

The Curtain Theatre presents

Shakespeare's
The **TEMPEST**



Old Mill Park Amphitheatre, Mill Valley, CA
Saturdays, Sundays, and Labor Day Monday

August 23rd to September 14th

2:00 PM

PLAYERS in order of appearance:

ARIEL, airy spirit	Alison Sacha Ross
ISLAND SPIRIT / CERES	Emily Ludlow
PROSPERO, Duke of Milan	Paul Abbott
BOATSWAIN	Hal Hughes
ALONSO, King of Naples/spirit	Phillip Percy Williams
GONZALA, honest councillor	Vicki Siegel
ADRIANE, her aide	Georgie Craig
ANTONIA, Prospero's usurping sister	Carole Swann
SEBASTIAN, Alonso's brother	Johnny DeBernard
MIRANDA, Prospero's daughter	Sydney Schwindt
CALIBAN, Prospero's servant/spirit	Steve Beecroft
FERDINAND, Prince of Naples	David Naughton
TRINCULA, ship's cook/spirit	Heather Cherry
STEPHANO, drunken butler/sailor	Jack NighTrain Halton

BAND

CONCERTINA	Michele Delattre
GUITAR	Don Clark
FIDDLE	Hal Hughes
FLUTE	Alice Montgomery

PRODUCTION

Director	Michele Delattre
Set Design	Steve Coleman
Music Director	Don Clark
Choreographer	Steve Beecroft
Movement Director	Doyle Ott
Dramaturg	Peter Bradbury
Costume Design	Jo Lusk
Stage Manager	Diane Pickell-Gore
House Manager	Janette Higuera
Stage/House crew	Ian Lamers, Angelica MacManus, Summer MacManus
House canine	Charlemagne (Charlie)

THE STORY

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

Distracted by a deep study of magic, Prospero (Duke of Milan) neglects affairs of state, allowing his ambitious sister Antonia to usurp his throne with help from the King of Naples. Exiled and cast to sea with his young daughter, Prospero is marooned on a lonely island whose only inhabitants are the savage Caliban and airy spirits, including Ariel.

Our story begins when ...

Prospero's old enemies sail past the island while returning from the marriage of Naples' princess Claribel to a foreign king. Prospero and Ariel conjure a tempest to wreck the ship on the island where the magician plans to take his revenge on his sister and her fellow conspirators.

Ariel invisibly guides three groups of castaways separately to shore, each believing the others have drowned—

§ Ferdinand (prince of Naples).

§ The King of Naples, his good councilors Gonzala and Adriane, his discontented brother Sebastian, and Prospero's usurping sister Antonia.

§ The ship's drunken butler and cook (Stephano and Trincula) who meet Caliban. He believes them to be gods, invests them with the power to overthrow Prospero and mistakes the effects of alcohol for a new kind of magic transformation.

This is as strange a maze as e'er men trod.

Prospero uses his magic to test, punish or reward each of the castaways during a long day of chasing around the island. In the process he makes peace with his own demons as well.

In the end the good hearted Gonzala exclaims:

In one voyage

Did Claribel her husband find at Tunis,

And Ferdinand, her brother, found a wife

Where he himself was lost, Prospero his dukedom

In a poor isle and all of us ourselves

When no man was his own.

THE COMPANY

Paul Abbott (Prospero) is a San Francisco native who spent his formative years in Mill Valley, including many wonderful summer days in these very same redwood groves, long before the library or this stage were here. He trained at ACT with its founder William Ball. His professional acting credits include title roles in *King Lear* & the European premiere of O'Neill's *Lazarus Laughed*. Previous credits with the Curtain include Leonato in *Much Ado About Nothing* and Doctor Prospero in *Return to the Forbidden Planet*. He will be directing Marin Onstage's Autumn production of *The Woman in Black* at the Marin landmark Belrose Theatre.

Steve Beecroft (Caliban, choreographer) Most recent role: Touchstone in Novato Theatre Company's 1960s version of *As You Like It*. This is Steve's sixth production with the Curtain...latest roles include Claudio in *Much Ado About Nothing* two years ago and two productions of *Return to the Forbidden Planet* over the past year, in which he produced, choreographed and played the role of Cookie (SFBATCC nomination for best actor in a musical). It is a delight to work with such a talented and passionate crew of actors and production people. Special thanks to Michele, Don and Diane . . . and to you, the audience, for supporting theatre here in the beautiful redwoods of Old Mill Park.

Peter Bradbury (dramaturg). My Shakespeare has always been literary and mostly British. I've been a voyeur at Curtain productions these past four years but for this they let me in and called me 'dramaturg and it has been a huge pleasure to work with such a talented cast and musicians and with a director who has such a sharp command of her material and an impressive ability both to comfort and challenge her audience. And to get to see the set designer's studio is (almost) as magic as the play.

Heather Cherry (Trincula) is back from working last year in *All's Well That Ends Well* at Marin Shakespeare with director Robert Currier, this is Heather's fourth summer with Curtain Theater, and she is delighted to be back in the forest. Past productions with Curtain include *As You Like It*, *The Merry Wives of Windsor*, and *Much Ado About Nothing*. Thank you Michele and the fabulous Curtain company, and YOU for coming out! xxx PB and CC!

Don Clark (music director) has taken part in fourteen of the fifteen 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, director of this production and band member. He sends her his thanks, and the same to Curtain regulars Alice Montgomery (flute) and Hal Hughes (fiddle and compositions) 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.

Georgie Craig (Adriane) is extremely excited to be in her 5th production at the Curtain Theatre. Georgie recently starred as a "crazy lady" in a Discovery Channel series. Georgie

is very grateful to her husband, Keith, and daughter, Miranda, for supporting her acting addiction. Georgie so loves *The Tempest*, she named her daughter after one of Shakespeare's loveliest leading ladies.

Johnny DeBernard (Sebastian) is pleased to be appearing in his third production for Curtain, and his fourth Shakespeare production overall! He is getting ever closer to completing his "Shakespearean Bucket List" of appearing in all 37 (or 38) of his plays. You may have also seen him recently in Ross Valley Players productions of *Old Money* and *Chapter Two*. Four down, thirty-three (or thirty-four) to go. Enjoy the show!

Michele Delattre (director/band) is a founding member of the Curtain Theatre and has been acting and directing Shakespeare for over thirty years. Watching the plays come to life on stage just gets better and better.

Hal Hughes (Boatswain, 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. He's delighted to be in his fourth Curtain production, and to be allowed onstage again.

Emily Ludlow (Island spirit, Ceres) is thrilled to be returning to Curtain Theatre in *The Tempest*. After studying theatre and history in Los Angeles, Emily has returned to her home in the Bay Area, where she works as a teaching artist and an actor. She is currently working on the world-premiere of *Pleiades* in San Francisco in addition to playing the spirit Ceres in *The Tempest*. Her favorite roles include Hermia from *Midsummer Night's Dream*, Abra from *Mother Road*, Abigail from *The Crucible* and Judith from *Equivocation*. She hasn't found the entrance to Faerie yet, but she's still looking. Much love to her wonderful and supportive family.

Alice Montgomery (band) is a music teacher and performer in the Bay Area, and especially loves participating in Curtain Theatre each summer which she has done for many years.

David Naughton (Ferdinand) is pleased to be making his debut with the Curtain Theatre Company. His credits include: *Beyond Therapy* (Shelton Theater), *Zombie Vixens from Hell, the Musical!* (Virago Theatre Co.), *Eurydice* (Custom Made Theater Co.), *Into the Woods* and *Triassic Park* (Ray of Light Theatre Co.). It's been a pleasure to work amidst the redwoods in Old Mill Park. Enjoy the show!

Jack Nightrain Halton (Stephano) is forgoing a biography to leave more room for others'... because that's what kind of guy he is. (Ed. note: You might remember this guy as Falstaff in the Curtain's *Merry Wives of Windsor*.)

Doyle Ott (Movement Director) is a theatre and circus artist with over twenty years experience performing, directing and teaching. This is his second show with Curtain Theatre, where last year he staged his original translation of Gozzi's *King Stag*.

Diane Pickell-Gore (stage manager) is happy to be back at Curtain Theatre for her fourth summer after previously stage managing *Merry Wives of Windsor*, *Much Ado About Nothing*, *King Stag* and two companies of *Return to the Forbidden Planet*. She has also stage managed for Marin On Stage, 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.

Alison Sacha Ross (Ariel) has performed for decades in movement based theatre, new plays, Shakespeare, ensemble creations, improv, clown, performance art, film and TV in NYC (including several Off-Broadway), 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 is happy to return to The Curtain Theatre, having performed in *King Stag* last summer.

Sydney Schwindt (Miranda) is thrilled to be making her Curtain Theatre debut with such fantastic people! Favorite credits include Titania in *Midsummer Night’s Dream* (Jones Theatre), Charlotte *The Speakeasy* (Boxcar Theatre), Elsie in *Black Tie* (Hamp-ton Theatre Co.), Bad Bonny *Caribbean Buccaneers* (Mirage Ent.). Sydney is an avid stage combatant, circus enthusiast, and painter. www.sydney-schwindt.com

Vicki Siegel (Gonzala) is very happy to take on this role having appeared as Trinculo in the Curtain Theatre production of *The Tempest* in 2002. Other Curtain roles are Mistress Quickly in *Merry Wives of Windsor*, the Nurse in *Romeo and Juliet*, and Ursula in *Much Ado About Nothing*. She was also seen in her original musical, *A Hot Day in Ephesus*, based on *Comedy of Errors* which was put on at the Curtain in 2009 and at Actors Ensemble of Berkeley in 2012. Coming up one of these years is her new musical based on Chaucer’s *Wife of Bath* and the story of the *Marriage of Sir Gawain*.

Carole Swann (Antonia) is pleased to be a part of this *Tempest!* Past roles include: Rebecca, *The Crucible* (Custom Made Theatre); Mary Hatch, *It’s a Wonderful Life: A Live Radio Play*; Bananas, *The House of Blue Leaves*; The Bogle, *Jacob Marley’s Christmas Carol*; Rita, *The Water Engine*; Babe, *Crimes of the Heart* (Actor’s Theatre of SF). Mrs. Popov, *The Brute*; Estelle, *No Exit* (Expression Productions). the Queen of France/Bardolf, *Henry V* (Vanbrugh Theatre, London). Carole scripted, directed and performed in *The Splendor is Not One That Dazzles*, a piece featuring spiritual autobiographic writing by twelve authors, from Teresa of Avila to Patti Smith.

Phillip Percy Williams (Alonso) is a professional jazz singer/stage performer. An 11-year veteran of *Beach Blanket Babylon*, he also toured with Carnival Cruise Lines with his solo show (A Tribute to Nat King Cole). Most recently he received a 2014 SFBATCC nomination for his role as Jim in *Big River*. His jazz trio The Phillip Percy Pack, can be seen at San Rafael Joe’s every Saturday night and monthly at Rickey’s. phillippercysings.com



DIRECTOR'S NOTE:

More than most other of Shakespeare's plays, *The Tempest* offers a rich opportunity for directors, designers, dancers, musicians, and actors to collaborate on telling the story. This has certainly been true for us this summer. I am very grateful for the company's many talents. Thanks now to the audience for sharing this wonderful voyage with us.

DRAMATURG'S NOTE:

The Tempest was probably written in 1611 and is considered the last of his completed plays. It draws on all genres of his work, using the forms of masque and the five-act pastoral, romance, tragedy and comedy. It's serious and funny at the same time and it contains some of his most deft and lovely poetry.

Prospero is one of the great contradictory and thereby human of Shakespeare's characters: he is a scholar-magician in the tradition of Faustus, a politician concerned for the good state, a father, a man both vengeful and finally forgiving.

The Tempest is very much a play of its time. It was written when the voyages of discovery had already proven that the earth was not flat, when it was known that the sun does not rotate around the earth. We get an island, exploration, uncertainty and the hope of renewal. Knowledge explodes, the order of things is challenged. Shakespeare embraces it all and finds the right words, in all the fury of the storm, to define and explore our humanity.

A NOTE ON THE MUSIC

Fiddler Hal Hughes, a prolific composer, contributed some key melodies to this production of *The Tempest*, including tunes for "Where the Bee Sucks" and "Full Fathom Five." Music director Don Clark, meanwhile, composed several new themes for this production — along with a special extra lament for Alonso, to exploit the special voice of Phillip Williams. Don also recycled some melodies from the Curtain's earlier production of this play, including the anthem sung by Juno and Ceres.

THANK YOU!

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Doyle Ott for direction assistance

J. Matt Higuera for set construction assistance

Russell Johnson for photography

Julie Nelson and Marjorie Moore for costuming assistance

Sharry Wright for prop design.



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, Patricia Rudd.

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 a conspicuous shortage of curtains.

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

Tax deductible contributions are gratefully accepted. Tax ID number: 51-0584747.

To support the summer park productions visit www.curtaintheatre.org

or email: info@curtaintheatre.org