

COMMONWEALTH SHAKESPEARE COMPANY
PRESENTS



MUCH A DO ABOUT NOTHING





BY WILLIAM SHAKESPEARE

DIRECTED BY
MEGAN SANDBERG-ZAKIAN

July 20 – August 7, 2022

FREE ON BOSTON COMMON

SUGGESTED DONATION: \$20

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FROM THE DIRECTOR

I'm delighted to be directing this production of *Much Ado About Nothing*, one of Shakespeare's wittiest and most romantic plays. After another isolating and difficult pandemic winter, it feels like the perfect way to gather together outdoors in a celebration of the expansive possibilities of love and community.



In considering how to approach this *Much Ado*, I had two big questions. What is behind Claudio's intensity and volatility – in love as well as in imagined betrayal? And what is holding Beatrice and Benedick back from admitting their attraction to each other?

Shakespeare has written Claudio as a young soldier returning victorious from war. When I looked at him as someone who had recently experienced combat, rather than just as a young and handsome hero, I understood more about why his emotions are so raw. Then I thought about the last time American soldiers returned triumphantly from the battlefield – in the early 90s after the first Gulf war, known as Operation Desert Storm. Pop culture still featured the bright colors and big hair of the 1980s, but a potent undercurrent of hip-hop, grunge, and queer theory was there, too. Voilà: the 90s-inspired world you'll see tonight!

As for the second question, making Beatrice and Benedick both women helped me to understand why their friends' assistance (and approval) is so critical in bringing their epic love story to its satisfying conclusion. As a 90s kid who didn't come out as queer until years later, I can only imagine how things might have been different if my friends had conspired to put me in touch with the big feelings I couldn't admit to having.

So, as Beatrice says, "love on!" – and enjoy the show!

A handwritten signature in cursive script that reads "Megan Sandberg-Zakian".

Megan Sandberg-Zakian
Director, *Much Ado About Nothing*



FROM CSC'S FOUNDING ARTISTIC DIRECTOR

Welcome to the 26th production of Free Shakespeare on Boston Common! We're so grateful that our annual summer event has become such a beloved Boston tradition, serving more than a million audience members since we were founded in 1996.



We're also thrilled to be sharing our stage this summer with two important Boston organizations: Boston Lyric Opera, performing Gounod's *Romeo and Juliet* on August 11 and 13; and Inquilinos Boricuas en Acción, presenting their annual Tito Puente concert on August 12. I hope you'll return to see these two terrific groups in action!

I also want to thank our many generous donors and sponsors who make this all possible. Please visit commshakes.org/donate to make a donation, in any amount, and help us keep Free Shakespeare free for all.

We're so pleased that you have chosen to join our audience this evening, and I hope you enjoy the performance.

Steven Maler
CSC Founding Artistic Director



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make a donation to CSC, and help us
keep Free Shakespeare FREE!**



The 26th Season of Free Shakespeare on the Common
Commonwealth Shakespeare Company's Production of:

MUCH ADO ABOUT NOTHING

BY WILLIAM SHAKESPEARE

DIRECTED BY MEGAN SANDBERG-ZAKIAN ***

Lead Sponsor: **amazon**

July 20–August 7, 2022

Scenic Designer	Lawrence E. Moten III**
Associate Scenic Designer	Daniel Allen
Costume Designer	Kathleen Doyle**
Assistant Costume Designer	Miranda Giurleo**
Co-Lighting Designer	Eric Southern**
Co-Lighting Designer	Maximo Grano De Oro
Co-Sound Designer	Nathan Leigh**
Co-Sound Designer	Elizabeth Cahill
Choreographer/Movement Coach	Levi Philip Marsman
Intimacy and Violence Director	Jessica Scout Malone
Text Coach	Bryn Boice
Assistant Director	Ludmila de Brito
Production Manager	Jenna Worden
Production Stage Manager	Colleen Lacy*
Assistant Stage Manager	Ashley Pitchford*

Steven Maler, Founding Artistic Director

Brittney Holland, General Manager

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

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This program is supported in part by the National Endowment for the Arts as well as by a grant from the Boston Cultural Council/Reopen Creative Boston Fund, administered by the Mayor's Office of Arts and Culture.



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PLOT SYNOPSIS: MUCH ADO ABOUT NOTHING

The war is over. Don Pedro, an army General, arrives with his regiment, including Benedick and Claudio, at the home of Leonato, father of Hero and uncle of Beatrice.

Claudio falls in love with Hero and their marriage is agreed upon. Beatrice and Benedick despise love and engage in comic banter.

The others plot to make them fall in love with each other, by a trick in which Benedick will overhear her friends talking of Beatrice's supposed secret love for her, and vice versa.

Meanwhile Don John, Don Pedro's illegitimate brother and a disgraced soldier, contrives a more malicious plot with the assistance of his follower Borachio: Claudio is led to believe that he has witnessed Hero in a compromising situation on the night before her wedding day – in fact it is Hero's maid Margaret with Borachio.

Claudio denounces Hero during the marriage ceremony and she faints. On the advice of the Friar, who is convinced of her innocence, Leonato announces that Hero is dead. Beatrice demands that Benedick should kill Claudio.

Stop reading now if you don't want to know the ending.

The bumbling constable, Dogberry, arranges a neighborhood watch. When the watchmen overhear Borachio boasting of her exploit, the plot is exposed.

Claudio promises to make amends to Leonato: he is required to marry a cousin of Hero's in her place. When unmasked, she is revealed as Hero, who has not really died. Beatrice and Benedick, after one final round of sparring, finally agree to be married.

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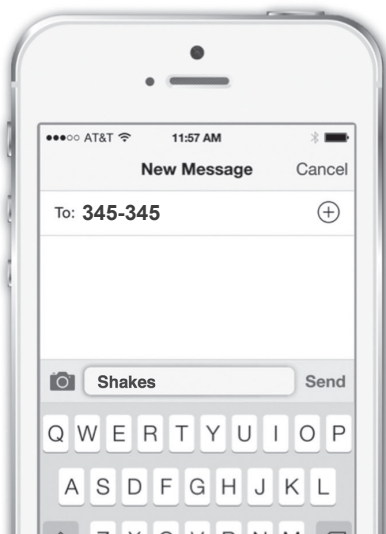




ABOUT COMMONWEALTH SHAKESPEARE COMPANY

Commonwealth Shakespeare Company (CSC) is dedicated to artistic excellence, accessibility, and education. We present plays of the highest artistic caliber that celebrate ideas and language to create dialogue around compelling issues of our time. We eliminate barriers – physical, economic, and cultural – to bring live theater to audiences throughout Greater Boston. We cultivate in young artists the value of community engagement, and collaborate with educators to bring literature to life in the classroom.

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Every summer since 1996, Commonwealth Shakespeare Company has presented Free Shakespeare on the Common, welcoming over 1 million people to our productions over the past 26 years. **Producing this beloved Boston summer tradition is made possible entirely through donations from our devoted supporters, the majority of which comes from individuals like you!** With a gift of \$20 or more, you can help us continue to perform Shakespeare as it was meant to be: live, outdoors, and accessible to all!

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- Make an easy \$20 donation by “dipping” your credit card in our DipJar at the info booth.

ONLINE:

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CAST

<i>Jade, a servant of Leonato's house</i>	Zoe Abuyuan
<i>Leonato, governor of Messina; Hero's father</i>	Remo Airdi*
<i>Friar Francis, a pastor</i>	Siobhan Juanita Brown*
<i>Margaret, waiting-gentlewoman attendant on Hero</i>	Siobhán Carroll
<i>A Sexton, the judge of the trial of Borachio</i>	Nettie Chickering
<i>Borachio, follower of Don John</i>	Sarah Corey*
<i>Conrade, follower of Don John</i>	Duncan Gallagher
<i>Nicole, a Military Messenger</i>	Jessica Golden
<i>Verges, the Headborough, Dogberry's partner</i>	Jaime José Hernández
<i>Benedick, a lord and soldier from Padua</i>	Tia James*
<i>Antonio, "brother" of Leonato</i>	John Kuntz*
<i>Don John, "the Bastard Prince," brother of Don Pedro</i>	Gunnar Manchester*
<i>Third Watch (Sue Oatcake)</i>	Jordyn Palmer
<i>Claudio, of Florence; a count</i>	Erik Robles
<i>Don Pedro, Prince of Aragon</i>	Michael Underhill*
<i>Balthasar, attendant on Don Pedro, a singer</i>	Jon Vellante
<i>First Watchman</i>	Xander Viera
<i>Second Watchman (George Seacole)</i>	Dylan C. Wack
<i>Beatrice, niece of Leonato</i>	Rachael Warren*
<i>Hero, daughter of Leonato</i>	Rebecca-Anne Whittaker*
<i>Dogberry, the constable</i>	Debra Wise*

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

Land Acknowledgement

CSC's production of Free Shakespeare on the Common performs on land now known as The Boston Common which is on the traditional lands of the Pawtucket and Massachusetts tribes, as well as the historic lands of the Wampanoag nation. The Boston Common, in particular, has a bloody history towards Indigenous peoples that is seldom discussed. **We wish to express our sorrow for this history and extend our deepest gratitude for the use of this space.** We ask you to learn more about this, the process and importance of land acknowledgement, and ways to support Indigenous communities who **are still here** by exploring the materials we have gathered on our website at commshakes.org/la. We hope these resources serve as a starting place for further learning, and we welcome feedback or additions to these materials from our community at info@commshakes.org.



WHO'S WHO: CAST



Remo Airaldi*
(*Leonato*)

CSC: *The Tempest*,
Cymbeline, *Richard III*,
Love's Labour's Lost,
Twelfth Night, *The Two*

Gentleman of Verona, *Coriolanus*,
All's Well That Ends Well, *The Comedy*
of Errors, and *The Taming of the*
Shrew. He has appeared in over
sixty productions at the American
Repertory Theater, including *Night of*
the Iguana, *Oliver Twist* (also at Theatre
for a New Audience and Berkeley
Repertory Theatre), and *Island of*
Slaves (IRNE Award—Outstanding
Actor). Other credits: *Shakespeare*
in Love (SpeakEasy Stage), *Murder*
on the Orient Express, *Little Shop*
of Horrors, *The Little Foxes*, *My*
Fair Lady, and *Sweeney Todd* (Lyric
Stage), *Exposed* (Boston Playwrights'
Theater), *Mistero Buffo* (The Poets'
Theatre), *Frankenstein* and *The*
Hound of the Baskervilles (Central
Square Theater), *The King of Second*
Avenue (New Repertory Theatre) and
productions at Hartford Stage, La Jolla
Playhouse, Geffen Playhouse, Cirque
du Soleil, American Conservatory
Theater, Walnut Street Theatre, and
Actors' Theatre of Louisville. He teaches
acting, improvisation, and public
speaking at Harvard University.



Siobhan Juanita
Brown* (*Friar Francis*)

played Titania in CSC's
first production of *A*
Midsummer Night's
Dream (1996), Lady

Capulet in *Romeo and Juliet* (1997),
Olivia in *Twelfth Night* (2001), The

Widow in *All's Well That Ends Well*
(2011) and Gonzalo in *The Tempest*
(2021). She holds a BFA degree in
Performing Arts and African American
studies from Emerson College and is
a graduate of the A.R.T. Institute for
Advanced Theater Training at Harvard
University. Other credits include
Suzan-Lori Parks' *The America Play*
at A.R.T., *The Emancipation of Valet*
de Chambre at Cleveland Play House,
Studs Terkel's *American Dreams: Lost*
and Found with the Acting Company,
Medea and *Antony and Cleopatra*
for Actors' Shakespeare Project, and
Adrienne Kennedy's *Funnyhouse of A*
Negro with Brandeis Theatre Company.
Her work with the Wôpanâak Language
Reclamation Project from 2013 to
2021 includes being a member of the
founding teaching team of Weetumuw
Katnuhtôhtâkamuq, the Wôpanâak
language and culture immersion school
providing academic and Indigenous
education using a Montessori pedagogy
for decolonization and language
reclamation.



Sarah Corey*
(*Borachio, u/s*
Benedick)

a Boston native, is
delighted to be making
her CSC Debut!

International: *Death For Five Voices*
(Prospect Theater Company). Off-
Broadway: *A Letter to Harvey Milk*,
Illyria, *Souvenir Stories*, *Love & Real*
Estate. Selected Regional: *Nathan the*
Wise (Theater J/Folger Theatre), *Oil*
(Olney Theatre Center), *A Thousand*
Splendid Suns (Arena Stage), *Twelfth*
Night (Mountain Playhouse), *In the*



WHO'S WHO: CAST

Book Of... (Alabama Shakespeare Festival and Florida Studio Theater), *Rhinoceros* (Tantrum Theater), *Midsummer Night's Dream* (Prospect Theater Company), *Beau Jest* and *Love/Sick* (Public Theatre), *Caroline, or Change* (SpeakEasy Stage), Lippa's *The Wild Party* (New Repertory Theater), *A Grand Night for Singing* (Gloucester Stage), *Meshuggah-Nuns!* (Lyric Stage). Film/TV: *Lady in the Lake*, *We Own This City*, *A Good Cop*, *Unravel*. Awards: IRNE for Best Supporting Actress, Kate in *The Wild Party* (New Rep). Training: Princeton University, LAMDA, Shakespeare & Company. Eternal love to her amazing family, profound gratitude to her thesis advisor Professor Robert Sandberg, and dedicated to the memory and spirit of the irrepressible, irresistible, irreplaceable Janice DeAngelis. www.sarah-corey.com and [@sscoreyny](https://twitter.com/sscoreyny)



Tia James*
(*Benedick*)

Regional: *A Wrinkle in Time*, *Julius Caesar*, *Native Son*, with PlayMakers Rep.

The Winter's Tale and *The Merchant of Venice* with Public Theater's Shakespeare in the Park. *Richard III* with Allentown Shakespeare, *Loving and Loving* with Stella Adler Theater, *Much Ado About Nothing* with Two River Theater, *Civilization [All You Can Eat]* with Woolly Mammoth Theater. As Director: *As You Like It* and *Macbeth* with PlayMakers Mobile and *Constellations* with PlayMakers Ground Floor. TV/Film: *Treme*, *Nurse Jackie*. Ms. James is

current faculty at UNC Professional Actor Training Program, and is a vocal coach and company member of PlayMakers Repertory Company in Chapel Hill, NC. Training: BFA Virginia Commonwealth University, MFA NYU Tisch Graduate Acting Program.



John Kuntz*
(*Antonio*)

He has appeared with CSC previously in *The Tempest*, *Henry V*, *Hamlet*,

and *Twelfth Night*. He is the author of over 15 full-length plays including *Necessary Monsters*, *The Hotel Nepenthe*, *Starf****ers* and *The Salt Girl*. As an actor, he has appeared with The Huntington, ART, SpeakEasy and many others. He is the recipient of five Elliot Norton Awards, two IRNE Awards, a New York International Fringe Festival Award and a 2015 MCC Fellowship Award in Dramatic Writing. He is a lecturer in Theatre, Dance and Media at Harvard University, an Associate Professor at The Boston Conservatory at Berklee, and is the Artistic Director of The Derrah Theatre Lab.



Gunnar Manchester*
(*Don John*)

CSC: *Cymbeline*. Brown/Trinity: *Summer and Smoke*, *Tiny Beautiful Things*,

Christmas Carol. Sandra Feinstein-Gamm Theater: *As You Like It*, *Uncle Vanya*, *Arcadia*, *Ironbound*. Actor's Shakespeare Project: *Exit the King*. Wilbury Theatre Group: *Church*, *Spring*



WHO'S WHO: CAST

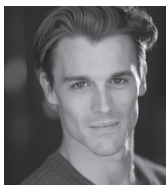
Awakening, Straight White Men, Great Comet of 1812. Williamstown Theater Festival: *Late Night Cabaret, 27 Ways I Didn't Say Hi to Laurence Fishburne.* Epic Theatre Co: *Red Speedo.* Gunnar is a graduate of Bates College and of the Brown/Trinity Rep MFA program. @snugmanchester, gunnarmanchester.com



Erik Robles (Claudio)

Regional: *A Midsummer Night's Dream, Ironbound, A Lie Agreed Upon, An Octoroon* with

Gamm Theatre. *Good* with Burbage Theatre. Film: *For the Record, After the Happiness.* Awards: The Gamm Theatre Fellowship Recipient, David Edmonds Award for Outstanding Artistic and Creative Expression - University of Rhode Island, Freeform Nationwide Talent Search Top 20 Finalist. IG @Evenbetterstill



Michael Underhill* (Don Pedro)

CSC: *The Tempest, Cymbeline, Othello, Two Gentleman of Verona* (u/s), *Macbeth* (CSC2), *Richard III,*

and *Romeo & Juliet* (CSC2). He is a graduate of Northeastern University and a Boston born and bred actor. Additional roles include the title role in *King John* (Praxis Stage), Actor #1 in *Hotel Nepenthe* (Brown Box Theatre) and Joseph Surface in *School for Scandal* (Actors' Shakespeare Project). Other regional credits include the Huntington Theatre, SpeakEasy

Stage, Boston Playwrights' Theatre, and Central Square Theatre. Find out more at www.michaeljunderhill.com



Rachael Warren* (Beatrice)

She started at Trinity Rep in the 1999-2000 season playing Eliza in *My Fair Lady*. She has

been a Resident Artist there since 2002. Highlights from those 23 years include: Suze (*Fairview*), Madame Defarge (*A Tale of Two Cities*), The Voice of the Plant (*Little Shop of Horrors*), Darcy/ Wickham (*Pride and Prejudice*), Mother (*Ragtime*), Grace Richards (world premiere, *Into the Breeches!*), Puck (*A Midsummer Night's Dream*), Laurey (*Oklahoma!*), Portia (*Julius Caesar*), Nancy (*Oliver!*), Sally (*Cabaret*), Betsy/ Lindsey (*Clybourne Park*), Ophelia (*Hamlet*), Mary Warren (*The Crucible*), Lady Percy (*Henry IV*), Duchess of York (*Richard II*), Princess Katherine (*Henry V*), Truvy (*Steel Magnolias*), Drood (*The Mystery of Edwin Drood*), Nerissa (*Merchant of Venice*), *It's a Wonderful Life*, and, of course, *A Christmas Carol*. Ms. Warren spent two seasons in the acting company of the Oregon Shakespeare Festival playing The Baker's Wife (*Into the Woods*), Muriel Humphrey/Pat Nixon and others in the world premiere of *The Great Society*, Eliza in *My Fair Lady* and *Cymbeline*. Rachael has also performed at the Wilbury Theatre Group (Allison, *Fun Home*), American Repertory Theatre (*The Doctor's Dilemma, Antigone, Man and Superman, The Bacchae*), Actors Theatre of Louisville, The Cleveland



WHO'S WHO: CAST

Play House (*Man of La Mancha*), Williamstown Theatre Festival, Hartford Stage, Virginia Stage, and Goodspeed Opera House (*Great Expectations*). She was in the national touring companies of *Tommy*, *Chess*, and *Company*. She is a graduate of the A.R.T Institute at Harvard and Illinois-Wesleyan University, and is on the faculty of the Brown/Trinity Rep MFA Programs where she teaches singing. Ms. Warren has won three Motif Awards for best actress in a musical for Alison in *Fun Home*, Mother in *Ragtime* & Sally in *Cabaret*, and was a 2018 Lunt-Fontanne Fellow. She has a private teaching practice (www.rachaelwarrenstudio.com) and serves as Literary Affiliate for Trinity Rep.



Rebecca-Anne Whittaker* (Hero)
CSC debut! Regional: *Constellations*, *Pericles*, *A View From the Bridge*, *Bakkhai*

with Brown/Trinity Rep. *LORDES* with New Ohio Theatre. Upcoming: *Sweeney Todd* with Trinity Rep. Awards: Miranda Family Fellow. BA: Vassar College MFA: Brown/Trinity

Rep. For Mom, Dad, Christina, and my Aunties. www.rebecca-annewhittaker.com IG @rebeccaanne.w



Debra Wise* (Dogberry)
co-founded Underground Railway Theater, for 25 years touring socially-

engaged productions, and puppet spectacles commissioned by major orchestras. In 2007, she co-founded Central Square Theater, helming award-winning productions as Artistic Director (e.g. *Vanity Fair*; *black odyssey boston*, with Front Porch; *Constellations*; *The Convert*) and directing (*A Christmas Carol*, adapted for actors and puppetry). Recent acting appearances: *Half-Life of Marie Curie*, *Vanity Fair* (CST); *Escaped Alone*, *Dolls House 2* (Gamm); *People Places & Things* (SpeakEasy); upcoming: *Angels in America* (CST). She directs CST's science/theater partnership with MIT, Catalyst Collaborative, and co-authored a digital book documenting URT's first decades: www.URTheaterEbook.com.



Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards.

Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production.

AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.



WHO'S WHO: CSC2

CSC2 is a company of actors that works with Commonwealth Shakespeare Company on an extended basis. The ensemble is built of non-union, early-career actors working both as a cohort, learning from a diverse cast of their peers in their own production of *A Midsummer Night's Dream* presented in Spring 2022 at The Strand Theatre in Dorchester, and also alongside CSC's professional company in this production of *Much Ado About Nothing*.



Zoe Abuyuan (*Jade, a servant of Leonato's house, u/s Hero*)

She is grateful to make her CSC debut this year. Most recently seen as

Hermia in CSC's Stage2 production of *A Midsummer Night's Dream* and Rosalind in *As You Like It* at Pittsburgh Irish & Classic Theatre. Regional: *A Midsummer Night's Dream* with PICT Classic Theatre; *Romeo & Juliet*, *Much Ado About Nothing*, *The Taming of the Shrew* with Shakespeare in the Woods; *A Piece of My Heart* with Roxy Regional Theatre. A very special thanks to Mary Pat for her immense support and generosity. www.zoeabuyuan.com | @zoeabuyuan



Siobhán Carroll (*Margaret, u/s Beatrice*)

She is delighted to be returning to Commonwealth Shakespeare Company after being a part of their

production of *Universe Rushing Apart: Blue Kettle & Here We Go*. Other Boston credits include *Red Velvet* (O.W.I., IRNE Nomination); *My Fascination With Creepy Ladies* and *I, Snowflake* (Anthem Theatre Company); *The Three Sisters* (Apollinaire Theatre Company); and *Next To Normal* (Arts After Hours). Catch her as Petra in the series *Ms/Manage* now out on Black Oak TV.



Nettie Chickering (*Sexton, u/s Friar Francis*)

Nettie is grateful to work with CSC in person this

year! She is a CSC Apprentice alumna. Recent NY/Regional Theatre: Helena in *Midsummer* (Theatre 2020), Feste in *Twelfth Night* (60 Hour Shakespeare), *Twelfth Night* (Nashville Shakespeare) and *Much Ado About Nothing* / *Love's Labour's Lost* (Hub Theatre Boston, directed by Bryn Boice). Nettie sang and composed jazz/blues scores for both *Twelfth Night* and *Romeo & Juliet*. Nettie is a Resident Acting Company member of Hamlet Isn't Dead and a vocalist for free jazz/poetry group Heroes Are Gang Leaders. Training: The Neighborhood Playhouse. @nettiechickering



Duncan Gallagher (*Conrade, u/s Don John*)

He is delighted to return to Boston to work with this extraordinary company.

Previous work with CSC includes *The Tempest* and *A Midsummer Night's Dream* (CSC2). Other work in the area: *A Midsummer Night's Dream* (Gamm Theatre) and *Love's Labour's Lost* (Hub Theatre Co.). Elsewhere: *Echo*, *In A Diner* (world premiere, Columbia University) and *The Country Wife* (Sweet Tea Shakespeare). Credits while training include Brutus in *Julius Caesar*, Antonio in *The Changeling* and the title role in *Richard III*. MA: London Academy of Music and Dramatic Art, BA: Brown University. duncan-gallagher.com



Jessica Golden (*Nicole, a Military Messenger, u/s Borachio*)

She is delighted to be back

WHO'S WHO: CSC2

with CSC after appearing in last summer's production of *The Tempest* (Iris). Other recent appearances include Hub Theatre Company's virtual productions of *Love's Labour's Lost* (Rosaline) and *Much Ado About Nothing* (Balthasar / Conrade / Ursula). Jessica holds a BFA from NYU/Tisch New Studio on Broadway.



Jaime José Hernández (*Verges, u/s Claudio*)

To be performing Shakespeare in the PARK, Is magical to be lit up in DARK. The bard is what I

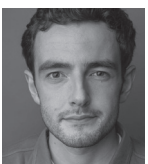
strive to do and LEARN. I hope that I can be seen and be HEARD. Many shows I have done with other TROUPES; This is however my favorite GROUP. Let's educate the world about will SHAKES. I did this bio while all on my BREAKS.



Jordyn Palmer (*Third Watch (Sue Oatcake), u/s Dogberry*)

Jordyn's recent credits include Launcelot Gobbo in Actors'

Shakespeare Project's acclaimed production of *The Merchant of Venice* and Watchtower in Fresh Ink Theatre Company's world premiere of *Truth or Consequences*. She has trained with Double Edge, Shakespeare & Company, and the Linklater Institute. BFA Boston Conservatory at Berklee.



Jon Vellante (*Balthasar, u/s Don Pedro*)

Jon is a Boston-based actor who is grateful to be performing on the Common for the first time.

Recent credits include *Julia* (HBO Max); *A Midsummer Night's Dream* (CSC2); *The Women and Science Festival* (Central Square Theater); *The Taming of the Shrew*

(Sh*t-Faced Shakespeare); *The Sound Inside* (u/s, SpeakEasy Stage Company); and the short *Automate* (winner, best actor at London Shorts). Jon also works as an actor for IBIS Consulting in partnership with Google as part of DEI training. For upcoming projects, visit www.jonvellante.com. Love to Amie & Nora.



Xander Viera (*First Watchman, u/s Antonio*)

Xander is grateful to continue his work with CSC this summer, having been in *A Midsummer Night's*

Dream directed by Bryn Boice this spring. They graduated in 2021 with a BFA in Theatre Arts from Salem State University. Previous credits include: Flute/Thisby in *A Midsummer Night's Dream* for CSC2; Touchstone in *As You Like It*, Third Citizen Theatre Company; Greg/Hing/Minister/Rulon in *The Laramie Project* and Verges in *Much Ado About Nothing* at SSU. Xander currently resides in Salem, MA.



Dylan C. Wack (*Second Watchman, aka George Seacole, u/s Leonato*)

Dylan is thrilled to be returning to Commonwealth Shakespeare Company

after performing in the ensemble of *The Tempest* and as Nick Bottom in *A Midsummer Night's Dream* (CSC2). He has performed with the Pittsburgh Irish and Classical Theatre, Theater in the Open, New Repertory Theatre, Fresh Ink Theatre, AATAB, and Sparkhaven Theatre, among others. He holds a BFA from Boston University and a Certificate in Classical Acting from the London Academy of Music and Dramatic Art. Originally from Newburyport, Massachusetts, Dylan now resides in Brooklyn. dylancwack.com | @dylancwack



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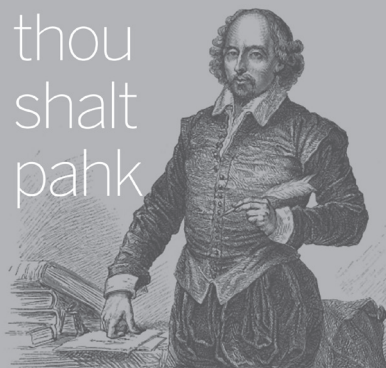


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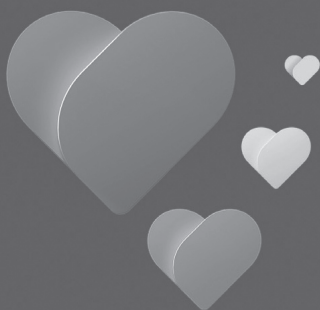


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Friday, July 29 at 7:30pm
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Romeo and Juliet

Directed By Bryn Boice

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2022 CSC Apprentice Program Company

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Ashley Pitchford*

Assistant Stage Manager

Winnie Chiang

Assistant Stage Manager

Jenna Worden

Production Manager

Alexandra Smith

Associate Production Manager

Allison Hanna

Production Management Assistant

Ross Gray

Covid Safety Manager

Justin Lahue

Technical Director

Gabe Bagdazian

*Wardrobe Supervisor/
Costume Shop Manager*

Lindsay Hoisington

Assistant Wardrobe Supervisor/Stitcher

Luisa Earle

Dresser/Wardrobe Crew

Andrew Andrews

Master Electrician

Baz Kouba

*Asst. Master Electrician/
Programmer*

Brian McCoy

Chief Audio Engineer

Lexie Lankiewicz

A2

Abe Joyner-Meyers

A3

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Melissa Smith

Production Assistant

Antigone Brandel-Juliano

Production Assistant

Jingwen Zhang

Production Assistant

Grace Cohen

Dresser/Wardrobe Crew

Shelby Marsh

Spot Operator

Frida Swallow

Spot Operator

Ruth Kahn and Elizabeth

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Megan Sandberg-Zakian***

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Levi Philip Marsman

Choreographer/Movement Coach

Jessica Scout Malone

Intimacy and Violence Director

Bryn Boice

Text Coach

Lawrence E. Moten III**

Scenic Designer

Daniel Allen

Associate Scenic Designer

Kelly Smith

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Megan Sandberg-Zakian***

(Director) is a theater director, author, and facilitator with a passion for the development of vital new American plays for the stage and the ear. Her book, *There Must Be Happy Endings: On a Theater of Optimism and Honesty* is available from The 3rd Thing Press. She has directed off-Broadway and regionally including at New York Theatre Workshop, California Shakespeare Theatre, and Arena Stage, as well as locally at the Huntington Theatre Company, Merrimack Rep, and others. Her audio collaboration with Madhuri Shekar, *Evil Eye*, received an Audie Award for Best Original Work and a Gracie Award for Original Online Programming. Megan is a graduate of Brown University and holds an MFA from Goddard College; she is a recipient of the Princess Grace Theater Award and the TCG Future Leaders fellowship, an alumna of the Lincoln Center Directors Lab, and a proud member of SDC, the union for professional stage directors and choreographers. Megan lives in Jamaica Plain with her wife Candice. Megansz.com

Steven Maler (Founding Artistic Director) has been directing Free Shakespeare on the Boston Common productions since 1996, including *The Tempest* twice, *Richard III*, *Love's Labour's Lost*, *King Lear*, *Twelfth Night*, *The Two Gentlemen of Verona*, *Coriolanus*, *All's Well That Ends Well*, *Othello*, *The Comedy Of Errors*, *As You Like It*, *A Midsummer Night's Dream*, *The*

Taming of the Shrew, *Hamlet*, *Much Ado About Nothing*, *Macbeth*, *Henry V*, *Julius Caesar*, and *Romeo & Juliet*. In collaboration with Boston Landmarks Orchestra, he directed *A Midsummer Night's Dream*, featuring the Overture and Incidental Music of Felix Mendelssohn, as well as concert stagings of *The Boys from Syracuse* and *Kiss Me Kate* at Boston's Hatch Shell. For CSC he has also directed one-night-only readings of plays featuring Ruben Santiago-Hudson, Paul Rudd, Blair Brown, Tony Shalhoub, Leslie Uggams, David Morse, and Jeffrey Donovan among others. He also conceived and directed Shakespeare at Fenway, an evening of Shakespeare scenes performed at Boston's iconic Fenway Park, featuring Mike O'Malley, Neal McDonough, Maryann Plunkett, Jay O. Sanders, Kerry O'Malley, Seth Gilliam, Zuzanna Szadkowski, and Jason Butler Harner. In collaboration with Google, he adapted and directed a first of its kind sixty-minute virtual reality film of Shakespeare's *Hamlet*, entitled *Hamlet 360: Thy Father's Spirit*, starring Jack Cutmore-Scott, Jay O. Sanders, Brooke Adams, and Faran Tahir. It is currently available for viewing on Boston public media producer WGBH's YouTube channel; for more information, visit www.wgbh.org/hamlet360.

Other CSC works include his recent critically acclaimed production of Naomi Wallace's *Birdy*, Ariel Dorfman's *Death and the Maiden*, the world premiere of Jake Broder's *Our American Hamlet*, and the world



WHO'S WHO PRODUCTION STAFF

premiere of Robert Brustein's *The Last Will*. He directed Péter Eötvös operatic treatment of Tony Kushner's *Angels in America* (U.S. Premiere) and Thomas Adès' *Powder Her Face* for Opera Boston, *The Turn of the Screw* at New Repertory Theater, *Santaland Diaries* and Chay Yew's *Porcelain* at SpeakEasy Stage Company, *Top Girls* and *Weldon Rising* at Coyote Theater, and *The L.A. Plays* by Han Ong at A.R.T. His New York City credits include the New York Musical Theater Festival production of *Without You*, written and starring Anthony Rapp. The production has been seen in Boston, Edinburgh, Toronto, London, and Seoul.

He received the prestigious Elliot Norton Award for Sustained Excellence, as well as for Best Production for *Twelfth Night* and *All's Well That Ends Well*; Outstanding Director, *A Midsummer Night's Dream*; Best Production, *Suburbia*; Best Solo Performance, John Kuntz's *Star****ers* (which also won Best Solo Performance Award at New York International Fringe Festival). His feature film "The Autumn Heart," starring Tyne Daly and Ally Sheedy was in the Dramatic Competition at the Sundance Film Festival.

Levi Philip Marsman (Choreographer) was born and raised in Boston, MA and began his training at the Boston Arts Academy, OrigiNation Cultural Arts Center, and Jeanette Neill Dance Studio as a scholarship recipient in their

Boston Youth Moves Program. After graduating from the Walnut Hill School for the Arts, Levi was awarded a place in the Scholarship Program at The Ailey School. He later enrolled in the Ailey/Fordham BFA Program, which lead to an invitation to join Ailey II by former director, Sylvia Waters before graduation. Levi's performance credits include the Radio City Christmas Spectacular (New York), Movements Dance Company (Jamaica), OrigiNation (Boston), Lula Washington Dance Theatre (Los Angeles), Reed Dance (Pittsburgh) and PHILADANCO! (Philadelphia). He is excited to be movement choreographer for his second project with Commonwealth Shakespeare Company as they present *Much Ado About Nothing* for Shakespeare in the Common after being nominated for Outstanding Choreography by the Boston Theater Critic's Association for his work on the Commonwealth Shakespeare Company's 2021 production of *The Tempest*.

Jessica Scout Malone (Violence and Intimacy Director) is honored to be joining the CSC team on the Common. Jess is a fight director, intimacy choreographer, and dramaturg based in Boston. Whether working with playwrights, actors, or creative teams, her focus is always on building confidence and fostering joy. Her work can be seen with companies like Anthem Theatre, Brown/Trinity Rep, Company One, and Sparkhaven Theatre. She is a member of the Society of American Fight Directors (SAFD), and holds a BFA in Theatre



WHO'S WHO PRODUCTION STAFF

Arts from Boston University. Learn more at jessicascoutmalone.com.

Lawrence E. Moten III (Scenic Designer)** Broadway: *Chicken & Biscuits* (Circle In The Square); *What The Constitution Means to Me* (Broadway & Tour Associate). [Regional] *The Brothers Size* (American Players), *How I Learned What I Learned* (PlayMakers Rep), *it's not a trip, it's a journey; We declare you a terrorist...* (Round House), *Gem of The Ocean* (Portland Center Stage), *Trouble in Mind* (Old Globe), *The West End* (Cincinnati Playhouse), *Gloria* (ACT), *STEW* (Page 73), *Hi, Are You Single?* (Woolly Mammoth), *Native Son* (PlayMakers Rep), *House of Joy* (CalShakes), *A Human Being, Of A Sort* (Williamstown). Lecturer: Princeton. Member: USA 829 & Wingspace Theatrical Design. IG: @motendesigns

Daniel Allen (Associate Scenic Designer) Recent credits include: Assistant on *Chicken & Biscuits* (Circle in the Square, Broadway), Assistant on *Hadestown* (Seoul, Korea). Selected designs include: *Everybody* (UARTS- Upcoming), *West Side Story*, *Beauty and the Beast*, *Newsies*, *Little Women*, 9-5, *Into The Woods*, *Holiday Inn* (Cocoa Village Playhouse), *The Cherry Orchard*, *The Connection*, *The Divine Contradiction* (The New School). Selected Associate Design credits: *We declare you a terrorist, its not*

a trip it's a journey (Roundhouse), *Trouble in Mind* (Old Globe), *Gem of the Ocean* (Portland Center Stage), *The West End* (Cincinnati Playhouse in the Park), *Queens Girl*, *Berta Berta*, *Cry It Out* (Everyman Theater).

Maximo Grano de Oro (Co-Lighting Design) is a freelance lighting designer with experience in theater, opera, dance, and music. Currently, Maximo is working on attaining his MFA in Stage Design from Northwestern University. He received his BFA in Theater Design from Rutgers Mason Gross and spent a semester studying design at Shakespeare's Globe in London. Recent designs include *The Tempest* (CSC), *Bengal Tiger at the Baghdad Zoo*, *In His Hands*, and *The Medium*.

Eric Southern (Co-Lighting Design)** is an OBIE award-winning designer for theater, opera, and dance. With CSC: *The Tempest*, *Cymbeline*, *Richard III* (IRNE Nomination), *Love's Labour's Lost*, *Without You*, *Twelfth Night*, *Two Gentlemen of Verona*, *Coriolanus*, and *The Last Will*. He is a frequent collaborator with 600 HIGHWAYMEN, and their collaborations have been seen internationally throughout Europe and the US. Recently Eric has worked with Carnegie Hall, Lincoln Center, Playwrights Horizons, BAM, The Public Theater, The Kennedy Center, The Crossing Choir, Atlantic Theater Company, Manhattan Theater

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WHO'S WHO PRODUCTION STAFF

Club, The New Group, Williamstown Theater Festival, The Guthrie, Geffen Playhouse and Center Theater Group, among others. He is an assistant professor at Northwestern University and received his BFA and MFA degrees from NYU Tisch School of the Arts.

Elizabeth Cahill (Co-Sound Designer) returns to CSC after designing *A Midsummer Night's Dream* with CSC2. Elizabeth has sound designed for Shakespeare & Company, Lyric Stage Company of Boston, Actors' Shakespeare Project, New Repertory Theatre, Gloucester Stage, SpeakEasy Stage, The A.R.T. Institute, Dance The Yard, Central Square Theatre, New England Conservatory, Fresh Ink Theatre, Bridge Rep, Greater Boston Stage Company, Hasty Pudding Theatricals at Harvard University, Brown Box Theatre Project, Baldwin Wallace University, Boston Conservatory, Moonbox Productions, and more. A/V Supervisor for operas with New England Conservatory, Boston Early Music Festival, and Boston University. Elizabeth serves as the Sound Area Head at Emerson College. Elizabethsound.com

Nathan Leigh (Co-Sound Designer)** has designed and scored over 300 plays at theatres including MCC (*Space Dogs*), Signature Theatre (*Our Brother's Son*), New York Theatre Workshop (*Nat Turner in Jerusalem*), Cherry Lane (*Original Sound*), Red Bull Theatre (*The Duchess of Malfi*), Huntington Theatre

(*Skeleton Crew*), American Repertory Theatre, Berkshire Theatre Group (*Godspell*), Boundless Theatre, The Debate Society (*Gothamist: Best Sound Design 2007 for The Eaten Heart*), Greater Boston Theatre Company (IRNE Best Sound Design 2009 for *Strangers On A Train*), and Central Square Theatre (IRNE Best Sound Design 2010 for *The Hound of the Baskervilles*). With Kyle Jarrow, Nathan co-created the musicals *Big Money* (WTF Boris Segall Fellowship 2008) and *The Consequences* (World Premiere 2012 at WHAT). With the Liars and Believers ensemble, Nathan Leigh composed scores for adaptations of *Song of Songs*, *Icarus*, and *A Story Beyond*. Nathan's latest solo album is *Myths, Conspiracy Theories, and Other Stuff I Made Up To Sound Interesting*.

Ludmila Cardoso De Brito (Assistant Director) is a Brazilian-Indigenous director focused on the development of politically urgent stories, absolute joy, and decolonization. Most recently, Ludy directed Emily J. Daly's episode of the *MTARadioPlays* (Rattlestick), as well as *Project Transform* (Hartford Stage) with Nilaja Sun and Echo Chamber at Westlake Park. United World Colleges and NTI alum, Ludy is a Miranda Fellow and is heading to UCSD to pursue her Directing MFA. Ludy has directed in Brazil and India. As an educator, she has worked with Hartford Stage, Westerville South High School, and the National Theater Institute at the O'Neill.



WHO'S WHO PRODUCTION STAFF

Colleen Lacy* (Production Stage Manager) is happy to be joining CSC for the first time. Production Stage Manager credits: *imagine a u.s. without racism* (Mixed Blood Theatre); *Hamlet*, *A Midsummer Night's Dream*, *Jane Austen's Northanger Abbey*, *The Crucible*, and *Disaster! The Musical* (Sacramento Theatre Company); *Bad Jews* and *Luna Gale* (Capital Stage); Assistant Stage Manager credits: *Charley's Aunt*, *The Taming of the Shrew*, and *Two Gentlemen of Verona* (Utah Shakespeare Festival); *Wig Out!* (Studio Theatre); Production Assistant credits: *No Man's Land* (Broadway); *A Picture of Autumn* (The Mint Theatre). Colleen holds an MFA in Stage Management from Columbia University.

Jenna Worden (Production Manager) is a producer, director, and stage manager with a passion for storytelling, education, and access to the arts. Favorite CSC credits include *Birdy*, *Universe Rushing Apart*, and *Our American Hamlet*. Additional regional credits include *SpeakEasy Stage*, *The Gamm*, *New Rep Theatre*, *Gloucester Stage Company*, *Phoenix Theatre*, and *Childsplay AZ*. She is the director and producer of Brian O'Donovan's *A Celtic Sojourn*, *Live*. She earned both her BA in Theatre Studies and BSEd in History from Northern Arizona University and is constantly looking for new ways to teach and be in conversation with the past.

Winnie Chiang (Assistant Stage Manager) is excited to be apart of

this production. Her recent work includes *Our Daughters*, *Like Pillars*, *The Bluest Eye*, *Witch* (production assistant, Huntington Theatre Company); *Shrike* (assistant stage manager, Fresh Ink Theatre Company); *King Lear*, *Pride and Prejudice* (stage management intern, Actors' Shakespeare Project).

Ashley Pitchford* (Assistant Stage Manager) is excited to return to the Common with CSC after previously working on *The Tempest* and *Richard III*. Other regional theatre credits include: *Our Daughters*, *Like Pillars* (The Huntington), *Teenage Dick* (The Huntington), *Witch* (The Huntington), *The Taming of the Shrew* (Lanes Coven Theatre Company), *We All Fall Down* (Huntington Theatre Company), *Man in the Ring* (Huntington Theatre Company), *The Wizard of Oz* (Create. Inspire. Change. Theatre Company), *The Little Mermaid* (CIC Theatre Company), *Mary Poppins* (CIC Theatre Company), *James and the Giant Peach* (CIC Theatre Company) and *Variety Show* (Happy Madison Productions).

Kelly Smith (Props Artisan) is a multi-hyphenate artist with a new work focus. Writing: *Reset*, *The White Room* (Flat Earth Theatre), *Raining Aluminum* (theatreKapow), *ShotzBoston*, *StoryClub Boston*, *1MPF*. Props: *Company One*, *A.R.T.*, *Hub Theatre*, *Fresh Ink*, *Titanic Theatre*, *Sleeping Weazel*, *PF Pictures*, and *Brown Box*. Directing: *Second Act (Sister Anonymous)*, *Hub Theatre (Robyn is Happy)*, AKA



WHO'S WHO PRODUCTION STAFF

Theatre (*In the Forest, She Grew Fangs*), Playbill Virtual Theatre Festival, Open Theatre Project, Boston Theatre Marathon, and 1MPF. In addition to stage managing all over, Kelly produced the raucous Irish backroom bar series *Solas Nua*, the heartwarming *Grownup Storytime* at Aeronaut Brewery, and founded AKA Theatre. www.kellyesmith.com

Bryn Boice (Text Coach) is an award-winning director, educator, actor, and producer. She is the Associate Artistic Director of CSC and Director of the CSC Academy, where she teaches the finer points of speaking and acting Shakespeare's Text. Recent area directing credits include: *Gloria* (Gloucester Stage); *The Sound Inside* (SpeakEasy Stage); *The Half-Life of Marie Curie* (Central Square); *Admissions* (The Gamm Theatre); *The Children* (SpeakEasy Stage); *Universe Rushing Apart: Blue Kettle & Here We Go* – two Caryl Churchill one-acts (Elliot Norton Award for Outstanding Director–Large Theatre, Commonwealth Shakespeare Company/CSC); and an all-female production of *Julius Caesar* for Actors' Shakespeare Project. She teaches Voice, Acting III, Directing I, et al, at Salem State University. MFA Acting (FSU's Asolo Conservatory) and MFA Directing (Boston University). Love to Mike and Phoebe the bulldog. www.brynboice.com

Kathleen Doyle (Costume Designer)** designs costumes and puppets for theater, opera, dance,

and stop-motion animation. She has designed costumes across the country from Alaska to Hawai'i. Recent projects include 'Sunfish' at Daegu Opera House in South Korea, 'Little Big Eye' at The American Museum of Natural History, 'Lollapalooza' Jazz at Lincoln Center, 'The Light Princess' – The New Victory, 'The Snow Queen' at HERE, 'Sassy Swings Tokyo' – at La MaMa, 'Mr. Burns: A Post Electric Play' at Hudson Valley Shakespeare Festival, 'Fireweather' at The Joyce Theater, 'Girl of The Golden West' at New Ohio Theater. Doyle is the recipient of many awards and grants including two Fulbrights and has been a Goodwill Ambassador to Peru. Her work has been exhibited in solo shows in New York and Sao Paulo. M.F.A in Theatre Design, NYU. M.A. in Dramaturgy, Villanova. www.kathleendoyledesign.info

Miranda Giurleo (Assistant Costume Designer)** CSC2: *A Midsummer Night's Dream, Macbeth, Julius Caesar*, SpeakEasy Stage Co: *The Scottsboro Boys, Allegiance, School Girls; Or, The African Mean Girls Play*. Merrimack Repertory Theatre: *Chill, The Royale, Native Gardens, The Wickhams, Christmas at Pemberly, The Heath*. Capital Repertory Theatre: *Lobby Hero, The Royale, The Irish and How They Got That Way*. Awards: IRNE: Outstanding Costume Design for *The Scottsboro Boys*.



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A WELCOMING COMMON FOR ALL: THE COMMON ACCESS INITIATIVE



Commonwealth Shakespeare Company is committed to providing a welcoming environment for our Free Shakespeare on the Common performances through our access and inclusion programs. The Common Access Initiative will feature on-site accessibility services for patrons with mobility impairments as well as those who are Deaf, Hard-of-Hearing, Blind, and Visually Impaired.

Our Services

- Open Captioned Performance: **Sat, July 23 & Sat, July 30** (Raindate: Sun, Aug 7)
- ASL Interpreted: **Sat, July 30 & Fri, Aug 5** (Raindate: Sun, Aug 7)
- ASL Interpreted: CSC Apprentices' *Romeo and Juliet*, **Sat, July 30 at 2pm**.
- Audio Described: **Sat, July 30 & Sat, Aug 6** (Raindate: Sun, Aug 7)
- Sound Enhancement Devices/Assisted Listening available at Info Booth
- Large-Type Programs available at Info Booth
- Accessible Seating reserved in several free seating locations around the Common
- Accessible seating available in CSC's Friends Section for a donation of \$100

Our Partners

We would like to thank our partners in access and inclusion: Christopher Robinson from Disability & Access Services Boston University, Cori Couture, David Chu, Sabrina Dennison, Shana Gibbs, C2 Captioning, CC Theatre, and Terry Hanley Audio.

CSC seeks to partner with additional community organizations to make Free Shakespeare on the Common more easily accessible. For special accommodations or information for your organization, please contact our Front of House Manager at audienceservices@commshakes.org. For more complete information and a schedule of performances, visit CSC's website at www.commshakes.org.

HandShakes Program

We are proud to be piloting a new module to our Summer Academy in 2022! HandShakes, Commonwealth Shakespeare Company's ASL-English Shakespeare Interpretation Intensive, is a program for Deaf and hearing ASL/English interpreters to enhance their skill set around heightened language. This program is led by Facilitators Christopher Robinson (CSC's Access Advocate) and Rachel Berman-Kobylarz. Chris states: "ASL Interpreters and Deaf artists and Deaf Sign Language Coaches are ambitiously seeking spaces to effectively, efficiently, and sustainably be creative with their languages. The exploration of the heightened language of Shakespeare in the HandShakes program space secures time and space for program participants to enhance their signed language skills across settings where ASL interpreters work, including, but not limited to, the education, legal, and medical fields. It also provides a non-threatening framework to talk about complex subjects, including, inequity and representation through a Disability Justice, antiableist framework."

**For more information and to meet our cohort,
visit commshakes.org/handshakes**





The Prospero Society

"How far that little candle throws his beams! So shines a good deed in a weary world."

– William Shakespeare

The Prospero Society is a community of CSC's most devoted and enthusiastic supporters. Society members believe passionately in our mission to bring Shakespeare's timeless works to the community, in productions that are of the highest artistic quality, innovatively presented, and accessible to all audiences. We train the next generations of theater professionals to explore these works and continue the tradition, while instilling a lifelong love of theater in artists and audiences.

As a Prospero Society member with your annual gift of \$1,000 or more, you will enjoy opportunities to meet other members who share your commitment to CSC, gain access to our artists and glimpses behind the scenes, and — most of all — experience the joy that comes from knowing you are sharing in the future of the arts in our community.

For more information, contact Erin Coffey at ecoffey@commshakes.org.



Xfinity is providing a
FREE WiFi hotspot here on the Common.

Select **xfinitywifi** to log on throughout the show.



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COMMONWEALTH SHAKESPEARE COMPANY SUPPORTERS

Thank you to our supporters! We gratefully acknowledge the following individuals, corporations, and foundations who have made gifts and pledges to support CSC through June 13, 2022. To learn more about how you donate, please visit our website, commshakes.org, or call us at 617-426-0863. If your name was inadvertently omitted or misspelled, we apologize and ask that you contact us so that we may correct your listing for the future.

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To learn more or to make a donation:

- Contact Director of Development Erin Coffey at 617-426-0863 or development@commshakes.org
- Visit www.commshakes.org/ways-to-give
- Stop by the Information Booth during tonight's performance





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- William Shakespeare.
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IMPORTANT AUDIENCE INFORMATION

SEATING OPTIONS - *If you didn't bring your own and don't want to sit on the ground, we offer the following seating options:*

- **Rent a Lawn Chair:** \$10 rental fee. Visit the booth to the left of the stage to reserve.
- **Reserve a Chair in the Friends Section:** Available for a \$100 donation made in advance online (commshakes.org). A limited number of chairs may be available at select performances without a reservation. Visit the Information Booth to the left of the stage for availability and more information.

FOOD OPTIONS – *In addition to satisfying your snack cravings, a portion of each sale goes to support Free Shakespeare on the Common:*

- **Water:** Available for \$2. Sold by CSC Apprentices and volunteers circulating throughout the audience and at the trailer on the left side of the stage.
- **Ben & Jerry's:** Ice cream truck is located behind the Bandstand. Be sure to try our signature sundae, "B&B's Batter of Wits!"
- **Brew:** Visit our partners at Democracy Brewing (35 Temple Place, Boston MA) and order our "Much A-Brew About Nothing" specialty beer and CSC will receive a portion of the proceeds!
- **Food Trucks:** Trucks are parked behind the Bandstand at most performances.

PARKING

Parking is available in the **Boston Common Garage**. Be sure to pick up a discount coupon from the Info Booth or from an usher to receive \$1 off your parking. These coupons are provided by the Massachusetts Convention Center Authority (MCCA). CSC receives a \$2 donation from the MCCA each time a coupon is used.

RESTROOMS

Portable toilets are located near the tennis courts.

MERCHANDISE

Hoodies, T-shirts, blankets, baseball hats, and other items are available for purchase at the CSC Merch Booth. 100% of the proceeds go to benefit CSC. Check out our specialty items for *Much Ado* including our limited-edition t-shirt and the "Leonato's Garden Party" candle, designed exclusively for CSC!

SUPPORTING FREE SHAKESPEARE ON THE COMMON

CSC needs YOUR help to continue offering Free Shakespeare on the Common to Boston audiences for years to come. A suggested donation of \$20 or any amount that is meaningful to you is greatly appreciated.

- Give Online: Visit www.commshakes.org/ways-to-give
- Give In-Person: Leave a donation at any of the CSC booths/trailers before or after the performance.
- Apprentice Ambassadors will also collect donations just before showtime. To donate using a credit card, please check in with an Apprentice Ambassador carrying a tablet or visit the Info Booth.
- Text SHAKES to 345-345 and follow the instructions to give via credit card.

STAY CONNECTED TO CSC

- Like us on Facebook and follow us on Twitter and Instagram at @commshakes.
- Visit our website to get more information about the show at commshakes.org/production/much-ado-about-nothing/

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