

# PYGMALION

By George Bernard Shaw | Directed by Jeff Steitzer

*A barbed comedy*

**February 24–March 11, 2012**

**pay-what-you-will preview Feb. 22 | \$20 preview Feb. 23**

Performed at Intiman Playhouse at Seattle Center

More than just *My Fair Lady* minus the music, George Bernard Shaw's barbed comedy depicts the unlikely relationship between the Cockney flower seller Eliza Doolittle and her stuffy phonetics professor Henry Higgins. After picking out Eliza from the gutter to be his experiment, Higgins teaches her to talk like a lady, and Eliza, in turn, schools him on what it truly means to be a gentleman.

**Student matinee tickets: 206-733-8222 ext. 234  
or visit [www.seattleshakespeare.org](http://www.seattleshakespeare.org)**

# ROMEO & JULIET

By William Shakespeare | Directed by George Mount  
Original direction by Mary Machala

# HAMLET

By William Shakespeare | Directed by George Mount

Dear Patron,

The audiences of Queen Elizabeth's day would be very familiar with troupes of traveling players making their way from town to town to perform. Growing out of the tradition of medieval minstrels and religious dramas that were often performed in makeshift stages on carts or the steps of the local church, secular dramas became increasingly popular in the mid-1500s. Actors would set up playing spaces in the courtyards of the local inns. These yards would be located within the center of the inn, open to the air and surrounded in some cases by second story balconies. Patrons would pay for admittance to the court yard and stand to watch the play or pay extra for balcony access.

However, the increasingly bawdy nature of the plays and transient lifestyle of the players, led some in the country to look upon actors with suspicion and denigration. These attitudes led to a 1572 law that imposed harsh penalties to any traveling players without official patronage or license. The restrictions led to certain troupes gaining patronage from the royalty and other nobles, and the building of the first permanent theatres. Built outside the city limits (theatre and actors still being held in low esteem), these playhouses — The Theatre, The Rose, The Curtain and The Globe, among them — would house the great dramas of the English Renaissance.

But the touring life was not finished. It is argued that one of the earliest published versions of *Hamlet* is a reconstruction from the memory of an actor in a touring production of the show, since it has some hallmarks of being abridged for time and a smaller cast well suited for a traveling show.

Seattle Shakespeare Company is honored to be a part of this continuum. It is a testament to the populist spirit of theatre. Our art form is one that strives to reach out to as much of the greater community as possible. We are dedicated to bringing the theatre to the people if the people cannot come to the theatre. For ultimately, our art form is about bringing people together.

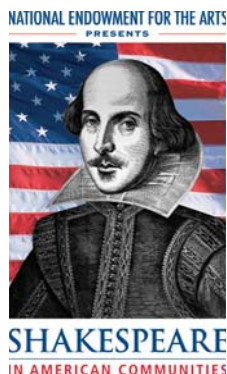


George Mount  
Artistic Director, Seattle Shakespeare Company

Sponsored in part by: \_\_\_\_\_



Fales Foundation



## Creating Regional Shakespeare Alliances



Seattle Shakespeare Company produces small cast, 90-minute versions of Shakespeare's greatest plays and tours them around the Puget Sound area and across the state. Most high schools require students to study Shakespeare for graduation, yet the power of these works gets unlocked when experienced in performance. The response from students and teachers, from Aberdeen to Kettle Falls, has been enthusiastic and at times profoundly inspiring.

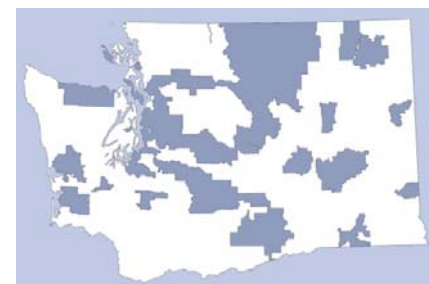
But times are tough for schools in our state. Funding for the arts is dwindling. There are so many teachers and schools who want their students to experience one of our live performances, but, due to economic limitations or geographic distance, they are unable.

### Finding a Solution

To start to solve the dilemma we have begun building Regional Shakespeare Alliances aimed at connecting schools, local businesses, and funders. The hope is, through grassroots efforts, to build local interest in creating sustainable resources to ensure that students will continue to have access to live theatre into the future. It's an ambitious undertaking, and, thanks to a generous gift from the Washington Women's Foundation, Seattle Shakespeare Company will be able to build upon the initial community alliances where they exist and start to establish more. We invite you to join the movement.

### How you can help

- Share this article with any teachers you know — let them know about our wide variety of educational programming.
- Tell your principal or PTSA that you want to see Shakespeare in your child's school.
- Know of a community or business leader in another part of the state? Tell them about our Regional Shakespeare Alliances and how they can get professional Shakespeare performances into their community.
- Pass on our contact information:  
[education@seattleshakespeare.org](mailto:education@seattleshakespeare.org)  
or 206-733-8228 x212



Since 2007, our touring productions have performed in school districts across Washington State.

*Errors*, and *Much Ado About Nothing*. For Seattle Shakespeare Company, George has played Antipholus of Ephesus in *The Comedy of Errors* and Katherine in *The Taming of the Shrew*, in addition to performing in productions of *King Lear*, *Richard III*, and *Macbeth*. As director of Seattle Shakespeare Company's regional touring program, George has directed productions of *Macbeth*, *A Midsummer Night's Dream*, *Othello*, and *Romeo and Juliet*. Other credits include work at ACT, Book-It Repertory Theatre, Seattle Public Theater, SecondStory Repertory, Village Theatre, Boomer Classics, Theater Schmeater and Annex Theatre.

**Victoria Thompson**  
Rehearsal Stage Manager

Victoria is excited to be returning to Seattle Shakespeare Company after having worked on *Othello* in 2009. Other local credits include *Emma*, *A Confederacy of Dunces*, *Night Flight*, *The Beautiful Things That Heaven Bears*, and *Moby Dick* with Book-It Repertory Theatre. Recently she acted as production manager on the new Seattle theatre company, Gesamtkunstwerk!'s debut production *3Sisters.CZ*. She has a B.A. in Theatre from Trinity Western University in Langley, BC.

**Janessa Jayne Styck**  
Costume Designer

Janessa is a graduate of Illinois Wesleyan University in Bloomington, Illinois where she studied under Tony-nominated Marcia McDonald. Since her relocation to Seattle in 2007, Janessa has been privileged to design for such theatre companies as Book-It Repertory Theatre, Seattle Musical Theatre, GreenStage, Wooden O, and Youth Theatre Northwest. She is very happy to announce the completion of her first venture into costuming for the big screen: *Wolfsbane*, a short steampunk film that is now in postproduction.

**Craig Wollam**  
Scenic Designer

Seattle Scenic Studios' mission is to serve the region's non-profit arts and cultural organizations and introduce, inspire and train the next generation of technical theatre artists. Our clients include Seattle Public Theater, ReAct, Youth Theatre Northwest, Civic Light Opera, Wing Luke Asian Museum, Book-It Repertory Theatre, Eastside Musical Theatre, Centerstage, BrownBox, Broadway Bound, Spectrum Dance Theater, Studio East, Bainbridge KidiMu, Tacoma Children's Museum, The Bruce Lee Exhibit for Inter\*Im, and Bellevue Opera, to name a few. Seattle Scenic's education program currently works with the Bush School, Summit, Roosevelt HS, Bothell HS, Olympic View, and Northwest School. Their education and production programs are supported in generous part by 4Culture, Mayor's Office of Arts and Culture Affairs, and The Boeing Company.

**Gordon Carpenter**  
Fight Choreographer

Gordon was recently seen in *A Midsummer Night's Dream* and this past summer in the Seattle Shakespeare Company/Wooden O production of *Macbeth* as Duncan and a couple of other guys and served as assistant fight choreographer. This past spring he performed at Seattle Public Theater in *Arms and the Man* as Major Petkoff. Last season with Seattle Shakespeare Company, he was seen as Readymoney Matt in *The Threepenny Opera* and as part of the ensemble of *Hamlet* as well as fight choreographer. He also served as fight choreographer for *Chamber Cymbeline*. In addition to acting, teaching and staging fights in the Seattle area for many years, he has worked extensively for Montana Shakespeare in the Parks in the same capacities.

# ROMEO & JULIET

**Cast**

(in alphabetical order)

<i>Tybalt / Friar</i>	Casey Brown
<i>Benvolio / Paris</i>	Brandon Felker
<i>Mercutio / Nurse / Prince</i>	Ben McFadden
<i>Juliet / Sampson</i>	Carolyn Marie Monroe
<i>Romeo / Gregory</i>	Conner Neddersen
<i>Lady Capulet / Apothecary</i>	Nikki Visel

# HAMLET

**Cast**

(in alphabetical order)

<i>Polonius / Gravedigger / Osric</i>	Casey Brown
<i>Claudius / Ghost</i>	Brandon Felker
<i>Hamlet</i>	Ben McFadden
<i>Ophelia / Horatio</i>	Carolyn Marie Monroe
<i>Laertes / Guildenstern / Player</i>	Conner Neddersen
<i>Gertrude / Rosencrantz</i>	Nikki Visel

**Design and Production**

(for both *Romeo & Juliet* and *Hamlet*)

<i>Director</i>	George Mount
<i>Scenic Designer</i>	Craig Wollam
<i>Costume Designer</i>	Janessa Jayne Styck
<i>Fight Choreographer</i>	Gordon Carpenter
<i>Rehearsal Stage Manager</i>	Victoria Thompson



Casey Brown

**Casey Brown**

Tybalt / Friar (*Romeo & Juliet*)  
Polonius / Gravedigger / Osric (*Hamlet*)

Casey is making his Seattle Shakespeare Company acting debut with this production. Past favorite roles include Simon in *The Last Schwartz* (Harlequin Productions), Oliver in *As You Like It* (Harlequin Productions), Cassio in *Othello* (Spokane InterPlayers), Hamlet in *Rosencrantz and Guildenstern Are Dead* (Harlequin Productions), Laertes/Player in *Hamlet* (Harlequin Productions), and Chris in *Killer Joe* (Artists Repertory Theatre). Casey is an active member of the Society of American Fight Directors and the International Order of the Sword and Pen. He has appeared in multiple productions as a fight and stunt performer for Seattle Opera. Casey served as fight choreographer for *The Fantasicks* (Bellevue College), *A Midsummer's Night Dream* (Studio East) and *As You Like It* (Carroll College; Helena, MT). He has collaborated on several showcases with Performers' Forge, a Seattle-based organization dedicated to the performance and education of stage combat. Casey is proud to be a part of Seattle Shakespeare Company's staff as Education Associate. Many thanks to my family, my co-workers, my fellow cast members and a special salute to my Paddy Crean friends both near and far.



Brandon Felker

**Brandon Felker**

Benvolio / Paris (*Romeo & Juliet*)  
Claudius / Ghost (*Hamlet*)

Brandon Felker has been acting and improvising in and around Seattle for the last few years. This is his first experience with Seattle Shakespeare Company, and it has been a great one! Thank you to everyone involved!

**Ben McFadden**

Mercutio / Nurse / Prince (*Romeo & Juliet*)  
Hamlet (*Hamlet*)

Ben is thrilled to be back with Seattle Shakespeare Company, to once again bring the Bard's words to life for all throughout Washington State. Some of his past favorites are Banquo and the Porter in *Macbeth* (Seattle Shakespeare Company Tour), Young Doctor Larch in the two-time Gregory Award winning *The Cider House Rules Part 1 & 2* (Book-It Repertory Theatre), King Arthur in *King Arthur and the Knights of the Playground* (Balagan), Guiderius in *Chamber Cymbeline* (Seattle Shakespeare Company) and Crowther in *The History Boys* (ArtsWest).

**Carolyn Marie Monroe**

Juliet / Sampson (*Romeo & Juliet*)  
Ophelia / Horatio (*Hamlet*)

Carolyn is delighted to return to Seattle Shakespeare Company after touring last year with *Romeo and Juliet* and *Macbeth*. She has also appeared on the mainstage



Carolyn Marie Monroe

as Miranda in *The Tempest*. Most recently she played Eliza Doolittle in *Pygmalion* with Sound Theatre Company. Other favorite roles include: Jackie in *Mauritius* and Rachel in *End Days* (Seattle Public Theater), Izzy in *Rabbit Hole* (Island Stage Left), Angie in *Top Girls* (Sound Theatre Company), Evie in *The American Pilot* (Theater Schmeater), Glenna in *Edmond* (Balagan), and 14/48: The World's Quickest Theatre Festival. When not onstage, Carolyn works as a licensed massage practitioner.

**Conner Neddersen**

Romeo / Gregory (*Romeo & Juliet*)  
Laertes / Guildenstern / Player (*Hamlet*)

Conner Neddersen graduated Cornish College of the Arts with a B.F.A in theater in 2010. He was last seen with Seattle Shakespeare Company during the 2010 touring show of *A Midsummer Nights Dream*, where he played Demetrius, Flute the Bellows mender, and Cobweb fairy (puppet). During a performance in Spokane he tore his knee ligament (still finished the show, but don't tell him to break a leg). Since recovering, he has been in various theater productions including: "Tophonomy" with Boom! Theater company, and Quiet theater company's *A Night of One Acts*, *The Other Woman* as Hank, and the student written play *Prey* as William. He has been in one independent film credit speaking role called *Charlie's Dilemma* as FAN#2. You can also see him in early February in the



Conner Neddersen



Nikki Visel

play *Trenches* as John with Boom! Theater company. When Conner is not involved with plays or play readings, he works for a company called Jesco, where he does scripted live promotional Demonstrations for a day job. He is very happy to be included in this year's touring cast.

**Nikki Visel**

Lady Capulet / Apothecary (*Romeo & Juliet*)  
Gertrude / Rosencrantz (*Hamlet*)

Nikki Visel was last seen in *An Ideal Husband* at Taproot Theatre. Favorite roles include Athena in *The Odyssey*, Joy Gresham in *Shadowlands*, Igraine in *Arthur: The Begetting* and Hermione in *The Winters Tale*. Nikki also serves as a teaching artist in several Seattle area elementary schools. She's having a blast playing Lady Capulet with this cast of fantastic and hardworking folks.

**George Mount**

Director (*Romeo & Juliet* and *Hamlet*)

George is the Artistic Director of Seattle Shakespeare Company and founding Artistic Director of Wooden O. Acting roles with Wooden O include Iago, Richard III, Shylock, Hamlet, Cassius, Benedick, Caliban, Romeo and Feste. He has also directed Wooden O productions of *Romeo and Juliet*, *Julius Caesar*, *The Two Gentlemen of Verona*, *The Tempest*, *All's Well That Ends Well*, *A Midsummer Night's Dream*, *The Comedy of*