

SHAKESPEARE IN THE PARK

TROILUS AND CRESSIDA

Saturdays and Sundays at 3:00 (except as noted)

Discovery Park July 14 & 15

Seattle Outdoor Theater Festival

Volunteer Park July 21 @ 7:00 • July 22 @ 4:00

Volunteer Park July 28 & 29

Lincoln Park August 4, 5 & 11

Seward Park August 18

Kent Canterbury Faire August 19

Woodland Park August 25, 26, Sept 1 & 2

MACBETH

Fridays and Saturdays at 8:00 (except as noted)

Volunteer Park July 27 & 28

Lyndale Park Thursday August 2 @ 7:00

Lincoln Park August 3, 4, 10 & 11

Seward Park August 17 & 18

Woodland Park August 24, 25, 31, Sept 1 & 2

Redmond Fall Festival Sunday Sept 9 @ 2:00

JULY 14 - SEPT 2
FREE

GREENSTAGE
this green plot shall be our stage

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ABOUT GREENSTAGE

GreenStage has been performing Shakespeare's plays in the Puget Sound area **Since 1989**. Each summer we make our free Shakespeare in the Park shows available to thousands of area residents, performing before audiences of up to 500 people. With this summer's shows, we hit the halfway mark of the thirty-eight plays in Shakespeare's Canon. We have also produced other classical works and brought original scripts to the **Seattle Fringe Theater Festival** for three years in a row.

Our productions concentrate on story and characters, and put and emphasis on capturing the life and truth in the plays. As **Seattle's Shakespeare in the Park Company**, GreenStage is committed to presenting quality productions of classical theater and new works in a manner that is available to all. Whenever possible we perform for free, collecting donations after each show.

GreenStage's **FREE Shakespeare in the Park** program consists of two plays by Shakespeare running in repertory in and around Seattle. We bring these shows to major parks in the city of Seattle (Lincoln, Woodland, Discovery, Seward and Volunteer) as well as fairs and parks in surrounding areas.

GreenStage's park program is sponsored by the Seattle Department of Parks and Recreation through the Langston Hughes Cultural Arts Center and Sand Point Magnuson Park, our new home.

Enjoy the show!

THE PAST YEAR



Lori K. Davis, Angie Stutting, Rachel Hornor
in *Squish*



David J. Dodge, Amelia Meckler, Ryan
Spickard in *The Winter's Tale*



Barzin Akhavan, Peter Balogh and Eli Sklov
Simons in *Henry IV, Part One*



Kimberly Atkinson and Stephen Loch in *Much
Ado About Nothing*

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Continental Breakfast: 8am - 10am
Dinner: 5pm - 9pm

Sunday
Brunch: 8am - 2pm
Dinner: 5pm - 9pm

GREENSTAGE

WHAT'S HAPPENING NEXT. . . .

You may be asking yourself, "Hey, doesn't GreenStage usually do a show in the fall?" The answer is yes, we generally do. For the past few years, in addition to our summer shows, we have been producing a play in the fall and one in the Fringe Festival in March. As of 2002, however, the Seattle Fringe Theater Festival will be moving to mid September, which doesn't allow enough time after our summer shows to be prepared for the festival. Because of this we will be changing our season. Instead of producing a show this fall, we will divert that energy to the mounting of a play that will open in early February of 2002. So without further ado we present the. . .

GREENSTAGE 2002 SEASON

FEBRUARY

A Touch of the Poet by Eugene O'Neill

To be performed on the grounds of Sand Point Magnuson Park

SUMMER SHAKESPEARE IN THE PARK

We continue our ongoing project of producing Shakespeare's history plays in historical order* with

Henry IV Part Two

Paired up with the ever popular comedy

The Taming of the Shrew.

That's right, Two and the Shrew in 2002!

OK, we know, it's corny, but. . . .

* in 1998 we produced Richard II at the Nippon Kan Theater, and last summer brought Henry IV, Part One to the parks.



Ken Holmes

kenholmes.com

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Graphic Design • Web Design • Desktop Publishing

TRIOLUS & CRESSIDA

CAST

The Trojans

Hector , son of King Priam	David J. Dodge
Paris , son of King Priam	Amy Tiller
Troilus , son of King Priam	Jason Marr
Aeneas , a Trojan commander	Peter Burford
Cassandra , daughter of King Priam, a prophetess	Libya Taylor
Andromache , Hector's wife	Amy Tiller
Calchas , a Trojan priest	Peter Burford
Cressida , Calchas' daughter	Rachel Hornor
Pandarus , a lord, Cressida's uncle	Eli Sklov Simons
Queen Hecuba	Libya Taylor
A musician	Ron Mather
A Trojan soldier	Eli Sklov Simons

The Greeks

Agamemnon , general commander of the Greeks	Kevin Haggerty
Menelaus , King of Sparta, Agamemnon's brother	Ron Mather
Helen , Menelaus' wife, living with Paris	Angie Stutting
Achilles , a Greek commander	Bryony Renner
Ajax , a Greek commander	Erin Langford
Ulysses , a Greek commander	Amelia Meckler
Nestor , a Greek commander	Libya Taylor
Diomedes , a Greek commander	Terence Artz
Patroclus , Achilles' companion	Angie Stutting
Thersites , a scurrilous Greek	Jennifer Pratt
The Myrmidons	Terence Artz
	Rachel Hornor
	Angie Stutting

Time: The 7th year of the Trojan War, 13th century, B.C.

Place: Troy, and the Greek camp before it.

Director	David Nochimson
Stage Manager	Deborah Shigeko Baskin
Fight Director	Ryan John Spickard
Costumes	Joe Shrope
Puppet	Christina Payne
Scenic Design	Susannah Anderson
Production Manager	Linda Lombardi

MACBETH

Cast - In order of appearance

The Weird Sisters	Rachel Hornor Melissa Brooks Andrea Stuart Douglas
a wounded captain	Jeffrey Spaulding
Duncan - king of Scotland	David J. Dodge
Malcom - son of Duncan	Jason Marr
Donalbain - Son of Duncan	Amber Gotlib
Lennox - a nobleman	Roy Stanton
Ross - a nobleman	Courtney Sale
Macbeth - a Scottish general	Jared Lyn
Banquo - a Scottish general	Garth McArdle
Lady Macbeth - wife of Macbeth	Liz McGown
a servant	Andrea Stuart Douglas
Macduff - a nobleman	Jeffrey Spaulding
Fleance - son of Banquo	Amber Gotlib
Seyton - a Porter in Macbeth's household	Melissa Brooks
Three Murderers	Rachel Hornor Melissa Brooks Andrea Stuart Douglas
Hecate	David J. Dodge
Lady Macduff	Amber Gotlib
A doctor	Rachel Hornor
Cathness - a nobleman	Garth McArdle
Siward - an English general	David J. Dodge
Young Siward - Siward's son	Amber Gotlib

Time: After the war.

Place: Scotland

Director	Ken Holmes
Stage Manager	Laura Garcia
Fight Director	Ryan John Spickard
Costumes	Karen Anson
Props	Tony Driscoll
Production Manager	Linda Lombardi

DIRECTOR'S NOTES

TROILUS & CRESSIDA

George Bernard Shaw said that, with *Troilus and Cressida*, Shakespeare entered the twentieth century. Previously, the play had been universally dismissed as either dramatically flawed or obscene, or both. Shakespeare's depiction of contradictory and often perverse impulses expressed by his characters seemed like careless stagecraft to the sensibilities of earlier eras. Moreover, the play lacks a compelling hero or a satisfying resolution. Modern psychology, however, created a context in which this erratic behavior and lack of resolution took on an emotional verisimilitude. And the escalating destructiveness made possible by the new technologies of modern warfare gave new resonance to the bleakness which characterizes the military endeavors in the play.

Consequently, there has been a landslide of theatrical and scholarly activity surrounding *Troilus and Cressida* over the past 100 years. As societal attitudes about politics, war, gender roles, and sex have changed, so too have changed the ways in which directors, actors, audiences and critics have confronted these subjects as they manifest themselves in the play. Interpretations of some of the characters have shifted drastically: particularly Ulysses, once widely regarded as all-knowing wise man, now seen as Machiavellian schemer; and Cressida, previously the archetypal coy temptress, now verging on feminist heroine. There has been a great deal of debate as to who, if anyone, is the central figure in the play. Troilus, Ulysses, Pandarus, Thersites, and Cressida have all had their champions over the centuries. It has also been argued that there is no center, or that the center shifts position over the course of the play. Needless to say, whether this is a mark of sophistication or of carelessness is still open to debate.

But lest we forget, *Troilus and Cressida* was written at the dawn of the seventeenth century, and the ways in which it reflects that turbulent time should not be undervalued. By the time Shakespeare wrote the play, prob-

ably in 1601, Elizabeth I's reign, marked by social harmony, economic prosperity, and a widespread confidence in England's place in the world, was coming to an end. There was a great deal of social and economic turmoil lurking under the surface which, as the powerful and charismatic queen's influence receded into memory, would reassert itself in the form of a bitter civil war. The world of *Troilus and Cressida*, as a result, is a very uncertain world, sometimes even an incoherent world. Throughout the play, characters discover that things which they once held as unshakable truth no longer make sense. It's no wonder that *Troilus and Cressida* should be reassessed as the confident prosperity of the Victorian era gave way to twentieth century fears and neuroses. Or, for that matter, in the wake of the recent technology economy collapse, raising concerns over the stability of our own society as we enter the new millennium.

All this might, understandably, lead one to conclude that *Troilus and Cressida* would present a rather daunting prospect, especially on a beautiful summer afternoon in the park. There is no disputing that it amounts to a fractured vision of an incoherent world, populated by wounded characters. What's wrong with sympathetic characters and a good story? In this production, we have attempted to treat these characters and their stories sympathetically, while still doing justice to the incoherence of the world they inhabit. We hope that the anachronistically modern attitudes and flourishes dotting this classical landscape (as well as the medieval flavor of the scenery) serve to give a coherently incoherent texture to the world of the play. We hope that the rampant cross gender casting serves to elucidate the gender role confusion underlying the masculine entitlement to action and the feminine duty as property. We hope that audiences experience the play as a twisted summer action blockbuster. These Trojan War heroes are, after all, western civilization's first action heroes. Their trials and tribulations have always served as entertainment, in all eras, regardless of changing attitudes and understandings. Have fun.

— David Nochimson

DIRECTOR'S NOTES

MACBETH

The real *Macbeth* ruled Scotland from 1040-1057. A reign of seventeen peaceful years, which was a mighty long time in those days. Shakespeare wrote a different *Macbeth*. The themes he included in the play were of great contemporary interest at the time it was written. King James, a Scottish king newly on the English throne, liked the theater, and Shakespeare's company became the official royal theater company. King James had much interest in the subject of witchcraft, even writing a book about the subject, *Demonologie*. The Gunpowder Plot of 1605, which had almost destroyed the entire English government, had happened only a year earlier, and King James himself deciphered the clue that stopped it from succeeding. Equivocation, which plays a large part in the Gunpowder Plot, is a constant theme in the play.

Taking on the task of directing such a famous play is thrilling, scary, and at times, a bit overwhelming. There are so many preconceived notions about what this play is about. Of the many traps that one can fall into when taking on Shakespeare, the biggest is to think that you know what the play is about. Too often a play is fit into a "concept" of the play, not the other way around. But the concept must follow the play or else it just won't work. In an attempt to avoid this trap, I went into this process with as little concept as I could. A basic look for the show was decided on, but not the meaning of the play. The goal of the production is to discover what *Macbeth* is about, not to *make Macbeth* fit a theme.

Almost every production of Shakespeare these days is cut down, and that is not always a bad thing. There are many references in most of the plays that a modern audience just won't get. *Macbeth* is a bit different in that it is already a very lean play. It is one of Shakespeare's shortest, the action is fast and furious, and every scene and character has its place. The more I looked at prospective cuts, and the more we learned about the play

through rehearsal, the more we realized that almost every word is necessary to tell the story. Consequently, very little has been left out of the original script in this production.

These days *Macbeth* has quite a reputation. Many feel that the play is cursed and refer to it only as "the Scottish play." Stories abound about disasters occurring during performance of the play; from mentioning the play by name; or from quoting the play while in a theater. There are many theories about why the curse exists, most fall into the urban legend category. Perhaps the curse legend actually exists, not from any supernatural reasons, but because many productions over the past hundred years or so have failed. Many productions cut the witches from the script or reduce their importance, trim the scene between Malcolm and Macduff in England, and/or rearrange scenes to make cuts work. The problem is that *Macbeth* is fairly pure just as it is, and the more you cut, the less power it has. Maybe that is the curse.

Rather than cursed, I feel blessed to have been granted such a wonderful cast to work with on this production. Hopefully, by searching for the meaning in *Macbeth*, we have dispelled that nasty curse and have avoided the theatrical traps that Shakespeare unwittingly set for us.

Then again, maybe there really is a supernatural curse that follows the play from production to production. Perhaps the theories and legends are true. Maybe the ghost of the real *Macbeth* did curse the play for slandering his good name. Or maybe witches did curse the play after Shakespeare included real incantations in the famous cauldron scene. Maybe real devils and demons are invoked every time the words of this play are spoken. They could be out there in the darkness tonight.

Double, double, toil and trouble. . . .

— Ken Holmes

ABOUT THE PLAYS

TROILUS & CRESSIDA

As the play begins, the Trojan War has been going on for seven grueling years. Troilus, a young Trojan prince, is infatuated with Cressida, the daughter of Calchas, a Trojan priest who has abandoned Troy to join the Greeks. Pandarus, Cressida's uncle and Troilus' friend, has been acting as go-between, but Cressida has demurred, despite her interest, afraid that Troilus' desire would flag if she revealed her true feelings.

Meanwhile, the war has reached a frustrating impasse. Apathy and dissension are spreading on both sides. Many no longer consider the beautiful Helen worth fighting over, after so much loss of life and resources. She has come to be considered a common whore, her husband Menelaus a cuckold, and her lover Paris a rascal.

The great Trojan warrior Hector challenges a Greek champion to step forward and face him in single combat. Ulysses, the wily strategist, proposes that Hector's challenge might be used to play some of the more erstwhile Greek warriors, particularly the great Achilles, against each other, thereby rousing them back into action.

Pandarus finally manages to arrange a date between Troilus and Cressida. No sooner have they consummated their love, but the Trojans agree

to send Cressida to her father in the Greek camp in exchange for an important prisoner-of-war, and the lovers are separated.

Ajax, chosen by the Greeks to answer Hector's challenge, fights Hector. Hector, however, abruptly halts the combat, proclaiming himself unwilling to fight Ajax, who is not only half Trojan, but his blood relative. They embrace, and warriors from both sides gather to greet each other warmly. Everyone returns to the Greek camp for a night of feasting. Ulysses guides Troilus to Calchas' tent, where they witness a tryst between Cressida and Diomedes. Troilus is enraged and vows to hunt Diomedes down the next day on the battlefield.

In the morning, Hector prepares himself for battle, against the wishes of his wife Andromache, who has had ominous dreams. Achilles decides not to fight after all, out of deference to his love for a Trojan princess. Patroclus, Achilles' faithful companion, joins the battle in his place and is killed by Hector. Infuriated, Achilles seeks to avenge the death of his friend. Accompanied by his band of Myrmidons, he takes Hector by surprise and they brutally slaughter him. Both sides retreat, devastated by their losses. Troy will fall after three more years of fighting. Most of the Greeks will die on their way back home.

MACBETH

The play begins as a great battle ends. Duncan, King of Scotland, and his two sons meet a wounded captain on the battlefield who tells of Macbeth's bravery in the battle. Duncan also hears that the Thane of Cawdor is a traitor. He sentences Cawdor to death and gives his title to Macbeth. Meanwhile, Macbeth and his right hand man Banquo meet three witches who greet Macbeth by the titles of Thane of Glamis (which he is already), Thane of Cawdor (which he is and doesn't know it), and prophesy that he will become King (which he can't really believe.) Macbeth then gets the message about Cawdor and starts to believe the prophesies. Two down, one to go. Macbeth meets Duncan on the field and in celebration they all head to Macbeth's castle. Macbeth sends a letter to his wife explaining all that has happened.

Lady Macbeth, after reading the letter, realizes that murdering Duncan is the fastest way to the

crown. Duncan, the King's sons and the rest of the noblemen arrive at the castle and bed down for the night. Macbeth sneaks into the King's chamber and kills Duncan with his guard's daggers, laying the blame on them. The Macbeths go to bed.

Macduff arrives to wake the King, but instead finds him murdered. Macbeth, feigning innocence, investigates the crime scene and kills the two blood smeared guards just as they are waking up. While the nobles meet to discuss just what to do, the King's sons, Malcolm and Donalbain, fearing for their lives, flee the castle and the country. This flight makes the true heirs to the throne suspects in plotting the murder. Macbeth is immediately named King and he plans a feast. Banquo starts to suspect what is going on, and Macbeth starts to suspect that Banquo suspects, so Macbeth has Banquo murdered. Macduff, also lacking trust in the new king, refuses to attend the feast. During the banquet, the ghost of Banquo appears to Macbeth, causing him to behave in a



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directed by Tricia Sexton

manner very unsuited to the festivities. The guests leave abruptly and Macbeth decides to seek out the witches to get a little clarification about the prophesy.

The witches show Macbeth three apparitions, which tell him to 1) beware Macduff, 2) that no man of woman born can harm him, and 3) that he will be just fine until the forest gets up and walks. Since the last two apparitions seem to be good tidings, Macbeth takes the warning about Macduff to heart and attacks his castle, killing everyone he can find. Macduff, however had gone off to England seeking Malcolm's help in overthrowing Macbeth, and thereby escaped murder.

Malcolm tests the loyalty of Macduff, and becomes convinced that Macduff has no loyalty to Macbeth. Macduff then receives the news about the attack on his castle and swears his revenge.

The English, led by Malcolm and Siward, the leader of the English forces, disguise their numbers by holding a tree branch before them while they march. Macbeth hears of this, and realizes that the forest is indeed marching toward him, just as the apparition said. He goes into battle anyway and meets Macduff. During their fight Macbeth learns that Macduff was "untimely ripped" from his mother's womb. Not born of woman, just as the apparition said. Macduff wins, just as the apparition said. The kingdom goes to Malcolm.

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CAST AND CREW BIOGRAPHIES

Susannah Anderson (*Troilus and Cressida*, *Macbeth* – Scenic Artist)

GS - debut

Susannah does this and that here and there...

Karen Anson (*Macbeth* – Costume Design)

GS - debut

Karen Anson has been sewing since childhood, making her own Halloween costumes and getting lots of extra candy for her efforts. She has since sewn everything from little tots' tutus to showgirls' fan-fare. Self-expression through dance, costuming and body art has been a major theme in her life. She is the founder of Life Un Ltd., a company devoted to expressing life through the arts. As an artist (child, adult and parent) she has enjoyed working with mud, paper, paint, cement, food, airbrush, play-doh, henna, words, flowers, fix-all, and fabric. *Macbeth* is the first non-dance theatrical show that Karen has costumed and she is very excited to be a part of this event.

Terence Artz (*Troilus and Cressida* – Diomedes)

GS - *Winter's Tale*, *Volpone*, *Comedy of Errors*, *Two Noble Kinsmen*

Terence is pleased to be back working with some of his favorite people this summer. In past GreenStage seasons he has appeared as Palomon in *The Two Noble Kinsmen*, Dromeo of Ephesus in *A Comedy of Errors*, and Camillo in *A Winter's Tale*. Outside of GreenStage you may have seen him as Hornby in Carmel Productions' 2000 Fringe entry *A Kind of Alaska*, as Andrew Rally in Everett Historic Theatre's *I Hate Hamlet*, or as Daniel Kaffee in the Richland Player's *A Few Good Men* (but only if you were in the Tri-Cities in 1996, and really, why would you have been? Come to think of it, why was he?). He is also currently working on a one-man show entitled *Hey! That's Good Coffee!*, but it'll probably never see the light of day, because, quite frankly, it stinks. So forget I said anything about it.

Deborah Shigeko Baskin (*Troilus and Cressida* – Stage Manager)

GS - debut

Deborah has worked as an actor and stage manager with San Joaquin Delta College, Cornish College of the Arts, Murphy's Creek Theatre, and Stockton Civic Theater. Favorite roles include Rosalind in *As You Like It* (SJDC), Helen in *A Midsummer Night's Dream* (SCT), Queen Elizabeth in *Richard III* (SJDC), and Malcolm in *Macbeth* (MCT). She

is proud to be working this summer, for the first time, with the wonderful people of GreenStage (thanks to Ken, David and Linda). Much love to Brian for his continued support.

Melissa Brooks (*Macbeth* – Weird Sister, Porter, Murderer)

GS - debut

Melissa is a recent graduate of Cornish College of the Arts. Her Seattle credits include ACT's *Big Love*, Seattle Shakespeare Company's *Merchant of Venice*, and performing atop the halo of the Space Needle with Cirque du Soleil. She is currently performing with the UMO Ensemble doing acrobalancing shows on the halo as well. This is her first performance with GreenStage.

Peter Burford (*Troilus and Cressida* – Aeneas/ Calchas)

GS - debut

Troilus and Cressida is Peter's debut with GreenStage. He recently appeared in the Theatre Under the Influence productions of *The Racket* and *War of the Worlds* (as Orson Welles). Peter is a founding member of Theatre Paradox and has produced and directed many of their shows including *Betrayal*, *Rosencrantz & Guildenstern Are Dead*, *The Dumb Waiter*, and *The Glass Menagerie*. His current additions include photography, scuba diving, traveling, digital video, and Diablo 2.

David J. Dodge (*Troilus and Cressida* – Hector; *Macbeth* – Duncan, Hecate, Old Seward)

GS - *Winter's Tale*, *Ballad of Young Will Jones*, *Timon of Athens*, *The Bind*, *Richard II*, *Two Noble Kinsmen*, *Midsummer Night's Dream* (98), *Cymbeline*, *As You Like It*, *Julius Caesar*, *Measure for Measure*, *Love's Labour's Lost*, *Titus Andronicus*, *Pericles*, *Twelfth Night*, *Cherry Orchard*, *Midsummer Night's Dream*

David has been performing with GreenStage since 1993. He is the author of *The Ballad of Young Will Jones* and *The Bind*, which were performed by GreenStage at the Fringe Festival in 2000 and 1999, respectively. He has directed *Julius Caesar*, *Measure For Measure* and *Pericles* for GreenStage. Favorite roles he has performed with the company include Richard in *Richard II*, Belarius in *Cymbeline*, Lysander in *A Midsummer Night's Dream*, Duke Senior in *As You Like It*, and Young Lucius in *Titus Andronicus*.

Andrea Stuart Douglas (*Macbeth* – Weird Sister, Servant, Gentlewoman, Murderer)

GS - *Much Ado About Nothing*

Andrea is very happy to be performing for the sec-

ond summer with GreenStage. She was first seen as Ursula in the 2000 summer production of *Much Ado About Nothing*. Andrea has a Bachelor of Arts in Theater from Willamette University. She also spent the summer of '95 training with Shakespeare & Co. in Massachusetts, playing the role of Juliet in their 1995 production of *Romeo & Juliet*. Andrea was last seen in the 2001 Seattle Fringe Theater Festival and ArtsWest Revival Festival with Fat Pigeon Theater Company's production of *Burman Now*.

Laura Garcia (*Macbeth* – Stage Manager)

GS - *Henry IV part one*, *Volpone*, *Timon of Athens*, *Root of Chaos*, *Richard II*, *Two Noble Kinsmen*

This is Laura's seventh show with GreenStage. She is always proud to be a part of GreenStage in whatever capacity they need. She has served as stage manager on three productions, assistant director on two, and props on three. She is very excited (and has been ever since she heard the summer line up) about doing 'The Scottish Play', being of Scottish heritage herself. She is also happy to be back playing in the parks all summer with wonderful old GreenStage cast members and many new members to GreenStage. It's going to be a great bloody summer! She wishes to thank her

three talented and beautiful daughters for supporting her endeavors. Thank you Joe as usual! XO to FILM from FSLW!!! 'BUAIDH NO BAS!'

Amber Gotlib (*Macbeth* – Lady Macduff, Donalbain, Fleance, Young Siward)

GS - *Winter's Tale*


Amber is brimming over with glee to frolic in the sweet summer's night air all summer long with this talented troupe of merry misfits. Amber is a graduate from Cornish College of the Arts who was fortunate enough to have her acting take her to South Korea this April as a company member of Open Door Theater. Since graduating in 2000, she has been in several Seattle theater productions, including GreenStage's *The Winter's Tale*, but has been spending the majority of her time giving herself a much needed break from the theater world to cultivate her personal life. She sends her love and thanks to all those who have stuck by her this past year.

Kevin Haggerty (*Troilus and Cressida* – Agamemnon)

GS - debut

Kevin cofounded the Angry Red Planet if anybody remembers back that far. He played Flamino in *The White Devil* once and Algernon in *The Importance of Being Ernest*. He studied acting with

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CAST AND CREW BIOGRAPHIES (CONT.)

Mark "The Zen Master of Scene Study" Jenkins for like three years straight. He was a phone psychic for a couple years. These days, he studies martial arts at the School of Oom Yung Doe. He's daddy to two of the sweetest kittens known to man, Eunice & Lupita. And today he gets to speak the words of William Shakespeare thanks to David "Dave" Nochimson and the folks at GreenStage. Thanks everybody!

Ken Holmes (*Macbeth* – Director)

GS - Squish, Winter's Tale, Much Ado About Nothing, Henry IV part one, Ballad of Young Will Jones, Timon of Athens, The Bind, Root of Chaos, Richard II, Midsummer Night's Dream, Two Noble Kinsmen, Cymbeline, As You Like It, Julius Caesar, Measure for Measure, Love's Labour's Lost, Titus Andronicus, Pericles, Twelfth Night, Midsummer Night's Dream
Ken fell into GreenStage in 1993 and has been trapped since. But in a good way. He does many things for the company, including putting this program together, designing posters, managing the web site, and counting the money. In the real world Ken does free-lance graphic design, wears a tutu for Applemania Singing Telegrams, and acts. Most recently he appeared in *Big Maggie* with Northern Light's Productions.

Rachel Horner (*Troilus and Cressida* – Cressida; *Macbeth* – Weird Sister, Doctor, Murderer)

GS - Squish, Ballad of Young Will Jones, Timon of Athens
Troilus and Cressida and *Macbeth* are Rachel's 4th and 5th productions with GreenStage. Previous GreenStage roles include Francie in *Squish*, Hannah in *The Ballad Of Young Will Jones*, and Servilius in *Timon of Athens*. Other recent roles include Katie in *Big Maggie* with Northern Lights Productions, Rennabelle in *Radio Gals* at Taproot Theatre, and Marian in *The Music Man* with Emerald City Players. Rachel is a proud graduate of Whitworth College where she earned her BA in Acting and played a wide variety of characters, including Carol in *Oleanna*, Mariana in *Measure For Measure*, and Hucklebee in *The Fantasticks*. She also loves improvisation and often plays on stage with Unexpected Productions' TheatreSports and Taproot Theatre's Nightcap Comedy Improv.

Erin Langford (*Troilus and Cressida* – Ajax)

GS - debut
Erin recently graduated from the University of New Mexico with a BA in Theater as well as a minor in Music. Some of her favorite roles include The Pupil

in *The Lesson*, Snoopy in *You're A Good Man Charlie Brown*, and Guildenstern in *Hamlet*. Thanks to all those who choose to support the arts. And a special thanks to Natalie and my parents.

Linda Lombardi (*Macbeth*, *Troilus and Cressida* – Production Manager)

GS - Henry IV part one, Much Ado About Nothing, Ballad of Young Will Jones, Volpone, Timon of Athens, Comedy of Errors, Root of Chaos, The Bind, Richard II, Two Noble Kinsmen
Linda has worked as an actor, director, production manager, and stage manager with GreenStage, Open Circle, Theatre Babylon, Bridges Rep, and The Empty Space. Favorite roles include Thaisal Diana in *Pericles*, Julie in *Miss Julie* and Flavius in *Timon of Athens*. She is most proud of directing *Henry IV, Part I* for GreenStage last summer. This summer she directed *Say Goodbye to Norma* in the Mae West Festival. She is a member of Actor's Equity. Nolite te bastardes carborundum.

Jared Lyn (*Macbeth* – Macbeth)

GS - debut
New to Seattle, Jared is delighted to have been found by GreenStage. "This is a role I have always dreamed of playing." Jared is also the new drama director for the Gene Nastro Community Arts Center in Mukiteo. Jared has a BFA in Theater and an MFA in directing and acting for stage and film. Plus a Certificate of Completion from the National Shakespeare Conservatory in New York City, with whom he portrayed Bottom in *Midsummer Night's Dream*. Originally from Denver, he has lived and performed in Atlanta, Columbus, Chicago and New York City. "I'm extremely pleased to be in Seattle, performing *Macbeth*, with Shakespeare in the park!!"

Jason Marr (*Troilus and Cressida* – Troilus; *Macbeth* – Malcolm)

GS - Henry IV part one, Ballad of Young Will Jones, Volpone, Comedy of Errors, The Bind, Richard II, Two Noble Kinsmen
This marks Jason's fourth summer with GreenStage, and his first performing in both summer shows. His credits with them include Arcite in *The Two Noble Kinsman*, Bushy in *Richard II*, Antipholus of Ephesus in *Comedy of Errors*, Peregrine in *Volpone* and most recently Prince Hal in *Henry IV Part I*. You may have seen him locally as Nathan Leopold in *Never the Sinner* with The Driftwood Players and as Mick in *Big Maggie* with Northern Lights Productions. He is glad to be playing at the Bard again in our beautiful parks.

Ron Mather (*Troilus & Cressida* – Menelaus/ Musician)

GS - debut
Ron's introduction to the stage was made by singing the national anthem at a punk rock show in Chicago in 1992. While wiping the crowd's spit off his face, he realized he had a gift for entertaining people. Over the next eight years, Ron recorded and toured with Lunkhead and The Mushuganas, two of Chicago's finest punk rock bands. This is Ron's first foray into acting. Let the loogies fly.

Garth McCardle (*Macbeth* – Banquo/Cathness)

GS - debut
Noted raconteur, playwright and self-spawned worldwide media sensation, Garth is pleased as punch to be making his Seattle debut with his new friends at GreenStage. Playwright credits include *Bedtime Stories* and *Eden: Abridged*. Memorable roles from his wayward past include Harold in *K2*, Garry in *Noises Off*, Caliban in *The Tempest* and Puck in *A Midsummer Night's Dream*.

Liz McGown (*Macbeth* – Lady Macbeth)

GS - debut
Liz makes her GreenStage debut with *Macbeth*. She studied acting as a child in front of the television, and then later at Bradford College, MA and the University of North London, UK. After exposing herself to hungry theater crowds in her home state of Vermont (CATCO, Lost Nation Theater), New Mexico (Vortex Theater), and California (Foothill Theater), she has unpacked, for the time being, in Seattle. Most recently she was seen in the 2001 Seattle Fringe Festival with A Theater Near You in *Holiday Hullabaloo*, and with Next Step Theater in *Medea*. Look for her in Seattle independent films *Shoot the Girl*, *The Midnight Chronicles*, and *Mulletville*, all to be released, someday. She thanks her lucky stars for being out tonight.

Amelia Meckler (*Troilus and Cressida* – Ulysses)

GS - Squish, Winter's Tale, Henry IV part one, Ballad of Young will Jones, Volpone, Timon of Athens, Richard II
Amelia Meckler has been working with GreenStage since the fall of '98, and has been trying to run away ever since. Actually she's had a lot of fun playing Hermione in *A Winter's Tale*, Lady WouldBe in *Volpone*, and Lord Lucullus in *Timon of Athens*, among others. Most recently she directed the Fringe Festival "Sell-Out Award Winner", *Squish*, for GreenStage. When not bound to this band of merry players, Amelia has been seen at Northwest Actor's Studio in *The Blue Moon Chronicles*, *Summer*

Durang Some Are Not and moaning under the sheets for Goldenfish's *Bear Peak Reunion*. Thanks to this fine cast and crew and to David for his faith. Love to family, Puggy, and my most SweetBoy.

David Nochimson (*Troilus and Cressida* – Director)

GS - Timon of Athens
David has lived in Seattle since 1993. He has performed with New Mercury, AHA!, ReAct, Theatre Babylon, Theatre Vizzini, Belltown Theatre Center, Theatre Paradox, A Theatre Under the Influence, Annex, and two summers ago, GreenStage, in *Timon of Athens*. His most recent performance was as the mysterious Hedge Brickman in *The Brazilian* at Annex. David makes his directorial debut with *Troilus and Cressida*.

Jennifer Pratt (*Troilus and Cressida* – Thersites)

GS - debut
In times past, pretty blonde women were cast in plays to portray the beautiful ideal of romantic pursuits. Interesting, no? You can also enjoy Jennifer's work at Virginia Mason's Rheumatology Clinic, the concession stand at Annex Theatre, and as a drug addicted kid in front of the check-cashing place on Broadway. My birthday is July 16th, buy me beer. Please.

Bryony Renner (*Troilus and Cressida* – Achilles)

GS - debut.
Bryony has a BA in Drama/Dance from Bard College in upstate New York. In June she completed the University of Washington's nine-month certificate program in playwrighting.

Courtney Sale (*Macbeth* – Ross)

GS - debut
Courtney recently graduated from Cornish College of the Arts where her acting credits included Lin in *Cloud Nine*, Beatrice Johana in *The Changeling*, and Autolycus in *The Winters Tale*. She was last seen as Evalita in ArtsWest's production of *Daddy's Dyin' Who's Got the Will?* She would like to thank cast and crew.

Joe Shrope (*Troilus and Cressida* – Costume Designer)

GS - debut
Joe's interest in costume design spans back to his childhood when his mother constantly found he and his friend wrapped up in bed sheets. He has come a long way since then, and is currently an Apparel Design major at the Art Institute of Seattle. Favorites among his design credits include *Godspell*, *Tintypes*, *Guys & Dolls*, *Grease*, and *South Pa-*

CAST AND CREW BIOGRAPHIES (CONT.)

cific. Joe is pleased to be working with Seattle's GreenStage this season.

Eli Sklov Simons (*Troilus and Cressida* – Pandarus/Musician)

GS - Henry IV part one, Much Ado About Nothing, Ballad of Young Will Jones, Volpone, Timon of Athens, Julius Caesar, Measure for Measure, Midsummer Night's Dream, Twelfth Night
Eli is proud to be involved in his eleventh GreenStage production, appearing in over twenty roles. Eli loves his family, his cat, his friends, playing guitar, and spending his summers in the park doing this.

Jeffrey Spaulding (*Macbeth* – Macduff)

GS - debut
Jeffrey has performed in the Puget Sound Region since 1985. An actor, singer and dancer, Jeffrey has performed at Seattle Children's Theater, Village Theater, CLO, Theater Babylon and others. A veteran performer, Jeffrey has been associated with more than 40 musicals and dramatic productions in Seattle.

Ryan John Spickard (*Macbeth, Troilus and Cressida* – Fight Choreographer.)

GS - Winter's Tale
A native son of the Northwest, Ryan has been involved in Seattle theater since 1992. Recent productions have been *Grenade* by Yusef el Guindi for the Seattle Fringe Festival, GreenStage's production last year of *A Winter's Tale*, and as the Prince of Aragon in Seattle Shakespeare Company's wild-west production of *The Merchant of Venice*. Ryan holds ten plus years experience in the martial arts, and is proud to be a member of the Society of American Fight Directors (Advanced Actor/Combatant) and the United Stuntman's Association. He is a graduate of Cornish College of the Arts (BFA). Thanks go to Ken H. and David N. for letting Ryan play with shiny things.

Roy Stanton (*Macbeth* – Lennox)

GS - Much Ado About Nothing
Roy Stanton has been acting for almost 4 years here in Seattle, and has been loving every minute of it. Roy studied here as a part of the Northwest Actors Studio's Conservatory Program. Most recently, he was seen in Exchange Theatre's inaugural production of *Henry V*. Other productions include GreenStage's *Much Ado About Nothing*, *Twelfth Night* with Paper Rose Theatre, *Little Murders*, *The Bacchae*, *Jeffrey*, *Noon*, *Caught In Traffic*, and *Bear Peak* for Goldenfish Theatre. Roy is

happy to be working with both GreenStage and Ken again, and thanks both for giving him the unique opportunity of acting in a kill. Cheers to all.

Angie Stutting (*Troilus and Cressida* – Helen/Patrochilus)

GS - Squish, Henry IV part one, Ballad of Young Will Jones, Volpone, Timon of Athens
Angie began her theater experience with GreenStage as the costumer for *Timon of Athens*, *The Ballad of Young Will Jones*, *Volpone*, and *Henry IV Part I*. But she turned out to be too much of a ham to stay behind the scenes for long. She made her Seattle stage debut in this year's Fringe Festival as Cal in Mary Anne Hales Harding's *Squish*. She would like to thank David for the great role, and is adding him to the short but sweet list of her favorite directors. She has much love for her cast, and so much respect for everyone involved in both shows. And as always, she would like to thank her mom for giving her confidence in her creativity. Thanks, Mom! Oh, and a big thanks to the Gods for fixing her Dad's heart. Hi, Dad!

Libya Taylor (*Troilus and Cressida* – Cassandra/Nestor)

GS - debut
Libya Taylor holds a Bachelor's Degree in Performing Arts from Evergreen State College. Her most memorable roles have included Lady Macbeth in *Macbeth* and Beatrice in *Much Ado About Nothing* with the Washington Shakespeare Festival. Other roles in the canon have included Ariel, Helena, Cordelia/The Fool, Maria/Fabian and Lady Anne in *Richard III*. Most recently she has appeared as Gretchen in Vagabond Production's *Trust* at NW Actor's Studio, and at ArtsWest in *Medea: The Musical*. She is a mezzo-soprano who loves to cook, dance, and lives in West Seattle with her fabulous husband and one small cat.

Amy Tiller (*Troilus and Cressida* – Paris, Andromache)

GS - debut
Amy is a recent transplant from the San Francisco bay area where she performed in several Fringe Festival productions, enjoyed two seasons with Entrée to Murder, and performed in productions of *Black Elk Speaks* and *The Make-Over*. She would like to give a BIG thank you to her husband, Bill, for all the baby-sitting he did during rehearsals and performances. Thanks Honey!! I couldn't have done it without you! XOXO.

Anthony DeForte as Falstaff in 2001's "The Merry Wives of Windsor" Photo by Megan Joplin

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GREENSTAGE DOES FREE THEATER

GreenStage is committed to providing quality productions of classical theater and new works and insuring that they are available for everyone. We perform for FREE whenever possible, collecting voluntary donations from our audiences.

Visit www.greenstage.org for more information about our company and our past productions.

OUR HISTORY

2001 SEASON
Macbeth
Troilus and Cressida
Squish by Marianne Hales Harding

2000 SEASON
The Winter's Tale
Henry IV Part One
Much Ado About Nothing
The Ballad of Young Will Jones
 by David J Dodge

1999 SEASON
Volpone by Ben Jonson
Timon of Athens
Comedy of Errors
Root of Chaos by Douglas Soderberg
The Bind by David J Dodge

1998 SEASON
Richard II
The Two Noble Kinsmen
Midsummer Night's Dream

1997 SEASON
Cymbeline
As You Like It
Julius Caesar

1996 SEASON
Love's Labour's Lost
Measure for Measure

1995 SEASON
Titus Andronicus
Pericles
Twelfth Night

1994-1989 SEASONS
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Midsummer Night's Dream
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Twelfth Night
Romeo and Juliet
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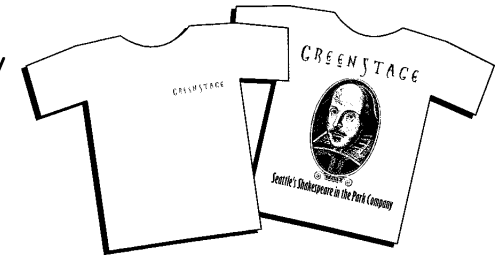
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GreenStage acquires space at Sand Point!

GreenStage is no longer without a home. We are now housed at Sand Point, the former Navy facility. The Seattle Department of Parks and Recreation has been extremely helpful in making this move possible.

As part of the move, GreenStage has acquired storage and shop space, as well as access to rehearsal and performance spaces. In 2002 we will be adding Sand Point Magnuson Park to the Summer Shakespeare in the Park Schedule. In early 2002 we will also be presenting Eugene O'Neill's play *A Touch of the Poet* at Sand Point.

For several years GreenStage has been a theater company without a permanent location. Costumes, props and sets have been traveling from basements to Shurgard storage lock-

ers (Shurgard was very helpful by discounting the space, thank you.) Props and sets have been built in garages, backyards and basements. Rehearsal space has been rented, begged and borrowed from schools, and wherever else there was room. Performance spaces for indoor shows have jumped from Langston Hughes to The Nippon Kan to Richard Hugo House as well as a few other venues in town.

Now, for the first time, we have a place to call home. One location to house everything GreenStage. Our new space is nearly five times the size of our old storage units. Additional details about this move will be posted on our web site as they become available.



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