

Take it Outside!

This summer enjoy Wooden O's free Shakespeare in the parks throughout the Puget Sound region or Shakespeare Uncorked's performances in Walla Walla.

July 8–August 1

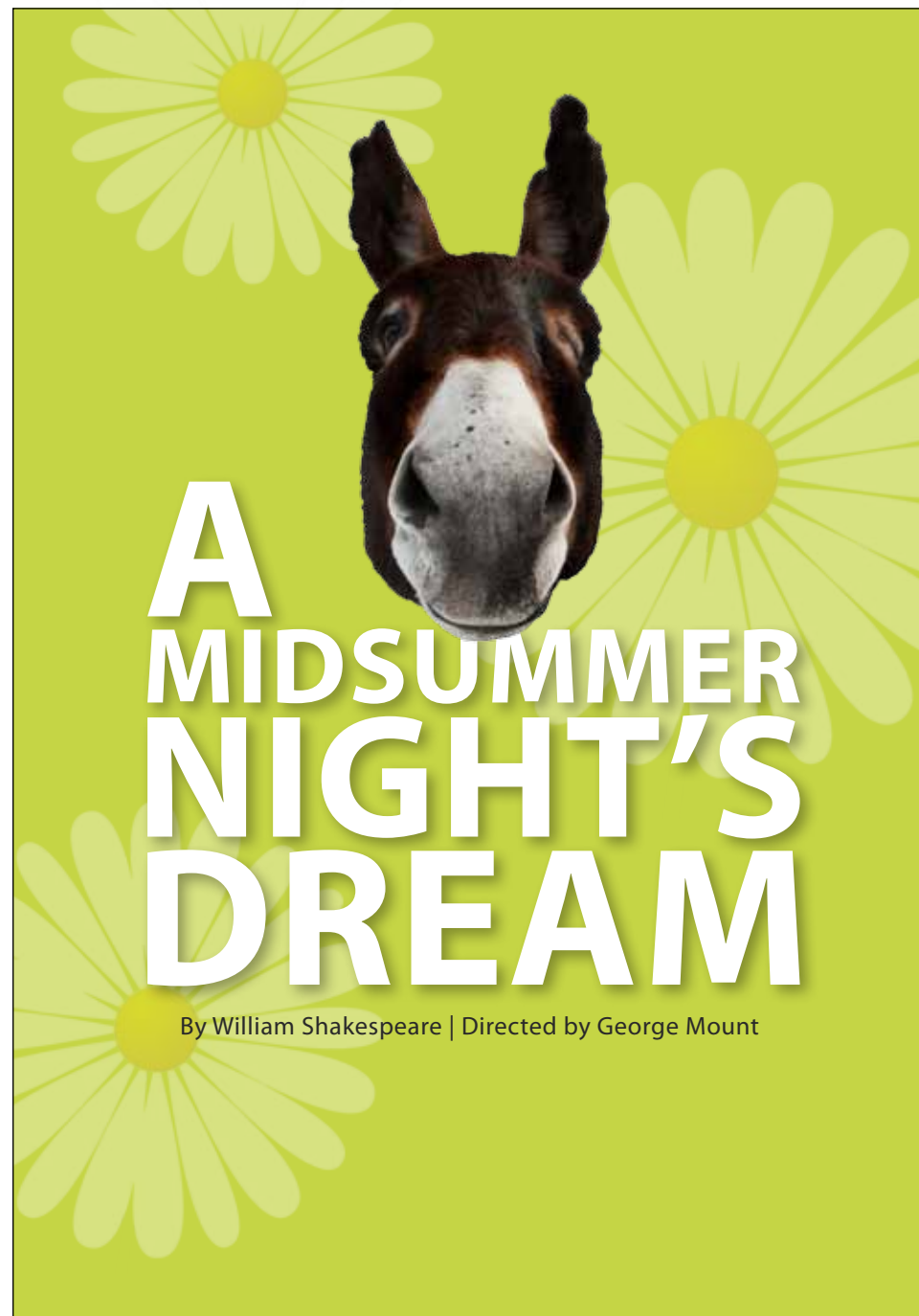


MUCH ADO ABOUT NOTHING

In *Much Ado About Nothing*, when the men return victorious from war the women are ready and waiting for romance. Couples form and weddings are planned. All is going smoothly in this delightful comedy until a jealous brother sets a devastating lie in motion. Suddenly rivals Beatrice and Benedick must join forces to save the honor of an innocent girl. With sparkling prose, *Much Ado About Nothing* illustrates the beauty and complexity of human relationships and will win your heart again and again.

OTHELLO

Shakespeare's *Othello* is a tragedy of a deception taken a step too far. After the high-ranking general Othello bypasses Iago for a promotion, the cunning manipulator enacts his revenge. By playing on the Moor's insecurities, Iago paints a false vision of Othello's faithful wife Desdemona which leads to a murderous fit of jealousy.



A MIDSUMMER NIGHT'S DREAM

By William Shakespeare | Directed by George Mount

Craig Wollam Scenic Designer
 Janessa Jayne Styck Costume Designer

Cast

(in alphabetical order)

Helena/Quince/Peaseblossom Shanna Allman
 Egeus/ Bottom/Puck Gavin Cummins
 Hermia/Snug/Moth Nicole Fierstein
 Lysander/Snout/Mustardseed Alex Garnett
 Demetrius/Flute/Cobweb Connor Neddersen
 Theseus/Oberon Orion Protonentis
 Hippolyta/Titania April Wolfe

Rehearsal Stage Manager Victoria Thompson

Victoria Thompson
 (Rehearsal Stage Manger)

Victoria is excited to be returning to Seattle Shakespeare Company after having worked on *Othello* last year. 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.

PUPPET PLAYERS

A Midsummer Night's Dream is play where magic and fantasy are very much part of the real world. With fairies, hobgoblins, magic potions and Amazon queens, the play swirls with the familiar images of classic fairy tales. But it is also a play in which theatre as an art form plays a part (represented in the efforts of the Athenian handymen to stage a play for the Duke). So — my goal with this production was to find a way to highlight both of those qualities in a single, simple solution.

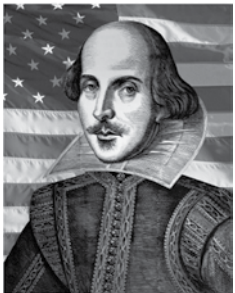
The answer was puppets. The art of puppetry is one of the oldest forms of theatre with examples dating back to over 4,000 years ago in ancient India as well as being frequently used in the theatre of ancient Greece, the birthplace of our Western tradition of theatre. So the use of puppets in this play represents a connection to a long line of theatre history and tradition. There is a theatrical kind of magic that happens when puppets are on stage; hat magic happens in the minds of the audience members and is called "willing suspension of disbelief." It's a fundamental part of the theatrical experience. The audience knows what is happening on stage isn't "real," but it sets aside that critical judgment in order to believe in what the play is trying to tell. The puppet is an inanimate object brought to life by the manipulation of the puppeteer *and* the imagination of the audience.

The puppets also allow for the magic in the story of *A Midsummer Night's Dream* to take place more easily. Because the puppet isn't bound by the conventions of what is "real," it can more easily do what a "real" actor cannot. Not bound by the laws of gravity, our puppets can fly or race around the stage or disappear with ease. We have extra magic in the production because the theatrically magic puppets portray many of the fairy magic characters in the play.

To heighten this fairy magic, the costumes and set design are created to evoke the classic fairytale images of artists from the late 1800s and early 1900s. Artists like Arthur Rackham, John Waterhouse, John Everett Millais and others who worked in what is known as the pre-Raphaelite style infused their art with images of magic creatures from ancient Greek mythology and European folklore. Their paintings and illustrations are rich blending of magical scenes realistically depicted. They are lush and evocative of a magic world just beyond our sight, or tucked away in a hidden part of the forest.

— George Mount, Director of *A Midsummer Night's Dream*

NATIONAL ENDOWMENT FOR THE ARTS
 PRESENTS



SHAKESPEARE
 IN AMERICAN COMMUNITIES

This Seattle Shakespeare Company production is part of Shakespeare for a New Generation, a national initiative sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

Sponsored by: **PONCHO**



Macy's Foundation



**Lucky Seven
 FOUNDATION**



April Wolfe

George Mount

Director of Outdoor and Touring Performance

George recently directed Seattle Shakespeare Company's production of *The Tempest* and appeared in the title role of *Richard III* this summer for Wooden O. He is the founding Artistic Director of Wooden O. Roles for Wooden O include Shylock, Hamlet, Caliban and Benedick. As a director for Wooden O, his credits include *Romeo and Juliet*, *Julius Caesar*, *The Tempest*, *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, and *Much Ado About Nothing*. He has performed in numerous theatres in the Seattle area including Book-It Repertory Theatre (*My Antonia*, *Snow Falling on Cedars*, *Waxwings*), ACT (*A Christmas Carol*), Seattle Public Theater (*Of Mice and Men*), Taproot Theatre (*The Comedy of Errors*), Strawberry Theatre Workshop (*The Water Engine*), and Seattle Shakespeare Company (*The Comedy of Errors*, *The Taming of the Shrew*). He is the Director of Outdoor and Touring Performance for Seattle Shakespeare Company, a position that includes artistic direction for Wooden O.

Craig Wollam of Seattle Scenic Studios
(Technical Direction)

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.

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. This winter Janessa was honored to have her design for GreenStage's summer production of *The Comedy of Errors* named Best Costumes of 2009 by the West Seattle Weisenheimer Arts Blog. She is very happy to announce the completion of her first venture into costuming for the big screen. *Wolfsbane*, a short steampunk film, is now in post-production. Janessa is proud to be part of Seattle Shakespeare Company's educational program and its noble objective of bringing the art of theatre to our younger generation. She is also looking forward to another summer in the parks with GreenStage's production of *As You Like It*.

ABOUT SEATTLE SHAKESPEARE COMPANY

Opening doors to classical theatre for audiences of all ages.

The works of William Shakespeare — with their universal stories, popular appeal, academic rigor, and magnificent language — are an essential element of a thriving cultural environment in the United States. We believe our region deserves a theatre committed to connecting the public with these masterpieces of the human experience. Seattle Shakespeare Company provides a variety of programs that reach across barriers of income, geography, and education to bring classical theatre to the general population.

We do this through four arms of programming: 1) an indoor season at the Seattle Center, 2) an outdoor season of free Shakespeare in Puget Sound-region parks, 3) educational programs, and 4) touring productions. These award-winning, professional programs reach across barriers of income, geography, and education to bring classical theatre to the general population of Washington State.

TOURING PRODUCTIONS

Our 90-minute touring outreach productions travel across Washington State, performing in community venues as well as schools. From the rain forests of the Olympic Peninsula to the high desert of the Okanogan, Washington State students can experience professional Shakespeare in performance and classroom. It is valuable for students to experience Shakespeare's texts in the medium they were created for — live theatre. Most obviously, they are cornerstones of many school curricula. From a service viewpoint, live performances meet the needs of educators and young people, as a tool for teaching language arts and the humanities, providing a well-rounded education.

The plays are part of curricula for profound and relevant reasons. They contain themes crucial to navigating the transition from youth to adulthood that are directly relevant to the student audience we serve. These stories form the bedrock of our cultural literacy; they give guidance, solace, and inspiration across generations.

Seattle Shakespeare Company education programs inspire love of language, enrich cultural literacy, empower formal education, involve students in theatre craft, and support development of the whole person by actively engaging learners in works of classical theatre. In the past year, our education programs and touring productions touched 18,500 students at 140 schools. **In surveying four classrooms that viewed our performance of *Othello* in 2009, we found 49% of the students had never seen a live Shakespeare performance before — 92% were interested in seeing more!**



Shanna Allman

Shanna Allman
(Helena/Quince)

Shanna is very excited to be working once again with Seattle Shakespeare Company where she was last seen as Marianne in *The Miser*. Earlier this year, she returned to Seattle Public Theater as Rosamund in *The Violet Hour*, and performed the role of Ann Deever in Our American Theatre Company's staged reading of *All My Sons*. Other Seattle credits include SecondStory Repertory, 14/48: The World's Quickest Theatre Festival, Live Girls! Theater, GreenStage, Stone Soup Theatre, and Edge of the World. As always, love to Dan, Pickle, and Pongo. Thank you for joining us, and enjoy the show!

Gavin Cummins
(Egeus/Bottom/Puck)

Gavin is delighted to working with Seattle Shakespeare Company again having appeared in *Hamlet* and *Measure for Measure*. Gavin has spent several summers with Wooden O in *Cymbeline*, *Othello*, *The Winter's Tale*, *Much Ado About Nothing*, *Love Labor's Lost* and *Hamlet*. He has also had the good fortune to work with Book-It Repertory Theatre and Book-It All Over, ArtsWest, Annex Theater, Theater Schmeater, Taproot Theatre, SiS Productions, Seattle Public Theater, Living Voices, Harlequin, Our American Theater



Gavin Cummins

Company among others. Gavin is also a puppeteer working with Thistle Theater on *African Tales*, *Gingerbread Boy*, and *Momotoro* among others and with Brian Kooser on *Dracula: A Case Study*, *UFO The Puppet Show*, *Bloody Henry* and the upcoming *Frankenocchio*. All his love goes out to D.

Nicole Fierstein
(Hermia/Snug)

Nicole is delighted to be hitting the road for the first time with Seattle Shakespeare this spring! Her recent credits include Jane Fairfax in *Emma* (Book-It Repertory Theatre) Cordelia in *King Lear* (Rough Play), Olivia in *Twelfth Night* (GreenStage), Rosalind in *As You Like It* (Work It Productions), *I Love You, You're Perfect, Now Change* (Capital Playhouse), *The Last Five Years* (Highwire Arts) and *Quickies: Volume 9* (Live Girls! Theater). In 2004 she was honored to perform in the first fully staged musical in the British Virgin Islands, (*Honk!*) and for four seasons has entertained children in Western Washington with Storybook Theater out of Kirkland. She received her BA from CSU Sacramento.

Alex Garnett
(Lysander/Snout/Starvling)

Alex is delighted and honored to be working with Seattle Shakespeare Company for the



Nicole Fierstein



Alex Garnett

first time. Recent favorite roles include Dakin in *The History Boys* and Molly in *Measure for Measure* (ArtsWest), and last January's 14/48: The World's Quickest Theatre Festival. Other Seattle credits include *Sex in Seattle 17: Coming Clean* (SiS Productions), *Angels in America: Perestroika* (ReAct), *S2 and Keep the Light On* (Annex Theatre), *The Underpants and Urinetown* (Second Story Repertory), *Tartuffe* (Ghost Light Theatricals), *5 x Tenn* and *Bedroom Farce* (Stone Soup Theatre), and *The Tempest* (Sound Theatre Company). Alex received his BA in Theatre from Central Washington University in 2006, and has been, oddly enough, a published playwright for the last decade.

Connor Neddersen
(Demitrius/Flute/Cobweb)

Conner expects to receive his BFA in theater from Cornish College of the Arts midway through this show's run. His Cornish acting roles include; *The Dancers* as Horace, *Our Town* as Professor Williard, *Love Labours Lost* as Biron, and *The Crucible Project* as Giles Corey. *A Midsummer Night's Dream* is his first professional role!

Orion Protonentis
(Theseus/Oberon)

Orion is pleased to be spreading Shakespeare far and wide; the Bard's words bring him joy, and he hopes to



Connor Neddersen



Orion Protonentis

do the same for others. He is an Actor/Combatant with the Society of American Fight Directors, and enjoys bladed weapons and fisticuffs in his spare time. Favorite Shakespearean roles include Aaron and Malvolio (GreenStage), Achilles (Sound Theatre Company), Macduff and Orsino (Tennessee Stage Company), and Othello (Wild Thyme Players). He thanks Seattle Shakespeare Company for this opportunity; the SAFD for bringing him back to theatre; Shakespeare for the brilliance; and his darling wife for her love, support, and soon-to-arrive child.

April Wolfe
(Hippolyta/Titania)

April was last seen at SecondStory Repertory's *Last of the Red Hot Lovers*. Some recent credits include Seattle Shakespeare Company (Amelia, *Othello*), Idaho Shakespeare Festival (Beatrice, *Much Ado About Nothing*), Virginia Shakespeare Festival (Lady Macbeth, *Macbeth* and Olivia, *Twelfth Night*), SecondStory Repertory (Amanda, *Private Lives*), Mill Mountain Theatre (Witch, *Into the Woods*) and Idaho Repertory Theatre (Dorothy, *Summer of '42*). One of her favorite annual projects is singing with the Dickens Carolers at Christmas. Coming up, she she'll be playing Mrs. Linde in *A Doll's House*. She holds an MFA from the University of Washington.