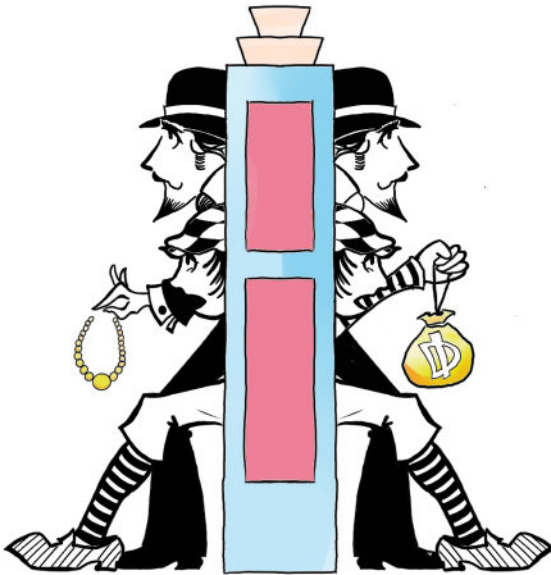




The Comedy of Errors

By William Shakespeare



June 27–July 13, 2019



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Shakespeare in the Park

The Comedy of Errors

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Original artwork by
Estephania Mendoza

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WELCOME TO SHAKESPEARE IN THE PARK!



Thank you for joining Optimist Theatre for our milestone 10th season. What a thrill ride! And what better way to celebrate than with light-hearted fare like *The Comedy of Errors*?

Life passages—anniversaries, birthdays, the start of rehearsals—are inevitably times of reflection. Truth be told, how we got to our 10th season is a blur, which makes introspection more of a challenge. I suspect, as we have opportunities to meet, greet and chat with you before the show, those thoughts will bubble up. If you see wistful expressions of joy, hubris, and gratitude on

faces of the Optimist Theatre team, you know they've kicked in.

As you gather to pick a seat, picnic or just to enjoy the evening you share so much... Your first time giving Shakespeare in the Park a try.

What you found delightful or moving.

What you didn't care for or didn't understand.

Conversations with friends, family, and children about your experiences.

Not long ago, I read a wonderful (IMHO) woman's blog post about how her children, now graduating high school or already in college, grew up going to Shakespeare in the Park.

WHAT!??? How is this possible? And yet, it is. Our first show, *The Tempest*, was in 2010.

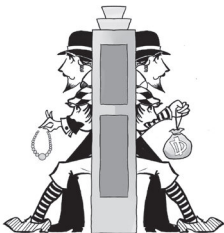
Yes. These are your passages too. One of the big reasons we create free Shakespeare in the Park is to bring people together for the shared and transformative power of theatre. I'd say, it's working.

Thank you.

Susan Scot Fry
Executive Director &
Grateful Shakespeare in the Park Co-Founder

SSFry@OptimistTheatre.org | 262-498-5777 | www.FreeShakespeareInThePark.org

ABOUT THE COMEDY OF ERRORS



Original artwork by
Ron Scot Fry

The Comedy of Errors was one of Shakespeare's early works and, like so many of his plays, draws from sources that were well-known to Elizabethans. Plautus, a popular Roman comic playwright, wrote a strikingly similar play titled *The Menaechmi*. In it, a merchant from Syracuse is also the father of identical twin sons. During one of his extended trips, the twin named Menaechmus is kidnapped and spirited away to Ephesus to be raised. The remaining twin is renamed Menaechmus in remembrance of the "lost" twin. When the remaining twin becomes an adult he decides to search for his lost brother.

Fast forward to Shakespeare's version. His twins are both named Antipholus. Shakespeare adds a second set of twins to be servants (the Dromios) and elevates the level of errors and chaos to come.

A Bit About the Story...

Antipholus of Syracuse has set out to find his lost twin brother. He and his servant, **Dromio of Syracuse**, land in Ephesus, a frightening and mystical city where citizens of Syracuse are forbidden to enter on pain of death. **Egeon** of Syracuse (Antipholus' father) has set out to find his long-lost son. In Ephesus, he's captured and sentenced to die. **Duke Solinus**, moved by his story, allows Egeon a sort of parole during which time he must find a large sum of money in order to buy his freedom. What happens next is the heart of this comedy.

Little does Egeon know, but he's this close to a successful search since he has stumbled into the city where lives his long lost son, **Antipholus of Ephesus** (who has no idea he has a twin) and his servant **Dromio of Ephesus** (equally in the dark). There ensues a series of mistaken identities as the Antipholuses and the Dromios are now both wandering around Ephesus, attempting to go about their businesses. At points, both of the Antipholuses and the Dromios even mistake each for their true counterpart.

A cast of comic, equally confused and sometimes meddlesome characters such as the **Courtesan**, **Merchants**, **Jailer**, and **Goldsmith** encounter the sets twins, mistake them for the twin they last encountered (Are you following thus far?) throw in **Nell the Kitchen Wench** and the wildly mystical **Dr Pinch** and madness and mayhem are guaranteed. The action of the play takes place over the short course of 24 hours, adding an even heightened sense of urgency and confusion.

Shakespeare's errors delightfully keep us in comic suspense, make us laugh and yearn for resolution. Happily, Shakespeare leaves no loose ends. Antipholus of Ephesus is reconciled with his beleaguered wife, **Adriana**. Antipholus of Syracuse discovers love with Adriana's sister, **Luciana**. The Dromios reunite. Even Egeon discovers his lost wife **Aemilia** and the once confounded and consternated townfolk embrace clarity and heave a welcome sigh of relief.

What People are Saying...

From Gretchen

"A foreign exchange student that I sponsored in country asked if I would be interested in joining her because she **had never seen a live play**. I have never attended a Shakespeare drama, only his comedies, so I was hesitant but it was free so I would have gone merely to keep her company BUT THEN my 15 year-old granddaughter was visiting from Wausau and she loves Shakespeare. **The production was mesmerizing!!!!** We all LOVED it and were sad when it ended. It will now become a tradition! Thank you to everyone involved in the production."

With thanks to Jill Schwartz for contributing to this play history.

The Comedy of Errors—Can't tell the players without a scorecard

In this confusing farce of a comedy, chaos ensues as nearly the entire town of Ephesus muddle two sets of twins. Who's Who—What Happens—Why—How—Oh... Who Knows? Perhaps this will help...

The Household of Antipholus of Ephesus

Antipholus of Ephesus. One half of a set of twins who has no idea that he has a brother. Local well-to-do businessman, man-about-town with occasional bouts of being a cad to his wife.

Dromio of Ephesus. Antipholus of Ephesus's servant. Also one half of a set who has no idea that he has a twin. His clever wit saves him from many a beating.

Adriana. Wife of Antipholus of Ephesus. Loves her husband but is vehemently fed up with him and his gadding-about.

Luciana. Sister of Adriana. Tries to offer wise counsel to her angry sister but they just don't see eye to eye on the place of women in society. Is shocked and a little enticed when she thinks is her brother-in-law (actually Antipholus of Syracuse) makes advances.

Nell, the Kitchen Wench. Engaged to Dromio of Ephesus. Busty, bawdy and broad.

Messenger. Just that. No more, no less. I'm sure he has an intricate back-story, but that's a whole other play.

Dr. Pinch. An over-the-top magical mystic employed by Adriana to rescue her obviously deluded and bewitched husband. Not actually a household member but this as good a place to align him as any.

The Authorities

Duke Solinus. Supreme lord and ruler of Ephesus. Regardless of his sympathies, he must uphold the law. But, he's not above bending it around a wee bit to make things right.

Jailer. Charged with ensuring Egeon (we'll meet him later) doesn't try to flee Ephesus and with arresting all wrong-doers for a small fee.

Officer. Wing-man and strong arm to the Jailer.

Strangers in a Really Strange Land

Egeon. From Syracuse. Father of the Antipholi. On a leeeeeengthy quest to find his twin sons and about at the end of his rope. He becomes arrested when entering Ephesus and is sentenced to death. His sob story to the Duke earns an opportunity to try to gather funds to buy his freedom.

Antipholus of Syracuse. One half of a set of twins who knows about and is looking for his brother. Is sneaking around Ephesus since the penalty for a Syracusan to be found in Ephesus is death—just ask Egeon.

Dromio of Syracuse. Ant of S's servant and also one half of a set of twins. He's trying to help Ant of S look for his brother. A sharp wit and ever-enduring, he's devoted to his master.

First Merchant. Straddles the line between Ephesus and Syracuse. Helps Ant of S and Drom of S blend into the city with new clothes and advice.

Abbess—or is it Aemilia? Sort of belongs in this category unless you go way, way back to the very first plot points in the play. No idea her son is in Ephesus. Assumes her whole family is dead. Is about to become disabused of this notion.

Townfolk with Their Own Agendas

Courtesan. Consort of Antipholus of Ephesus. One of the reasons Adriana is fed up with her husband's wayward ways. Sets out to get revenge on Ant of E for a slight involving a valuable ring and a gold chain.

Balthazar. Friend of Ant of E. Manages to calm down the angered man when he is barred from his home because Adriana thinks that her husband—actually Ant of S—is already at home having dinner.

Second Merchant. A tradesman to whom Angelo the Goldsmith is in debt.

Angelo the Goldsmith. In debt to the Second Merchant who attempts to clear that debt by acquiring money owed to him by Ant of E.

What People are Saying about Shakespeare in the Park...

From Heather

"My children and I studied King Lear this year in our homeschool fine arts group and they loved seeing the parts they played acted out on stage. **Even my 6 year old had a line in the scenes they did and when he heard it he lit up!** Thank you for offering such a wonderful show in a great venue for an unbelievable price! We drove up from the Beloit area and had a wonderful day in Milwaukee that began with lunch by the river."

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The Comedy of Errors

By William Shakespeare

Mary Lynn Cogar—Co-Director and Dramaturg

Ron Scot Fry—Co-Director

DRAMATIS PERSONAE

Libby Amato as Luciana
Randall Anderson as Angelo the Goldsmith and Ensemble
Connor Blankenship as Antipholus of Ephesus
Cole Conrad as Dromio of Ephesus
Rebekah Farr as Dromio of Syracuse
Tosha Freeman as Jailor and Ensemble
Ian Hathway as Second Merchant and Ensemble
Mary B. Kababik as Aemilia the Abbess
Thorin Ketelsen as Antipholus of Syracuse
Katherine Norman as Adriana
James Pickering* as Egeon and Balthazar
Nate Press as Messenger and Ensemble
Izaiah Ramirez as the Officer and Ensemble
Robert Spencer* as Duke Solinus, Dr. Pinch, and Nell the Kitchen Wench
Tami Workentin* as First Merchant and Courtesan

CREW

Veronica Zahn* Stage Manager
Colin Gawronski Production Manager, Technical Director and Lighting Designer
Tom Reed Producer, Vocal and Dialogue Coach, Associate Artistic Director
Posy Knight Set Designer and Scenic Charge
Christy Siebers Costume Designer
David M. Greenberg Sound Designer
Tania Taylor Props Designer
Eli Walker Assistant Stage Manager
Margie Schires Wardrobe
Katherine Norman Fight Captain
Susan Fry Executive Director, Producer, House
Christie Manussier Communications Director, House

*Member of Actors' Equity Association

Shakespeare in the Park Co-Founders and Producers

ML Cogar, Ron Fry, Susan Fry, and Tom Reed

CAST BIOGRAPHIES



Mary Lynn Cogar
Director, Dramaturg,
and Shakespeare in
the Park Co-Founder

ML Cogar (“Anything nerdy, anything wordy”) is one of the founding

producers of Shakespeare in the Park. As company dramaturg, she researches and adapts each script for Shakespeare in the Park, assists directors, and works with actors to tell Shakespeare’s stories with vigor and clarity. In addition to co-directing this year’s Comedy of Errors, she co-piloted Julius Caesar (2016) and took her first solo flight with Winter’s Tale (2014). ML teaches reading, writing, and test question analysis at Alverno College, her academic home of nearly 17 years. ML lovingly thanks Ron, Susan, and her beloved life partner of 27 years, Tom Reed, for being the rock-spines of SitP; her glorious children for being the sublime soul behind every thought; and her Milwaukee neighbors for being open to experience, to each other, and to the Bard.



Ron Scot Fry
Director, Artistic
Director and
Shakespeare in the
Park Co-Founder

Ron is the Artistic Director for Optimist

Theatre. For Shakespeare in the Park, he has directed The Tempest, Macbeth, A Midsummer Night’s Dream, and now The Comedy of Errors. His Shakespeare in the Park scenic designs include The Tempest, Macbeth, As You Like It, The Winter’s Tale, Much Ado About Nothing, and King Lear. His one-man experience “To Be! Shakespeare Here and Now” has played for hundreds of audiences in Wisconsin and throughout the country, and in Florence, Italy. Optimist co-produced his play Bloody, Filthy Shakespeare, for which he also played Shakespeare, with FESTA in

Florence at the historic Teatro Goldoni. Ron’s local directing, performing, and design credits include work for Bronzeville Arts Ensemble, Theatre Gigante, Outlaw Artists, Wisconsin Hybrid Theatre, Milwaukee Public Theatre, the University of Wisconsin-Milwaukee, Alverno College, and the Milwaukee High School for the Arts. He is grateful for brilliant colleagues, patient friends, loving family (human and otherwise) and everyone who sees this show.



Libby Amato
Luciana

Libby is thrilled to return to Optimist Theatre this summer for their 10 year anniversary! She was previously seen in

Optimist’s productions of KING LEAR, JULIUS CAESAR, and MACBETH. Other recent productions include TOP GIRLS (Renaissance Theatreworks); CONSTELLATIONS (All In Productions); BELL, BOOK & CANDLE (Milwaukee Entertainment Group); and LITTLE GEM (Milwaukee Irish Arts). Con amore e grazie alla mia famiglia.



Randall Anderson
Angelo the Goldsmith
and Ensemble

Randall has been performing throughout the midwest for over thirty years, and was

recently seen in the Milwaukee premier of The Last Cyclist. Having studied at Carthage College, he continued his training at the Bristol Renaissance Faire, where he performed for two decades. His recent credits in the Milwaukee area include Taming of the Shrew (Off The Wall), The Secret of Sherlock Holmes (Milwaukee Entertainment Group), and his original one man show An Evening With the Bartender (Alchemist Theatre). Comedy Of Errors marks Randall’s debut with Optimist Theatre, and he is thrilled and honored to

work with such talented artists. He can next be seen as Dr Astrov in Uncle Vanya this fall with Off The Wall.



Connor Blankenship
Antipholus of Esphesus

Connor is making his Optimist Theatre debut. He received degrees in Theatre, Education, and Martial Arts from Indiana

University. His recent credits include The Lion, the Witch, and the Wardrobe (Maugrim), Miracle on 34th Street: A Live Musical Radio Play (Announcer), Lombardi (Michael McCormick), Macbeth (Captain/Murderer), Romeo and Juliet (Prince), P.V.T. Wars (Natwick) and The Return of the Tick (The Tick). Connor is also an Advanced Actor Combatant with the Society of American Fight Directors. He works as a Fight Choreographer and a Muscle Specialist to help other actors prevent injuries. Connor is originally from Louisville, KY but now makes Milwaukee home.



Cole Conrad
Dromio of Ephesus

Cole is a recent graduate of University of Wisconsin-Parkside. Professional experience includes ANNIE JUMP

AND THE LIBRARY OF HEAVEN (Dr. Jump intern understudy) at Renaissance Theaterworks, A VIEW FROM THE BRIDGE (Tony/Immigration Officers understudy) and A FLEA IN HER EAR (Hotel Guest) at American Players Theatre. Previous experience at Parkside includes ANGELS IN AMERICA (Prior), MIDNIGHT AND MOLL FLANDERS (Preacher), MACBETH (Ross), A CHRISTMAS CAROL: ON THE AIR (Scrooge), THE GOVERNMENT INSPECTOR (Doctor), and A MIDSUMMER NIGHT'S DREAM (Snug), among others. He has worked at American Players Theatre as a Production Assistant. He is incredibly excited to be working with Optimist.



Rebekah Farr
Dromio of Syracuse

Rebekah is so excited for her debut with Optimist Theatre. She graduated with a theatre performance degree

from Bradley University in 2018 where she played many roles including Jean (Dead Man's Cell Phone), Feste (Twelfth Night), Beth (Little Women), and Bart (Mr. Burns, a Post-Electric Play). You might have seen her perform recently in Burying Hamlet with Milwaukee Chamber Theatre's Young Playwright Festival and Julius Caesar with Bard and Bourbon. She also has the pleasure of teaching with First Stage and enjoys working backstage at the Broadway Theatre Center. She would like to thank ML Cogar and Tom Reed for giving Agent Freckles a chance. Love to ever-supportive family and friends always.



Tosha Freeman
Jailer and Ensemble

Tosha is incredibly excited to make her Shakespeare in the Park debut! Formerly a member of the

Memphis based and nationally known Nubian Theatre Company, Tosha has worked Off- Broadway in the Gospel music production of MOMMA DON'T, and toured Russia with the critically acclaimed production of A SALUTE TO AFRICANS IN RUSSIA. An accomplished Recording Artist, Tosha's latest single, "1Life2LiV" was placed on the Official 61 st Grammy Awards Ballot in five categories. She has most recently been seen as Maggie/Mama Hester/Betsy in JUST A CONVERSATION OVER CHICKEN AND DUMPLINGS (Bronzeville Arts Ensemble). Past roles include, Miss Connolly in THE POTTING SHED (Acacia Theatre), Miss Edna in LOCOMOTION (First Stage Children's Theatre), Jimmons/Rallier 3 in HANDMADE OR GO HOME (Milwaukee

Chamber Theatre Young Playwrights Festival), and Miss Leah in FLYIN' WEST (Bronzeville Arts Ensemble). Tosha is truly grateful for this opportunity. "To GOD Be the Glory!"



Ian Hathway
Second Merchant and Ensemble

This is Ian's first production with Optimist Theatre, though you may have seen him here last

summer as King Leir (with an "i!") prior to the Optimist Theatre production of King Lear, in Madison Shakespeare's pre-show farce The True Chronicle History of King Leir. Ian has also recently played in Children's Theater Madison's 2018 productions of A Christmas Carol (Mr. Wise) and Charlotte's Web (Homer Zuckerman), and in Strollers Theater's The Winter's Tale (Leontes). He was also the dialect coach for Stroller's 2019 production of The Curious Incident of the Dog in the Night Time. He's delighted to be a part of Comedy of Errors, and excited for you to enjoy our mad dash in Ephesus.



Mary B. Kababik
Abbess/Aemilia

Mary B. Kababik has worked as an actor in many different venues that involve both recorded and live

performances, in Wisconsin and elsewhere. Here in Milwaukee she has worked with Milwaukee Chamber Theatre, Optimist Theatre Shakespeare in the Park, Next Act Theatre, Youngblood Theater, In Tandem Theatre, and Theatre X, among others. Mary has long had an interest in bringing historical figures to life, and since 2008 has portrayed Cordelia Harvey, former First Lady of Wisconsin during the Civil War, in a one woman show that is part of the Theater Program at the Kenosha Civil War Museum.



Thorin Ketelsen
Antipholus of Syracuse

Thorin Ketelsen, who plays Antipholus of Syracuse, is overjoyed to be working with Optimist Theatre for the company's

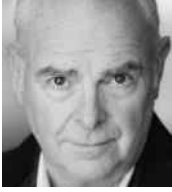
tenth anniversary of Shakespeare in the Park. Thorin received his BFA in Acting from UWM and also studied at Shakespeare and Company in Lennox Massachusetts. A lover of Shakespeare, he has played Macduff in The Scottish Play, Hortensio in Taming of the Shrew, and Clarence in Richard III. Thorin enjoys the outdoors and is happy to be onstage in the open air performing for fellow Shakespeare enthusiasts. He would like to thank his family and friends for their support and give a special thanks to Ron Scot Fry for his passion, talent and generosity.



Katherine Norman
Adriana and Fight Captain

Katherine is excited to join Milwaukee's theatre community through her first season with

Optimist's Shakespeare in the Park! Some of her favorite performance credits include work with Door Shakespeare, Double Edge Theatre, Adishakti Theatre Arts, Missoula Children's Theatre, and Whoopensocker. Katherine also has extensive experience as an arts educator. Recent teaching experiences include work with Interlochen Center for the Arts, the Children's Theatre of Madison, the Kattaikkuttu Gurukulam, Head Start, and teaching drama and education at the UW-Madison. She is currently a graduate student in the Educational Neuroscience lab at the UW, where she studies theatre and the brain. Katherine is an EMC actor, and holds an MA in Theatre for Youth from the UW-Madison and a BFA in acting from the University of Illinois at Urbana-Champaign. www.KatherineENorman.com



James Pickering*
Egeon and Balthazar

A founding member of Shakespeare in the Park (Prospero in *The Tempest*, 2010), Jim returns for his fifth

season. Previously for SITP he played Dogberry in *Much Ado About Nothing*, Duncan and The Porter in *Macbeth*, and the title role in last summer's *King Lear*. He has worked as an actor and director in and around Milwaukee since 1974. Thirty-eight of those years were spent at Milwaukee Repertory Theatre where he was a member of the Resident Acting Company. Memorable roles at The Rep include Joseph McCarthy in *McCarthy*, Richard Nixon in *Nixon's Nixon*, Rick Steadman in *The Nerd*, Candy in *Of Mice and Men*, Richard Harkin in *The Seafarer*, Niels Bohr in *Copenhagen*, and Ebenezer Scrooge in *A Christmas Carol*, a role which he performed 450 times over fourteen yuletides in the historic Pabst Theatre. Most recently he was seen as Alex Priest in *Heisenberg* at Forward Theater in Madison. He has also played at American Players Theatre, Next Act Theatre, In Tandem Theatre, Renaissance Theatre Works, Milwaukee Chamber Theatre, Alchemist Theatre, and Door Shakespeare. His directing credits include *The Nerd* (twice) and *Arsenic and Old Lace* at The Rep, and *Julius Caesar* at Door Shakespeare. His is a familiar voice on radio and television, most notably as the narrator of the Emmy Award-winning *Making of Milwaukee* for Milwaukee PBS. He lives in Bay View with his wife Tami Workentin (*The Courtesan* in tonight's performance of *The Comedy of Errors!*), his stepson Edan Ness, and their two dogs, Joxer and Frankie.



Nate Press
Messenger and Ensemble

Nate last played with *Optimist* in 2016 as Decius Brutus/Ensemble in that summer's

production of *Julius Caesar*. Nate has been seen on various stages in and around Milwaukee for the last 15 years now. Some of his favorite recent roles include Tim in *The Good Father* with MKE Irish Arts, Tom Wingfield in *The Glass Menagerie* performed at Milwaukee's Underground Collaborative, and Frosty in the self-produced, traveling, semi-annual Milwaukee holiday classic; *Who Killed Santa?* Thank you and enjoy the show!



Izaiah Ramirez
Officer and Ensemble

Izaiah Ramirez is very excited to make his *Optimist* Theatre debut in their production of William Shakespeare's

Comedy of Errors, his first professional show upon graduation. Izaiah is a recent graduate of the 2019 Peck School of the Arts BFA theater program at UW-Milwaukee. Recent credits include *Old Joe Boyde* in *Damn Yankees*, *Zebadiah Johnson* in *Orphan Train*, *Othello/Montano* in *The Tragedy of Othello*, *Len Hoch* in *Book of Days*, and *Ferdinand* in *The Tempest*. Thank you to *Optimist* Theatre for this amazing opportunity, and thank you for coming to see the show.



Robert Spencer*
Duke Solinus,
Dr. Pinch, and Nell
the Kitchen Wench

Robert is delighted to return to *Optimist* after playing *The Fool* in *King*

Lear last summer. He appeared on Broadway in *Bye Bye Birdie*, *Enter Laughing*, *Via Galactica*, and *Sextet*.

CAST BIOGRAPHIES CONT.

Off-Broadway: The Fantasticks, Sing Muse, Manhattan Arrangement, and Goodbye Tomorrow. He has acted and directed in Regional Theatres throughout the country, including 14 seasons at American Players Theatre in Spring Green, Wisconsin where he played Shylock, Capulet, Polonius, Leonato, Feste, and Uncle Vanya, among many other great roles. Robert has also performed at Milwaukee Repertory Theatre, Milwaukee Chamber Theatre, Next Act Theatre, In Tandem, Skylight Music Theatre, Milwaukee Opera Theatre, First Stage, Madison Repertory, Madison Children's Theatre, and Milwaukee Shakespeare where he played Prospero in *The Tempest*. Mucho love to Mickey and Lady B.



Tami Workentin*
**First Merchant
and Courtesan**

Tami celebrates her 38 years as a professional actor and her first appearance with

Optimist Theatre. She has performed in 2 other productions of *A COMEDY OF ERRORS* in Seattle, portraying Dromio of Syracuse and Luciana. Tami was last seen sashaying across the stage of the Stackner Caberet in the sold-out run of *ALWAYS... PATSY CLINE* for Milwaukee Repertory Theater. Other Rep credits include *GOOD PEOPLE*, *A CHRISTMAS CAROL* and *SHEAR*

MADNESS. Among memorable roles elsewhere in Milwaukee are Caroline Cox in *LUNA GALE* at Renaissance Theatreworks and Mae in *THE SECRET MASK* alongside husband Jim Pickering at Next Act Theatre. She has also acted for Milwaukee Chamber Theatre, First Stage Children's Theatre, Milwaukee Shakespeare and the Marcus Center where she completed 149 performances as Gwendolyn Pigeon in *THE ODD COUPLE* with John McGivern. Chicago credits include Court Theatre, Organic Theatre, Bailiwick Repertory Theater, and most notably the world premiere of *RED NOSES* at the Goodman. Other Shakespearean credits are Kate in *TAMING OF THE SHREW* at Orlando Shakespeare Festival and Ophelia in *HAMLET* at Shakespeare-in-the-Park Fort Worth. Her second vocation is as a licensed Medical Massage Therapist. She is certified in Oncology massage, TMJD, Lymphatic drainage, Pre-natal, and Cold-Therapy for Migraines, and she is proud to have recently completed an 80-hour training course for specialized work with our military veteran population. Please visit stillmassage.com for additional information and services. Tami lives in Bayview with her husband, actor Jim Pickering (Egeon!) and their two rotten hounds Frankie and Joxer. She is Mom to the loves of her life: Jonah and Edan.

*Member of Actors' Equity Association

CREW BIOGRAPHIES



Veronica Zahn*
Stage Manager

Veronica is honored to be serving as stage manager for her first Optimist production. Past Shakespeare-related

credits include SM for *OTHELLO* at the Hilberly in Detroit, ASM for *MY DEAR*

OTHELLO with Theatre Gigante, and stage management mentor on *A MIDSUMMER NIGHT'S DREAM* for Milwaukee Youth Theatre. Since joining Equity, she has SMEd at Next Act, Renaissance, Skylight, and UWM, in addition to teaching at Carthage. She is also the administrative assistant for Next Act, working in marketing and development. BA in Theatre Arts from

Bethel College, MFA in Stage Management from Wayne State University. She would like to thank Ron and Susan for this opportunity and to Emily for her hard work on this team. Special thanks to her husband, Matt Norby, with whom she celebrated one year of marriage during tech, and to you for your attendance and support. For Dad and JC.
www.veronicazahzn.com

Colin Gawronski
Production Manager, Technical Director and Lighting Designer

Colin Gawronski is a lighting designer and theatrical technician native to Milwaukee. Colin recently joined the Milwaukee Chamber Theater staff as Production manager/Company manager, and works extensively with Danceworks, Inc. He has worked with such local companies as Renaissance Theaterworks, Skylight, Milwaukee Opera Theatre, UWM Dance, Next Act, Kohl's Wild Theater, PrideFest Milwaukee, Bard and Bourbon, Gina Laurenzi Dance Project, Black Arts Milwaukee and the Bronzeville Arts Ensemble. Colin has also worked with the Sacramento Music Circus, the Pennsylvania Shakespeare Festival and with the Indianapolis and Chicago Fringe Festivals. Favorite productions include: Ignite: A Hip Hop Experience, Secrets From the Wide Sky, Russian Transport, Frankie and Johnny, Stories From a Life, The Glass Menagerie, Serendipity, Mauritius, Thrill Me, In A Black Mood, Gruesome Playground Injuries, My Fair Lady, Lamps for My Family, and Vagabondare. Give Love Always.



Tom Reed
Producer, Vocal and Dialogue Coach, Associate Artistic Director and Shakespeare in the Park Co-Founder

Tom Reed is one of the founding members of Optimist Theatre's Free Shakespeare in

the Park. As an actor Tom has appeared in numerous Optimist productions including Caliban in *The Tempest*, Feste in *Twelfth Night*, the title role in *Macbeth*, Leontes in *The Winter's Tale*, Puck in *A Midsummer Night's Dream*, and Edgar in last year's production of *King Lear*. He has

also directed or co-directed the Free Shakespeare in the Park offerings of *As You Like It*, *Julius Caesar*, and 2017's fun and frolicking *Much Ado About Nothing*. Apart from Optimist Theatre Tom is the manager of Team Certified Sports, a professional boxing organization, and he is the Chair of Creative and Performing Arts at Alverno College. Tom has also directed numerous productions at Alverno College and in Milwaukee, and his work as an actor has included performances on stages both locally and nationally. In 2017 Tom was awarded the Best Actor prize, competing against over 800 entries from around the world, at the Milwaukee Short Film Festival. Mr. Reed could not have accomplished any of the above without the love and support of his wife, love of his life, and fellow Free Shakespeare in the Park founder—ML Cogar. Tom would also like to thank fellow founders Ron and Susan Scot Fry for their talent, friendship, support, and loyalty. Peace and Love to all who support Equality, Art, and Humanity.

Posy Knight
Set Designer and Scenic Charge

Posy Knight, BFA Dance, Juilliard (2002), MFA Scenic Design, University of Connecticut (2014). Favorite design credits include 40 WINKS and ALTERNATE ENDINGS (Iconography Dance, 2018), JULIUS CAESAR (Optimist, 2016), KAMIKAZE CUTESAUCE COSPLAY CLUB (Quasimondo, 2015), BENT (World Stages, 2014). Ms. Knight's design was nominated for a Connecticut Critic's Circle Award for HIS GIRL FRIDAY (Connecticut Repertory Theatre, 2013) and she was recognized by the Pikes Peak Arts Council in 2014 and 2015 for her work with

an intergenerational, multi-abled cast of non-dancers in COMMUNITY MODERN. She recently danced in the Skylight/Danceworks production of Carmina Burana and continues to defy labels by engaging with artists at all levels; as a fellow performer, as an urban teacher, as an adult mentor and professional advocate, as a production designer, artist at large, patron, director, and student for life. She serves on the board of 53212 Presents, a new non-profit with the goal of providing affordable rehearsal space to artists primarily from 53212. Thank you for supporting arts and artists at every level!

Christy Siebers
Costume Designer

Christy Siebers is a Milwaukee-based costume designer as well as the wardrobe supervisor for the Milwaukee Ballet. Local costume design credits include King Lear, Much Ado About Nothing (Optimist Theatre's Shakespeare in the Park), The 25th Annual Putnam County Spelling Bee, Next to Normal, The Wild Party, Ordinary Days, Dogfight, Little Shop of Horrors (All in Productions), Tigers Be Still, I Never Saw Another Butterfly (Alverno College), The Monarch: A Space Adventure, and Finding Harmony (Kohl's Wild Theatre). She has also done work for Illinois Shakespeare Festival, Milwaukee Rep, Milwaukee Chamber Theatre, and Florentine Opera. Christy received her BFA in Theatre Design Technology from UW Stevens Point. Christy sends a huge thank you to Optimist for welcoming her back to design her third production for Shakespeare in the Park. Much love to her supportive family, friends, and fiancé.

David M. Greenberg
Sound Designer

David M. Greenberg is a composer/sound designer from Plantation, Florida, by way of Knoxville, Tennessee. He recently received an MFA in Theatre Sound Design and Technology from the University of Illinois

at Urbana-Champaign. His most recent work includes Guys & Dolls, Macbeth, and Comedy of Errors (Arkansas Shakespeare Theatre), Hit the Wall (Illinois Theatre), and last year's production of King Lear.

Tania Taylor
Props Designer

Tania is pleased to be working with the Optimist Theater once again! She also procured props for AS YOU LIKE IT, THE WINTER'S TALE, A MIDSUMMER NIGHT'S DREAM, and MUCH ADO ABOUT NOTHING! Some of Tania's other prop experiences include Alverno College's production of FIVE WOMEN WEARING THE SAME DRESS, as well as Shorewood Player's productions of GREASE, MY FAIR LADY, and CHICAGO.

Eli Walker
Assistant Stage Manager

Eli is a recent UW-Milwaukee graduate with a BFA in Stage Management. His most recent credits include Assistant Stage Manager for All In Production's 25th Annual Putnam County Spelling Bee, Stage Manager for Jason Powell's Invader? I Hardly Know Her, and Assistant Stage Manager for UWM's Department of Dance's Winterdances: Refuge. He is looking forward to everything the professional world has to offer after graduation. He'd like to thank Christy Siebers, Jessica Berlin-Krivsky, and his mom. Thanks to everyone at Optimist Theatre for the opportunity and the experience!

Margaret Schires
Wardrobe

Margaret Schires, a graduate of the University of Wisconsin-Milwaukee with a BFA in Fine Art, is pleased to be working for the first time with Optimist Theatre on this season's Shakespeare in the Park: Comedy of Errors. She is not new to behind the scenes work, however, having worked in the past on productions with Quasimondo Physical Theatre, World's Stage Theatre Company, and Cooperative Milwaukee.

Margaret began her experience with performance art by working with local and statewide cabaret and drag productions, eventually using this gained knowledge of costume construction in work on theatre productions. In her free time, Margaret is an avid painter, gardener, and crafter.

Our Amazing IATSE Crew

- Matt Eyrise**
Master Electrician
- Nick Symes**
Sound
- Debbie Steidl**
Properties

STAFF BIOGRAPHIES



**Susan Fry
Executive Director,
Producer, and
Shakespeare in the
Park Co-Founder**

As the Executive Director for Optimist Theatre,

Susan is delighted to come out from behind a spreadsheet and meet all of you. She has over 24 years of festival and special event producing experience, 29 years of outdoor theatre experience, is the owner of a niche tour company, and works production on short films and television commercials. That's called the Gig Economy at work! Susan has 20 years of experience in dramaturgy and acting in original cuttings of short Shakespeare, including both Titania and Helena in A Midsummer Night's Dream and Kate in Taming of the Shrew and has done lots of original children's theatre. In 2008 she took a hiatus from the stage to gather a focus group about the idea of Shakespeare in the Park. Soon after Susan (and Ron) met Tom Reed and ML Cogar and together, they got it on its feet. Susan gleefully took to the stage in 2014's production of A Winter's Tale as the Bear and 2015's A Midsummer Night's Dream as Philostrate. She is devoted to the pursuit of free Shakespeare in the Park for greater Milwaukee, to her brilliant husband, Ron, and to her pupper, Trystan. Special thanks to Christie

Manussier, and Michelle Owczarski for being the best team ever. Extra Special Thanks and Endless Love to the Brilliant and Beautiful Tom Reed and ML Cogar. You make dreams come true. 10 Seasons! Dude!

**Christie Manussier
Communications Director**

Christie's love for Shakespeare lies at the intersection of her passions for language and for history (particularly British). Her first exposure to Shakespeare was in the form of a community college summer program tailored to elementary school kids in the early 1980s. That experience inoculated against the intimidation with which most students later approach the Bard, making it easy to just enjoy the great stories. Since 2014, she has performed a wide range of communications and development-related tasks for Shakespeare in the Park. In addition to her work for Optimist Theatre, Christie has applied her grammar and writing nerdism into something like a career in marketing, communications and as an all-around dragonslayer. After several years working in the investment industry, she is presently freelance full-time. Her deepest thanks go to her husband, Joseph, who is her rock, and to all the other people whose individual effort, expertise and kindness make this production possible.

Karen Samelson

Grant Writer

Karen did some backstage work in high school and is enjoying working with theatre people again. This is her third year working with the Shakespeare in the Park team to land grants to help keep productions free for everyone. She began her career as a newspaper copy editor, including 20 years at the Milwaukee Journal Sentinel, and now does contract grant writing and copy editing. If you have any foundation connections, please let her know!

Dr. Barbara Leigh

Community Outreach Coordinator

Barbara co-founded Milwaukee Public Theatre and turned it into a rip-roaring

success for nearly 45 years. Over this time, she became a cornerstone in the work to bridge the gaps between at risk youth and the healing and enlightening power of theatre. MPT's vision lives on in Barbara's one-woman show, the The Survival Revival Review. Among her lifetime of awards and achievements, she was presented as the Milwaukee Artist of the Year in 2014.

Dominick Reed

Special Projects Associate

Nick is the brilliantly talented progeny of Shakespeare in the Park co-Founders Tom Reed and ML Cogar. During the day, he works at the LGBT Center and at night he is baking and doing graphic design. A playwright in his own right, this is Nick's first season on the Shakespeare in the Park team.

Milwaukee Public Schools / Milwaukee Resident Student Interns

Tai'Sean Knox
Alex Lopez

Marvell Reed
Oliver West

Marcus Center for the Performing Arts

Dick Hecht..... Vice President
John Hassig..... Director of Programming
George Batayias** Technical Director
Mark Barnes..... Marcus Center Event Services Director
Michael Warren Theater Manager
Anthony D. Smith Director of Community Engagement and Inclusion
Mary Knight..... Programming Associate
Keith Aspinwall..... Sazama's Fine Catering

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Greg Stanford—In Memoriam

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What People are Saying about Shakespeare in the Park...

From Ted

"My children have been or are still involved in theater and we enjoy the experience. When we get a chance to attend a live performance, we tend to try to make it.

Purchasing tickets for four people tends to be expensive, so when I am offered a chance to attend a show for little to no cost, I make an extra effort to attend."

Yes, Shakespeare in the Park is free to see but far from free to produce. Heartfelt thanks for the financial and in-kind support from the following folks who make it all possible.

Presenting Partners



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Our Presenting Sponsors (\$10,000 and up)



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Bounce Milwaukee

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Marcia Brooks and Ed Hammond

Emilio DeTorre

Nancy and Stephen Einhorn

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SHAKESPEARE IN THE PARK MEMBERS AND INDIVIDUAL DONORS

What People are Saying about Shakespeare in the Park...

From Nancy

"Whatever it's costing you for the Peck Pavilion, it's worth it. **So beautiful. But what I like about it the most is the way it reminds me that, after 400 years, Shakespeare is still so very much alive. ...** Doing Shakespeare in the heart of the city is brave and relevant."

In addition to the kind individuals noted above, these folks gave from their own pockets to make Shakespeare in the Park happen.

Denise Accuardi*

Sheila Aldrich*†

Jill and Bruce Anderson*

Thomas and Kathryn
Anderson

Anonymous

Inger Astrin

Jordan and Merry Atinsky

The Babich Family*†

Nancy and Tom Backes*

Rick Barrett*†

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Sarah Bernstein and

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Marlee Sabo Colburn*

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David H. B. Drake and

Jennifer Esh*†

Bill Durkin*

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William Kingston*	Jeff and Tania Renken*†	† <i>Founding Member</i>
Lisa Krahn	Susan Riedel*	

Thank you also to those kind donors and members who obtained or renewed your memberships in that wee window of time between the program info being submitted for printing and now. We're so sorry to have missed your names here but are eternally grateful nonetheless.

Business Donors who Provided Contest Prizes	Florentine Opera Company	Potawatomi Hotel & Casino
Discovery World Science + Technology Center	Milwaukee Admirals	Rodizio Grill
	Milwaukee Wave	Wisconsin Athletic Club

What people are saying about Shakespeare in the Park...

"We are lucky to have great theater like this in Milwaukee and have so much respect for all the people who work hard to bring it to us."—Nancy Einhorn

SPECIAL THANKS

Optimist Theatre would not be possible without the extraordinary support and guidance from these selfless individuals. Please join us in thanking...

John Hassig of the Marcus Center for the Performing Arts—You are a miracle worker. When the chips are down, you bridge the gap between need and solution with insight and humor.

Everyone (especially **Jeff Rosen and Lisa Hillier**) from **Bader Philanthropies** for your insight, encouragement and showing the community how to truly dedicate themselves to the health of our city.

Wendy Blumenthal for taking your actual experiences at Shakespeare in the Park and distilling them into actionable tasks that will help take us into the future.

Jean Collins for your steady friendship, love and wisdom.

Jason Crye from the Lynde and Harry Bradley Foundation for making me laugh

Julie Dahms of Herzfeld Foundation for the care you take.

David HB Drake and Jennifer Esh for all your helping hands.

Raqel Filmanowicz of BMO Harris Bank. Thank you for believing in us.

Colin Gawronski for never giving up, never giving in, and always loving.

Dr. Barbara Leigh for being the inspirational cornerstone that brought all the co-founders together.

Lynn Lucius. Thank you for your mentorship and sheer good will.

Molly Maka for being our biggest fan.

Sean Malone for being only a phone call away, especially when it was time for someone to cut through the fog and explain what's what.

Jim Pickering for giving us a kick in the pants to move us forward and doing everything in your power to elevate us all.

Karen Samelson for your tenacity, patience and never driving over to the offices just to slap us upside the head.

Max Samson and Nancy Pinter. Thank you for your friendship and for bringing us all together.

Pa Sponcia of the Greater Milwaukee Foundation. Thank you for listening and asking the hard questions.

Janet Talberg for always saying 'Yes, let's make it happen'.

For mentoring us through the creation of "Shakespeare Inspires: Stories from the City"

Emilio DeTorre

Nancy and Daisy and Boys and Girls Clubs

Azeeza Islam

Dr. Barbara Leigh

Michele Johnson and

Running Rebels

Lincoln Center for the Arts

Sharlen Moore and Urban Underground

SPECIAL THANKS CONT.

From Daisy at the Boys and Girls Club...

"I really enjoyed seeing the activity where the whole group was broken down into smaller groups. It gave every single student a chance to participate, instead of having the same students participate when their were activities for the group as a whole. Their ability to showcase a problem with a solution I think was a big takeaway for the students. I hope they remember this activity if they were to ever cross those situations (which hopefully not)."

Special Thanks In Memoriam

Mr. Mike Bolger—who took us under his wing and shared brilliant advice that we were just too young to fully comprehend.

Mr. Alfred Bader—who paved the way for so many of us to do the work we're meant to do.

Mr. Bill Haberman—who encouraged us to move to the Peck Pavilion.

Mr. Greg Stanford—who happily joined the Optimist Board of Directors and blessed us with his wisdom and delight at our accomplishments.

What people are saying about Shakespeare in the Park...

From Lisa

"Let me share a story with you. Two years ago, King Lear was the main focus of my son's CommArts class freshman year. Lucky for him, Grandma used to teach Shakespeare to high schoolers. In fact, her proudest years were spent teaching Shakespeare to troubled youth at an alternative high school in Denver (imagine gang members acting out Shakespeare on stage). Grandma worked with my son long distance from Albuquerque during the school year to help him understand and analyze King Lear. My son did exceedingly well in that class, thanks to Grandma. Sadly, and unexpectedly, Grandma passed away in the spring of his sophomore year (last year). **When you announced King Lear for this year's SITP, my heart skipped a beat, knowing my son needed to see it performed live, so that his experience and memories of Grandma would come full circle. It was a very special night.** Thank you for all you do!"

SHAKESPEARE IN THE PARK...WHY?

Why do we do Shakespeare in the Park? The answer may seem obvious. It's Shakespeare, theatre, outdoors in the summer in Milwaukee, etc. All true and yet only scratches the surface of what we seek to accomplish and why the team works so hard year-round to bring this event to glorious life.

Optimist Theatre is a mission driven company. When faced with the myriad choices to make when producing a play, we look to our goals.

OPTIMIST THEATRE MISSION

We believe that the theatrical arts broaden and enrich those parts of our minds and spirits that are most essentially human. Optimist Theatre is driven to reach artists and audiences across the economic, ethnic, and experiential landscape. We educate, entertain, and inspire through creative works of artistic integrity.

THE GOALS THAT SUPPORT OUR MISSION

- To create theater that is imaginative, dynamic and of the highest professional caliber;
- To celebrate the talents of the artists who create our work, to encourage creative collaboration within the company and to treat our colleagues with dignity and respect;
- To serve as a “gateway” theater, bringing new audiences to the arts;
- To create art that is accessible, financially, geographically, and culturally, to all people in our community, and to celebrate diversity in hiring, casting and marketing;
- To be financially responsible, maximizing in-kind and volunteer contributions and implementing innovative, aggressive grass-roots fundraising campaigns; and
- To add to our community’s cultural footprint, helping to make Milwaukee an attractive place for entrepreneurs, professionals and businesses.

HOW ARE WE DOING? BY THE NUMBERS...

Is the theatre good?

From 2010 to 2018, over 20,000 people have attended Shakespeare in the Park and feedback from the vast majority ranges from positive to glowing. Is Shakespeare in the Park everyone’s cup of tea? No. It is a lot of people’s? Yes.

According to Carole Barrowman, Alverno College English Professor and Author...

“I’ve never felt the topical allegorical nature of Shakespeare’s Lear unfold quite so profoundly as I did last night in this amazing production. An aging leader descending into madness while his family uses him for their own personal gain and the terrible consequences their Machiavellian actions unleash on the state. This is the ‘Game of Thrones’ to see. Thanks to all who keep live local theater alive in our city.”

Are we supporting Milwaukee artists?

Over 10 seasons, 98% of our cast, crewmembers, and vendors have roots in Southeast Wisconsin—primarily in the Greater Milwaukee area.

Economically accessible?

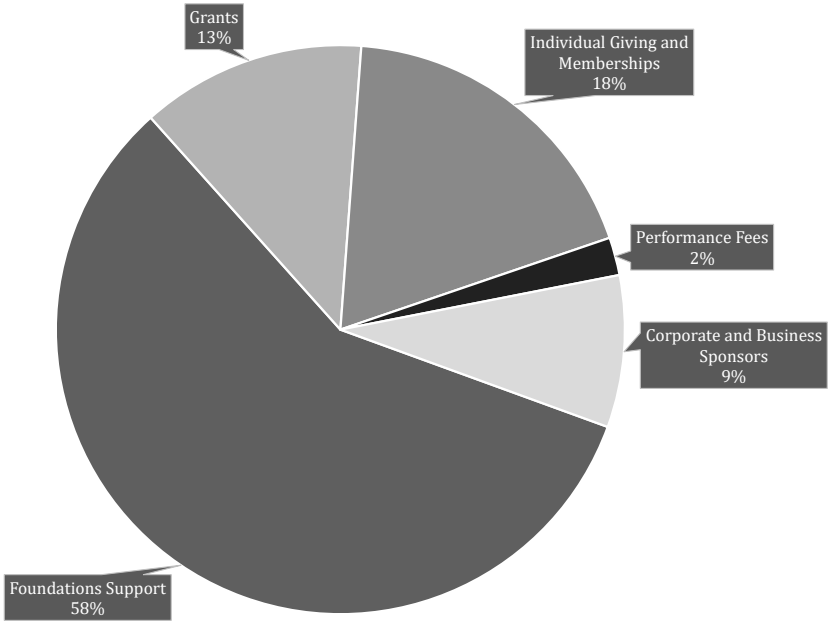
Zip codes surveyed each year show between 60 and 80% of our audience members hail from Milwaukee zip codes where the average household income is quite low—frequently below the poverty level. That means that there is a great blend of people from all economic levels attending the shows together.

Are we fiscally responsible?

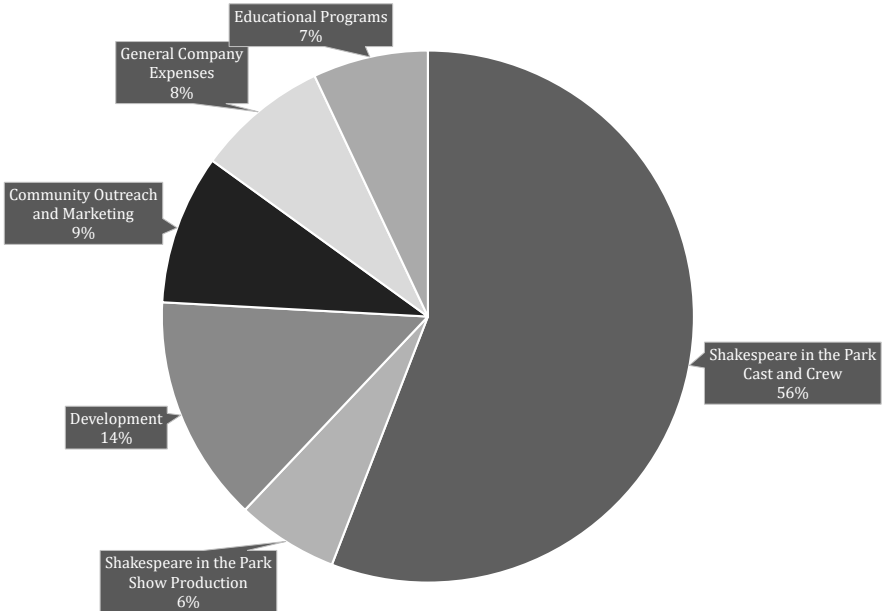
Have some pie! If you want to see what a company truly values, look at how they spend their money. These income and expense charts are typical. Our number one commitment is to the humans who make this amazing event happen.

The income pie dramatically illustrates how dependent we are on Foundations and Government Grants. Shakespeare in the Park would not exist without these dedicated and visionary philanthropic organizations. Their funding priorities reflect both their core values and the pressing, current needs of our society. Where the Shakespeare in the Park mission dovetails, we have crafted some brilliant relationships.

Optimist Theatre Income



Optimist Theatre Expenses



WHAT'S NEXT?

Optimist Theatre is committed to free Shakespeare in the Park into the future. Someday, when Susan, Ron, Tom, and ML are too feeble to drive the effort, others will have picked up the torch. In the meantime, there is magic to make. We're excited to announce that we plan to produce...

Henry IV, Part 1
2020
&
Romeo and Juliet
2021

You may have noticed that Shakespeare in the Park alternates between comedy one year and tragedy or history the next. Until we're able to produce more than one title in a season, we seek to offer a blend and balance of stories to our community.

Then, why Romeo and Juliet in 2021? Because it's time! R&J is one of those iconic plays that tower in the Shakespeare canon. It's also a show that a company should only attempt after they have a certain amount of experience under their belts. Bonus: If we decide now to do it then, we have time to find our ideal Juliet and Romeo. Got to think ahead about those things.

Beyond Shakespeare in the Park

Smart people have advised Optimist Theatre that in order to ensure our commitment to the future can be a reality, we need to diversify our sources of income. It's the most fiscally responsible thing to do. And, as we all know, it's those shackles that make the magic possible.

A key component to diversification is creating earned income—meaning events with ticket, concessions, and other points of sale. No, that doesn't mean that Shakespeare in the Park is going to stop being free. Free plays are the cornerstone of our mission.

But, it just so happens that that diversification goal dovetails beautifully with our next passionate and ambitious vision. We have an idea. An idea that's been in the making for about 6 years.



ENTER OUR
DAILY DOOR PRIZE DRAWING
Take & post your selfie to
Facebook, Twitter or Instagram
tagged with #ImAtSiTP19

Note: your privacy settings on your post must be set to public if we're to see that you've entered!

**Absolutely no photographs of the cast —
sorry, it's a union rule!**

19022

Evocative, right?

What comes to mind when you think of a typical convention? Workshops... Costumes... Meet and greet with your favorites... Vendors and Artisans... Speakers... Shows... and more. If so, you share our vision for ShakesCon. A Shakespeare themed convention right here in festival city.

This is our opportunity to take your Shakesperience to the next level. To attract fellow-minded folks to our beautiful city to enjoy something they cannot get anywhere else.

A mini version will kick off in April of 2020—right around Shakespeare’s birthday. ShakesCon will be the evolution of our annual Shakespeare’s Birthday Party. See what we did there?

Our goal for the first year will be a single day event full of fun activities. It will culminate in a dinner hosted by a glamorous and captivating Shakespearean personage and with a costume showcase to make you drool.

Enticing? You bet.

More details will be posted on the FreeShakespeareInThePark.org website as they become available. In the meantime, **mark your calendars for April 25, 2020.**

**(Want to get involved? Fantastic! We need help!
Please email SSFry@OptimistTheatre.org)**

TOP TIPS FOR COMMUNING WITH THE BARD

AKA Suggestions for getting the most out of your Shakesperience...

1. Be actively and deliberately engaged.

- Shakespeare takes a little warm-up time for the ear. The words will come across more clearly to you after 10 to 15 minutes. You don't need to catch every word.
- An actor's body movement tells you a lot. If character takes up a lot of physical space and another seems still and small, that is a clue to the difference in their personalities.
- Notice an actor's vocal sounds. If a character says something you didn't quite pick up, notice how the other character(s) react.
- Does a character's voice, movement, or behavior change? There's a reason. Try to figure it out!
- Just like listening to a new song, the rhythms help you understand without picking up on all the lyrics.
- Shakespeare's characters tend to run in "packs." Figure out which characters go together. Notice how the "packs" change over the course of the play. (See The Four Houses article for clues.)

- You and your fellow audience members are all in this together. Shakespeare takes focus so minimize your cell phone, side conversations, and walking in and out, however...
- Audiences in outdoor theater are encouraged to react aloud to the story! Are you moved? Let's hear it!

2. Every Shakespeare production you ever see is a "cover."

- Notice the choices that the artists make without expecting them to mimic other artists or productions. New artists doing a cover don't imitate others, and neither do Shakespeare productions.
- A production under 3 hours has had portions of the script cut. What you see is almost never what you would read, and you aren't likely to see the same version of the script twice. Ever.
- Summaries are good for the overall shape of a story, character names, or relationships, but productions may make choices that differ from a description of the entire play as written.

3. Theater is different from TV and film.

- We're used to film and TV using music to tell us what to *feel*, but in theater, the actors are our best clue.
- Film and TV use close-ups and camera pans to show us where to *look*, but the actors do that onstage.
- We're used to film and TV having absolute control of sound and silence to tell us what to *listen to*, but while the actors will do that to some degree, we must commit to focusing our own attention.
- In theater, nothing stops. There is no rewind.

Take it further and try something new.

- Every Shakespeare play begins with Act One Scene One. If you'd like to see how the play you're going to view has been "covered" by other theaters, go to YouTube, type in the title of the play, and then type *act one scene one*. Choose a couple of different clips and be amazed at how the actors, set, costumes, music, lighting, and audience seating environment can alter your experience with roughly the same script!
- After you've watched the scene a couple of times, think about how YOU would cast the roles with actors you know. Who could your favorite actor play? Why would s/he "match" that role? Thinking like a casting director can help you do more than just follow the story.
- Come see our productions more than once! Notice how a different audience and different environmental distractions change not only your experience, but also the actors' performances.

What People are Saying about Shakespeare in the Park...

From Elizabeth

"We came because it was free, we love Shakespeare and it was a beautiful day. However we didn't know anything about your company and so we weren't sure what we were getting into. Turns out we loved it!!! A fantastic production, great acting, nice people to help us to our seats. It was a moving experience. We are hooked and will be back for Comedy of Errors and will bring friends and spread the word. Thank you!"