



*Marin Shakespeare
Company*

2003 – A Season of Seduction

*The Merry Wives
of Windsor*

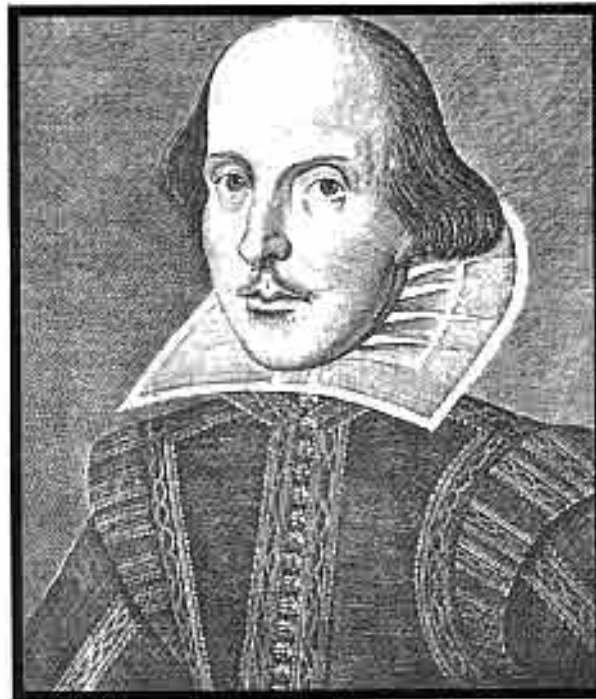
Don Juan

*A Midsummer
Night's Dream*

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**Marin
Shakespeare
Company**

Welcome...

The Marin Shakespeare Company and its Board of Directors welcome you to our 2003 Summer Season at Forest Meadows. Thank you for joining us in celebrating our 14th year of partnership with Dominican University and enjoying our "Season of Seduction."

We have selected two plays by our resident playwright, Will Shakespeare, *The Merry Wives of Windsor* and *A Midsummer Night's Dream*. Both were written between 1595 and 1597, when the writer was in his early thirties, yet both reflect a mature depth of human understanding. Unlike many of his works that borrow plots extensively from other writers, these plays both reflect an originality and freshness in their design.

Each play features one of Will's greatest and most popular creations: *Wives'* mordantly witty Sir John Falstaff and *Dream's* sublimely innocent Everyman, Bottom the Weaver. *Wives* is a new play for our company; *Dream* is a reprise of possibly our most successful production ever, acclaimed by critics and audience alike when first presented in 1994. Of course, the 2003 version has new surprises and delights.

Our third play, Moliere's *Don Juan*, epitomizes our theme of seduction and presents yet another transcendent character. Whether viewed as a compulsive libertine, an advocate of freedom or an existential hero, this fascinating Spanish nobleman later fueled the imaginations of Verdi and Lord Byron and entered the international vocabulary for ever. The play, which was written in 1665, was so shocking and controversial that it was closed after its initial performances.

This promises to be a great season. The plays are selected and the actors are ready. There are good seats for all. Come early, come often and be prepared to be seduced.

Leon Farley, Board Chair
Marin Shakespeare Company



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Don Juan from Don Juan
Costume Sketch by Julie Weiss

Marin Shakespeare Company Performances 2003

Month	Day	Time	Date	Play	Category
JULY	8 pm	Fri	11	Merry Wives	Good Will
	8 pm	Sat	12	Merry Wives	-
	4 pm	Sun	13	Merry Wives	FAM
	8 pm	Sun	13	Merry Wives	PWYW
	8 pm	Fri	18	Don Juan	-
	8 pm	Sat	19	Don Juan	-
	4 pm	Sun	20	Don Juan	FAM
	8 pm	Sun	20	Merry Wives	-
AUGUST	8 pm	Fri	25	Don Juan	TALK
	8 pm	Sat	26	Merry Wives	-
	4 pm	Sun	27	Merry Wives	ELD
	8 pm	Sun	27	Don Juan	PWYW
	8 pm	Fri	1	Merry Wives	TALK
	8 pm	Sat	2	Don Juan	-
	4 pm	Sun	3	Don Juan	ELD
	8 pm	Sun	3	Merry Wives	-
	8 pm	Fri	8	Don Juan	TALK
	8 pm	Sat	9	Merry Wives	-
	4 pm	Sun	10	Merry Wives	-
	8 pm	Sun	10	Don Juan	-
	8 pm	Fri	15	Merry Wives	TALK
	8 pm	Sat	16	Don Juan	-
	4 pm	Sun	17	Don Juan	-
	8 pm	Sun	17	Merry Wives	-
No Performances August 22 to 24					
SEPTEMBER	8 pm	Fri	29	Dream	-
	8 pm	Sat	30	Dream	-
	4 pm	Sun	31	Dream	FAM
	8 pm	Sun	31	Dream	-
	8 pm	Fri	5	Dream	TALK
	8 pm	Sat	6	Dream	-
	4 pm	Sun	7	Dream	ELD
	8 pm	Sun	7	Dream	PWYW
	8 pm	Fri	12	Dream	TALK
	8 pm	Sat	13	Dream	-
	4 pm	Sun	14	Dream	-
	8 pm	Sun	14	Dream	-
	11am	Fri	19	Dream	STUDENT
	8 pm	Fri	19	Dream	TALK
	8 pm	Sat	20	Dream	-
	4 pm	Sun	21	Dream	-
	11am	Thu	25	Dream	STUDENT
11am	Fri	26	Dream	STUDENT	
8 pm	Fri	26	Dream	TALK	
8 pm	Sat	27	Dream	-	

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

Ticket Prices: \$25 General
\$23 Elder (age 65+)
\$15 Youth (18 or under).

SAVE with SEASON TICKETS:
\$50 General/Elder
\$30 Youth
Season tickets good for any one performance of each play.

BARD PASS
Eight tickets for just \$144 (\$18 each). Good for any show, any performance, all summer long.

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

FAM: Family Matinees ~ Kids 18 and under admitted FREE.

ELD: Elder Days ~ Elders half-price at just \$12.50 per ticket.

TALK: Free Pre-show Conversations with Scholars or Company Artists ~ Friday nights beginning at 7:30 pm.

11 AM: \$7 Student Matinees ~ Students in groups of 10 or more; chaperones just \$7 too!

THE MERRY WIVES OF WINDSOR

DON JUAN

A MIDSUMMER NIGHT'S DREAM

**FOREST MEADOWS AMPHITHEATRE
DOMINICAN UNIVERSITY, SAN RAFAEL**

**TICKETS & INFORMATION:
415 / 499 - 4488**

Or: At the door one hour prior to performance & at:

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Magic Flute, Northgate One, Terra Linda
Oliver's Books, San Anselmo
Video Place, Novato

OR AT: WWW.MARINSHAKESPEARE.ORG



Mary Knoll & Marie Shell are the Merry Wives of Windsor

For Your Enjoyment...

BOX OFFICE and SEATING - "Sit, worthy friends." Macbeth
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.

PARKING - "...happy be thy speed!" The Taming of the Shrew
Free parking is available in the main Dominican University lot at Grand Avenue and Acacia, a short walk from the Forest Meadows Amphitheatre. Please contact us for information on special parking for those for whom the walk is a hardship.

THEATRE CAFE - "...eat and make good cheer..." Henry IV, Part II
Bring your own picnic or enjoy drinks and snacks from our Theatre Cafe featuring Barefoot Cellars wines and Red Tail Ale. Also served: hearty soups in bread bowls, desserts and ice cream, a variety of hot drinks.

GIFT SHOP - "...such golden gifts!" The Comedy of Errors
The Theatre Shop sells fun Shakespeare gifts, company shirts and sweatshirts.

SEAT CUSHIONS - "Take good comfort..." Henry VIII
Our new seat cushions are available for rental at the Gift Shop for \$1.

PRE-SHOW TALKS - "How you do talk!" Henry VIII
Friday nights we offer free Pre-show Conversations with scholars and company artists while you picnic, beginning at 7:30 pm in the theatre. There are no pre-show conversations on opening nights.

Basket Lunches

Enjoy spending lunch in the office!

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- Chicken Salad
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- 1/2 Chicken
- Shrimp Louie

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All The World's a Stage...

CELEBRATION OF GOOD WILL - July 11, 2003

Celebrate the Opening Night of The Merry Wives of Windsor and enjoy a buffet banquet dinner among merrie Elizabethan entertainers and musicians. The fun and feasting begins at 6:30 pm; dinner tickets at \$30 include full meal and drinks, wine and beer. Please purchase your show ticket separately.



Vito Vanoni and wife Katy, 2003 Aegean Cruise winners, onboard the ship Marco Polo.

ANNUAL ASHLAND TRIP - October 10 -13, 2003

Join Artistic Director Robert Currier at the fabulous Oregon Shakespeare Festival. See three or more plays, meet Ashland actors, enjoy local excursions - and let us do the driving. This year's journey includes a 2 hour discussion session with Ashland actor, scholar and official gadfly, Barry Kraft, as well as the magical annual closing ceremony for the outdoor Elizabethan Theatre. Come join the fun!

ALASKAN CRUISE - Sailing May 16 2004

One lucky winner of the summer Raffle will enjoy an Alaskan Cruise for two courtesy of CruiseOne of San Rafael. If you don't win, you can still join the excursion. Onboard Shakespeare seminars led by Robert Currier will stimulate your mind as you surround your body with luxury and the beauty of the Alaskan wilderness. Bon Voyage!

Please call 415-499-1108 for information about any of our special trips.

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at 8 pm

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Arsenic and Old Lace

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October 3, 4, 10, 11, 17, 18 at 8 pm

October 12 at 7 pm and October 19 at 2 pm

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Play**

December

Studio Theatre

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Weekends

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"Now until the break of day
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A Midsummer Night's Dream, V.I

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*"And sundry blessings hang about his throne
That speak him full of grace..."*



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Shakespeare Classes...

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 4 - 15, 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: \$340 per two-week summer session.

Teenagers: can take a variety of afterschool and weekend classes year-round. The Teen Touring Company is a winter performance troupe open by audition to all area teens that offers free Shakespeare performances at schools and senior centers. This summer, students can hone their skills performing *Troilus and Cressida* or learning to be a clown with Diane Wasnak. Next session: *Clowning* starts July 21, final performance August 15 at the Marin Art and Garden Center at 1 and 5 pm. Free and open to the public.

Adults: We offer Shakespeare Acting classes, and the Intern Program which allows a select group of pre-professional actors to participate in an exceptional summer of advanced training and performance. Plus special Workshops open to the public:

MOLIERE WORKSHOP with ROBERT GOLDSBY. A Master Class with our *Don Juan* Guest Director, one of the leading U.S. translators and directors of Moliere. This workshop is geared towards acting styles and acting comedy.

Saturday, June 21, 10 AM to 1 PM, \$35.

TEXT WORKSHOP with DR. 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: \$35.

~*~*~

Student Matinees: There are three \$7 matinees for school groups of *A MIDSUMMER NIGHT'S DREAM* at 11 AM September 20, 26 and 27.

Will Power! brings Shakespeare instruction into the classroom for a day, a week, or a whole year. We work with you to create a program to meet your needs.

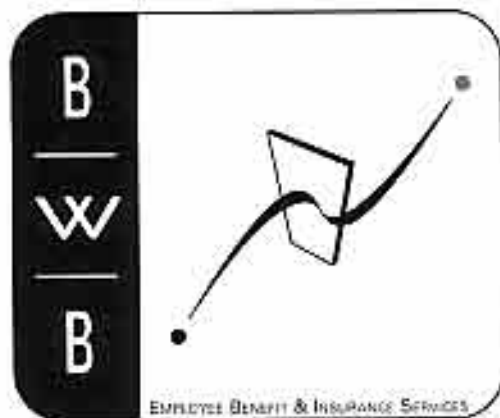
Call 499-4487 for information about our Classes and Programs.



MSC Students Martha Coates and Cassie Westbrook

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MARIN COMMUNITY FOUNDATION

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.

THE WILLIAM AND FLORA HEWLETT FOUNDATION

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 its Board of Supervisors for support of our community programming, which enhances the cultural and educational life in Marin.

Fireman's Fund Foundation is pleased to play a major role with Marin Shakespeare for the 13th year as sponsor of the 2003 Education Series. The foundation contributes to cultural, educational and human service organizations focusing on the needs of Marin County, California.



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Foundation



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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

Autodesk, the world's leading supplier of PC and web-design software and digital content creation tools, is proud to sponsor Marin Shakespeare Company for the tenth year. It is with pride that we continue our commitment to theater and the arts by supporting this fabulous troupe in 2003. Congratulations on another outstanding season!



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Marin Independent Journal

The **Marin Independent Journal** has a long history in Marin County. The newspaper is an active, 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.

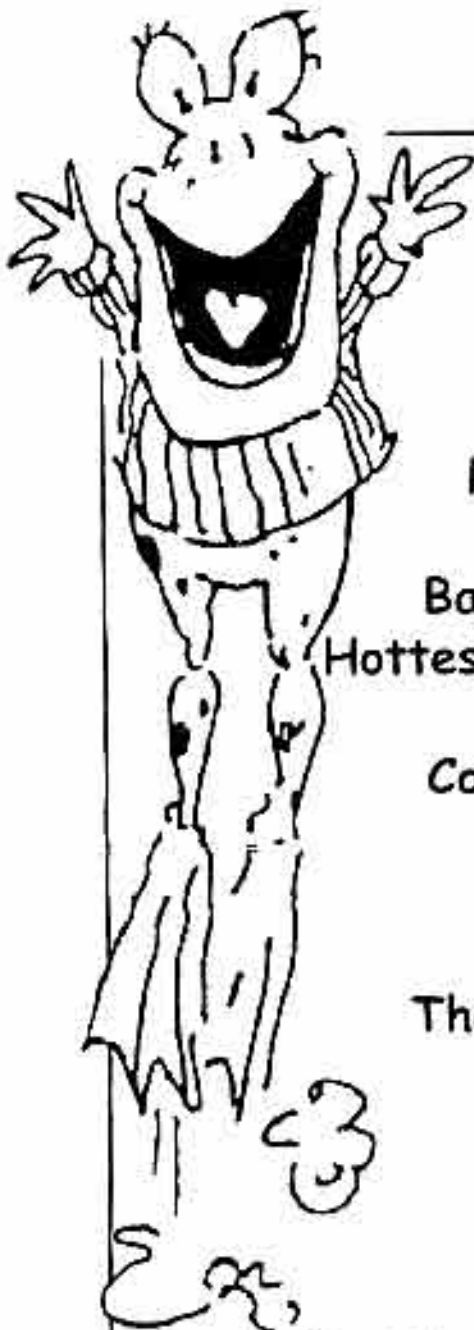


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Starring Roles

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John and Betsey Cutler
Max and Phyllis Thelen

Leading Players

Gary Anspach
Myron Binder
The Blum Family
Bill Cameron
Warren and Edie DeGraf
Dr. and Mrs. Anthony Eason
Victor and Linda Levi
Joan Lisetor
Diane and Ed Ryken
The Schisgall Family

Supporting Cast

Anonymous
Susan Adamson
The Bochner Family
Deborah & Leland Bond-Upson
Susan and Ed Catmull
William and Diane Clarke
Jeanne Dennis
Chauncey DiLaura
Fred and Victoria Divine
Fred Drexler
Helga Epstein
Hillary Sheehan and Mark Gordon
Herb and Sandra Gottlieb

Tom and Faye Hendricks
Russell and Kathy Kelton
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Denise Kirchner and Ron Krempetz
Timothy and Sharon Leveque
Patti and Bob Marsh
Lisa Maslow and Jon Rolnick
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Carole O'Neil
Bill and Sue Rochester
Alice and Hadden Roth
Sue Severin
Ms. Jean Sward
Peta and Thomas Swidler
Glen and Sarah Walker
Donna and Larry Whelan
Judith and Christian White
Julie Shore Warley
John S. Wright

Spearcarriers

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Barbara and Walter Baum
Mr. and Mrs. Robert E. Blau
Stephen and Susan Booth
John and Marcia Calabrese
Leila and Peter Chesloff
Dr. and Mrs. F. Gordon Dunne
Dollie Eger
Dr. William A. Galeno
Allo Gilinsky
Marilyn Izdebski
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Robert and Lettie Multhauf
Nancy L. Nimick
Jane and Jeremy Norman
Dyan and Peter Pike

Contributors:

continued from page 11

Spearcarriers, *continued*

Ms. Ginny Pahlman
Sally Seymour
Susan and Joel Sklar
Joel and Carol Solomon
Chris Timossi
Erna S. Torney

Stagehands

Ian Arion
Marvin and Rilla Chaney
Damon and Dawn Connolly
Laurel and Elliott Feigenbaum
Beth Galleto
Martha Griffin
Mr. and Mrs. Allen Haim
Eileen Hinkson
Jim and Linda Holdridge
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Kathy and Rob McCord
Kay and Mark Noguchi
Joan Prowse
David and Ellen Robinson
Louis Rutledge
Bruce and Jenya Smith
Valerie Taylor
Rick Trautner
Melinda Unsworth

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Wendy Goldsby
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THE BREBNER ARTISTIC ENDOWMENT

The Brebner Artistic Endowment, in honor of Ann Brebner and John Brebner, is housed at Marin Community Foundation; income from the fund benefits Marin Shakespeare Company's Artistic Programs and helps ensure the vigor of Marin Shakespeare for future generations. The Endowment Fund has contributed almost \$1,000 this fiscal year, which supports our artistic presentations. The following have made gifts during the past year:

John and Elizabeth Boland
John Diamante
Leon Farley
Peggy Haas
Caroline M. Kristensen
Joan Lisefor
Martin and Ruth Malkin
Douglas and Francette Martin

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**Alex and Tinka Ross
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Jason and Verona Tanihara
Jean and Raymond Taylor
Anne and Jay Tillotson
Vito Vanoni and Katy Murphy

Call us at 499-4485 to find out how you can contribute a gift or legacy.

*Donations to the Brebner Artistic Endowment may be sent to:
Marin Community Foundation, Attn: Brebner Artistic Endowment,
5 Hamilton Landing, Suite 200, Novato, CA 94949. Thank you!*

WISH LIST

*We welcome in-kind
donations!*

- Classroom space for afterschool and weekend classes.
- Construction Materials (used OK): plywood, lumber.
- Housing for out-of-town actors and theatre artists, June through September 2004.
- Old Editions of Shakespeare
- Quality carpentry tools.
- Storage space for costumes.
- Ushers for the 2003 season.
- Volunteer Web Master.
- Volunteer Volunteer Co-ordinator.

*Please call us at 499-4485 for
information.*

The Merry Wives of Windsor

BY William Shakespeare

DIRECTED BY Robert S. Currier

CHOREOGRAPHY - Cynthia Pepper

COSTUME DESIGN - Maggie Whitaker

LIGHTING DESIGN - Ellen Brooks

PROPS DESIGN - Pegeen McGhan

SET DESIGN - Bruce Lackovic

SOUND DESIGN - Billie Cox

PRODUCTION STAGE MANAGER - Peter Spingola*

The Cast

Justice Shallow, justice-of-the-peace
Slender, his nephew
Sir Hugh Evans, a Welsh minister
Master Page, a mellow suburban husband
Sir John Falstaff, a grand personality
Bardolph, his lackey
Pistol, another lackey
Nym, a third lackey
Anne Page, Page's young daughter
Mistress Page, her mother
Mistress Ford, another suburban housewife
Simple, a dull-witted messenger
Host of the Garter, an inn-keeper
Robin, Falstaff's page
Mistress Quickly, housekeeper to Dr. Caius
Jack Rugby, her lackey
Dr. Caius, a French doctor of medicine
Fenton, in love with Anne Page
Master Ford, a jealous husband
Servants and Children

Thomas Lynch*
Avram Kosasky
Christopher Hammond
Ephraim Swanson-Dusenbury
Jack Powell*
Ron Alexander
David Fierro
George Q. Nguyen
Jennifer Field
Marie Shell*
Mary Knoll*
Don Pitsch
Rick Valentine
Rafael Graham
Phoebe Moyer*
Noah Benezra
Rudy Guerrero*
Joel Bischoff
Darren Bridgett*
Hallie Brauner, Brendan Crotty, Hannah
Fitzpatrick, Julia Heitner, Ben Knoll, Ian Miller



There will be one fifteen minute intermission. • Approximate Running Time: 2 1/2 hours.

No Smoking or Photography of any kind allowed in the theatre.

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

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



ARTISTIC DIRECTOR

ROBERT S. CURRIER

Director: *Merry Wives*,
A Midsummer Night's Dream

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 III Opera House (artistic home of the young Orson Welles) and the Ukiah Players Theatre, now in its 26th year. He and Lesley initiated Baja Shakespeare in Los Barriles, Mexico three 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), *Hamlet*, and *Macbeth* (Choice Award for "Best Direction" and "Best Overall Production") for Marin Shakespeare Company, which he co-founded in 1989. He is Adjunct Professor of Shakespeare Studies at Dominican University.

DIRECTOR'S NOTES - THE MERRY WIVES OF WINDSOR

Elizabethan rumour has it that Shakespeare penned *The Merry Wives of Windsor* in a fortnight at the request of his queen who wanted a play about Falstaff in love. The great "greasy knight," plump Jack, had skyrocketed to fame in *Henry IV, parts 1 and 2* as the dissolute companion of Prince Hal (afterwards Henry V) and leader of a band of scurvy knaves: Bardolph, Pistol and Nym. When Hal becomes king, he rejects Falstaff, breaking the old knight's heart and causing his death. In *Henry V* Mistress Quickly, who has since married Pistol, tells of Falstaff's death: "he babbled of green fields..." In Shakespeare's mind, that was the end of Falstaff. But, as Arthur Conan Doyle discovered 300 years later, after trying to kill off Sherlock Holmes, the clamor of admirers can force the resurrection of a great hero. And such was the case with Shakespeare and Sir John, hopefully to the delight of his good Queen Bess and certainly to the delight of centuries of theatre-goers ever since.

Critics have dismissed *Merry Wives* as unworthy of the Immortal Bard of Avon. Indeed, it is almost entirely written in prose and Falstaff has little of the grandeur and grit found in the Henry plays. Yet actors and audiences alike have made this play succeed over the past 400 years while "greater" plays have declined in production.

Merry Wives, Shakespeare's only comedy set exclusively in England, is full of local references to contemporary events and people -- it is a middle class comedy set in the Queen's backyard, the town of Windsor. Taking our cue from this, we have placed our production in Marin County and localized some of the place names and other references. Purists, beware! In choosing an era best fitting the irresistible gaiety of this farce, we arrived in the 1970's, back when Marin became the home of the hot tub and the human potential movement as chronicled in Cyra McFadden's best-selling parody, *The Serial* -- a decade of excess and pretense in an affluent suburb analogous to the Windsor of the Fords and Pages and ripe for the free-loving schemes of Sir John Falstaff.

So return with us now to the days of yesteryear, before the internet, AIDS or political correctness...a more innocent time of flower children, leisure suits and the first pulsing beat of disco...a time when all things still seemed possible. What were you doing, wearing and listening to 25 years ago? What a long strange trip it's been!



Costume Sketch by Maggie Whitaker

Robert S. Currier

Bob's first professional work in the theatre was with the U.S. Army in the Phillipines where he toured the islands with *Three Men on a Horse* in 1944. Since then, he has worked on over 80 plays as an actor/director in Equity shows, and as a director of over 50 classical plays at UC Berkeley, Columbia, UCLA and other universities. During his years at Berkeley he directed for the Actors Workshop and ACT, and founded Berkeley Stage Company with his wife, Angela Paton. Outside the Bay Area, he has directed in Paris at the Recamier Theater for Barrault-Renaud Co., in Marseille for Bourseiller, at Equity Library in New York, and at resident theatres like Los Angeles Theatre Center, South Coast Rep and the Odyssey. Bob and Angela also collaborated on Sardou's *Let's Get a Divorce* which ran for nine months on the West End in London, besides co-translating Moliere's *George Dandin*, *The Impromptu de Versailles* and *Les Precieuses Ridicules* which Bob directed in Seattle and L.A. Bob has directed 11 Moliere plays including a marvelous translation of *Scapin* by Lady Gregory and a very successful *Tartuffe* with Ron Liebman at Los Angeles Theatre Center. Bob's professional theatre career has been paralleled by his teaching work: at Berkeley where he was Professor and Chairman of Dramatic Art, as a visiting professor at University of Washington and USC, and most recently as a Senior Scholar in the Humanities at Columbia University where for four years he taught the core literature/humanities course. Studying major works from Homer to the Bible with fifteen Columbia freshmen was both humbling and exhilarating.



GUEST DIRECTOR
ROBERT W. GOLDSBY
 Director and Co-Translator:
Don Juan

DIRECTOR'S NOTES - DON JUAN

Moliere would have loved being done between two Shakespeare comedies. Like Shakespeare he was an actor. However he was not a supporting player, but was known as the greatest comedian in the country. His first job in the theater was at an indoor tennis court the size of our Berkeley Stage Company off San Pablo. His "illustrious" theater went into debt; he went to jail; and then left Paris to tour "La France." He would have known the perils of playing comedy outdoors since he played on wagon stages for peasants in their fields, and, after fifteen years in the provinces when he became the head of King Louis XIV's theater company, he performed at Versailles in open air productions that would dwarf a combination of Radio City Music Hall with the Rolling Stones done in the Rose Garden of the White House in front of an audience comparable to a joint session of Congress. Of course, in a way, Louis himself was comparable to our entire government.

Our play, *Don Juan*, was first performed not for the King, but in Moliere's own public theater in 1665. The play's roots are in Spanish and Italian theater and it is based on a character which has interested writers like Byron, Balzac, Pushkin, Rostand, Chekhov, and Brecht. And should we add Mozart! Over 100 versions have been noted. Moliere was in a box office slump caused in part by the huge struggle he was engaged in to get the King's permission to allow his verse play *Tartuffe* to be performed. His choice of subject was one designed to bring the public back into his theater. *Don Juan* was tempting not only because of the almost mythic stature of the hero as a super seducer, but because the plot required a statue to come to life, to come to dinner, and to tell the hero to go to Hell. The public in the 17th century was not into reality TV; they loved the new machine plays from Italy. The play opened; box office revived; yet after only fifteen performances the play was pulled out of the repertory and did not reappear on the stage for 150 years. No one really knows why, but if you can imagine writing a play about a most powerful man in society who attacks God and defies Death; then who argues that the way to live is to pretend to be good and do whatever you please as if you were, like Socrates' story of Gyges, invisible...and then, even worse, to put all this questionable morality into a Comedy with farcical scenes from the Old Comedy as well as aria-like speeches and then ask the same kind of powerful hypocrites to come and laugh at themselves...well...one can see possible reasons for the play vanishing from the stages of the French royalty.

In our time the play has had as many productions and as many interpretations as *Hamlet*. We hope you'll enjoy this one.

DON JUAN

BY MOLIERE

IN A NEW TRANSLATION BY ROBERT W. GOLDSBY AND ANGELA PATON
DIRECTED BY ROBERT W. GOLDSBY

COMPOSER - BILLIE COX
COSTUME DESIGN - JULIE WEISS
LIGHTING DESIGN - ELLEN BROOKS
PROPS DESIGN - PEGEEN MCGHAN
SET DESIGN - BRUCE LACKOVIC
STAGE MANAGER - PETER SPINGOLA*

THE CAST

SGANARELLE
GUSMAN
DON JUAN
DONNA ELVIRE
CHARLOTTE
PIERROT
MATHURINE
D'ASSOUL
THE EMPEROR OF
BURLESQUE
VIOLETTA, HIS WIFE
THE POOR MAN
DON CARLOS
DON ALONSO
THE COMMANDER
MONSIEUR DIMANCHE
DON LOUIS
MONKS

THOMAS LYNCH*
PHOEBE MOYER*
RUDY GUERRERO*
ELIZABETH ROSENGREN
LE ANNE RUMBEL
DARREN BRIDGETT*
MARY KNOLL*
J. ADAM BADGLEY

MARIE SHELL*
JACK POWELL*
DARREN BRIDGETT*
JEREMY KOERNER
BEN KNOLL
EPHRAIM
SWANSON-DUSENBURY
JACK POWELL*
TIFFANY HARRISON
CHRISTINA KRAMLICH
CECILIA SELWOOD
MARIANNE VANN PHILIPP



Rudy Guerrero as Don Juan

There will be one fifteen minute intermission
Approximate Running Time: 2 hours.

TCG

No Smoking or Photography of any kind allowed in the theatre. • As a courtesy to
• Member, Actor's Equity Association, the professional association of actors and stagehands
of America; a Constituent of Theatre Communications Group (TCG), the national

A Midsummer Night's Dream

BY WILLIAM SHAKESPEARE
DIRECTED BY ROBERT S. CURRIER

Choreography - Cynthia Pepper
Costume Design - Maggie Whitaker
Fight Direction - Richard Lane
Lighting Design - Ellen Brooks
Props Design - Pegeen McGhan
Set Design - Bruce Lachovio
Score - Billie Cox and Bruce Gehrke
Stage Manager - Peter Spingola

THE CAST

Theseus, Duke of Athens
Hippolyta, Queen of the Amazons
Egeus, father to Hermia
Hermia, a young girl
Demetrius, in love with Hermia
Lysander, Hermia's beloved
Helena, in love with Demetrius
Peter Quince, a carpenter
Bottom, a weaver
Francis Flute, a bellows-mender
Starveling, a tailor
Starveling's Dog
Snug, a joiner
Snout, a linker
Puck, a mischievous sprite
Oberon, king of the fairies
Titania, queen of the fairies
Titania's Fairies
 Peaseblossom
 Cobweb
 Mustardseed
 Moth

Oberon's Gang

Changeling Child

Rudy Guerrero*
Frances Rivera
Christopher Hammond
Laurie Keith
Jeremy Koerner
Daniel Carleton
Jennifer Erdmann
Thomas Lynch*
Jonathon Gonzalez*
Doug Nolan*
Bill Olson
Bonzer
Doug Guyon
Lan Pettigrew
Diane Wasnak*
Rudy Guerrero*
Frances Rivera

Christina Kramlich
K. T. Cogle
Davina Cohen
Olivia Hornstein,
Mari Vial-Golden
Noah Benezra, Nick Gordon,
Scott Spalding, Jake Vial-Golden,
Kiran Wood
Alec Page



Diane Wasnak as Puck

There will be one
fifteen minute intermission.
Approximate Running Time:
2 1/2 hours.

For volunteer ushers, please put garbage and recycling in the appropriate receptacles.
managers. • Marin Shakespeare is a Member of the Shakespeare Theatre Association
and organization for the American Theatre; and a Member of Theatre Bay Area.



A MIDSUMMER NIGHT'S DREAM ~ DIRECTOR'S NOTES

True Story: Last year when Lesley and I were playing Titania and Oberon with our Baja Shakespeare company, I came to that magical speech (one of many) when Oberon, plotting with Puck, says:

My gentle Puck...Thou rememberest
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song...



I turned my gaze to the Sea of Cortez which, conveniently, backs our Baja stage, and at that very moment a dolphin breached the surface and rolled back into the sea. Granted, I did not see the perhaps invisible mermaid, but it was one of those half dozen moments in a lifetime of theatre that froze me in my tracks.

And I thought, how lucky are we happy few to do this amazing play. *A Midsummer Night's Dream* is like that, a dream of a play. It is the chocolate chip in the Shakespeare canon cookie. It's never a question of why a theatre wants to do *Dream*, only a question of how long before you can do it again. In this case, seven years seemed long enough. Seven years ago Pino and Razz and members of the now gone Pickle Family Circus graced our stage with juggling, tumbling and acrobatics in a reprise of our 1994 *Dream* which had garnered the Bay Area Critics Circle Award for "Best Overall Production."

We are delighted to have coaxed Diane Wasnak a.k.a. Pino and her new partner, Bonzer, back to our stage after a stint with the unparalleled Cirque du Soleil and Caribbean cruise ships. So here we go again with this timeless classic, returning to Forest Meadows to satisfy our seven year itch. Enjoy!

THE STORY OF A MIDSUMMER NIGHT'S DREAM

When the play begins, the legendary hero Theseus, Duke of Athens -- a city sacred to wisdom and the cradle of democracy and philosophy -- has captured in battle the fiercely female Amazonian warrior Queen Hippolyta and is preparing to wed her against her will. Egeus, an Athenian noble, asks Theseus to force his daughter Hermia to marry Demetrius, his choice for Hermia's bridegroom. But Hermia loves Lysander, and Demetrius was once betrothed to Helena, who still pines for him. When Theseus tells Hermia she must obey her father's wishes, the lovers elope and run off into the forest, pursued by Demetrius and Helena. Meanwhile, a group of rough tradesmen decide to create a play to perform at Theseus and Hippolyta's upcoming nuptials. Peter Quince is to be playwright and director, while the irrepressible Bottom will star. But all is not well in the world; Oberon and Titania, king and queen of the fairies, have been having a jealous row. Oberon wants Titania to give him a changeling child she has been raising, but Titania refuses, keeping the boy within the charmed circle of her feminine attendants. Nature is out of joint; Titania won't sleep with Oberon, and all the fairy world -- including the gleefully mischievous Puck -- are unhappy.

Much mayhem ensues as Oberon uses the juice of a special magic purple flower to cast a spell on Titania. When she awakes, she will fall in love with the first live thing she sees. Puck, who has found the silly would-be actors rehearsing, enchants Bottom, giving him an ass' head. When Titania falls in love with this monstrosity, Oberon is able to steal the changeling boy away. But Puck has also been instructed to use the love juice to make Demetrius love Helena. He mistakes the Athenian youths and casts the spell on Lysander instead. When he tries to rectify his error by enchanting Demetrius, both men end up wooing Helena, much to Hermia's dismay. Oberon has Puck set all to right; he and Titania reconcile; the young lovers end up neatly paired, and Theseus, finding them asleep on the forest floor, allows Hermia to marry against her father's will (much to Hippolyta's delight.) Bottom and his gang perform their play at the triple wedding ceremony and as the lovers go off to bed, the fairies arrive to bless the house with "sweet peace."

The Story of *The Merry Wives of Windsor*

Justice Shallow and his nephew Slender are upset because Falstaff and his men have gotten Slender drunk and robbed him. Hugh Evans, a man of God, is acting as peacemaker. He suggests calm, rationality, and contemplation of the fact that Page has a gorgeous, rich, marriageable young daughter whom Slender should woo. Page enters and the match is suggested. Then we meet Falstaff and his band of ruffians. While Hugh Evans engages the services of Mistress Quickly as matchmaker for Slender, Falstaff has the unpleasant task of admitting to his gang that he is broke; Bardolph will have to go to work as a bartender for the Host of the Garter. But Falstaff has a plan: he will seduce both Mistress Ford and Mistress Page, wives of two of the town's richest men, in order to get their husbands' money. Falstaff's men, angry that he has abandoned them, decide to betray the plot to the husbands.

Meanwhile, Mistress Quickly -- who works for the French Dr. Caius, is visited by the servant Simple who comes from Hugh Evans to ask about the matchmaking progress for Slender and Anne. When Dr. Caius discovers Simple, he is livid as he himself intends to woo and marry Anne. He challenges Hugh Evans to a duel. A third suitor, the young and handsome Fenton, then comes to Mistress Quickly to ask for assistance in winning Anne's hand. Mistress Quickly agrees to

When Mistress Page and Mistress Ford discover that Falstaff has sent them identical love letters to them both, Mistress Ford invites Falstaff to visit while her husband is away. The jealous wives will pretend that the jealous Falstaff will hide in a large laundry basket which the servants will empty into a muddy river. Falstaff's disgruntled men that the his wife, he hatches a plot of his as Brook, tells Falstaff he is madly in love with Mistress Ford, so that he can use the knowledge of her adultery to win her. Brook offers Falstaff good booze, Falstaff agrees to already has a date to meet aghast!

Falstaff from *Merry Wives*



Ford discover that Falstaff has sent them identical love letters to them both, they agree on a plot to get revenge, her while her husband is away. The Ford is returning and force Falstaff full of dirty linens which the servants. Meanwhile, when Ford hears from fat old knight is planning to seduce own. He goes to Falstaff disguised in love with Mistress Ford, and asks (Master Brook) can then use the her as his own lover. It's a far-fetched plan, but as Brook offers good booze, Falstaff agrees to already has a date to meet aghast!

Costume Sketch by Maggie Whitaker

The duel between Dr. Caius and Hugh Evans is averted by the Host of the Garter's practical joke. He has sent each to different locations. The men's anger abates and they reconcile. When Falstaff comes to keep his date with Mistress Ford, Ford arrives with a slew of men to search for him. Falstaff is indeed hidden in the laundry basket and thrown into the water, and Ford just misses finding him. Falstaff is miserable and almost drowned when Mistress Quickly returns to invite him to a second rendezvous with Mistress Ford. Again, Falstaff comes wooing, only to have Mistress Page announce the arrival of the jealous husband Ford once again. This time, the women hide Falstaff by dressing him as an old fortune-telling woman. Ford, who detests the old woman's magic-making, beats her mercilessly before once again fruitlessly searching the house for his wife's supposed lover.

When the wives finally relate the whole story to their husbands, they all decide to try one last revenge on Falstaff. They invite him to Herne's Oak; Falstaff is to dress up to fit in with the fantastical crowd who frequent the Oak. When he arrives, the wives exact their revenge and expose him for the lustful, lying, ludicrous sinner that he is. Meanwhile, Page has arranged for Slender to steal Anne away from the group and marry her. Mistress Page has likewise arranged for Dr. Caius to run off with Anne during the confusion. But Fenton has convinced the Host to help him steal Anne away. When Slender and Dr. Caius return, they realize the trick. Anne marries Fenton and all go off to a grand celebration.

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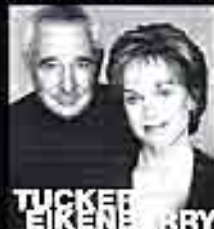


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Acting Company 2003

Ron Alexander
Bardolph

Ron is the owner of U.S. Interspace, a web hosting company. He has only recently relented to his thespian tendencies by appearing in several college Shakespeare productions.



J. Adam Badgley
D'Assouci

J. Adam was born and raised in Marin. He has a B.A. in Theatre from UC Santa Cruz and is a graduate of S. F. Circus Center's first Clown

Conservatory. He is honored to join MSC for the first time before beginning a 3-year circus program at the National Circus School of Montreal in the fall.

Joel Bischoff
Fenton

Joel has a B.A. in Theatre from Hamline University in St. Paul, MN. Recent roles include Peter in *Prelude to a Kiss* at Western Stage, the Gentleman Caller in *The Glass Menagerie* at Foothill Theatre, Henderson in *You Can't Take It With You* at Willows Theatre, Tybalt in *Romeo and Juliet* at Broadway West and Oliver in Busbarn Stage's *As You Like It*. Independent films include *Bar*, *Minutiae of Light*, *Room for Improvement*, *Queens of Retail* and *Ruby Sunrise*.



Bonzer
Starveling's Dog

Bonzer, Aussie slang for "Terrific", is a Tri-colored Australian Shepherd who has performed with Diane Wasnak in film, TV, stage, cruise ships, corporate events and festivals around the world.

Darren Bridgett*
Ford, Pierrot/Don Carlos

Darren was most recently seen in the hit production, *Blue Surge* at the Magic Theatre. Other seasons with Marin Shakespeare include Hamlet in *Hamlet*, *Romeo and Juliet* and three seasons of *The Complete Works of Wm. Shksp. (abridged)*. Darren has also worked with Laguna Playhouse, Marin Theatre Company, ACT, TheatreWorks, California Shakespeare Festival, San Jose Stage, Center Rep, Napa Valley Rep, TheatreFirst, and Central Works. He has worked in film, TV and radio and received 5 Dean Goodman Choice and Bay Area Drama-Logue awards for outstanding performance.



Daniel Carleton
Lysander

A native New Yorker and graduate of NYU's Tisch School of the Arts, he made his west coast debut in *The Laramie Project* at Salano College in June.

Favorite roles: Player in *Rosencrantz & Guildenstern are Dead* at The Culture Project; Norman in *The Star Spangled Girl* at Cortland Repertory Theater and Bart in *Cowboys!* at the Wings Theater (O.O.B.R. award for excellence and Da Vinci Award for Best Actor in a Musical.) Can't even begin to thank the family.



Jennifer Erdmann
Helena

Jennifer is delighted to be making her debut at Marin Shakespeare. Recent Bay Area credits include *The Tempest* (Miranda/Trinculo) and *Romeo & Juliet* (Benvolio/Lady Capulet) with S. F. Shakespeare Festival tours, *Comic Potential* and *Table Manners* at City Lights, *Show and Tell* at Pear Avenue Theatre, *Best Little Whorehouse in Texas* at Willows Theatre, and *The Sound of Music* at American Musical Theatre of San Jose. Favorite roles include Kate in *The Taming of the Shrew* and Andromache in *Trojan Women*. She holds a BA from Cornell University.

David Fierro
Pistol

David has performed with Marin Civic Light Opera, College of Marin and in the last two Mountain Plays as Maude in *Bye Bye Birdie* and Lt. Ward in *Annie*. He wrote and directed three full length feature films screened at festivals across the U.S. including *The Martini Shot* which won a silver medal for screenwriting at the Atlantic City Film Festival.



Jonathan Gonzalez*
Bottom

Jonathan is thrilled to be back for a third season with MSC, having appeared in *Cyrano de Bergerac* as Ragoneaux, Dogberry in *Much Ado About Nothing* (Winner Dean Goodman Choice Award, Supporting Actor), and in *1001 Arabian Nights* (Bay Area Critics Circle nominee, Best Production). He has been seen at Berkeley Repertory Theatre, California Shakespeare Festival, Center Rep, Shakespeare at Stinson, Western Stage, Shotgun Players, Pacific Repertory Theatre, and Calaveras Rep, among others. With S. F. Shakespeare Festival, Jonathan appeared in 7 touring productions and two seasons of Free Shakespeare in the Park, playing roles such as Iago in *Othello* and Sir Toby Belch in *Twelfth Night*. Love and gratitude to Po, as always, and thanks to Scott for helping show me the way.



2003 Acting Company continued

Rudy Guerrero*

Don Juan, Dr. Caius,
Oberon/Theseus

Rudy was last seen at Marin Shakespeare in Romeo and Juliet. Other Bay Area credits: A Christmas

Carol and Tartuffe (Dean Goodman Choice Award-Outstanding Supporting Actor) at ACT, Doing Judy at Alcazar Theater, A Question of Mercy (Bay Guardian Upstage/Downstage Award-Great Performance, Male) at The Magic Theater, Pal Joey at Marin Theatre Co., Best Little Whorehouse in Texas at Pacific Alliance, Josephine, The Human Comedy, Miami Lights, and The Rink at Theatreworks, Grease at Willows Theater, and Stories by Tobias Wolff (BATCC Award-Best Ensemble) with Word for Word. TV credits include the lead in Secrets (Emmy Award-Outstanding Special) for FOX. Rudy has a BFA in Musical Theater from Boston Conservatory and an MFA in Acting from ACT.

Doug Guyon
Snug



Over the past five years, Doug has acted in many East Bay productions, most lately in Chanticleers Theatre's Inherit the Wind and Multi-Ethnic's Time of Your Life. He studies at Studio ACT and lives in Castro Valley with his wife Christine and daughters Rebecca and Kelly.



Christopher Hammond
Sir Hugh, Egeus

Christopher is back for his third tour of duty with Marin Shakespeare. He

trained at COM and North Carolina School of the Arts. Past Shakespeare roles include Friar Lawrence and the Prince in Romeo and Juliet, Sir Hugh in Merry Wives, Lennox in Macbeth and Antonio in Much Ado. Chris also loves musicals; favorite roles include Harold Hill, the Pirate King, Fagan, Sky Masterson and most recently (and delightfully) the tap-dancing Baron Hardup in MSC's holiday panto Cinderella.

Laurie Keith
Hermia



Laurie is thrilled to return having debuted last year as Hero in Much Ado. She has a BFA in Acting from NYU, Tisch School of the Arts, studied with David Mamet and acted Off-Broadway at the Atlantic Theatre, Grove St. Playhouse and LA Mama ETC. She toured 40 states with National Theatre for the Performing Arts and has acted locally with S.F. Shakespeare, Lamplighters, Foothill Theatre, and the Sierra and Lake Tahoe Shakespeare Festivals. Most recently she was seen as Lily St. Regis in Annie at the Mountain Play.

Jeremy Koerner

Demetrius, Don Alonso

Jeremy is owner and founder of Hit & Run Productions which produces the wildly successful Mysteries For Hire (www.mysteriesforhire.com). Jeremy received the 2003 Shellie Award for Best Actor for The Bible: The Complete Word of God (abridged). Previous Shakespeare roles include Malvolio, Puck, Orlando, Hotspur in Henry IV, Part I and Stephano in The Tempest. He thanks his wife Mary and daughter Samantha for their love and support.



Mary Knoll*
Mistress Ford, Mathurine

Mary gleefully returns to Marin Shakespeare where she might be remembered as Kate in The Taming of the Shrew and Titania in A Midsummer Night's Dream. Most recently, Mary was on lovely Mount Tam as Miss Hannigan in Annie. She has performed in the Bay Area and beyond for many years and hopes to sing, dance, act and laugh her way through many more.

Thomas Lynch*

Shallow, Sganarelle, Quince

A veteran of Berkeley Rep, Thomas is happy to return for his third MSC season playing three of his dream roles. He has been seen at San Jose Rep, Marin Theatre Co., and California Shakespeare; most recently he appeared at New Conservatory Theatre as Ray3 and Anson in Lee Blessing's Thief River. He also directs and writes. His last venture was Death at the Poetry Slam at Claremont Library in Berkeley, a participatory murder mystery with actors from EastEnders.



Phoebe Moyer*
Mistress Quickly, Gusman

Phoebe returns to Marin Shakespeare for a second season, having played the Nurse in Romeo and Juliet. Winner of numerous awards from the Bay Area Theatre Critics Circle and Dean Goodman Choice, she has performed throughout the Bay Area for TheatreWorks, Theatre Artists of Marin, Calaveras Rep, CenterREP, TheatreFirst, American Citizen's Theatre, Angst Ensemble, Pacific Alliance, Sierra Rep, Curtain Theatre, Bay Area Playwright's Festival, Quicksilver II Theatre Company, Solano College, College of Marin, Actor's Theatre of Sonoma, Aurora Theatre, PCPA Theatre Fest, Playhouse West, Willows Theatre and Woman's Will. Some favorite roles include Martha in Who's Afraid of Virginia Woolf?, Phoebe Rice in The Entertainer (SFBATCC Award 2002), Maria Callas in Master Class (SFBATCC Nomination 2000) and Daisy Werthen in Driving Miss Daisy (SFBATCC Award 1992.)



George Q. Nguyen
Nym

George performed most recently as Mr. Sumata in Teahouse of the August Moon at the Willow's Theater. Other credits include The Muse and The Myth of Creation for Golden Thread productions and A Cabal of Hypocrites for American Citizens Theater. Other favorite roles: Skelly in The Rimers of Eldridge, Benvolio in Romeo and Juliet and Austin in True West. Screen credits: Man in a White Linen Suit, Grey Maibee, Interchangeable Rose Colored Glasses and Bad Guys, screened at San Diego's Asian Film Festival and Chicago's Asian American Showcase. He has a B.S. from S.F. State and trained at ACT.

Doug Nolan*
Flute



Doug was last seen at Marin Shakespeare in Romeo and Juliet. He appeared locally with ACT (Enrico IV, Threepenny Opera), Shakespeare Santa Cruz (Kean, Love's Labour's Lost), Shotgun Players, Encore Theater and Word for Word. Doug is founder and owner of Rock Steady Juggling and is a core member of the extreme vaudeville troupe Carnival of Chaos. He is a graduate of ACT's MFA program.



Bill Olson
Starveling

Since graduating from Williams College with a degree in English Literature, Bill has performed with TheatreWorks, San Jose Stage, Calaveras Rep, City Lights, Bus Barn and others. He also works with Lunatique Fantastique, the Bay Area's premier puppet troupe, helping to develop the award winning Brace Yourself, and contributing to Executive Order 9066. A professional juggler, Bill regularly performs feats of legerdemain.

Len Pettigrew
Snout



Len first appeared with MSC as Caliban in The Tempest in 1993. He played Snout in two previous MSC productions of Dream. A former NFL lineman and sparring partner to George Forman, Len now teaches high school students Shakespeare in the East Bay.



Don Pitsch
Simple

A native Washingtonian and Western Washington Univ. alum of 2001, Don appeared in last season's Much Ado and Macbeth as Donalbain and Young Siward. Don wants the ladies to know he is single and good to go!

Jack Powell*
Falstaff, Poor Man/Don Louis



Jack is pleased to return to the Marin Shakespeare stage after many years away. The first role he was cast in out of high school was Jack Rugby in The Merry Wives of Windsor at Marin Shakespeare Festival (as it was called then when they performed at the Ross Art and Garden Center.) Last summer, Jack was with S.F. Shakespeare as Capulet in Romeo and Juliet and Antigonus in The Winter's Tale. Before that, he was with PCPA where he played Col. Pickering in My Fair Lady and Norman Thayer Jr. in On Golden Pond. He has been in several productions at Aurora Theatre and The Alchemist at Berkeley Rep, toured with the National Shakespeare Company and spent two seasons with the CSC Repertory Theatre in New York, where roles included Sir George Thunder in the NY premiere of Wild Oats.



Frances Rivera
Titania/Hippolyta

Frances comes to us from the Magic Theatre, having played Girlene in The Lonesome West. She goes on from here to finish her third year in ACT's MFA Program. Favorite productions include: Naked, In the Blood, Romeo and Juliet and The Tempest.

Elizabeth Rosengren
Dona Elvira



Rosy is thrilled to return to Marin, having studied as an Intern with MSC last summer and performed in A Thousand and One Arabian Nights. She has a B.A. in Drama from Kenyon and studied at American Academy of Dramatic Art in New York and with Williamstown Theater Festival and South Coast Repertory's Professional Conservatory. She lives in Ojai, where she is Artistic Director of Theater 150 and has performed with Ensemble Theatre (Santa Barbara), the Flying H Group, Ojai Shakespeare Festival and Ojai Arts Center. She was Drama Department Director for three years at Happy Valley School and continues to teach acting, voice and movement.



Le Anne Rumbel
Charlotte

Le Anne is pleased to return, having played Ursula in Much Ado About Nothing last season. Bay Area credits include: the S. F., Stinson, Sonoma and Valley of the Moon Shakespeare festivals, EXIT Theatre, Actors' Theatre of Sonoma County and Ross Valley Players where she was recently seen in Bullshot Crummond, nominated for 3 Bay Area Critics Circle Awards. She would like to dedicate her performance to the memory of her grandmother, Mary Lyons.

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the city but
the people?"*

*—William
Shakespeare*

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2003 Acting Company continued

Marie Shell*

Mistress Page, Violetta



Marie is pleased to return to MSC for her fourth season, including last season as Production Stage Manager. Previous roles for MSC include Maria in Twelfth Night, Smeraldina in The Servant of Two Masters, Mistress Quickly in Henry V, and Audrey in As You Like It. Marie has performed extensively in the Bay Area, most recently at The Willows Theatre in Steel Magnolias. Other credits include The Magic, San Jose Stage, Pacific Alliance, Sierra Repertory, Napa Valley Shakespeare Festival, and two years with the hit comedy Shear Madness. Marie received an M.F.A. in Classical Acting from the Shakespeare Theatre (in conjunction with George Washington University), in Washington D.C.



Ephraim Swanson-Dusenbury
Page, Dimanche

Ephraim is delighted to return to MSC, having performed in all three of last summer's productions. During the past few years he has acted with

Traveling Lantern, Unconditional Theatre, Phoenix Theatre, ArtRise, Peninsula Civic Light Opera and as an understudy at Berkeley Rep. He would like to dedicate his performances to Marissa, for her love and support.

Rick Valentine

Host of the Garter



Rick has been in the business a long time performing in New York and Hollywood on stage and TV. His favorite classical role to date was Monastatos in The Magic Flute at AMDA (New York). He is also a musician and stand-up comic.



Diane Wasnak*

Puck

Diane is a clown, physical comic, actor, and Dog Trainer. Credits include: Pickle Family Circus, Cirque Du Soleil, MoCap stunt double for Jada Pinkett Smith (Matrix sequels and video game) and a starring role in the silent film Starring Rosa Furr by Godfly Productions. Diane graduated as a Certified Dog Trainer/Counselor from the prestigious Dog Trainers Academy of the S. F. SPCA and apprenticed with Stephanie Taunton of BowWow Productions. She belongs to the Association of Pet Dog Trainers and is Licenced with the USDA as an Animal Exhibitor. Most recently Diane and Bonzer were on a 5 month tour with Royal Caribbean Cruise Line. Diane is happy to return to Marin Shakes for the third time as Puck and dedicates her performance to the memory of Tony Montanaro, Mime Master, Teacher and Friend.

2003 Intern Actors



Left to Right, Top to Bottom: Karla Acosta, Noah Benezra, K. T. Cockle, Davina Cohen, Jennifer Field, Tiffany Harrison, Ben Knoll, Julia Heiner, Avram Kososky, Christina Kramlich, Cecilia Selwood, Marianne Vann Philipp

2003 Child Actors



Left to Right, Top to Bottom: Hallie Brauner, Brendan Crotty, Hannah Fitzpatrick, Nick Gordon, Rafael Graham, Olivia Hornstein, Ian Miller, Alec Page, Scott Spalding, Jake Vial-Golden, Mari Vial-Golden, Kiran Wood

2003 Artistic Staff

Ellen Brooks Lighting Designer

Ellen returns for a third season, having designed Hamlet, As You Like It, Much Ado, the award-winning A Thousand and One Arabian Nights, Macbeth, the Cinderella panto and Servant of Two Masters. Currently she also designs for 42nd Street Moon, the Herbst, Presentation and Eureka Theatres, and is Designer in Residence for the internationally recognized Lamplighters, at Yerba Buena Center and the Dean Leshner Center for the Arts.



Rob Clare Artistic Advisor

Dr. Clare holds a D.Phil in Shakespeare 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 is Director of London's Central School of Theatre's MFA Program in Classical Acting and teaches Acting at London's Globe Theatre. His theatrical work in prisons was featured in the BBC documentary Act of Faith.



Billie Cox

Composer, Sound Designer

This is Billie's eighth season with Marin Shakespeare. In addition to design and composing work, she is Artistic Director of Big Deal Theater, where she is directing her original play The Pied Piper Of Hamelin at the Memorial Amphitheater, Marin Art and Garden Center this summer.



Lesley Currier Producer

Lesley is the founding Managing Director of Marin Shakespeare, now in its 14th season. She holds a B.A. in Religion from Princeton University, where she was awarded the Frances LeMayne Page Award for Theatre. She 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 16th 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 coming to Marin. Her adaptation of A Thousand and One Arabian Nights which she also directed was one of 5 nominees for "Best Overall Production of 2002" by the Bay Area Critics Circle. Lesley is President of the Shakespeare Theatre Association of America, and served on Theatre Bay Area's Theatre Service Committee for six years.



Bruce Gehrke Composer, Dream

Bruce was our resident Sound Designer for seven seasons, designing memorable sound effects and scores for our productions including Macbeth, The Comedy of Errors and A Midsummer Night's Dream. A Bolinas resident and Stanford grad, Bruce created songs and soundtracks featured in numerous recordings and productions. The sound score for this production of A Midsummer Night's Dream was recreated and revised by Billie Cox from Bruce's original score. Bruce died of Shy-Drager Disease, an extremely rare degenerative nerve disorder, in 1998.

Jonathan Gonzalez Education Director

A New Mexico native, Jonathan has taught and directed theatre in the Bay Area for 10 years for Marin Theatre Company, New Conservatory Theatre, Peninsula Youth Theatre, San Francisco Shakespeare Festival, Calaveras Repertory Theatre, Town Hall Theatre, EXIT theatre, and five MSC Young Company productions. Since coming aboard in March, he has started a Shakespeare program at St. Isabella's school in San Rafael and is preparing to begin a Shakespeare workshop/performance program at San Quentin State Prison.



Bruce Lackovic Set Designer

Bruce has worked in the entertainment design and fabrication field since graduating from the University of Southern California in 1987. He has designed, built, painted or lit many of our past sets since 1995. He has also worked with many other theaters in the greater Bay Area including several award winning productions with The Aurora Theater in Berkeley. He is technical director for the Santa Rosa entertainment and exhibit company, Duncan Design Inc.



Richard Lane Fight Director

Richard Lane is Executive Director of The Academy of the Sword and a Fight Director/Teacher certified by The Society of American Fight Directors (SAFD). He has choreographed for San Francisco Opera, Sacramento Ballet, American Conservatory Theatre, Berkeley Repertory Theatre, and most recently served as Fencing Master for Smuin Ballet's Zorro! Richard has taught Stage Combat internationally and his work has received several Bay Area Theatre Critics Circle Awards including "Outstanding Choreography" for TheatreWorks' 1998 production of Romeo & Juliet. He is the author of Swashbuckling: The Art of Stage Combat and Theatrical Swordplay (Limelight Editions, NY, 1999), now in its second printing and co-author of In Search of the Woman Warrior (Element Books, Boston, 1998).

Ian Marsh *Technical Director*

A Berkeley native, Ian has worked with Marin Shakespeare since 1997. 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 Technical Manager.



Pegeen McGhan *Props Designer*

Pegeen is a freelance properties artisan, working for theaters including ACT, Aurora, Berkeley Rep, CalShakes, Marin Theatre Company, and San Jose Rep. She also designed sets, most recently for Napa Valley Rep's *On the Verge*. She has worked at Crowded Fire, New Conservatory Theater, Shotgun Players, and Word For Word as a set designer, scenic artist and carpenter and is a member of Crowded Fire.

Angela Paton

Co-Translator, Don Juan

Angela's 57-year career in the theatre has included a starring role on Broadway opposite Jerry Stiller in *Passione* by Albert Innaurato; several seasons in regional theatres (most notably Washington's Arena Stage, American Conservatory Theatre, Mark Taper Forum); a ten-year stint as Artistic Director of the acclaimed Berkeley Stage Company, appearances in 19 feature film roles (most notably *Groundhog Day*); and numerous TV roles. Angela last appeared in the Bay Area as Mag in *The Beauty Queen of Leenane* at Berkeley Rep. Besides six collaborative translations of Moliere with her husband, Bob Goldsby, she has also translated Marivaux's *La Double Inconstance* which was workshopped at Mark Taper Forum. She has directed for both film and stage.



Cynthia Pepper *Choreographer*

Cynthia earned a BFA from California Institute of the Arts and MA from S. F. State. She has choreographed for L. A.

Philharmonic, Marin Theatre's summer camp and all aspects of stage, screen and film. Cynthia was outreach director for Marin Ballet where she taught for 16 years. She is now a teacher and Community Dance Director at Marin Dance Theatre. Her award-winning dance films *SandDance*, *Parameta* and *ZYNC* are distributed internationally. Cynthia produces FOOTAGE DANCE FILM FESTIVAL, now in its 7th year. She choreographed *Much Ado* with MSC last summer, winning a Choice Award. She is a partner in Xanadu Entertainment, producing dance films for Sesame Street™. Cynthia is a proud mother of two and wife of one.

Peter Spingola* *Production Stage Manager*

Peter recently joined Equity after several years of stage managing around the Bay Area, most often at Theatre Rhinoceros. Favorite productions include *The Stand-In* and *The Last Hairdresser*. He serves on Rhino's Board of Directors. Peter recently moved to San Rafael from the city and has been enjoying the lack of fog.



Julie Weiss

Costume Designer, Don Juan

Julie has designed for stage, film and TV, garnering Academy Award nominations for *Frida* and *Twelve Monkeys*, the C.D.G. Award for *American Beauty*, four Emmy Awards and nominations, and the Tony Award nomination for *The Elephant Man* on Broadway starring David Bowie. Other films include: *The Last Ride*, *The Ring*, *A Simple Plan*, *Fear and Loathing in Las Vegas*, *Searching for Bobby Fischer*, *Steel Magnolias* and *F/X*. Other stage credits include: *Macbeth* starring Nicol Williamson at Circle in the Square and the Mark Taper Forum and seven other Taper productions. Julie has a B.A. from U.C. Berkeley, an M.F.A. from Brandeis Univ., and was a faculty member of Stanford University.

Karen West *Box Office Manager*

Karen worked for 6 years in author productions for Barnes & Noble and currently handles off-site author events for Book Passage. 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.



Maggie Whitaker *Costume Designer*

Maggie is pleased to have her first season at MSC. Previous design credits include: *The Shape of Things*, Aurora Theatre; *Coronation of Poppea*, *Hansel and Gretel* and *Albert Herring*, S. F. Conservatory of Music; *Tasco*, North Bay Opera; *Riot Grrl on Mars*, *Women in the Garden* and *Cosi Fan Tutti*, Berkeley Opera; *A Crime in the Madhouse*, *The Torture of Cavaradossi*, *Barefoot Beauties*, Shocktoberfest 01 & 02; *Don Pasquale*, S. F. Lyric Opera; *Next In Line*, Exit Theatre; and *Falstaff*, *Eugene Onegin*, Pocket Opera. She currently works at ACT in Costume Rentals, and has worked at Berkeley Rep, S.F. Shakespeare, California Shakespeare and Santa Fe Opera.



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Director - Don Juan
Director - Dream
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Assistant Stage Manager
Artistic Advisor
Translators - Don Juan
Composer - Don Juan
Composers - Dream
Season Sound Designer
Choreographer
Co-Choreographer
Costume Design - Merry Wives
Costume Design - Don Juan
Costume Design - Dream
Costume Craft Design - Dream
Fight Direction
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Set Design

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