The Curtain Theatre Presents

William Shakespeare's

Love's Labour's Lost

Directed by Doyle Ott



2:00pm

Saturdays, Sundays, & Labor Day Monday
August 15th to September 7th, 2026

curtaintheatre.org

@curtaintheatre_millvalley Curtain Theatre

SETTING

The kingdom of Navarre, an area that is in present day Spain, near present-day France. Nearly 1600. Nearly now.

PLAYERS

FERDINAND, King of Navarre ..... Euan Ashley
BEROWNE ..... D.G Hardy
LONGAVILLE ..... Thomas Peterson
DUMAINE ..... Thomas Hutchinson
THE PRINCESS OF FRANCE ..... Alexandra Fry
ROSALINE ..... Rachel Ka'iulani Kennealy
MARIA ..... Faryn Thomure
KATHERINE ..... Arya Safavi
BOYET, a lord attending the Princess ..... Tom Reilly
ARMADO, Don Adriano de Armado ..... Dominic Marco Canty
BOY, Armado's Page, also known as Mote ..... Abigail Wissink
JAQUENETTA, the Wench ..... Faryn Thomure
COSTARD, the Clown or Swain ..... David Cole
DULL, the Constable ..... Marianne Shine
HOLOFERNES, the Pedant, or schoolmaster ..... Heather Cherry
NATHANIEL, the Curate ..... William J. Cagle
MARCADE ..... Isa Rudman

THE BAND

Don Clark (Guitar/mandolin/composition), Michele Delattre (English Concertina), Jo Lusk (Flute), David Solnit (Fiddle, Clarinet)

PRODUCTION

DIRECTOR ..... Doyle Ott
MANAGING DIRECTOR ..... Lindsey Abbott
STAGE MANAGER ..... Isa Rudman
ASST STAGE MANAGER ..... Lisa Worel
MUSIC DIRECTOR ..... Don Clark
COSTUME DESIGNER ..... Robert Horek
COSTUME ASSTS ..... Molly Porham, Anne Brenneis
SET DESIGNER ..... Steve Coleman
INTIMACY DIRECTOR ..... Heather Ondersma
DRAMATURG ..... Peter Bradbury
TEXT COACH ..... J.J. Van Name
CHOREOGRAPHER ..... Faryn Thomure
HOUSE MANAGER ..... Lindsey Abbott
HOUSE COORDINATOR ..... Jason Worel
WEB DESIGN ..... Greg Wilker
PHOTOGRAPHY ..... Robin Jackson
POSTER DESIGN ..... Mark Shephard
PUPPET DESIGN ..... Peter Parish
PROP & SCENIC ASSISTANT ..... Greyson Ott

DIRECTOR'S NOTE

I've wanted to work on this play since I first read it in high school. I loved the singing alliteration (Lo...La...Lo) of the title, I loved the way the men's ridiculous performative plan for self-improvement crashes the moment it meets the reality of the French court, I loved the playful dignity of the women as they engage with the business of their visit and find themselves confronted with love and loss.

As I return to the play—slightly older now— to stage it, I wonder how our always-online world has exacerbated the kind of performative self-improvement the men in the play indulge in. How the cracks in the "content" we create for social media lays bare our heart's desires.

I like to think that the play's unconventional ending belies the wonderful, simple song of the title and that in Shakespeare's reckoning the labor of love isn't lost, but leads us on a path through adventure and heartbreak to growth, knowledge and service.

Hope you enjoy the show- La!

Doyle Ott

A DRAMATURG'S NOTE

Shakespeare is making fun of himself and other writers. *Love's Labour's Lost* is a play about words. A little group of bros define themselves in poetry; and when real women bring them down to earth they use poetry to evade intimacy.

They are ostensibly proclaiming their admiration for the women from France, but their words, and their sonnets to the women (only one of which is a real Shakespearean sonnet) are not about the women at all but about themselves – they're full of solipsistic narcissism, as the schoolmaster Holofernes might say.

Now, the Elizabethan period brought the position and status of women into sharp focus. Elizabeth was a Queen without a King, and many courtiers tried to win her hand or undermine her authority. She kept her head and fought back. I think of her when I hear Rosaline say to the jesting courtier Berowne: "*A jest's prosperity lies in the ear of him that hears it, never in the tongue of him that makes it.*"

Peter Bradbury

MUSIC NOTE

Live acoustic music is a hallmark of every Curtain production. This year, we were inspired by the songs and dance tunes of the Basque country, which spans parts of Spain and France (and originally included Navarre, where this play is set). I borrowed from the great band Oskorri, as well as composing some original tunes and lyrics.

Don Clark

COMPANY

Lindsey Abbott (she/her) (Managing Director) is thrilled to support Curtain Theatre as Managing Director. Lindsey currently works at the San Francisco Opera on the marketing team, and is truly honored to help Curtain continue to grow for the next generation! Much love to her husband to helping her laugh always.

Euan Ashley (*King*) is a San Francisco based Actor, Educator, and Clown. He is delighted to be joining Curtain for a third summer. A special shout out to his wife Lindsey for her never ending support!

Peter Bradbury (Dramaturg) is a writer of fiction and poetry, a dramaturg and teacher. Formerly a British academic he wrote a thesis on the language of Shakespeare's Sonnets. "He lives in San Francisco with Holofernes and Mother Connie (sans Brecht) and three histrionic cats (look up the Latin).

William J. Cagle (*Nathaniel*) is a writer, actor, and educator. Originally from Ohio, he received his MFA in Speculative Fiction in the NYC area before moving to the Bay. Most recently he appeared as Ferdinand in Berkeley Shakespeare Company's site-specific production of *The Tempest* at Point Montara Lighthouse.

Heather Cherry (*Holofernes*) has worked with Curtain since 2010 - no better gig than Free Summer Shakespeare here with you in the forest! Heather has played Kings and Faeries, fools, wives, a twin, a horse, cockfiddle, uke... Thank you Doyle Ott, Michele, Carl, Kim and Steve, Tiger, Peter, KonThea!

Dominic Marco Canty (*Armado*) born and raised in Marin County, is an actor with profound experience on the stage always leaving audiences wanting more. Dominic's dedication and range allows him to excel on any stage in any role. Dominic lives and breathes acting, and is developing his own personal method to refine and develop his process to become the actor he knows he can be. Contact him via email or instagram: dominiccantyacts@gmail.com | @dominic.marco.canty

Don Clark (Music Director) has played guitar and other instruments in the Curtain band since the company's founding in 2000. He also composes and gathers tunes and songs for productions. He and spouse Michele Delattre perform with the Celtic folk band Lucky Penny and the rock band Off the Record.

David Cole (*Costard*) Fool me once shame on you, fool me twice shame on me! So very thrilled to be back with Curtain Theatre for a second year with this amazing cast! Recently finished playing Harry Bright in *Mamma Mia* (NTC). Love always to Amy, Veronica, Violet, Norbert, Snips, Noel, and Pepper.

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 (Concertina, Whistle) is a founder of Curtain Theatre -- producing, acting, directing, playing music, and hauling chairs since 2000. She is excited to watch Doyle Ott and Lindsey Abbott take over as new leaders in the company. Her favorite spot in the park is wielding an English concertina with the band.

Alexandra Fry (*Princess*) is jubilant to be in *Love's Labour's Lost*! Favorite roles include Imogen in *Cymbeline* (AEB), and Balthasar in *Romeo and Juliet* (Curtain). "Thanks and ever thanks" to the friends she has met from Shakespeare plays, the cast and crew, and you, the audience, for supporting live theater.

D.G. Hardy (*Berowne*) is excited to be returning to the Curtain community. Recent productions include *Skin of Our Teeth* (NTC), *As You Like It* (Curtain), *Noises Off!* (NTC), and *Twelfth Night* (Three Gents Co.). D.G. practices psychotherapy in the Marin area. He'd like to thank his wife Rachel for carpooling.

Robert Horek (Costume Designer) "Pay no attention to that man behind the curtain." If you like what you see, I did my job. If you don't, I'll try harder next time.

Rachel Ka'iulani Kennealy (*Rosaline*) is thrilled to be back with Curtain Theatre for another summer in the redwoods! Some credits: Puck in *A Midsummer Night's Dream* (Curtain), Viola in *Shakespeare in Love* (NTC), and Desdemona in *Othello* (Theatre Rhinoceros). She gives all her love to her husband Diego and their two kitties for their constant love and support.

Thomas Hutchinson (*Dumaine*) is currently pursuing his MFA in Acting at East 15 Acting School in London. He previously appeared on the Curtain Theatre stage as Lysander/Snug the Joiner in *A Midsummer Night's Dream* (2024) and is thrilled to be back for *Love's Labour's Lost*!

Jo Lusk (Flute) is a longtime member of the Masquers Playhouse, where she costumed and played in the pit for decades. She also costumed the Curtain shows *Much Ado*, *The Tempest,* and *Twelfth Night*. She likes to make hats. Sometimes the powers that be let her on stage. She's extremely happy to be back with Don and Michele, David and the Curtain troupe doing that music thing for which she actually trained.

Doyle Ott (Director, Artistic Director) has worked with companies from San Francisco Shakespeare to Bay Area Children's Theatre. Thrilled to serve Curtain in his first season as Artistic Director, he is also a teaching artist at Tamalpais High and performs with Medical Clown Project. He has taught at Circus Center and Sonoma State University, and served as Artistic Director of Children's Fairyland.

Thomas Peterson (He/Him) (*Longaville*) is delighted to return to Curtain Theater. Since launching his acting career with Shakespeare in the Park, he has performed throughout the Bay Area and earned recognition for his work. Most recently, Thomas appeared as "Actor 1/White Man" in *We Are Proud to Present* with Left Edge Theater and performed with the Occidental Center for the Arts in R*omeo and Juliet* as Prince and Paris. He extends heartfelt thanks to his family for their unwavering support.

Tom Reilly (*Boyet*) is very happy to be working with Curtain Theatre once again. His last appearance here was as Oberon in *A Midsummer Night's Dream* in 2024. He is delighted to be back among such a talented ensemble.

Isa Rudman (Stage Manager, understudy, *Marcade*) is a rising sophomore at UCLA and is an Acting and Directing major. Her favorite roles have included Kate from *Seminar* and Madam Thénardier from *Les Misérables*. She also loved assistant directing Shakespeare's *Richard the Third*.

Arya Safavi (*Katherine*) is excited to be performing with Curtain Theatre for the first time. Recently, she has been in productions of *Men on Boats*, *The Love of the Nightingale*, and *She Kills Monsters* at College of Marin. She has also recently appeared as Gladys in Novato Theater Company's production of *The Skin of Our Teeth*. Arya is currently studying drama at College of Marin and hopes to graduate next spring.

Marianne Shine (*Dull*) is excited to be back with The Curtain. Marianne loves improv, has a private Drama Therapy practice, teaches and directs Shakespeare at San Quentin with Marin Shakes and facilitates travel groups for Adventure Women. Check out her websites for more information. Thanks for supporting the show!

David Solnit (Fiddle, Clarinet) grew up listening to Pete Seeger, the Weavers, and Marais & Miranda (look it up). He's been playing Irish music on the fiddle since the mid-1970s. Subsequently he discovered Balkan music and unearthed his old high-school band instrument, the clarinet, which he currently plays in Meraklii, a Balkan/Roma band led by Rumen 'Sali' Shopov.

Faryn Thomure (Choreographer, *Maria*, *Jaquenetta*) returns to the Curtain Theatre for her third summer. A recent CalArts BFA Acting graduate, she previously played Olivia in *Twelfth Night* and took on multiple roles in *Two Gentlemen of Verona*. In bocca al lupo!

J.J. Van Name (Text Coach), an actress and text coach, is honored to be back for her 3rd Season at Curtain. EAST: Philadelphia Shakespeare Theatre, Delaware Shakespeare, Commonwealth Classics, Lantern Theatre, PAC, Longwood Gardens. WEST: Marin Shakespeare Co-*As You Like It* '26 (Dir-Evren Odcikin), *Romeo & Juliet* '25 (Dir-Jon Tracy), *A Midsummer Night's Dream* '19. http://jjvn71.wixsite.com/jj-van-name

Abigail Wissink (*Mote*) is a North Bay actor, musician, and educator. Recent credits include *The Wizard of Oz* (The Mountain Play), *The Hello Girls* (Ross Valley Players), and *The Tempest* (Berkeley Shakespeare Company). When they're not onstage you can find them knitting or hiking on Mt Tam. www.abigailwissink.com

Greg Wilker (Web Design) is a board member at Curtain Theatre, contributing to promotion, community outreach, and anything that supports the calling. He studies acting at College of Marin and co-hosts the Moped Outlaws podcast.

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