

THE
KING STAG by Carlo Gozzi

Translated and directed by
Doyle Ott



A comedy of trust, transformation and affairs of the Hart.

Saturdays, Sundays,
and Labor Day Monday

August 17 to September 8


2:00 PM

OLD MILL PARK, MILL VALLEY

Show runs 1 hour and 45 minutes.

There will be one 15 minute Intermission.

Please turn off your cell phones and cameras and enter the world of Serendippo.

 SETTING: Once upon a time in the Kingdom of Serendippo
and the forest of Roncislappe.

 CAST IN ORDER OF APPEARANCE

CIGOLOTTI, magician's servant and storyteller	Michele Delattre
DURANDARTE, a magician who becomes a parrot	Alison Sacha Ross
TARTAGLIA, prime minister of Serendippo	Justin Keim
CLARISSE, Tartaglia's daughter in love with Leandro	Laura Millar
PANTELONE, 2nd minister, father to Angela and Leandro	Sam Starr
ANGELA, Pantelone's daughter in love with the king	Noelle Rodriguez
BRIGHELLA, king's valet, Smeraldina's brother	flynn crosby
SMERALDINA, Brighella's sister in love with Truffaldino	Elise Siegel
TRUFFALDINO, royal birdcatcher in love with Smeraldina	Nick Christianson
LEANDRO, Pantelone's son in love with Clarisse	David O'Connell
DERAMO, king of Serendippo in love with Angela	Clint Campbell

 BAND

ACCORDIAN	Miriam Attia
GUITAR	Don Clark
FIDDLE	Hal Hughes
FLUTE	Alice Montgomery
TONGS & BONES	Michele Delattre



 CREW

DIRECTOR/TRANSLATOR	Doyle Ott
MUSIC DIRECTOR	Don Clark
SET DESIGN	Steve Coleman
SET CONSTRUCTION	Matt Higuera
COSTUME DESIGN	Maria Graham
PUPPET/MASK DESIGN	Peter Parrish
STAGE MANAGER	Diane Pickell-Gore
ASST. STAGE MANAGER	Ian Lamers
HOUSE	Janette Higuera
	with Steve Beecroft, John Leonard, Vicki Siegel



Five years before the play's action begins....

The magician Durandarte and her servant, Cigliotti, visit the City of Serrendippo, They are royally entertained by the city's king, Deramo. The magician rewards the king with two magical secrets. They are:

A statue who laughs when women speak falsely.

A spell that allows the speaker to transfer his soul into another body.

Giving away these magical secrets angers the fairies and the magician Durandarte receives a strange five-year punishment.

Our story begins at the end of these five years ...

King Deramo is looking for a bride with the help of his magical lie-detecting statue. The three candidates are:

Clarisse, daughter of Tartaglia, the king's evil prime minister. Clarisse is in love with Leandro, the son of the king's second minister Pantelone and brother of true-hearted Angela.

Smeraldina, sister of Brighella, the king's valet. She is in love with the royal birdcatcher, Truffaldino.

Angela, daughter of Pantelone, the king's second minister. She is in love with the king and is the object of the evil Tartaglia's lust.

When the king chooses his wife, the frustrated Tartaglia plots revenge.

The king celebrates his marriage with a royal hunt in the forest of Roncislappe. During the hunt, Tartaglia tricks King Deramo into entering the body of a stag while the prime minister sends his own soul into the king's body.

Tartaglia's first act as the false king is to murder an old man. Deramo, the King Stag, comes upon the body of the old man and uses it to resume a human form. He sets off to save Angela and his kingdom.



DIRECTOR'S NOTES

One of the most successful Venetian playwrights of his time, Carlo Gozzi wrote *The King Stag* and his other plays out of a rivalry with Carlo Goldoni, best known today for *Servant of Two Masters*. Both men wrote in the 18th century in Venice, when knowledge, politics, and philosophy were creating revolutions both large and small. It was a tumultuous time of transition; a time when faith, religion and mythology were being challenged by trust in the powers of reason. The fierce rivalry between these playwrights fueled both of their careers; but in the end Gozzi's success lead Goldoni to leave Venice for Paris where his brand of Italian theatre was more preferred. Each playwright represented a different side of the evolving Italian identity.

While Goldoni's response to the times was the adoption of European trends toward realism and tightly scripted drama, Gozzi's theatre championed the value of the fantastic and fanciful and preserved the Italian theatre traditions of the masked, largely improvisatory *commedia dell'arte*. He wrote a series of ten *fiabe*, fairytale plays that proved extremely popular. Like many of his *fiabe*, *The King Stag* has some sections where the writing slips from crafted lines into the narrative voice, simply describing what is to happen in the scene. While Goldoni might have told the players to "Speak the speech I pray you," parts of Gozzi's script tell the actor, "it goes a little something like this." I have tried to maintain these sections in translation, so that many of the words you'll hear are of the actors' own invention.

In essence, Gozzi's plays are infused with trust. Gozzi trusted that the players would know more than the playwright about how a particular scene should be played on a particular day. And in *The King Stag*, Gozzi invites us to examine our own trust, to ask, "Who can you trust with your secrets, your love, your life?"

We thank you for trusting us with the time it takes to hear our tale, and hope that you'll find that this old fairytale has, like a good wine, aged well.



A Note on the Music

The King Stag and its setting are an inspiration to tap the rich tradition of Italian music, and to emulate it. Don Clark wrote several of the tunes and character themes, while Hal Hughes also lent selections from his large body of compositions. Others are traditional Italian, including the opening and final dance themes, drawn in part from the album *Rough Guide to Italy*.

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Miriam Attia (band) began studying piano and music theory in grade school and continued doing so through college, but when she moved to New York in 2003 and couldn't fit her piano in her suitcase, she was forced to teach herself to play accordion. She has been playing accordion in public since 2004, when she got her first big break as a touring musician with the Wayward Youths of Morris. Since then, she has been in multiple klezmer bands and played for other folk dancers of many stripes. Earlier this year, she composed, arranged, and performed the musical accompaniment for a stage adaptation of E.M. Forster's "What Does It Matter", and she makes sporadic public appearances singing and playing sea chanteys in and around San Francisco with Month's Advance.

Clint Campbell (Dramo) is excited to be making his debut with Curtain Theatre. After graduating with a BA in Technical Theatre, he later went to Ireland where he finangled his way onto an episode of HBO's *Game of Thrones*. Upon returning he realized that his passion was acting, so he studied at ACT's Summer Training congress and is getting ready for graduate school. His favorite roles include Torch in *Riff Raff* and Welsh in *Lonesome West* with Narrow Way Stage Company and Brick in *Cat on a Hot Tinroof* with 6th Street Playhouse. Clint thanks you for supporting live, local theatre.

Nick Christenson (Truffaldino) is truly excited to be working with Curtain Theatre. He is a co-founder of the Narrow Way Stage Company in Sonoma County and currently serves as their Artistic Director. He would really like to thank Doyle for this opportunity and his family and friends for their support. Nick would also like to thank Alexis for her support and love. Favorite roles include Tony from *Riff Raff* (Narrow Way Stage Company), Mercutio from *Romeo and Juliet* (Sonoma State University), Teddy from *Arsenic and Old Lace* (NWSC) and Coleman from *The Lonesome West* (NWSC).

Don Clark (Music Director) has taken part in thirteen of the fourteen summer shows mounted by the Curtain Theatre. A journalist by day, he has long dabbled in rock and folk--often with the help of Michele Delattre, his long-suffering spouse and director of this production. He thanks Curtain regular Alice Montgomery (flute), Hal Hughes (fiddle) and our newest collaborator, Miriam Attia, (accordion) for their fine playing and great musical ideas.

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 stage at the 142 Throckmorton Theatre. He is a founding member of the Curtain Theatre.

flynn crosby (Brighella, Guard) is excited to be working with Curtain Theatre again. Last year in *Much Ado About Nothing* he was also clowning around -- as Seacole in the Watch.

Michele Delattre (Cigolotti, band) is a founding member of the Curtain Theatre and is currently Artistic Director. Over the past three summers she directed *As You Like It*, *Merry Wives of Windsor*, and *Much Ado About Nothing*. Trading her director's hat for a mask this summer has been wonderful. She thanks Doyle for leading us on an adventure beyond the Curtain's usual Shakespeare offerings.

Maria Graham (Costume Design) has a soft spot in her heart for Shakespeare, opera and comedy. Whether a period production (such as *Norma*, *Arms and the Man*, *Much Ado About Nothing*) or a wacky redo of a classic (*The Importance of Being Earnest*, *Twelfth Night*), her flair for color and line

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enlarge the written characters and enrich the production. A love of fashion and work in high-end retail honed her eye as a stylist. This is her fourth production for Curtain Theatre.

Hal Hughes (band) has worked with music and theater in the Bay Area since the 1970s, with Tumbleweed, Overtone Theater, Nightletter Theater, Subterranean Shakespeare, Third Rail Power Trip, North Beach Beckett, and others. He currently plays and records with Gift Horse, Smooth Toad, and Microblind Harvestmen. This is his third Curtain production. Good fun always.

Justin Keim (Tartaglia) could not be more excited to make his debut with Curtain Theatre. A recent graduate from Sonoma State, he is currently working at the Sixth Street Playhouse in Santa Rosa where he first 'exposed himself' in *The Full Monty* this past spring. This summer he also had the pleasure of appearing in the Redwood Writers Ten Minute Play Festival, and this fall he will star as Billy Bibbit in Sixth Street's production of *One Flew Over the Cuckoo's Nest*.

Ian Lamers (Assistant Stage Manager) was raised in a theatrical family, so naturally he found himself working backstage. He is glad to have this opportunity to be working in a new place with new people.

Laura Millar (Clarisse) is finishing an acting degree at Sonoma State University where she most recently appeared in *The Great Divide*, *Oklahoma!* and *The Copeland Creek Project*. She is currently collaborating as dramaturg for the university's upcoming performance of Strindberg's *Ghost Sonata*. Before transferring to SSU, she performed with the Rocklin Shakespeare Company for several years.

Alice Montgomery (band) is a music teacher and performer in the Bay Area, and especially loves participating in Curtain Theatre each summer. Her other recent stage endeavors were performing piano with the band accompanying *A Hot Day in Ephesus* in Berkeley for Actor's Ensemble and working as rehearsal pianist for *Return to the Forbidden Planet*, a Curtain co-production last June.

David O'Connell (Leandro, Guard) is a 2012 graduate of Sonoma State University (SSU), earning his undergraduate degree in Theatre Arts with a Concentration in Acting. Recent roles include Devon in the Sonoma State premier of *The Séance*, Sam Wainwright / Mr. Martini in The 6th Street Playhouse musical production of *It's A Wonderful Life*, and Joe Mitchell in The Imaginists production of *Waiting for Lefty*. David has been wonderfully pleased to work with so many friends and comrades on this production of *The King Stag* and for getting more chances to do some free theatre!

Doyle Ott (Director/ Translator) is thrilled to direct for Curtain Theatre. Recent directing credits include *Great Divide* at Sonoma State, *Go Dog, Go* and *Little Engine that Could*, both with Bay Area Childrens Theatre, and *Three Wolves and a Lamb* for Playwright's Foundation. He has performed with SF Shakespeare, Foolsfury, Golden Thread, Make-A-Circus, Lunatique Fantastique, and many other companies. Past translation/adaptation for the stage includes *Snow Queen* for Splash Circus Theatre, assisting in the adaptation of *Alice in Wonderland* for Circus Center, and creation of many fairytale plays for young performers for Children's Fairyland. His work on circus technique in performance of Shakespeare was recently published in an international collection from Cambridge Scholars Press. Doyle serves as the Director of Theatre programs at Children's Fairyland in Oakland, teaches at Sonoma State University and is a Feldenkrais practitioner. He is a recipient of the 2013 Theatre Bay Area Titan award for directing.

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Peter Parish (mask and puppet designer) has been designing sets, lights, props, and puppets for theater in the SF Bay Area since 2001, recently in Petaluma for Cinnabar Theater's production of *We Won't Pay! We Won't Pay!* Peter's designs for Bay Area Children's Theater include, most recently, *Knuffle Bunny: a Cautionary Musical*, and their production of *The Cat in the Hat* (playing at Marin Theatre Company Aug 10-18) including set designs and puppets. When not designing, Peter is the technical director and production manager at Redwood High School's Ensemble Production Company, teaching the next generation of designers for the theater world. Peter was introduced to design through maskmaking and has thoroughly enjoyed diving full into that form with this production. The two stags in the production are named after Peter's two girls, Cordelia and Kalliope.

Diane Pickell-Gore (Stage Manager) is happy to be back at Curtain Theatre for her third summer after previously stage managing *Merry Wives of Windsor*, *Much Ado About Nothing*, and *Return to the Forbidden Planet*. She has also stage managed for Marin Baroque, Ross Valley Players, Novato Theater Company, Stapleton Theater Company, and Lorraine Hansberry Theatre... And on Sunday mornings can be found "stage managing" services at Holy Innocents' Episcopal Church in Corte Madera.

Noelle Rodriguez (Angela, the Bear) is currently a theatre major at Sonoma State University. Her most recent work has been *Great Divide* and *Copeland Creek Project*. She is excited to be working in mask for the first time. She has a passion for Chicano/Latino Theatre, but it's nothing like her passion for playing hungry bears on stage.

Alison Sacha Ross (Durandarte) has performed for decades in movement based theatre, new plays, Shakespeare, ensemble creations, improv, clown, performance art, film and TV in NYC, Paris and SF. She earned her BFA from NYU/Tisch and studied with Stella Adler, Rychard Cieslak [of Grotowski's theatre] and members of the Moscow Art Theatre. For many years she worked with the Roy Hart Theatre of France. She has her own company producing performance in SF.

Elise Siegel (Smeraldina) is a theatrical and performing artist of many genres; her most recent work includes *The Seeing Place* with foolsFURY Theater Co., a group bellydance piece at Tribal Fest '13, and *Circus Acts* with Actor's Basement. She is thrilled to return to masked theater and would like to extend gratitude and appreciation to Doyle and her fellow castmates.

Sam Starr (Pantelone) is a recent graduate of Sonoma State University. This is his first time performing with the Curtain Theatre Company. Most recently he appeared as Ziggy in *Young Frankenstein the Musical*.

The Curtain Theatre Launches into Space...

This past June, the Curtain Theatre branched out by producing a second show: the Bay Area premiere of Bob Carlton's *Return to the Forbidden Planet*. A high energy and huge fun mix of Shakespeare, sci-fi and well known rock n roll tunes, the show delighted audiences and theatre critics alike. Most performance ended with audience members dancing in the aisles.

Produced in association with Marin Onstage and performed at the Caldwell Theatre at Tam High, the show was directed by Carl Jordan and choreographed by Steve Beecroft, a Curtain board member. The run was so successful they are looking for another theatre so their crew can get out into space again. For news on this, check the Curtain Theatre's website or sign up on our email distribution list.

THANK YOU!

The estate of Donald Casey (1938-2011), long time resident of Marin,
accomplished civil servant and patron and supporter of music and theatre.

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The Curtain Board and Friends for their work year-round: Steve Beecroft, Don Clark,
Michele Delattre, Pat Meier Johnson, John Leonard, Alice Montgomery, Vicki Siegel.

The Curtain Theatre is named after one of London's first public theatres. Built near the Curtain Close in Shoreditch, it was described in Shakespeare's *Henry V* as the "wooden O." The Curtain was home to Shakespeare's company, the Lord Chamberlain's Men, until they constructed the Globe in 1599. Like our own Curtain Theatre, the 1577 original featured an open-air stage and conspicuous shortage of curtains.

The Curtain Theatre is a 501c3 non-profit organization.

Tax deductible contributions are gratefully accepted.

Tax ID number: 51-0584747.

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email: info@curtaintheatre.org