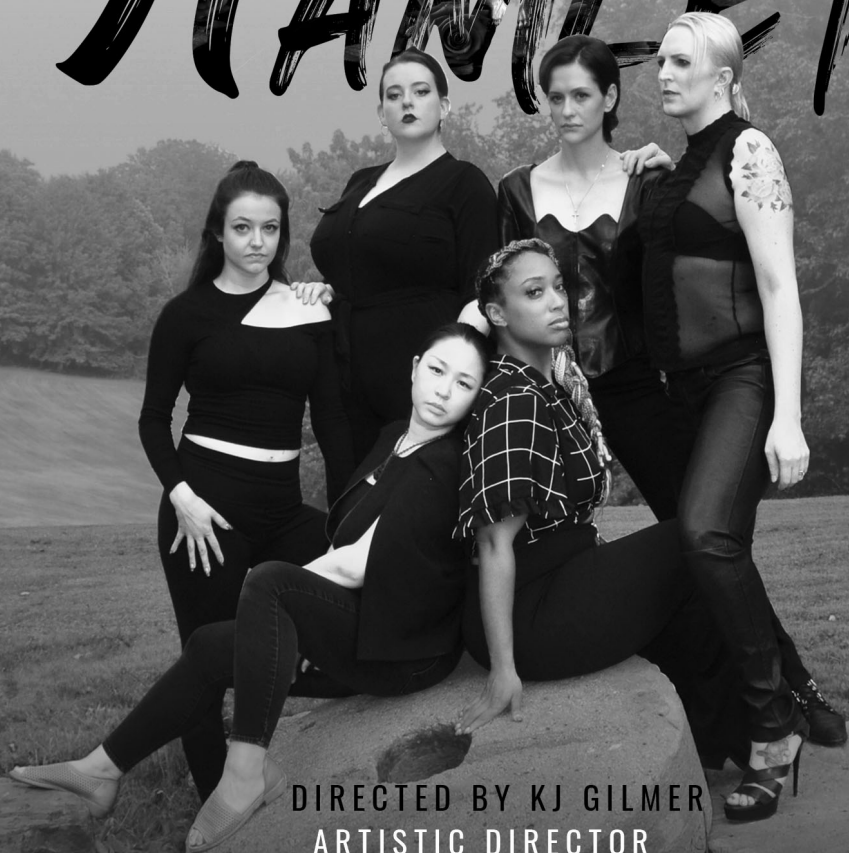


PITTSBURGH SHAKESPEARE IN THE PARKS
PRESENTS

WITH SUPPORT FROM PNC CHARITABLE TRUST, THE FINE FOUNDATION,
ARTS EQUITY REIMAGINED, & THE HEINZ ENDOWMENTS

THE TRAGEDY OF HAMLET



DIRECTED BY KJ GILMER
ARTISTIC DIRECTOR
JENNIFER TOBER

PSiP
Pittsburgh
Shakespeare
in the Parks

PITTSBURGHSHAKESPEARE.ORG

NOTE FROM THE ARTISTIC DIRECTOR

Friends,

We are so excited to welcome you all back to our parks! We invite you to share in our *Hamlet* and the timeless themes of the search for truth, the quest for love, the obsessiveness of revenge, to name a few. And why an all-female cast? PSiP strives to level the artistic playing field for women and performers who identify as female...“anybody can play anything” is one of the company’s tenets. We like to push the envelope and create theatre that is new, fresh and accessible to everyone. Theatre entertains and educates, but also brings people from all walks of life together for a communal experience, and PSiP is (cautiously) overjoyed to be bringing people together again back in our parks.

Our wonderful creative team led by KJ Gilmer brings a *Hamlet* that is alluring, woke, and daring in the casting and the design choices. May you each enjoy the show, and discover and relish your own truths!

In all things Shakespearean,
Jennifer Tober
Founding Artistic Director

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PITTSBURGH SHAKESPEARE IN THE PARKS

presents

The Tragedy of

HAMLET

by William Shakespeare

DIRECTED BY KJ GILMER

THE CAST

HAMLET / OPHELIA

OPHELIA / HAMLET

GERTRUDE

CLAUDIUS / KING HAMLET'S GHOST

HORATIO / PLAYER QUEEN

LAERTES / PLAYER KING

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New, fun HAMLET resources from PSiP! Visit <http://tiny.cc/Hamlet>

SYNOPSIS

Young Hamlet returns home from university to discover that not only is his father (Old Hamlet) newly dead, but also his mother, Gertrude, has married Old Hamlet's brother, Claudius, and that Claudius is now king. The resulting instability has also led to threats of invasion by a soldier from a neighboring state, Fortinbras. The ghost of Hamlet's father appears to accuse Claudius of his murder and urge Hamlet to revenge his death. No longer able to trust his own senses; the loyalty of his old friends, Rosencrantz and Guildenstern; or even the affections of his young love, Ophelia, Hamlet fakes madness in an attempt to prove the ghost is telling the truth. Aided by his loyal companion, Horatio, Hamlet persuades a traveling band of actors to re-enact the story of his father's murder in front of Claudius and Gertrude, hoping to draw a confession from Claudius. During an intense meeting with his mother, Hamlet realizes that they are being spied upon and stabs and kills a hidden eavesdropper who is revealed to be the King's adviser Polonius, father to both Ophelia and her brother, Laertes.

REVENGE

Claudius has Hamlet arrested and dispatched to England where he has arranged to have him murdered. Hamlet escapes and returns to his homeland to achieve his revenge. The psychological effects of these upheavals on Hamlet lead to some of the greatest soliloquies in the English language and take the audience deep into the mind of Shakespeare's most famous protagonist.

STOP READING NOW IF YOU DON'T WANT TO KNOW HOW IT ENDS...

Violently rejected by Hamlet, Ophelia learns of her father's murder, loses her mind, and drowns herself. Her brother Laertes returns to court to find out the truth. Claudius convinces Laertes to challenge Hamlet to a fencing match with a plot on how to kill Hamlet during the duel without arousing suspicion. Claudius also poisons a glass of wine which he intends to offer to Hamlet, but Gertrude drinks from the glass first and dies.

Laertes has tipped his sword with a deadly poison and Hamlet is slightly wounded in the duel. When the swords get switched, Hamlet wounds Laertes who confesses all and forgives Hamlet before he dies. Hamlet enacts his final revenge on Claudius. With his dying breath, Hamlet asks Horatio to ensure that his story is told accurately. Young Fortinbras arrives to assume control of a state destroyed by its own royal family.

Adapted from the Royal Shakespeare Company's materials about Hamlet
<https://www.rsc.org.uk/hamlet/the-plot>

NOTE FROM THE DIRECTOR

Written between 1599 and 1601, *Hamlet* is the most produced, loved, and complicated of Shakespeare's play, and is on the bucket lists of many actors and directors. I am fortunate to have this opportunity to take this journey and direct this play. My personal journey with William Shakespeare began in Boston in 1993, when I designed costumes for several Shakespeare productions presented by Lesley University's Oxford Street Players (OSP), founded by Annie Pluto and Lisa "Riz" Risley. Ms. Risley serves as dramaturg for this production.

I was embraced by OSP and slowly became a fan of the Bard. I began to

get excited about the text, the characters and the history that Shakespeare brings to life. Fast forward to January 2020, I was approached by Jennifer Tober to direct *Hamlet*, an all-female version. This was not unheard-of when Sarah Bernhardt leads a number of women who have played the Danish Prince: Frances de la Tour, Maxine Peake, Michelle Terry, Ruth Negga, and Cush Jumbo (Negga and Jumbo being the only women of color in the preceding list).

What does it mean for a woman of color to play “Hamlet”? It means playing a role that was largely off-limits to us regardless of talent. We are in a special place in theatre right now. Theatre is coming back but coming back different. The work that is being produced is embracing difference, change and is becoming more inclusive.

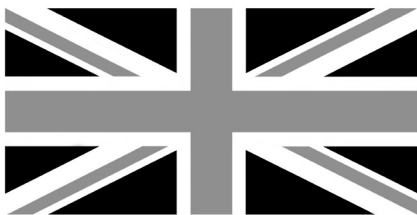
This production of *Hamlet* is different. I chose to cast two women of color as Hamlet to give the actresses an opportunity to say these beautiful words and perform a role that 20 years ago, may have not been an option outside of an educational situation. The women in this production are strong, bold, resilient and most of all dedicated, talented performers who worked tirelessly to bring this production to life.

We had to edit the script for time, clarity and plot movement. Don’t worry, your favorites are there. I purposely let the performers present their characters to allow the audience to experience the richness of the text, the power of voice, and transcendent qualities of Shakespeare’s *Hamlet*.

I thank Pittsburgh Shakespeare in the Parks for being brave and bold, joining the ranks of theatres who are presenting all-female Shakespeare, especially *Hamlet*, to the masses. Enjoy the show!

—KJ Gilmer, Director

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The September 11th performance is part of the 2021 Britsburgh Festival. A talkback follows the 2 pm performance in Highland Park.

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CHE★MERICA

November 27-December 19, 2021

Lucy Kirkwood's award-winning play follows the photojournalist who captured an image that arrested the world: a protester facing down four tanks in Tiananmen Square in 1989. Beginning in this moment past, the play fast-forwards to our times, examining capitalism and culture, journalism and censorship.



April 1-April 24, 2022

Will Arbery writes a play set near, but not quite in Plano, Texas. Its heroines are three sisters, echoing Chekhov's, and the men who occupy all too much of the oxygen-rich atmosphere around them in astroturf-lined suburbia. This is a comedy, a dark one, with flashes of absurdity that ring true.

THE COMPANY



IRENE ALBY (GERTRUDE) is thrilled to be back with PSiP after serving in a new capacity as co-director of the digital *Love's Labour's Lost*. She performed in PSiP's *Julius Caesar* as the title character and as Posthumus in *Cymbeline*. A director/actor, she began her career as a company member of Montreal's renowned The Other Theatre (1997-99) and performed in *Kaspar*, *Year Zero* and *Human Collision/Atomic Reaction* which was presented at the 1999 Festival de Théâtre des Amériques and won the Montreal English Critics Circle Award (M.E.C.C.A.) for Best Direction and Best Production. New York credits include: *Aase* in *Peer Gynt* directed by Andrei Serban; *The Dancing Fox*, Mettawee River Theatre; and Serban's *Benvenuto Cellini*, The Metropolitan Opera. Irene is a founding artist of the Glaciy Theatre Collective (GTC), where she directed Jenny Schwartz's *God's Ear*, and performed numerous roles including Titania/Hippolyta in *A Midsummer Night's Mysteries*, in collaboration with the Toledo Symphony Orchestra. Directing credits spanning 15 years include: *Henry V*, *Machinal*, *Exit Pursued by a Bear*, *Top Girls*, *Cabaret*, *Metamorphoses*, *A Midsummer Night's Dream*, and many others. Most recently, she directed West Virginia Public Theatre's production of *A Christmas Carol* in 2016 and its remount in 2017. Irene is a Teaching Assistant Professor of Acting and Directing at West Virginia University's School of Theatre and Dance.



MELISSA FRANKLIN (HAMLET/OPHELIA) is very excited to be back with Pittsburgh Shakespeare in the Parks with *Hamlet*. Being the 17th season and it is an all-female cast again with the company means a great deal to her. While attending college, she received her BFA in acting from Clarion University of Pennsylvania. Born and raised in the Steel City (Pittsburgh, PA), she started her acting career at age 11 at Frick International Studies Academy. Some of her recent productions are: *Julius Caesar* (Soothsayer/other roles PSiP); *Lights Out* (Anita. PPT); *Hairspray* (Motormouth Maybelle-SATC); *Sister Act* (Nun-PMT), and *Saturday Night Fever* (Shirley Charles-PMT). She is a proud member of the Equity Membership Candidate Program. Melissa thanks her kick a** director KJ Gilmer for this amazing opportunity of trust with the role of Hamlet and most importantly her loving family and friends for all the support and encouragement they always give her. I leave you with this question, "To be, or not to be?" Time to witness history. Enjoy!



JOANNA GETTING (POLONIUS/GRAVEDIGGER/BARNARDO/FIGHT CAPTAIN) is thrilled to return to the PSiP "stage," having first appeared as a fairy and Philostrate in 2006's *A Midsummer Night's Dream* and most recently playing Sir John Falstaff in 2011's *Merry Wives of Windsor*. A Pittsburgh native and proud University of Pittsburgh alum, Joanna is a Shakespeare fanatic who is delighted to appear in her first *Hamlet*, marking the 18th Shakespearean play or

adaptation for which she has acted, directed, or assistant directed. In addition to Falstaff, notable Shakespearean acting credits include Macduff (*Macbeth*), Gloucester (*King Lear*), Princess of France (PSiP's 2009 *Love's Labour's Lost*), and two Nurses (*Romeo + Juliet* adaptation, *Titus Andronicus*). Most recently, in 2019 Joanna appeared as Maria in Prime Stage's (and her second) *Twelfth Night*. She is a member of The New Renaissance Theatre Company and a founding member of Non-State Actors. Heartfelt thanks to KJ, Jennifer, Alan, and Jason, and infinite love and gratitude to Brad, Mom, and Dad.



JENNY HOPPES (HORATIO/PLAYER QUEEN) is excited to return to PSiP in this stellar production of *Hamlet*! Jenny is a current senior in Point Park University's BFA Acting program, and you can find out more on her website (jennyhoppes.com). You may have previously seen her in PSiP's virtual production of *Love's Labour's Lost*, and in the Cleveland Shakespeare Festival's productions of *The Comedy of Errors*, *Julius Caesar*, and *Henry V*. She is represented by Docherty. Thanks to family and friends for their undying support. Jenny is honored and blessed to be in a cast with such divine feminine energy. Big thanks to KJ and the production team for their hard work! Enjoy!



ANGELA HSU (OPHELIA/HAMLET), a native of the San Francisco Bay Area, is delighted to make her debut with PSiP. As a seasoned actress, singer, voiceover artist, and director, with over 10 years of experience, she is excited to further hone her theater skills in this all-female production. At Cornish College of the Arts, Angela completed her classical voice and some theater training with renowned professors Kathryn Weld, Jonathan Duykers, and Timothy Piggee. She further refined her acting training with respected professors Lawrence Arancio in the CAP21 Musical Theater Conservatory in New York, and Alex Pepperman and Laura Yumi Snell at Soho Shakes. Performance stages include the Alliance of Resident Theaters and the CAP21 Musical Theater in New York City, the FOGG Theatre in San Francisco, the Oakland Artist Program, and the Cornish Theatre in Seattle. Her creative interests range from commercials to film, from bold new musicals to opera and coaching and working with actors of all levels. At management agency Smith Talent Group in New York City, her coaching helped dozens of actors to successfully book movie, television, streaming and Broadway roles. In her spare time, Angela likes to explore the city with her two adopted chihuahuas, Randy and Maple.



ZANNY LAIRD (CLAUDIUS/KING HAMLET'S GHOST) is thrilled to be a part of PSiP's *HAMLET*. For the past twenty years, she has worked in TV, film, and theatre in Chicago, Los Angeles, and New York. She is thrilled to be back in Pittsburgh after graduating from Carnegie Mellon University's BFA musical theatre program. As an actress on stage, her resumé includes the world premiere productions of *August: Osage County* at the Steppenwolf Theatre, *Trust*

at the Lookingglass Theatre, musicals off-Broadway and with Pittsburgh CLO, and the pre-Broadway workshop of *Head over Heels* at the Oregon Shakespeare Festival. She would like to thank her husband, family, and friends for their continued love and support. Member, Actors' Equity Association.



ELLA MIZERA (ROSENCRANTZ/MARCELLUS) is excited to make her PSiP debut in *Hamlet*! She still remembers seeing her first PSiP show, *A Midsummer Night's Dream*, back in 2006. Ella is currently a sophomore at the University of Pittsburgh majoring in Theatre Arts. You may have previously seen/heard her in Play on Words Podcast's *No Exit* (Inez), Pitt Stages' *Appalachian Paris* (Ensemble) and *Bastille Day* (Nadine), as well as the album recording of *ARISTOS: The Musical*. Ella is also co-founder and assistant director of the Youth Shakespeare Society of Pittsburgh, with whom she has acted/directed three plays (*A Midsummer Night's Dream*, another *Hamlet*, and *Macbeth*). Outside of the theater, she can be found playing guitar or with her dog, Tessa. You can find out more at her Instagram (@ella.mizera).



RACHELMAE PULLIAM (GUILDENSTERN/GRAVEDIGGER/OSRIC) is thrilled to step into character after such a long time away from the stage—or, park in this case—for their first PSiP production. Raymae is a Pitt grad whose love of theatre has defined the majority of their life. Some favorite previous credits include Mad Margaret in *Ruddigore* (Pittsburgh Savoyards), Eunice in *A Streetcar Named Desire* (Pittsburgh Classic Players), Ariel in *The Tempest* (Band of Brothers Shakespeare), Postmaster in *The Inspector General* (Throughline Theatre) and William Barfee in *The 25th Annual Putnam County Spelling Bee* (University of Pittsburgh Stages). When not learning lines and practicing vocals, Raymae can be found writing poetry, doodling in many a sketchbook, or cuddling with their three cats.



HARPER YORK (LAERTES/PLAYER KING), founding member and Artistic Director of Pittsburgh Classic Players, is excited to get back to performing, and grateful to spend another summer in the park with PSiP. Career highlights include playing Mark Antony in PSiP's all-female *Julius Caesar*, directing *Macbeth* on multiple occasions, playing Hamlet in PCP's inaugural production, and directing a heartbreaking *Romeo and Juliet* that showcased many of the incredibly talented queer Pittsburgh performers. Harper combines the scholastic education she received at Mary Baldwin University with the practical experience from a career spanning over two decades to create an informed and active approach to attacking a text. Whether it be acting, directing, set building, or costuming, Harper sees herself first and foremost as a storyteller.



ARTISTIC TEAM

KJ GILMER (DIRECTOR) *Hamlet* is Ms. Gilmer's debut directorial production with Jennifer Tober and Pittsburgh Shakespeare in the Parks. Her previous directing credits: *Spark* by Tom Arvetis, Pearl Cleage's *Flyin' West*, and Lynn Nottage's *Intimate Apparel*. She earned a BA in French at West Chester University and an MFA in Costume Design at Boston University. She has traveled extensively designing costumes for Opera, Theatre and Dance. Her national and regional theatre credits: Pittsburgh Opera, City Theatre Company, St. Michael's Playhouse of Vermont, Philadelphia Shakespeare Festival, Walnut Street Theatre, Arden Theatre Company, Everyman Theatre Company and Quantum Theatre.

Ms. Gilmer holds the position of Costume Design Lecturer II in the Theatre Arts Department at the University of Pittsburgh. She is currently obtaining training and education in the field of Intimacy Choreography with Theatrical Intimacy Educators (TIE) and Intimacy Coordinators and Directors (IDC). Her studies focus on best practices and consent when staging intimacy, nudity, or sexual violence in all areas of rehearsal and production, professional and academic. Her work strives to create, sustain, and support brave, creative spaces, especially for BIPOC theatre artists.

She is also the creator and designer of the Say Her Name Memorial Gown which raises awareness for Black Women and Girls killed by police. www.shngown.com.



JENNIFER TOBER (PSIP FOUNDER AND ARTISTIC DIRECTOR) is the Founding Artistic Director of Pittsburgh Shakespeare in the Parks and has overseen the company's growth since 2005 as well as producing and directing (directed *A Midsummer Night's Dream* and *As You Like It* as well as the 2006 Bard Walk, and produced the company's productions since founding it in 2005). Under her leadership, PSiP has expanded annually in terms of funding and Board growth, and has established partnerships with organizations such as the Pittsburgh Cultural Trust, University of Pittsburgh Honors Program, CMU, Weinberg Terrace, Franktuary, and others. Ms. Tober is a professional actress, director and teacher who has made Pittsburgh her home since 2005. In Pittsburgh, Ms. Tober has performed in *Rope* and *The Queens* (Playhouse REP); *The Pillowman*, *Salome* (Pittsburgh Irish and Classical Theatre), *The Red Shoes and Dream of Autumn* (Quantum Theatre), *Macbeth 3* (UnSeam'd Shakespeare), *In the Voodoo Parlour of Marie Laveau* (Pittsburgh Playwrights); poetry and staged readings with Poets' Corner, Pittsburgh Irish and Classical Theatre, and the Steinway Piano Series. Regional/New York theatre includes *Macbeth*, *Comedy of Errors*, *Two Gentlemen of Verona*, *A Midsummer Night's Dream*, *As You Like It* and *Love's Labour's Lost* (Hudson Valley Shakespeare Festival); *As You Like It* (NY Classical Theatre), *Winter's Tale*, *A Midsummer Night's Dream* (The

Shakespeare Project); *The Christmas Cup* (Mill Mountain Playhouse); *Richard II*, *Midsummer*, and *Julius Caesar* (A Crew of Patches, NY - a company of which Ms. Tober was one of the founders); *The Fugitives* (NY Street Theatre Caravan/Marketa Kimbrell); and "DADDY CRUSH" (her award-winning one-woman show at the Belt Theater in NY). While in New York, Ms. Tober also started the organization "Shakespeare Inside," which taught Shakespeare, acting, writing to convicted Bronx juveniles. Film and TV includes *Sex & the City*, *Rescue Me*, *Ed*, *SNL*, commercials/voiceovers and the local Pittsburgh film Progression. Ms. Tober holds a BA from Temple University and an MFA from West Virginia University and is a member of the Actors' Equity Association, Screen Actors' Guild, and American Federation of TV and Radio Artists. A vibrant member of the Pittsburgh arts community, Ms. Tober is the Education Director at Quantum Theatre, coaches Shakespeare for the Public Theatre's annual Shakespeare monologue contest, and is a certified Yoga instructor. Ms. Tober believes fervently in the necessity of free, excellent Art in our communities and strives to create the opportunity for access to theatre for all through the interactive, muscular, and fun style of Pittsburgh Shakespeare in the Parks.



QUINN MURPHY (ASSISTANT DIRECTOR) is elated to be working on his first show with Pittsburgh Shakespeare in the Parks! Quinn is currently a senior at the University of Pittsburgh, studying Theatre Arts, Gender, Sexuality, and Women's Studies, and American Sign Language. Previous directing credits include: *Habitat* (Salesianum School Theater), *Spring Awakening* (JustArt Theatricals), and *Picasso at the Lapin Agile* (Salesianum School Theater).

LISA LEIBERNG (PRODUCTION DESIGNER) is an Assistant Professor of Costume Design and Technology at Seton Hill University and a member of Local 787 Wardrobe Union. She has served as production designer for Pittsburgh Shakespeare in the Parks since 2012, including the 2020-21 virtual productions of *Cymbeline* and *Love's Labour Lost*. Her other recent artistic credits include: designing/building the costumes for Dance Spectrum 2021 for Seton Hill University, designing/building Parker the chipmunk mascot for the Allegheny Parks Service, and designing/building the set for Dreams of Hope's *Chasing Elevation*. Outside of Pittsburgh, some of her notable credits include designing and building Weber State University's touring production *Peter Rabbit*, designing and creating the original mascot for the NFL's Carolina Panthers, and serving as Resident Costume Designer and Costume Shop Manager for the Children's Theatre of Charlotte. Lisa holds a BFA in Puppetry/Children's Theatre from West Virginia University, a MA in Theatre for Youth from the University of Wisconsin-Madison, and a MA in Theatre from the University of Pittsburgh. Lisa will be expanding her education in the coming year, as she was recently accepted to the University of Idaho's distance program, where she will be pursuing an MFA in Costume Design.



TOMÉ COUSIN (CHOREOGRAPHER / VOCAL HOCKETS) is an internationally recognized director / choreographer / educator / performer, intimacy choreographer and creator of musical theater works, ballets, films, new opera, song cycles, art installations and a published author. A child discovery of Renaissance Man Geoffrey Holder, this season marks the 53rd celebration of Tomé's career in the creative and performing arts.



TONYA LYNN (CHOREOGRAPHER) *Hamlet* marks Tonya's 17th production with Pittsburgh Shakespeare in the Parks, and her 16th season working with the company. As a fight director, her credits include the world premiere of *Storming Heaven* at West Virginia Public Theatre, the original production *Sword Play* at Colonial Williamsburg, VA, the Pittsburgh premiere of *She Kills Monsters* at the University of Pittsburgh (including a sold-out encore performance at the August Wilson Cultural Center) and over 100 productions at Pittsburgh area theaters and universities, including the Young Playwrights' Festival at City Theatre, Pittsburgh Irish and Classical Theatre, Prime Stage Theater, Poor Yorick's Players, Robert Morris University, Seton Hill University, Westminster College, and Allegheny College. Tonya is a co-founder of Brawling Bard Theater (a six-time award winner at the Pittsburgh Fringe Festival), and a company member with New Renaissance Theatre Company. She has studied with the United Stuntmen's Association and for over 15 years has been an active member of the Society of American Fight Directors, with whom she is nationally recognized as a Certified Teacher of Stage Combat.

SHANA SIMMONS (CHOREOGRAPHER ASSISTANT) holds a BA in Dance from Point Park University and an MA Choreography from LABAN, in London, England. Simmons performed with choreographers such as Noemie Lafrance (Agora) and Alexandra Beller, and was a company member of white road dance media in NYC. Simmons also taught for the internationally acclaimed National Dance Institute, founded by Jacques D'Amboise. Simmons has performed her own works in New York City, Belgium, London, Chicago, Boston, and Pittsburgh. She founded Shana Simmons Dance in 2009, a professional nonprofit dance company which seeks advancement of quality dance performance, and larger engagement with audiences and the community. SSD projects aim to draw audiences into modern dance in creative ways and highlight current societal topics for project-based work. Simmons has been a nominee for the Carol R Brown Award (2016), received Pittsburgh's Best Dance award (2014, 2015, 2018) and independently teaches within the community as well as Adjunct Faculty at Point Park University and Seton Hill University. Simmons is proud to have witnessed the magic in the *Hamlet* studio and have been a part of this production.

GRETCHEN BRESLAWSKI (CHOREOGRAPHER ASSISTANT) *Hamlet* marks her fifth season working with Pittsburgh Shakespeare

in the Parks and her first working behind the scenes. Currently working outside of theater as a Doctor of Physical Therapy, Gretchen is thrilled to offer her physical and biomechanical expertise to help inform actors' specificity during fight performance. Gretchen has been training since 2008 as a certified Actor Combatant with the Society of American Fight Directors and assists coordinating The Allegheny Alley Fight, a regional stage combat workshop in Pittsburgh, with Hamlet fight choreographer, Tonya Lynn. (facebook.com/alleghenyalleyfight)

LISA "RIZ" RISLEY (DRAMATURG) has been a devoted servant of Shakespeare for over 30 years as an actor, director, designer, producer, and dramaturg. She has played Sir Toby Belch and Sir John Falstaff; prepared the script and directed an original gender-switched version of *Taming of the Shrew*, directed *Merchant of Venice*, and during her tenure as Design Area Head for the Oxford Street Players of Lesley University, designed costumes, sets, and props for ten years, as well as teaching the design and tech component of the production class. It was a joy to work with one of her oldest friends and colleagues, KJ Gilmer, and put to use three decades of research and interpretation. We all wear our rue with a difference.

JASON VIA (STAGE MANAGER) is a local theater professional, working both onstage and behind the scenes in Pittsburgh for the past five years. He has previously worked with PSiP on *Two Gentlemen of Verona* (2018) and is grateful to return this season, not only to the company, but to theater itself, and especially to Shakespeare — a long-time passion. He is the resident stage manager for the Pittsburgh Classic Players, and most recently appeared there in *Romeo and Juliet* (2019). He would like to eternally thank his family and friends for their continued love and support.

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Jamie & Mayalena Maher

Jonathan & Jeddiah Dreher

Mrs Shakespeare/Yvonne Hudson

Pitt News

Quantum Theatre

Rogue Steel

Ryan Bergman

Shady Avenue Magazine

Shana Simmons

Shirley McMarlin and TribWeb.com

Steel City Shakespeare

Tyler Dague, *Pittsburgh Post-Gazette*

Y108

The company extends thanks to each of our dedicated Board members and our exceptional volunteers.

LAND ACKNOWLEDGMENT

Pittsburgh Shakespeare in the Parks (PSiP) produces work in the ancestral lands of the Osage, Shawnee, Haudenosaunee and Lenape communities. As places of history and nature, PSiP recognizes the importance of the land and the role of art and cultural institutions in the formation of collective memory.

PSiP honors these traditional Indigenous communities, uplifting their historic, unique, and enduring relationship with this land, which is their ancestral territory. While the past cannot be changed, PSiP continues to show its gratitude for the gifts of nature with ongoing respect, care, and stewardship of the land, each other, and future generations.

Land acknowledgments help recognize indigenous peoples' "resilience and resistance in the face of violent efforts to separate them from their land" (U.S. Dept of Arts & Culture). A land acknowledgment is a simple, powerful way of showing respect, and taking steps toward correcting the stories and practices that erase Indigenous people's history and culture. Land acknowledgments, like historic sites themselves, are exercises in preservation, reconciliation, and engagement with the past, present, and future.

LAND ACKNOWLEDGMENT RESOURCES

VIBRANT PITTSBURGH

HONOR NATIVE LAND: A GUIDE AND CALL TO ACKNOWLEDGMENT

<http://www.vibrantpittsburgh.org/Module/Resource/DiversityInclusionBestPracticesDetail/HonorNativeLandAGuideandCalltoAcknowledgment?id=99#gsc.tab=0>

NATIVE LAND DIGITAL

Native Land Digital strives to create and foster conversations about the history of colonialism, Indigenous ways of knowing, and settler-Indigenous relations, through educational resources such as our map and Territory Acknowledgement Guide: <https://native-land.ca/>

FUTURE EVENTS

GO MEXICAN ON SUNDAY, SEPTEMBER 19, NOON TO 8 PM EL BURRO DOS TAKEOUT OR DELIVERY FUNDRAISER



Support PSiP's 17th Season when you order delicious Mexican fare! You can participate in this fun summer fundraiser for PSiP by ordering from **El Burro Dos in Regent Square** by phone, in person, or online.

Mention you are with GroupRaise Meal for *Pittsburgh Shakespeare in the Parks* and PSiP will receive 10% of your meal's price donated back!

Order by Phone: Call **412-242-3451** and before placing your order, mention that you are with *Pittsburgh Shakespeare in the Parks*.

Visit the Website: <http://elburrodogh.com/> and in the section for order notes or special instructions, mention *Pittsburgh Shakespeare in the Parks* to receive 10% of your meal's price donated to PSiP.

El Burro Dos
1113 South Braddock Avenue, Pittsburgh 15218

GIVING TUESDAY

GIVE BIG ON #GIVINGTUESDAY

TUESDAY, NOVEMBER 30 from midnight to midnight. Our day for donors to shine with support in any amount. Follow us at
<https://www.givebigpittsburgh.com/>

THE BARD'S 458TH BIRTHDAY BASH & WEEK OF WILL

Mrs Shakespeare & Statue Tribute - Saturday, April 23 on Will's day! Watch for live and online festivities!

SHAKESPEARE UNSCRIPTED

Watch for our next SHAKESPEARE UNSCRIPTED digital improv show in 2021!