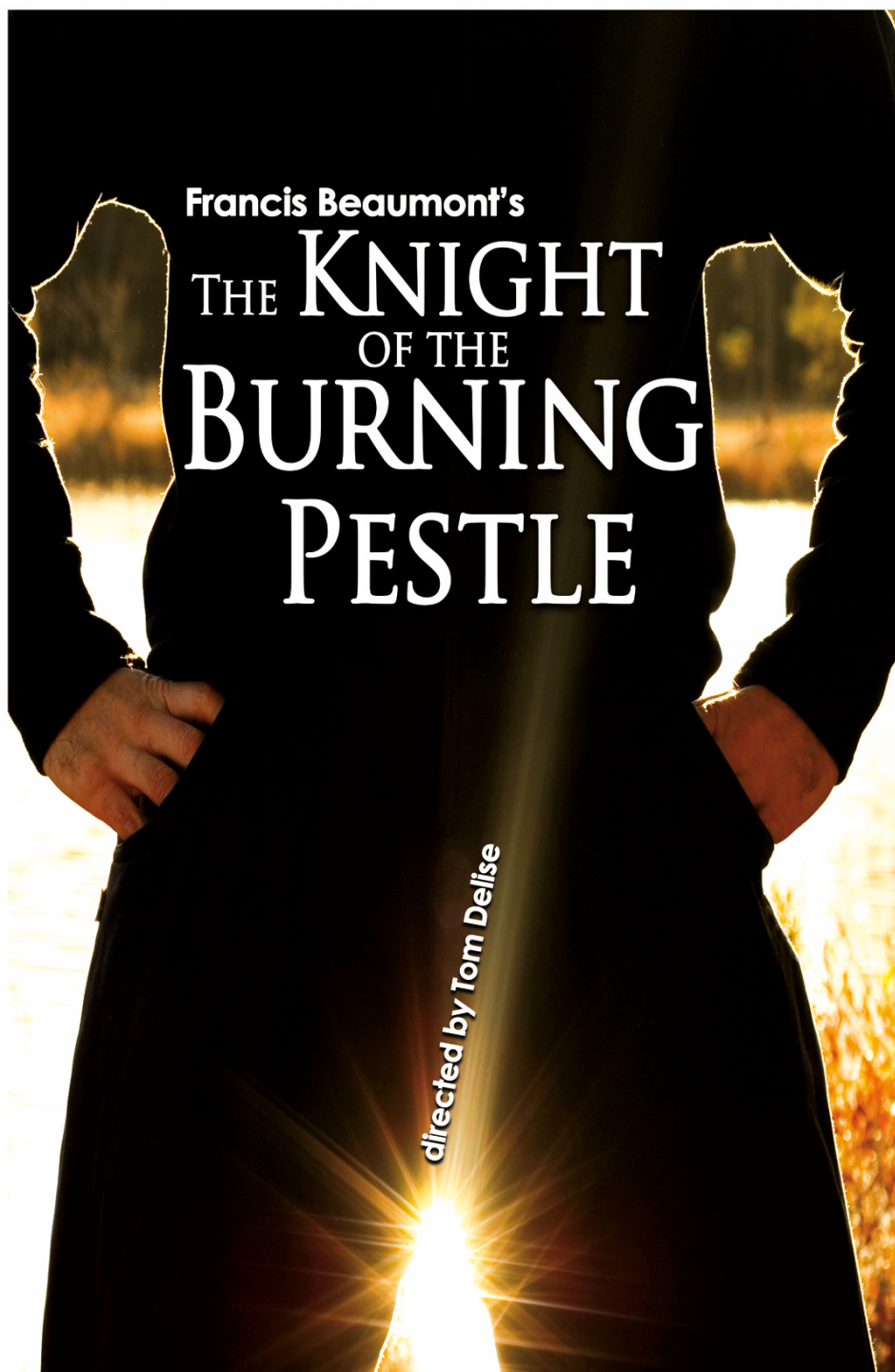


BALTIMORE SHAKESPEARE FACTORY



November 1 - 24
Fridays and Saturdays at 8pm
Sundays at 4pm

BALTIMORE SHAKESPEARE FACTORY
BSF
BARD TO THE BONE

Baltimore Shakespeare Factory

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Baltimore Shakespeare Factory presents

The Knight of the Burning Pestle

by **Francis Beaumont**

directed by **Tom Delise**

Cast (in alphabetical order)

Katie Rey Bogdan.....Humphrey/Host
Kerry Brady*.....Nell, the Citizen's Wife
Cheryl J. Campo.....Old Merrythought
David Forrer.....George, the Citizen
Warren Harris.....Rafe
Adam Henricksen*.....Jaspar/George (Dwarf)
Jim Knost.....Venturewell/Pomponia
Amber Lipman.....Michael/Greengoose/2nd Knight/
General Prologue/ Venturewell Man #2
Jackie Madejski.....Luce/Barber
Sarah Robinson.....Boy/London Merchant Prologue/Tim
Yamaelis Rosas-Sánchez (Intern).....Tapster/Woman/
Hammerton/Servant/Venturewell Man #1
Laura Weeldreyer.....Mrs. Merrythought/1st Knight

Assistant Director **Grayson Owen***

Stage Manager **Rachel Tilley**

Music Director **Madeleine Koon**

Dramaturg **Nell Quinn-Gibney***

Costume Designer **Kendra Shapanus**

Special Thanks to **Poe Baltimore**

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There will be one fifteen-minute intermission.

*BSF Resident Company Member

Let's Drink to the Salt of the Earth

by Tom Delise



The King Drinks, Pieter Breughel the Younger, oil on panel, 1620.

Of all the plays written during the Elizabethan and Jacobean periods, *The Knight of the Burning Pestle* might be the one that is the perfect play for BSF to stage. Yeah, I know that is a rather startling statement to come from the artistic director of a company that regards Shakespeare with the reverence that we do, but I believe that *Pestle* is a play that fits our performance philosophy perfectly – and to a degree that even one of Shakespeare's plays cannot match. OMG, did I just really write that? Heresy!

A bit of plot summary might be helpful at this point. This play begins with a Jacobean acting company that is attempting to stage a play called *The London Merchant*, when a London Grocer, his Wife, and their apprentice Rafe come out of the audience to interrupt the play and insist on adding knightly adventures into the play for Rafe to perform. As the actors try to soldier on through their play, we get a delightful mix of *The London Merchant*, the adventures of the Knight of the Burning Pestle (Rafe), and a hilarious mixture of both when these imaginary worlds collide. And with constant interruptions and comments sprinkled throughout the play by the Grocer and his Wife (who sit on the stage for the entire show), this play is very much an Early Modern *Mystery Science Theatre 3000*.

So, what makes this play perfect for BSF? First, having salt-of-the-earth characters like the Grocer, his Wife, and Rafe come out of the audience and become part of the play, as opposed to being just passive observers, is one of the mantras of this company – we

revel in the audience interaction that the plays of Shakespeare and his contemporaries afford us. We want our audiences to feel that they are not AT a play, but IN a play, and these characters certainly bring the entire audience into the world of the play with them. This play is the ultimate shattering of the fourth wall – and BSF is all about that.

Another goal of BSF is that we try to breathe new life into plays that sometimes can be regarded as stuffy, to be kind, and elitist to be a bit harsher. In *Pestle*, we watch a bunch of melodramatic actors put on a play as amateurs invade their story and breathe fresh air into it with their imagination and their earnest infatuation of the art of theatre. Incidentally, this play also riffs on many different plays of the Early Modern Period, even Shakespeare. See how many you can find as you watch the play tonight.

Moreover, the Grocer, his Wife, and Rafe are examples of the earthy characters that we find in Shakespeare, characters such as Falstaff and his crew and the Rude Mechanicals in *A Midsummer Night's Dream*, just to name a few. These are people who are proud of themselves and their occupations, and they are proud of their city. They are people with vivid imaginations, and that is something that BSF strives for in all our work – to stimulate the imagination of our audiences. We do not need fancy and elaborate sets to do that – the excellence of the language and the skill of the actors is all we need.

There are many other reasons why this play is such a perfect fit for BSF, but this short essay cannot delineate them all. But if you are a BSF regular, I'm sure you will be able to recognize them. In the meantime, sit back and enjoy a play that is filled with mirth and delight. On second thought, don't sit back – join in with the Grocer and his Wife and become an active participant in *The Knight of the Burning Pestle*.



In a Nutshell

The London Merchant revolves around the story of two young lovers, Jasper and Luce. Jasper is the apprentice of Luce's father, Venturewell, the merchant of the title, and he fires Jasper because he is arranging a marriage between Luce and a silly gentleman named Humphrey. In the meantime, Jasper's parents, Mrs. Merrythought and Old Merrythought, are having problems. Old Merrythought is the ultimate hedonist -- he is interested only in eating, drinking, and—especially—singing all day.

Enter the Grocer, his Wife, and their apprentice, Rafe. They do not want to watch *The London Merchant*—they feel it will insult their beloved city. So, they insert themselves and Rafe into the play. Rafe is cast as the Knight of the Burning Pestle, and he recruits actors from *The London Merchant* to help him tell his story. In the meantime, the cast of *The London Merchant* diligently continue with their play, dealing with the constant interruptions and comments from the Grocer and his wife as best they can. But their story continues to collide with Rafe's, and they find themselves a part of Rafe's increasingly absurd comedy.

So it is bonus time for our audience—you are actually getting three plays for the price of one: *The London Merchant*, *The Adventures of the Knight of the Burning Pestle*, and *The London Merchant Meets the Knight of the Burning Pestle*. Enjoy!

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.

The Privie Mark of Ironie

Dramaturgical Notes on the Play

by Nell Quinn-Gibney

The Knight of the Burning Pestle was written by Francis Beaumont in only eight days in 1607, possibly for a troupe of child actors at the Blackfriars Theatre. The performance was so badly received that it was closed after only one show. It was not performed again in Beaumont's life.

In 1613, this piece finally received publication. A note from the publisher remarked that the play was "an unfortunate child...exposed to the wide world, who for want of judgement, or not understanding the privie marke of Ironie about it (which showed it was no offspring of any vulgar braine) utterly rejected it."

Fortunately, understanding and respect for the play grew greatly over its next few years of performance. The famous Restoration actress Nell Gwynn played the Prologue, and told the audience that the author has "Burlesqed all he himself had write" and has "farcified a play."

Burlesque and farce are certainly genres that have their moments of reflection within *Pestle*. Beaumont was not afraid to parody London City Comedies, Virtuous Apprentice Plays, Medieval Drama, and Don Quixote - along with the audience members themselves. Likely, this was why the play was originally so poorly received: the audience overlooked the ironic and parodic elements, and focused on the satirization of the unlearned members in each audience.

When I first read this play, I was struck by the madcap, fast-paced nature of the dialogue and plot, as well as the hilarious fourth-wall-breaking elements. Beaumont was taking risks with this play, openly critiquing both his successful contemporaries as well as the paying audience members. It is truly a piece that is unique for its time, offering actors a wild sense of play and unpredictability.

My greatest hope for this production is that our audiences are just as taken aback by this zany piece as audiences of Beaumont's time - but that they walk away laughing! Thank you so much for joining us, and enjoy *The Knight of the Burning Pestle*.

About the Ensemble

Katie Rey Bogdan (Humphrey/Host): Katie is absolutely stoked to be making her BSF debut! DC/Baltimore credits include: *Much Ado about Nothing* (Verges/Musician, Prince George's Shakespeare in the Parks), *35MM* ("Lonely" and others, Free Range Humans), *Three Cheers to Grace* (Grace, Young Playwrights' Theater) and *Heathers* (Martha Dunnstock, Stillpointe Theatre). She has a BM in Musical Theatre from Catholic University and is currently working towards her MA in Theatre History and Criticism. UPCOMING: *Spring Awakening* (Anna, Round House Theatre).

Kerry Brady is a Maryland native and a graduate of Towson University's Theatre Arts program. *The Knight of the Burning Pestle* marks her fourth appearance in the Shakespeare's Contemporaries series at BSF. Other local acting credits include performances with The Mobtown Players, the Audrey Herman Spotlighters Theatre, Theatre Hopkins, Fells Point Corner Theatre, Baltimore Improv Group (BIG), the Strand Theater Company, Baltimore Rock Opera Society (BROS), Glass Mind Theatre, Annex Theater, Vagabond Players, and Center Stage.

Cheryl J. Campo (Old Merrythought) Thrilled to be in her third production with this illustrious company, Cheryl previously performed in BSF's *Twelfth Night* (Maria) and *A Midsummer Night's Dream* (Snug/First Fairy/Moth). Recent theatre credits include Colonial Players: *A New Brain* (Homeless Lady); several school productions at Beth Tfiloh Dahan Community School and summer youth programs in Howard and Baltimore counties (Musical Director); Arts Collective at Howard Community College (HCC): *The Lion, the Witch, and the Wardrobe* (Director); Olney Theatre Center: *South Pacific* (Bloody Mary); and Cohesion Theatre Company: *fools and madmen*, a hip hop adaptation of *King Lear* that toured Baltimore City in 2018 (Gloucester). Cheryl is a grant administrator and research instructor in the Science, Engineering, and Technology Division at HCC. Many thanks to the creative team for the opportunity to be in such a fun show and to Bruce for his endless patience, love, and support. Next up: *Henry V*.

David Forrer (George the Citizen) David's past BSF productions include *The Merry Wives of Windsor* (Sir John Falstaff), *Antony and Cleopatra* (Pompey/Dolabella), *Twelfth Night* (Sir Toby Belch), and *The Winter's Tale* (Antigonus). He also recently appeared at Fells Point Corner Theatre in *A Perfect Arrangement* (Theodore Sunderson) and *Jerusalem* (Troy Whitworth). He thanks his beautiful family.

Warren Harris (Rafe) is proud to perform for a second time around with Baltimore Shakespeare Factory, as the Knight of the Burning Pestle. Along with acting in Baltimore theaters, Warren also possesses a passion for producing music. Baltimore is a hotspot for his creativity, since not only has he acted in theaters like BSF and Iron Crow Theatre, he has recorded music in Baltimore studios as well.

Adam Henricksen (Jaspar/George the Dwarf) A local improv actor and musician (guitar), Adam's passion for Elizabethan/Jacobean theater and verse was ignited by the BSF production of *King John* in the summer of 2018. Since then he has been in two productions with BSF: *Cymbeline* (Posthumous Leonatus) and *The Merry Wives of Windsor* (George Page).

Jim Knost (Venturewell/Pompiona) Jim is pleased to return to the Baltimore Shakespeare Factory stage. Favorite roles elsewhere have included Scarecrow in *The Wizard of Oz*, Cervantes/Quixote in *Man of La Mancha*, Lord Dundreary in *Our American Cousin*, Captain Hook in *Peter Pan*, Margaret in *Much Ado About Nothing*, Boolie Werthan in *Driving Miss Daisy*, Eric Weiss in *Brooklyn Boy*, Judge Turpin in *Sweeney Todd*, Giuseppe Palimieri in *The Gondoliers*, and Sergeant of Police *The Pirates of Penzance*.

Amber Lipman (Michael/Greengoose/2nd Knight/General Prologue/Venturewell Man #2) is "burning" with excitement for her debut performance with the Baltimore Shakespeare Factory and can't wait for the next! Other recent theatre credits include Zerlina/Prostitute in Mozart's *Don Giovanni*, Queen Elizabeth/Prince Edward in *Richard III*, and Johanna in *Sweeney Todd: The Demon Barber of Fleet Street*. When not in the theatre she can be found "performing" as a crew member on-board Baltimore's fleet of historic ships.

Jackie Madejski (Luce/Barber) is thrilled to be making her BSF debut! Recent credits include *Young Frankenstein* (Waterfront Playhouse), *A Midsummer Night's Dream* (Prince George's Shakespeare in the Park), *Live Literature: Happy Trails!* (Great Plains Theatre), and *Beauty and the Beast* (The Puppet Co). www.jackiemadejski.com

Sarah Robinson (London Merchant Prologue/Squire Tim/Boy) is delighted to be making her BSF debut! This summer, she appeared in the Victorian Lyric Opera Company's productions of *The Queen's Lace Handkerchief* (Donna Irene) and *Princess Ida* (Ensemble). Other recent appearances include *Spider's Web* (Clarissa) with Laurel Mill Playhouse, *Scotland Road* (The Woman), and *Blithe Spirit* (Madame Arcati) with the JHU Applied Physics Lab Drama Club. A native of Baltimore County, she is happy to be settled back in the area after spending more than a decade out of state collecting engineering degrees.

Yamaelis Rosas-Sánchez (Tapster/Woman/Hammerton/Servant/Venturewell Man #1) is thrilled to be making her debut with BSF. This will be her first ever theater production with a professional company. In addition to her studies for her major of Criminal Justice she has a love for the theater and horror movies. she hopes to grow more as an actress.

Laura Weeldreyer (Mrs. Merry-Thought/Knight #3) is thrilled to make her debut at Baltimore Shakespeare Factory. Locally she has been lucky enough to work with Cockpit in Court (Stella Mae in *Come Back to the Five and Dime, Jimmie Dean, Jimmie Dean* and Cassandra in *Vanya, Sonia, Masha and Spike*), as well as Phoenix Festival Theater (*Fiddler on the Roof, The Music Man*), Memorial Players (*Arcadia, Romulus*), and was a founding ensemble member of Work in Progress Theater Company. Laura has a degree in theater from UNC Chapel Hill and has performed all over the east coast. She thanks the wonderful, delightful cast for being a joy to work with and her wonderful, delightful family for putting up with her crazy schedule.

Tom Delise (Director, Founding Artistic Director) founded BSF in 2006 and for the company he has directed Shakespeare's *The Taming of the Shrew, Twelfth Night, The Comedy of Errors, Much Ado About Nothing, As You Like It, Macbeth, Love's Labor's Lost, Romeo and Juliet, Hamlet, A Midsummer Night's Dream, Richard III, Measure For Measure, Henry IV, Part One, Cymbeline, King John, The Merry Wives of Windsor*, and the first original pronunciation productions of *The Merchant of Venice, Antony and Cleopatra*, and *Othello* since Shakespeare's time. He has also directed *The Shoemaker's Holiday* by Thomas Dekker, a staged reading of the anonymous *Famous Victories of Henry V* performed at the American Shakespeare Center, and co-directed an original work written by Lane Stanley, *The Complete Deaths of William Shakespeare*. He is the author of the book *That Is the Question: The Ultimate Shakespeare Quiz Book*.

Madeleine Koon (Music Director) is so happy to return to Baltimore Shakespeare Factory after appearing in OP *Hamlet* earlier this year. This is her first Music Direction venture. She received a BFA in Musical Theatre from Auburn University and works as a professional actor and musical director in Baltimore and Washington, DC.

Grayson Owen (Assistant Director) has been working with BSF for almost two years, and a resident company member for a little over a year. He was most recently seen on the BSF stage as Tybalt in *Romeo & Juliet*. He was also the AD and Stage Manager for *The Two Gentlemen of Verona*, a co-production of BSF and Notre Dame of Maryland University. Other BSF credits include: *Othello* and *King John*. Grayson is a professional actor and stage manager in the Baltimore area, having recently stage managed *Sex With Strangers* (FPCT) and *Crimes of the Heart* (Vagabonds). Later this winter, he will be back at BSF directing *Henry V*. He would like to thank Tom and Ann for the opportunity to work with this wonderful company.

Nell Quinn-Gibney (Dramaturg) is an actor, playwright, and director in the Baltimore and DC area. She graduated in 2017 from the University of Maryland, Baltimore County with a BFA in Acting. She has performed with TBD Immersive (*Death Guide*, *Underworld*; Brooklyn, *Ouroboros*), Baltimore Shakespeare Factory (*Miranda*, *The Tempest*; Tim, *A Chaste Maid in Cheapside*; Hecate, *Macbeth*), The Strand (*Tizzy*, *Count Down*), and The Rainbow Theatre Project (Sophie, *The DOMA Diaries*). She has also directed with Silver Spring Stage (*Meet the Pets*) and written for Rapid Lemon Productions (world premiere of *Proxy*). With the rest of her time, she is a teaching artist and performer with InterAct Story Theatre Company.

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.

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*, and *Othello*. She also worked on the Factory's joint production of *The Complete Deaths of William Shakespeare* with the Cohesion Theatre Company.

Theatre should be seen, not read.



With the school year now in full swing, Baltimore Shakespeare Factory is delighted to announce the return of our student matinees!

Classes, clubs, and homeschool groups are welcome!

For rates and more information, email Bethany Mayo, Education Director:

bethany@baltimoreshakespearefactory.org

Henry V

Wednesday February 19, 2020
Thursday February 27, 2020

King Lear in Original Pronunciation

Wednesday April 8, 2020
Thursday April 16, 2020

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LISTEN UP, BALTIMORE!



You, our audience, have proven that you love Shakespeare's language just as much as we do. Now we want to make it easier for you to enjoy it at our performances.

Our surveys tell us that you connect with our style and approach, but the challenging acoustics of our 150+ year old building can make it hard to hear.

Together, we're going to do something about it. With the help of acoustic professionals, BSF will implement multi-point solutions that will transform the way you hear our plays while maintaining the beauty and architecture of our home.

Over the next year we'll be raising funds to make our plans reality. With your help, we can have solutions in place by the start of the 2021 season.

Our goal is \$50,000. To learn more, visit our website:

www.baltimoreshakespearefactory.org/weheardyou