and Mimi are ready to welcome new members to BSF's board.

If you or someone you know is interested in (or curious about) board service, please drop us a line at: [info@baltimoreshakespearefactory.org](mailto:info@baltimoreshakespearefactory.org)

SAVE THE DATE  
FOR OUR GALA:  
SEPTEMBER 21, 2019

TICKETS ON SALE JULY 1.

[BALTIMORESHAKESPEAREFACTORY.ORG/GALA](http://BALTIMORESHAKESPEAREFACTORY.ORG/GALA)



BIG THINGS ARE  
HAPPENING.