

SHAKESPEARE IN THE PARK 2005



THE TEMPEST

Directed by Cara Anderson

HENRY V

Directed by Linda Lombardi



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Program design by Ken Holmes

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SUMMER SHAKESPEARE IN THE PARK

A Midsummer Night's Dream
and

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Our History Series continues with Shakespeare's epic saga depicting the Wars of the Roses. The Series will be continued and concluded in 2007 with *Richard III*.

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- 2005 - *The Tempest* • *Henry V* • *Who's Afraid of Virginia Woolf?* by Edward Albee (American Classics)**
- 2004 - *All's Well That Ends Well* • *Coriolanus* • *The Man Who Came to Dinner* by George S. Kaufman and Moss Hart (American Classics)**
- 2003 - *Merchant of Venice* • *Merry Wives of Windsor* • *The Night of the Iguana* by Tennessee Williams (American Classics)**
- 2002 - *Taming of the Shrew* • *Henry IV - part 2* • *A Touch of the Poet* by Eugene O'Neill (American Classics)**
- 2001 - *Macbeth* • *Troilus and Cressida* • *Squish!* by Marianne Hales Harding (Fringe Festival)**
- 2000 - *The Winter's Tale* • *Henry IV - part 1* • *Much Ado About Nothing* • *The Ballad of Young Will Jones* by David J. Dodge (Fringe Festival)**
- 1999 - *Volpone* by Ben Jonson • *Timon of Athens* • *Comedy of Errors* • *The Bird* by David J. Dodge (Fringe Festival) • *The Root of Chaos* by Douglas Soderberg (Fringe Festival)**
- 1998 - *Richard II* • *The Two Noble Kinsmen* by William Shakespeare and John Fletcher • *A Midsummer Night's Dream***
- 1997 - *Cymbeline* • *Julius Caesar* • *As You Like It***
- 1996 - *Measure for Measure* • *Love's Labour's Lost***
- 1995 - *Titus Andronicus* • *Pericles* • *Twelfth Night***
- 1994 - *A Midsummer Night's Dream* • *The Cherry Orchard* by Anton Chekhov**
- 1993 - *A Midsummer Night's Dream***
- 1991, 1992 - *Twelfth Night***
- 1990 - *Romeo and Juliet***
- 1989 - *The Taming of the Shrew***

WELCOME to another amazing summer of Shakespeare in the Park under Seattle blue skies (we hope)! The last year has brought great change to this 'little company that could.' Long-time board members David J. Dodge and Ken Holmes resigned after 12 years each of membership, service and broad involvement in all GreenStage activities. Their contributions are immeasurable and helped to shape the company as it now stands.

With a new strategic plan and with a directed vision toward the future, GreenStage is working to improve upon our history of quality theatre presented for free. To help in this process a more well-defined board and (volunteer) staff structure is in the works. We continue to be dedicated to creating exceptional theatrical experience through the works of William Shakespeare and other classical dramatists with our American Classics Series.

Most notably, GreenStage proudly announces that Peter Burford has been appointed as GreenStage's Artistic Director, effective immediately. The acceptance by Mr. Burford of his new role as Artistic Director signifies a major move forward in GreenStage's rich theatrical history. With Peter's artistic vision, passion and proven ability to produce these classics, we felt that his experience and vision is the inspiration GreenStage needs leading us into the future.

Peter is excited about his new role as GreenStage's Artistic Director and is looking at building on that strong history. "I'm not going to push GreenStage in any radical direction as much as make sure the company is on a solid and clear path to continue in the direction it is already going," he stated after accepting his new position. "GreenStage's focus on Shakespeare and American Classics fits my desire to produce 'good scripts' perfectly. The way that a 'classic' play becomes a classic is by being well written, thought provoking, challenging and entertaining." Congratulations, Peter!

With gratitude,
Amelia Meckler
GreenStage Board President

This summer season is dedicated to the board members and volunteers past and present. Thank you for every moment; it was worth it!

THE TEMPEST

DIRECTOR'S NOTES

Cara Anderson

The island is the 14th character. It interacts with its inhabitants physically, visually, and audibly. They discuss it with trepidation and awe. Even those who live upon it are reverent of the power it possesses and wields almost with a sentience. Where did this power come from? From Prospero? No... he inherited it from Sycorax, Caliban's mother. A native Berber, exiled from Algeria for practicing witchcraft. This witchcraft, her native religious practice, was grounded in nature. It was given full rein on the island and was her legacy to Caliban. It was the culture Caliban shared with Prospero when the Duke and his daughter arrived on the isle. This living, pulsing island has given Prospero an outlet for his magical studies and the ability to develop his power.



Jeremy Catterton as Ferdinand, Regan deVictoria as Miranda, and Richard Clairmont as Prospero. Photo by Ken Holmes



Brandon Simmons as Ariel and Jeremy Catterton as Ferdinand. Photo by Ken Holmes

For us this island is African. As such, we have chosen to present an environment that is not exclusively North African (Algerian), but Pan-African. With drumbeats and chants from Ghana, rounds taken from Kenyan folk songs and a myriad of different instruments we have created an island that sounds and feels like the heartbeat under your chest. A character that stirs your gut and makes you want to dance. The beat of an

African drum, the rhythm of an African song, brings this island to life, gives it personality. The music of our island will move you and by the end of Prospero's journey you will be as saddened to leave it behind as he is.

— Cara Anderson

HENRY V

DIRECTOR'S NOTES

Linda Lombardi



Jason Marr as Henry V. Photo by Ken Holmes

I know no better way to say it than this play makes me feel tall.

This story began seven years ago with GreenStage's production of *Richard II* but it's been brewing in me much longer than that. Patriotism – in the traditional sense – isn't something I'm familiar with. So maybe it's odd that I feel so strongly about a play so overwhelmingly jingoistic. Or perhaps it makes perfect sense.

Henry has always given me that one great leader; a commander you'd follow into hell and who'd lay down his life to protect you. Granted, it's fiction and the real Henry V was far from perfect, but there's a reason his men followed him so blindly and that ideal is what I believe Shakespeare captured in his play. He didn't write a biography, he wrote an historical drama – creative license and all – and I tried to capture that same spirit when I approached this play.

Henry V as a play is as much a riddle wrapped in an enigma as Henry V the man was. There are two primary schools of thought...either this is a story glorifying war or it's a subversive reinforcement of the horrors and futility of war. Ours is but one interpretation. Whether you side with the passion that searches for "a muse of fire," the camaraderie in a "band of brothers," the peace that comes from "a little touch of Harry in the night" or the soldier's wisdom of "few die well that die in a battle," I hope you'll become swept up in the story as I do and that, for a while at least, we can all be patriots.

Whatever being a patriot may mean to you.

WORKING ON A TETRALOGY



RICHARD II: David J. Dodge as Richard and J. Bretton Truett as Bolingbroke.

Richard II introduces us to a usurper who would be king. Bolingbroke's stealing of the crown and the murder of Richard sets events in motion that all of England will suffer for until the wrong is put right. *Henry IV parts 1 and 2* bring to life two of the most famous characters in the history of theatre – Falstaff and Hal. Through these men we live the ruffian and the prodigal; the

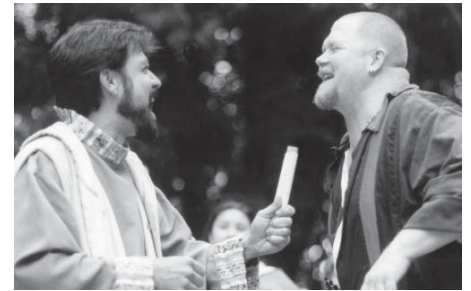


HENRY IV PART 1: Jason Marr as Hal and Stephen Loch as the Douglas.

promise of youth and the regret of old age. Finally, in *Henry V* the original sin is put to rest and the country and its leader can enjoy peace.

At least until those pesky Lancasters and Yorks start going at it and the gloves come off for the Wars of the Roses!

This has been an incredible experience. Not only have I had the opportunity to tackle an epic



HENRY IV PART 2: Brian Hatcher as Justice Shallow and Donnal McEllis as Falstaff.

story but I've had the good fortune to do it with the same company and some of the same actors. Probably the best part has been working on Hal as he matures into Henry and, as Jason Marr has returned each time to continue the journey with me, being able to pick up right where we left off a few years before. If I had the chance, I'd do it all over again!

— Linda Lombardi

THE TEMPEST

WRITTEN BY WILLIAM SHAKESPEARE • DIRECTED BY CARA ANDERSON

CAST

Bob Nydegger **Alonso** - King of Naples
Eli Sklov Simons **Sebastián** - his brother
Richard Clairmont **Prospero** - the rightful Duke of Milan
Lincoln Lopez **Antonio** - his brother, the usurping Duke of Milan
Regan deVictoria **Miranda** - daughter to Prospero
Jeremey Catterton **Ferdinand**- son to the King of Naples
Gina Wilhelm **Gonzalo** - an honest old counsellor
Aubrey Bean **Adrian** - a lord
Drew Hobson **Caliban** - a savage
Brandon Simmons **Ariel** - an airy spirit
Heather Persinger **Trinculo**- a jester
Tim Eastman **Stephano**- a drunken butler
Aubrey Bean **Boatswain** - of the ship

PRODUCTION TEAM

Stage Manager	Mary E. Cannon
Costumer	Barbara Blunt
Set Design	Peter Burford
Drum Coach	Kofi Anang
Choreographer	Lora Chiora
Fight Director	John McKenna
Assistant Director/Dramaturg	Margaret O'Malley
Production Manager	Amelia Meckler
Production Assistant	Jaimie Van Dyke

HENRY V

WRITTEN BY WILLIAM SHAKESPEARE • DIRECTED BY LINDA LOMBARDI

CAST (in order of appearance)

Matthew Middleton Chorus
Jeremey Catterton Archbishop of Canterbury, Captain Fluellen (a Welsh officer in Henry's army)
Sann Hall Bishop of Ely, Hostess Quickly, Alice (attending Katherine)
Mark McQuinn Earl of Westmoreland (cousin to the King), Captain Gower (officer in Henry's army)
Jim Catechi Earl of Warwick, Bardolph, John Bates
Jason Marr Henry V (King of England)
Andrew Scott McIntyre John - Duke of Bedford (brother to the King), Michael Williams
Peter Burford Thomas - Duke of Exeter (uncle to the King), Alexander Court
Ricky Coates Montjoy (French Herald), Lord Scroop, Captain Jamy (Scottish officer in Henry's army)
Bob Nydegger Nym, Sir Thomas Erpingham, Duke of Burgundy, musician
Eli Sklov Simons Pistol, Duke of Britaine
Meredith Armstrong Boy, Katherine (Princess of France), Duke of Orleans
Keith Eisner Earl of Cambridge (cousin to the King), Charles VI (King of France), Governor of Harfleur
Drew Hobson Sir Thomas Grey, Constable of France
Jack Lush Lewis (the Dauphin), Captain MacMorris (Irish officer in Henry's army)

PRODUCTION TEAM

Stage Manager	Rachel E. Cook
Costumer	K. D. Schill
Set Design	Peter Burford
Music Director	Mark McQuinn
Fight Director	John McKenna
Fight Captian	Ricky Coates
Dramaturg	Andrea Detter
Production Manager	Amelia Meckler
Production Assistant	Jaimie Van Dyke

CAST BIOGRAPHIES



Meredith Armstrong (Boy/Katherine/Orleans - *Henry V*)

GS: Debut

Meredith is very pleased to be performing with GreenStage! Previous Bardic endeavors include Olivia in *Twelfth Night*, Adriana in *A Comedy of Errors*, and Mercutio in Hose & Britches' all-female production of *Romeo and Juliet*. Other favorite roles include Emma Goldman in *Assassins* and

Hannah Jarvis in *Arcadia*. Unfortunately, she hasn't actually played either of them yet. Thanks to Linda for this opportunity. Thanks to Erik for being a fabulous hubby!



Aubrey Bean (Boatswain/Adrian - *The Tempest*)

GS: Debut

Aubrey is thrilled to be making her debut performance with GreenStage! A lover of all things Shakespeare, Aubrey has most recently been seen in *Much Ado About Nothing* (Taproot Theatre) and *Macbeth* (Ghostlight Theatricals). A (relatively) recent grad from Seattle Pacific University,

some favorite shows there include *The Importance of Being Earnest*, *Arsenic & Old Lace*, *Waiting for the Parade* and *Holiday Memories*. Thanks to my family and the whole crew at TTC!



Peter Burford (Exeter/Court - *Henry V*)

GS: *Who's Afraid of Virginia Woolf?* (Director), *The Taming of the Shrew* (Gremio), *The Night of the Iguana* (Director), *A Touch of the Poet* (Director), *Troilus and Cressida* (Aeneas)

Peter is glad to be playing in the park again this summer. Although it has been quite a while since Peter has been seen on stage, he has kept himself busy by directing, producing, designing, building, managing,

and maintaining things so that other people could be seen on stage. He would like to extend a special thanks to everyone who saw *Who's Afraid of Virginia Woolf?* last winter. When Peter isn't acting, directing, etc., he works for Headlight Software. His current addictions include traveling, scuba diving, poker, and World of Warcraft. Hi Alice.



Jim Catechi (Bardolph/Bates/Warwick - *Henry V*)

GS: Debut

Henry V marks Jim's 20 year anniversary as an actor. He has performed in such Shakespearian spectacles as *The Two Gentlemen of Verona*, *As You Like It*, and *The Taming of the Shrew*, which he's done twice – as Baptista and Petruchio respectively. This will be Jim's first time perform-

ing the Bard's work in the Northwest; he is ecstatic that his debut is with GreenStage.

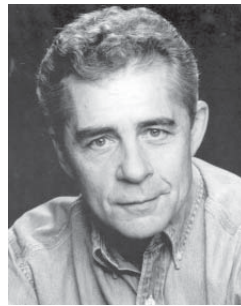


Jeremy Catterton (Ferdinand - *The Tempest*, Fluellen/Canterbury - *Henry V*)

GS: Debut

Jeremy most recently played the title role in Seattle's Open Circle Theatre production of Jean Cocteau's *Orpheus*, as well as the Guthrie Lab's world premiere of *The Untold Crimes of Insomniacs* in Minneapolis. Jeremy has also written, directed,

and acted for The Kitchen's conference for site-specific performance in New York City. He graduated from Interlochen Arts Academy in Michigan and was a member of the first graduating class to receive their BFA in Actor Training from the University of Minnesota/Guthrie Theater in 2004.



Richard Clairmont (Prospero - *The Tempest*)

GS: Debut

Richard Clairmont has written and produced numerous original shows for physical theatre, including *Rime of the Ancient Mariner*, *Prometheus*, *Prufrock and Friends*, and *The Conqueror Worm*. His tribute to the Chaplin, Keaton, and the greats of silent comedy, *The Vintage*

Clowns, was produced during the Victoria Fringe Festival. In spoken theatre, he has appeared in productions of *The Taming of the Shrew*, *The Laramie Project*, *The Lion in Winter*, *Volpone*, *Twelfth Night*, *The Gin Game*, and *Death of a Salesman* at Capitol Hill Arts Center. He performed his solo piece, *Merlin Unbound*, during the 2004 Vancouver Fringe Festival and more recently, in its French translation, for Alliance Française de Seattle. He currently teaches a Washington State Arts Commission drama program in Port Townsend.



Ricky Coates (Montjoy/Scroop/Jamy - *Henry V*)

GS: Debut

Ricky's theatre roles include Lysander in *A Midsummer Night's Dream* with Bainbridge Performing Arts, Louis in *Angels in America* and Thurio in *Two Gentlemen of Verona* with Arizona Repertory Theatre, Romeo in *Romeo and Juliet* with Cripple Creek Players in Colorado, A

Clockwork Orange with Ark Theatre Company in Louisiana, and *Leaning Tree* in *Tecumseh!*. He has also appeared in the films *Shakespeare's Merchant* and *The One Who Wears Red*.



Regan deVictoria (Miranda - *The Tempest*)

GS: Debut

Regan is a Montana native, newly transplanted to Seattle. She was last seen onstage as Kitty in Atlas Theatre's *Anna Karenina*. Offstage, she happily transforms into a sound designer (*Dubya 2000* Open Circle Theatre; *Family Stories*, *Live Girls!*) and produced playwright. Regan has

toured nationally and regionally with The Montana Repertory The-

atre and holds BFA degrees in Acting and Design (Sound) from the University of Montana. She is an Atlas Theatre company member. Thanks to the Fabulous G&G and Chris.



Tim Eastman (Stephano - *The Tempest*)

GS: Debut

Recently Tim has appeared in *I Do, I Do* at the Bathhouse Theater with Seattle Public Theatre, *Sweeney Todd* at Kirkland Performance Center, and *A Chorus Line* at the Langston Hughes Performing Arts Center. He just finished *Red Ink* with Annex Theater in Seattle. Tim has an MFA in

Acting and has toured the country in *Little Shop of Horrors* and *Brigadoon*. He has worked with Village Theater, Everett Historical, and Woodinville Rep. He is thankful to speak the Bard once more with inspiration from his nephews, Jake and Josh. As Stephano, his advice is to avoid "kissing the book" or you might meet a "Moon Calf."



Keith Eisner (King Charles/Cambridge/Harfleur - *Henry V*)

GS: Debut

Keith can't imagine a better way to celebrate summer than to be outdoors with Shakespeare. Keith, who lives in Olympia, has performed from Yelm to Gig Harbor. His favorite roles include Nick Bottom, Horace Vandergelder and He in Edward Albee's *Counting the Ways*. This is

his first appearance with GreenStage. Thanks for coming!



Sann Hall (Ely/Quickly/Alice - *Henry V*)

GS: Debut

Sann Hall is delighted to be making her GreenStage debut. Some past Shakespeare roles include; Mistress Quickly in *Merry Wives of Windsor*, Benvolio/Balthazar in *Romeo and Juliet*, and Curio in *Twelfth Night*. Most recently she played Mrs. Bradman in *Blithe Spirit* at Driftwood Players. She attended Mount

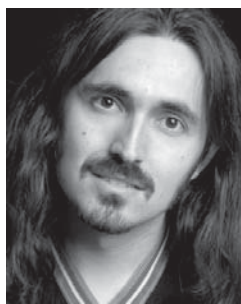
Holyoke College and The British American Drama Academy of London, England. All my love to Nat.



Drew Hobson (Caliban - *The Tempest*, Constable/Grey - *Henry V*)

GS: *Coriolanus* (Cominius)

This is Drew's second summer with GreenStage and he is very happy to be returning to doing what he loves in his hometown. Drew attended Western Washington University where he received his BA in Theatre Arts, and is now living dreams by making his living between being a professional actor, a teacher, and a professional DJ. He is also currently acting in touring children's shows with Last Leaf Productions performing in libraries and schools all over Puget Sound. Drew would like to thank his family (T&T) and his partner Dayna for their love and support.



Lincoln Lopez (Antonio - *The Tempest*)

GS: *Coriolanus* (Aufidius)

Lincoln plays the villain again for GreenStage. Last summer, he played Aufidius in *Coriolanus*. Other recent stage credits include Damis in *Tartuffe* at the Driftwood Players and Tino in *Tino Does Time* with Live Girls! Theatre.



Jack Lush (Dauphin/MacMorris - *Henry V*)

GS: Debut

Jack recently moved to Seattle from New York where he was an actor and teaching artist for six years with the Irondale Ensemble Project. While he was with Irondale he played many roles, including Peter Pan in *Peter Pan*, John Dillinger and Charles Lindberg in *The Murals of Rockefeller Center* and most recently Arthur Bestor in *Wasted: The History of Public Education in the United States of America and How It Got That Way*. Jack's excited to be working with GreenStage and is thrilled to be living in this beautiful city.



Jason Marr (Henry - *Henry V*)

GS: *Henry IV-part 2* (Hal), *Troilus and Cressida* (Troilus), *Macbeth* (Malcolm), *Henry IV-part 1* (Hal), *Ballad of Young Will Jones* (Will Jones), *Volpone* (Perigrine), *Comedy of Errors* (Antipholus of Ephesus), *The Bind* (Valentino), *Richard II* (Bushy/Fitzwater), *The Two Noble Kinsmen* (Arcite)

After playing Hal with GreenStage in *Henry IV* parts 1 and 2, Jason is happy to return to the parks for this installment of the Histories. It is a rare pleasure to follow a character through a set of well written plays like this, so thanks to Linda

for the opportunity. Last fall Jason played Rosencrantz in *Rosencrantz and Guildenstern are Dead* at Harlequin Productions in Olympia where he has also performed in *Hamlet* and *The Lonesome West*. He co-wrote, produced, and directed *The Elsinore Diaries*, which sold out in the 2003 Seattle Fringe Festival and is currently set for a remount in August 2005. Jason's other local credits include Taproot Theatre, Northern Lights Productions, and Driftwood Players. He was a company member of the North Carolina Shakespeare Festival before moving to Seattle in 1998. He holds a Bachelor of Fine Arts in Acting and Directing from the University of North Carolina at Greensboro. Love to Jill.

KEN HOLMES

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Andrew Scott McIntyre (Bedford/Williams - Henry V)

GS: Debut

Andrew is excited to be part of GreenStage's *Henry V* this summer. His other credits include *Private Eyes* and *Rosencrantz and Guildenstern are Dead* at the University of Washington where he graduated with a theater degree with an emphasis in acting in 2003. He also

worked with CLO's *On the Town*, Driftwood Players *Annie Get your Gun*, Eastside Musical Theatre's *Evita* and Imagination Central's touring children's shows *Soldier's Story* and *MLK JR Story*. Currently he is working with Revolution Dance company's fall dance concert and is slated to play in ArtsWest's *As Bees in Honey Drown*. Andrew wants to send love and thanks to all friends and family and to his Nat.



Mark McQuinn (Music Director/Westmoreland/Gower - Henry V)

GS: *Henry IV-part 2* (Westmoreland), *The Taming of the Shrew* (Musician/Pedant), *A Touch of the Poet* (Riley), *Henry IV-part 1* (Mortimer/Westmorland), *Ballad of Young Will Jones* (Fife), *Volpone* (Nano), *Timon of Athens* (Flaminus), *The Root of Chaos* (Officer of Surface Mining), *Richard II* (Musician), *The Two Noble Kinsmen* (Musician), *A Midsummer Night's Dream* (Snug), *Cymbeline* (Musician), *As You Like It* (Musician)

Mark is very happy to spend another summer with GreenStage, especially since hanging out in the parks playing music and spouting quotes from the Bard is what he'd probably want to do anyway.



Matthew Middleton (Chorus - Henry V)

GS: Debut

Matthew Middleton is thrilled to be making his summer Shakespeare debut with GreenStage, and would like to thank the director, crew and cast for the great time! Matthew performed in ten Shakespeare in the park shows with the Flock Theatre in New London, CT before moving out to Seattle. Favorite roles included Claudio

in *Much Ado About Nothing* and Silvius in *As You Like It*. Ah, the bugs, the sunburn, the heatstroke; he has missed it! Around town Matthew has performed with Theater Schmeater (*Monster/Twilight Zones*), Theater Babylon (*The Countess/Influence*), and a bunch of others. Thanks for coming and making this kind of theater possible!



Bob Nydegger (Alonso - The Tempest, Nym/Erpingham/Burgundy/Musician - Henry V)

GS: Debut

Bob is making his debut with GreenStage this summer. He is active primarily with community theater in the Snohomish County area where he just finished a production of Neil Simons' *Fools* with The Driftwood Players/Everett Theatre Society

at the Historic Everett Theater. Bob is also very involved at the

University of Washington School of Drama in the role of Education Outreach, working with high schools as a technical consultant and drama coach. He also tours during the year with a traveling theater company called Fishnet Theatre performing in churches throughout the Puget Sound area. When Bob is not acting, he enjoys hiking, playing his Native American flute, piano, guitar, and spending time traveling in his motor home with his wife Kathy.



Heather Persinger (Trinculo - The Tempest)

GS: *All's Well That Ends Well* (Helena)

Since playing Helena in last summer's *All's Well That Ends Well*, Heather has been doing a bit of traveling. She was recently in Oregon, playing Essie in *You Can't Take It With You*. Before that she trained with Shakespeare & Company in Lenox, MA. Previous Shakespeare plays she has ap-

peared in include *A Midsummer Night's Dream* (Titania/Hipolyta), *The Comedy of Errors* (Courtesan), *Macbeth* (Duncan/Porter), and *The Merry Wives of Windsor* (Ensemble).



Brandon Simmons (Ariel - The Tempest)

GS: Debut

Brandon came to Seattle from a year of acting in England, where he recently finished training at the Liverpool Institute for Performing Arts. A St. Paul native, he has appeared as Dean Martin in Michael Martin's *Verbatim Verboten* (Bryant-Lake Bowl, Minneapolis), Father Gabriel in *Widows* (Unity Theatre, Liverpool), the Sol-

dier in *Sunday in the Park with George* (Paul McCartney Auditorium, Liverpool), and most recently as Julio in *Red Ink* for Annex Theatre.



Eli Sklov Simons (Sebastián - The Tempest, Pistol/Britaine - Henry V)

GS: *Coriolanus* (Sicinius), *Merchant of Venice* (Duke/Morocco), *The Taming of the Shrew* (Hortensio), *Troilus and Cressida* (Pandurus), *Henry IV-part 1* (Blunt), *Much Ado About Nothing* (Friar), *Ballad of Young Will Jones* (Drum), *Volpone* (Castrone/Avocatore), *Timon of Athens* (Lucius), *Julius Caesar* (Cinna the Poet/Artimidorus), *Measure for Measure* (Pompey/Froth), *A Midsummer Night's Dream* (Peter Quince), *Twelfth Night* (Feste)

This thing that we do, every summer, is magic. Thank you for being part of it. Much love to Karolina, Maggie, my Dad and Mary Lynn.



Gina Wilhelm (Gonzalo - The Tempest)

GS: Debut

Gina Wilhelm is thrilled to be making her debut with GreenStage. She is pleased to be in her first Shakespeare production. Finally, she is really glad not to be playing a grump, shrew, or other meanie, which she spends an awful lot of time doing. They're fun, but it's nice to be a good guy once in a while.

PRODUCTION STAFF BIOGRAPHIES

Cara Anderson (Director - *The Tempest*)

GS: Debut

Cara makes her living teaching and directing theater for youth and adults. As an educator she has directed for the Seattle Children's Theater, The Village Theater, A Contemporary Theater, Taproot Theater, and Seattle Public Theater. As a director, she has done new works and premieres for FringeACT; Theater Babylon, City 3 Theater Co., The Driftwood Players and The Mae West Fest. In 2002 *Primary Guardian* received honorable mention as Artistic Pick of the Fringe Festival, and *Delhi The Musical* (2003) won an Audience Pick award. Cara has just returned from Louisville, Kentucky where she assistant directed *Hazard County* for the Humana Festival of New American Plays and has been thrilled work on this *Tempest*, five years in the making. Love and thanks to my boys!

Barbara Blunt (Costumer - *The Tempest*)

GS: *Who's Afraid of Virginia Woolf?*, *All's Well That Ends Well*

Barbara is pleased to be designing for GreenStage's Shakespeare in the Park again, after last season's *All's Well That Ends Well*. Her recent experiences include *Proof*, *Complete Works of Wm. Shakespeare-Abridged* and *Epitaph* for Seattle Public Theatre at the Bathhouse, as well as *Hobson's Choice* and *The Cherry Orchard* for Exchange Theatre. She would like to thank her family for their support and the cast for their inspiration during costume design.

Mary E. Cannon (Stage Manager - *The Tempest*)

GS: *Who's Afraid of Virginia Woolf?*, *All's Well That Ends Well*, *The Man Who Came to Dinner*, *The Merry Wives of Windsor*

Mary is happy to be playing in the park for another summer. Recent projects include *Long Day's Journey Into Night* (ChalkDust Productions), *Who's Afraid of Virginia Woolf?* (GreenStage), *A Christmas Carol* (Centerstage), and finishing up her BA (Hooray!) Many thanks to Cara, Margaret, my family, and the GreenStage regulars. I couldn't do it without you.

Rachel E. Cook (Stage Manager - *Henry V*)

GS: Debut

This is Rachel's first summer with GreenStage and her first summer in Washington, having moved to the area only recently from Michigan. However, this is not her first summer working with outdoor productions. Before moving to the beautiful northwest, Rachel spent seven years with the Michigan Shakespeare Festival, which means she is either legally insane, or just really likes Shakespeare. She would like to thank Ken and Linda for this opportunity and is pleased as punch to be a part of this fabulous company!

Andrea Detter (Dramaturg - *Henry V*)

GS: *Who's Afraid of Virginia Woolf?*

Andrea was the Assistant Stage Manager and Dramaturg for GreenStage's production of *Who's Afraid of Virginia Woolf?* this winter, and she is happy to be back for a summer of Seattle's famous Shakespeare in the Park. She would like to thank the cast and crew for sharing their time, resources, and enthusiasm for the details.

Linda Lombardi (Director - *Henry V*)

GS: *Henry IV-part 2* (Director) *The Taming of the Shrew* (Bianca), *Much Ado About Nothing* (Conrad), *Henry IV-part 1* (Director), *Timon of Athens* (Flavius), *Comedy of Errors* (Angelo), *The Bind* (Emily #1), *Richard II* (Scroop), *The Two Noble Kinsmen* (Queen 1/Ensemble); *Macbeth*, *Troilus and Cressida*, *Ballad of Young Will Jones*, *Volpone* (Production Manager)

Besides GreenStage, Linda has worked as a director, actor, stage

manager and production manager with The Empty Space, Theater Schmeater, Open Circle, Theatre Babylon, Pork Filled Players and others. When she's not playing with army men you can find Linda trying to overthrow the government. Thank you to GreenStage, JMarr, the entire cast and crew of *Henry* for the ride and, as always, Nolite te bastardes carborundum.

John McKenna (Fight Director - *Henry V*, *The Tempest*)

GS: *A Midsummer Night's Dream* (Oberon)

John is pleased to be working with GreenStage once again. He is a graduate of Cornish College of the Arts and has done fights for Head's Up Gorgeous' production of *Vicki Gadget Saves the World*, Annex Theatre's production of *Hamlet*, Lo Blo sketch comedy, and numerous shows at Open Circle Theatre where he is a company member. He is also an actor, musician, singer, writer, cartoonist, make-up artist, and filmmaker.

Amelia Meckler (Production Manager)

GS: *Who's Afraid of Virginia Woolf?* (Honey), *Coriolanus* (Ensemble), *Merchant of Venice* (Director), *The Night of the Iguana* (Maxine), *The Taming of the Shrew* (Kate), *Henry IV-part 2* (Production Manager), *Squish!* (Director), *Troilus and Cressida* (Ulysses), *Henry IV-part 1* (Dramaturg), *A Winter's Tale* (Hermione), *Ballad of Young Will Jones* (Stage Manager), *Volpone* (Lady Wouldbe), *Timon of Athens* (Lucullus), *Richard II* (Stage Manager)

Amelia has been playing with GreenStage since 1998 and loves the company more than life itself. Want Proof? - She has participated as an Actor, Director, Production Manager, Stage Manager and Designer; she currently serves as the President of the Board of Directors and as the Interim Managing Director. Tired but determined, she gives great thanks to the volunteers, casts, and crews for their dedicated work this summer; to our audiences for their continuing passion and patronage; and a shout-out to the awesome Board for hanging on and keeping the faith. Elephant!

Margaret O'Malley (Asst. Director/Dramaturg - *The Tempest*)

GS: Debut

Margaret is thrilled to be working with GreenStage for the first time. A Bardophile of many years, she has played Helena in *A Midsummer Night's Dream*, Julia in *Two Gentlemen of Verona*, and Capulet in an all female staging of *Romeo and Juliet*. She works as an actor/director/teaching artist in the Seattle area. Thus far her favorite role is that of Mommy to Baby Liam.

K.D. Schill (Costumer - *Henry V*)

GS: Debut

Henry V is the first production that K.D. has worked on with GreenStage. Until recently she has worked primarily in the world of dance theatre. She has had the honor to work and collaborate with the most talented choreographers and dancers in Seattle including Maureen Whiting, 33 Fainting Spells, Foot and Mouth, Sheri Cohen, Peggy Piacenza, Degenerate Art Ensemble and Pen~a Flamenca de Seattle. Her most recent dance collaboration was with Cheronne Wong for *The Waiting Room*. Her first foray into working with a stage company was *Waiting For Lefty* at CHAC. She then had the pleasure of working on their next two plays, *Death of A Salesman* and *Archangels Don't Play Pinball*. Now in addition to her work at CHAC, she has stepped into the world of film, working on costumes for *Brand Upon The Brain* a Guy Maddin film produced by The Film Company and for Lynn Shelton's *Film We Go Way Back*, another TFC production. Her next project is Book-Its production of *Don Quixote* in collaboration with Fay Jones.

ABOUT THE PLAYS

THE TEMPEST - Notes from dramaturg Margaret O'Malley

William Shakespeare's *The Tempest* is his last known completed play. It is also one of his shortest. It is believed to have been written between 1610 and 1611 and its first known public performance occurred November 1, 1611. Unlike his previous plays, the plot in *The Tempest* is completely his own creation. The genre in which it is written is known as Romance which includes elements of Comedy and Tragedy. The earlier plays in which he experimented with this genre are *Pericles*, *Cymbeline* and *The Winter's Tale*. The play also includes styles of the court Masque, favored by King James I, which include music and dance in the performance.

The opening scene is a storm-wracked ship carrying Alonso, King of Naples, and his entourage which includes Antonio, Duke of Milan. They are returning from the wedding of the king's daughter in Tunisia. The ship goes down but her passengers are brought safely to a magical island. On this island live Prospero and his daughter Miranda who were banished twelve years earlier from Milan by his brother Antonio. Like his earlier play *As You Like It* the conflict is in the beginning of the play. The rest of the play is pastoral, romantic and sentimental.

Sources for *The Tempest* include Italian Commedia Dell'Arte (Comedy of Art), which flourished in Italy in the 16th and 17th centuries. It is improvised drama where the actors were given the subject, relationships and situation of the play and they in turn provided the dialogue. Many of these plays often depicted seaman shipwrecked on islands inhabited by magicians.

Exploration in the New World also provided stories which influenced Shakespeare's writing of *The Tempest*. In 1609, a fleet of nine ships was bound for the first permanent English settlement in the New World at what is now Jamestown, Virginia. They encountered a storm and the flagship was separated from the fleet. The ship and its crew were believed to be lost. As it turns out the ship and her crew were carried by the storm to one of the newly discovered Bermuda Islands where they survived for one year until they were able to build two smaller ships which carried them to the mainland. News of this sensational event filled England at the time and it is undoubtedly the story that inspired Shakespeare to write *The Tempest*. It seems Prospero's island is modeled after reports of the island.

At the time of writing *The Tempest* Shakespeare was 47, an old man in his day. As it is his last completed play, it is hard not to imagine that Shakespeare is writing about himself. Perhaps *The Tempest* was Shakespeare saying farewell to his art; perhaps it was a salute to his own impending death; perhaps it was both and more. There are many who laud it as his greatest accomplishment.

HENRY V - notes from dramaturg Andrea Detter

Henry V is the final play in Shakespeare's Second Tetralogy, which includes *Richard II* and *Henry IV Parts 1 and 2*. In *Richard II*, Henry Bolingbroke usurps the crown from Richard and becomes King Henry IV. The two parts of *Henry IV* see the new king rewarded with domestic unrest, his power threatened by the very people who had helped him gain it. The two plays also introduce Hal, the young prince who seems more interested in his drinking mates, including the infamous Sir John Falstaff, than the monarchy. By the end of *Part 1*, however, Hal has proven himself in battle, and *Part 2* gives us a glimpse of the charismatic, decisive leader he will be as Henry V.

In *Henry V*, Hal has transformed from a carousing adolescent into a pious king. But, like his father, Henry must face betrayal by those close to him as well as the guilt over King Richard's deposition and murder. The play centers on Henry's claim to the throne of France and the war he wages to obtain it. His bold campaign begins with the siege of Harfleur. By the time the town surrenders, however, fighting and illness have left Henry's forces greatly diminished in size and strength. He leads his exhausted army toward the safe port of Calais, but the march they thought would take no more than a week drags on. The French, shadowing the English on the opposite bank of the rain-swollen River Somme, block their route. Two weeks after leaving Harfleur, the English finally cross the Somme and turn again toward Calais. When they arrive at Agincourt, weather-beaten and hungry, they must finally face a well-rested French force that outnumbers them five to one. The English have only two advantages: their elite longbow archers, who can each fire six arrows a minute, and the narrow, muddy battlefield, in which the much larger French army, with its heavy cavalry, struggles to maneuver. The Battle of Agincourt helped make Henry V's reign a high point in English history – a moment of glory in the middle of a struggle for power that began when Henry IV took the crown from Richard II and ended with the 30-year Wars of the Roses.

Shakespeare wrote *Henry V* in 1599, a time when patriotic history plays were popular with Elizabethan audiences. Along with other contemporary works and events, like Spenser's *Faerie Queene* and the defeat of the Spanish Armada, Shakespeare's history plays helped define English national identity and engender national pride.



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William Hall Jr. and Hans Altwies in *Othello*. Photo by John Ulman

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 July 16, 17 Sat-7:00, Sun-2:00  Volunteer Park
 July 23, 24 Sat-3:00, Sun-7:00 *Lower Woodland Park
 July 29–31 Fri-8:00, Sat-3:00, Sun-7:00 *Lincoln Park
 Aug 4 Thurs-7:00 Lynndale Park, Lynnwood
 Aug 6 Sat-8:00 *Camp Long
 Aug 7 Sun-3:00 Discovery Park
 Aug 13, 14 Sat-8:00, Sun-3:00 *Volunteer Park
 Aug 19, 20 Fri- 8:00, Sat-3:00 *Seward Park
 Aug 27, 28 Sat-8:00, Sun-3:00 *Magnuson Park

HENRY V

July 22–24 Fri, Sat-8:00, Sun-3:00 *Lower Woodland Park
 July 28 Thurs-7:00 Lynndale Park, Lynnwood
 July 30, 31 Sat-8:00, Sun3:00 *Lincoln Park
 Aug 5, 6 Fri-8:00, Sat-3:00 *Camp Long
 Aug 12–14 Fri-8:00, Sat-3:00, Sun7:00 *Volunteer Park
 Aug 20 Sat-8:00 *Seward Park
 Aug 21 Sun-3:00 Discovery Park
 Aug 26, 27 Fri-8:00, Sat-3:00 *Magnuson Park

* Double Feature Weekends!

