

MARIN SHAKESPEARE COMPANY 2000



FOREST MEADOWS AMPHITHEATRE, DOMINICAN COLLEGE



THE MERCHANT OF VENICE

"Hath not a few eyes?"

September 1 - 30

NEW
in 2000

THE COMPLETE WORKS OF WLLM SHKSPR (abridged)

July 30 - September 17 by LONG, ENGLISH AND WINKFIELD



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Act II, Scene 7, Merchant of Venice

Telli Marin

Cyrano de Bergerac

Fridays & Saturdays at 8 pm, July 14 - August 19

Sundays July 16, 23, August 13 at 4 pm

Celebration of Good Will Dinner: July 14

Family Day: kids 12 & under FREE - July 16

"Pay What You Will": July 21

Senior Day: Seniors just \$10 - July 23

The Complete Works of Wllm. Shkspr. (abridged)

Sundays July 30, Aug. 6, 13 & 20, Sept. 3, 10 & 17 at 8 pm

Sunday July 30, Aug. 6 & 20, Sept. 17 at 4 pm

The Merchant of Venice

Fridays and Saturdays at 8 pm, September 1 - 30

Sundays, Sept. 3, 10 & 24 at 4 pm

"Pay What You Will": September 1

Family Day: Kids 12 & under FREE - Sept. 3

Senior Day: seniors just \$10 - Sept. 10

Symposium with Marin Religious Leaders: Sept. 13, 7:30 pm

11 AM Student Matinees Sept. 22, 28 & 29 -- students just \$5!

Forest Meadows Amphitheatre

Dominican University, San Rafael

Tickets & Information:

415 / 456 - 8104

Tickets are available:

At the door one hour prior to each performance and at

Book Passage, Carle Madera

Caffe Valeska, San Rafael

Oliver's Books, San Anselmo.

Or at: www.marinShakespeare.org



NEW FOR 2000! The Complete Works of Wllm Shkspr (abridged) is back -- one last time!

TICKETS:

\$20 General \$18 Seniors (65 and older) \$12 Youth (18 & under)

THE BARD PASS: 6 tickets for the price of 5.

THE SUPER BARD PASS: 10 tickets for the price of 8.

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About the Forest Meadows Amphitheatre

BOX OFFICE

The Box Office on site opens one hour prior to each performance. You can reach us at any time at 415-456-8104 for information.

THEATRE CAFE

Bring your own picnic or enjoy a Box Dinner from our Cafe:

Poached Salmon with Cucumber Salad,
Rosemary Chicken on Mixed Greens, or
Falafel in Pita with Tahini and Tabouli.

Call the Box Office to pre-order dinners and save \$1.

Also on sale: Barefoot Cellars wines, Mendocino Brewing Co. beers, Tulley's Coffees, other hot and cold drinks, and desserts.

GIFT SHOP

The Theatre Shop sells fun Shakespeare gifts and company shirts and sweatshirts. Check out the Shakespeare beanie babies!

\$5 STUDENT MATINEES

11 AM Student Matinees of *The Merchant of Venice* are offered on September 22, 28 & 29. Students in groups can purchase tickets for just \$5. Teachers receive a Study Guide and can schedule a follow-up classroom visit.

MERCHANT OF VENICE SYMPOSIUM

Join some of Marin's most prominent Religious Leaders on Sept. 13 at 7:30 pm to discuss *The Merchant of Venice*. At Congregation Rodef Shalom, 170 North San Pedro Rd., San Rafael.

FREE STUFF:

FREE parking.

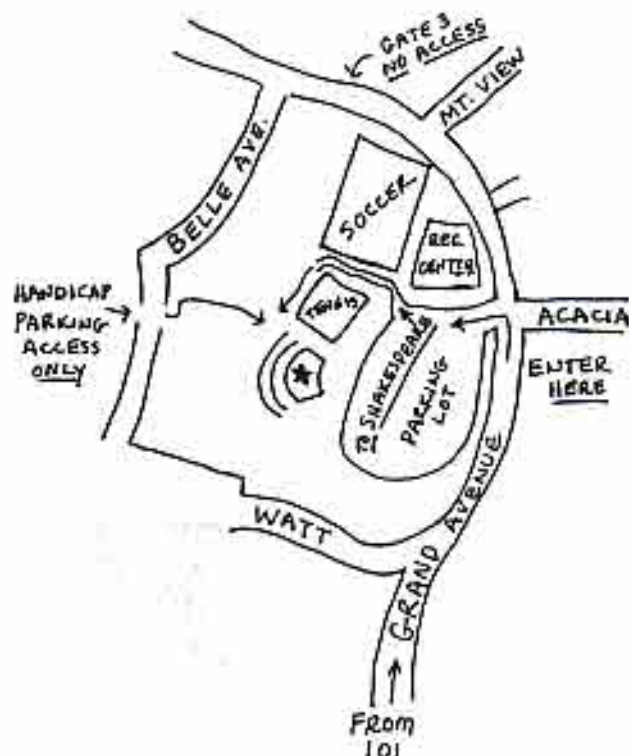
FREE seat cushions for the first 200 playgoers; get them while they last!

FREE Saturday night Pre-show Conversations with scholars and company artists while you picnic, beginning at 7:30 pm.

ALSO NOTED:

All seating is general admission.

Please call for information on handicapped parking.



PARKING and **PEDESTRIAN ACCESS** is different this year due to the completion of Dominican's beautiful new Recreation Center. Please park in the newly paved parking lot at Grand Avenue and Acacia. From the parking lot, follow the signs along the pedestrian footpath past the new pool and over the bridge. Continue around the tennis courts to the Amphitheatre entrance.

There will be no pedestrian or vehicular access at Gate 3 (Grand and Mt. View). If you park on Grand Avenue or walk from the Dominican neighborhood to the theatre, please enter the gate near the Recreation Center and proceed along the pathway and over the bridge.

Handicapped patrons only may drive in through the Belle Avenue gate. Thank you!





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John Kress
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John Kress (right) with Robert Currier and Kenneth Branagh, May 23, 2000.

Welcome to Our
11th Summer Season
Under the Stars

Theatre, a strange art by which characters physically appear and recount the very story that they themselves are simultaneously in the process of living. This mysterious co-existence of expression and event explains, perhaps, the profusion that exists within our language of a certain line of figures of speech, namely, the world as theatre, life as drama. As we know, individuals get upstaged, some hold center stage, some wait for years in the wings. Others, indeed, pull strings from behind the scenes. Certain careers are one act plays while others, regrettably, can drag on and on. There are good nights and bad nights, rehearsals, primadonnas, and many buffoons. At the end, tragic or comic, the curtain falls. Exuent omnes. To say, by contrast, that "life is a novel" or "life is a painting" sounds less true. "Life is a ballet" is better because ballet is a sort of play. But to say "life is a sculpture" or "life is haiku" would be grotesque.

Where there is life, there should also be conviviality, and it is in this spirit that we welcome you, our audience, our esteemed and truly indispensable partner, to the eleventh season of the Marin Shakespeare Company at the Forest Meadows Amphitheatre on the beautiful grounds of Dominican University. We look forward to sharing with you riveting performances of Shakespeare and Rostand, and thank you for sharing with us your presence, support and enthusiasm.

from the Artistic Director...

Welcome once again to a season of Shakespeare under the stars! This summer we have a great variety of plays -- tragic romance, farce, and a dark comedy -- something for every taste. With a splendid company including more Equity actors than ever before, our eleventh season here at the newly remodelled and renamed Dominican University looks to be one of our most exciting ever. An extraordinary actor, Michael Santo, plays the lead in *Cyrano de Bergerac* paired with Marin favorite Marcia Pizzo. The Complete Works promises new surprises and belly laughs. And I am delighted at the challenge of staging Shakespeare's most controversial play, *The Merchant of Venice* with Matt Henerson returning from last summer's company to play Shylock. With a great Board of Directors, our off-season efforts -- burgeoning education and outreach programs, the Teen Touring Company, and special events like the party with Kenneth Branagh in May -- are growing and expanding. We're also making plans to ensure the long-term future of Marin Shakespeare Company for generations to come. Thank you for your support -- and enjoy!

Robert Currier

ASHLAND TRIP ~ ASHLAND TRIP ~ ASHLAND TRIP ~ ASHLAND TRIP ~ ASHLAND TRIP

Join Robert Currier on a three-night, four-day trip to Ashland's Oregon Shakespeare Festival. See three to five plays and enjoy the area's scenic and shopping attractions. Let Robert be your guide to some of the finest Shakespearean theatre in the country. October 19 -22, 2000. Call 499-1108 to sign up!

"Some of the brightest stars..."

Marin Shakespeare Company applauds our sponsors, whose generous support helps create and share the magic!



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The Marin Community Foundation seeks to improve the human condition and to enhance the quality of life of

the community now and for generations to come. The Foundation contributes significantly to our artistic programming and educational outreach.

Fireman's Fund Foundation is pleased to play a major role with Marin Shakespeare for the 10th year as sponsor of the 2000 Education Series. The foundation contributes to cultural, educational and human service organizations focusing on the needs of Marin County, its home base.



Marin Shakespeare Company is grateful to the **County of Marin** and Supervisors Hal Brown, Steve Kinsey, John Kress, Cynthia Murray and Annette Rose for their support of our community programming.

Autodesk, the world's leading supplier of PC and web-design software and digital content creation tools, is proud to sponsor the Marin Shakespeare Company for the seventh year in a row. It is with pride that we continue our commitment to theater and the arts by supporting this fabulous troupe for the year 2000. Congratulations again on another outstanding season!



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California Arts Council provides statewide leadership enabling and stimulating individuals and organizations to create, present and preserve art of all cultures to enrich the quality of life for Californians



California Arts Council

Marin Shakespeare Company is grateful to **Tamalpais Bank** for a "Heart of Marin" Award in honor of our first ten years of service to the community.



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Symposium on September 13. The AirPorter is celebrating 25 years of providing transportation to and from SFO Airport. Our distinctive Rainbow hued buses serve over 400,000 passengers a year with reliability, safety and convenience. We also provide buses for charter.



Established in 1982, **Mendocino Brewing Company** was the first brew pub to open in California since prohibition.

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Barefoot Cellars, established in 1986, produces high quality, award-winning wine at outstanding prices. Barefoot Cellars wine is known for its consistency in great taste. They support environmental causes, non-profit organizations, and the concept of a happy, healthy lifestyle. Get Barefoot and have a Great Time! "Come, Come; Good wine is a good familiar creature if it be well used."



Tully's Coffee is proud to support the Marin Shakespeare Company. Tully's Coffee...a warmer cup of coffee.

KABL plays familiar hit music of the 60's, 70's and 80's for listeners in the San Francisco Bay Area and on the internet. The new "Cable" features famous San Francisco daytime radio personalities Jim Lange, Mike Cleary and Carter B. Smith KABL broadcasts at 960 on the AM dial and at 960KABL.com on the world wide web. "Bay Area Favorites of Yesterday and Today"



KABL 960 AM

Marin Independent Journal

The **Marin Independent Journal** has a long history in Marin County. The newspaper is an active and involved corporate citizen sponsoring community service events, activities and fundraisers, and entertainment and the arts reaching tens of thousands of people throughout Marin each year. The Marin I. J. is pleased to be the exclusive newspaper sponsor of Marin Shakespeare Company's 2000 season.

SUMMER RAFFLE

One winner will be chosen at each performance from tickets purchased that day.
Grand Prize winners will be chosen September 30 at the final Merchant of Venice performance.
All raffle entrants will be entered in the Grand Prize drawing.

Raffle Tickets: \$5 each or 5 for \$20

GRAND PRIZES:



A NIGHT AT THE OPERA If you can't make it to Venice, how about a special night out at the San Francisco Opera? Enjoy dinner for two at Cafe Delle Stella followed by an Opera performance and overnight stay at the Queen Anne Hotel.

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Branson School is an independent secondary co-ed day school in Ross offering a rigorous college prep program. Branson provides MSC with rehearsal & classroom space.



Dominican University of California is an independent, Catholic international university with over 30 graduate and undergraduate degree programs. It has been home to Marin Shakespeare for 11 years.

"To Buy or Not to Buy? That is the Question. Whether 'tis Nobler to Stay or



Karin and Peter Narodny

&

Karen Goldman

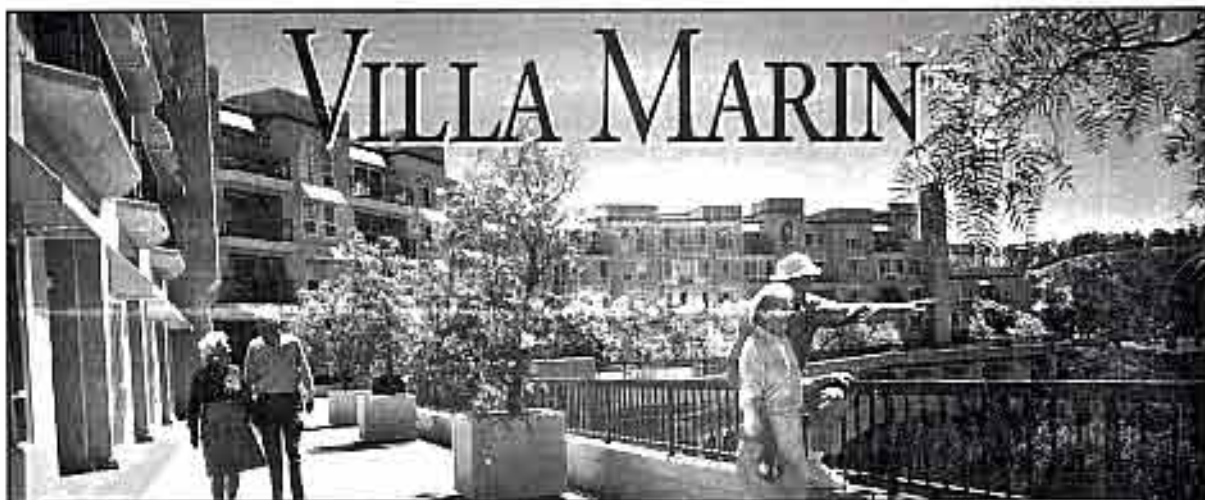
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Stagehands

Jerry and Susan Aparton
Dian Ashley
Stephen Billias
The Bochner Family
Stephen and Susan Booth
Donna Brown
Elizabeth Danel

Contributors:

Stagehands,

continued from page 11

Karen del Valle
Ellen Faden & Family
Nancy Godfrey
Duane and Andrea Hansen
Tom and Faye Hendricks
Eileen Hinkson
Alison Quoyeser & Gerald
Kawamoto
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Marin Shakespeare Company

PERMANENT FUND

"Giving that will endure..."

Marin Shakespeare Company is pleased to announce the creation of a Designated Beneficiary Fund housed at the Marin Community Foundation. The Fund's purpose is to help ensure the existence of Marin Shakespeare Company for future generations.

The following founding donors have each generously made gifts or pledges of \$10,000 or more:

James J. Gallagher
Velda Miller
Jane Papish
Harold (Pat) Patton

Please contact us to find out how you can contribute a gift or legacy. Thank you!

WISH LIST

We welcome in-kind donations!

Urgently needed are:

- Classroom space for afterschool and weekend educational programs.
- Computer genius to set up networking.
- Construction Materials (used OK): plywood, lumber.
- Housing for out-of-town actors and theatre artists, June - September 2001.
- IBM compatible laser printer.
- Macintosh power computer and Mac-compatible laser printer.
- Old Editions of Shakespeare
- Quality carpentry tools.
- Soft drinks - about 30 cases for our Cafe.
- Storage space for costumes.
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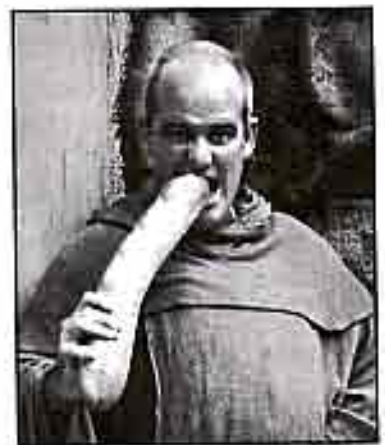
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and the new new guy...

Patrick Flick*

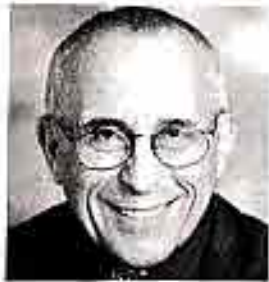


Directed by Robert S. Currier

* Member of Actor's Equity Association

There will be one 15 minute intermission. Running Time Just Under Two Hours...and Counting!

Produced through special arrangement with Broadway Play Publishing Inc. The script to this play may be purchased from BPPI at <http://www.BroadwayPlayPubl.com>



James Dunn
Director, *Cyrano*
de Bergerac

James is a native of Marin County and was Founder and Chairman of the College of Marin Drama Department, where he directed and taught for 30 years. In the 1960's he was co-founder and director of the California Shakespeare Festival. In the 1970's he was artistic director of the California Actors Theatre. He has been a guest director with ACT, the Old Globe Theatre in San Diego, the Julliard School in New York City, the Monterey Shakespeare Festival, the Marin Theatre Company, the Denver Theatre Center, Shakespeare at Slinson and the Marin Shakespeare Company. He has been the artistic director of the Marin Mountain Play for the past seventeen years. He has received five Best Direction Awards from BATCC and this past March received a Dean Goodman Choice Award for his direction of Marin Shakespeare Company's *Henry V*. *Cyrano de Bergerac* is his second production with the Marin Shakespeare Company.

Director's Notes - *Cyrano de Bergerac*

THE WHITE PLUME

I am an incurable romantic. The story of the "swashbuckling poet-soldier" with the long nose has always touched a deep chord of emotion in me. I first was introduced to the play in the early 1950's by the film with Jose Ferrer. I was instantly smitten with the character. I don't know how many times I saw that film. I found myself quoting the lines and fighting duels with phantom villains in the basement of my grandparents' house where I lived in my early college days. Not only did I envision myself as an "action hero" of romance but I also was able very easily to identify with the deep pain regarding Cyrano's physical features -- his monumental nose.

I have worn glasses from the time I was in the fourth grade and in those days -- the early 1940's -- it was considered a weakness by my peers and made me easy prey for bullies. I felt there was something wrong with me and like Cyrano I would never be attractive to a beautiful "Roxanne."

So as Cyrano does, I put on a mask of bravado and fought back like our hero with "wit and panache." I suffered many pairs of broken glasses but my "white plume" was never trampled although I had many bruises and my parents got tired of buying new glasses.

This play has been a part of my subconscious for a long, long time and I'm proud and excited to mount a production of it in this very romantic setting. There is a scene in the first act when the Comte de Guiche asks Cyrano if he has ever read *Don Quixote*. Cyrano replies, "I have and found myself the hero." De Guiche says, "Remember if you fight with windmills their huge arms may swing round and cast you into the mud." To which Cyrano replies, "Or up...among the stars!" I hope this production will help to cast you all "up...among the stars!"

The 'Real' Cyrano



The original of the legend was born in Paris in 1619, and called Savinien Cyrano. He was the son of a rich father whom it was alleged he later tried to rob on his deathbed. As a child he moved to his parents' country estate just outside Paris, called Bergerac. At 18, after studying the classics under various tutors whom he intensely disliked, he left college and mixed with the literary and Bohemian world of Paris where he showed a marked dislike of authority and a love of gambling. His life seems to have been at this time a reasonable mixture of scholarship and dissolute living. It was on the advice of his lifelong friend Le Bret, that Cyrano joined a company of guards -- mercenary cadets, composed exclusively of Gascons -- and probably there adopted, for discretion's sake, the name of Bergerac.

It must have been his swordsmanship as much as his nose that enabled him to make a name for himself as we learn he was soon involved in over a hundred duels, which he fought only as a second and never in his own disputes. After a severe throat wound at the Siege of Arras in 1640, Cyrano abandoned his military career and returned to the equally dangerous artistic life of Paris. It was during this period that a number of exaggerated stories grew up around him. He routed a band of 100 hired bravos in order to protect the poet Ligniere, and forbade the comedian Montfleury to appear on stage in his presence. He scorned the patronage of the nobility and earned a fiery reputation as a free-thinker. His own tragedy *Agrippine* in the modern tradition of Broadway disasters, did not even survive its own first night and it is certain that Moliere stole an entire scene from an earlier comedy to use in his own *Trickery of Scapin*. Cyrano's best known work was written at this time -- *Other Worlds: The Comical History of the States and Empires of the Moon and the Sun* -- which was not published until after his death. It is an enchanting fantasy, owing something to Rabelais and Descartes and being in turn a distinct model for *Gulliver's Travels*, containing, among other ideas, ingenious 17th century versions of the balloon, the rocket-ship, the parachute and even the gramophone. *Other Worlds* caused quite a stir at the time, especially as the moon was not officially recognized as a 'world' at all. After several editions had appeared, in which Cyrano's sharp jibes at authority were suppressed, his book had to wait until 1920 before a full unexpurgated version was published.

About the last years of Cyrano's life little is known. In 1652 poverty forced him to accept a dull patron and it was three years later, when he was visiting this duke's house, that Cyrano was injured by a beam of wood which fell directly on his head. The incident sounds suspiciously unaccidental, although few people had the confidence to imply anything else; it is certain that by this time Cyrano had aroused many enemies in the Church who would have been happier with him out of the way.

He died in July 1655 and made a respectable Christian end. That Cyrano, like many of his contemporaries, should have given way to a death-bed repentance is probably true. It is equally true that in his life he was a passionate free-thinker, as unafraid and reckless in attacking Church and orthodoxy as he was in attacking the hundred ruffians at the Porte de Nesle.



Production Costume Sketches by Pamela Johnson

Cyrano de Bergerac

Directed by
James Dunn

The Characters in the Play

Bellerose,

the Theatre Manager

Cuigy, a Musketeer

Brissaille, a Musketeer

First Citizen

Second Citizen

A Musketeer

The Flower Girl

The Orange Girl

The Wine Girl

First Marquis

Second Marquis

Countess Brissaille

Ligniere, a drunken poet

Christian

Ragueneau, a baker

Le Bref

Roxane

Her Duenna

Comte de Guiche

Valvert

A Cut-purse

Montfleury, an actor

Cyrano de Bergerac

Lise, the baker's wife

The Musician

The Capuchin

Mother Marguerite

Sister Marthe

Bakers, Poets, Cadets,

Soldiers, Nuns

Robert S. Currier

Paul Spencer

Bryan Steele

Cory Sandrock

Nikolai Lokteff

Francis Serpa

Leila Ben-Joseph

Sara Betts

Diane DiPrima

Lucas Alifano

Ian Crawford

Risa Sandberg

Michael-Paul Thomsett

Jason Heil*

Jonathan Gonzalez

Fred Ochs

Marcia Pizzo*

Anne Ripley

Kenneth Rowland

Anthony Shaw Abatè

Ryan Naumann

Chris Hammond

Michael Santa*

Caroline Tye

Ian Crawford

Christopher Hammond

Anne Ripley

Diane DiPrima

The Company



Michael Santa and Marcia Pizzo

From the Classic Romantic Love Story by Edmond Rostand

Set Design

Kenneth Rowland

Lighting Design

Bruce Lackovic

Costume Design

Pamela Johnson

Sound Design

Billie Cox

Props Design

Denise Kirchner

Production Stage Manager

Jon Wangsgard*

There will be one 15 minute intermission.

*Approximate Running Time:
2 hours and fifteen minutes.*

The Merchant of Venice

directed by Robert Currier

Set Design
Kenneth Rowland

Music Composed By
Billie Cox

Lighting Design
Bruce Lackovic

Props Design
Bryan Steele

Costume Design
Pamela Johnson

Production Stage Manager
Jon Wangsgard*

The Characters in the Play

Antonio, a Christian merchant	Lucas McClure*
Salerio, his friend	Nick Sholley
Solanio, another friend	Anthony Shaw Abate
Bassanio, in love with Portia	Jason Heil*
Lorenzo, in love with Jessica	Kurt Kroesche
Gratiano, another friend	Peter Schmuckal
Portia, later disguised as a lawyer	Allyson Kulavis
Nerissa, her waiting woman	Valerie Weak
Stefano, Portia's steward	Fred Ochs
Shylock, a Jewish money-lender	Matthew Henerson*
Prince of Morocco, a suitor to Portia	Kobie Crawford
Launcelot Gobbo, a servant	Patrick Flick*
Old Gobbo, his father	Fred Ochs
Jessica, Shylock's daughter	Jennifer Fagundes
Prince of Aragon, a suitor to Portia	Patrick Flick*
Tubal, an old Jew	Fred Ochs
The Duke of Venice	John Kress
Pages, Servants, Attendants and Guards	MSC Interns and Apprentices



Matthew Henerson

‘Hath not a Jew eyes? Hath not a Jew hands...?’

If you would like to discuss the issues raised by this probing play, please join the play's director and prominent members of Marin's religious community at Congregation Rodef Shalom on Wednesday, September 13 at 7:30 for a Symposium discussion, sponsored by Grace Hughes and the Marin Airporter.

There will be one 15 minute intermission.

Approximate Running Time: 2 and one half hours.

volunteer ushers, please put garbage in the appropriate receptacles.
association of actors and stage managers
Choreographers, an independent national labor union.
Group, the national organization for the American Theatre.

TCG

The Story of The Merchant of Venice

Among the many suitors who flock to the court of the rich and beautiful Portia of Belmont is Bassanio, an impecunious young Venetian gentleman. Needing money for his courtship, he turns for help to Antonio, a friend from whom he has often borrowed money, and asks for a loan of three thousand ducats for three months time. Antonio readily accedes, however he does not have the full amount on hand as his many merchant ships are all at sea. He breaks his usual custom of never borrowing on interest and goes to Shylock, a rich Jewish money-lender. Shylock agrees to loan the money if the merchant will sign "in a merry sport" a bond stipulating the forfeiture of a pound of flesh should the loan not be repaid on time. The confident Antonio willingly signs the bond.

Now Bassanio, light of heart, goes to Belmont to court his fair heiress, taking with him his mercurial friend Gratiano. Portia, following the terms of her dead father's will, puts her suitors to the test of the three caskets. Would-be either gold, silver or lead, holds Portia's portrait; should they fail, they must swear to leave immediately and The Princes of Morocco and the test. Then Bassanio



The happy Bassanio leaden casket. When he him a ring which he pledges meanwhile, has wooed and wailing-woman Nerissa. A

and Shylock's daughter Jessica, court clandestinely and elope along with much of Shylock's money and jewels. But the lovers' happiness is shortlived. News comes from all ports of the world that Antonio's ships are lost at sea, and Shylock demands his pound of flesh. Portia dispatches Bassanio to Venice to try to help his friend and then, unable to remain idle, leaves her house in the care of Lorenzo and Jessica and hatches a plot. She will disguise herself as a young lawyer with Nerissa as her clerk and venture to Venice to plead for the Jew to be merciful.

Portia arrives as the Duke of Venice is trying Antonio's case. She entreats with Shylock to show compassion and forgiveness. But Shylock's heart has been hardened by the years of ill-usage at the hands of the Christians and by his daughter's betrayal in squandering his most precious belonging, a ring given him by his dead wife Leah, on a monkey bought in a bazaar. Portia begs Shylock to accept three times the sum owed to him, but Shylock is unyielding. Portia then declares that the Jew must take the pound of flesh, but, she adds, it must be exactly one pound and flesh only, no blood may be spilled or the bond will have been broken. Shylock is forced to forego his revenge and decides he will take the proffered money. But Portia remains firm: Shylock must obey the letter of the bond. Finally, when the defeated Jew would depart with empty hands, Portia argues that he has plotted against the life of a Venetian and so is subject to the penalty of the law. All of Shylock's good are confiscated, half to go to the state and half to his daughter Jessica. Furthermore, Shylock must convert to Christianity. The broken old man leaves the court. Portia refuses any fee from Antonio and Bassanio but she and Nerissa beg instead the rings the husbands had vowed always to wear. Reluctantly, the men forfeit their wedding bands.

When the husbands return to Belmont, on the heels of Portia's own homecoming, the wives tease their husbands and regale them for losing the precious rings. Eventually, the women reveal their disguised roles in the day's dramatic events, Jessica and Lorenzo learn of their fortune, and word comes that three of Antonio's rich argosies have indeed returned to harbor. The audience is left to decide if the play has had a happy ending.

bridegrooms must choose seeking the casket that they fail, they must swear remain unmarried for life. Aragon both try and fail arrives to try his fortune.

correctly chooses the claims his bride, she gives to keep. Gratiano, won the love of Portia's third set of lovers, Lorenzo



Artistic Director
Robert S. Currier

Robert holds a B.A. in Drama and an M.F.A. in Directing from U.C. Irvine where he helped establish the Objective Drama Project with the legendary theatrical theorist Jerzy Grotowski in the early 1980's. An actor, director, writer, designer and theatre technician, Robert co-founded Encounter With the Theatre at the Woodstock (IL) Opera House and the Ukiah Players Theatre, now in its 24th year. He has directed well over 100 productions including *The Comedy of Errors*, *The Tempest*, *A Midsummer Night's Dream* (winner Bay Area Theatre Critics Award, "Best Overall Production"), *Much Ado About Nothing*, *Peter Pan*, *Taming of the Shrew* ("Best Production in Marin," 1997), *The Complete Works of Wllm. Shkspr. (abridged)* and last summer's *Twelfth Night* for Marin Shakespeare Company, which he co-founded in 1989.

Director: ***The Merchant of Venice, The Complete Works of Wllm. Shkspr. (abridged)***

Director's Notes - The Thorny Rose

The history of the 20th century has rendered *The Merchant of Venice* Shakespeare's most controversial play. A recent production in Israel was the cause of near riots. As we've discovered, some charitable foundations do not wish their name associated with even the study of this play's explosive issues. To stage literally Shylock's abuse at the hands of his Christian neighbors -- who spurn him, kick him and spit in his face -- lays any contemporary production open to charges of anti-Semitism and comparisons to the holocaust. At the very least, Shylock's plight makes audiences uncomfortable. If Shakespeare considered it a comedy, it is certainly one of the darkest in his Folio.

So why did our Immortal Bard write it? Could his motive have been crass commercialism? You bet! Anti-Judaism was big box office in 1590's London. Jews had been banished from England in 1290 and could remain only if they "converted" to Christianity or lived in hiding. There is evidence that Jews in Italy were forced to wear identifying badges, a harrowing parallel to Hitler's Europe. In London, the Portugese-Jewish doctor to Queen Elizabeth, one Roderigo Lopez, was a "converted Jew." But such conversions were highly suspect, especially in the eyes of Robert Dudley, Earl of Essex. In 1594 charges of attempting to poison Her Majesty were trumped up and Lopez was convicted and brutally executed before a wildly cheering crowd. Shortly after, shrewd impressarios were raking in the lolly with a hasty remount of Kit Marlowe's *The Jew of Malta*. Marlowe's Maltese villain, appropriately named Barabas, the thief who went free while Jesus was crucified, was rotten to the core, monstrously murdering and gleefully dismembering Christians at every turn.

Never one to miss a lucrative opportunity, our dear Bard of Avon set out to further glorify Christianity at the expense of heathen Judaism in a "comedy" the plot of which he cobbled together, as was his wont, and set in one of the most remarkable cities in history...Venice. But Shakespeare was Shakespeare and one can imagine the wheels turning in that famous balding pate as he created Shylock: a Jew certainly, and therefore a pagan, a miser and practicer of usury admittedly, officially condemned by the Church of England although undoubtedly practiced in a thriving town like London. Futhermore, he hates Christians. It would be easy to lay it on with a trowel and create another Barabas. And Barabas spelled Box Office. But he just couldn't do it! "Hast not a Jew eyes?...if you poison us do we not die?" Perhaps before he knew it, a complex and not wholly unsympathetic multi-dimensional character had emerged. More sinned against than sinning?

You be the judge. It's a difficult balance, like the scales Shylock brings to court. Certainly Antonio and his band of gold-digging opportunists are not wholly admirable, just as the other outsiders, Portia's silly suitors, leave us not entirely without pity. "Shakespeare," as Sir Peter Hall reminds us, "is so wonderfully ambiguous." Is it any wonder this thorny rose has endured for over 400 years?

Robert S. Currier



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Robert S. Currier

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the city but
the people?"*

—William
Shakespeare

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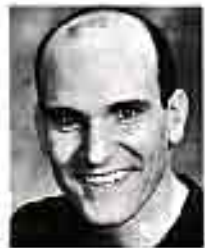
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Cast Biographies

Anthony Shaw Abatè
Valvert, Solanio



A member of Screen Actors Guild, Anthony is an alumnus of U of M (Ann Arbor), ACT (San Francisco), and RADA (London). Numerous credits span from classical to contemporary and from stage to screen and include: Scorpion in Dale Wasserman's original *Don Quixote*, Antipholus in *The Comedy of Errors*, Tybalt in *Romeo and Juliet* (on the backlot of CBS Studios), leading roles in independent films *Casa Hollywood*, *The Midwife's Tale*, *Brain Drain*, and the pilot *Rough Cut Riley*. In the U.K. he was seen at the Almeida in an ENO production of *Wozzeck* and as Ed in the Scottish premiere of *Torch Song Trilogy*. He can be seen "slinging steel" in the upcoming film version of *The Fantastiks!* A founding member of SoCal's classical rep theatre A Noise Within, Anthony is also a six year veteran of LA's *Haunted Cabaret*. Anthony is a yogi, a word-class sailor, and a pilot of both fixed-wing aircraft and paragliders. He dedicates his work this season to the twins -- Mickey & Val.



Darren Bridgett*
Complete Works

Darren is happy to return to Marin Shakespeare for a third summer. Most recently he was seen in *The Woman in Black* at Marin Theatre Company. Other roles include Marin Theatre Company's two-person drama *Turn of the Screw*, Arthur in *Psychopathia Sexualis*, George in *Once in a Lifetime*, Orlando in *As You Like It*, and Richard in *Ah Wilderness!* at TheatreWorks; Jody May in *Wilde West* and Musio in *Leo Tolstoy is in the Next Room Dying* at San Jose Stage; and Gunnar in *Vikings* at Center Rep. He has had supporting roles at ACT in *The Play's The Thing* and *Othello*.

Kobie Crawford
Prince of Morocco



Originally from the Palo Alto area, Kobie graduated from Gunn High School, and was active with the Palo Alto Children's Theater as a teen. He received a BA in Theatre from UC San Diego in 1997, and has returned to Palo Alto with his wife, Michelle, and his son, Miles. Past credits include *Fences*, *The Complete Works...*, *Othello*, *The King and I*, and, most recently, a new rock opera, *BARE*.

Jennifer Fagundes
Jessica



Jennifer's favorite roles include Grete in *Sight Unseen* at City Lights Theatre, Yonah in *Children of Eden* at Western Stage, and Ariel in *The Tempest* at Calaveras Rep. She received her B.A. in Drama from San Jose State last year and just played Agnes in Theatreworks' *Gypsy*. She is thrilled to work at Marin Shakespeare for the first time!



Patrick Flick*
Complete Works
Launcelot Gobbo,
Prince of Aragon

Patrick is delighted to return home to Forest Meadows and Marin Shakespeare Company after a two year hiatus from the theatre. A two-time Emmy Award winner, Patrick can be seen on ZDTV, a national television network dedicated to the digital lifestyle. His voice can be heard on numerous CD-ROM titles including the *Rocket's New School*, and *Jumpstart Learning* series. MSC audiences may remember Patrick as the flatulent Friar Tuck in *Robin Hood*, and the ultra-groovy Grumio in *Taming of the Shrew* in the 1997 season. Local credits include Nicolai in *Leo Tolstoy is in the Next Room Dying* directed by David Ogden Stiers at San Jose Stage, Teyve in *Fiddler on the Roof* at Woodminster Amphitheatre, Christmas Present in *A Christmas Carol* at Sacramento Theatre Company, and Sipos in *She Loves Me* at TheatreWorks. Off-Broadway credits include *Cinderella* at Riverside Shakespeare and Camus' *Caligula* and Chekov's *Ivanov* at the Independent Theatre. Regional credits include Atlanta's Alliance Theatre, Indiana Repertory, Wisconsin Shakespeare Festival, Indianapolis' Phoenix Theatre, and Seattle's New City Theatre.

Jonathan Gonzalez
Ragueneau



Jonathan most recently understudied and performed as Sir Epicure Mammon in *The Alchemist* at Berkeley Rep. Other theatres include the California, Stinson and Carmel Shakespeare Festivals, Western Stage, Pacific Repertory Theatre, EXIT Theatre and Eureka. He has appeared extensively with S. F. Shakespeare's school tours as Iago and Demetrius and with Shakespeare in the Park and has been seen in *The Bear*, *What The Butler Saw*, *Twelfth Night*, *Rumors*, *The Tempest*, and the U.S. premiere of Clive Barker's *Frankenstein in Love*. Jonathan trained at A.C.T. and La Jolla Playhouse and has a B.F.A. in Acting from San Diego's U.S. I. U.



Christopher Hammond
Montfleury

Chris is a veteran of James Dunn productions, having started in *Oliver* at College of Marin in 1972. He has performed in 43 shows at COM and attended the North Carolina School of the Arts where he was given the biggest scholarship in his class -- before being kicked out after 2 years for having no talent. Roles performed include Harold Hill, Sky Masterson, Fagin and The Pirate King.

Jason Heil*
Christian, Bassanio



Jason is pleased to be making his Marin Shakespeare Company debut. Regional work includes Bolingbroke in *Richard II*, Enobarbus in *Anthony & Cleopatra*, Cleante in *The Miser*, El Gallo in *The Fantasticks*, Sky Masterson in *Guys and Dolls* (Texas Shakespeare Festival), Florizel in *The Winter's Tale*, Clitandre in *The Learned Ladies* (A Noise Within), Jud Fry in *Oklahoma!* (Downey CLO), Milo Tindle in *Sleuth*, Rev. Hale in *The Crucible* (SRT, Santa Rosa) and two seasons with the Utah Shakespearean Festival. Jason was the body model for John Smith in Disney's *Pocahontas 2*. Directing credits include *Baby, Jacques & His Master, The Visit, Brilliant Traces*, and *Barefoot in the Park*. Jason received his MFA in Acting from U.C. Irvine.



Matt Henerson*
Shylock

Matthew is delighted to return to Marin Shakespeare Company where last summer he played Chorus in *Henry V*,

Sir Toby in *Twelfth Night* and appeared in *The Complete Works*. Recently he has played Schmitz in *Firebugs* for the American Citizens' Theatre, Caliban in *The Tempest* for the Calaveras Rep, Leontes in *The Winter's Tale* for Women in Time at 450 Geary, and Pseudolus in *A Funny Thing Happened on the Way to the Forum* on the Mountain. He has just returned from Flagstaff where he played the title role in Brecht's *Life of Galileo* and Enrico Fermi in *Atomic Bombers* for NAU's SummerArts 2000. Matt lives in Cupertino with his wife, Nancy, and his daughter, Miriam.



John Kress
The Duke of Venice

John was born in San Rafael, where he continues to reside and work. An attorney-at-law by profession, he was first elected to the Marin County Board of Supervisors in 1994 and re-elected in 1998. His involvement in theatre includes a revealing cameo in last summer's *Twelfth Night* and amateur productions of *Merchant of Venice*, Ionesco's *The Lesson*, and *The Trial of the Shrew* by Doug Maloney, the Bard of Marin.

Kurt Kroesche
Lorenzo



Kurt most recently appeared in 42nd St. Moon's *Out Of This World* at the Eureka Theatre, as well as American Musical Theatre's staging of *Phantom*. Other recent credits include the title role in Charles Marowitz's *Hamlet* at EXIT Theatre, Loevborg in *Hedda Gabler* with Actors' Collective and Demetrius in S.F. Shakespeare's school tour of *A Midsummer Night's Dream*.



Allyson Kulavis
Portia

Allyson is delighted to return to Marin Shakespeare Company after playing Lady Olivia in last year's *Twelfth Night*. Most recently, she assistant directed *The Return to Morality* at San Jose's City Lights Theater. As an actor, Allyson has worked with American Citizens' Theatre, EXIT Theatre, New Conservatory Theater, Theater Rhinoceros, 450 Geary, Antenna Theater and she looks forward to playing Katherine in *The Taming of the Shrew* at Center Repertory Theater in the coming season. Allyson's alter ego can currently be found fighting evil and upholding justice in full superhero regalia at Evco.com. Thank you, Bob and Lesley for your continued faith and support.

Nikolai Lokteff
Citizen, Poet



Nikolai has trained at ACT and performed at Foothill Studio Theatre, Busbarn Stage Company, California Conservatory Theatre, Palo Alto Players, Northside Theatre, San Jose's Lyric Theatre and others.

Lucas McClure*
Complete Works, Antonio



Lucas won a Dean Goodman Choice Award for the Dauphin in *Henry V* and was nominated for a Bay Area Theatre Critics Circle Award for Best Ensemble in *Complete Works of Wilm. Shkspr. (abridged)* at Marin Shakespeare Company. Other recent work includes *The Canterbury Tales* for Geoffrey Chaucer & Co, *Henry IV Part I* at Cinnabar Theater, and *Poor Mrs. Pepys* for Eureka Theatre Company Discovery Series.

Fred Ochs

Le Bret
Old Gobbo, Tubal, Stefano



Fred is ecstatic about doing his first classical roles at Marin Shakespeare. He was most recently seen in the musical review *New Wrinkles* in San Francisco. Other stage roles include Roberto Miranda in *Death and the Maiden*, Oscar Madison in *The Odd Couple*, Mortimer Brewster in *Arsenic and Old Lace*, and Mr. Toad in a musical version of *The Wind in the Willows*.

Marcia Pizzo*
Roxanne



Marcia is thrilled to join Marin Shakespeare Company for her very first season. She spent all last summer performing with the California Shakespeare Festival as Silvia in *Two Gentlemen of Verona*, Nerissa in *The Merchant of Venice*, Ariel in *The Tempest* and Goneril in *King Lear*, for which she received a Dean Goodman Choice Award. Prior to this, she appeared at the Stage Door Theatre in the original musical *Cumberland Blues*, in *Museum*, the premiere production of Vector Theatre Company, and in Steve Martin's long-running comedy *Picasso at the Lapin Agile*. An MFA graduate of the Advanced Training Program at ACT, Marcia has played the Geary in such roles as Vivian in *Opera Comique*, Gloria in *You Never Can Tell*, and Martha in *Passion Cycle* directed by the late William Ball. Other credits include Mary in Marin Theatre Company's *The Women* and Angel in 42nd Street Moon's *I Married an Angel* both for which she received Drama-Logue Awards. Marcia is best known in Marin for roles in the Mountain Play including Laurey in *Oklahoma!*, Anna in *The King and I*, and Eliza Doolittle in *My Fair Lady* for which she received a nomination for a Bay Area Theatre Critics' Circle Award.

Anne Ripley
Duenna, Mather Superior



Anne is delighted to be making her second appearance with Marin Shakespeare Company having played Alice in last year's *Henry V*. She recently appeared as Julia in *Lend Me A Tenor* with the Ross Valley Players and as Cilissa in *The Oresteia* at College of Marin. Her many Bay Area roles include Fraulein Schneider in *Cabaret* (Allegro Productions), Mrs. St. Maugham (RVPI), and Mrs. Higgins in *My Fair Lady* (Mountain Play) for which she was nominated Best Supporting Actress by the Bay Area Critics Circle. Her favorite role is Melissa in *Love Letters* in which she co-starred with Jim Dunn.

Kenneth Rowland
Comte De Guiche



Kenneth has performed leading roles on Bay Area stages ranging from opera and musical theatre to dramatic works, and more recently, Shakespeare. His recent credits include General St. Pe in Anouilh's *The Waltz of the Toreadors*, Harpagon in Moliere's *The Miser*, Dr. Sloper in *The Heiress*, and the title role in William Luce's *Barrymore*. Ken's Shakespeare credits include Don Pedro in *Much Ado About Nothing*, Claudius in *Hamlet*, Montjoy in *Henry V*, and Malvollo in Marin Shakespeare's *Twelfth Night*.

Michael Santo*
Cyrano



Michael's most recent appearances include Sir Toby Belch in *Twelfth Night* at Great Lakes Theatre Festival, Einstein in *Picasso at the Lapin Agile* at Arizona Theatre Company, Eliot Once Removed in the premiere of Nagle Jackson's *Taking Leave* with Denver Centre, and Lord Queensberry in *Gross Indecency* at Theatre On The Square. Locally he has performed with ACT, California Shakespeare Festival, San Jose Repertory Theatre, Berkeley Repertory Theatre, Magic Theatre, Aurora Theatre Company and TheatreWorks where he starred as Eddie in the Bay Area premiere of *Conversations With My Father*. Other theatres include Seattle Rep, Intiman Theatre, Mark Taper Forum, Oregon Shakespeare Festival, Cincinnati Playhouse, Portland Rep, Empty Space, Alaska Rep, A Contemporary Theatre, Cleveland Play House, Portland Stage Company and Washington D.C.'s Shakespeare Theatre.

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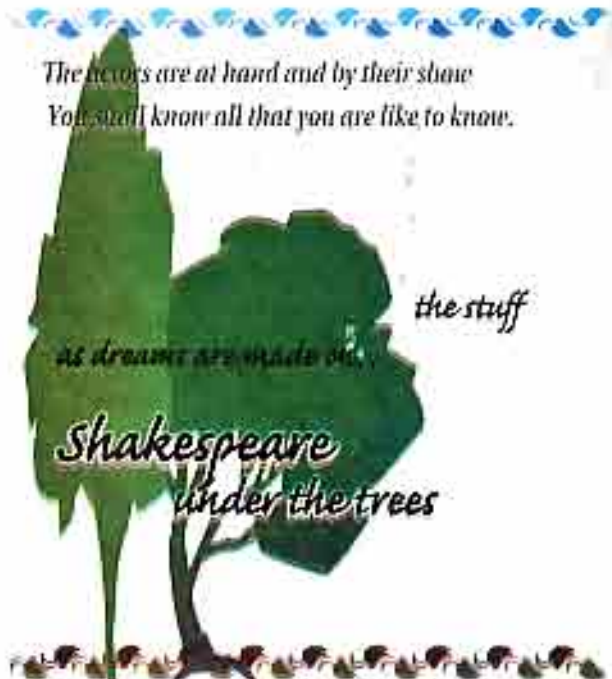
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Noah Benezra as Puck in the 2000 Teen Touring Company.

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APPRENTICES: David Abrams, Corey Adams, Noah Benezra, Barry Brownstein, Jesse Brownstein, Jordan Brownstein, Michael DeFabio, Max Manalo, Liz Ohlsson, Sophia Phillips, Adam Roy, Gillian Slack, Wolfgang Wachalovsky

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Peter Schmuckal
Gratiano

Peter is pleased to be returning to Marin Shakespeare Company for his second season. He played Fabian in last year's production of *Twelfth Night*, and won a Dean Goodman Choice Award for his portrayal of Pistol in *Henry V*. Most recently he played Polixenes in WIT's production of *The Winter's Tale*. He has appeared in lead roles in *The Tempest*, *A Midsummer Night's Dream*, *The Comedy of Errors*, and *Romeo and Juliet* with the San Jose Shakespeare Festival and Festival Theatre Ensemble. He has worked extensively with TheatreWorks, Willows Theatre, Unconditional Theatre, City Lights Theater Company, Bus Barn Stage Company and other local venues.

Nick Sholley
Salerio



Nick has acted extensively in the Bay Area over the past four years. He appeared most recently as fool knight Sir Andrew Aguecheek in *Twelfth Night* at Shakespeare at Stinson Beach. Prior to that he raged in *Starship Shakespeare* at the Shelton Theatre as the homicidal coward MacLear, half-Klingon in a kilt. He kicked off last winter in *Cinderella* (AmericanCitizen's Theatre) as Carry, a Stan Laurel-ized repo man, and in DEO Ireland's *Amphibians* he breathed as Brian, the smarty pants outcast in an Irish fishing village. He has also taken a turn at directing short original works for Conditional Stagings and for Scene Shop at the Marsh.



Paul Spencer
Cuigy

Paul is an interdisciplinary studies major at Sonoma State University, combining Theatre Arts and Kinesiology. He performed in three mainstage productions at Humboldt State including *Equus* in which he played Martin Dysart and in performances at Santa Rosa Junior College, Sonoma State University and Ferndale Rep Theatre. Paul has arranged fight sequences for three plays in which he was also an actor combatant.



Bryan Steele
Brissaille

Bryan returns for his fourth season at MSC having appeared in *Richard III*, *The Tempest* and *A Midsummer Night's Dream*. He has also performed in *A Soldier's Play*, *Dark Side of the Moon*, *Dead Cats* and several music videos. Bryan also starred in and directed *Swords of Shakespeare*.

Michael-Paul Thomsett
Ligniere



Michael-Paul appeared in Marin Shakespeare's *Henry V* as Nym and Le Fer and is excited to be back again this year. He graduated from the North Carolina School of the Arts in 1996 and since then has appeared in many productions in Marin and has started his own theatre company called Waiting in the Wings.



Valerie Weak
Nerissa

Valerie last worked at Marin Shakespeare Company as Biondella in *Taming of the Shrew*. Other credits include Center Rep, S. F. Shakespeare Festival, and Woman's Will, an all-female Shakespeare company. Favorite roles include Sonya in *Uncle Vanya* and Dol Common in *The Alchemist*.

Marin Shakespeare Company Interns 2000



Leila Ben-Joseph



Sara Betts



Diane DiPrima



Cory Sandrock



Francis Serpa



Caroline Tye

Not Pictured:
Ryan Naumann
Risa Sandberg

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2000 Production Staff

Rob Clare *Artistic Advisor, Instructor*

Dr. Clare holds a D.Phil in Shakespeare studies from Oxford University. As an actor and director he has worked at the Royal Shakespeare Company, National Theatre, Compass Theatre and many others. He teaches at many of the UK's leading drama schools, coaches actors at the RSC, and his work in the prisons of Northern Ireland was the subject of a BBC documentary *Act of Faith*. Rob has won awards as a director, writer, and for his work in prisons.

Lesley Schisgall Currier *Producer*



Lesley is the founding Managing Director of Marin Shakespeare Company and founding Producer of the New American Comedy Festival, where she has directed several new plays since 1988. Other directing credits

include MSC's *Romeo and Juliet*, Theatre Artists of Marin, Ukiah Players Theatre, and Princeton University, from which she holds a B.A. Acting credits include the Oregon Shakespeare Festival, McCarter Theatre and South Coast Repertory Theatre. She is currently serving as Treasurer of the Shakespeare Theatre Association of America.

Billie Cox

Composer, Sound Designer

This is Billie's fifth season with Marin Shakespeare Company. She has composed music and sound design for children's theater, CD-ROMs, film and video. Billie received EMACT awards for her musical scores for *Death of a Salesman* and *K2*. She also directs plays for the Ross Valley Community for Schools and writes original musicals.



Amy Young Hatch *Executive Assistant*

Amy studied at College of Marin and completed apprenticeships in stage management at ACT and technical theatre with IATSE

Local #16. She has held a variety of technical and administrative jobs including the San Francisco Opera, San Francisco Ballet, Walt Disney Studios, and Industrial Light & Magic.

Pamela "Pete" Johnson *Costume Designer*



Pamela is a Resident Designer at Sonoma State University. She teaches Costume Design, Theatrical Hair & Makeup, and manages the costume production staff for the theatre, music, dance and rental programs. She has many credits in costume design in the Northbay as well as S. F.'s *Intersection* for the Arts. Pamela has a B.A. in Theatre Arts from Arizona State University, the Pacific Conservatory for Performing Arts and an M.A. from SSU in Costume Management. Her professional experience began at Berkeley Repertory Theatre; currently she is a member of Bay Area Costumers Guild, The Costume Society of America, and the U. S. Institute of Theatre Technology. She hopes you enjoy the shows.



Denise Kirchner *Props Design, Cyrano*

Denise is delighted to return to Marin Shakespeare Company. Except for a stint in New York City (as property master with Julliard for four years and at Goodspeed Opera House, Connecticut, working on the original *Annie!*), Denise has grown up and lived in Marin County. She has worked for MSC, the Mountain Play, ACT, Magic Theatre, California Actors Theatre, TAM, Sonoma County Repertory, Cinnabar, Shakespeare at Stinson and the Colleges of Marin and Napa Valley. She is currently working with husband/designer Ron Krempetz on a series of mechanically animated Christmas windows. It is a wonderful life.

Bruce Lackovic *Lighting Designer*

Bruce designed sets and lights for Marin Shakespeare's last four seasons. He has worked in film, theatre, trade shows, interior design, architecture, lighting design and sound engineering and taught at Redwood High and Ross Valley Community for Schools. A graduate of USC, he owns BRL Design.



Ian Marsh *Technical Director*

A Berkeley native, this is Ian's fourth season with Marin Shakespeare Company. He has been working in technical theatre since high school. Ian attended SFSU for two years before moving into professional theatre. He has worked for many East Bay theatre companies and is production manager for Ross Valley Community for Schools.

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Production Staff, continued

Kenneth Rowland *Set Designer*

Ken has designed over 150 stage settings throughout the Bay Area and is delighted to be designing for Marin Shakespeare Company.

Bryan Steele *Props Designer, Merchant*

Bryan is thrilled to serve as Props Designer for *The Merchant of Venice*, having cut his teeth on Shakespeare Santa Cruz's *Richard III* and *Romeo and Juliet* as well as Cabrillo Music Festival's production of Leonard Bernstein's *Mass* and U.C.S.C.'s *Pieces of the Quilt*.

The Academy of the Sword *Richard Lane, Founder*

The Academy of the Sword provides instruction in all kinds of stage combat. Executive Director Richard Lane is the author of *Swashbuckling: The Art of Stage Combat and Theatrical Swordplay*. He and Bob Borwick directed this year's fights. Academy of the Sword has provided Marin Shakespeare's Fight Direction since 1991.



Jon Wangsgard *Production Stage Manager*

Jon is excited to be returning to theatre and Shakespeare after spending the last year and a half stage managing for opera in Dallas, Utah, Arizona, and Santa Barbara. Before that he stage managed *How I Learned to Drive*, *Mere Mortals*, *Three Days of Rain*, *Goodnight Desdemona (Good Morning Juliet)*, and the truly original *Saturday's Voyeur* at the Salt Lake Acting Company. He has also worked at The Tuachan Amphitheatre and the SCERA Shell. Other stage managing credits include *King Henry V*, *The Unsinkable Molly Brown*, *Jane Eyre* and *The Pirates of Penzance*.



Student Advisory Council

Marin Shakespeare Company's Student Advisory Council gives students an opportunity to help shape Marin Shakespeare Company's Education Programs, learn new skills, and help promote programs within the community. The 2000 members are:

Rusty Bass
Jesse Brownstein
Marguerite Patterson
Cassie Westbrook
David Berkson, Advisor





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Marin Shakespeare Company is a non-profit organization dedicated to achieving excellence in the staging and study of Shakespearean plays, to celebrating Shakespeare, and to serving as a cultural and educational resource for the people of Marin, the Bay Area and beyond.

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Director - *Complete Works*
Director - *Merchant of Venice*
Production Stage Manager
A.S.M. - *Cyrano, Merchant*
A.S.M. - *Complete Works*
Artistic Advisor
Costume Design
Composer, Sound Design
Fight Direction
Fight Captain
Greenshow Director
Lighting Design
Prop Design - *Cyrano*
Properties - *Complete Works*
Prop Design - *Merchant*
Set Design
Technical Director
Electrician, Light Operator
Master Carpenter
Scenic Artist
Scenic Carpenters
Sound Engineer
Sound Operator
Spot Light Operators
Running Crew & Dressers
Costume Construction
Accessories
Capes
Cutter
Cyrano's Nose Design
Wigs
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