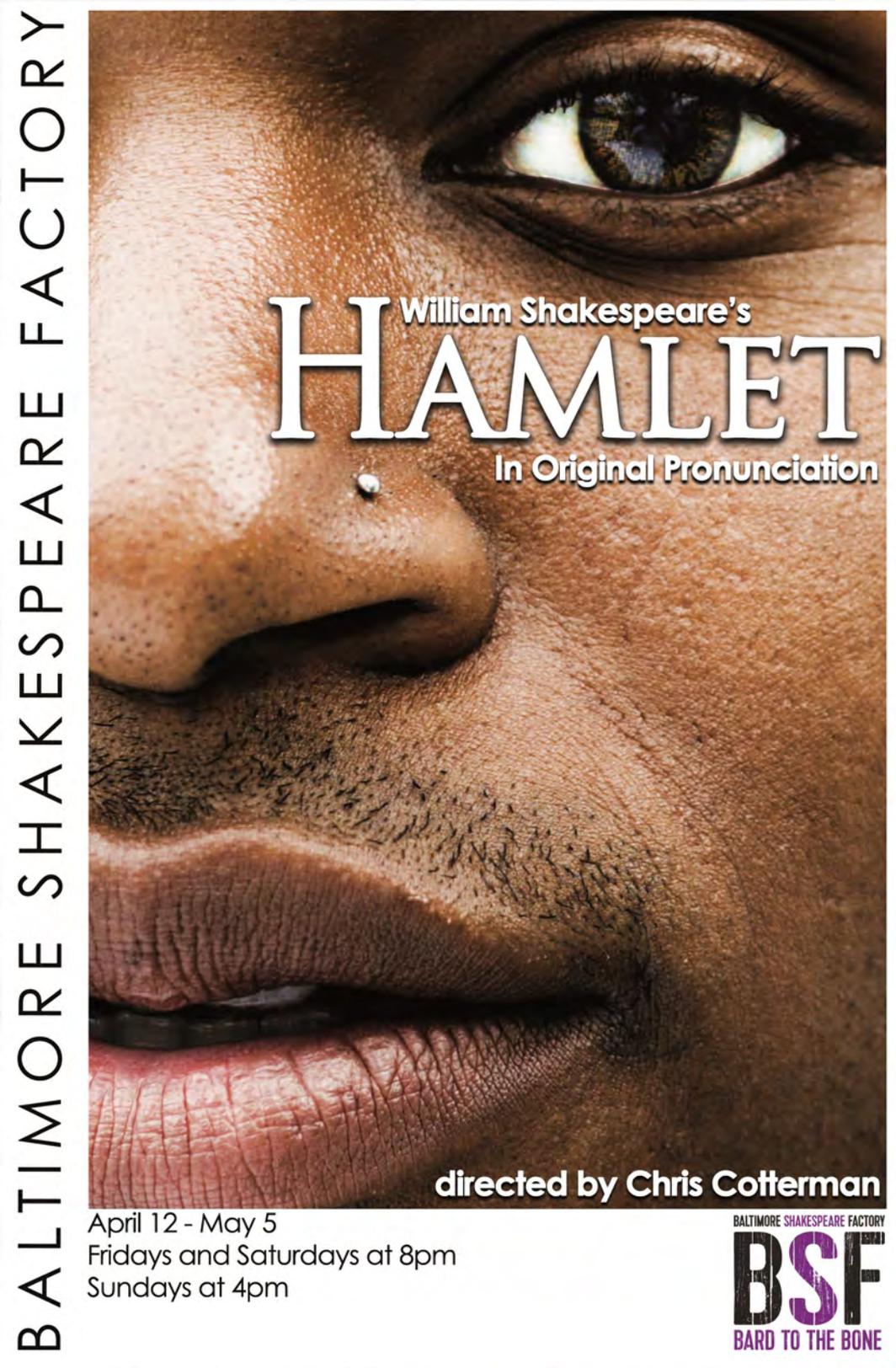


BALTIMORE SHAKESPEARE FACTORY

A close-up, high-resolution photograph of a man's face, focusing on his eyes, nose, and lips. The man has dark skin and a small silver nose ring. The lighting is dramatic, highlighting the texture of his skin and the intensity of his gaze.

William Shakespeare's
HAMLET
In Original Pronunciation

directed by Chris Cotterman

April 12 - May 5
Fridays and Saturdays at 8pm
Sundays at 4pm

BALTIMORE SHAKESPEARE FACTORY
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BARD TO THE BONE

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The Baltimore Shakespeare Factory presents

Hamlet

by **William Shakespeare**

directed by **Chris Cotterman**

Cast (in alphabetical order)

Melanie Bishop.....Gertrude
Conrad Deitrick.....Marcellus/Player 3/Clown 2
Sean Eustis.....Bernardo/Rosencrantz/Player 2/Clown 1
Terrance Fleming.....Hamlet
Erin Hanratty.....Voltemand/Reynaldo/Player 1/English Ambassador
Madeleine Adele Koon.....Francisco/Guildenstern/Osric
Ethan Larsen.....Horatio
Rachel Manu.....Ophelia/Fortinbras
Dylan McKenzie (Intern).....Cornelius/Player 4/
Fortinbras' Captain/Pirate
Terry O'Hara.....Claudius
Shaquille Stewart.....Polonius
Joshua Street.....Laertes

Assistant Director **Makeima Freeland**

Stage Manager **Rachel Tilley**

Original Pronunciation Director **Ann Turiano**

Music Director **Jim Stimson**

Fight Director **Tegan Williams**

Costume Designer **Kendra Shapanus**

This production is grateful for the ongoing support and dedication of
Tom Brown, and for the skill and imagination of
Jonathan “The Armourer” Schmidt.

There will be one fifteen-minute intermission.

Words, Words, Words

by Chris Cotterman

Hamlet is pretty hard to say anything new about. More than any other play by Shakespeare—maybe more than any other *play*—it’s transcended its time, place, and medium to become a part of the human story. It speaks to all of us. It belongs to all of us.

That’s the idea, at least. So why is it that *Hamlet* is so often such a frustrating and unsatisfying thing to endure? I’ll do my best to stay off my high horse, here, but I think the answer is that too many stage and film productions—and high school lectures—miss the forest for the trees; or as Hamlet might say, they fall into the trap of “thinking too precisely on the event.”

Hamlet is an Important Work of Art, enshrined forever in the great pantheon of world culture. It’s so easy to be intimidated by all of that baggage—the expectations of the audience, the actors, the designers—and end up either treading too lightly and playing it safe, or tossing out everything that makes it great in a futile attempt to innovate or improve on the original.

But Important Works of Art are meant to be interrogated, and that’s the attitude with which I try to approach every one of Shakespeare’s plays. I always tell my actors to treat whatever play I’m directing like it’s a brand new play, because it’s only in shedding those preconceptions that we can really get at what makes a play click.

Hamlet is a complete work—it may be Shakespeare’s MOST complete work. It’s a tightly written play that’s bursting at the seams with ideas and quotable phrases and amazing characters that moves like a runaway train; and yet, the image we all have when we hear its name is a single dude pontificating about *something* at great length. How in the *hell* did this happen to this play? In the 400+ years since it first opened, *Hamlet* has become less of a *play* and more of an ordeal.



Kronborg Castle, Helsingør, Denmark, the real-world version of Elsinore.

The Second Quarto probably didn’t help. That’s the version that we usually think of when we think of *Hamlet*; the one we read in high school; the one that would run over three hours were it staged in its entirety (and that’s IF you’re speaking the verse at 20 lines per minute). I’m not going to get into the weeds of *Hamlet*’s complicated and thorny publication history, or even attempt to claim one version as the *Ur-Hamlet*, but I’ll go out on a limb and say that version was never staged. An eye-watering 3800+ lines, it’s several hundred longer than the version printed

in the First Folio, and I’d question whether THAT version was ever performed, either. We’ll never know, of course, but I wonder if *Hamlet* in performance wasn’t more like the First Quarto—aka the Bad Quarto. Probably a bootleg version pieced together from memory or something, the First Quarto’s language is hilariously terrible at times (“To be, or not to be, Ay there’s the point”), but it’s a lean and mean 2,200 lines!

Since we don't know which version of *Hamlet* is the "Real" version, every production makes its own decisions about its text. Many go with the Second Quarto by default, usually with some heavy cuts. In practice, Baltimore Shakespeare Factory tends to prefer the First Folio versions of the plays, for many good reasons. For this production, though, I've cobbled together a version that pulls from all three of the play's variations. As the foundation we use the First Folio. From the Second Quarto we add in Hamlet's great late-play soliloquy after seeing Fortinbras' army ("How all occasions do inform against me,"). And from the First Quarto we take the pace. This play is relentless. It starts with a challenge ("Who's there?") and doesn't ever let up until "Go, bid the soldiers shoot." Most notably, the famed "To be or not to be" speech is moved forward, making the action continuous from the start to halfway through Act 4—a single two-day stretch—before breaking for an undetermined number of days or weeks when Hamlet is sent to England. Oh, and I also cut over 1,100 lines.

So ultimately what I hope we've given you is a *Hamlet* that is closer to what went up on Shakespeare's stages than others you may have seen—the original pronunciation should certainly help with that. I hope that we show you something vital, that's alive, and that makes you appreciate why this is still something we talk about after 400 years, and something that people will still talk about 400 years after you and I returneth into dust.

HAMLET: The story so far...

Hamlet, King of Denmark, is dead. His wife **Gertrude**, the Queen, has married his brother, **Claudius**, and together they rule Denmark from the castle at Elsinore.

But it's a dark time for Denmark, as the country prepares for war with Norway. **Fortinbras**, a Prince of Norway, seeks to reclaim lands that his father lost to King Hamlet in a war a generation ago; taking advantage of the death of Hamlet, he has sent his demands to Claudius and has secretly marshalled an army to win the territories back. Claudius makes plans to dispatch **Voltemand** and **Cornelius** in embassy to the King of Norway, Fortinbras' uncle.

Hamlet, Prince of Denmark, has returned from school at Wittenberg to attend the funeral of his father and the wedding of his mother shortly after. He has become sullen and melancholy in his grief. Claudius and Gertrude plan to bring **Rosencrantz** and **Guildenstern**, friends of Hamlet's from school, to Denmark to cheer up the Prince, and find out if there's more to his melancholy than appears.

Also at court is **Ophelia**, the daughter of **Polonius**, Lord Chamberlain to Claudius. Hamlet has in the past courted Ophelia, and they've carried on their correspondence. Ophelia's brother, **Laertes**, has briefly returned to court to attend Claudius' coronation, but seeks to quickly return to France.

Meanwhile, keeping the night watch at Elsinore, **Marcellus** and **Bernardo** have for two nights seen the spirit of King Hamlet walking the ramparts. On the third night they plan to bring a witness: **Horatio**, Hamlet's most loyal friend and fellow student at Wittenberg, in Denmark for the funeral of the King. As a scholar, they hope Horatio will advise them on what this can mean. On the third night they'll stand watch together, and what they'll witness together will change everything for everyone.

John Dowland and the Cult of Melancholy

by Jim Stimson



John Dowland (1562-1626) was an almost exact contemporary of William Shakespeare (1564-1616), and while there is no record of their meeting, it is fair to assume that they were aware of each others' work. Shakespeare seems to have referred to Dowland's famous "Lachrimae" pavane in the opening scene of *Twelfth Night* ("that dying fall") and perhaps even in *Hamlet* itself ("tears seven times salt"). For his part, after 1603 Dowland lived on Fetter Lane, just a few blocks from the Blackfriars playhouse. He'd spent the previous decade abroad after failing to obtain a post in Queen Elizabeth's court, mostly in Elsinore (which he spells "Helsingfors" in the dedication to his Second

Book of Songs) in the court of King Christian IV of Denmark.

History has left us an image of Dowland as a dark, brooding personality. It is difficult after four centuries to sort out whether this is a true portrait of a genius whose ambitions were repeatedly thwarted, or simply the most successful of the many artists in England's then-popular school of melancholy. His success, on the other hand, is undeniable. His First Book of Songs went through four reprints, and the lute version of his *Lachrimae* pavane is found in manuscripts throughout Europe. His solo lute music is the finest of his generation, and his "Lachrimae, or Seaven Teares Figured in Seaven Passionate Pavans" for a consort of viols or violins broke new ground in sophistication and depth of feeling in consort music.

Also undeniable is the melancholy nature of Dowland's best-known songs. These include the song version of *Lachrimae*, "Flow My Tears," as well as "I Saw My Lady Weep," "Go Crystal Tears," "Come Heavy Sleep," "Dear, If You Change," and "In Darkness Let Me Dwell."

Melancholy could have many causes and manifestations, but foremost among them was an upset in the divine order of the universe. There was a strong belief at the time of a "harmony of the spheres" that governed all human and celestial events, including music. Many of Shakespeare's plays explore the consequences of human meddling with the divine order, especially murder and usurpation that disrupts the divine right of kings. The appearance of the ghost of Hamlet's father signals just such a rending of fabric of the universe.

Such disruption is reflected in Dowland's haunting song "Dear, If You Change." It begins like many love songs with a lover's inquiry of fidelity, but turns increasingly desperate, as if the lover's fears have already been realized. In the second verse the pained inquiries turn outward, and "Heav'n her bright stars through Earth's dim globe shall move, Fire heat shall lose, and frosts of flame be borne, Air made to shine black as Hell . . ." Ophelia's plight is portrayed in song.

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

Melanie Bishop (Gertrude) Melanie Bishop is thrilled to make her debut appearance at BSF. She is humbled and grateful for the opportunity to be here and work with such kind and talented people who share her love for Shakespeare and are willing to share their knowledge and expertise! Favorite past roles include Elvira in *Blithe Spirit*, Flo Owens in *Picnic*, Sylvia Fowler in *The Women*, Daria Chase in *The Game's Afoot*, Valerie in *The Weir*, Patty Jenkins in *Walter Cronkite is Dead*, Myra in *Deathtrap*, M'Lynn in *Steel Magnolias*, Titania in *A Midsummer Night's Dream*, Jaques in *As You Like It*, and Cherry-May in *Nude with Violin*. Much gratitude to this wonderful cast and crew, her family, and all the love in the world to Jacob. (I love you more.)

Conrad Deitrick (Marcellus/Player 3/Clown 2), a BSF resident company member, is appearing in his fifth production with the company, after playing Montano in *Othello*, Costard in *Love's Labour's Lost*, Simon Eyre in *The Shoemaker's Holiday*, and Camillo in *The Winter's Tale*. This is his third production in original pronunciation. 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 beautiful wife, Katy, their four or more children, and too many pets. He is an estate planning & nonprofit org lawyer, 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.

Sean Eustis (Bernardo/Rosencrantz/Player 2/Clown 1) is insanely happy to be joining BSF for the first time! Most recent roles have been in *King Kirby* (Off the Quill) and as Fluellen in *Henry V* (Rude Mechanicals). Sean is a native to Baltimore where he learned guitar at Peabody Preparatory, left for St. Mary's for his theatre degree, came back and taught pre-school in Woodlawn and Cherry Hill before settling down in College Park. Love to Constantia and our fuzzi-butt, thanks to Mom&Dad, and an excess of joy to the cast and crew!

Terrance Fleming (Hamlet) is very honored to be making his BSF debut. Terrance is from Mobile, Alabama. He received his BFA in performance, with an emphasis in acting, from the University of Southern Mississippi. Since moving to Baltimore in January of 2016, Terrance has been able to collaborate with a handful of the local theatres in the area. Some of his previous performances include *Grey Gardens* with Stillpointe Theatre, *Schoolgirl Figure* with Cohesion Theatre, *Aida* with ArtsCentric Theatre and *Alice in Wonderland* with Chesapeake Shakespeare Company. Terrance is very thankful for this great opportunity and experience.

Erin Hanratty (Voltemand/Reynaldo/Player 1/English Ambassador) is a Baltimore actor and a graduate of the University of Maryland, Baltimore County B.F.A. in Acting program. She previously appeared as The Princess of France in Baltimore Shakespeare Factory's production of *Love's Labour's Lost* and the Duke of Milan in *The Two Gentlemen of Verona* (in partnership with Notre Dame of Maryland University). Besides performing Shakespeare, Erin has appeared in many world premieres in the Baltimore and D.C. area. Some of her favorites are *dry bones rising* with Venus

Theatre, *A Christmas Carol, 1933* with Parlor Room Theatre, and the Interrogang Theatre Company's production of *Kerrmoor*, which was performed in Baltimore and at the 2016 New York City Fringe Festival. When not on stage, Erin can be found presenting storytimes for children as part of her work with the Anne Arundel County Public Library.

Madeleine Adele Koon (Francisco/Guildenstern/Osric) is thrilled to be making her OP and BSF debut! A graduate of Auburn University's Musical Theatre program, she has specialized in original musicals in the DC area. As a company member of Pallas Theatre Collective, she has collaborated on several new works, including the Helen Hayes Recommended production of *Crazy Mary Lincoln*, for which she choreographed and appeared in the ensemble. Favorite Regional credits: Amalia Balash (*She Loves Me*), Johanna Barker (*Sweeney Todd*). Madeleine is also a member of the Death Day Players, a murder mystery improv group associated with Phoenix Tears Productions based in Orlando, FL. Next up, she will be singing the role of Psyche in Gilbert & Sullivan's *Princess Ida* with Victorian Lyric Opera Company. You can also catch her in the original webseries *Redmonton* on YouTube and Vimeo! www.madeleineadelekoon.com

Ethan Larsen (Horatio) is a recent grad of DeSales University whose previous credits include Curio/First Officer in *Twelfth Night* and First Soldier and u/s Bertram in *All's Well That Ends Well* at Pennsylvania Shakespeare Festival. He recently played Sir Andrew Aguecheek in *Twelfth Night* in Philadelphia. He would like to thank his friends and family for the constant support and Chris for a chance to work on this amazing show.

Rachel Manu (Ophelia) is a Maryland native, growing up in Chevy Chase and Gaithersburg. She graduated from the University of Maryland with a Bachelor of Arts in Broadcast Journalism in 2012, and now works by day as a software support specialist. Rachel spent a year traveling Europe, Bali, and Australia as a "digital nomad" before coming back home and diving into training in her newfound love of acting. This is Rachel's first production with BSF and she is currently an Honors Conservatory student at The Theatre Lab School of Dramatic Arts in Washington D.C.

Dylan McKenzie (Cornelius/Player 4/Fortinbras' Captain/Pirate) studies Theatre Arts at Morgan State University. A Detroit native, Dylan has been acting, singing, and dancing since the age of four. During her teen years, she earned a scholarship to attend the New York Conservatory of Arts, and was selected to attend the week long Canadian Shakespeare Festival by the Detroit Youth Mosaic Theatre Troupe. While there, Dylan was immersed in all things Shakespearean. Locally, Dylan appeared as Cordelia in *King Lear*, and provided comedic relief as Tanya in *Jerusalem*. Dylan is also interning for BSF and is most at home when she is on stage.

Terry O'Hara (Claudius) has been acting in Baltimore Shakespeare Factory productions since 2013, and is thrilled and honored to be a part of this incredible production of Hamlet. Past credits include *Romeo & Juliet*, *Richard III*, *Taming of the Shrew*, *The Winter's Tale*, *Julius Caesar*, and *Othello*. Non-BSF credits include *12 Angry Jurors*, *Romulus* (title role), *Arcadia*, *Oliver!*, and *The Apple Tree*. He is enormously proud to be a

BSF company member, and was the founding chair of BSF's board of directors. O'Hara spent many years as a newspaper journalist; today he is a communications professional for a large financial services firm in Washington, DC. He and his wife are proud 25-year residents of Baltimore, where they raised two children.

Shaquille Stewart (Polonius) is an actor, poet, director, musician and many other obnoxious things. He is ecstatic to return for another BSF production and even more excited to take the stage alongside such a talented, multi-faceted cast. Previous credits include *A Midsummer Night's Dream* at BSF (Bottom), Anonymous at Theatre Prometheus (Pascal), and Othello with the 69th cycle of the National Players. Loving this craft more everyday, remember Theatre heals Art is necessary.

Joshua Street (Laertes) has been working in DC for four years. A graduate of Georgetown University, with a Bachelor's in Theatre and 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 an upcoming role as Benvolio in BSF's *Romeo and Juliet*. 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.

Chris Cotterman (Director) has worked with BSF since 2012, on stage in *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* (Petruchio, 2012), and *Love's Labour's Lost* (Berowne, 2012); and as director of *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). He'll next appear on stage as Capulet in this summer's production of *Romeo and Juliet*. Thanks to everyone in the ensemble for the dedication and passion, and thanks to you in the audience for being

Makeima Elise Freeland (Assistant Director) is a first-year student at Notre Dame of Maryland University who aspires to become a screenwriter, director, producer, filmmaker, and playwright. She is from Hyattsville, Maryland, and is currently a Philosophy and Communication Arts double-major and an English and Religious Studies double-minor. Productions at NDMU include *The Two Gentlemen of Verona* (Valentine) and *The Moors* (Agatha).

Rachel Tilley (Stage Manager) has been with the Baltimore Shakespeare Factory as Resident Production Stage Manager since 2015. Other shows she has done with BSF include *Henry IV Part I*, *The Winter's Tale*, *Twelfth Night*, *Antony and Cleopatra*, *The Sea Voyage*, *Othello*, and *Cymbeline*. She also worked on the Factory's joint production of the *Complete Deaths of William Shakespeare* with the Cohesion Theatre Company.

Ann Turiano (Original Pronunciation Director) is the Managing Director of BSF, as well as an actor, director, dramaturg, and playwright. As an actor, she has worked with Baltimore Center Stage, Single Carrot Theatre, Iron Crow Theatre, The Collaborative Theatre, the Baltimore Shakespeare Factory, and Submersive Productions.

Her directing work has been seen at BSF, Notre Dame of Maryland University, Iron Crow Theatre, and Glass Mind Theatre. Ann holds a BA in Acting from the Conservatory of Performing Arts at Point Park University and an MA in Advanced Theatre Practice from the Royal Central School of Speech and Drama.

Jim Stimson (Music Director) - Jim plays lute, guitar, cittern, bandora, shawm, crumhorn, recorder and percussion. He has provided music for 15 Shakespeare Factory productions. Jim has played with numerous early music and folk ensembles and is a founding member of the Devil's Tailors, a Scottish folk band. A student of Ronn McFarlane and Pat O'Brien, Jim has made an extensive study of Elizabethan lute and theater music.

Tegan Williams (Fight Director) is a BSF company member and resident fight choreographer. She was most recently seen as Boatswain/Adrian in "The Tempest." Her fight choreography was last seen in *I Hate Hamlet* at Fells Point Corner Theatre and *Romeo and Juliet* at Green Globe Theatre. Other favorite shows include: *Complete Deaths of William Shakespeare* (BSF and Cohesion Theatre Company), *Julius Caesar* (BSF), and *1 Henry IV* (BSF). Be sure to catch Tegan and her fights in BSF's *Macbeth* this summer. Training: BA in Theatre Arts (Nazareth College), MA in Musical Theatre (Guildford School of Acting), Advanced certifications in stage combat through APC (Guildford, UK). Love to Mom, Dad, and Alex.

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 local schools and dance companies. Kendra is licensed in Financial Services and focuses on teaching artists how money works and guiding them in achieving their financial goals. If she's not in the theatre or helping someone set up a retirement plan, you can probably find her riding a horse around Tranquility Manor Farm.

BSF SUMMER WITH SHAKESPEARE SCHOLARSHIP FUND

Everyone deserves access to the arts. YOU can help us send 20 Baltimore City students to a full week of Summer With Shakespeare camp FOR FREE—and we're almost to our goal! Help the next generation of artists discover the joys of theater.

Visit the lobby to
donate!

Fun Fact

2012's *Macbeth* was BSF's first production at St. Mary's.

Bard to the Bone

Join us every other month for our Shakespeare appreciation society meetings! Topics vary, but each meeting will give you an opportunity to learn more about William Shakespeare and the Baltimore Shakespeare Factory, 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.

May 23: Actors and Acting in Shakespeare's Time

What was it like to be a member of *The Lord Chamberlain's Men*, or a young boy playing a role like *Ophelia*? How was the art of acting practiced (and regarded) during Shakespeare's time? This is an interesting subject and you may be surprised to learn of the way in which actors carried out their craft during the Elizabethan and Jacobean period in England. Come join us for this fascinating journey into theatrical world much more different than you may have ever imagined.

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.

Fun Fact

2016's *The Shoemaker's Holiday* was the first in our Contemporary Series!

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.

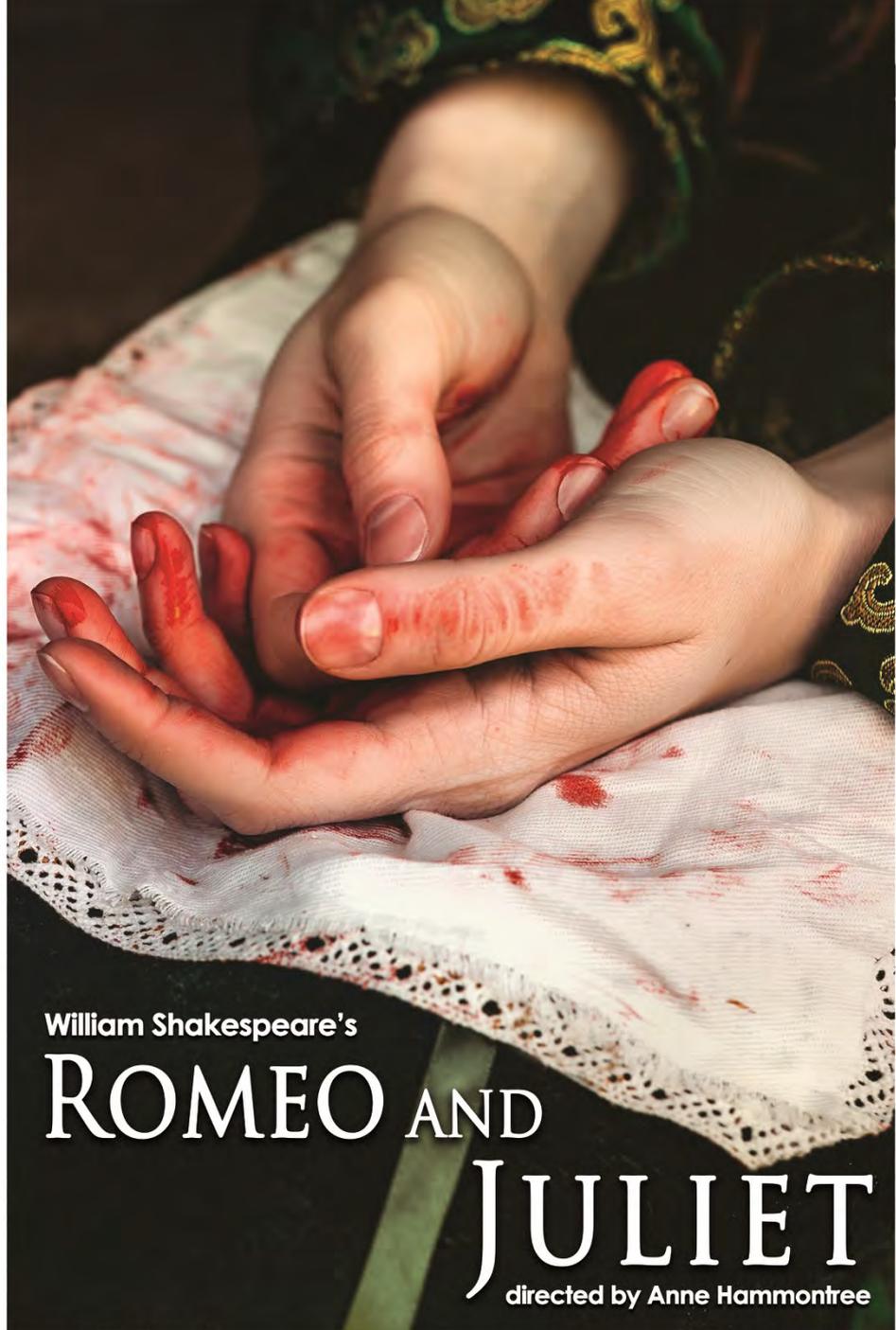
November 7: The Knight of the Burning Pestle

BSF's production of Francis Beaumont's *The Knight of the Burning Pestle* will be the fourth consecutive year we have offered our Shakespeare's Contemporary Series to the Baltimore community. There is much that can be learned about Shakespeare's plays from the works of these men and women who wrote plays that have, unfortunately, become overshadowed by the Bard's iconic stature. We want to blow the dust off these neglected classics! *Pestle* is not only one of the funniest plays EVER written, but it also opens a window into the theatrical world of Shakespeare's time.

Fun Fact

2018's *Othello* was the 40th BSF show!

BALTIMORE SHAKESPEARE FACTORY



William Shakespeare's

ROMEO AND JULIET

directed by Anne Hammontree

June 28 - July 21
Fridays and Saturdays at 8pm
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shakespearefactoryofficial Guess the purpose of this iron? Hubert thinks it might be a nose picker... we'll see... #bsfkingjohn

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Fun Fact

2014's *Richard III* was BSF's first production of one of Shakespeare's history plays.

**ROSENCRANTZ
AND
GULDENSTERN
ARE
DEAD**



**BY TOM STOPPARD
DIRECTED BY LANCE BANKERD**

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APRIL 5, 2019 - MAY 5, 2019

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