

THE CURTAIN THEATRE CELEBRATES 20 YEARS IN OLD MILL PARK

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Shakespeare's



Merry Wives of Windsor



DIRECTED BY KIM BROMLEY

2:00 PM

OLD MILL PARK AMPHITHEATRE  
MILL VALLEY

SATURDAYS, SUNDAYS,  
AND LABOR DAY MONDAY  
AUGUST 17<sup>TH</sup> TO SEPTEMBER 8<sup>TH</sup>  
2019

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————— **PLAYERS** —————

**TAVERN:**

HOSTESS OF THE GARTER INN	<b>Maureen Coyne</b>
SIR JOHN FALSTAFF	<b>Grey Wolf</b>
ROBIN, his page-boy	<b>Emmet Kalish</b>
NYM, his attendant	<b>Steve Beecroft</b>
PISTOL, his attendant	<b>Phillip Swanson</b>
BARDOLPH, his attendant and the inn's barman	<b>Hal Hughes</b>

**TOWN:**

SHALLOW, justice of the peace	<b>Paul Gusciora</b>
SIR HUGH, a Welsh parson	<b>Mark Clark</b>
SLENDER, gentleman, Anne's suitor	<b>Anthony Rummel</b>
SIMPLE, his servant	<b>Lisa Bettini</b>
DOCTOR CAIUS, French doctor, Anne's suitor	<b>Steve Beecroft</b>
RUGBY, his servant	<b>Phillip Swanson</b>
MISTRESS QUICKLY, his housekeeper	<b>Annette Oliveira</b>
FENTON, gentleman, Anne's suitor	<b>Dan DeGabriele</b>
MASTER (Frank) FORD	<b>Marc Berman</b>
MISTRESS (Alice) FORD	<b>Heather Cherry</b>
MASTER (George) PAGE	<b>Mark Shepard</b>
MISTRESS (Meg) PAGE	<b>Marianne Shine</b>
ANNE (Nan) PAGE, their daughter	<b>Lily Jackson</b>

————— **BAND** —————

**Don Clark** (guitar, composer); **Michele Delattre** (concertina, tin whistle);  
**Hal Hughes** (fiddle, composer); **Linda Smith** (accordion)

————— **PRODUCTION** —————

DIRECTOR	<b>Kim Bromley</b>
CHOREOGRAPHY	<b>Steve Beecroft</b>
MUSIC DIRECTOR	<b>Don Clark</b>
SET DESIGN	<b>Steve Coleman</b>
COSTUME DESIGN	<b>Kathy Kingman-Solum</b>
HAIR/MAKEUP	<b>Hope Carrillo</b>
STAGE MANAGER	<b>Diane Pickell-Gore</b>
ASST STAGE MANAGER	<b>Lisa Immel</b>
HOUSE MANAGER	<b>Nic Meredith</b>
DRAMATURGE	<b>Peter Bradbury</b>
PUBLICITY	<b>Pat Meier-Johnson</b>
PHOTOGRAPHY	<b>Russell Johnson</b>
POSTER DESIGN	<b>Mark Shepard</b>
PROPERTIES/PRODUCTION	<b>Michele Delattre, Vicki Siegel</b>
SET BUILDER	<b>Michael Walraven</b>

## ✎ DIRECTOR'S NOTES ✎

More like *I Love Lucy* than *Real Housewives of Windsor*, *Merry Wives of Windsor* is, nevertheless, not as trivial a play as critics have touted. Not to mention, in the current age of #timesup it has remarkable resonance. There are far sillier plays in Master Shakespeare's canon, but for reasons unknown to me (I have my suspicions) the play has long been marginalized by its critics as a frivolous romp.

The central theme of the play is power, who wields it, who wants it and who gets it. Despite the social norms of the day, it seems the women take the upper hand this round (hence my suspicion that a play about the strength of women and the comeuppance of men has been historically side-lined). All this is set during the time of one of the longest reigning and most successful monarchs in history - a woman named Elizabeth. So I chose to be faithful to time and place for this *Merry Wives*, although I have taken some liberties with casting and the interpretation of a few characters because I am intrigued by the gender politics of the play.

Deepest thanks to The Curtain, The City of Mill Valley and this fabulous cast and crew for making the summer of 2019 truly warm and memorable. I have tried to be merry...and honest too.

– Kim Bromley, August 2019

## ✎ DRAMATURGE'S NOTES ✎

An honest director is a wonder. And a merry one makes us laugh, especially at ourselves. Our laughter is not always carefree and comfortable. This is a play that asks us what honesty means, and whether it is worth fighting for; whether an assault on our honesty is so important we are willing to set nets to catch its wind.

In Shakespeare's time to be honest was to be virtuous in general and faithful in particular. But when we watch the *Merry Wives* in action we see that what's at stake is their freedom to be themselves without having to deal with the assumptions and desires of entitled men. In a nice irony that is characteristic of Shakespeare, these wives have their own little hurdles to address: Mistress Page is caught wishing on her own daughter a future that she herself could not tolerate; while Mistress Ford is driven to teach her husband a lesson for the obsessive jealousy that both torments and gratifies him.

It's Elizabethan England of course, more than three centuries before women could vote. And even today women do not have the rights that entitled men take for granted. There is STILL no equality in so many areas of women's lives, and our society is plagued with men who want to take away what women have achieved.

But in this play, and this is one of the things that makes it worth watching, the women find ways to exercise their power behind the scenes. Our eponymous wives wreak their revenge on just about everyone and at the end Mistress Anne Page, as you will see, finds a more modern meaning of honesty in her decision to follow her heart and choose the path she wants to walk.

If you would like to read a little more about the play - its language, the position of women, the complexity that lends Shakespeare his greatness, and more, go to [www.curtaintheatre.org/blog](http://www.curtaintheatre.org/blog).

– Peter Bradbury, August 2019

## COMPANY

**Steve Beecroft** (Dr. Caius, Nym, choreographer, producer). This is Steve's 10th year with the Curtain Theatre. Highlights include directing last summer's production of *Henry IV Part 1*, Tranio in *Taming of the Shrew*, Claudio in *Much Ado About Nothing*, Caliban in *The Tempest* and Cookie and choreographer in the award winning *Return to the Forbidden Planet* at NTC. Thanks to all you supporters of the Curtain Theatre. We wouldn't be here performing without you. Enjoy the show!

**Marc Berman** (Master Ford) is making his debut with Curtain Theater. He is an alumni of AADA and accomplished make-up artist (Seduction Make-up). Some favorite roles include Napoleon in *Animal Farm* (RPE), Micky in *Greetings* (PSP), Templeton in *Charlotte's Web* (Sacramento) and Von Rothbart in *Duck Lake* (Piano Fight) to name a few. Marc thanks his Consort Lisa and their boys, Aidan and Xander for the constant support.

**Lisa Bettini** (Peter Simple) is making her debut with Curtain Theatre and has been a self-described "Shakespeare-Junkie" since she discovered a copy of Hamlet in the 4<sup>th</sup> grade. She attended the Royal Academy of Dramatic Arts in London. She has performed Maria in *Twelfth Night*, Philostrate in *Midsummer Night's Dream*, Speed and Duke in *Two Gentlemen of Verona*. When she is not Shakespearling, she is a perioperative nurse.

**Peter Bradbury** (dramaturge) is a poet and novelist with an academic past in literature and philosophy of science. His British accent lends him a serious air which does not fool those who think Shakespeare is the 51st state of the United States. You can read his blog on *Merry Wives of Windsor* at [www.curtaintheatre.org/blog](http://www.curtaintheatre.org/blog).

**Kim Bromley** (director) has a BA in Theater Arts and a MA in Film Production. Kim has directed in the North Bay for Theatre-at-Large, Novato Theater Company, Ross Valley Players and The Curtain among others. Working in the redwoods with such a lovely company is definitely a favorite.

**Hope Carrillo** (hair/makeup) has been involved with theatre productions for many years. She began as a performer and found her love of makeup and hair design. She's been a licensed cosmetologist for three years. She's grateful to be involved with this production.

**Heather Cherry** (Mistress Ford) Heather has acted with Curtain Theatre, Theater of Others, Shoebox Shakespeare, Marin Shakespeare, and CCSF. FREEEEEEEEEEEE Shakespeare is her favorite flavor, and she is so happy we are all here together. LOVE to Peter, Thea, Joan and to her TIGER.

**Don Clark** (music director) has played guitar in the Curtain band since its founding twenty years ago. He again joins spouse Michele Delattre (concertina, whistle) and Hal Hughes (fiddle), augmented this year by new recruit Linda Smith (accordion). Don wrote the songs and dances in this year's production, while Hal composed most of the incidental music.

**Mark Clark** (Sir Hugh Evans) has been part of Marin theatre scene since 1978, acting, directing and designing sets for Novato Theater Co., Ross Valley Players and College of Marin. He was recently in *Joseph and the Amazing Technicolor Dreamcoat* with Theatre-at-Large, which he co-founded in 1994, and was in the Curtain Theatre's *Return to the Forbidden Planet*.

**Steve Coleman** (set designer) is a longtime artist in Mill Valley and award winning set designer. He is known for his loving, often fantastical creations of everything from small models to the elegant reborn performing spaces at the 142 Throckmorton Theatre.

**Maureen Coyne** (Hostess of the Garter) has played Maria in *Twelfth Night* twice, the Nurse in *Romeo and Juliet* once, and once Gonzala in *The Tempest*. She has worked with many theaters in the Bay Area, including the Actors' Ensemble of Berkeley, but Shakespeare is always a tremendous thrill.

**Dan DeGabriele** (Fenton, John) is excited to play the part of Fenton in his first Curtain Theatre production. Dan recently began acting again and is a College of Marin student in the performing arts department. He grew up in Novato.

**Michele Delattre** (band, production) is a founding member of the Curtain Theatre and has been artistic director for eleven years. She directed the park production of *Merry Wives* in 2011 and loves watching it take on new life with Kim Bromley and her talented company.

**Paul Gusciora** (Robert Shallow) is pleased to perform with the Curtain Theatre for the first time. Previously, Paul performed in *Guys and Dolls* at Marin Musical Theater Company; *Beauty and the Beast* at Marin Mountain Play; *A Christmas Carol*, *A Cajun Midsummer Night's Dream* and *Fiddler on the Roof*, all at Novato Theater Company. Paul is a chemical engineer working for a software company.

**Hal Hughes** (Bardolph, band) has worked with music and theater in the Bay Area since the 1970s, with Tumbleweed, Overtone Theater, Nightletter Theater, Subterranean Shakespeare, Word for Word, Backyard Beckett and others. He's delighted that Curtain Theatre likes his tunes in their productions. He's also happy to return to the role of Bardolph.

**Lisa Immel** (asst stage manager) is in her fifth production with this wonderful group and cannot be grateful enough to be included in the show! Thanks to all our guests! Play on!

**Lily Jackson** (Anne Page) is thrilled to be making her Curtain Theatre debut! She received her BA in Theatre from Occidental College and trained at the London Dramatic Academy. Lily is a teaching artist, director and performer working with schools and theatre companies throughout the Bay, including Berkeley Playhouse, the Mountain Play, MMTC, Throckmorton Theatre and Marin Catholic High School. Love and gratitude to family, and C.A. always!

**Emmet Kalish** (Robin) has been doing theater since the second grade. He has performed in three shows at College of Marin, one at Ross Valley Players and has worked with the Academy DeTurk in San Rafael for five years. This is his first Shakespeare play and he has greatly enjoyed the experience.

**Nic Meredith** (house manager). Returning after a period of good behaviour is Front of House Manager, Nic Meredith, who brings unfettered enthusiasm and charm matched only by his lack of experience and unbridled ineptitude. Coming from England, he is a bit of a scallywag so count your change when buying snacks at the break.

**Annette Amelia Oliveira** (Mistress Quickly) performed in Curtain Theatre's *Henry IV Part 1* last summer. She recently played a self-immolating elderly woman and an odd old man in Quantum Dragon Theatre's *Fahrenheit 451*. She has acted in many Bay Area venues, Off-Broadway and in East Coast repertory theatres.

**Diane Pickell-Gore** (stage manager) is happy to be returning to her 9<sup>th</sup> Season with the Curtain! She earned her BA in Theatre Management at San Francisco State and continues to work as a producer and stage manager in many local theaters. She can be found during the week managing the office at Bread and Roses. . . . and "stage managing" services at Holy Innocents' Episcopal Church in Corte Madera on Sunday mornings.

**Anthony James Rummel** (Slender) fell in love with the theatre while studying at the Academy of Art University. For the past four years, he's lived on Maui, where he performed in the local community theatres, playing many roles, including Harry Bailey in *It's a Wonderful Life*, Garry Lejeune in *Noises Off*, Dr. Edward Armstrong in *And Then There Were None* and others. Anthony is very grateful to be back in the Bay Area, performing in this fun and hilarious play.

**Mark Shepard** (Master Page, graphic designer) has performed in comedy, commedia dell'arte, musicals, modern and classical drama all over the Bay Area. In addition to his work as a graphic designer, Mark enjoys genealogy, gardening, camping, photography and being a grandfather. He couldn't do this without the love and encouragement of his wife Laurel.

**Marianne Shine** (Mistress Page) is excited to be back on the Curtain stage (Lady Capulet in *Romeo and Juliet*). It's been a thrill collaborating with this amazing team of artists and devising tricks and dancing circles around the men. When not acting, Marianne teaches Shakespeare at San Quentin, facilitates purpose travel groups for Adventure Women and has a private Drama Therapy practice in Mill Valley.

**Linda Smith** (band) is having great fun playing the small accordion for her first year with Curtain Theatre. She moved from Australia to settle with her husband in California three years ago and now teaches piano in the East Bay.

**Phillip Swanson** (Pistol, Rugby) is happy to be performing *Merry Wives* in Old Mill Park for the second time. He has also appeared with Curtain Theater in *Henry IV Part 1* last year, as well as *Taming of the Shrew*, *Return to the Forbidden Planet* and the world premiere of *A Hot Day in Ephesus*.

**Grey Wolf** (Falstaff). I am blest that my perhaps final Acting is with this Theatre and Audience, Curtain, in one of my favorite locations, these special Redwoods. 50+ years of trials and triumphs of myself, many levels of production, characters, fellows: difficult, kind, and revelatory. Gratefully, much Shakespeare and Others. Thank you, All.



### ————— MUSIC NOTE —————

Music is a distinguishing feature of all Curtain productions. This year's *Merry Wives* is the group's first with all original tunes, composed by Don Clark and Hal Hughes. Don wrote both melodies and lyrics to "Sunday in the Suburbs," "Sweet Anne Page" and Dr. Caius's song. Hal is a prolific composer of fine tunes in the fiddle tradition, many of which have enlivened Curtain productions over the past nine seasons.

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Steve Beecroft: [sjbeecroft11@gmail.com](mailto:sjbeecroft11@gmail.com)

  
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