



Light thickens,
and the crow, making wing
to the rocky road,

Marin Shakespeare Company's
1991 FESTIVAL SEASON

MACBETH

DIRECTED BY PATRICK KELLY

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August 9 - September 14

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MACBETH (*Aside*) Come what
come may, Time and the hour
runs through the roughest day.
Macbeth, 1, 3:1-16

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Welcome to Marin Shakespeare Company's 1991 Festival Season --

a season that brings to the Forest Meadows stage one of the greatest Shakespearean masterpieces, the thrilling, supernaturally chilling drama of *Macbeth*.

Contrary to its reputation, we have found that the "Scottish Tragedy" has brought with it a wealth of good luck: a nationally-recognized director, a talented and experienced cast, and the return of set and lighting designer Jim McKie who heads up a production team delighted to conjure all the eerie special effects *Macbeth* allows.

This year we invite you a series of Saturday night pre-show conversations and an exciting line-up of actor-oriented workshops. Also, if you'd like a chance to chat with Guest Director Patrick Kelly, join us for a dinner in his honor at Dominic's Restaurant on Saturday, August 10th preceding our second preview performance. And, as always, the stout of heart are invited to attend the Feast to Good Will, to toast with Elizabethan cheer and grand festivity the Opening Night of *Macbeth* on August 17th.

We are excited about a new program which will bring hundreds of high schools students who will be studying the play to see *Macbeth* this fall.

We are grateful to the outpouring of community enthusiasm which has greeted the revival of Shakespeare at Forest Meadows, and to the warm response generated by last year's premiere production, *As You Like It*. We would like to thank everyone whose energy, enthusiasm and generosity has sustained the Marin Shakespeare Company and especially our major corporate sponsors, Fireman's Fund Insurance Company Foundation, Crystal Geyser Water Company, and Calasia Restaurant, whose invaluable support allows us to once again share with you the poetry & magic of

'Shakespeare Under the Stars'



Dinner at Dominic's

in honor of Patrick Kelly

Join Director Patrick Kelly for dinner on Saturday, August 10th at the charming and classic Dominic's Seafood Harbor Restaurant in San Rafael. Our party will take place on the balcony overlooking the harbor.

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Saturday Night pre-show conversations*

Saturday night pre-show conversations begin at 6:30 pm at the Forest Meadows theatre and are designed to enhance your enjoyment of *Macbeth*.

August 24: **Ann Brebner**, noted stage director, will speak on the tradition of Shakespearean theatre at Forest Meadows.

August 31: **Sister Samuel Conlin**, Dominican College Shakespeare scholar, will speak on dramatic themes in *Macbeth*.

September 7: **Jim McKie**, *Macbeth* Set and Lighting Designer, will speak on designing the world of *Macbeth*.

September 14: **Robert Currier**, Festival Producing Director, will speak on theatrical superstitions associated with "the Scottish Tragedy."

Enjoy a picnic dinner and lively conversation with our noted speakers under the swaying trees at Forest Meadows.

* no admission charge

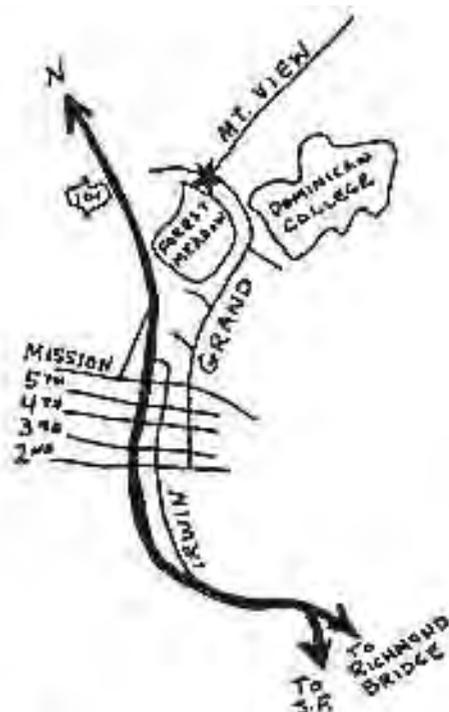


How to get to the Forest Meadows Theatre...

The entrance to Forest Meadows is at Grand Avenue just past Mountain View.

From 101 south or the Richmond/San Rafael Bridge, go north on 101. Take the Central San Rafael exit. Take the first right onto Second St. and then the first left onto Grand Avenue.

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How to enjoy the Festival...

All seating is General Admission, so come picnic, enjoy, and reserve your spot. The theatre opens one hour prior to curtain.

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How to get tickets...

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The Marin Shakespeare Company is a non-profit organization dedicated to achieving excellence in the staging and study of Shakespearean plays, to celebrating Shakespeare, and to serving as a cultural and educational resource for the people of Marin, the San Francisco Bay Area and beyond. The Marin Shakespeare Company was co-founded by Ann Brebner and Dr. Robert G. Egan. The Founding Producing Director is R. S. Currier and the Founding Managing Director is Lesley Schisgall Currier.

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ner, Mr. & Mrs. Leonard Rapoport,
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1991 Marin Shakespeare Company Cast Biographies

John Brady
Ross



John has spent the last 3 years working for the Ashland Oregon Shakespeare Festival. Now in the Bay Area he works as a voice over talent.

Lise Bruneau
Lady Macbeth



Lise returns to the Bay Area after 3 years at the Royal Academy of Dramatic Art in London. She performed in *Lotus and the Rats*, which won the London Charrington Fringe Award and in *Bloody Poetry* with the London City Theatre. Her Bay Area credits include the San Francisco Shakespeare Festival, Berkeley Shakespeare Festival, Talespinners, and Berkeley Repertory Theatre's Company Too.

Paul Cleary
Lennox



Paul has been acting in the Bay Area since 1982; his favorite roles include Mortimer in *Arsenic and Old Lace*, John Proctor in *The Crucible* and Horatio in *Hamlet*. He was last seen in Center Repertory Company's *All My Sons*.

Lesley Currier
Lady Macduff



Lesley was seen here last season as Audrey in *As You Like It*. She has appeared at the Oregon Shakespeare Festival, McCarter Theatre, South Coast Repertory Theatre, the Ukiah Playhouse and Princeton University, of which she is a graduate.

Adrian Elfenbaum
2nd Weird Sister
Porter
Messenger



Adrian toured last summer with the VITA Shakespeare Festival in *Merry Wives of Windsor* and *Henry IV, Part One*. Other Bay Area credits include the Magic Theatre, TheatreWorks, CitiArts/Theatre Concord, Peninsula Center Stage & Kaiser Permanente's Educational Theatre Program. He holds an MFA in Acting from UC Davis.

Timothy Flanagan
Macduff



Timothy played Donalbain in a 1979 production of *Macbeth* at the Old Globe Theatre in San Diego. Since then, he has toured with The National Shakespeare Company, as Petruchio in *Taming of the Shrew*

Patrick Kelly has built a practice encompassing classic works (Shakespeare, the Greeks, Moliere), modern masterpieces (Ibsen, Strindberg, Pirandello), new plays by leading contemporaries such as Howard Barker (*The Possibilities*) and Thomas Babe (*Planet Fires*) and emerging playwrights of note (Octavio Solis and Dean Corrin, for example). Recent productions include *Man of the Flesh* at the Magic Theatre and assignments in Seattle, Denver, Fort Worth, New York and Dallas--



Patrick Kelly/Director

where he was awarded an Outstanding Direction award by the Dallas Theatre Critics' Forum for *The Possibilities* at Under Main Theatre. He has served as Artistic Director at Stage Number One in Dallas and as Chairman of the University of Dallas Drama Department, and is a Fellow of the Dallas Institute of Humanities and Culture.

Cast continued

and Bolingbroke in *Richard II*. He performed in the opening season of Shakespeare Santa Cruz, playing Edmund in *King Lear* and Oberon in *A Midsummer Night's Dream* and has appeared at the San Francisco Repertory, the Z Collective, Theatre Rhinoceros, the Eureka Theatre and Marin Theatre Company. He was last seen in *All My Sons* at the Center Repertory in Walnut Creek.

John Flanders
Banquo



Since playing Le Beau and Jaques de Boys in last year's *As You Like It*, John has appeared at CitiArts Concord, on local television, and will soon be seen in schools across the country in a Film for the Center for Living with Dying. He holds a BA in Drama from UC San Diego, has produced and directed for television, and designed lights and sound for many local productions.

Alexis Grausz
Macduff Son
Apparition



Alexis first appeared onstage at age 6 in the Mountain Play's *The King and I*. Since then she has been in 8 of Marilyn Izdebski's productions, most recently as Adelaide in *Guys and Dolls*. In 1990 she was in *The Imaginary Invalid* and *A Christmas Carol* at ACT, where she is a Young Conservatory member. Alexis is 10 years old in the 6th grade at Ross School.

Andrew Hurteau
Donalbain
Young Siward
Messenger



Andrew's favorite roles include Valentine in *Two Gentlemen of Verona* and Malvolio in *Twelfth Night*. He is an actor combatant recommended by the Society of American Fight Directors.

Director's Notes

The thought in Macbeth gets to us through our senses and feelings: we respond first to what we hear and see--the poetry, the characters and events, the images--and, later, new thoughts come to us. It is like any other work of art in this respect.

We prepare productions the same way: first captured by the power of the writing, we conceive a powerful passion out of which we bring the work to the stage.

But once this movement of the heart is felt, it's always seemed a good idea to me to examine the interpretations of scholars and critics. If nothing else, the views of these readers challenge and refine the thinking that undergirds our own interpretative choices.

Macbeth, it seems to me, brings out the best in the critics. This mysterious masterpiece has stimulated the most penetrating thought and the most cogent argument of any classic play in my experience. And, just as a way of sharing something I found enjoyable myself, I want to use this space to share with you some thoughts that have shaped the work of the Company on tonight's performance.

In Shakespeare's time evil was considered ... to be controlled by malignant wills of intelligences--evil spirits, devils, demons, Satan—who had the ability to project their power into the workings of nature and to influence the human spirit...[Then] we may reasonably suppose that Shakespeare's Weird Sisters are intended to symbolize the metaphysical world of evil spirits...actual demons in the form of witches. (Walter Clyde Curry, "The Demonic Metaphysics of *Macbeth*")

They are ... not mortal witches ... they are "weird sisters"... Macbeth is certainly no mere puppet moving under their manipulation. Nothing is clearer than that Shakespeare writes of Macbeth as of a man who has free will so far, at least, as the choice of good or evil is concerned, and who in choosing evil creates for himself physical misfortune and a spiritual hell on earth...They tempt Macbeth to do evil, they cannot force him to do it. (Willard Farnham, *Shakespeare's Tragic Frontier: The World of His Final Tragedies*)

The imagery in *Macbeth* appears to me to be more rich and varied, more highly imaginative, more unapproachable by any other writer, than that of any other single play. It is particularly so, I think, in the continuous use made of the simplest, humblest, everyday things, drawn from the daily life in a small house, as a vehicle for sublime poetry. (Caroline F.E. Spurgeon, *Shakespeare's Imagery and What It Tells Us*)

continued on page 19

MAC

The Characters

Eric Zivot and Timothy Flanagan



Ian Swift
Paul Sulzman
Andrew Hurteau
Eric Zivot*
John Flanders
Timothy Flanagan
Paul Cleary
John Brady
David Pierce
John Anthony Nolan
Graeme Knight

Jeff Meador
Ian Swift
Andrew Hurteau
Brian Linden
Alexis Grausz
Carlos Papierski
Adrian Elfenbaum
Ian Swift
Carlos Papierski

Lise Bruneau
Lesley Currier
Elizabeth Payne
Ilana Salinger

Elizabeth Payne
Adrian Elfenbaum
Ilana Salinger

David Pierce
Graeme Knight
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John Anthony Nolan

The Ensemble

Directed by Patrick Kelly

Set & Lighting Designer / Jim McKie

Fight Director / Richard Lane

Sound Designer / Bruce Gehrke

There will be no intermission
actors in the lobby follow
for coffee and

Running time: approx

photos by Susan Ticken

BETH

from the Play

Eric Zivot and Lise BrunEAU

Duncan, *King of Scotland*

Malcolm

Donalbain } *his sons*

Macbeth

Banquo

Macduff

Lennox

Ross

Menteth

Angus

Cathness

} *Thanes of
Scotland*

Fleance, *Banquo's son*

Siward, *Earl of Northumberland*

Young Siward, *his son*

Seyton, *Macbeth's armour-bearer*

Son of Macduff

A Captain

A Porter

An Old Man

A Doctor

Lady Macbeth

Wife of Macduff

Gentlewomen

Three Weird Sisters

Murderers

Other Murderers

Lords, Soldiers, Servants,
Messengers, Apparitions



Costume Designer / Kim Curtis

Properties Designer / Clifford Lau

Masks Designer / William Oliver

Stage Manager / Juliet Tibbetts

mon. Please join the
ing the performance
of desserts.

imately 2 hours

**Courtesy of Actor's Equity Association*

Graeme Knight
2nd Murderer
Cathness



Macbeth marks Graeme's American debut, after some years of studying and acting in Birmingham, England.

Brian Linden
Seyton



Brian was an apprentice at the Berkeley Shakespeare Festival last summer, appearing in *Othello*, *Cymbeline* and *Love's Labor's Lost*. He has also performed in *Six Characters in Search of an Author*, *The Dining Room* and *Hands Across the Sea* in the Bay Area. He first studied acting at the Massachusetts Institute of Technology, is newly married, and would like to thank his wife Julie for her love and support.

Jeff Meador
Fleance
Servant



Jeff is a recent graduate of San Rafael High School where his credits include Peter Quince in *A Midsummer Night's Dream*, Felix Ungar in *The Odd Couple*, Baptista in *The Taming of the Shrew*, and Dromio of Ephesus in *The Comedy of Errors*. He spent last summer studying acting at the Oregon Shakespeare Festival.

John Anthony Nolan
Angus
Murderer



John's favorite roles include Bottom in *A Midsummer Night's Dream*, Prince Bolkonski in *War and Peace*, Sir Toby Belch in *Twelfth Night* and Brasset in *Charlie's Aunt*.

Carlos Papierski
Bloody Captain
Lord
Murderer
Doctor



Carlos is a recent graduate of ACT's Advanced Training Program where he appeared in *Heartbreak House*, *As You Like It*, *The Cherry Orchard*, *Tonight at 8:30*, *The Diary of Anne Frank* and *Hamlet*. He is a native of Chicago where he acted at Second City and Pegasus Players Theatre. He would like to thank his mother and father for their love and support.

Elizabeth Payne
1st Weird Sister
Waiting Woman



Macbeth marks Elizabeth's professional debut. She is a recent graduate of ACT's Advanced Training Program where she appeared in *Major Barbara*, *Othello*, *Picnic* and *The Cherry Orchard*. She acted extensively at Cornell University, where she received a BA in English Literature; favorite roles included Madeleine in *Piaf*, Feste in *Twelfth Night* and the mother in *Barefoot in the Park*.

It is from the "life" images of the play, which range from the temple-haunting martlets to Macduff's "babes," his "pretty ones," and include all the scattered references to man's natural goods--sleep and food and fellowship--that we take our bearings in the apprehension of evil."
(L.C. Knights, *Some Shakespearean Themes*)

There are...a great many reference to babes in the play...sometimes as a character, such as Macduff's child; sometimes as a symbol, like the crowned babe and the bloody babe; sometimes as a metaphor ("Pity, like a naked new-born babe") ... and the babe turns out to be perhaps the most powerful symbol in the tragedy...for the babe signifies the future ... (Cleanthe Brooks, *The Well Wrought Urn*)

It is not merely [Macbeth's] great imagination and his warrior courage in defeat which redeem him for tragedy and place him beside the other great tragic protagonists: rather, it is his attempt to conquer the future, an attempt involving him, like Oedipus, in a desperate struggle with fate itself. (Brooks, *The Well Wrought Urn*)

Shakespeare often splits a character up into two personages, which, taken separately, are not completely understandable and do not become so until they are brought together once more into a unity. This might be so with Macbeth and Lady Macbeth...It is he who has the hallucination of the dagger before the crime; but it is she who afterwards falls ill of a mental disorder...what he feared in his pangs of conscience is fulfilled in her; she becomes all remorse and he all defiance. Together they exhaust the possibilities of reaction to the crime, like two disunified parts of a single psychical individuality, and it may be that they are both copied from a single prototype. (Sigmund Freud, "Some Character Types Met with in Psychoanalytical Work")

Hamlet is noble despite his world; the world is noble despite Macbeth.
(Roy Walker, *The Time Is Free: A Study of Macbeth*)

A rich field of responses, isn't it? Well, now it's time to confront the thing itself. Macbeth in the flesh...and in the shared imagination of actors and audience.

Enjoy!

Parnick Kelly



Workshops



Minimum enrollment: 10
 Maximum enrollment: 20
 Cost per workshop: \$30

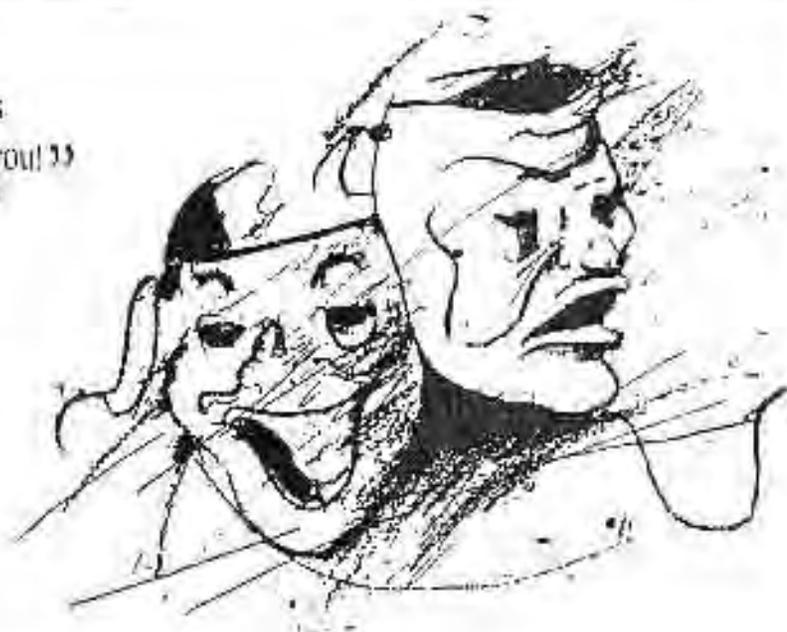
Introduction to the history and use of the sword. A hands-on workshop taught by Fight Director Richard Lane, founder of the Academy of the Sword, and choreographer of the fights seen in *Macbeth*. Saturday, August 24th from 10 to 11:30 am.

Text Analysis Technique. Taught by Eric Zivot, who plays the title role in *Macbeth*. Eric is ACT's Voice and Shakespeare trainer, as well as an accomplished actor. Learn to use the Shakespeare Folio to inform vocal and acting choices. The workshop will focus on audition pieces chosen by the participants. Saturday, August 31st from 3 to 6 pm.

Clowning Around With Shakespeare. Taught by actor and clown Ken Sonkin. Learn to use personal clowning techniques to bring out the life in Shakespearean text. Actors should bring a prepared monologue to clown around with. Date and time to be announced.

For registration or more information, call 499-1108.

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 —*W. Shakespeare*



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Cast continued

David Pierce
1st Murderer
Menteth



David is a theatre, voice and film actor. He most recently performed in the Mozart Festival with the National Poetry Association.

Ilana Salinger
3rd Weird Sister
Waiting Woman



Ilana graduated this year from ACT's Advanced Training Program where she played in *Another Part of the Forest*, *Charlie's Aunt*, *The Philistines*, *As You Like It*, *Major Barbara* and *Hamlet*. A graduate of Richmond College, London, with a BFA in English Literature, Ilana is from Zimbabwe & has lived in Israel.

Paul Sulzman
Malcolm



Paul toured with the National Players as Cassio in *Othello* and played Duke Orsino in *Twelfth Night* at the Maryland Shakespeare Festival. Last year he was seen as Orlando in Marin Shakespeare Company's *As You Like It* and as Iago in *Othello* at College of Marin.

Ian Swift
King Duncan
Old Man
Siward



Ian began his acting career in New York City at age twelve, appearing in Eugene O'Neill's *Ile* at the Circle-in-the-Square under the direction of Jose Quintero. He joined the Marin Shakespeare Festival in 1966 as Lorenzo in *The Merchant of Venice* and in *Richard III* and *Julius Caesar*. Last summer he was Duke Senior in Marin Shakespeare Company's *As You Like It*. Recent credits include Marley's Ghost in College of Marin's *A Christmas Carol* and the grand wizard in the Mountain Play's *The Wizard of Oz*.

Eric Zivot*
Macbeth



Eric comes to Marin from ACT where he is a member of the acting company and teaches Voice, Speech and Shakespeare Technique. His work as an actor includes *Twelfth Night*, *King Lear* and *Measure for Measure* with the Stratford Festival of Canada, *Richard III*, *The Three Musketeers*, and the Canadian company of *Nicholas Nickleby*. Bay Area audiences have seen him in ACT's productions of *Hamlet*, *Saturday, Sunday and Monday*, *Raising Caen*, *Them That's Got* and *A Christmas Carol*. He also appeared as Valmont in the CitiArts production of *Les Liasons Dangereuses*. Eric has been Voice and Dialect coach for ACT's *A Tale of Two Cities* and *Judevine*, Berkeley Shakespeare Company's *Twelfth Night* and last summer's Marin Shakespeare Company production of *As You Like It*.

*Courtesy of Actor's Equity Association

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Company Staff

Producing Director	R. S. Currier
Managing Director	Lesley Schisgall Currier
Consultant	Ann Brebner

Production Staff

Director	Patrick Kelly
Set & Lighting Designer	Jim McKie
Costume Designer	Kim Curtis
Fight Director	Richard Lane
Properties Designer	Clifford Lau
Maskmaker	William Oliver
Sound Designer	Bruce Gehrke
Stage Manager	Juliet Tibbetts
Assistant Stage Manager	W. Robert Wilson
Vocal Coach	Judy Moreland
Fight Captain	Andrew Hurteau
Master Carpenter	James Lingk
Master Electrician	Chris McGregor
Costume Assistant	Colleen Brown
Set Construction	R. S. Currier, Bryan Franklin, Ike Feldman, Steve Perisky, Ron Pursley
Scenic Painter	Angela Conte
Additional Music	Lynn Elder & The Festival Consort
Dressers	Helena Lebedeff Laurie Nixon
Light Board Operator	Amy Hawks
Sound Operator	Bryan Franklin
Running Crew	Angela Conte Zachary Gilmour Shannon MacConnell Jennifer Richmond Katharine Smith
Graphic Designer	Phillip Dizick
Graphic Artist	Kathy Arima
Marketing Consultant	Craig Scherfenberg
House Manager	Janice Winfrey
Box Office Manager	David g. Smith
Box Office Assistant	Erika Gulick Smith
Company Photographer	Susan Ticken
Security	Ron Pursley



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Staff Biographies

Ann Brebner/Co-Founder

Co-founder of the Marin Shakespeare Festival and the Marin Shakespeare Company, Ann was president of Brebner Agencies until 1982, is in the Marin County Women's Hall of Fame, was the first woman to win the Pioneer Award, and received the Lifetime Award from Northern California Women in Film. She served for 6 years as President of the Mill Valley Film Festival. Her book *Setting Free the Actor* was published in 1990. A noted stage director, Ann directed the Marin Shakespeare Company's premiere production, *As You Like It*.

Lesley Schisgall Currier

Managing Director

Lesley trained in theatre management at the Ukiah Playhouse, where she was Fundraising Coordinator for a successful theatre expansion, and co-founder and Producer of the New American Comedy Festival. She is the Founding Managing Director of the Marin Shakespeare Company.

R. S. Currier **Producing** **Director**



Robert is a founder and first Artistic Director of the Ukiah Players Theatre, and a founder of Encounter with the Theatre, which reopened the Woodstock Opera House in 1972. A director, actor, set designer and builder, technical director, writer and teacher with an MFA in Directing from UC Irvine, Bob has taught at UC Irvine, Mendocino College and Deep Springs College.

He built the Ukiah Playhouse in 1982 and co-founded the Objective Drama Project at UC Irvine with Jerzy Grotowski in 1983. He is the Founding Producing Director of the Marin Shakespeare Company.

Kim Curtis **Costume** **Designer**



Kim graduated last year from UC Berkeley with a degree in Art History. After spending a year in Italy and in Germany, studying and working with the scenic designer of the Deutsches Theatre in Gottingen, she completed a one-year internship at ACT, where she costumed the Plays-in-Progress productions of *Rushmore* and *Pigeon Egghead*, as well as the new play *Still Warm* at the Climate Theatre. She will be Costume Shop Manager for a part of Opera San Jose's upcoming season.

Bruce Gehrke/Sound Designer

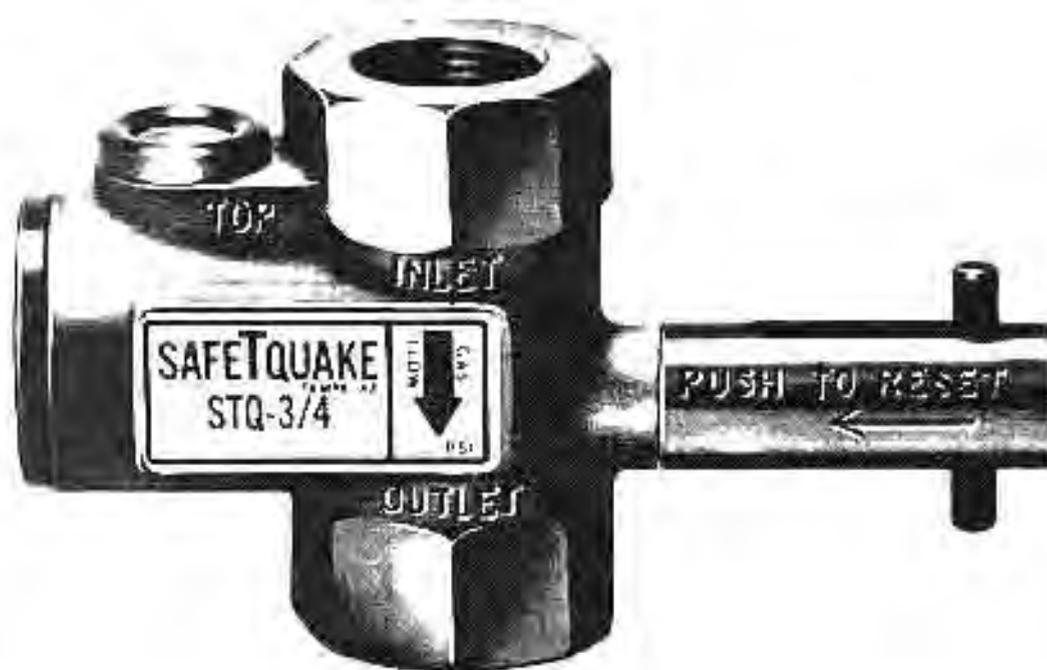
Bruce is an Account Representative and Event Coordinator for the Photo & Sound Company at the Moscone Center. He has performed as a musician for many years and has a continuing interest in production and sound.

Amy Hawks/Lighting Operator

Amy, a graduate of the Ensemble Theatre Company at Redwood High School, has run light board or served as electrician for Marin Theatre Co., In Performance at Forest Meadows & Marin Shakespeare Company.

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Richard Lane
Fight Director



Richard is the President of The Academy of the Sword and a certified teacher with the Society of American Fight Directors. He teaches Stage Combat & Historical Swordfighting at ACT and the San Francisco Opera as well as many other locations both in the Bay Area and nationally and has been making a living as a swashbuckler since 1986. He received the 1986 Drama Critics Circle Award for Ensemble Production and was nominated for best choreography in a drama in 1987. This is his fifth original fight choreography for *Macbeth*.

Clifford Lau/Properties Designer
Clifford is a recent transplant from New York City where he worked in television doing special effects and props for national TV commercials for 11 years. He has an MFA from the Pratt Institute and currently works with computer animation and graphics combining video and computer inventions.

Chris McGregor
Master Electrician
Chris attended the California Institute of the Arts studying performing arts and design technology. He has since worked at the Magic Theatre, Night Letter Theatre, Western Edge Theatre, and most recently as Lighting Designer for *Still Warm* at the Climate Theatre. His work has been featured in *Lighting Dimensions Magazine* and he has designed the *Midnight Extravaganza* for Bill Graham

and the Grateful Dead at the Oakland Coliseum.

Jim McKie
Set & Lighting Designer



Jim designed the set and lights for last year's production of *As You Like It*. He has acted and designed at South Coast Repertory Theatre, ACT, and Seattle Repertory Theatre and has designed and Road Managed for Country Joe and the Fish, Nitty Gritty Dirt Band, The Who, Three Dog Night, John Denver, Mitzi Gaynor, Dyan Cannon and Phyllis Diller. A graduate of U C Irvine, Jim has taught at Chapman College, Chabot College and University of San Francisco where he was Director of Performing Arts and Artistic Director of Actor's Craft Repertory and Lake Tahoe Shakespeare Festival. He is the former Technical Director for the San Francisco Convention Facilities and currently serves as Master Carpenter for San Francisco Opera's Western Opera Theatre.

Judy Moreland/Vocal Coach
Judy is an ACT graduate, currently teaching Voice and Speech in the Advanced Training Program at ACT. Recent acting credits include the New York Shakespeare Festival, *Ma Rainey's Black Bottom*, and *Them That's Got* and *Food and Shelter* at ACT.

William Oliver/Maskmaker
William has worked as a maskmaker on the east and west coasts and in Europe. He trained with Del'Arte Players and is a San Rafael native.



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— Russ Compton, *Marin Independent Journal*

"...one of the Bay Area's major Shakespearean companies..." — S. F. Chronicle

David g. Smith/Box Office

David is Artistic Director of the Ensemble Theatre Company at Tamalpais High School. He has written over 15 scripts, directed over 40 shows and acted in 60 plays.

Juliet Tibbetts/Stage Manager

Juliet is a Marin native with a variety of theatrical experience. While at UC San Diego she acted in and did technical work on numerous productions, including *A Tale of Two Cities*, which she co-adapted, directed, and appeared in. Since returning to Marin she has worked as a Stage Manager or Assistant Stage Manager at the North Bay Lyric Opera, the Mountain Play and at the College of Marin, where she has stage managed all of the major productions since the spring of 1990.

W. Robert Wilson/Assistant Stage Manager

Bob recently appeared as the onstage Stage Manager in *Our Town* and in *Guys and Dolls* at the College of Marin. He has also performed with the Marin Ballet, Marin Opera, North Bay Lyric Opera and Marin Civic Light Opera companies. He has worked in technical theatre with Marin Shakespeare Company last year, the Ross Valley Players, Novato Lyric Opera, and the Mountain Play. He has also served as a member of the Board of Directors of the Marin Shakespeare Company for the past two years.

Janice Winfrey/House Manager

A former flight attendant, Janice works as Box Office Manager and House Manager at the Marin Theatre Company.

"Nancy Carlin...is a radiant, complex Rosalind... John Furse's Touchstone...is a jester of the hapless Stan Laurel mode...a fine craftsman."

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Opening Night & The Feast to Good Will

All jolly men and merrie ladies are hereby invited to attend the famous festive, frolicsome *Feast to Good Will*, to be held on Saturday, August 17th at Forest Meadows, to cheer the grand Opening Night performance of *Macbeth*. The outdoor Elizabethan banquet dinner begins at 5:30 pm.

The menu features Elizabethan specialties such as roasted game hens, meat and savory pies, English tarts, bangers, herbed breads and other traditional favourites. Ale is supplied courtesy of the Marin Brewing Company. Renaissance musicians and entertainers will perform for your enjoyment, and plentiful surprises are in store.



Tickets for the Feast and the Opening Night performance which follows are \$50 per person. Feast-goers are encouraged to arrive in costume. Belrose Onstage Backstage Theatrical Shop will grant a 10% discount off of costume rentals on the feast day, with the presentation of your ticket or this announcement.

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-- Will Shakespeare



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