

BALTIMORE SHAKESPEARE FACTORY

**BALTIMORE SHAKESPEARE
FACTORY PRESENTS**

BALTIMORE SHAKESPEARE FACTORY

BSF

KING LEAR

October 1st - 24th

**PRESENTED IN ORIGINAL PRONUNCIATION
DIRECTED BY: MARSHALL B GARRETT**

THE KESTREL THEATER

3900 Roland Ave. Baltimore, MD

Fridays and Saturdays 8:00pm / Sundays at 4pm

Pre-Show will begin 15 minutes prior to curtain

Tickets, Information, & COVID-19 guidelines:

BALTIMORESHAKESPEAREFACTORY.ORG



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the Maryland State Arts Council (MSAC.ORG)
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October 1 - 24

Fridays/Saturdays 8pm

Sundays 4pm

BALTIMORE SHAKESPEARE FACTORY

BSF

BARD TO THE BONE

The Baltimore Shakespeare Factory presents

King Lear in Original Pronunciation

by William Shakespeare
directed by Marshall B Garrett

Cast

| | | |
|----------------------------|-------|-------------------------|
| David Yezzi | ..... | King Lear |
| Erin Hanratty | ..... | Goneril |
| Nina Marti | ..... | Regan |
| Abigail Funk | ..... | Cordelia/The Fool |
| Tom Brown | ..... | Kent/Old Man |
| Greta Boeringer Schoenberg | ..... | Gloucester |
| Jeff Miller | ..... | Edgar/King of France |
| Rocky Nunzio | ..... | Edmund |
| Colin Riley | ..... | Albany/Curan |
| Zach Brewster-Geisz | ..... | Cornwall/Doctor |
| Marnie Kanarek | ..... | Oswald/Burgundy/Servant |

Baltimore Shakespeare Factory Staff

Interim Artistic Director **Jess Behar** Managing Director **Lauren Romagnano**

Education Director **Bethany Mayo**

Board of Directors

Jordan Abner
Jess Behar
Thomas Brown
Sean Eustis
Jamie Horrell
Mena Lapasset

Liz Latanishen
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Bethany Mayo
Justyne Paxton
Lauren Romagnano
Kathryn Zoerb

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About the Ensemble

Greta Boeringer (Gloucester) - Henry V (Baltimore Shakespeare Factory), Romeo and Juliet (Endangered Species Theater Project), Macbeth, Richard III, Winter's Tale, Romeo and Juliet (Chesapeake Shakespeare Company) As You Like It (Aaron Posner dir), Macbeth (Craig Baldwin, dir) Academy of Classical Acting, GWU.

Zach Brewster-Geisz (Cornwall, Knight, Doctor) BSF: The Tempest (Prospero), King John (King of France), Comedy of Errors (Antipholus of Syracuse), Taming of the Shrew (Gremio), Merchant of Venice (Antonio), A Midsummer Night's Dream (Bottom). DC/Baltimore: Shakespeare's Histories (Brave Spirits Theatre); Annie Jump and the Library of Heaven (Rorschach Theatre); East of Eden, Richard III (NextStop); Midsummer (WSC Avant Bard); Romeo and Juliet (Chesapeake Shakespeare). Faculty, National Conservatory of Dramatic Arts; Equity Membership Candidate. Thanks to Marshall for the opportunity, and thanks to K, D, and S for everything else.

Thomas Brown (Kent) is a Baltimore native & proprietor of Thomas Brown, Woodwright LLC. He has made Renaissance instruments, the Kestrel stage, Orchestrion cabinets, & a gift for Pope Francis. Board member at Poe Baltimore. Big fan of dogs, also antique books, swords, tools, and motorcycles. Creator of the Fearelesse Folio Actor's Editions of the Plays; currently appearing as the Earl of Kent in BSF's Original Pronunciation King Lear.

Abigail Funk (Cordelia/Fool) 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 Henry V, Romeo and Juliet, and A Chaste Maid in Cheapside. Abigail is also a teaching artist for The Studio at Chesapeake Shakespeare Company. D. Melpomenos, be present to my mystic prayer, rejoicing come, and fruits abundant bear.

Erin Hanratty (Goneril) is an actor in the Baltimore/DC area and a graduate of the University of Maryland, Baltimore County B. F. A. in Acting program. Previous credits with the Baltimore Shakespeare Factory include First Player in Hamlet in Original Pronunciation, the Princess of France in Love's Labours Lost, and the Duke of Milan in The Two Gentlemen of Verona in partnership with Notre Dame of Maryland University.

Marnie Kanarek (Oswald/Burgundy/Servant) is thrilled to be back onstage at BSF! Some recent roles include Arviragus (Cymbeline), Grace Fryer (Radium Girls), Blanche DuBois (A Streetcar Named Desire), and Henrietta Leavitt (Silent Sky). Kisses to her brilliant family for their endless support, laughter, and love!

Nina Marti (Reagan) Regional credits include Chesapeake Shakespeare Company: A Midsummer Night's Dream (Hermia), Dracula (Lucy); Next Stop Theatre Company: White Rabbit, Red Rabbit, East of Eden (Abra/Mrs. Bacon); Imagination Stage: ¡Ratón en Movimiento!, Óyeme, the Beautiful; Capital Fringe 2019 Curated Series: Shakespeare's Worst. She has starred and 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.

Jeff Miller (Edgar/France): Jeff Miller is thrilled to be returning to the BSF stage. Jeff is an actor, director, and teaching artist throughout Maryland, DC, and Virginia, and recently graduated from Mary Baldwin University's MFA in Shakespeare and Performance program. Other BSF credits include Frank Ford (Merry Wives of Windsor), Stephano (The Tempest), Flute/Peaseblossom (MSND), and Malvolio (Twelfth Night). Jeff recently directed A Mini-Midsummer Night's Dream with BSF.

Rocky Nunzio (Edmund) is making his Baltimore Shakespeare Factory debut. Credits: Acting: columbinus (Helen Hayes Award Nomination-best Ensemble) (1st Stage); Blue Camp (Rainbow Theatre Project). Directing: Dreamer/Seeker (Capital Fringe). Assistant Directing: Swimming With Whales (Helen Hayes Nomination-best play), A Civil War Christmas, Well (1st Stage); Clothes for a Summer Hotel (Rainbow Theatre Project)

Colin Riley (Albany, Curan, Servant) is excited to be in his first production at BSF! His recent credits include Variations on Vision at Rapid Lemon Productions and Chad in Almost, Maine at HCC Arts Collective. Many thanks to family, friends, and JT for all of their support and love.

David Yezzi (King Lear) is thrilled to be making his BSF debut! Select roles—Regional: Edith Stein (Pittsburgh Public), Candida (Princeton Rep), A Midsummer Night's Dream (Empire State Institute), Macbeth (Classic Theatre International). New York: The Grand Guignol (Playhouse 91), Faust (Gene Frankel Theatre), Listen, Houdini (Sheridan Square Theatre), Dog Spelled Backwards (The Kitchen). Carnegie Mellon, BFA. As playwright: Schnauzer (Baltimore Poets Theater), published by Exot Books.

Production Staff

Jess Behar (Original Pronunciation Director) has been a company member since 2007 and has served as Interim Artistic Director for 2021. Credits with BSF include: Romeo and Juliet, The Taming of the Shrew, A Midsummer's Night's Dream, Twelfth Night, The Comedy of Errors, As You Like It, The Winter's Tale, The Two Gentleman of Verona, Loves Labours Lost, Hamlet, Henry IV Part I, Antony and Cleopatra, Othello, and King John. She has also performed with Fells Point Corner Theatre, Vagabond Players, and Baltimore Playwright's Festival. She is a graduate of McDaniel College and holds a BA in Theatre Arts. She also holds an MAT in Elementary Education from Towson University. Jess has been certified by Paul Meier in Original Pronunciation. She is an elementary school teacher with Baltimore County Public Schools.

Marshall B Garrett (Director) is delighted to return to BSF after a short hiatus. His productions of The Tempest and A Chaste Maid in Cheapside were on the then-yet-to-be-named Kestrel Stage in 2018. Education: Mary Baldwin College (MFA, M.Litt), Illinois Wesleyan University (BA), Interlochen. More info at www.marshallbgarrett.com. Love and thanks to Tess and Harper; deep gratitude to Jess, Lauren, and the company of King Lear

Jamie Horrell (Music Director / Multi-Instrumentalist) Jamie is excited to be back for his ninth Shakespeare Factory production. Being a lifelong musician, he is thrilled at having another chance to combine his love of music with his other passion, Shakespeare. He would also like to thank Tom Delise for the magic he created, everyone at the Factory, as well as Mena and Fiona for all their encouragement and support.

Tegan Williams (Fight Choreographer) has been a part of BSF since 2012. Her fights were most recently seen in "Henry V." Other favorite BSF shows include: Julius Caesar, The Complete Deaths of Shakespeare, and Othello. Her work has also been seen at Single Carrot Theatre. Training: Advanced certifications in Stage Combat through the Academy of Performance Combat in the UK. BA in Theatre Arts (Nazareth College). MA in Musical Theatre (Guildford School of Acting). Much love to Alex, and her two cats, Pan and Nico.

Director Notes

I'll confess that directing King Lear as a young man has always scared me. While I've done the other great play about staring down the end of your life, The Tempest, the core of that story is what you leave behind. King Lear, on the other hand, deals with generational war: the young taking from the old, and later using the old as a shield for their own ambition. Even the "good" characters treat their fathers as means rather than men. I didn't want my first attempt at this play to come with that same sense of exploiting the generation before me to further my youthful ambition. And what on earth do I, as a young person, have to say about this, possibly the greatest play in the English language? Nothing.

Luckily for all of us, this is a play about Nothingness (don't worry, it's not Seinfeld!). Lear reminds us a few times that Nothing can come from Nothing, Cordelia has Nothing to say in declaration of her father's love, Edgar becomes Nothing to preserve his own life. By the end of the play, nine (or twelve, if we count Kent, the Fool, and the Captain) speaking characters and untold numbers of soldiers have been violently killed, and what has changed? Nothing. Lear tried to divide his kingdom to prevent future strife, and set off a civil war so ferocious that an invading French army use Lear as their standard. Edmund has decimated his family in pursuit of legitimacy, only to find everyone he loves is dead because they love him. What has anyone learned? What has anyone gained? Nothing.

Now, an unrelated musing: As all good Shakespeare geeks have seen on their social media feeds over the last year, Will wrote this play during a plague. Which is really not all that unusual for his time: over his 20 year career, plagues closed the theatres for 6 months or more at least 3 times, including once for two years. Unsurprisingly, these theatre closures coincide with bursts of new plays by Shakespeare and his contemporaries. I thought about this a lot throughout the pre-vaccine times of COVID, usually accompanied with thoughts of how little I was accomplishing artistically by comparison, but as we all dip our toes back into the idea of live performance, I've had the joy to serve the artistic release of so many people doing their first play back. We don't know if COVID will close us again, or for how long. It feels naive to look back at March 2020 and remember that we thought we were going home for 2 weeks. I'm sure David and Erin and Tom and the rest of the first-cast of this King Lear thought they'd be able to pick back up in a few weeks. What we do know is that we have a chance to tell this story together, to you, dear audience, tonight. I hope we will be able to again tomorrow, and I hope we were able to last night. But as I write this, a week before opening, I don't even know for sure if we'll be able to do that. I think we will, I hope we will, I believe we will. So whenever you're here for this performance, I thank you. I am so grateful to this company for their work and their passion. May we never take the theatre for granted again. Never, never, never, never, never.

-MBG

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 inter-acted (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.

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Theatre should be seen, not read.



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Join us online every other month.

Next meeting on Nov 11 at 7pm will be an online talkback with our
King Lear Cast and Crew!

www.Patreon.com/Bard2theBone

Please visit our YouTube channel for our recorded pre-show talk
with Director Marshall B Garrett