

DRAMA-MUSIC WORKSHOP

College Theatre
Bennington, Vermont

8:30 P.M.
May 7, 1940

LA MACHINE INFERNALE by Jean Cocteau

Act III, first part - Jocasta's bedchamber

Oedipe Wallace Fowlie
Jocaste Katherine Henry
Tirésias Mary-Averett Seelye
Staged by Mary-Averett Seelye
Set executed by Edward Glass
Costumes by Joan Leonard

This play, which is Cocteau's adaptation of the Oedipus story, was first performed in the Théâtre Louis Jouvet (Comédie des Champs-Élysées) on April 10, 1934. In the third act Oedipus and Jocasta have just been married, thus fulfilling the second part of the oracle's prophesy. They come from the coronation to Jocasta's bedroom. Sleep almost overcomes both. Jocasta urges Oedipus to receive the visit of Tirésias, the blind priest and soothsayer. Tirésias sees inwardly that all is not well with the marriage but does not see enough to know what is wrong. He and Oedipus engage in arguments over power, the Sphinx, love. During a struggle Oedipus sees in the blind eyes of Tirésias the picture of his future, but he is blinded (for a few minutes) just before he sees the end of his life. The scene ends with Tirésias' exit and Jocasta's return.

HAMLET by William Shakespeare

Act V, scene 1

First Grave-digger .. Herbert Shaw
Second Grave-digger .. Chilton Ryan
Hamlet .. Hal Jamison
Horatio .. Edward Thommen
Directed by Edward Thommen
Setting and lighting by Elizabeth Reitell

JOHNNY JOHNSON by Paul Green

Act I, scene 2 - the Tompkins home in a small American town, 1917

Johnny Johnson Will Parker
Minnie Belle Adele Bookman
Grandpa Joe Chilton Ryan
Aggie Tompkins Jane Hartington

In April, 1917, Johnny Johnson, the local tombstone cutter and an ardent pacifist, has just had his monument to peace unveiled, when the news of our war with Germany is received.

This scene is in the house of Minnie Belle, Johnny's best girl. The town has already caught the war fever, and Johnny, when he comes to see her, has both his pacifism and his girl on his mind.

INTERMISSION 10 MINUTES

VICTORY OF MASKS

Libretto by Edith Conklin

Music by Jessie Ann Nelson *

An opera in one act - a drawing room in New York

Staged, designed, and costumed by Peggy Myers *

Assisted in staging by Mary-Averett Seelye

Columbine, a debutante	Alice Schwab *
Joseph, her suitor, a young man on the stock exchange	Chilton Ryan
Harlequin, an artist	Chandler Cowles
Lady Claire, Columbine's dowager aunt	Florence Lovell

The Pictures

I. Song of Poverty	
The mother	Dorothy Coffin
The child	Edna Edison
II. Song of Despair	
The woman with a rake ...	Lilian Deissler
III. Song of the Workers	
Leader	Herbert Shaw
The Workers	Dorothy Coffin, Edna Edison, Clara Lloyd-Smith, Ann Mills
IV. Portrait of Joseph	
Joseph	Will Parker

In this version of the Harlequin - Columbine legend, a 1940 Columbine tries to decide between Harlequin, the artist, and Joseph of the secure world of golf clubs and caviar. Joseph has been waiting months for Columbine to make up her mind to marry him, while Harlequin has discovered in her absence that he cannot exist without her help and courage. Lady Claire suggests that Columbine might be better able to decide between the two if she were to see Harlequin's pictures. As the pictures appear one after the other, Columbine realizes more and more that Harlequin's art is vaguely revolutionary and bitterly satirizes the mask of security behind which these people are hiding. She chooses to marry Joseph; Harlequin, as the spirit of the artist in a busy world, must die.

Orchestra conducted by Jessie Ann Nelson

Violin I	Sidney Peloubet	Flutes	Mary Perrine, Diana Marvin
Violin II	Ruth Hodgson	Oboe	Robert McBride
Viola	Lydia Schoepperle	Clarinet	Josephine Winmill
'Cello	Margaret Auf	French Horn	Carol Haines
Bass	Mimi Wallner	Piano	Muriel Cummings

THE BEAR by Anton Tchekov

A play in one act - a drawing room in Popova's house

Elena Popova, a landowning little widow with dimples	.....	Virginia Todahl
Luka, her servant	.....	Faith Richardson
Grigory Stepanovitch Smirnov, a middle aged landowner	.....	Edward Glass

Setting designed and executed by Elizabeth Reitell.
Costumes for the women designed by Patricia Hiller.
Costume for Edward Glass by Elizabeth Reitell.

TECHNICAL STAFF FOR THE WORKSHOP

Stage manager	.....	Edward Thommen
Assistant stage manager	.....	Hal Jamison
Technician	.....	Edward Glass
Properties	.....	Betty Moerschelle
		Mary Louise Siström
Lighting crew	.....	Henry Seymour
		Marjorie Hill
		Phyllis Wood
Stage crew	.....	Teru Osato
		Elizabeth Reitell
		Herbert Shaw
Dressers	.....	Joan Leonard
		Peggy Twichell
		Patricia Hiller

* Senior projects