

JULY
2008

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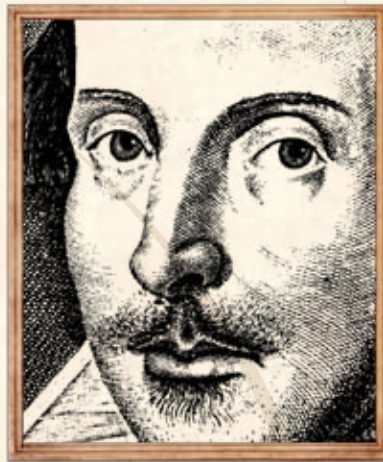
arts programs



20TH ANNIVERSARY SEASON

SHAKESPEARE

in the
PARK



HAMLET

Directed by Susanna Wilson

TWELFTH NIGHT

Directed by Amelia Meckler

JULY 11 – AUGUST 16, 2008

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Seattle's Shakespeare in the Park Company

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Welcome to GreenStage's 20th Season of Free Shakespeare in the Park!



That's right, 2008 marks two decades of free Shakespeare to Seattle area parks from GreenStage. We want to extend our heartfelt thanks to all of you who have been with us since the early years, and an enthusiastic WELCOME to those of you joining us for the first time. We are so glad you could join us.

For over four-hundred years, Shakespeare's plays have been a source of enlightenment, education, and entertainment the world over. There is little in our human experience that Shakespeare didn't write about: love, hate, madness, war, deception, jealousy, revenge, ambition, grief... it's all there. And for the past twenty years GreenStage has been exploring these magnificent plays, and sharing them with our audiences.

GreenStage's mission is to inspire audiences to engage with live theater as part of their recreation. Our productions are free, fun, and family-oriented. We believe in presenting Shakespeare's plays simply, focusing on the text, story, characters and relationships in the play.

Why we do this for free

Because art is an essential part of our human existence. Because theater holds a mirror up to our lives, allowing us a vital glimpse inside ourselves. **Because experiencing a play is something that anyone should be able to do.**

GreenStage is committed to making Shakespeare's plays accessible, fun, exciting and FREE. If you enjoy what we do, we invite you to make a donation. No member of our audience is ever required to donate, but **anything you can afford to give is greatly appreciated** and helps to fund our programs. If you are unable to donate at this time, consider donating your time — volunteers are always welcome.

Thank you for joining us in the parks. Enjoy the show!

Pictured: Heather Persinger and Tim Eestman in *The Tempest*, 2005. Photo by Ken Holmes



Seattle's Shakespeare in the Park Company - 20th Anniversary Season - 2008

What's new at GreenStage



Education Summer Camps

GreenStage has partnered with Magnuson Park Community Center to create a Shakespeare Summer Camp for kids. Under the helm of Education Director Cara Anderson-Ahrens, this program works with kids ages 8 to 15 on scene work, acting technique, stage combat, and a lot of Shakespeare. At the end of the week, the kids get to perform at Magnuson Community Garden Amphitheater.

This summer, we are also taking our Shakespeare workshops to low income children at North Seattle Family Center, an affiliate of the Children's Homes Society.

For more information about our summer camps, please visit our website at www.greenstage.org/education.

A new addition to GreenStage's family

Long-time company members Erin Day and Tony Driscoll won't be joining us onstage this summer, as they have another major production on their hands.

Emmett Anthony Day Driscoll made his debut on May 16, 2008. Happy birthday Emmett, and congrats to the happy parents!



Seattle Outdoor Theater Festival
www.outdoorthater.org

GreenStage presents the eighth annual Seattle Outdoor Theater Festival

Eight years ago, GreenStage joined forces with Theater Schmeater and Wooden O Productions to create the first Seattle Outdoor Theater Festival at Volunteer Park. This two day cooperative event has been very successful, and has become a launching pad for Seattle's outdoor theater scene – a single place where audiences can enjoy two full days of plays in the parks. Besides the three main companies that perform every summer, the festival also hosts performances by Young Shakespeare Workshop, and Last Leaf Productions. This summer, there will also be performances by Open Circle Theatre and Eclectic Theater.

As of this year's festival, GreenStage has taken over the management of the festival, which up until now had been a cooperative effort. Our long term goal is to find funding for the festival, and keep it going and growing. The 2008 festival takes place at Volunteer park on July 12 and 13. If you missed it, don't fret. All the plays at the festival have continuing runs. See www.greenstage.org/sotf for information.

s p a c e

Sand Point Art's and Cultural Exchange

GreenStage has recently formed a bond with Sand Point Arts and Cultural Exchange at Magnuson Park. SPACE was founded in 1994 to provide resources for artists using the unique spaces at Magnuson Park. GreenStage is currently sharing SPACE's storage facility, and managing loans and rentals of SPACE's equipment. Our friends at SPACE are working to find money to convert the west side of Hanger 30 at Magnuson (on the opposite side of the building from where you may have seen our productions of *The Skin of Our Teeth* and *Who's Afraid of Virginia Woolf*) into artist studios and spaces. GreenStage is working with SPACE to include a theater space in the plans.

There are some tough issues that are being faced, as the City of Seattle doesn't have the required funds to renovate these buildings, and some of the old naval facilities may be facing demolition.

Find out more about SPACE at www.spaceatmagnuson.org

A novel approach to theatre



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Producing Artistic Director's Note

Welcome to GreenStage's 20th Anniversary Season. I'm so proud of this company, and thrilled to have been instrumental in helping it get this far. I first became involved way back in 1993 when my good friend Tony Driscoll cast me as Demetrius in *A Midsummer Night's Dream* – my first Shakespeare play. There was something truly magical about the experience – I felt a kinship with the company, the play, and Shakespeare. It felt like home. I was hooked, and GreenStage has been an integral part of my life ever since.

The magic I felt, and still feel, when it comes to our shows, isn't just about Shakespeare's words. The real magic is when we share the play with you, the audience. You are the reason we are here – Shakespeare just wrote the play. I hope that you find something wonderful at our performances – in the words, in the acting and storytelling, or simply in the beauty of the nature around you.

From the beginning, this company has believed in presenting Shakespeare's plays simply, without trying to put a spin on things, or trying to make a statement. As Shakespeare himself says through Theseus in *A Midsummer Night's Dream*:

*"For never anything can be amiss
When simpleness and duty tender it."*

These are words that I try to live by, and try to instill into every play that GreenStage produces.

This company has always believed in presenting our shows free of charge, so that anyone could sit on the grass and watch a play. I believe that everyone loves theater; some people just don't know it. Hopefully, some of them will come take a chance. How better to advocate for live theatre, but by letting people see a show freely?

Thank you so much for joining us today.

Ken Holmes,
Producing Artistic Director



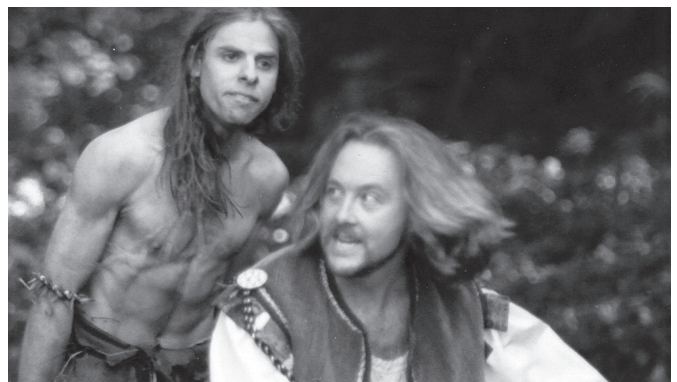
1989 - *The Taming of the Shrew*. John Olive as Petruchio and Cynthia Mix as Katarina. Photo by Jason Ganwich



1990 - *Romeo and Juliet*. Katie Foster as Juliet and Douglas H. Steves as Romeo. Photo by Tom Mooney



1992 - *Twelfth Night*. John Bogar as Malvolio



1993 - *A Midsummer Night's Dream*. David Russo as Puck and Ken Holmes as Demetrius.

Director's Notes

TWELFTH NIGHT



T*welfth Night* has everything. Love, mistaken identities, disguises, revenge, tomfoolery, fighting, passion, and music, sweet music!

At its center is love. Nothing is more serious than love and so nothing is funnier.

Shakespeare explores multiple kinds of love for us to observe, enjoy, and learn from. No character is without his niche: the obsessive, idealized love of Orsino; the misguided, head over heels love of Olivia; the secret love of Viola; the fraternal love of Antonio; the accidental, fortunate love of Sebastian; the narcissistic love of Malvolio; the slowly realized love of Toby and Maria; and last, the lovelorn Sir Andrew.

With every read of this play, with every decision that I make, I learn the truth. This must be the tightest script in the canon. There's no fat to trim. There are no unnecessary characters, no confusing side-plots, in fact, there's little plot left unsatisfied. It's a very complete comedy. All you need to do it justice is an enormously talented and dedicated cast – and that I got. What a joy this exploration has been. I have never laughed harder than these last few weeks, and I have been blessed to share this joy with a cracker-jack production crew!

And so I say: Welcome to the slightly fantastical Island of Illyria, located for our purposes in the somewhat mythical Colonial Mediterranean. It's where love blossoms its many different flowers, banjos and ukuleles play, and foolish wits are lost to corrupters of words. We open our minds, hearts and souls for your enjoyment. Play on!

Amelia Meckler – director

HAMLET



Preparing to direct any production of *Hamlet* is a daunting task. It is the most famous play in the English language. Everyone knows the story, has seen some version of it, and has an opinion about it. Add to that the sheer length of the Second Quarto text that most people are familiar with (untrimmed, it would run over four hours), and you realize very quickly that about half of it needs to be cut, especially for a production playing in the parks. And the three extant versions of the play are extremely different from each other, not only in the words, but also in scene order. The first Quarto version even has a scene between Horatio and Gertrude that doesn't exist anywhere else!

But what makes this play thrilling is the subject matter itself. The themes of revenge, lust, ambition, and murder intertwine with questions of death itself, both corporeal and spiritual. In focusing on Hamlet's psychological journey, I have not hesitated to cut the subplot involving Fortinbras, have re-arranged the scenes to more closely align with the first Quarto text, yet retained most of the beautiful language of the second. I have also decided to set the play during the early days of Christianity in Denmark (13th century); the old Norse gods have only recently been relegated to the realm of mythology. This setting highlights the importance of Providence, and the question of that "something after death" is one that only Hamlet himself dares utter in such a climate.

You may thrill to those parts of *Hamlet* that you love, not recognize others, and mourn the loss of still more, yet I have tried my best to retain the essence of this great play. I hope you enjoy watching it as much as we do performing it for you.

Susanna Wilson – director

GreenStage 2008

20TH ANNIVERSARY SEASON Shakespeare in the Park

JULY 11 – AUGUST 16, 2008

TWELFTH NIGHT

Directed by Amelia Meckler

CAST

(in alphabetical order)

Mathew Ahrens Sir Toby Belch
Shanna Allman Maria
Nicole Fierstein Olivia
Ashley Flannegan Fabian
Banton Foster Sebastian, Curio
Sam Hagen Feste
Ryan Higgins Duke Orsino
Drew Hobson Antonio
Thomas Maier Sir Andrew Aguecheek
Benjamin McFadden Valentine, Captain
Orion Protonentis Malvolio
Nicole Vernon Viola

Andy Clawson Understudy - Feste*

Erin Hauk Stage Manager

HAMLET

Directed by Susanna Wilson

CAST

(in alphabetical order)

Patrick Allcorn Laertes, Guildenstern
Allan Armstrong Polonius
Vince Brady Claudius, Ghost
Beth A. Cooper Horatio
Nick Edwards Player Prologue, Luciano,
Reynaldo, Priest

Heather Gautschi Rosencranz, 2nd Gravedigger
Macall Gordon Gertrude
Stephen Grenley Player King, Marcelles,
Gravedigger

Shawn Law Hamlet
Carolyn Marie Monroe Ophelia
Jessica Stepka Player Queen, Barnardo, Osric

Michelle Rodriguez Stage Manager

PRODUCTION TEAM

Janessa Jayne Styck Costume Designer - *Twelfth Night*
DodiRose Zooropa Costume Designer - *Hamlet*
Andy Clawson Music Director
Ryan Spickard Fight Director
Laura Garcia Properties Designer
Nick Hubbard Dramaturg
Erin Day Voice and Text Coach
Ayako Yamada Wardrobe Supervisor
Steve Cooper Production Manager
Cynthia Polly Payne Publicity
Anna Richardson House Manager - *Hamlet*
Liam Enns House Manager - *Twelfth Night*

SPECIAL THANKS

Michelle Atkins • Callie Berry • Book-It Repertory Theatre • Rik Deskin • Marliegh Driscoll • Jeff Fickes •
Eric Friedli • The Golden Robot Army • Lisa Holmes • Dan Iverson • Isabel Hamilton • Jeff Hodges • James Lapan •
Martin Lapan • Linda Lombardi • Jules Posadas • Puget Sound Energy • Julianna Ross • S.P.A.C.E. •
Seattle Parks Department • Seattle Shakespeare Company • SecondStory Repertory Theatre • Robert Walker

*Andy Clawson will play the role of Feste in *Twelfth Night* on August 8, 9 and 10



About the acting company



Mathew Ahrens

(*Twelfth Night* – Sir Toby Belch)

This is Mathew's first production with GreenStage. He was last seen in Village Theatre's *The King and I* and in *Stuff Happens* at ACT. Other credits include *As You Like It* and *Julius Caesar* with Wooden O Theatre, Seattle Shakespeare Company's *Romeo and Juliet*, *Arthur: the Begetting* with Taproot Theatre, and a critically acclaimed production of Richard Greenberg's *The Dazzle* at Actor's Repertory Theatre in Spokane. Mathew is also a founding member of the Theatre Artists Alliance and holds a BA in Drama from the University of Washington.



Shanna Allman

(*Twelfth Night* – Maria)

Shanna is delighted to spend this summer frolicking in the outdoors with GreenStage. Earlier this year, she performed in *Quickies Volume 9* with Live Girls! Theatre in Ballard and in *The Miser* with Seattle Shakespeare Company. Favorite past roles include Tracy Lord in *The Philadelphia Story*, M in *Crave*, and Emily Webb in *Our Town*. Shanna holds a BFA from the University of Oklahoma and has felt blessed to call Seattle home for the past two and a half years. As always, she sends buckets of love and kisses to her husband and their dog, Pickle, for their patience, support, and love.



Vince Brady

(*Hamlet* – Claudius, Ghost)

Vince was born in England and worked throughout the UK and Europe before moving to Seattle. Favorite roles include Trinculo in *The Tempest* with Village Theatre, Touchstone in *As You Like It* with Seattle Shakespeare Company and Ian in *Shining City* with Harlequin Productions. As a director, his work includes *Les Liaisons Dangereuses*, *The Playboy of the Western World*, *Henry V* and most recently, *Cinderella – A British Panto* with Centerstage in Federal Way. He also served as Artistic Director of Exchange Theatre for five years. Later this year he will be back at Centerstage, this time directing *Aladdin – A British Panto* and will begin 2009 at SecondStory Repertory Theatre directing *Woman in Black*. Vince would like to thank Jack and Drew, and his wife, Sally for their patience and support.



Patrick Allcorn

(*Hamlet* – Laertes, Rosencrantz)

This is Patrick's first show with GreenStage and he is excited to be a part of it. Other theatres generous enough to have cast him are Taproot, Wooden O Theatre, Theater Schmeater, Balagan, ReAct and Ghost Light Theatricals. He has also worked as a teaching artist with Book-It Repertory Theatre and Intiman. Patrick trained at the London Academy of Music and Dramatic Arts and Highline Community College.



Allan Armstrong

(*Hamlet* – Polonius)

This is Allan's first show with GreenStage, but his second time playing Polonius. The first was also alfresco, with Wooden O Theatre in 2006. In Seattle, he has also performed with Seattle Shakespeare Company (*Romeo and Juliet* and *Love's Labour's Lost*), Seattle Repertory Theatre (*The Constant Wife*), Theater Schmeater (*The Twilight Zone Live*) and Book-It Repertory Theatre (*Little Women*). Allan used to live in the San Francisco Bay Area, where he was privileged to work with the California Shakespeare Festival (now Theater) and Berkeley Rep. He is also a technical writer and a photographer.



Beth A. Cooper

(*Hamlet* – Horatio)

This is Beth's GreenStage debut. She has appeared on stages throughout the Northwest, including ArtsWest, Theater Schmeater, Wooden O Theatre, Village Theater, Seattle Children's Theater, and Spokane Interplayers. Favorite roles include Fanny in *On The Verge*, Elomire in *La Bete*, Norma in *Victor/Victoria*, and the title roles in *Lobster Alice* and *Sylvia*. In search of expanded skills and new challenges, Beth has also worked behind the scenes of various productions as a dialect coach, assistant director, choreographer, and fight/dance captain. She recently served as the physical therapy consultant for Seattle Childrens Theatre's *The Neverending Story*. She has taught di-

About the acting company

lect and physical acting classes for ArtsWest's summer educational program. She is the proud co-writer of a commedia d'ell arte adaptation of *Pinocchio*, commissioned and produced by ArtsWest.



Nick Edwards

(*Hamlet* - Player Prologue, Luciano, Reynaldo, Priest)

Nick is delighted to make his GreenStage debut in *Hamlet*. Nick graduated from Western Washington University in 2006 where he received a BA in Theatre Arts (as well as minors in Film Studies and Latin). Nick was last on stage improvising in *Lease: Seattle's Own Rock Opera* and is an active member of Seattle Neutrino Society. Other recent roles include Jason in *Love's Fire* with Ghost Light Theatricals, *Dean* with Northwest Playwrights Alliance, *Pinocchio* at ArtsWest, and as an improviser in *Uncle Mike Ruins Christmas* and *The Declaration*. Much love to Brenda; and thanks for all the wine. Nick plans on living and trying to do theatre in Seattle for a few years, then he may go to grad school, travel, or move to England. He's still deciding.



Nicole Fierstein

(*Twelfth Night* - Olivia)

Nicole is thrilled to be making her GreenStage debut! Credits include *As You Like It*, *I Love You, You're Perfect Now Change*, *The Baltimore Waltz* and *The Last Five Years*. In 2004 she was honored to perform in the first fully staged musical in the British Virgin Islands (*Honk!*) and has just finished her third season with Storybook Theater as *Cinderella*. She thanks you for supporting the arts and wishes you sunny skies!



Ashley Flannegan

(*Twelfth Night* - Fabian)

Shakespeare was Ashley's first true love, and she's thrilled for this long overdue reunion. Ashley was named after Ashley Abbott on her mother's favorite soap opera, and as you can imagine much drama followed. The University of Arizona brought a lot of sunburns and a BA degree. Shortly thereafter Ashley was spotted at PCPA Theatrefest wearing what appeared to be a Sugar Bowl, singing with the outcasts of Hooverville, serving Daddy Warbucks dinner and frolicking in the Highlands of Brigadoon. Since arriving in Seattle last fall, Ashley has been seen in *Finding the Sun* and *The Foreigner*, and she's excited for her list of adventures to grow!



Banton Foster

(*Twelfth Night* - Sebastian, Curio)

Banton is both honored and delighted to be performing with GreenStage in their 20th season. He could be seen last summer on the Fremont troll as both Oliver and Corin in *As You Like It* and recently appeared as Romeo in *Romeo and Juliet* with Balagan Theatre (with whom he is also the current technical director). Banton builds folk harps for a living, loves the outdoors and adores breakfast. He spends the rest of his spare time playing old-time banjo and making snide remarks for all who care to listen.



Heather Gautschi

(*Hamlet* - Rosencrantz, 2nd Gravedigger)

Heather is excited to be making her GreenStage debut. Heather has been acting in the Seattle area for the past eight years, with such theatres as Live Girls, Ghost Light, Balagan, and ArtsWest. Favorite roles include Lavinia in *Titus Andronicus*, Mary Lane in *Reefer Madness*, Millie in *Picnic*, and Ana in *Mud Angel*. Heather is also a company member of Unexpected Productions improv company. She earned her BA in Theatre from Oberlin College and has done a number of voice-overs, commercials and short films.



Macall Gordon

(*Hamlet* - Gertrude)

Prior to her return to stage work in Seattle, Macall worked in both San Francisco and Los Angeles. Past roles have included Mrs. Jennings in *Sense and Sensibility* (The Attic Theatre), Viola in *Twelfth Night* (Theatreworks), Nerissa in *The Merchant of Venice* (Globe Playhouse, LA), Eulalie Shinn in *The Music Man* (Kirkland Performance Center), and Mrs. Lovett in *Sweeney Todd*. She has studied with William Ball at American Conservatory Theatre and completed a summer intensive at the National Shakespeare Conservatory. She lives in Woodinville where she participates in ongoing intensives in family life with her husband, Jonathan, and kids, Maddie, 14, and Jake, 12.



About the acting company - continued



Stephen Grenley

(*Hamlet* - Player King, Marcelles, Gravedigger)

Stephen is happy to be returning to GreenStage, where he was last seen in *The Comedy of Errors*. Recently, he played Judge Taylor and Walter Cunningham in Intiman Theatre's production of *To Kill A Mockingbird*, as Marius in Stone Soup Theatre's *The Road To Mecca*, and as Robin Hood in *Robin Hood: The Legend Continues* at Centerstage. Around town, Stephen has performed at Seattle Shakespeare Company, Village Originals, Wooden O Theatre, ArtsWest, Theater Schmeater and Unexpected Productions. Out of Town credits include Harlequin Theatre in Olympia, Storybook Theatre in Kirkland, and Shakespeare Santa Cruz, as well as working with the Yakima Symphony Orchestra and touring with Seattle Opera's Young Artist's Program. He loves his wife, Yvonne, and begs you to keep supporting local Theatre. He Likes Puppies.



Sam Hagen

(*Twelfth Night* - Feste)

Sam grew up in New England. He studied theater at the University of New Hampshire before moving out to the North West of the country. This is the seventy-sixth show that he has done since settling in Seattle two years ago this past October, What a ride! The first being *Girl Beats Boy*, a selection at the XXXVIIIth annual May West Fest; and the second a production of *Romeo and Juliet* performed on the Freemont Troll for Paper Trail Productions. He is grateful for all the opportunities afforded to him, and thanks Jesus for people

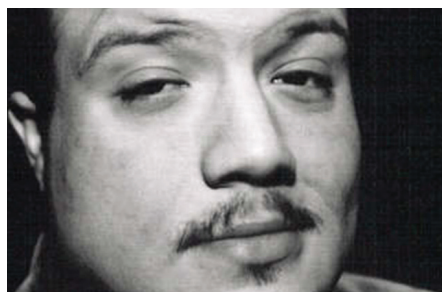
helping people. Thank you also goes out to the fam sweet fam, and to Sam Aronian, don't think I would be me without you. C.H. I will never forget the good times.



Ryan Higgins

(*Twelfth Night* - Orsino)

This marks Ryan's third summer with GreenStage and he's pretty glad that you're here, too. In Seattle, Ryan is Marketing Director of Balagan Theatre and has been seen performing in Theater Schmeater's *The American Pilot*, Seattle Shakespeare Company's educational tour of *Romeo and Juliet*, GreenStage's *The Two Gentlemen of Verona* and *Henry VI - parts 1, 2 and 3*, Paper Trail Production's *Romeo and Juliet*, Live Girls' *Piece of You*, and Balagan's *Romeo and Juliet*, *Titus Andronicus* and *The Spinning*. He misses working with the Seattle Neutrino Society. If you ever meet Ryan, say hello. Cheers.



Drew Hobson

(*Twelfth Night* - Antonio)

Twelfth Night is Drew's fifth show and fourth season with GreenStage. He is overjoyed to be working in the parks again; doing what he loves in his hometown. Drew received his BA in Theatre Arts from Western Washington University and has made acting part of his living ever since. He currently tours with Last Leaf Touring Children's Theatre performing in schools and libraries in and outside of King County. Outside of acting Drew is a teacher, playwright, and Professional DJ. Drew's other roles with GreenStage have included Cominius in *Coriolanus*, the Constable in *Henry V*, Talbot and Buckingham in *Henry VI-parts 1, 2 and 3*, and Caliban in *The Tempest*. Drew would very

much like to thank his family, friends, and fellow cast members who have been so supportive and helped him through a rough year. Finally Drew would like to dedicate his performance to his friend and fellow actor who passed away this year - Douglas Moening. Miss you buddy.



Shawn Law

(*Hamlet* - Hamlet)

Shawn is thrilled to be back in the parks with GreenStage, where he previously appeared as Bottom in *A Midsummer Night's Dream*. This August marks the ten year anniversary of Shawn's arrival in Seattle and he can't think of a better way to be spending it. Some Shakespeare credits include Sir Hugh Evans in last summer's *The Merry Wives of Windsor* with Wooden O Theatre, Ross in *Macbeth* with Harlequin Productions, Thersites in *Troilus and Cressida* with Sound Theatre Company, Marc Antony in *Antony and Cleopatra* at Consolidated Works, Laertes in *Hamlet* with White Raven Productions, Gratiano in *The Merchant of Venice*, Casca in *Julius Caesar*, and Don Pedro in *Much Ado About Nothing* all with Fairbanks Shakespeare Theatre. He has also worked with Empty Space Theatre, Re-bar, Theater Schmeater, Taproot Theatre, 14/48, Theatre Babylon, Annex Theatre, Seattle Public Theatre, and Book-It Repertory Theatre. Shawn is a Seattle Times Footlight Award recipient for acting (*The Countess*). He thanks Ms. Wilson with all his heart for her guidance and this opportunity.



About the acting company - continued



Thomas Maier

(*Twelfth Night* - Sir Andrew Aguecheek)

Thomas was most recently seen playing Benvolio in Balagan Theater's *Romeo and Juliet* and played Sir Catesby for GreenStage last summer in *Richard III*. He has been performing throughout the Northwest since graduating from Central Washington University in 2004 with a BA in theater. He can also be seen for about four seconds as an extra in the movie *Step Up*, and heard as the voice of Tom Hagen in Shoreline Community College's *The Godfather Project*. In his non-existent spare time Tom enjoys hiking, sailing, reading, video games and barbecue. Many thanks go to his family, GreenStage, and lovely girlfriend Michelle.



Carolyn Marie Monroe

(*Hamlet* - Ophelia)

Carolyn is overjoyed to debut at GreenStage. Favorite recent roles include Evie in *The American Pilot* at Theater Schmeater, Hannah in *Be Aggressive* with Artattack Ensemble, and Lucy in *Dracula* at Burien Little Theater. Thanks to several magnificent teachers, Carolyn fell in love with the Bard at an early age. She was fortunate to intern, onstage and offstage, for four seasons at Tygres Heart Shakespeare Company in Portland, Oregon. She has also trained extensively at Shakespeare and Company in Lenox, MA. Heartfelt thanks to Ken Holmes, Susanna Wilson and Charles Waxberg. It is an honor to be a part of this production. In the immortal words of Lisa Simpson: Nobody out-crazies Ophelia!



Jessica Stepka

(*Hamlet* - Player Queen, Barnardo, Osric)

Jessica is pleased to be returning to the many green stages of Seattle this year. You may remember her from last year's *The Two Gentlemen of Verona*, where she had a blast as the saucy Speed, and a less than mentally capable pirate. Some of her other favorite roles include Angelique from *Les Belles Soeurs*, Hilda from *Supermarket Sweep*, Aricia from *Phaedra*, and Madam Pernelle from *Tartuffe*. Look for her this fall in *Measure for Measure* with Ghost Light Theatricals, a local company of which she is proud to be a member. She will also be directing an adaptation of Moliere's *The Misanthrope* for Ghost Light in early 2009. Jessica received a BFA in Acting from Cornish College of the Arts.



Benjamin McFadden

(*Twelfth Night* - Valentine, Captain)

Ben is very excited to be working with GreenStage for the first time. He recently graduated from Cornish College of the Arts with a BFA in theatre. He also just closed *The Highest Tide* at Book-It Repertory Theatre. Some of his favorite roles include Homer Wells in *The Cider House Rules* (Cornish) directed by Richard E.T. White, Demetrius in the park version of *A Midsummer Night's Dream* (Cornish) and Mads Moen in *Peer Gynt* (Cornish) directed by Sheila Daniels. He will be in the Seattle premier of *The Vertical Hour* this upcoming fall at ArtsWest. He would like to thank everyone that has supported him through the years.



Orion Protonentis

(*Twelfth Night* - Malvolio)

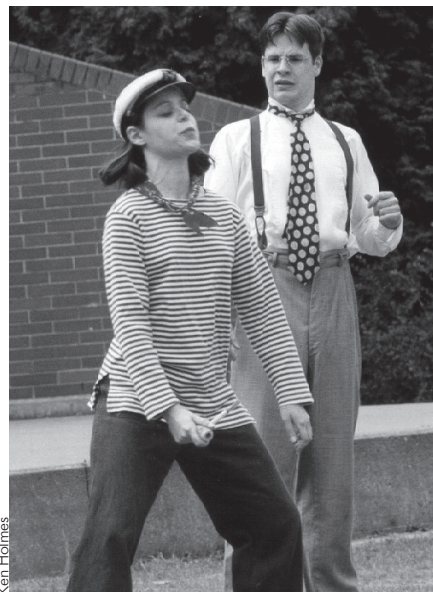
Orion is pleased to be working with GreenStage's lovely cast and crew, and is very happy to be walking the Shakespearean boards... er... lawn once more. Favorite roles have included Achilles, Othello, Macduff, Duke Orsino, and Richard the Lion Hearted. Many thanks to his family and friends, both old and new, for tolerating his fascination with iambic pentameter and shiny swords; his mother, for encouraging his youthful fascination with ridiculous accents; and his breathtakingly beautiful wife Adana for her love, support, and tasty treats. Please join him at Theater Schmeater this Fall, for John Webster's *The White Devil*.



Nicole Vernon

(*Twelfth Night* - Viola)

Nicole is ecstatic to join GreenStage for another summer of stories, Shakespeare and (hopefully) sun. This is her fourth show with GreenStage, having previously played Lady Anne in last summer's *Richard III*, Sabina in *The Skin of Our Teeth*, and Hermia in *A Midsummer Night's Dream*. An Idahoan by birth, she graduated from the U of Utah before setting out for Seattle three years ago. Favorite roles in Salt Lake include Luciana in *The Comedy of Errors*, Germain in *Picasso at the Lapin Agile*, and Tami in the newly released independent film *Single Tracks*. In the fall you can see her in *The White Devil* at Theater Schmeater. She would like to send her love to all the members of the GreenStage family that will be in the audience instead of on stage this year.



Ken Holmes



John Ulin



Ken Holmes

About the production team

Amelia Meckler

(*Twelfth Night* – Director, Artistic Associate)
Born in Baltimore, raised in Florida, schooled in theater in New York, and destined to live out her days in Seattle, Amelia spent last summer acting in her tenth GreenStage show as Elizabeth in *Richard III* and is thrilled to return to the fold this summer. Past directing gigs for GreenStage include *Squish!* and *The Merchant of Venice*. She works with other companies too, really. It's just most of them don't seem to be in existence anymore. If you're still reading this, thank you for supporting theater; keep it up and buy a T-shirt! Amelia is grateful as always to her friends, family (shout out to the Hyde clan) and Dax for their support. To her Lovelies—without your trust and laughter, she never could've gotten here. Dax is a cat.

Susanna Wilson

(*Hamlet* – Director)
Hamlet marks Susanna Wilson's directorial debut with GreenStage. She has plenty of experience with outdoor Shakespeare, however, having been involved in nine seasons with Wooden O Theatre (now a part of Seattle Shakespeare Company), including last summer's *The Merry Wives of Windsor* (with Shawn Law as Sir Hugh!). Other directing credits include: *Born Yesterday* for SecondStory Repertory, *On the Verge* for ArtsWest, *Travesties* for Seattle Public Theater, and most recently, *The Imaginary Invalid* for North Seattle Community College. Susanna is the newly appointed Artistic Director of SecondStory Repertory Theatre in Redmond, where she will next be directing Noel Coward's *Private Lives*. Susanna's greatest ongoing adventure is raising her amazing nine-year-old, Martin.

DodiRose Zooropa

(*Hamlet* – Costume Designer)
DodiRose's recent costume designs include *Troilus and Cressida* for Sound Theatre Company, *The Beau Stratagem* for Ghost Light Theatricals, *As you Like It* with Bainbridge Performing Arts, *Rosencrantz and Guildenstern are Dead* with Ghost Light, and GreenStage's *The Two Gentlemen of Verona* last summer. She studied both costume and scenic design at Cornish College of the Arts. She also designs custom corsets and fetish wear. Thanks Mum.

Janessa Jayne Styck

(*Twelfth Night* – Costume Designer)
Janessa is a graduate of Illinois Wesleyan University in Bloomington, Illinois where she studied under Tony-nominated Marcia McDonald.

During her time at Wesleyan she interned at the acclaimed Glimmer Glass Opera in upstate New York. There she was privileged to learn from renowned designers such as David Zinn, Catherine Zuber, and Jess Goldstein. She also placed second at the 2006 South Eastern Theatre Conference Costume Design Competition in the undergraduate division. Since graduation, Janessa has relocated to the Seattle area where she has been honored to be part of a number of productions at Seattle Shakespeare Company and Book-It Repertory Theater. Most recently, she is proud to have been invited to be part of the Book-It Repertory Theatre staff as their new Costume Shop Manager. Janessa is happy to be designing her first show for GreenStage and is looking forward to designing upcoming shows for both Northwest Youth Theatre and Book-It Repertory Theatre.

Michelle Rodriguez

(*Hamlet* – Stage Manager)
This is Michelle's second summer with GreenStage, having stage managed *Richard III* last year, and she's thrilled to be back. She just finished stage managing *Well* for ReAct Theatre. In and around the Seattle area she has also stage managed for Centerstage, Burien Little Theatre, and The Knutzen Family Theatre. Michelle graduated in December of 2006 with a BA in Theatre from the University of Southern California in Los Angeles. She would like to thank everyone involved with the shows this summer for being awesome. More thank yous go out to her family, friends, and her amazing boyfriend Thomas (see *Twelfth Night* cast) for putting up with her crazy schedule.

Erin Hauk

(*Twelfth Night* – Stage Manager)
Erin is delighted to return to GreenStage this summer after a four-year midwestern hiatus. She studied at Cornish College, and has worked for numerous companies including GreenStage, Theater Schmeater, Red Card Productions, and Four Seasons Theatre (Madison, WI). She would like to thank Ken for remembering her, Amelia and the cast for being fantastic, and her husband, Randall, for just about everything under the sun. Cheers!

Andy Clawson

(Music Director – Understudy)
This is Andy's first time working with GreenStage as a musician and he is thrilled to pieces. Some of his favorite music for theatre endeavours have been *The American Pilot* with Theatre Shmeater, *A Dream Play* and *Mother Cour-*



About the production team

age with Edge Theater Ensemble, *Blue Serge* and *The Crucible* with Bad Monkey, and *The Resistable Rise of Arturo Ui* with Capitol Hill Arts Center. When not humming and strumming for the stage, Andy enjoys a fair amount of acting and rocking out with the world's greatest band, The Golden Robot Army. "If music be the fruit of love, play on." Andy wrote that.

Ryan Spickard

(Fight Director)

A native of the Northwest, Ryan is a graduate of Cornish College of the Arts and a member of the Society of American Fight Directors and the United Stuntmen's Association. His work has included performing with companies such as Theater Schmeater, Seattle Shakespeare Company, Book-It Repertory Theatre, Idaho Shakespeare Festival, Colorado Shakespeare Festival, and of course GreenStage where he is glad to be back in the position of staging "non-violent violence" for this season's park shows. When not slinging steel, Ryan works as a video producer at the Research and Development department of Microsoft Corporation and is currently working on a web-cam application that tracks how fast a broadsword will cut through an

actor... but for some reason he's having trouble finding test subjects. Ryan would like to thank his family for all their support and also his surrogate family at the H.O.T. (House of Taint).

Laura Garcia

(Properties Designer)

Laura loves GreenStage and has been involved with the company for ten years now. She is SO happy to be working on both of these fabulous shows. Happy 20th, GreenStage, here's to 20 more! Laura is hoping to be around for that! Buaidh no bàs.

Nick Hubbard

(Dramaturg)

Nick subscribes to the broad definition of dramaturg—as one who writes for, about, and because of the theatre. He previously provided dramaturgy to *The Voice of the Prairie* at Taproot Theatre, and was the house dramaturg for the Seattle Public Theater during their 2006-2007 season. His original one-act *Witness* has been performed for two years as part of the Taproot road-company tour to local middle and high schools. These days you will find Nick making shadow puppets, and teaching various kinds of theater to Seattle's youth.

Erin Day

(Voice and Text Coach, Artistic Associate)

Erin has been playing with GreenStage since 1995. Some of her favorite roles with the company in the parks include Timon in *Timon of Athens*, Margaret in *Henry VI—parts 1, 2 and 3* and *Richard III*, Portia in *Julius Caesar*, Jailer's Daughter in *The Two Noble Kinsmen*, Rosalind in *As You Like It*, and Volumnia in *Coriolanus*. She has also appeared in several of GreenStage's indoor shows, including Nora in *A Touch of the Poet*, Martha in *Who's Afraid of Virginia Woolf?*, and Paulina in *The Winter's Tale*. This year she is working on her greatest production ever, her brand new baby boy, Emmett, dubbed The Imperial One by dad Tony.

Ayako Yamada

(Wardrobe Manager)

Ayako was born and raised in Tokyo. After completing an education in fashion and textile in Manchester England, she worked as a fashion designer in Tokyo. Ayako has been dreaming of getting involved in theatre in the US, and is delighted to be working for GreenStage here in Seattle. She also works with Seattle Shakespeare Company as a wardrobe supervisor.



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Ken Holmes



Ken Holmes



John Ulman

Pictured, top to bottom – Christopher Domig and Lincoln Lopez in *Coriolanus*, 2005. Rachel Hornor, Melissa Brooks, and Andrea Stuart in *Macbeth*, 2001. Johnny Patchamatla and Drew Hobson in *Henry VI - parts 1, 2 and 3*, 2006

Production team - continued

Steve Cooper

(Production Manager)

This is Steve's fourth summer touring the parks with GreenStage. He directs, stage manages and lights for companies like Ghost Light Theatricals, White Cat Productions, Burien Little Theatre and Theatre Schmeater. Thanks for joining us in the parks.

Anna Richardson

(House Manager)

Anna is thrilled to spend her first summer under sunny skies (maybe) for GreenStage. She has been seen around the Seattle area in shows for Ghost Light Theatricals and Burien Little Theatre and will start filming *Liberation* by Wonder Productions. This is her first time house managing. Enjoy the show and, as always, love to Mom, Dad, and Emma. Special thanks to Adam.

Theater coverage dwindling

Recently, Joe Adcock, longtime theater critic for the Seattle Post-Intelligencer, retired. The PI has no current plans to replace Mr. Adcock with another full-time theater critic. Other major papers in Seattle have also seen cuts in the space allocated for theater coverage.

The theater sections of local papers are an invaluable way for theaters to get the word out about their shows. If you get theater news from newspapers, please, help out local theaters by contacting the editors and showing your support of live theater.

Thank you.

GreenStage Staff

Ken Holmes

(Producing Artistic Director)

Joining up with GreenStage way back in 1993, Ken has appeared in twenty productions with the company, and directed six, including last summer's *The Two Gentlemen of Verona*, and the 2006 production of *Henry VI - parts 1, 2 and 3*. Ken has also worked onstage with many theaters around town, most recently in *The Miser* with Seattle Shakespeare Company. As far as Shakespeare is concerned, he has been involved (one way or another) in productions of all but three of Shakespeare's thirty-eight plays. Ken is also a free lance graphic designer and photographer, and works as Marketing Director for American Plastic Manufacturing. Ken lives in lovely Seatac with his lovely wife Lisa, and the cutest doggy ever, Harvey.

Cara Anderson-Ahrens

(Education Director)

Cara has been working with GreenStage since 2005, when she directed the summer production of *The Tempest*. Since that time, she has worked with Magnuson Park Community Center to create GreenStage's education summer camps. Cara is also acts and directs around town, and recently directed *Hamlet* for Eclectic Theater. Cara also works as Education Director for the Southern Sudanese Community of WA.

Z. Sharon Glantz

(SOTF Festival Manager)

Sharon keeps sane by writing, producing and publishing plays, books and Dognition cards as The Sanity Patrol Press (www.thesanitypatrol.com). She toured full length plays about diversity, sexual harassment, HIV/AIDS and aging for training programs in corporations and government agencies. She wrote the original script for *Through The Eyes of a Friend*, multi-media on the holocaust,

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GreenStage Staff

a three minute laser show on the history of Singapore as well as three other full length plays. Pieces of *Stages of Ages: A Manual of Corrective Parenting*, written in collaboration with Elaine Child-Gowell Ph.D., were turned into two one-act plays that received festival awards. She managed the program for the Pacific Northwest Writers Conference and founded of the Northwest Playwrights Guild. She is adept at herding cats.

Cynthia Polly Payne

(Publicity)

Cynthia gets roped, conned and hornswoggled into doing GreenStage PR every summer. Her motivations are as follows: (in order of importance) 1. The money. 2. She's rather fond of the project and the company. 3. She hasn't used her theatre degree since 1983 and figures maybe in some indirect way she's making it all worthwhile. When she's not doing GreenStage projects, she creates, manages and markets special events; designs cool graphics and finally, paints little red boxes and custom home portraits. She was the marketing director at the old Backstage; she's been a caterer, a florist and has performed over 20 weddings. While all that stuff is fine, her very best things are her Dad's barbecued chicken and the brick swirls in her garden.

Kara Whitney

(Donor Relations Manager)

Kara received a B.A. in theater from the University of Colorado, Boulder and though the stage remains her first love (perhaps you caught her trio of characters in last summer's production of *The Two Gentlemen of Verona*), she has found a secondary niche in the business world helping companies understand and communicate more effectively with their consumers. Her ability to listen and truly understand people has led to insightful, consumer driven advertising and branding for companies like LunaBar, Nissan

Automobiles, Honda Motorcycles, Gatorade and Gardenburger, to name a few. She looks forward to using both her theatrical and corporate backgrounds to help GreenStage thrive

Meredith Armstrong

(Facilities Manager)

Even though she's taking the summer off from acting, Meredith cannot seem to escape the pull of GreenStage. Instead of fumbling about on stage this year, you'll find her fumbling about for the light switches and sorting through acres of stuff at the GreenStage storage space. Need a sextant? (wait, someone's already asked for that.) Some shackles, then? Maybe you could use Bottom's bottom? Better yet, how about a severed head in a bag? She's got you covered. Probably what you need this summer is just a big ol' broly, though. She hopes you brought one 'cause it may be a soggy summer. Meredith thinks she picked just the right year to take off. Heh, heh, heh.

Peter Burford

(Artistic Associate)

Peter has been around GreenStage since 2001. He especially likes directing plays and occasionally acts as well (preferably not both at the same time - see below). He also works on a some of the other stuff that goes into making a theater company run - like web design, production management, poster design, set design, building, cleaning, and generally helping out. Peter has directed four of the five plays in GreenStage's American Classics Series and he is very proud of them. Long ago, Peter co-founded Theatre Paradox and produced seven plays including *The Glass Menagerie* (director), *Betrayal* (director), *Equus* (actor), *The Dumb Waiter* (director, actor), and *Rosencrantz and Guildenstern are Dead* (director, actor). Peter works for Headlight Software and enjoys traveling, photography, scuba diving, and taking your money at poker. Hi Alice!



John Ulmon



Ken Holmes



Ken Holmes



Ken Holmes

Pictured, top to bottom - Shawn Law and Hana Lass in *A Midsummer Night's Dream*, 2006. Jessica Stepka in *The Two Gentlemen of Verona*, 2007. Erin Day and David J. Dodge in *Timon of Athens*, 1999. Jason Marr and Stephen Grenley in *The Comedy of Errors*, 1999.

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A message from the board president

Dear friends of GreenStage:

Can you believe that GreenStage has been producing Free Shakespeare in the Park for 20 years? That makes us the longest running Shakespeare Company in the state of Washington!

I became involved with GreenStage in 2004 when I directed *All's Well That Ends Well*. I was so impressed with the mission and spirit of the company that I joined the Board of Directors. I am so proud of the work that GreenStage is doing. I love this company. I love the commitment to produce the greatest plays in the English language simply and effectively. I love the fun we all share, and I love sharing that experience with you.

Your support of GreenStage provides some terrific benefits. Like you, GreenStage is committed to high quality family-friendly summer fun. Your support provides economic stimulus—employing local artists and supporting local vendors. It's also good for the environment. Since we perform outside in public spaces, utilizing natural light for most of our shows, our environmental impact is minimal. We may be the most carbon-neutral arts experience you can have this summer! Plus, our performances get you and your friends and family out into the gorgeous parks and the beautiful Seattle summer.

You are part of our ever-expanding audience all across the Puget Sound. Our commitment to produce free theater has helped thousands of our neighbors make live theater part of their summer recreation. We've now produced 33 of Shakespeare's 38 plays! We've added more parks, more communities, and more performances to our calendar. We're providing more employment for more Seattle artists. And we've created more partnerships with the Seattle Parks Department to create valuable educational opportunities for young people in our community.

Please join me in making your donation to GreenStage now. You can use the form below, or donate online at www.greenstage.org. As always, we have very low overhead. Nearly 100% of your donation goes directly to create live theater, support the artists, and expand our programming to serve wider audiences.

Best Wishes,

Carol Roscoe,
GreenStage Board President

Pictured, top to bottom – Si Issler, Karen Nelsen, and David J. Dodge in *All's Well That Ends Well*, 2004. Nicole Vernon and Glenn Hergenbahn in *Richard III*, 2007. Courtney Esser and Ryan Higgins in *The Two Gentlemen of Verona*, 2007. Ken Holmes and Peter Burford in *The Taming of the Shrew*, 2002.



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2005 - *The Tempest*. Prospero (Richard Clairmont) instructs his daughter Miranda (Regan deVictoria) about the importance of supporting live theater. Photo by Ken Holmes.



2008 full schedule

TWELFTH NIGHT

Friday, July 11 - 7pm - Volunteer Park

Saturday, July 12 - 3pm - Lincoln Park

Sunday, July 13 - 2pm - Volunteer Park

Friday, July 18 - 7pm - Woodland Park

Saturday, July 19 - 3pm - Woodland Park

Sunday, July 20 - 3pm - Woodland Park

Friday, July 25 - 7pm - Redmond City Hall

Saturday, July 26 - 7pm - Camp Long

Sunday, July 27 - 3pm - Discovery Park

Friday, August 1 - 7pm - Lincoln Park

Saturday, August 2 - 7pm - Burien

Sunday, August 3 - 3pm - Lincoln Park

Thursday, August 7 - 7pm - Lynnwood

Friday, August 8 - 7pm - Fall City Park

Saturday, August 9 - 3pm - Magnuson Park

Sunday, August 10 - 7pm - Magnuson Park

Friday, August 15 - 7pm - Seward Park

Saturday, August 16 - 3pm - Seward Park

HAMLET

Saturday, July 12 - 7pm - Volunteer Park

Sunday, July 13 - 3pm - Lincoln Park

Thursday, July 17 - 7pm - Woodland Park

Saturday, July 19 - 7pm - Woodland Park

Sunday, July 20 - 7pm - Woodland Park

Friday, July 25 - 7pm - Camp Long

Saturday, July 26 - 7pm - Burien

Thursday, July 31 - 7pm - Lynnwood

Saturday, August 2 - 3pm - Lincoln Park

Sunday, August 3 - 3pm - Discovery Park

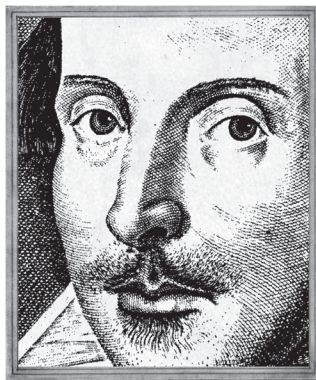
Thursday, August 7 - 7pm - Magnuson Park

Saturday, August 9 - 7pm - Magnuson Park

Sunday, August 10 - 3pm - Magnuson Park

Friday, August 15 - 7pm - Volunteer Park

Saturday, August 16 - 7pm - Seward Park



GreenStage History

For 20 years, GreenStage has been committed to producing quality theater and sharing it with you. One of our goals has been to explore all the plays in Shakespeare's canon. As of this summer, we have produced all but five of the 38 plays generally attributed to Shakespeare.

Besides Shakespeare, we have also brought new works to the Seattle Fringe Theater

Festival, and produced five plays in our ongoing American Classics Series.

Another milestone reached in 2008 is our 50th production, and what more fitting for the 50th show in the 20th year, but Hamlet.

Here's a list of the plays we have produced in the past 20 years. See if you can name the 5 Shakespeare plays we haven't done.

- 2008 Hamlet • Twelfth Night
- 2007 The Two Gentlemen of Verona • Richard III • The Skin of Our Teeth
- 2006 A Midsummer Night's Dream • Henry VI, parts 1, 2 and 3
- 2005 The Tempest • Henry V • Who's Afraid of Virginia Woolf?
- 2004 Alls Well That Ends Well • Coriolanus • The Man Who Came to Dinner
- 2003 The Merry Wives of Windsor • The Merchant of Venice • The Night of the Iguana
- 2002 Henry IV, Part Two • The Taming of the Shrew • A Touch of the Poet
- 2001 Troilus and Cressida • Macbeth • Squish
- 2000 Henry IV, Part One • Much Ado About Nothing • The Winter's Tale • The Ballad of Young Will Jones
- 1999 The Comedy of Errors • Timon of Athens • Volpone • The Bind • The Root of Chaos
- 1998 A Midsummer Night's Dream • The Two Noble Kinsmen • Richard II
- 1997 Julius Caesar • As You Like It • Cymbeline
- 1996 Measure for Measure (indoors at Langston Hughes) • Measure for Measure (outdoors in the parks) • Love's Labour's Lost
- 1995 Twelfth Night • Pericles • Titus Andronicus
- 1994 A Midsummer Nights Dream • The Cherry Orchard
- 1993 A Midsummer Nights Dream
- 1992 Twelfth Night
- 1991 Twelfth Night
- 1990 Romeo and Juliet
- 1989 Taming of the Shrew