

THE CURTAIN THEATRE PRESENTS

ROMEO AND JULIET

BY WILLIAM SHAKESPEARE

DIRECTED BY STEVE BEECROFT

2:00 PM

OLD MILL PARK AMPHITHEATRE

MILL VALLEY



SATURDAYS, SUNDAYS,
AND LABOR DAY MONDAY
AUGUST 12TH TO SEPTEMBER 4TH

2023

🦋 PLAYERS 🦋

| | |
|---|-------------------|
| ABRAHAM | Steve Beecroft |
| MARCO/FRIAR JOHN/WATCH/PRINCE'S GUARD..... | Marc Berman |
| NURSE..... | Kim Bromley |
| MERCUTIO..... | Nelson Brown |
| PRINCE ESCALUS..... | Heather Cherry |
| LADY CAPULET..... | Amy Dietz |
| SAMPSON/WATCH/understudy MERCUTIO, TYBALT.... | Grisha Driscoll |
| CHIARA/understudy BENVOLIA | Adelaide Finnegan |
| BALTHASAR/understudy JULIET | Alexandra Fry |
| FRIAR LAURENCE | Glenn Havlan |
| PARIS, PRINCE'S GUARD | Michael Hunter |
| BENVOLIA | Grace Kent |
| JULIET..... | Dale Leonheart |
| ROMEO..... | Nic Moore |
| MONTAGUE/APOTHECARY/understudy CAPULET..... | Tom Reilly |
| LADY MONTAGUE/understudy LADY CAPULET..... | Marianne Shine |
| GREGORY/ WATCHMAN/understudy PETER | Thomas Thelly |
| TYBALT | Ramon Villa |
| CAPULET | Evan Winet |
| PETER/understudy APOTHECARY..... | GreyWolf |

🦋 PRODUCTION 🦋

| | |
|------------------------------------|---|
| DIRECTOR..... | Steve Beecroft |
| CHOREOGRAPHY/FIGHT/PRODUCTION..... | Steve Beecroft |
| MUSIC DIRECTOR | Don Clark |
| SET DESIGN..... | Steve Coleman |
| SET CONSTRUCTION..... | Carl Jordan, Eugene DeChristopher, Bill Weinberg. |
| COSTUME DESIGN | Jody Branham |
| PROPERTIES | Janelle Ponte |
| STAGE MANAGER | Diane Pickell-Gore |
| ASST STAGE MANAGER | Lisa Immel |
| HOUSE MANAGER..... | Nic Meredith |
| DRAMATURG..... | Peter Bradbury |
| PUBLICITY/WEB DESIGN..... | Greg Wilker |
| VIDEO/SOCIAL MEDIA | Nic Moore |
| PHOTOGRAPHY..... | Russell Johnson, Peter Bradbury |
| POSTER DESIGN..... | Mark Shepard |

🦋THE BAND: Don Clark (guitar/mandolin/composition);
Michele Delattre (concertina); Hal Hughes (fiddle/percussion/composition);
Jo Lusk (flute) 🦋

✎ DIRECTOR'S NOTES ✎

Tackling such an iconic play as *Romeo and Juliet* is a challenge for any director. Containing poetry and prose of unrivaled beauty, Shakespeare's story of the two lovers (and the movies, pop songs, musicals, operas and ballets it has inspired) has become an indelible part of human culture the world over. So how does one find a new take on something so well known? For me, it begins by filling out the story through creating deep interrelationships between all the characters, not just our protagonists. It also means setting the scene. In this play, Verona is a city on the verge of anarchy. The hatred and violence between the two gangs representing the houses of Montague and Capulet has created a toxic cloud that overshadows all good. Darkness and danger seem to lurk around every corner. The townsfolk are fed up and fearful. The Prince is at her wit's end trying to keep a lid on the pressure cooker. And it is in this terrible environment that our two heroes meet and fall in love.

The cast will tell you that I like to compare Verona in our story to a hurricane; roiling and swirling with its angry and unpredictable winds, while at the center is the eye, the place of light and calm and beauty where Romeo and Juliet try to live and love. The contrast shapes their relationship and needs to be visibly and powerfully evident from the very beginning of the play; which is why I have moved the well-known Prologue until after we have set the scene. It should be noted as well that Shakespeare took the original story by Brooke and compressed it into four days. As a result, time and chance are constant characters in our play, shaping all action, undermining the best of intentions, and forcing our two heroes to seize every precious moment as if it were their last.

In their naive and wonderful passion and with the power of unbridled hope, Romeo and Juliet dare to cross the barricade. It is a path that leads to tragic consequences, but only after firing a love of such wondrous beauty that it is able to lift our hearts and, ultimately, resurrect the wider community of Verona. "But soft, what light through yonder window breaks..." I hope you enjoy the Curtain Theatre's production of *Romeo and Juliet*.

– Steve Beecroft, August 2023

COMPANY

Steve Beecroft (Director/*Abraham in the Montague gang*). Steve is Director, Choreographer, and Fight Director for *Romeo and Juliet*. He found his home with the Curtain Theatre in 2009 and has enjoyed every minute since. He directed *Henry IV part one* in 2018 and *The Two Gentlemen of Verona* in 2022. Acting roles have included Sir Andrew Aguecheek in *Twelfth Night*, Caliban in *The Tempest*, Tranio in *The Taming of the Shrew* and Dr. Caius in *The Merry Wives of Windsor*. Love to Trish, the always creative Curtain Board and the most wonderful cast a director was ever blest to work with. Long live the Curtain Theatre!!!

Marc Berman (Marco/*Friar John/Watchman*). Marc is in his fourth consecutive show with Curtain Theatre. Recentlyn seen as the lead role in *Scarecrow For Hire* in Pinole, he has performed throughout the SF Bay Area the past 13 years. Favorite roles include Napoleon in *Animal Farm*, Micky in *Greetings*, Von Rothbart in *Duck Lake*, and Master Ford in *Merry Wives of Windsor*. Marc owns a make-up design company (Seduction Make-up) and has appeared as bit roles in a few cinematic endeavors. Love to Lisa, Aidan and Xander.

Peter Bradbury (dramaturg) is a writer and critic who is in love with the truth and beauty of Shakespeare's language.

Jody Branham (costume designer) is returning for her 3rd year with Curtain Theatre. She has worked as a costume designer, design assistant, and seamstress for various regional, academic, and youth theater productions, and is the Costume Manager at Marin Shakespeare Company. Jody credits her father, a fine artist with a long career as a storyboard artist for the movies, with inspiring all manner of creative endeavors in his six daughters. For more see: JBranhamDesigns.com

Kim Bromley (Nurse). A resident of the North Bay for 36 years, Kim's local acting credits include *Joseph...Dreamcoat*, *The Fantasticks*, *Sisters Rosensweig*, *Gypsy*, *The Importance of Being Earnest* (NTC); *Blithe Spirit*, *You Can't Take It With You*, *A Month in the Country* (RVP); *Laramie Project* (TAL); *Sightlines* (Custom Made); *Fiddler on the Roof*, *Urinetown* (Stapleton); *Pippin* (MMTC); *Twelfth Night* and *Two Gentlemen of Verona* (Curtain).

Nelson Brown (Mercutio). Nelson is delighted to play his Shakespeare dream role of Mercutio! Ironically, he most recently played Shakespeare-hating Nick Bottom in *Something Rotten!* (6th Street Playhouse) Other roles have included Proteus in *Two Gentlemen of Verona*, Orsino in *Twelfth Night* (Curtain Theatre), Roger in *RENT*, and Riff Raff in *The Rocky Horror Show* (MMTC).

Heather Cherry (Prince Escalus). Heather Cherry is a company member working hard this year to keep her chicken fiddle under wraps and play it straight. It has been a joy to work with Curtain since 2010 – thank you to Tiger, Peter, and KonSrey Thea.

Don Clark (band - guitar, music director, composer) has played guitar in the Curtain band since its founding in 2000, and once again composed songs and tunes for this production. Besides work with this company, he and spouse Michele Delattre perform Celtic music with the band Luck Penny and rock with the band Off the Record.

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. Steve is a founding member of the Curtain.

Michele Delattre (band - concertina, artistic director) cherishes her summers in the Curtain band. Thanks to Don and Hal for all the great music and to Jo for keeping the melody alive. Michele is a founding member of the Curtain.

Amy Dietz (*Lady Capulet*). Amy is thrilled to be doing her first Shakespeare play and second non-musical. Last seen at Ross Valley Players *Pride and Prejudice: the Musical*, she played a sweet and demure character, which was way out of her comfort zone. She is glad to be back playing a complicated and unlikable character, which is far more in her wheelhouse. For Dad, always.

Grisha Driscoll (*Sampson/Watchman/understudy Tybalt and Mercutio*). This is Grisha's first show with The Curtain and he is excited about this fantastic opportunity. He graduated from San Rafael High School in 2021 and is currently enrolled at the College of Marin, studying theater arts and working towards a transfer degree. He thanks his family for being so supportive and loving while helping him pursue theater.

Adelaide Finnegan (*Chiara/understudy Benvolia*). This is Adelaide's first show with The Curtain Theatre. She is very excited to work with such a kind and talented cast and crew. She has been attending Marin School of the Arts and will be attending Southern Oregon University to study theater in the fall.

Alexandra Fry (*Balthasar/understudy Juliet*). Alexandra Fry (she/her) is a rising college senior with a bit of a Shakespeare obsession. She has previously performed with The Mountain Play, Ross Valley Players, and College of Marin. When she first read *Romeo and Juliet* at twelve, her response was "But why do they say the whole plot in the prologue?" Enjoy the show, sorry for the spoilers!

Glenn Havlan (*Friar Laurence*). Glenn Havlan returns to The Curtain after playing the Duke of Milan in last year's *The Two Gentlemen of Verona* and Sir Toby Belch in 2021's *Twelfth Night*. He has performed in and/or directed over thirty productions of twenty different Shakespeare plays, including nine with Marin Shakespeare Company. This is his first time in R&J. He founded two San Francisco companies, the Free Civic Theater and the Theater of Others, staging fifty productions from 2000-2019.

Michael Hunter (*Paris/Guard*). This is Michael's first show with Curtain Theatre and he's thrilled to be stepping back into the world of the Bard. Michael recently appeared in the Raven Players production of *Joseph and the Amazing Technicolor Dreamcoat*. Michael has appeared in numerous venues throughout the North Bay including 6th Street Playhouse, Spreckels Theatre Company, Marin Musical Theatre Company and Valley Players.

Hal Hughes (band – fiddle, drum, composer) has worked with music and theater in the Bay Area since the 1970s. He's delighted that Curtain Theatre likes to use his tunes in their productions. This is his thirteenth Curtain production.

Grace Kent (*Benvolia*). Grace Kent (She/Her) is a big fan of the Bard. She spent time in the theater department at Santa Rosa Junior College and later transferred to Southern Oregon University. There she received a Bachelors in Theater Arts. She is also a traveling burlesque dancer and aerial performer.

Dale Leonheart (*Juliet*). Dale is a Bay Area actor, writer, and waitress. Recent credits include Honey in *Ham For the Holidays* (Main Stage West) and Madge in *Picnic* (Ross Valley Players). Off stage, she dreams of leaving it all behind and becoming a cowgirl. Dale is entirely pleased and honored to make her Curtain Theatre debut among such talented and thoughtful artists.

Jo Lusk (band - flute) is tickled to be allowed back into the Curtain Theatre band. She played in the pit for many Masquers Playhouse shows and served as costumer for countless others. Once in a while unsuspecting directors let her get on stage.

Nic Meredith (house manager). Returning after a period of good behavior as Front of House Manager. Coming from England, he is a bit of a scallywag so count your change when buying snacks at the break. Nic is a member of the Curtain Board.

Nic Moore (*Romeo*). Nic (he/him) is grateful to be performing in his fifth season at Curtain Theatre. Previously he has been in *The Two Gentlemen of Verona*, *Twelfth Night*, *Henry IV*, and *The Miser*. Nic is a graduate of The Meisner Technique Studio in San Francisco. He recently directed *Shakespeare in Love* at Novato Theater Company.

Diane Pickell-Gore (stage manager) is happy to be returning for her 12th Season with the Curtain. She can be found during the week managing the office at Bread and Roses Presents, as well as “stage managing” her multi-generational and multi-species home. Enjoy the show!

Tom Reilly (*Montague/Apothecary/understudy Capulet*). Tom is very happy to be working with Curtain Theatre once again, having previously appeared in Curtain's productions of *Twelfth Night*, *As You Like It*, *The Comedy of Errors*, *The Merry Wives of Windsor*, *The Miser*, *The Taming of the Shrew*, and *Henry IV, Part 1*. He is delighted to be part of such a talented ensemble.

Marianne Shine (*Lady Montague/understudy Lady Capulet*). Marianne is thrilled to be back at The Curtain again this summer. She is a drama therapist in private practice, directs Shakespeare at San Quentin Prison through Marin Shakespeare's Social Justice Program and is a travel ambassador for Adventure Women. She has competed on *The Moth* and has developed multiple one-woman shows at StageWerx. She is represented by Stars the Agency and completed a docu-series called *Scouting for Girls: Fashion's darkest secret* available on Sky.

Thomas Thelly (*Gregory/ Watchman/ understudy Peter*). Thomas is a Meisner Trained Actor who studied under Jim Jarrett at The Meisner Technique Studio for two years. He performed the lead role of Walter for Novato Theatre Company's production of *A Lonely Impulse of Delight* and in their recent production of *Shakespeare in Love*.

Ramon Villa (*Tybalt*). Thrilled to be making his Curtain Theatre debut with this timeless classic, Ramon Villa is an actor from San Diego, California. He received his Bachelor's Degree in Theatre Arts from San Francisco State University and has trained at the American Conservatory Theater. You can find Ramon on IG @PrinceofSD and on his website <https://www.ramonvilla.org/>

Evan Winet (*Capulet*). Evan was once a scholar of Indonesian theater and university professor, now a trusts & estates litigator and . . . a Shakespearean actor! Recent local roles include Pandarus (*Troilus & Cressida*)— NY Pub at Stanford; Leonato (*Much Ado*)—Berkeley Shakes; Titus (*Titus Andronicus*)—Silicon Valley Shakes; Claudius/Ghost (*Hamlet*)-- Actors' Ensemble of Berkeley; and the title role in Glenn Havlan's *Arden of Faversham*.

Grey Wolf (Peter) I'm back! (What!? Not as Juliet? Who foolishly decided that?) Thank the Heavens, their vehicles the Redwoods and Curtain Theatre, and you, our most fine Audiences.

🎭 MUSIC 🎭

Original and traditional folk music are hallmarks of every Curtain production. We were inspired this time by the play's setting in Italy, where we used some traditional tarantellas and composed others in similar forms. Don Clark composed tunes and lyrics to "If Only" and "L'Amore Vince La Morte" and some incidental melodies. Hal Hughes composed instrumental music played before, during and after the show.

🎭 BEHIND THE CURTAIN 🎭

Visit CURTAINTHEATRE.ORG to enrich your enjoyment of the plays.

- Our company dramaturg, Peter Bradbury, maintains a **blog** on Shakespeare's language, background, literary techniques and interesting observations.
<https://www.curtaintheatre.org/blog/>
- The Curtain Youtube site hosts **videos** of scenes, rehearsals and entire productions filmed by Theatre Vision.
<https://www.youtube.com/@curtaintheatre5159/videos>
- Check out the new Curtain Theatre **Podcast** featuring conversations with the company.
<https://www.curtaintheatre.org/behind-the-curtain-podcast/>
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Elessar Beecroft, Chris Irvine (front of house)
Montana Beecroft, Anne Brenneis, Sondra Schwartz, Melanie Wice
(costume assistance)

Our theatre is located on the ancestral, occupied, and unceded land of the Coast Miwok peoples.

CURTAINTHEATRE.ORG



The Curtain Theatre is a 501c3 non-profit organization.
Tax deductible donations can be made electronically at the snack bar.