

GreenStage

2019 season | 31st anniversary



SHAKESPEARE IN THE PARK

the taming of the shrew

Directed by Jennifer Crooks

henry iv, part 2

Directed by Chris Shea

BACKYARD BARD

the merry wives of windsor

measure for measure

Directed by Erin Day

JULY 12-
AUGUST 17

FREE!

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lynnwood
maple valley



greenstage.org





You are here, our cast is complete. Welcome!

Thank you for being part of our 31st season of Shakespeare in the Park. GreenStage is Washington's longest-running Shakespeare company; bringing free theater to Puget Sound audiences since 1989. In addition to the four plays touring to parks throughout the Puget Sound, we also present the annual Seattle Outdoor Theater Festival, now in its 19th year, and provide summer Shakespeare camps for kids each summer. This year we added a monthly play reading series, which has been an inspiration and just good fun. These informal gatherings are a wonderful opportunity to share fellowship around these wonderful plays.

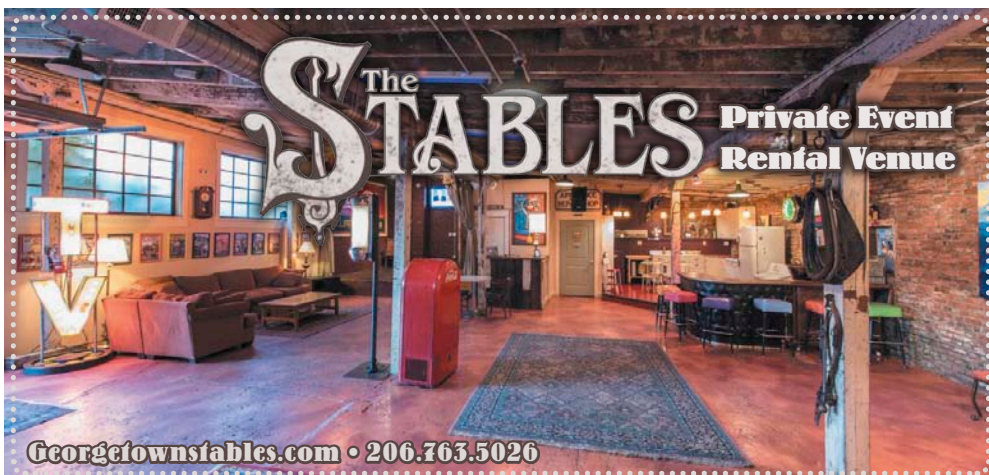
Each summer the question arises, "why do Shakespeare at all? Is it even relevant?" Sometimes, when tired or after a bad day I have asked myself, "who cares, does it even matter?" The answer is resounding - "It is imperative!" There is more and more that pulls us from ourselves and each other, disregards or devalues our essential humanity and the loss of that is, to me, the loss of all. It is my belief, that better than anyone else, Shakespeare was able to express the essence of being human, an essence that has changed little, if at all, in the centuries since he first put his pen to paper. There is a richness and depth in the language of the plays that reveals itself anew with each encounter. Live theater is an intimate communion shared by all present. It is a feast of the beauty, foibles, triumphs and challenges that face us as individuals and as a society. It reminds us of our humanity. We perform for free because it is the soul's food and those who are hungry should be fed.

In addition, the arts inspire imagination, analytical thought, and greater understanding of the world. Children involved in the arts generally have higher test scores and graduation rates, and are less likely to run amok. To that end, we have developed a program to offer to schools to help fill the gap left by increasing budget cuts for the arts in schools. We continue growing our education program, offering summer camps and our play reading series, and always looking for new ways to reach out and build community.

Over the past 31 years many people have participated in GreenStage - on stage, behind the scenes or in the audience. How they have been touched and what they have been moved to do as a result is too limitless to know. Some have grown and are studying arts in college. Some have gone to other cities and started new theater companies. Some have gone to see other plays or to a museum. Some have read another Shakespeare play even though after finishing high school they swore they never would and on and on. Take a moment and look around you; this beautiful park and this beautiful community of souls all joined together to create this moment tonight - this one moment that we now share and will never be again, but whose ripples are infinite.

Thank you. Enjoy the show.

Erin day



Our marketing designs this summer are inspired by the 19th Amendment Victory flag. 100 years ago this year congress passed the 19th Amendment, giving American women the right to vote.



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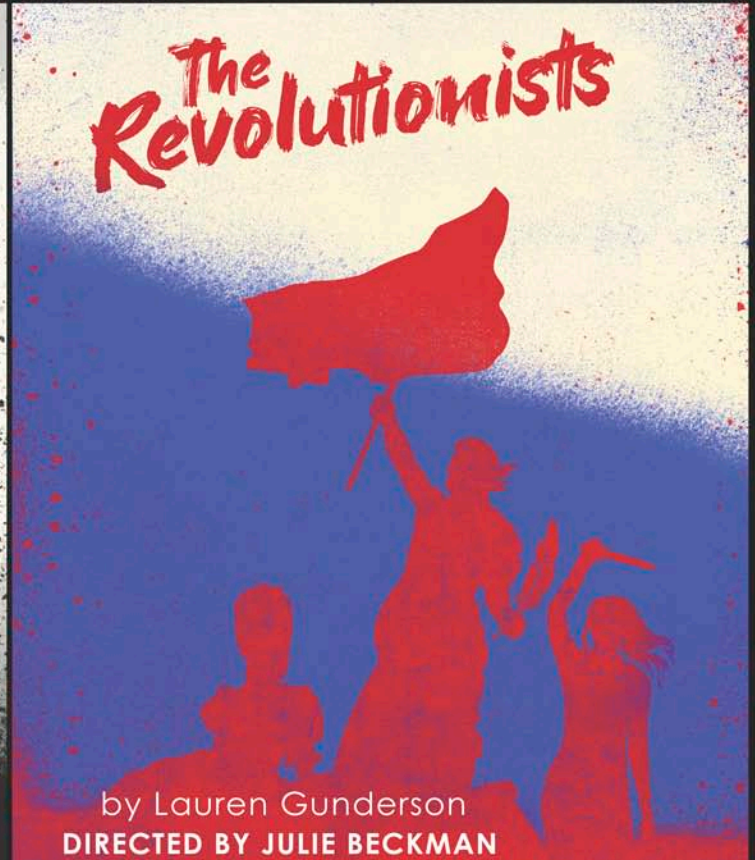
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Havilah Criss, Jessica Severance, Benjamin Nickols, and Bryce Publow. Photo By Ken Holmes

BACKYARD BARD

Adapted and Directed by Erin Day

CAST – in alphabetical order

Havilah Criss

Merry Wives Mistress Ford, Nym
Measure .. Isabella, Mistress Overdone, Abhorson, Jailer

Benjamin Nickols

Merry Wives. Falstaff, Master Page
Measure Duke, Officer, Servant

Bryce Publow

Merry Wives Master Ford, Pistol
Measure Angelo, Claudio, Pompey, Officer

Jessica Severance

Merry Wives Mistress Page, Host
Measure Escalus, Lucio, Friar Thomas, Friar Peter,
Juliet, Mariana, Barnadine, Provost

PRODUCTION TEAM

Melissa DeMers Stage Manager
Audrey Herold Costume Designer
Ken Holmes Technical Director/Set Designer
Conor Smith Prop Designer
Connie Sponheim..... House Manager

About Backyard Bard

Backyard Bard was born out of a desire to bring our shows to smaller, neighborhood parks, and to serve communities that weren't being reached with our larger shows.

Backyard Bard is a perfect fast-paced, fly-by-the-seat-of-your-pants, abridged introduction to Shakespeare, meant for audiences young and old, and available for private events! Want to bring Backyard Bard to your party? Contact us at greenstage@greenstage.org

the merry wives of windsor

Falstaff is experiencing an economic downturn. His brilliant plan is to refill his empty purse by wooing two married women - Mistress Page and Mistress Ford - in order to get some of their husband's money. He sends identical letters to both women, and as they are friends, they compare letters and decide to have some fun.

Meanwhile, Master Page and Master Ford, husbands of the merry wives, hear that Falstaff is putting the moves on their wives. Page trusts his wife, but Ford is the jealous type and pays Falstaff a visit disguised as Master Brook. Falstaff brags to "Brook" about his exploits, and about how he has a date set up with Mistress Ford, Master Ford's jealousy erupts and he plots to catch his wife and Falstaff red handed.

Will Ford be shamed? Will Falstaff escape the wrath of Ford, and win the hearts and coffers of women much, much smarter than he?

measure for measure

Vienna has become corrupt, in large part due to its lenient leader, Duke Vincentio. So, he decides to fix things by taking a leave of absence. He puts his puritanical deputy, Angelo, in charge while he's gone.

Angelo soon sets about bringing the city to heel by enforcing ancient, outdated, and inflexible laws. One of the people caught up in the law is Claudio, whose girlfriend, Julia, is pregnant. Since sex out of wedlock is forbidden on pain of death, Claudio is sentenced to die. His only chance to survive is with the help of his well-spoken sister Isabella.

Isabella is just about to take her vows as a nun when she hears about her brother's trouble. She pleads with Angelo to save her brother from execution. Angelo, moved by Isabella's pleading, offers to spare her brother's life, but only in return for sex. Isabella is faced with the choice of succumbing to Angelo's depraved desire, or refusing and allowing her brother to die.

She threatens to make Angelo's offer public, and he reminds her that his power will outweigh her truth.

Though Shakespeare wrote *Measure for Measure* in the early 1600s, the play remains astonishingly resonant today.



Cassandra Leon and Caitlin Macy-Beckwith. Photo by Ken Holmes.



Luke Saylor, Marissa Wyll, Michelle Conklin, Mary Murfin Bayley, Eleanor Moseley, and Chris Martinez. Photo by Ken Holmes.

the taming of the shrew

Directed by Jennifer Crooks

CAST - in alphabetical order

Allison Adams Grumio
 Mary E BrownBaptista
 MJ Daly Tranio
 Carol Gnojewski Vincentio
 Emily Huntingford Hortensio
 Jordan Kerbs Gremio
 Isis King Lucentio
 Marena Kleinpeter Bianca
 Cassandra Leon Katherine
 Caitlin Macy-Beckwith Petruccio
 Melissa Wilson Biondello

PRODUCTION TEAM

Heather Bernadette Stage Manager
 Julia Trimarco Costume Designer
 Carol Gnojewski Music Director
 Stacey Bush Fight Choreographer
 Max Koh House Manager

Heather Bernadette Co-Production Manager
 Michelle Rodriguez Co-Production Manager
 Ken Holmes Technical Director/Set Designer
 Conor Smith Prop Designer

SPECIAL THANKS

Paul Budraitis • Cafe Nordo • Devlin Donnelly • Max Genereaux • Georgetown Stables • Hattie's Hat •
 Hazel Rose Gibson • Dani Hegerty • Karla Hemmelgarn • Nathan Rodda • Michelle Rodriguez •
 Seattle Parks and Recreation • Teresa Thuman • Randy Wiger • Michael Winters • Ruby Wishnietsky

henry iv, part 2

Directed by Chris Shea

CAST - in alphabetical order

Mary Murfin Bayley. Mistress Quickly, Ensemble
 Michelle Lynn Conklin Falstaff
 Aubrey Sara Kaye Prince Hal
 David S. Klein Lord-Chief Justice, Ensemble
 Chris Martinez Bardolph, Ensemble
 Eleanor Moseley King Henry, Ensemble
 Dan Ruiz Salvatura Doll Tearsheet, Ensemble
 Luke Saylor Prince John, Ensemble
 Laura Steele Archbishop, Ensemble
 Sean Patrick Taylor Shallow, Ensemble
 Emma Wilkinson Pistol, Ensemble
 Megan Kay Wright Poins, Ensemble
 Marissa Wyll Lady Percy, Ensemble

Hazel Rose Gibson Rehearsal Stage Manager
 Anna Vraney Touring Stage Manager
 Elizabeth Power Costume Designer
 Ryan Spickard Fight Choreographer
 Melanie Ashby Tour Manager
 Chloe Riggins House Manager

short summaries of the shows



Cassandra Leon and Caitlin Macy-Beckwith. Photo by Ken Holmes.



Aubry Sara Kaye as Prince Hal. Photo by Ken Holmes.

the taming of the shrew

Directed by Jennifer Crooks

In a society where the best traits a woman can possess are good looks and a knack for staying quiet when the men are talking, how can a "shrew" find her happily ever after?

The wealthy Paduan merchant, Baptista, has two daughters; Bianca, known for her beauty, and Kate, known for her sharp tongue and foul temper. To keep Bianca's suitors, Gremio and Hortensio, at bay, Baptista decrees that his younger daughter can only marry after someone takes her "curst" sister off his hands.

On his first day in Padua, Lucentio instantly falls head over heels for Bianca. Knowing of Baptista's rule, Lucentio trades places with his trusty servant, Tranio. Tranio-as-Lucentio will throw his hat in the ring as an official suitor to Bianca, while Lucentio disguises himself as a Latin tutor to get closer to Bianca. Hortensio similarly disguises himself as a musician, but not before realizing his friend Petruchio may be just the man to match the feisty Kate.

Petruchio quickly accepts the challenge and is ready to marry Kate, however Baptista insists he at least meet the intended bride. Kate and Petruchio meet — sparks fly — and a wedding date is set!

The wedding day arrives and Petruchio is nowhere to be seen. The groom and his servant, Grumio, finally arrive late, in absurd clothing, and generally misbehave through the whole ceremony. Petruchio retreats to Verona with his flabbergasted wife in tow before the wedding feast even begins. Thus begins Petruchio's taming.

henry iv, part 2

Directed by Chris Shea

An ailing king and a wayward prince are all that stand between peace for Britain and the chaos of rebellion and civil war.

King Henry IV and his troops have successfully quelled both the "bold Scots" and the wild Welshmen at Shrewsbury. Prince Hal has shown his worth, defeating the noble but treacherous Harry Hotspur, son of old Northumberland, in single combat. Surely this means peace at last for the people of Britain.

Not so fast.

Rumour spreads falsehoods like wildfire, stirring uncertainty and rebellion with claims that the King and the Prince are defeated or dead. All lies. Unfortunately, the truth isn't much better.

King Henry is in failing health and Prince Hal still clings to youthful folly and his friendship with the old rogue, Sir John Falstaff, although with less ardor than in times past.

Meanwhile, rebels are gathering in the Forest of Gaultree where Prince John, second son of King Henry, leads forces against them.

Civil blood will flow again and a king will follow a king. But is Hal truly ready to adopt the mantle his father lays down?



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Director's Notes



the taming of the shrew

Directed by Jennifer Crooks

*"I see a woman may be made a fool,
If she had not a spirit to resist."*

— Katherine, *Taming of the Shrew*

Shakespeare wrote his plays at a time when England was experiencing a "crisis of order." During Queen Elizabeth I's reign, the privileged classes experienced anxiety and fear of the uprooting of social hierarchies based in gender, demographics, and class, and more specifically fearing female rebellion. Since the Elizabethan era, history has seen several gains for women's rights as well as the accompanying anxiety and backlash of those possessing power and privilege.

One look at the punishments associated with being declared a shrew in Elizabethan England, we come to realize how much courage it really took for Katherine to speak out against the status quo. In the 1500s a woman accused of being a shrew, or a scold, could be punished any number of ways including being the center of a shaming ritual called "skimmington," where the "troublesome" woman is carted around town in a mock parade to the sounds of townspeople banging pots and pans. Other forms of punishment included the scold's bridle, an iron cage-like helmet that prevented her from speaking, or the ducking stool, where she was tied to a chair as an apparatus lowered her into the water. During the women's suffrage movement, these same forms of punishment reappear as visual references in anti-suffrage cartoons, and we start to see how history has a "funny" way of repeating itself in the attempts made to silence and tame troublesome women. The methods of silencing may have changed over the years, but the attempts remain, lest we forget the incident leading to the now notoriously referenced quote "nevertheless she persisted."

However, along with the struggle, this production (and GreenStage) revels in the successes of the movement. In 2019, we celebrate the anniversary of congress's vote on what would become the 19th Amendment (The Action on Women's Right to Vote. 2020 will be the 100th anniversary of the certification of the amendment.) We also saw a historic number of women participate in the 116th U.S. Congress. This production is dedicated to all the outspoken women that came before us, are with us today, and will lead us into the future, who refuse to be tamed or silenced in their fight for equality.



Henry IV, part 2

directed by Chris Shea

"Past and to come seem best; things present, worst."

— Archbishop of York, *Henry IV, part 2*

This is a rich play. This is a poor play. This is a play about us. Right now. The events may be 600 years old, the words 400, but this play is about us. The best

of us, the worst of us – our triumphs, our foibles, our indiscretions, our duties, our love. If there is one thing that permeates this play, it is love – paternal love, platonic love, fraternal love, patriotic love, sexual love. Everyone in this play is motivated by love. But love is a powerful force, and when used unwisely or selfishly, it can have dangerous, often deadly, consequences.

King Henry's love for England plunged the nation into civil war. The same can be said of the rebelling nobles. Falstaff's love of life has led him to a disease-ridden old age. Hal's love of his friends and family brings us one of the central conflicts of the play. To quote the band Nazareth, "love hurts." In this play, we see this concept unfold over and over again.

Additionally, this play offers us one of Shakespeare's richest tapestries of the full societal spectrum. The lowest classes are given just as much, if not more, of a fully fleshed out life as the nobility. We see how the lives of the poor are upended by the decisions of the ruling class. As the new king is crowned, the society shifts. Behaviors once celebrated are now criminalized. War, an unnatural and abhorrent practice, is solidified as foreign and domestic policy. As the play draws to a close, we are immediately at war again - this time with France. And we can't help but feel unsettled with the ease in which this new conflict is embarked. And how, as ever, it will cost those who have the least the most.

"Si fortune me tormenta, spero me contenta." – Pistol



Backyard Bard

directed by Erin Day

It has been a great honor to work with these fine actors. I am humbled by their imagination, spirit, and dedication, and am so thankful to have been part of the journey that has led us here and continues on. We've enjoyed exploring our humanity through these plays. The corruption of power, politics of morality, issues related to gender, humility and grace—all straight from today's headlines

distilled through the pen of a man writing over 400 years ago.

Thank you for being here, a play cannot be fully expressed on the page, it needs a performance and an audience; and is completed by the presence, knowledge and experience of both. A play requires breath. So breathe deeply and enjoy the show.

*Erin Day in The Merry Wives of Windsor
(photo by E. Harris Photography.)*

the taming of the shrew CAST



Allison Adams
(*Grumio, Intern*)

Allie is ecstatic to be working with GreenStage this season, having participated in their youth programs since the age of eleven. She attends high school at University Prep, where her favorite roles included Earthworm in *James and the Giant Peach Jr.*, The Proprietor in *Assassins*, and Third Woman in Mary Zimmerman's *The Secret in the Wings*. With Seattle Public Theater's Youth Program she played Juliet in *Romeo and Juliet* and Olivia in *Twelfth Night*. She sends much thanks to her Dad and Mom and Sarah for making this possible. Hi, Helen! Hi Georgial!



Mary E. Brown
(*Baptista*)

When, after a decades-long hiatus from theatre, Mary saw the first show in her new "hometown," it was a GreenStage performance. Since that time, the company, and by association, its staff and board members, directors, casts and crews and myriad dramas (both on and off the stage) have had a powerful influence on Mary's path. There's a "full circle" quality to performing this summer, and Mary is both thrilled and delighted about it all.



MJ Daly
(*Tranio*)

MJ is a recent Eastern Washington University Theatre graduate. She is incredibly excited to be coming back home to the Seattle area. Over the last two years at EWU, she has attended and competed in the Kennedy Center American College Theatre Festival Region 7 Irene Ryans and MTSAs. In 2019, she advanced to the Irene Ryan finals, and won the MTSA Region 7 to attend the National Festival as one of their musical theatre fellows. Her recent roles include Ariel in *The Tempest*, Masha in *The Seagull*, and Linda in *Niagara Falls*. Next year, she can be found interning at B Street Theatre in Sacramento California, but hopes to return home to pursue a career in classical acting.



Carol Gnojewski
(*Vincentio*)

Carol is thrilled to debut with GreenStage. She performed most recently in *Battle of the Bards* and as Ariel in *The Tempest*, Sylvia in *The Two Gentlemen of Verona* and Portia in *Julius Caesar* for Last Leaf Productions. This is her tenth year directing middle school drama shows. Her other interests include hiking, animal tracking, and

paddle boarding. She can be heard around the region singing tunes from the 40s and 50s in the acapella girls group, the Harborettes.



Emily Huntingford
(*Hortensio*)

Emily is delighted to be back with GreenStage for another summer! A lover of Shakespeare, she has memorized the entirety of *Hamlet* and *As You Like It* with Dacha Theatre on their Shakespeare Dice series and acted in *Much Ado About Nothing* with the Fern Shakespeare Company. She has also performed in several TYA shows including *The Bee-Man of Orn* and *The Light Princess* with Dacha Theatre and *Polka Dots* with Parachute Players. She has most recently performed with the UMO Ensemble in *Falling Awake* at ACT Lab and Burien Actors Theatre. After loving *The Three Musketeers* last year, she is so excited to spend another summer playing in all these beautiful parks.



Jordan Kerbs
(*Gremio*)

Jordan is delighted to be back working with GreenStage; you may recognize her from last summer's Backyard Bards. She is a graduate of the University of British Columbia with a BFA in acting. Since recently moving back to the Pacific Northwest she has appeared in a horror film, *Holiday Hell*. She has just completed her portrayals of three different characters in the abstract, controversial production of *Ghosts of Nashville*. Earlier this year, she hit the road representing a National Company touring some of the Western States as Captain Quidel, a Superhero. Her treasured stage roles include Babe in *Crimes of the Heart*, Porter in *Macbeth* and Proteus in *Two Gentlemen of Verona*.



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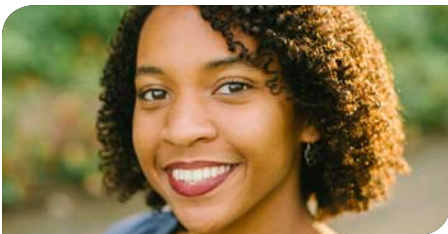
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Isis King
(*Lucentio*)

Isis is thrilled to be making her debut with GreenStage, in the company of such an amazing cast and production team! Favorite theater credits include *Sheathed* (Macha Theatreworks), *Queen* (Pratidhwani/ACTLab), *Light Delay*, *Crooked Grace*, *Maiden Voyage*, *Venus*, *Joy Ride* (Parley), *Residual* (LiveGirls! Quickies '17), *The Inappropriate Suitor* (Ghost Light Theatricals), *Unexpected Wilderness* (Annex Theatre), and also many lovely short plays with Studio4Seattle. Film and TV credits include *The Good Wife* and *Smash*. Isis holds a BA in Theatre from CUNY Hunter College. Much love to my husband and cheerleader extraordinaire Jim.



Marena Kleinpeter
(*Bianca*)

Marena is so excited for another summer with GreenStage after playing in *The Winter's Tale* and *Two Gentleman of Verona* last year! Other Seattle credits include *Silent Sky* (Edmonds Driftwood Players), *The Secret and Impossible League of the Noosphere in the Baltimore Plot* (Live Girls! Theater), *14/48* and *14/48: Nordo*,

as well as numerous readings and workshops with companies such as Infinity Box Theatre Project, Live Girls! Theater, 5th Avenue, and Seattle Public Theatre. Thanks to so many for so much unending support! *2 Nephi 4: 30, 35*



Cassandra Leon
(*Katherine*)

Cassandra (she/her) is a first generation actor living and working in Seattle. Championing intersectional and diverse narratives, Cassandra was part of Intiman Theatre's Emerging Artist Program where she developed her premiere solo show *Regresando*. Other favorite credits include *Nora/Merrill/Stephanie* (*Love, Loss & What I Wore*), *Juliet* (*Romeo & Juliet*), and the WWU Multicultural Outreach Tour, a troupe that performs stories from all over the world for local schools lacking arts education.



Caitlin Macy-Beckwith
(*Petruchio*)

Caitlin can't remember the last time she played a character with swagger, so she's going all in with her GreenStage debut! Born and raised in southern California, she obtained her BA in Theater Arts at Vanguard University, and

later migrated to Seattle in 2011 to spend five wonderful years touring bullying prevention plays with Taproot Theatre's Road Company. Regional mainstage credits include *Chaps!* and *The Matchmaker* (Taproot), *Caligula* (Arouet), *Hooded or Being Black for Dummies* and *We Are Pussy Riot or Everything is P.R.* (Theatre Battery), *Hamlet* (Fern Shakespeare), and *Parliament Square* (Pony World). Many thanks to GreenStage for this opportunity, her theatre fam for their encouragement, and most especially her dad, Ev, and DEJ. This performance is dedicated to her mama, Cindee.



Melissa Wilson
(*Biondello, Intern*)

Melissa is very excited to be making her GreenStage debut as well as interning with GreenStage this summer. Her recent credits include *You're a Good Man Charlie Brown* (Ensemble), *Peter Pan* (Captain Hook), and *The Best Christmas Pageant Ever Jr.* (Grace) with Christian Youth Theater. She has also recently appeared in *Beauty and the Beast* (Babette) with Kent Covenant Dessert Theatre, and *Honk Jr.* (Ida) with Calvary Players. In her free time Melissa loves singing, acting, and going on crazy adventures with her friends. She sends thanks to Mom, Dad, Faith, Dustin, and the many friends who have helped and supported her so much along this journey. All the glory to God! *Phillipians 4:6-7*.

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Actory Activism:

Suffragettes and the Conscience of the King

By Sarah Stillion – GreenStage Education Director



Suffragists protest Woodrow Wilson's opposition to woman suffrage, October 1916

Much is made of “peaceful protest” as an alternative to confrontational political expression—but history shows us that peaceful protest is often the exception, not the rule.

Case in point: the American and British suffrage movements that secured women’s voting rights nearly a hundred years ago. Photos of demure-looking women in white Edwardian dresses with ribbons and banners belie the boldness and energy of their tactics. But also largely forgotten is the role of Shakespeare’s plays in the struggle for suffrage.

The American suffragist movement began in 1848 at the Seneca Falls Convention. It gained traction in Britain in 1897 after Emmeline Pankhurst organized the Women’s Social and Political Union. A British reporter coined the term “suffragette” in 1906 as a pejorative diminution—but the activists quickly embraced it, claiming that American suffragists merely desired the vote, while British suffragettes “meant to get it.”

Both movements began with peaceful actions such as challenging laws, writing to legislators, and gathering signatures on petitions. But when the British Parliament roundly rejected the suffragettes’ witness of hardships and proposals for bringing in the vote, Pankhurst called for “deeds, not words.” Suffragettes disrupted society by exploding mailboxes, throwing rocks through business windows, and burning down buildings. Imprisoned, many continued their protest with hunger strikes, which led to some of them being force fed. Emily Davison became the movement’s first martyr when she strode onto the racetrack in front of King George V’s horse at the 1913 Derby at Surrey and was trampled. Whether she intended to die is still debated, but national sympathy and rage overflowed as thousands came to her funeral.

Eventually the American activists adopted British tactics along with the name “suffragette.” Both groups held open-air meetings, where they gave speeches and sang suffragist lyrics to popular tunes. Uncomfortable with Pankhurst’s extremism, though, a group in England turned to Shakespeare’s plays as a way to catch the conscience of the king (and society in general)—mounting productions with special prologues, songs, and epilogues that centered on their cause.

These performers preferred the strong voices of Hermione in *The Winter’s Tale*, Portia in *The Merchant of Venice*, and Kate in *The Taming of the Shrew*. The plight of powerless women was also pointed out

through characters such as Ophelia in *Hamlet*, Lady Anne in *Richard III*, and Desdemona in *Othello*. Cleopatra from *Antony and Cleopatra* reminded the masses that a woman could be in the thick of politics. Joan la Pucelle in *Henry VI, Part I*—fierce and determined to outshine even the king—gave voice to the suffragettes’ desires.

Pankhurst and others often borrowed from *Henry V* to rally their troops. Emmeline Pethick-Lawrence, a prominent suffragette who was imprisoned in 1912, said upon her release that she read Shakespeare’s plays to give her strength, and quoted the famous Saint Crispin’s Day speech, adding, “The spirit of Agincourt is the spirit that dwells in us.”

Professional actresses like Sarah Bernhardt and Ellen Terry, who performed in “pants roles” in Shakespeare plays at the turn of the century, were also equated with suffrage. Terry said she enjoyed performing especially for the troops during World War I, because the productions showed gender’s multiple possibilities. At London’s Lyceum in 1913, American-born stage star Fay Davis performed “Prologue for a Women’s Theatre” by Israel Zangwill, which includes the following lines:

"Ah, if instead of suicide-suggestion,
To vote or not to vote had been the question,
Ophelia had met with mocking flout
Hamlet’s male insolence of sneer and doubt."

Shamed with names such as “slut,” “shrew,” and “unnatural,” suffragettes wore all-white dresses to signify purity. Banners and flags also became part of their identity. In both countries, activists adopted purple, the color of the ruling class, to signify the power they aspired to. British suffragettes’ third color was green while Americans chose gold. Achievement of the movement’s goals was an 80-year process, from the 1848 Seneca Falls Convention to ratification of the United States’ 19th Amendment in 1920 and passage of the UK’s Equal Franchise Act in 1928.

It is fitting that GreenStage frames its production of *The Taming of the Shrew* in honor of these noble women, because Kate struggles to be heard, seen, and recognized as a whole being, free to choose who and how she loves: “My tongue will tell the anger of my heart, or else concealing it will break.” Kate and other Shakespearean characters continue to speak to women everywhere who still fight for equality.

henry iv, part 2 CAST



Mary Murfin Bayley
(*Mistress Quickly/Ensemble*)

Mary is thrilled to be back in the world of *Henry IV* having played Mistress Quickly and Worcester in *Henry IV, part 1* last summer. Previous GreenStage roles include Belarius in *Cymbeline* and Gratiana in *The Revenger's Tragedy*. She has had the pleasure of acting with a variety of Seattle theatre companies including Annex, Theatre 9/12, Last Leaf, Theater Schmeater, Arouet, Book-it, Azeotrope, and Seattle Public Theatre. She loves playing Shakespeare in Seattle's beautiful Parks and is so glad you are here.



Michelle Lynn Conklin
(*Falstaff/Ensemble*)

Having spent two seasons with Island Shakespeare Festival on Whidbey Island, Michelle is thrilled to play in her hometown Seattle. She is no stranger to traveling throughout Puget Sound having performed with Valley Center Stage in North Bend, Edmonds Driftwood, Burien Actors Theatre, Second Story Rep. She trained with Charles Waxberg and Cathy Madden. She gives big love to her Dad, who was always the life of the party with a good drink and an even better story.



Aubrey Sara Kaye
(*Prince Hal/Ensemble*)

Aubrey is overjoyed to return to *Henry IV* after playing Lady Percy and Bardolph in the first part during GreenStage's 2018 season. She is a graduate of the Pacific Conservatory of the Performing Arts and holds a degree in Computer Science from California Lutheran University. Other favorite Shakespeare roles include: Ophelia, Gertrude in *Hamlet* (GreenStage – Backyard Bard), Hermia, Quince in *A Midsummer Night's Dream* (GreenStage – Backyard Bard), Ophelia u/s, Player Queen in *Hamlet* (Kingsmen Shakespeare Company), Duchess of York u/s in *Richard III* (PCPA), Audrey in *As You Like It* (California Lutheran University), and Margaret in *Much Ado About Nothing* (PCPA – Conservatory Rep).



David S. Klein
(*Chief Justice/Ensemble*)

This year marks the 50th anniversary of David's first professional acting job – doing high-class summer stock (Genet-Albee-Williams) in the Catskills, ending with an appearance on stage at Woodstock before 300,000 people, chanting “Om” during Swami Satchidinanda's opening benediction. Nothing since then has quite matched up to that, though he has appeared in international avant-garde festivals in Baltimore and in Poland, ran a touring company for three years in rural New England, and in his 34 years here, has worked in all of Seattle's major theaters and many, many smaller ones. This is his second show with GreenStage, having had a terrific time in 2017 in *Comedy of Errors*. He is a company member of both Theatre 9/12 and Tales of the Alchemysts Theatre.



Chris Martinez
(*Bardolph/Ensemble*)

Chris is excited to be working with such an amazing group of people to tell this story. Chris has a BFA in acting from the College of Santa Fe, as well as completed conservatory training at Pacific Conservatory of Performing Arts. Chris has been recently been working with Playlist Seattle, as a writer and actor, in creating new works using Seattle musical artists as inspiration. Chris would like to thank his friends, family, and friends that have become family. He would also like to dedicate his performance to the memory of his father Mike.



Eleanor Moseley
(*Henry IV/Ensemble*)

Eleanor is delighted to be part of this GreenStage summer. Next up, look for her as Alonso in Seattle Shakespeare Company's fall production of *The Tempest*. Recent roles include Mistress Page in Wooden O's *Merry Wives of Windsor*; Linda Loman in *Death of a Salesman* at ArtsWest (winner, Gypsy Rose Lee award); Martha in *Who's Afraid of Virginia Woolf*; *Dangerous Liaisons* at ACT; *The Lion in Winter* and *Wit* at SecondStory Rep; *Slaughterhouse Five* at Book-It Repertory Company, and projects with Arouet, Live Girls! and more. Recent films: *Men I Trust*, *Regulate*, and *Children of Light*. Trained at HB Studios/ NYC and ACT/SF, she worked in New York and regional theater before returning to her beautiful hometown. Author of short plays staged at Seattle Fringe Fest, NW Playwrights' Alliance, and Seattle Play Series. Represented by Actors First Agency.

henry iv, part 2 CAST (cont)



Dan Ruiz Salvatura
(Doll Tearsheet/Ensemble)

Dan is making his GreenStage debut, but he is a veteran of Shakespeare in the Park having performed with the Portland Actors Ensemble as Bottom in *A Midsummer Night's Dream*, Silvius in *As You Like It*, and Dr. Caius in *Merry Wives of Windsor*. You may have caught him this season at Edmonds Driftwood Players as Peter in *Silent Sky* or Alf in *Peter and the Starcatcher*. Dan recently relocated from Bellingham, where favorite roles included The Bastard in *King John* at Skagit Valley College, Bobo in *Clown Bar* at Idiom Theater, and Axel in *The Nerd* directed by Corey McDaniel at Mount Baker Rep. Dan holds a BA in Theatre and an MFA in Directing from University of Portland.



Luke Saylor
(Lancaster/Ensemble)

Luke is back for his fifth summer with GreenStage. Regulars might remember him as Suffolk in *Henry VIII* directed by Teresa Thuman, Bottom in *A Midsummer Night's Dream* directed by Ken Michaels and two seasons of Backyard Bard, in 2017 in *Hamlet* and *Midsummer*, and in 2015s *Macbeth* and *Two Gentlemen of Verona*. Other credits include Shmendiman in Bainbridge Performing Arts' production of *Picasso at the Lapin Agile*, Stanley Stubbers in Sound Theatre Company's *One Man Two Guvnors*, and the Emperor Caligula in Arouet's production of *Caligula*. Luke is from the great Pacific Northwest and is a graduate of Cornish College of the Arts. Luke thanks you for attending live theatre.

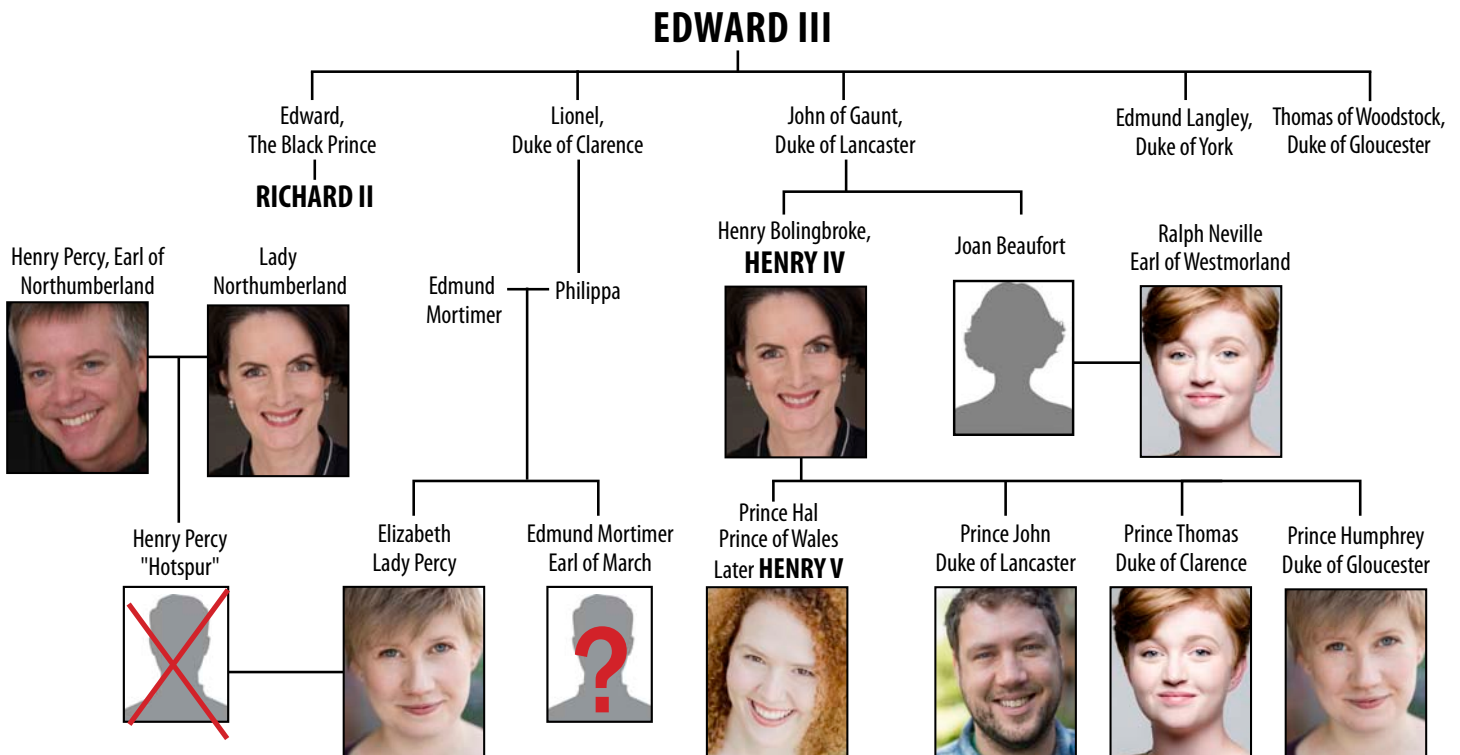


Laura Steele
(Archbishop/Ensemble)

Laura is very excited to be making her debut with GreenStage. Laura has studied with the Denver Center for the Performing Arts and studied for a summer in London with the Guildhall School of Music and Drama. She has been seen in *You Can't Take It With You* and *One Man, Two Guvnors* with Sound Theatre Company, *Hamlet*, and most recently, *The Arsonists* with The Horse in Motion. Many thanks and much love to her mom for support and guidance through this journey.

HENRY IV FAMILY TREE

According to Shakespeare. Kings are in bold and all caps.





Sean Patrick Taylor
(*Shallow/Ensemble*)

This is Sean's third show with GreenStage, having appeared in as Justice Shallow in *Merry Wives of Windsor*, and Constable Dull in *Love's Labors Lost*. Other recent credits include Egeus in *Midsummer Night's Dream* and Gonzalo in *The Tempest* with Fern Shakespeare Company, Amiens in *As You Like It*, with Seattle Shakespeare Company, and Telegin in Akropolis Performance Lab's production of *Uncle Vanya*. A scholar of language and literature, he provided the translations of *A Doll's House* and *Cyrano de Bergerac* for SSC, and teaches medieval and ancient literature at the Creative Retirement Institute, and through UW Extension.



Emma Wilkinson
(*Pistol/Ensemble*)

The turquoise blue of the actual pool onstage in *Othello* at the Oregon Shakespeare Festival was the first moment Emma realized what Shakespeare could be, and that the bounds were limitless. Since then she has come to love all the ways Shakespeare can manifest, and is delighted to present *Henry IV, part 2* to audiences in parks all around the beautiful Puget Sound. She has a great fondness for playing "character"; a few favorite roles include Gertrude in *The Underpants* (The Very Little Theatre, Eugene, OR), Captain Jack Absolute in *The Rivals* (AlphaNYC Theatre Co., New York, NY), and Dorine in *Tartuffe* (Seattle University Lee Center for the Arts). She holds a BA in Drama from Seattle University, and is from Ashland, Oregon.



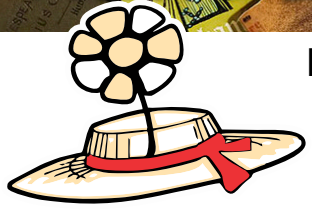
Megan Kay Wright
(*Poins/Ensemble*)

Megan (they/them) is currently in their last year studying Theatre Acting at Cornish College of the Arts. Recently, they have been seen in *As You Like It* as Touchstone (Cornish). They are also currently teaching at Broadway Bound Children's Theatre Summer Camps where in five days, they produce abridged versions of popular musicals with the actors being children of all ages. Megan is very excited to be a part of the GreenStage team and hopes you enjoy the show!



Marissa Wyll
(*Lady Percy/Ensemble*)

Marissa is excited to be back with GreenStage this summer. Past credits include *Stop Kiss*, *As You Like It*, and *Uncle Vanya* (Western Washington University), *Polka Dots* (Parachute Players), and *Henry IV, part 1* (GreenStage). When she's not performing Shakespeare in the Park, you may find Marissa creating fiery explosions and playing with liquid nitrogen on the Live Science Stage at Pacific Science Center.



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To find out what play we're reading next, visit www.greenstage.org, sign up for our mailing list, or check our Facebook page.

BACKYARD BARD CAST



Havilah Criss

Havilah studied theatre arts under the guidance of professor Jackie Apodaca at Southern Oregon University. Havilah learned to orchestrate Shakespearean text with professor Scott Kaiser and developed her work as a movement artist with Professor James Donlon. Currently, Havilah is a choreographer at Bainbridge Performing Arts where she is able to fulfill the calling in her heart to work with children. Havilah would like to give special thanks to her mom Kerby Criss who is the founder and director of Kitsap Children's Musical Theatre. Havilah notes, "it is my mom who instilled in me, love for the theatre and love for people."



Benjamin Nickols

Benjamin (he/him) is a local Seattle actor and has appeared with several theater companies including 14/48 Nordo (2019), Fern Shakespeare's *A Midsummer Night's Dream*, Island Stage Left's *The Tempest*, Theatre 9/12 *You're Right if You Think*, Theater Schmeater *Trump the King*, and is returning for his second exciting summer with GreenStage (Backyard Bard 2017). After recently being diagnosed with Marfan Syndrome, Ben has become an advocate to raise awareness of the genetic disorder; as many people do not know it exists and an early diagnosis can save lives. He wants to thank each and every person for coming out and supporting local artists and live theatre. Thank you! @benickols



Bryce Publow

A graduate of Western Washington University, Bryce has performed in *Fuddy Meers*, *Uncle Vanya*, *The Trees on Ring Hill* and as Frederic in Kirkland Academy of Music and Arts production of *Pirates of Penzance*. Trained in Suzuki, Viewpoints, Playwriting and more, Bryce teaches Youth Theatre Classes in Puyallup and recently produced the short film, *Galaxia Maximum*. He is thrilled to take part in Backyard Bard and wishes all watching an excellent experience.



Jessica Severance

Jessica is ecstatic to be joining the Backyard Bard team. She graduated Cum Laude from the University of North Texas with a BA in theatre. She interned with the Texas Shakespeare Festival, and has continued acting in the Seattle fringe scene for several years. Her favorite roles include Dottie from *Devil Boys from Beyond* and Dale from *Five Lesbians Eating a Quiche*. She spends most of her time working at a local tourist attraction, on staff for Fantastic.Z Theatre and creating memories with her loved ones.

Jennifer Crooks

Director – Shrew

Jennifer is local artistic collaborator who has worked as an actor, deviser, director, dancer, choreographer, and teaching artist. She is thankful to spend her fourth summer with GreenStage. Previous credits with GreenStage include directing Backyard Bard's *Two Gentlemen of Verona* and *The Winter's Tale* (2018), performing as Beatrice in *Much Ado About Nothing* (2015) and Backyard Bard (2016). Her directing work includes *From Kings to Controllers* at Ghost Light Theatricals, and she directed for the Intiman Emerging Artist Program in 2017. She has created a number of original devised works: *Iconicity*, *Twisted*, *Flora/Dora*, and *The Juliet Project* (for which she received The ECC Centennial Cup award from the Festival of European Anglophone Theatrical Societies in Antwerp, Belgium). Locally, she has also worked with ReAct Theatre, The Rogue Gallery, Play List Seattle and Akropolis Performance Lab. Much love and thanks to her ever supportive husband for making this possible.

Chris Shea

Director – Henry IV

Chris is thrilled to return to GreenStage after a 10 year absence! Last seen with the company as Lewis in *King John*. He then returned to his hometown of Dayton, OH and, inspired by his GreenStage experience, started his own Shakespeare in the park company that toured for four years. Previous directing credits include *The Merchant of Venice* and *Hamlet*. He is the author of several short plays, including one based on the Bard's clowns and fools (*'Sup, Fool?!*). As an actor, he has worked with GreenStage, Wooden O, Theatre22, Taproot Theater Company, Sound Theatre Company, Cafe Nordo, and many more. Much love and gratitude to the Notorious HRG! Thanks for coming to see a play!

Erin Day

Director – Backyard Bard, Artistic Director

After moving from Washington D.C., Erin found a home in GreenStage and finds nothing grander than playing with them and with you. Around town, she has performed at Seattle Public Theater, Theatre Babylon, Seattle Fringe

production team

Festival, The Washingtonians! and others. She is currently a member of The Midnite Mystery Players and is honored to serve as Artistic Director for GreenStage. Thanks to her amazing family and especially to you. Enjoy the show!

Heather Bernadette

Stage Manager - Shrew; Production Manager

Heather has most recently exerted her divine abilities as a stage manager for, Burien Actors Theatre, Latino Theatre Projects, Seattle Musical Theatre, Pacific Play Company, Annex Theatre, as a Director of *Jungle Book* at Stone Soup Theatre. She was also Music Director for *Wonderful World of Oz* & *Peter Pan* with Stone Soup Theatre. When Heather is not at the theatre she is busy teaching drama or acting as the Education Coordinator and Production Manager for Stone Soup Theatre. This is Heather's second time working with GreenStage, after stage managing for last year's Backyard Bard, and she is simply delighted to have the opportunity to work with this amazing team.

Hazel Rose Gibson

Rehearsal Stage Manager - Henry IV

Hazel is an actress and stage manager who has been working in Seattle the past three years. Though working with GreenStage was not her plan this summer she is thankful to have had the opportunity to help and work with such a talented and friendly cast! She last worked as an SM for Taproot on their production of *A Charlie Brown Christmas*. Previous ASM credits at Taproot include: *Crowns*, *Persuasion*, *The Trial of Ebenezer Scrooge* and *This Christmas*. Instagram: @notorious_hrg; hazelrosegibson.com

Melissa DeMers

Stage Manager - Backyard Bard

This is Melissa's first show with GreenStage. Her last foray into outdoor Shakespeare involved a production of *The Tempest* set in a fountain (very cool, also very cold). She has a BA in Theater and Performance Studies from Stanford. Past favorites include *Twelfth Night* (Ghostlight), *Otello* (West Bay Opera), *Dracula: A Ballet to Die For* (Peninsula Ballet Theatre), and *Cabaret* (Broadway by the Bay). Love to her parents and to Rose.

Julia Trimarco

Costume Designer - Shrew

Julia has designed costumes locally for *The Winter's Tale* & *Two Gentlemen of Verona* (GreenStage Backyard Bard 2018), *Claim of Thrones*, *The New Improvised Musical*, *Nancy You*, *Tall Tales*, *Wise Guys* (Jet City Improv), *Majesty* (Versatile Arts), *A Christmas Carol Radio Play* (Eastside Music Theater), *Lend Me a Tenor* (ArtsWest), *Greater Tuna* (Renton Civic Theatre), and *Even Steven Goes to War* (Seattle Public Theater). As a member of IATSE Theatrical Wardrobe Union Local 887, Julia has joined crews at Seattle Opera, Seattle Rep, the Paramount, ACT, and the 5th Ave. Other collaborations include Seattle Shakespeare Company, Cornish, Spectrum Dance Theatre, Seattle Gilbert & Sullivan Society, Taproot, and the Intiman. Julia has costumed in 8 states including New York, where she earned an Off-Off Broadway Review Award in 2001 for *Moonchildren* at the Producer's Club II. She's spending July in the Seattle Rep costume shop working on the Public Works Project.

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production team

Elizabeth Power

Costume Designer - *Henry IV*

Elizabeth Power is so happy you have chosen to spend some time with us this afternoon! This is her 8th show costuming for GreenStage and she just loves the challenge of designing a park show, and she just had to see how these histories turn out! Most current shows are *Willy Wonka*, *Footloose* and *Music Man* For kidstage You can always find her sewing for someone somewhere and surrounded by her loving mini schnauzers.. Enjoy the show!

Audrey Herold

Costume Designer - *Backyard Bard*

Audrey is an actor and costume designer around the Seattle area. Previous design credits include: A Christmas Carol, Curious George (SecondStory Rep), Kiss Me Kate, Sweeney Todd (Seattle Musical Theatre), Pirates of Penzance Jr. (Seattle Gilbert and Sullivan Society), The Toxic Avenger (Burien Actors Theatre), and Phantom Tollbooth, Lion Witch Wardrobe, Oklahoma! Revue (Taproot Theatre Summer Acting Studio). In addition, she has taught elementary-aged sewing classes through Made Sewing Studios and served as a backstage dresser at Taproot. She has her BFA in Acting from Trinity Western University. Follow her thrifted outfit inspirations at @thriftdandsavetheworld or check out www.audreyherold.com to see what she's up to next!

Ryan John Spickard

Fight Director - *Henry IV*

A native to the Northwest, Ryan is a BFA graduate from Cornish College of the Arts and a member of the Society of American Fight Directors as well as the United Stuntmen's Association. As a working fight choreographer and actor in the

Seattle area, Ryan has performed with various theaters such as Seattle Shakespeare Company, Book-It Repertory Theater, GreenStage, Balagan Theater, Theater Schmeater and others. Regional Credits include work with the Idaho Shakespeare Company and the Colorado Shakespeare Company where he was nominated as best supporting comedic actor for *The Comedy of Errors* by the Denver Post. In 2009, along with other members of the stage combat community in Seattle, he formed Performers' Forge, a theater company dedicated to the performance and education of staged violence, of which he is currently Co-Artistic Director.

Stacey Bush

Fight Director - *Shrew*

A Seattle born and raised theater artist, Stacey is a member of the Society of American Fight Directors and the Australian Stage Combat Society. She is a graduate of Whitman College with a degree in Theatre. Previous shows Stacey has created violence for include: She Kills Monsters at Theater Schmeater, Year of the Rooster for MAP Theatre, Ibsen in Chicago at Seattle Repertory Theatre, My Dear Miss Chancellor for Annex Theatre and several Night of the Fights performances with the fight theatre company Performers' Forge where she serves as Managing Director.

Melanie Ashby

Tour Manager - *Henry*

Melanie is a Stage Management student at The Evergreen State College and Western Washington University. Favorite past productions include: The Last 5 Years (Riot to Follow), The Laramie Project (The Evergreen State College), A Christmas Story (Broadway Olympia), Ordinary

Days (Riot to Follow), and Almost, Maine (Riot to Follow). She would like to thank her friends and family for their ongoing support. Enjoy the show!

Ken Holmes

Tech Director

Ken really likes building stuff, so he was happy to take on the challenge of putting together scenic pieces for this summer's shows. Now that's all done, so it's time to finally get the new deck built at home. Enjoy the show! Hi Ruby!

Conor Smith

Prop Designer

Conor is a Seattle native mostly working as a props designer and assistant stage manager. His recent work includes The Laramie Project (Seattle Central College), In Spite of Myself (On the Boards) and Float (Mistresspiece Theater). In his free time he likes to draw, read science fiction and explore Seattle by bus. He would like to thank his family and friends for their continued support.

Connie Sponheim

House Manager - *Backyard Bard*

Connie has been a theatre educator, director and actress for over 30 years from California to Washington. She holds Life credentials at the elementary and secondary levels, as well as ESL certification and a Master's in Theatre Arts. Having directed and acted in over 80 plays, as well as commercial, film and voice-over work her expertise and imaginative methodology create lasting joy and valuable memories for her students...of all ages.



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After Seattle Foundation's sponsorship of GiveBIG, non-profits came together to form 501 Commons to bring it back to life. The impact of GiveBIG for GreenStage over the past 10 years has been amazing, and we want to thank Seattle Foundation for creating GiveBIG and 501 Commons for keeping it alive!

Here's a special shout out to the donors who gave through the 2019 GiveBIG campaign. THANK YOU for Giving Big!

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GreenStage Staff

Erin Day *Artistic Director*

See Production Team Bios

Ken Holmes *Managing Director*

See Production Team Bios

Heather Bernadette *Co-Production Manager*

See Production Team Bios

Sarah Stillion *Education Director*

Sarah has taught drama for 20 years and been involved in theatre for over 25. She regularly teaches around the Puget Sound and has taught drama or directed a baker's dozen of elementary schools, two middle schools, three high schools, two colleges and three parks and recreation programs. She got into teaching at Seattle Children's Theatre as an intern and young teacher at Youth Theatre Northwest. She also cut her teeth at Stone Soup Theatre and SecondStory Repertory. She spent nearly seven years as the Education Director at The Driftwood Players in Edmonds. She once directed at New Everett Theatre and still shares a healthy

relationship writing scripts and directing shows at Baylight Dinner Theatre at Warm Beach that is part of the Lights of Christmas. She has her B.A. in Theatre from Northwestern College and her MFA from California Institute of the Arts in Theatre Performance and Playwriting. She acts, writes, and directs wherever they enjoy her work and presence. She is a wife to her amazing mandolin playing husband and a Mama to her extraordinary son.

Greg Scheiderer *Marketing Director*

Greg is a Shakespeare lover who has viewed the Bard's entire canon, having finally checked off *Timon of Athens* and the *Henry VI* plays recently. In addition to theatre, Greg enjoys stargazing and writes and podcasts at SeattleAstronomy.com. His other interests include baseball, music, writing, reading, gardening, and baking bread. He and his wife Cynthia live in West Seattle with their cats Tommy and Tuppence. Greg is a freelance writer with more than 30 years of experience in journalism, media relations, public relations, and public policy advocacy.

Will Peterman *Website Manager*

In college, Will tried to prove that Oxford wrote Shakespeare, but accidentally found that Spenser wrote Marlowe. (Stratford, yo!) After a few years as a code herder and half a career explaining programmers to other programmers, he chucked it all and ran off to chase bees. He's probably stalking one now. Bees need dirt!

Meredith Armstrong *Facilities Manager*

What started as an act of convenience has turned into years of commitment to caring for GreenStage's diverse assortment of theatrical goodies. From Fluffy the Deer to the smallest plastic kazoo, from Falstaff's belly to Lear's storm, from Juliet's red dress to Bottom's donkey ears, if it is in our collection, she will help you find it. (Actually, she's a little scared by how much she knows about the contents of the storage space. For instance, she knows where all of those items are without having to look.) Thank you for coming out to the park and supporting live theatre!



Hey you! Yes, I'm talking to you... sitting there in the park, watching a bunch of actors tell a story. Did you know GreenStage is funded mainly from people just like you? It's true! And you can help to make sure future audiences have the same opportunity to enjoy free theatre by making a donation today. Please consider a donation today!



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Where the money goes

Running a theater company can get expensive! Here's a partial list of our annual expenses.

Annual Company Expenses (approximate)

- **People** - actors, production team, and permanent staff: \$55,000
- **Production Expenses** - costumes, props, sets, etc: \$14,000
- **Marketing** - programs, flyers, mailings: \$15,000
- **Storage Rent** - home for costumes and props: \$12,000
- **Administrative costs** - to keep the company running: \$5,000

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14 HENRY IV - 2 pm Wives - 4 pm Measure - 5 pm Volunteer Park - SOTF SHREW - 3 pm Seward Park	15	16	17 SHREW - 7 pm Magnuson Park	18 HENRY IV - 7 pm Magnuson Park	19 SHREW - 7 pm Camp Long Measure - 7 pm Wallingford Playfield	20 HENRY IV - 7 pm Camp Long SHREW - 7 pm Magnuson Park Wives - 7 pm Wallingford Playfield
21 HENRY IV - 3 pm Magnuson Park SHREW - 5 pm Lake Wilderness Park Wives - 3 pm DF Measure - 4:15 pm Salmon Bay Park	22	23	24	25 SHREW - 7 pm Lower Woodland	26 HENRY IV - 7 pm Lower Woodland Park Measure - 7 pm View Ridge Playfield	27 HENRY IV - 3pm DF SHREW - 7 pm Lower Woodland Park Wives - 7 pm View Ridge Playfield
AUGUST 2019 <i>All dates, times, and locations subject to change.</i>						
28 SHREW - 3 pm DF HENRY IV - 7 pm Lower Woodland Park Wives - 3 pm DF Measure - 4:15 pm David Rodgers Park	29	30	31 SHREW - 7 pm Lynndale Park in Lynnwood	1 HENRY IV - 7 pm Lynndale Park in Lynnwood	2 SHREW - 7 pm Fall City Park Measure - 7 pm Othello Park	3 HENRY IV - 7 pm Lake Burien Park Two Gents - 7 pm Othello Park
4 SHREW - 3 pm CHAT Discovery Park HENRY IV - 5 pm Lake Wilderness Park Two Gents - 3 pm DF Winter's - 4:15 pm Sandel Park	5	6	7 HENRY IV - 7 pm Lynndale Park in Lynnwood	8 HENRY IV - 7 pm Lincoln Park SHREW - 7 pm Lynndale Park in Lynnwood	9 HENRY IV - 7 pm Fall City Park SHREW - 7 pm Lincoln Park Wives - 7 pm Cowen Park	10 HENRY IV - 7 pm Lincoln Park SHREW - 7 pm Lake Burien Park Measure - 7 pm Cowen Park
11 CHAT HENRY IV - 3 pm Discovery Park SHREW - 3 pm Lincoln Park Wives - 3 pm DF Measure - 4:15 pm Delridge Park	12	13	14	15 SHREW - 7 pm Volunteer Park	16 HENRY IV - 7 pm Volunteer Park Wives - 7 pm Pratt Park	17 QUADRUPLE FEATURE Wives - 1 pm Measure - 2 pm HENRY IV - 4 pm SHREW - 7 pm Volunteer Park
SOTF – Seattle Outdoor Theatre Festival DF – Double Feature CHAT – Chat with the cast after the show at Discovery Park						

All dates, times, and locations are subject to change. Check website for up-to-date schedule information.

SAVE THE DATE! Sunday, October 13

GreenStage's Fall Fundraiser and Auction at Georgetown Stables

Come raise a glass with us and help celebrate another year of Shakespeare in the Park. We'll have some awesome auction items, wine, beer, and great company.

Check website for up to date details, or join our mailing list for notifications

SHAKESPEARE IN THE PARK— AND HEALTH CARE IN YOUR NEIGHBORHOOD.



At Virginia Mason, our award-winning team of primary and specialty care physicians is committed to delivering remarkable adult and pediatric care. With nine regional medical centers, virtual online care and a growing list of walk-in clinics, we offer a full array of convenient and high-quality care options. And Virginia Mason is included in most insurance plans, so chances are good we're in your neighborhood and your network.



Virginia Mason is the only hospital in the Pacific Northwest to be named one of Healthgrades' America's 50 Best Hospitals™ for three consecutive years.

