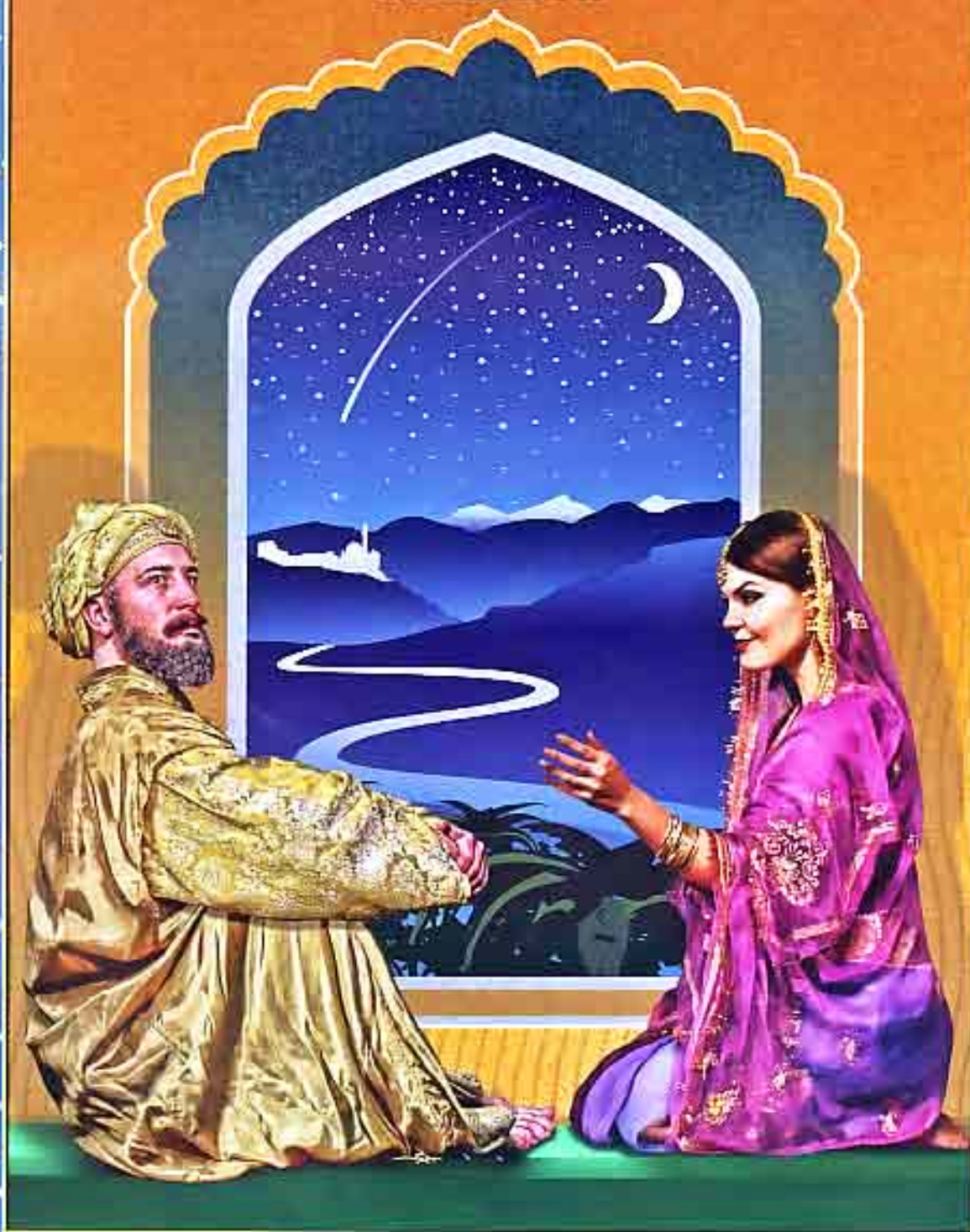


# MARIN SHAKESPEARE

C O M P A N Y 2 0 0 2

A THOUSAND & ONE ARABIAN NIGHTS  
MUCH ADO ABOUT NOTHING  
MACBETH



Poster Art by: Jerry Beards's Graphic FX

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Marin  
Shakespeare  
Company

# Welcome...

to the thirteenth season of Marin Shakespeare Company.

This summer we are sticking to our now customary three-play formula: Two plays by Shakespeare (one Comedy and one Tragedy, or History) and, for variety, one play that is "something else."

The comedy is the witty duel-of-the-sexes **Much Ado About Nothing**. The tragedy is the powerful, eerie **Macbeth**. As for our third production, and given the spirit of the times, we thought it might be interesting to present a classic story from the Islamic culture. Hence, our choice of **A Thousand and One Arabian Nights**, which, of course, is not a play at all but which has nevertheless proved beautifully adaptable to the stage.

In a certain sense, this is our most feminist program to date. In each of the three works, a woman calls the tune. From the perverse charms of Lady Macbeth, to the more wholesome wit of Beatrice, to the endless inventiveness of Shahrazad, women clearly instigate, insinuate, and dominate, even if they do not prevail. Shahrazad does prevail, a nice irony as well, given the standard image of women in some parts of the world.

Thank you for your participation. We hope you have fun.

Sincerely,

John Kress,  
Chair of the Board  
Marin Shakespeare Company



## Table of Contents...

|                                                 |               |
|-------------------------------------------------|---------------|
| performance calendar.....                       | page 4        |
| for your enjoyment.....                         | page 5        |
| classes and education.....                      | page 7        |
| our generous sponsors.....                      | page 9        |
| our faithful contributors.....                  | pages 11 - 12 |
| the brebner artistic endowment & wish list..... | page 12       |
| <b>a thousand and one araban nights</b> .....   | pages 13 - 14 |
| <b>much ado about nothing</b> .....             | pages 15 - 16 |
| <b>macbeth</b> .....                            | pages 17 - 18 |
| the story of <b>macbeth</b> .....               | page 19       |
| the acting company.....                         | page 21 - 25  |
| the story of <b>much ado</b> .....              | page 26       |
| the artistic staff.....                         | page 27 & 30  |
| the summer raffle.....                          | page 29       |
| board of directors and production staff.....    | page 31       |

# Marin Shakespeare Company Performances 2002

|        |     |                |                   |           |
|--------|-----|----------------|-------------------|-----------|
| JULY   | 12  | Fri            | Arabian Nights    | Good Will |
|        | 13  | Sat            | Arabian Nights    | -         |
|        | 14  | Sun            | Arabian Nights    | FAM       |
|        | 14  | Sun            | Arabian Nights    | PWYW      |
|        | 19  | Fri            | Much Ado          | TALK      |
|        | 20  | Sat            | Much Ado          | -         |
|        | 21  | Sun            | Much Ado          | FAM       |
|        | 21  | Sun            | Arabian Nights    | -         |
|        | 26  | Fri            | Arabian Nights    | TALK      |
|        | 27  | Sat            | Much Ado          | -         |
| AUGUST | 28  | Sun            | Much Ado          | SEN       |
|        | 28  | Sun            | Arabian Nights    | -         |
|        | 1   | Thurs          | Symposium/Concert | 3 PM      |
|        | 2   | Fri            | Much Ado          | PWYW      |
|        | 3   | Sat            | Arabian Nights    | -         |
|        | 4   | Sun            | Arabian Nights    | SEN       |
|        | 4   | Sun            | Much Ado          | -         |
|        | 9   | Fri            | Much Ado          | TALK      |
|        | 10  | Sat            | Arabian Nights    | -         |
|        | 11  | Sun            | Arabian Nights    | -         |
|        | 11  | Sun            | Much Ado          | -         |
|        | 16  | Fri            | Arabian Nights    | TALK      |
|        | 17  | Sat            | Much Ado          | -         |
|        | 18  | Sun            | Much Ado          | -         |
|        | 18  | Sun            | Arabian Nights    | -         |
| 23     | Fri | Much Ado       | TALK              |           |
| 24     | Sat | Arabian Nights | -                 |           |
| 25     | Sun | Arabian Nights | -                 |           |
| 25     | Sun | Much Ado       | -                 |           |

No Performances Weekend of August 30

|           |       |         |         |      |
|-----------|-------|---------|---------|------|
| SEPTEMBER | 6     | Fri     | Macbeth | TALK |
|           | 7     | Sat     | Macbeth | -    |
|           | 8     | Sun     | Macbeth | FAM  |
|           | 13    | Fri     | Macbeth | PWYW |
|           | 14    | Sat     | Macbeth | -    |
|           | 15    | Sun     | Macbeth | SEN  |
|           | 20    | Fri     | Macbeth | 11AM |
|           | 20    | Fri     | Macbeth | TALK |
|           | 21    | Sat     | Macbeth | -    |
|           | 22    | Sun     | Macbeth | 8 PM |
| 25        | Thurs | Macbeth | 11AM    |      |
| 27        | Fri   | Macbeth | 11AM    |      |
| 27        | Fri   | Macbeth | TALK    |      |
| 28        | Sat   | Macbeth | -       |      |

\* = Matinees ☾ = Full moon

**Performance Times:** Friday, Saturday and Sunday evenings at 8:00; Sunday matinees at 4:00

**Ticket Prices:** \$22 General  
\$20 Senior (age 65+)  
\$12 Youth (18 or under).

**SUBSCRIBE and Save:**  
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**PWYW:** "Pay What You Will" performances – donations of any amount accepted at the door.

**FAM:** Family Matinees ~ Kids 12 and under admitted FREE.

**SEN:** Senior Days ~ Seniors half-price at just \$11 per ticket.

**TALK:** Free Pre-show Conversations with Scholars or Company Artists – Friday nights this year, beginning at 7:30 pm.

**11 AM:** \$5 Student Matinees ~ Students in groups of 10 or more; chaperones just \$5 too!

**A THOUSAND  
AND ONE  
ARABIAN  
NIGHTS**

**MUCH ADO  
ABOUT  
NOTHING**

**MACBETH**

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Jonathan Gonzalez is Dogberry in Much Ado About Nothing



# For Your Enjoyment...

## ABOUT THE FOREST MEADOWS AMPHITHEATRE

### BOX OFFICE and SEATING

The Box Office on site and Amphitheatre open one hour prior to each performance. We're sorry we cannot allow picnicking in the Amphitheatre prior to that time. All seating is General Admission.

### THEATRE CAFE

Bring your own picnic or enjoy drinks and snacks from our Theatre Cafe featuring Barefoot Cellars wines and Red Tail Ale. Also served: desserts and ice cream, sandwiches and chips. New this year: hot soup in bread bowls.

### FREE STUFF

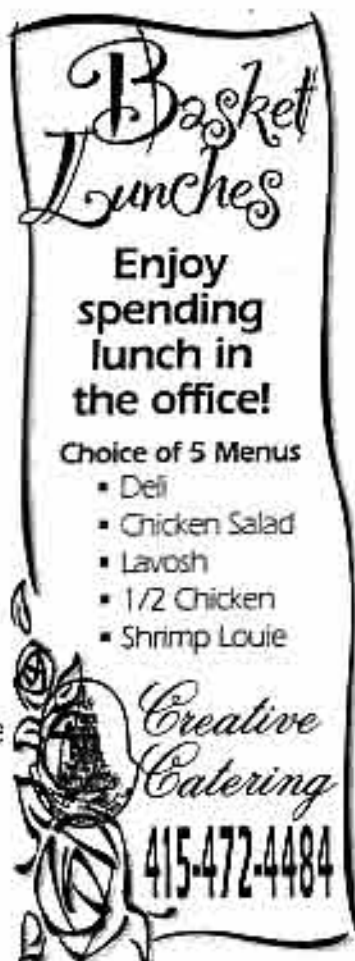
FREE parking. FREE seat cushions for the first 200 playgoers; get them while they last! FREE Saturday night Pre-show Conversations with scholars and company artists while you picnic, beginning at 7:30 pm.

### GIFT SHOP

The Theatre Shop sells fun Shakespeare gifts, company shirts and sweatshirts.

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Please park in the main Dominican parking lot at Grand Avenue and Acacia. From the parking lot, follow the signs along the pedestrian footpath behind the Rec Center and over the bridge. Continue around the tennis courts to the Amphitheatre entrance. Handicapped patrons or those for whom the short walk is a hardship may drive in through the Belle Avenue gate. For more information, please call 499-4488. Thank you!



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Journey to Arabia as we celebrate the opening night of **A Thousand and One Arabian Nights** amongst belly-dancers, exotic music and a banquet of middle eastern food. The fun and feasting begins at 6:30 pm on Friday, July 12. Dinner tickets at \$30 include full meal and drinks, wine and beer. Please purchase your show ticket separately.

## ANNUAL ASHLAND TRIP - October, 2002

Join Artistic Director Robert Currier at the Oregon Shakespeare Festival October 25 - 28. See three, four or five plays, meet Ashland actors, enjoy local excursions - and let us do the driving.

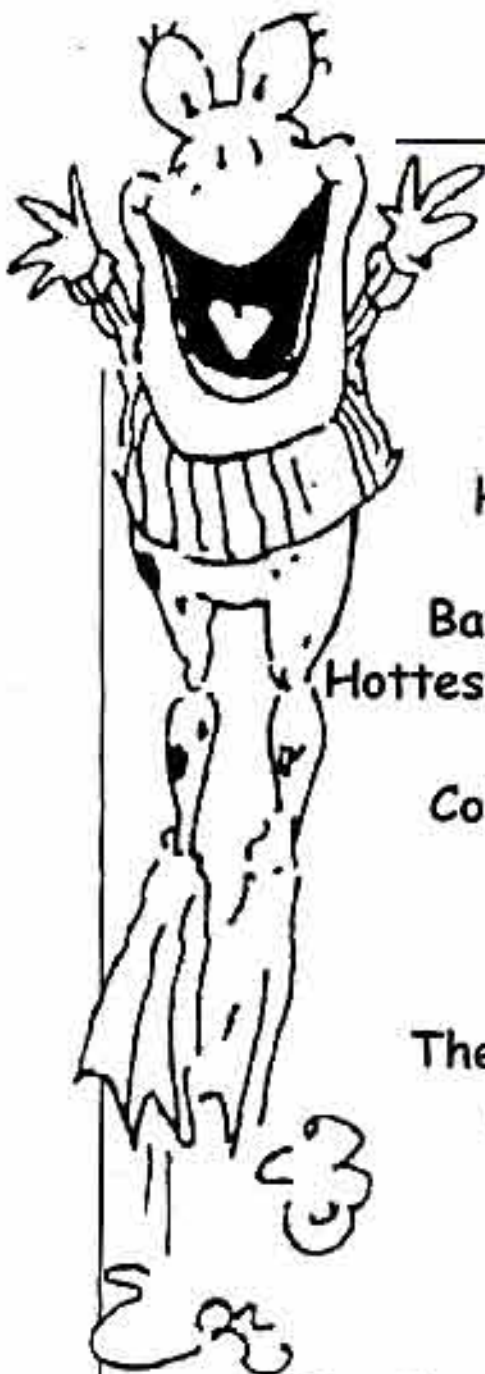
## LONDON/STRATFORD THEATRE TOUR - January/February 2003

A theatre-goers delight! See six plays, enjoy behind-the-scenes tours of famous theatres as well as make-up and costume demonstrations, meet featured West End actors and producers, and visit two historic private clubs -- the Garrick Club and Reform Club. After exploring the Cotswolds and Stratford-upon-Avon, enjoy private tours, lectures and demonstrations at the Royal Shakespeare Company.

## VENICE AND AEGEAN ISLAND CRUISE - May 2003

The adventure begins in the Athens of *A Midsummer Night's Dream*, then onwards to the Ephesus of *The Comedy of Errors* as well as Istanbul, Mykonos and Dubrovnik. We'll also explore Venice and Romeo and Juliet's Verona. Travel in style on a luxurious Orient Lines ship and enjoy nightly talks with Robert Currier about Shakespeare's Greek and Italian plays. If you're feeling lucky, buy a raffle ticket! One couple will join the cruise as this year's Grand Prize Raffle Winner. Bon Voyage!

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*The Play's The Thing!*

We offer classes year-round for students of all ages. Our aim is to help deepen your experience with Shakespeare, to make Shakespeare fun, and to provide a variety of performance opportunities. Classes include:

**Teeny Tiny Company:** students ages 5 - 7 learn about Shakespeare's Stories and characters through story-telling and theatre games. Next session: August 5 - 16, 10 AM - noon, Marin Art & Garden Center. Tuition: \$150.

**Young Company:** workshops for kids ages 8 to 12 culminate in a performance of a Shakespeare play. We offer weekend sessions in the Fall, Spring and Winter as well as 2-week summer camps each summer at locations around Marin County. Next sessions: July and August, various locations. Tuition: \$325 per summer session.

**Teenagers:** can take a variety of afterschool and weekend classes year-round. The Teen Touring Company is a winter performance troupe that offers free Shakespeare performances at schools and senior centers. In the summer, students can hone their skills in the Apprentice Program with classes such as Acting, Combat, Commedia dell'Arte, Clowning, Mask and Movement. Next session: the Summer Teen Company performs Titus Andronicus August 17 and 18 at the Marin Art and Garden Center, with classes/rehearsals beginning July 15, Monday through Fridays from 1 - 5 PM.

**Adults:** can enroll in ongoing Monday night Shakespeare Acting classes, or the Intern Program which allows a select group of pre-professional actors to participate in an exceptional summer of advanced training & performance.

Summer Workshops: the new SHAKESPEARE FOR DUMMIES class. Are you intimidated by Shakespeare, but want to get in the know? Learn everything you'll need to be Shakespeare literate -- and meet the stars at Marin Shakespeare Company. Mondays, July 22 - August 26, 7 - 10 PM. Tuition: \$200.

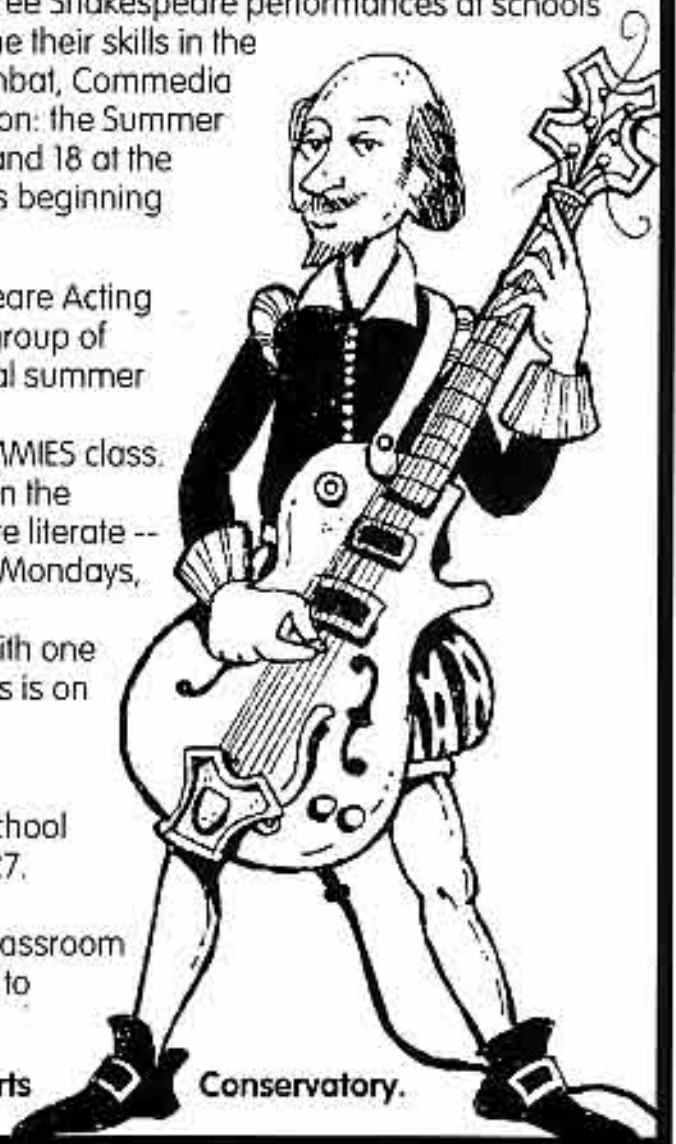
TEXT WORKSHOP WITH ROB CLARE. A Master Class with one of England's leading Shakespeare teachers. The focus is on finding clues that open up the text for the actor. Sunday, August 18, 10:30 - 2:30. Tuition: \$60.

**Student Matinees:** There are three \$5 matinees for school groups of MACBETH at 11 AM September 20, 26 and 27.

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Fine Arts Theatre, Kentfield Campus

**THE HIGH BROW LADIES &  
THE PHYSICIAN IN SPITE OF HIMSELF**

By Moliere  
Directed by Michael-Paul Thomsett  
December 6, 7, 8, 13, 14 and 15  
Studio Theatre, Kentfield Campus



**MISTER ROBERTS**

By Thomas Heggen and Joshua Logan  
Directed by James Dunn  
March 7, 8, 14, 15, 16, 21, 22 and 23  
Fine Arts Theatre, Kentfield Campus

**TO BE ANNOUNCED**

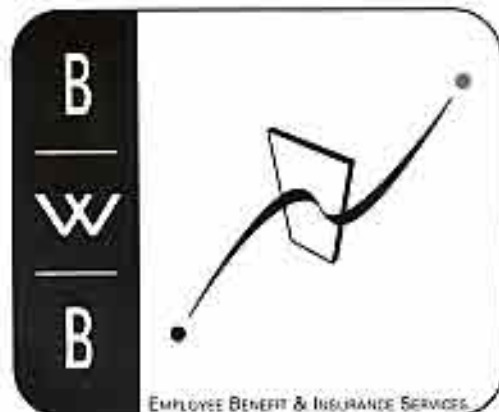
The final show of the season will be performed in the Studio Theatre,  
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The **Marin Community Foundation** seeks to improve the human condition and to enhance the quality of life of the community now and for generations to come. The Foundation contributes significantly to our artistic programming and educational outreach.




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The **Hewlett Foundation's** purpose is to promote the well-being of mankind by supporting selected activities of a charitable nature, as well as organizations or institutions engaged in such activities.

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

**Fireman's Fund Foundation** is pleased to play a major role with Marin Shakespeare for the 12th year as sponsor of the 2002 Education Series. The foundation contributes to cultural, educational and human service organizations focusing on the needs of Marin County,



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Gary Anspach  
The Blum Family  
Janna and Howard Brownstein  
Dr. and Mrs. Anthony Eason  
Joan Lisetor  
Diane and Ed Ryken  
The Schisgall Family  
John S. Wright

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Ian Arion  
Peter Bassing / Mary Jo  
Hennigar  
The Bchner Family  
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Geri and Marty Brownstein  
John and Marcia Calabrese  
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continued from page 11

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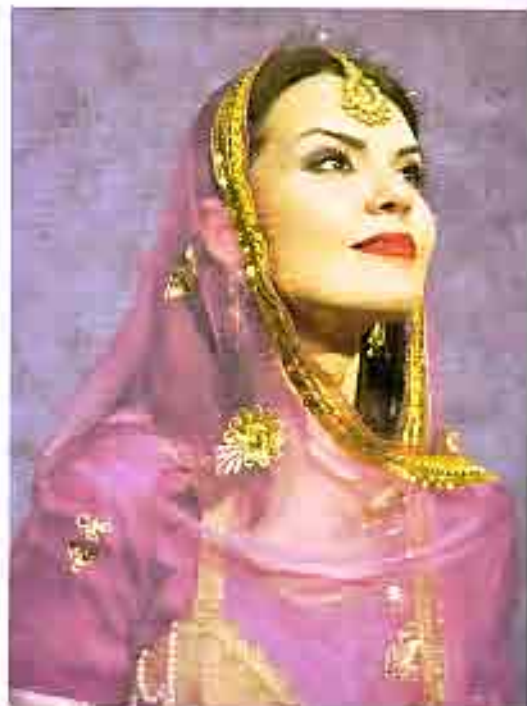
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# A Thousand and One Arabian Nights



ADAPTED FOR THE STAGE AND  
DIRECTED BY LESLEY SCHISGALL CURRIER

WITH ORIGINAL MUSIC COMPOSED AND  
PERFORMED BY VINCE DELGADO

MOVEMENT & CHOREOGRAPHY - YASMEN SORAB MEHTA

COSTUME DESIGN - CYNTHIA ROSE BECKLEY

SET DESIGN - BRUCE LACKOVIC

LIGHTING DESIGN - ELLEN BROOKS

PROPS, SET DRESSING & PUPPETS - DENISE KIRCHNER

FIGHT DIRECTION - JOHN FICARRA

ADDITIONAL SOUND DESIGN - BILLIE COX

PRODUCTION STAGE MANAGER - DAVID LAGLE\*

DANCE SOLO - KATIE BARNHILL

## *The Cast*

### **Musicians**

Vince Delgado  
Coralie Russo  
Carolina Rojas Moretti  
Scott Coopwood\*  
Michael Wiles\*  
Stephanie Gularte\*  
Melissa Thompson

Storyteller  
Shahrayar  
Schahrazad  
Dunyazad

### **The Ensemble**

Tina Chilip • John Curtis • John Ficarra •  
Jonathan Gonzalez\* • Thomas Lynch\* •  
David Neufeld • Ramzi Masarweh •  
Elizabeth Pickett • Elizabeth Rosengren •  
Ephraim Swanson-Dusenbury •  
Susan Wilder\* • Caitlin Zvoleff

There will be one  
fifteen minute intermission.

Approximate running time:  
2 1/2 hours.

No Smoking Allowed in the Theatre. No Photography.

As a courtesy to our volunteer ushers, please put garbage in the appropriate receptacles.

\* Member of Actor's Equity Association, the professional association of actors and stage managers.



**LESLEY S. CURRIER**  
**DIRECTOR,**  
**ARABIAN NIGHTS**

Lesley is the founding Managing Director of Marin Shakespeare Company, which she has worked to develop as a community cultural and educational resource over the past thirteen years. She holds a B.A. in Religion from Princeton University, where she was awarded the Frances LeMoyné Page Award for Theatre. Lesley spent three years with the Ukiah Players, where she acted, produced and served as fundraising coordinator for the Phase II building expansion. While in Ukiah, she initiated the New American Comedy Festival, now in its 15th year. After a season acting at Ashland's Oregon Shakespeare Festival, she studied at U.C. Irvine's M.F.A. Program in Acting, before being invited to Marin with Robert to found Marin Shakespeare Company. Lesley has directed for Ukiah Players Theatre, Theatre Artists of Marin, and Marin Shakespeare Company. She is President Elect of the Shakespeare Theatre Association of America, and served on Theatre Bay Area's Theatre Service Committee for six years.

### *Director's Notes - A Thousand and One Arabian Nights*

After last September, we, like many other Americans, became much more interested in the Islamic world: more than 20% of the people on this planet. When we realized that a rich, colorful collection of classic Islamic stories exist -- The Arabian Nights -- it seemed timely to explore that material. The stories show a powerless woman who is able -- through story-telling -- to change her husband from an angry, despairing murderer into someone who is able to love again. This message of hope, coming from the heart of early Islamic tradition, is a message for today's world, a world where we will all need to change in difficult ways in order to find peace. We looked around for a theatrical adaptation that would express the deep messages found in the stories and showcase their variety, humour, magic and individuality, and ended up deciding to create our own original play.

There was a vast amount of material to draw from. The earliest written versions of the stories are in Syrian from the 13th and 14th centuries, several hundred years after the birth of Islam in 622 C.E., and comprise mainly eleven common stories, including "The Story of King Shahryar and Shahrazad, His Vizier's Daughter." There is a stylistic unity to these collections, with many details of both daily and court life from the Syrian Mamluk period. These collections point to earlier common written and oral sources, and Arabic historians from as early as the 10th century refer to collections of these stories. Later Egyptian versions are longer and more heterogeneous in style, with details that suggest a much larger variety of cultural influences. Some of the most well-known and longest stories including Ala al-Din (Aladin), Sinbad and Ali Baba, were first brought to light by the French writer Antoine Galland who heard them from a Koptic Christian woman in 1709. One of the earliest English translators, the explorer Richard Burton, published 17 volumes of over 450 stories in 1885-86; like all of the early English translations, the stories take on the details, phraseology, and imagery of the culture of their translators. The first scholarly translation from the earliest Syrian texts into Arabic was made by Muhsin Mahdi in 1984 and the 1990 translation from Arabic into English by Husain Haddawy has been an invaluable guide.

While we have tried to stay true to the spirit and detail of the stories, we too are part of their continuing evolution and we bring to them both a personal and a Western sensibility, accent, and instinct. We have tried to counter-balance this tendency by working closely with some fabulous, knowledgeable collaborators. Vince Delgado has composed and is performing original music for the production, based on authentic Arabic modes and rhythms. Yasmen Sorab Mehta has worked closely with the cast not only to choreograph movement sequences, but also to teach us many details such as how an Arabic woman would wash laundry, or how a sultan would eat at a banquet. As luck would have it, we were also fortunate to have an Arabic-speaking Intern, Ramzi Masarweh, born in the West Bank, to help with Arabic pronunciations and details of lifestyle.

Ultimately, we hope to present a theatrically satisfying evening full of many kinds of richness. As theatre artists, our job -- like Shahrazad's -- is to tell stories. It is through listening to and empathising with the stories of the multitude of our neighbors on this planet that we can forge the bonds that will allow us to work together to find solutions to the many problems we all share.



**James Dunn**  
**Director,**  
**Much Ado About**  
**Nothing**

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 Stinson and the Marin Shakespeare Company. He has been the artistic director of the Marin Mountain Play for the past nineteen years. He has received six Best Direction Awards from BATCC as well as Dean Goodman Choice Awards for his direction of Marin Shakespeare Company's As You Like It and Cyrano de Bergerac. *Much Ado About Nothing* is his fourth production with the Marin Shakespeare Company.

## DIRECTOR'S NOTES - *Much Ado About Love*

*Much Ado About Nothing*, as the title suggests, is a romantic "much ado" about the triumph of love, after a series of ridiculous circumstances conspire against it.

The movies we call "romantic comedies" owe much to Shakespeare's comic view of love. Shakespeare was one of the first to show how men and women finally get together after playing many "roles" that seem to doom their love before it can be consummated and flourish.

Intertwined in the artificiality of this play's plot, Shakespeare creates two of his most interesting and delightful characters -- Beatrice and Benedick. We are given clues from the start that they love each other, but their distrust of the opposite sex (perhaps they have been hurt in the past as the play seems to suggest) keeps them embroiled in a "merry war" through most of the play. They "cross swords" with words, "rapier-like wit" is the weapon of choice, and yet, we know as do many other characters in the play, that they are "made for each other."

Beatrice and Benedick are akin to Spencer Tracy and Katherine Hepburn in films like *Adams Rib* or Hepburn and Cary Grant in *The Philadelphia Story*. More recently perhaps, Julia Roberts and Hugh Grant come to mind. We as audience members can't help falling in love with them and so enjoy the comic and tender ride they take us on during the course of their journey.

Surrounding Beatrice and Benedick, Shakespeare gives us a second set of young passionate lovers, inept villains, and a group of bumbling "Keystone Cops" who inadvertently resolve the conflict of the plot. But it is the ebullient, dashing, but flawed Benedick and the strong-willed, intelligent and beautiful Beatrice who carry the day and our hearts.



Directed by James Dunn

William Shakespeare's witty romantic comedy

# Much Ado About Nothing

Set Design ~ Bruce Lackovic

Lighting Design ~ Ellen Brooks

Costume Design ~ Andrea Huelse

Sound Design ~ Billie Cox

Props Design ~ Denise Kirchner

Fight Director ~ John Ficarra

Choreographer ~ Cynthia Pepper

Production Stage Manage ~ David Lagle\*



There will be one fifteen minute intermission.

Approximate running time: 2 1/2 hours.



Leonato, Hero's father  
Hero, his daughter  
Beatrice, her cousin  
Balthazar, a messenger  
Ursula, a maid-in-waiting  
Margaret, a maid-in-waiting  
Don Pedro, the Prince  
Don John, his brother  
Claudio, an officer  
Benedick, an officer  
Borachio, loyal to Don John  
Conrade, loyal to Don John  
Doberry, a constable  
Verges, his assistant  
The Watch

Friar Francis, a clergyman  
Sexton, a judge  
Cherubs

Robert Currier  
Laurie Keith  
Susan Wilder\*  
Robert Garcia  
Stephanie Gularte\*  
Le Anne Rumbel  
Michael Wiles\*  
John Ficarra  
Patrick Leveque  
Scott Coopwood\*  
Ephraim Swanson-Dusenbury  
David Neufeld  
Jonathan Gonzalez\*  
Thomas Lynch\*  
Harold Hassin  
Hugo Martin  
Don Pitsch  
Christopher Hammond  
Christopher Hammond  
Lindsay Brauner  
Morgan Gularte  
Mari Vial-Golden  
Monica Wunderman

ssdc

No Smoking Allowed in the Theatre ~ No Photography ~ As a courtesy

\* Member of Actor's Equity Association, the prof

James Dunn is a member of the Society of Stage Directors

Marin Shakespeare Company is a Constituent of Theatre Communica

# MACBETH

By William Shakespeare



Directed by Robert Currier

## Witches

Duncan, King of Scotland  
Malcolm, his son and heir  
Donalbain, another son

Bloody Captain

Lennox, a thane

Angus, a thane

Mentieth, a thane

Ross, a thane

Macbeth, a thane

Banquo, a thane

Lady Macbeth

Seyton, servant to Macbeth

Fleance, Banquo's son

A Porter

Macduff, a thane

Old Man

Murderers

Lady Macduff

Macduff Children

Old Siward, a thane

A Doctor

A Gentlewoman

A Servant

Young Siward, a soldier

Thomas Lynch\*

Jade Power

Kim Strassburger

Robert Hogan

Patrick Leveque

Don Pitsch

Reed Harvey

Christopher Hammond

Mike Reynolds

Hugo Martin

Eric Peterson

Scott Coopwood\*

Michael Wiles\*

Marcia Pizzo\*

Ephraim Swanson-Dusenbury

Robert Garcia

Thomas Lynch\*

John Ficarra\*

Robert Hogan

Reed Harvey

Mike Reynolds

Heidi Hooker

Hallie Brauner, Kyle Lemle

Robert Hogan

Reed Harvey

Nancy Kelly

Robert Garcia

Don Pitsch



Set Design ~ **Bruce Lackovic**

Lighting Design ~ **Ellen Brooks**

Costume Design ~ **Pamela Johnson**

Sound Design ~ **Billie Cox**

Props Design ~ **Denise Kirchner**

Fight Director ~ **John Ficarra**

Production Stage Manager ~ **David Lagle\***

There will be one fifteen minute intermission.

Approximate running time: 2 1/2 hours.

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and association of actors and stage managers.

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ans Group (TCG), the national organization for the American Theatre.

**TCG**



## ARTISTIC DIRECTOR

**ROBERT S. CURRIER**

Director: **Macbeth**

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 guru Jerzy Grotowski in the early 1980's. An actor, director, writer and designer, Robert co-founded Encounter With the Theatre at the Woodstock (Il.) Opera House (artistic home of the young Orson Welles) and the Ukiah Players Theatre, now in its 25th year. He and Lesley initiated Baja Shakespeare in Los Barriles, Mexico two years ago, Baja del Sur's only live classical theatre company. Robert 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," 1994), *Much Ado About Nothing*, *Peter Pan*, *Taming of the Shrew* ("Best Production in Marin," 1997), *The Complete Works of Wllm. Shkspr. (abridged)* (Critics Circle nominee, 1999), *Twelfth Night*, *The Merchant of Venice* ("Best Production in Marin," 2000), *The Servant of Two Masters* (Dean Goodman Choice Award for Direction, 2001) and *Hamlet* for Marin Shakespeare Company, which he co-founded in 1989.

## DIRECTOR'S NOTES - MACBETH

To paraphrase Maria's letter to Malvolio in *Twelfth Night*: "Some are born evil, some achieve evil and some have evil thrust upon them."

What is evil? From whence does it come? What are the factors, who knows the formula for the diabolical? No one. Hence the fascination with biographies of serial killers, African dictators and Adolf Hitler. Indeed a friend of mine refers to the History channel as the Hitler Channel, so frequently are stories about Der Fuhrer with black and white footage of the nefarious Nazis aired on that channel.

Certainly Shakespeare was interested in the question, as philosophers have been for centuries and as all great dramatists must be. Iago, Richard of Gloucester, Edmund the Bastard -- to name a few -- are no sweethearts. But in no other play does Evil, with a capital E, so predominate as in *Macbeth*. Indeed, the elements of evil, the three weird sisters, are the first thing we see on stage, picking over the corpses on the still smoking battlefield, severing body parts for their potions and planting the seed of evil in the courageous and newly victorious Macbeth as Banquo, his comrade-in-arms watches and listens in horror and fascination. The loyal general, "too full of the milk of human kindness" is infected.

All he lacks is the "spur to prick the sides" of his intent to ignite his "vaulting ambition." And at that instant, she bursts through the door. Three minutes later, the catalyst has taken hold, she has "screwed his courage to the sticking point" and a murderous duo has been forged. "I am resolved..." says the new Thane of Cawdor and the good King Duncan has been summoned "to heaven or to hell."

Would it have happened without that spur, Lady Macbeth? Did Loeb need Leopold? Leonard Lake need Charles Ng? Bonnie need Clyde or Boris need Natasha? In many cases of murderous duos, it can be argued that one could not act without the other, as seems to be the case with our upwardly mobile Scottish couple. She could not slay Duncan for he reminds her of her father while he slept and he could not return the bloody daggers to the murdered guards, she must perform that sanguine task. That neither one could have pulled it off without the other, is clearly Shakespeare's point. When it comes to evil, the whole is greater than the sum of the parts.

And once again the Great Wheel of History has been set in motion. Let the murders begin! Those who suspect and would stop the murders (Banquo and Macduff) must be murdered and somehow their innocent offspring must be murdered too. Like King Richard III, King Macbeth "hews his way with a bloody axe" to the top. And, once again, it is a brief and precarious perch.

We are left to wonder if the young Malcolm, who himself grapples with the fact of his evil instincts, will have an easier reign, or will he, too, "suffer, peak and pine." As always, Shakespeare leaves us not with answers but with gloriously moving questions.

*Robert S. Currier*

# THE STORY OF MACBETH

Macbeth and Banquo, brave and noble generals, have put down a rebellion against King Duncan, led by Macdonwald and the Thane of Cawdor. As they go to meet with the King -- who has heard of their success from a bloody Captain -- they encounter three weird sisters, who hail Macbeth as Thane of Glamis, Thane of Cawdor and King of Scotland. When Banquo demands a prophesy, they declare he shall beget a line of kings, though he will not himself wear the crown. Macbeth is immediately met by Ross and Angus who bring news that Macbeth, already Thane of Glamis, has been rewarded by Duncan with the additional lands and title of the Thane of Cawdor. The generals meet up with the King, who seems to thwart Macbeth's fated hopes by naming his eldest son Malcolm as the official heir to the throne. Duncan announces that the entire court will travel on to Macbeth's castle at Dunsinane to celebrate with a great feast. Macbeth writes to his Lady of all the strange and wonderful news and, upon returning home, learns that she is resolute in a horrific plan: they will that night kill Duncan as he sleeps as a guest in their home. When, during the celebratory banquet, Macbeth has second thoughts, Lady Macbeth challenges his manhood and his love and spurs him on to carry out the dark deed.



Banquo and Macbeth meet in the dark night and remember the witches prophesies. As Macbeth readies himself for the night's work, he seems to see a dagger floating in the air before him, drawing him on to act. Lady Macbeth has drugged the king's bodyguards and Macbeth stabs and kills the king. But when he returns with the bloody daggers his courage fails him and his wife must return to the scene of the crime to replace them. The guilty pair are startled by a loud knocking and retire to bed as the drunken Porter opens the door to Macduff and Lennox who have come to wake the king. When they go to see him they discover the murder; Macbeth -- in a fit of passion, he claims -- kills the drugged and sleeping guards and as the gathered lords try to solve the mystery, Lady Macbeth faints, and must be looked after. King Duncan's sons, not trusting their own safety, decide to flee to foreign friends. Later Ross and Macduff, the one traveling to Macbeth's coronation at Scone and the other going home to Fife, meet an Old Man who talks of many strange and unnatural occurrences.

Macbeth and his Lady, now King and Queen of Scotland, invite Banquo to a dinner celebrating their crowning, and Macbeth learns that Banquo and his son Fleance will spend the afternoon riding in the country. Hoping to secure the throne for his own descendants, Macbeth hires a pair of murderers to kill the two as they return that evening. In his growing paranoia, he refuses to divulge his plot to his curious wife. The murderers are joined by Seyton, the King's shadowy attendant, and waylay and kill Banquo; however, Fleance flees to safety. At the evening's grand banquet Macbeth wonders aloud why Banquo has not appeared and is startled when the bloody ghost of his former friend, invisible to all others, sits at the dinner table. The alarmed guests are sent home as Lady Macbeth encourages her husband to heal his troubled soul with sleep. Unrest is spreading through the kingdom; Macduff has been declared a traitor and Malcolm is in England, with many hoping he will return and claim his rightful throne.

Macbeth's troubled mind causes him to visit the witches once again to learn the future. They tell him to beware of Macduff, and that no man of woman born will ever harm him, and that he is safe until Birnam Wood comes to his castle at Dunsinane. But then a vision of Banquo's heirs, all wearing crowns appears. At Macduff's castle in Fife, a worried Ross comes to warn his wife of her danger. She must explain to her young son that his father is a traitor. When Macbeth's murderers enter, they brutally kill Lady Macduff and all her children. Macduff meanwhile has gone to see Malcolm in England, where Malcolm tests his loyalty. When news of the tragic murders reach him, Macduff is heartbroken and pledges to fight with Malcolm against Macbeth.

Back at Dunsinane, a doctor and gentlewoman witness Lady Macbeth sleepwalking and in her sleep speaking of Duncan's murder. The English army is approaching as Macbeth learns that his wife has died. The English army, disguising their approach, has cut down trees from Birnam Wood. When Macbeth hears the news he begins to doubt the duplicity of the witches' prophesies. During the ensuing attack Macbeth slays Young Siward whose father, learning of his death, praises him for dying in serving his country. Macduff finds Macbeth and engages him in battle and Macbeth learns that Macduff was cut from his mother's womb -- not born, as it were, of woman. Macduff slays Macbeth and Malcolm reclaims the crown of Scotland as his own.

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# Acting Company 2002

## Tina Chilip

Arabian Nights Ensemble



Tina is delighted to return to Marin Shakespeare Company. As an Intern last summer, she appeared as the Player Queen in Hamlet. She recently performed in San Jose Repertory's New America Playwrights Festival, Magic Theatre's Young California Writers Project, and Pacific Alliance Stage Company's Jesus Christ Superstar. She is a member of San Jose Repertory's Red Ladder Theatre. Other credits include Far East at TheatreWorks, Five Modern Noh Plays at Theatre Rhubarb, Itgirl at Emerald Rain Productions, and the one-woman Cry performed at the Rape of Nanking Redress Coalition International Conference.



## Scott Coopwood\*

Benedick; Storyteller; Macbeth

Scott is pleased to return this summer, having played Jacques, Florindo, The Ghost of Hamlet and The Player King last season. Since then Scott performed Marley in Christmas Carol and Trigorin in The

Seagull for Portland Center Stage and most recently, Don John in Much Ado About Nothing for Orlando-UCF Shakespeare Festival. Other favorite roles include: the title roles in Hamlet and Oedipus, Carl in Lonely Planet, the Soldier in Nancy Keystone's Antigone, and Orlando in As You Like It. Regional theatres include: Portland Center Stage, Arizona Theatre Company, Capital Repertory, the Orlando and Marin Shakespeare Companies.

## John Curtis

Arabian Nights Ensemble



John's acting career began with Reno's Nevada Repertory Company, home to over 20 roles for John, including Picasso in Picasso at the Lapin Agile, Joe Pitt in Angels in America, and Hugo/Frederick in Ring Round the Moon. After an intensive Stage Combat training course with Gregory Hoffman, John moved to San Francisco for a stint as Romeo in S.F. Shakespeare's touring Romeo and Juliet. He recently played a slave in Shotgun Player's Medea. John would like to thank the loving support of his family and the love of his life, Buffy C.



## John Ficarra\*

Don John, Ensemble; Macduff

John is privileged to be working with the folks at Marin Shakes this summer. Bay Area acting work includes stints at Shakespeare at Stinson, Berkeley Repertory Theatre, Shotgun Players, Women in Time, and the Exit Theatre. John trained at England's Bristol Old Vic Theatre School, and is Artistic Director of Combat Incorporated. He is this season's Fight Director at Marin Shakespeare Company, having choreographed fights for the Teen Touring Company's Romeo and Juliet earlier this year. Love to Laura, Nonie, and the Folks.



## Jonathan Gonzalez\*

Ensemble; Dogberry

Jonathan was last seen at Marin Shakespeare as Rageneaux in Cyrano de Bergerac. He has performed with Berkeley Repertory Company, Western Stage, Pacific

Repertory Theatre, Shotgun Players, Crowded Fire, Calaveras Repertory Theatre, Theatre Rhinoceros, Center Repertory Theatre, and the California, San Francisco and Stinson Shakespeare Festivals, among others. Recent roles include Pozzo in Waiting For Godot, Christmas Present in A Christmas Carol, Sir Toby in Twelfth Night, Bottom in A Midsummer Night's Dream, and Iago in Othello. Jonathan is also a teacher for Marin Shakespeare, Peninsula Youth Theatre and the S.F. Shakespeare Festival, where he will direct the Fall school tour of Macbeth.

## Stephanie Gularte\*

Margaret; Schahrazad



Stephanie is pleased to appear for the first time with Marin Shakespeare Company. A resident of Sacramento, she has been Artistic Director of the Delta King Theatre for the past three years. Stephanie was recently recognized as one of the "Hardest Working Women in Show Business" by Backstage West for her work performing, directing and producing in Northern California. On stage at the Delta King she has appeared in Crimes of the Heart, Fortune's Fool, A Texas Romance, Turn of the Screw and Bite Me, Cleopatra. Other Sacramento area credits include River Stage (How I Learned to Drive), Sacramento Theatre Company (Arms and the Man, Benched), Sacramento Shakespeare Festival (Romeo and Juliet), the B Street Theatre (The Melville Boys), City Theatre (Les Liaisons Dangereuses, Macbeth), and the Thistle Dew Theatre (Oleanna, Bold Girls). In the Bay Area Stephanie recently appeared in the California premiere of David Hare's The Blue Room at the Theatre on San Pedro Square in San Jose. Her television credits include featured roles on two episodes of Nash Bridges and a principal role in Unsolved Mysteries. Film roles include various independent films and the recent Animal Planet family film, Retrievers.

Acting Company, continued

**Christopher Hammond**

Father Francis, Sexton; Lennox



Christopher is proud to have appeared in more Jim Dunn productions than any other actor, most recently playing Father Sir Hugh Evans, Friar Lawrence and now Friar Francis. If he is to be typecast, Christopher only hopes that Jim has plans to do Becket. Chris has known career highs and lows and being in the Marin Shakespeare Company is definitely a high.



**Reed Harvey**

Bloody Captain, Murderer

Recently seen as George Spelvin in Trevor Allen's Intermission at the Union Square Playhouse and in Bile in the Afterlife by Dawson Moore at

Eureka Theatre. Reed has portrayed a wide variety of roles which include E.G. Triplett in The Red Address at Inquiline Theatre, Brick in Cat on a Hot Tin Roof in New York, Symington in American Polar in Washington D.C. and the Zodiak Killer in NBC's Unsolved Mysteries. Reed is also a playwright, lawyer and father.

**Robert Hogan**

Duncan, Old Man, Siward



Rob's first endeavor as an actor was in 1978, playing Mr. Brownlow in Oliver for City College of San Francisco. He came full circle, duplicating the role for the Mt. Play Association last year. Since 1978 Rob has performed with S. F. Parkside Players, Novato Community Players, Ross Valley Players, Marin Theatre Company, Hoochi-Do Productions at the Larkspur Cafe Theatre, and numerous roles at College of Marin where he recently appeared as the Prince in Romeo and Juliet. A fourth generation San Franciscan, Rob makes his home on the Greenbrae Boardwalk where treading the boards is a daily occurrence. He is proud to spend his first summer with Marin Shakespeare Company.



**Hedi Hooker**

Lady Macduff

Heidi is happy to be onstage with Marin Shakespeare Company this season. Most recently, she enjoyed performing at EastEnders' Repertory Company, S. F.'s Tony 'n Tina's

Wedding, Calaveras Rep, Ross Valley Players, Hayward's Little Theatre, San Leandro Shakespeare Festival, and the Altarena Playhouse. Heidi received an Arty Award for Best Lead Actress (2000) for Inez in MIRA Theatre's No Exit. She teaches and directs children's theatre at the Hamlin School and for Marin

Theatre Company, Kids on Camera and California Theatre Conservatory. She is grateful to Robin and her dad for all their love and support.



**Laurie Keith**

Hero

Laurie received her BFA in Acting from NYU's Tisch School of the Arts. While in New York, she studied with David Mamet and performed Off-Broadway at the Atlantic Theatre, Grove St. Playhouse, and La Mama ETC. Laurie has toured 40 states with The National Theatre for the Performing Arts and has acted locally with S. F. Shakespeare Festival, Lake Tahoe Shakespeare Festival and Sierra Shakespeare Festival. She was last seen as Peep-Bo in The Lamplighter's The Mikado. She is thrilled to perform with Marin Shakespeare for the first time.



**Patrick Leveque**

Claudio; Malcolm

A Marin native, Patrick was an Intern at Marin Shakespeare in 1998. He graduated Santa Clara University with degrees in Theatre

and Music, and has performed at AMT in San Jose, 42nd Street Moon, Broadway by the Bay, and most recently in Lady in the Dark at Marin Theater Company, Babes in Arms at the Willows Theatre, and Bye Bye Birdie at the Mountain Play playing Conrad Birdie and directed by James Dunn. In the Fall Patrick will attend S. F. Conservatory to pursue a Masters degree in Music. Love to Mom and Dad.. thanks for everything.

**Thomas Lynch\***

Verges; Ensemble;  
3rd Witch, Porter



Thomas is delighted to return to Marin Shakespeare for his second season. He debuted with the company last year, winning a Dean Goodman Choice Award for his work as Polonius and the first Gravedigger in Hamlet. He was also seen last year as Pantalone in Servant of Two Masters and Corin in As You Like It. Since then, besides being Santa and the Easter Bunny, he was seen as Wilhelm Furtwangler in Pacific Alliance's Taking Sides, and he directed comedy one-acts and wrote and directed an interactive murder mystery for EastEnders Repertory Company.



**David Neufeld**

Conrade, Ensemble

David is thrilled to make his debut with Marin Shakespeare Company in this exciting new production. Some

Acting Company, continued  
 favorite past credits include Marshall in Babes in Arms at the Willows Theatre, Linus in You're A Good Man, Charlie Brown at CTA Crossroads Theatre, and the Doctor in A New Brain at Shotgun Players. David has performed with S. F. Shakespeare Festival, A Travelling Jewish Theatre, Opera San Jose, and at UC Berkeley where he studied Psychology and Dramatic Art. He apprenticed last year at A Travelling Jewish Theatre, studying movement and ensemble theatre. Thanks for coming and enjoying the show!

**Eric Peterson**  
 Ross



Eric is originally from Pittsburgh, PA. He received a Bachelor's Degree in English from Juniata College and his MFA in Acting from the University of Texas. Some favorite Shakespeare roles include Sir Toby Belch, Ferdinand/Stephano in The Tempest, Laertes, Bottom, Demetrius, Lysander and Oberon. He currently lives in Los Angeles and is a company member at Knightsbridge Theatre where he appeared in Cyrano de Bergerac and The Love of a Nightingale. Watch for him in the very, very independent film The Offering this summer.



**Marcia Pizzo\***  
 Lady Macbeth

Marcia is pleased to return to Marin Shakespeare Company for her third season. Previously, she appeared as Rosalind in As You Like It (Dean Goodman Award), Beatrice in Servent Of Two Masters, and Roxanne in Cyrano de Bergerac. At California Shakespeare Festival Marcia played Silvia in Two Gentlemen of Verona, Nerissa in The Merchant of Venice, Ariel in The Tempest and Goneril in King Lear (Dean Goodman Award.) San Francisco premiers include: the musical Cumberland Blues, Vector Theater's Museum, and Steve Martin's comedy Picasso at the Lapin Agile. An MFA graduate of the advanced training program at ACT, Marcia has played the Geary 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 Theater 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 well known in Marin for numerous Mountain Play roles including Laurey in Oklahoma!, Anna in The King and I, and Eliza Doolittle in My Fair Lady.

**Jade Power**  
 First Witch



Jade has a B.A. in Theater and Biology from U.C.S.C. and has been performing since she was seven. Favorite roles include Viola in Twelfth

Night, Ariel in The Tempest, Puck in Midsummer Night's Dream, Electra in The Libation Bearers, Voice Over in Hot N' Throbbing and Tran in Pieces of the Quilt. She is currently a substitute teacher in Ukiah.

**Mike Reynolds**  
 Angus, Murderer



Mike is happily making his Marin Shakespeare debut. He is a recent transfer from Kansas City, Missouri where he played some favorite roles: Salieri in Amadeus, Thurston (and others) in Greater Tuna, and Max in Laughter on the 23rd Floor. You may have seen him in Marin Theater Company's Sockdology. Mike wants to thank Marly, the love of his life, for her support.



**Le Anne Rumbel**  
 Ursula

This is Le Anne's first summer with Marin Shakespeare and she is thrilled to be here! Quite recently, Le Anne was seen as Rosemary Fenton in Bullshot Crummond and Jackie Coryton in Hay Fever at Ross Valley Players. Other Bay Area credits include S. F. Shakespeare Festival, the EXIT Theatre, S. F. Fringe Festival (1998 and 'Best of Fringe' 2001), Shakespeare at Stinson and the Sonoma Shakespeare Festival. She holds a B.A. in Theatre from CSU Sonoma, is an A.C.T graduate, and currently studies with Ed Hooks in Chicago.

**Kim Strassburger**  
 Second Witch



Kim is thrilled to return this summer after appearing last year in As You Like It as an Intern. A San Diego native, recent roles include Iphigenia in Iphigenia in Tauris and Athene in The Trojan Women at 6th @ Penn Theatre, Ann Deever in All My Sons at San Diego OnBook/OnStage, and Lodovico in Othello at Women's Repertory Theatre. Kim studies at San Diego's Globe Theatres and is a graduate of Catholic University.



**Ephraim Swanson-Dusenbury**

Borraccio; Ensemble; Seyton  
 Ephraim is a recent graduate of the Bennett TheatreLab, where he played Colin in Michael Fryn's Benefactors and Teiresias in Oedipus Rex. Prior experience includes touring schools around the U.S. with Traveling Lantern, and roles at ArtRise, Hillborn, PCLO, Phoenix, and Unconditional Theatre. He is pleased to make his Marin Shakespeare debut and would like to thank Philip Bennett for his instruction, support and guidance, and to dedicate his performances this summer to the memory of his father, Paul Dusenbury.

*"What is  
the city but  
the people?"*

*—William  
Shakespeare*

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Acting Company, continued

**Melissa Thompson**  
Dunyazad



Melissa is delighted to be introduced to the MSC stage with *A Thousand and One Arabian Nights*. She is a graduate of Sonoma State University where she studied expressive arts therapies. She has trained at A.C.T. and performed with City College of San Francisco, College of Marin, Dominican University, and Novato Community Players. Favorite roles include *Hermia* and *Ophelia* and the annoyingly perky *Julie Jenkins* in *Museum*. She would like to thank her mother and Tomme for their support and patience.



**Susan Wilder\***  
Beatrice; Ensemble

Susan most recently played *Titania/Hippolyta* in *A Midsummer Night's Dream* at the Philadelphia Shakespeare Festival. She has worked at

Lincoln Center Theater in *Far East* and *Ivanov* (with Kevin Kline); Walnut Street Theatre as *Roxanne* in *Cyrano de Bergerac* (with Alan Scarfel); Arden Theatre Company as *Desiree* in *A Little Night Music*, *Rosalind* in *As You Like It*; Cheltenham Center for the Arts in *The Winter's Tale*, *Betrayal*, *Don Juan*; the Philadelphia Festival Theatre for New Plays in *The Cherry Orchard*, *The Three Sisters*; Philadelphia Drama Guild in *Inspecting Carol*; and was a company member for six years with The People's Light & Theatre Company. Film and television credits include: *The Silence at Bethany* (American Playhouse), *Perry Mason*, *Spencer For Hire*, *Equal Justice*, *A Class Act*, *Big*, and *Unbreakable*. Susan just completed her MFA at the Academy for Classical Acting at The Shakespeare Theatre in Washington D.C. A Mill Valley native, she appeared at Forest Meadows years and years ago in *Brigadoon* and *Wind in the Willows*, and her dog *Astrid* stole the show as *Crab* in *Two Gentlemen of Verona*.

**Michael Wiles\***

Don Pedro; Shahryar; Banquo



Michael makes his first appearance with Marin Shakespeare this season. West Coast regional credits include the American Conservatory Theater (*Spencer* in *Edward 2*, *The Glass Menagerie*, *A Christmas Carol* u/s), American Musical Theater (*Big River*), Berkeley Repertory Theater (*The Oresteia*), two seasons with California Shakespeare Festival (*Tybalt* in *Romeo and Juliet*; *As You Like It*; *Scapin!*) and Tacoma Actor's Guild (*Twelfth Night*). Locally he has been seen as *Tom* in *The Glass Menagerie* (Center Repertory Company), and *Malcolm* in *Macbeth* (Shakespeare at Stinson). Michael is a graduate of the Actor's Conservatory at Cornish College of the Arts in Seattle, and the Idyllwild School of Music and the Arts in Los Angeles.

# Marin Shakespeare Company Interns 2002



Robert Garcia  
Harold Hassin  
Nancy Irene Kelly

Hugo Martin  
Ramzi Masarweh  
Elizabeth Pickett

Don Pitsch  
Elizabeth Rosengren  
Carolina Rojas Moretti  
Caitlin Zvoleff

## Child Actors



Hallie Brauner  
Park Elementary

Morgan Rivera  
Phoebe Hearst  
Elementary



Lyndsay Brauner  
Mill Valley Middle School

Mari Vial-Golden  
Dixie Elementary



Kyle Lemle  
Marin Horizon School

Monica Wunderman  
Redwood High School



# The Story of *Much Ado*

Prince Don Pedro of Aragon has returned to Messina to visit Leonato and to celebrate an easy victory over his brother Don John, who has made an unsuccessful attempt at a coup and with whom Don Pedro has been reconciled. Among the victorious soldiers are the handsome Claudio who falls in love with Leonato's daughter Hero, and the ascerbic Benedick, who renews his war of wits with Hero's cousin Beatrice. Learning of Claudio's love, the Prince offers to use the cover of the coming evening's masqued ball to woo Hero for Claudio. The eavesdropping Borachio overhears the plan, and reports to Don John, who determines to use the information to cause mischief.

At the ball, while Benedick and Beatrice, continue their war of words, Don John insinuates to Claudio that Prince Pedro really intends to woo Hero for himself. The jealous Claudio bristles at this news, and is soothed only when the Prince appears with Hero and her father Leonato, who readily consents to Hero marrying Claudio. The four decide to further their merriment by taking on the monumental task of making Benedick and Beatrice fall in love with each other; they will pretend to each that the other is desperately in love and must be requited. Hearing of

the upcoming wedding, Don John determines to cross Claudio and Hero's happiness and his man Borachio hatches a plan; he will make love to Hero's servant Margaret in the window of Hero's apartment; Don John will make sure Claudio witnesses what will look like his fiancée's betrayal. While Benedick muses on the absurdity of marriage, Don Pedro, Leonato and Claudio begin their campaign by making sure Benedick overhears them discussing how much Beatrice loves him. The plot seems to be working.

Next the women play a similar trick on Beatrice, who decides she will requite Benedick's love. That night merriment turns to mischief as Don John's dark plan also meets with success. Some slightly inept nightwatchmen, hearing Borachio bragging of his ruse, arrest him and take him to their superior, Dogberry, and his ancient lieutenant Verges. As Hero prepares for her wedding, Leonato has no time to try to decipher Dogberry's mangled version of Borachio's crime.

At the wedding ceremony, a proud and hurt Claudio accuses and rejects an amazed Hero, who falls into a death-like swoon. Friar Francis is sure there has been a mistake and suggests Leonato let it be known that Hero has died of shame -- until Claudio's slander can be proven. Beatrice, certain of Hero's innocence, appeals to Benedick to uphold Hero's honor by killing Claudio in a duel. In another part of town, Dogberry examines his prisoners and, in his inimitable style, discovers their guilt.

Things have turned sour for Leonato, Claudio, the Prince and Benedick and when Dogberry arrives with proof of Hero's innocence, Claudio's grief is tremendous. He begs forgiveness from Leonato, who asks him to seek recompense by marrying his niece, whom Claudio has never met. Claudio agrees. The next day Claudio marries the masked bride, who joyfully turns out to be Hero herself. Beatrice and Benedick are accused by the others of having fallen in love, and while they both vehemently deny it, love letters are discovered with disprove their protestations. Each agrees to marry the other out of pity. As the hopefully happy couples go off to celebrate, word comes that Don John has been captured and is being brought back to Messina for punishment. And the celebrations begin.

Dogberry,  
Much Ado  
About Nothing  
Costume Sketch by  
Andrea Huelse



# 2002 Artistic Staff

## **Cynthia Beckley** Costume Designer, Arabian

Cynthia has designed costumes for 20 years. Favorite productions include Fortenbras, Actors Theatre of Santa Rosa; Camelot, Joseph and the Amazing Technicolor Dreamcoat and Peter Pan, Santa Rosa Players; and Twelfth Night, Sonoma Valley Shakespeare. She has worked at Diablo Ballet, Ballet California, Redwood Empire Ballet and Snoopy's Home Ice show and is an associate with Sonoma State University's Costume Studio.

## **Ellen Brooks** Lighting Designer

Ellen is with us again after winning a Dean Goodman Award for Lighting Design for Marin Shakespeare Company's 2001 season. She recently designed Enter the Guardsman at the Gershwin Theatre, as well Gilbert and Sullivan's Patience, The Mikado and the upcoming Pirates of Penzance at the Yerba Buena Center for Lamplighter's. She has designed seasons for Livermore Opera, 42nd Street Moon, Theatre Artists of Marin, S. F. Repertory and Woodminster Amphitheatre.



## **Rob Clare** Artistic Advisor

Dr. Clare holds a D.Phil in Shakespeare studies from Oxford University. As an award-winning actor, director and writer, 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 theatrical work in prisons was featured in the BBC documentary Act of Faith.

## **Billie Cox**

Composer, Sound Designer

This is Billie's seventh season with Marin Shakespeare. In addition to design and composing work, she is Artistic Director of Big Deal Theater, directing Neil Simon's Rumors last season with Steel Magnolias in rehearsal for the Fall.



## **Vince Delgado**

Composer & Musician, Arabian

Vince is a master percussionist and composer who has played jazz, Middle Eastern and classical North Indian music for over fifty years. He

was executive director of the Ali Akbar College of Music in 1968. Recent notable performances include: Saman Yolu Television in Istanbul with oud player Necati Celik and kanunist Mimi Spencer; in Paris with



Zakir Hussain, Vikku Vinayakaram, Selva Ganesh and Shivamani; in the U.S. and Canada with Zakir Hussain and the Rhythm Experience; in the Bay Area with jazz pianist Larry Vuckovich and with the Murasaki Ensemble. His recording company, Chente Productions, offers music from his group Jayazer and others. His work can be heard on numerous CDs, including Diga with Mickey Hart, Remembrances with Jayazer; Zakir Hussain and the Rhythm Experience, Closer To Me with Bronislav Bubalo; Magenta with the Murasaki Ensemble, and many others.

## **John Ficarra** Fight Director

John is Artistic Director of Combat Incorporated. He is certified with The Society of American Fight Directors, The British Academy of Dramatic Combat, and is a member of The Association of Theatrical Movement Educators. Check out the Combat Incorporated website at [www.combatinc.com](http://www.combatinc.com).

## **Greg Hubbard** Education Director

Greg teaches, acts and directs at many theatres around the Bay Area, including Calaveras Repertory Theatre, where is an Associate Artist. In the Fall he will become A.C.T.'s Casting Associate.



## **Andrea Huelse**

Costume Designer, Much Ado

Andrea is a New York based designer who has worked with a broad range of New York and regional theatre, opera, film and dance companies

including: The Vocal Lords at the St. Clement's Theatre, Candida at the Connely Theatre, Company at the Wagner Theatre (all Off-broadway), the independent film Beautiful World, Gulliver's Travels at Pittsburgh Playhouse, Michael Mao Dance at Symphony Space NY/national tour, Bleacher Bums at Marin Theatre Company, and Twelfth Night in Central Park. Andrea received her MFA from NYU, and just won the NEA Young Designer's Grant.



## **Pamela "Pete" Johnson**

Costume Supervisor & Designer

This is Pamela's fourth season with Marin Shakespeare. Her many credits include As You Like It, Servant of Two Masters, and Hamlet (Dean Goodman Award for all three), and Cyrano de Bergerac (Dean Goodman Award, Critics Circle nomination), Twelfth Night and Merchant of Venice for Marin Shakespeare, Campo Santo, U. S. F. and Mendocino College. Pamela is a Resident Designer and Instructor at Sonoma State University where she also runs SSU's Costume Rental Program. She has a B.A. from Arizona State University, certificates from PCPA TheatreFest and Allan Hancock College and an M.A. from SSU. She is a member of the Bay Area Costumers Guild, Bay Area Career Women, The Costume Society of America and U. S. Institute of Theatre Technology.



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Kenwood Vineyards  
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Sonoma Train Town  
Railroad  
Sunnyside Nursery  
Ted's  
The Old World Inn  
The Ragged Sailor  
Framery  
Winchester Mystery  
House

Artistic Staff, continued

**Denise Kirchner, Props Designer**

This is Denise's fourth season at Marin Shakespeare. She provided props and stage dressing for Bye-Bye Birdie for the Mountain Play and is designing props for Shakespeare at Stinson. As resident costume/prop designer at College of Marin, she and husband/scenic designer Ron Krempetz designed Romeo and Juliet this year.



**Bruce Lackovic Set Designer**

Bruce has worked in the entertainment design and fabrication field for 17 years. He has designed, built, painted or lit many of our past sets since 1995. He is technical director for the Santa Rosa entertainment and exhibit company, Scenic Designs



**David Lagle\***

Production Stage Manager  
A graduate of the American Academy of Dramatic Arts, David toured Free to Be...You and Me by Marlo Thomas and starred in the TV show Geography George, then spent 5 years in Europe acting in theatre and film. Most recently, he was production manager/casting director for Tony N' Tina's Wedding and stage managed House of Blue Leaves and Jesus Christ Superstar for Pacific Alliance Theatre. David has worked for MGM, Disney, Dreamworks, Universal, and Warner Brothers.



**Ian Marsh Technical Director**

A Berkeley native, this is Ian's sixth season with Marin Shakespeare Company. Ian studied technical theatre at SFSU, and works at theatres and schools in Marin and the East Bay including Aurora Theatre, Drake High School where he was Technical Director, and Yes! Theatre where he was Production Manager.



**Yasmen Sorab Mehta**

Choreographer/Movement, Arabian  
Yasmen is a native of Bombay, where she trained in many styles of tribal and folk dance. She has a BFA from Temple University and an MFA from California Institute of the Arts. She also trained at the Jose Limon, Merce Cunningham and Martha Graham schools, choreographed in Sydney Australia with Aboriginal Islander Dance Theatre and DETOX Theater, and toured nationally with Philadelphia-based Agape and Danceteller. For seven years at World Arts West Yasmen produced the S. F. Ethnic Dance Festival, and she was Director of S.F. Dance Center under Alonzo King. She received the Outstanding Achievement in the Arts and Humanities Award from the Indo-American Chamber of Commerce in 1998, and is Artistic Director of California Contemporary Dancers, touring and teaching in India, Singapore and the U.S.

**Cynthia Pepper**

**Choreographer, Much Ado**

Cynthia has performed throughout the U. S., including The White House and The Kennedy Center, as well as with Utah Opera Company, and the dance/theatre companies of Donald Byrd, Geoffrey Chaucer, Loretta Livingston & Bella Lewitzky. She has a B.F.A. from California Institute of the Arts, and a Masters from S.F.S.U. Cynthia founded CPCollaborations in 1985, which has done projects all over the world including educational videos for Japan TV, award winning dance films and with Xanadu films segments for Sesame Street. Cynthia has taught, choreographed and administered programs at Marin Ballet and currently at Marin Dance Theatre.



**Douglas Rushkoff**

**Dramaturg, Arabian Nights**

Douglas is the author of eight books on new media and popular culture, including Cyberia, Media Virus, Playing the Future and Coercion: Why We Listen to What "They" Say, and the novels Ecstasy Club, and Exit Strategy. His radio commentaries air on NPR's All Things Considered, and his monthly column on cyber-culture is distributed through the New York Times Syndicate, appearing in over thirty countries. He hosts and writes documentaries for PBS, Channel Four, and the BBC; and is an adjunct professor of virtual culture at New York University's Interactive Telecommunications Program, an Advisor to the United Nations Commission on World Culture, and a Senior Fellow of the Markle Foundation. Douglas graduated magna cum laude from Princeton University, received an MFA in Directing from California Institute of the Arts, and an MFA from The American Film Institute.



**Coralie Russo**

**Oud Player, Arabian Nights**

Coralie has been playing the Oud, an 11-stringed lute, for 20 years. She has studied with master musicians John Belizekjian, Necati Celik, Georges Lammam and Haig Manookian. She plays Turkish classical and folk music as well as urban Egyptian and folk classics and performs with Jazayer, the CoralRose, and the Aywah Dance Troupes.



**Karen West Administrative Assistant**

Karen worked for the past 6 years in author promotions for Barnes & Noble. Prior, she piloted a 5 year Theatre-in-the-Galleries program, acting in and directing over 30 plays. She is a founding member of Courtyard Shakespeare and has acted with PCPA TheatreFest and run box office for PCPA and Cal State Fresno. She has a B.A. in Theatre from SFSU.





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# 2002 ARTISTIC STAFF

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Director - Much Ado  
Director - Macbeth  
Producer  
Production Stage Manager  
Assistant Stage Manager  
Artistic Advisor/Dramaturg - Macbeth  
Dramaturg - Arabian Nights  
Composer - Arabian Nights  
Oud Player - Arabian Nights  
Season Sound Designer  
Choreographer/Movement - Arabian  
Dance Soloist - Arabian Nights  
Choreographer - Much Ado  
Dance Captain - Much Ado  
Costume Design Supervisor  
Costume Design - Arabian Nights  
Costume Design - Much Ado  
Costume Design - Macbeth  
Fight Direction  
Lighting Design  
Prop Design, Set Dressing & Puppets  
Set Design, Scenic Artist  
Technical Director  
Master Carpenter  
Assistant to the Costume Designers  
Costume Shop Foreman  
Costume Assistants/Stitchers

Master Electrician & Sound Engineer  
Electric & Sound Intern  
Scenic Carpenters

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Box Office Manager  
Cafe Managers  
Graphic Designer  
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Instructors

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Coralie Russo  
Billie Cox  
Yasmen Sorah Mehta  
Katie Barnhill  
Cynthia Pepper  
Melinda Darlington-Bach  
Pamela Johnson  
Cynthia Rose Beckley  
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