

Bennington College Drama Workshop

presents

THE CRETAN WOMAN

by

Robinson Jeffers

Directed by Robert Alvin

Sets and Costumes by
George R. Rounds

Music by Lionel Nowak
Assisted by Theodore Strongin

CAST

Selene.....Marjorie Rubin
Phaedra.....Helene de Sorel Kopp
Aphrodite.....Helen Isaacs
Hippolytus.....Morrie Peirce
Alcyon.....Barry Primus
Andros.....John R. Hawkins
Messenger.....John Starkweather
Attendants.....David Kennedy
 Robert Worrest
Theseus.....James Goldstone

Beggar Women.....Harriet Clifford, Judith Cohen,
 Barbara Davison, Parrish Fort,
 Joan Kroschell, Marcia Mary Morgan,
 Janice Probasco.

SCENE

Time: Act I Dawn to Noon
Act II Noon to Sunset

Place: Theseus' Palace

There will be a five minute intermission between Acts

Stage Manager.....John R. Hawkins
Assistant Stage Manager....,....Linda Monheit

Light Technician.....Jill Seward
Assistants.....Sally Foster, Norma Harper
Laurie Vance

Sound Technician.....Jane Vanderploeg

Scenery Crew.....Mary Jane Allison, Sue Fischer
Midge Godlin, Rennie Halpern
Mary Lynn Hanley, Norma Harper
Jane Terpening, Linda Monheit
Rosalie Posner, Merle Riskind
Gail Ruslander, Sara Southern

Costume Mistress.....Hester Renouf
Assistants.....Anita Andres, Trish Beatty
Diane Deckard, Rosemarie Yellen

Credits

Tape Recorder.....Theodore Strongin
Properties.....Adams Memorial Theater
Williams College

Much of the advanced work in drama at Bennington this term has been concerned with exploring what meanings Greek tragedy has for the American theatre of today. In this connection Mr. Jerrers' play has served as an excellent point of pivotal examination. Both its strong points and its weaknesses have proved to be highly provocative in our attempts at comparative consideration. Since the day of Euripides' original work, the story of Phaedra and Hippolytus has been the source of several dramatic treatments. Of these treatments, "The Cretan Woman" is the one attempt which has been made by a native American writer. Because it is a product of our own contemporary culture, presentation of "The Cretan Woman" was felt to be more germane to our particular interests and more accessible to our own theatrical capabilities than the presentation of another version of the same myth written for a different audience in a different time and place. Despite its rather incomplete treatment we have found the play's bold sweeping imagery a constant source of stimulation and it has unquestionably enriched our sense of the dramatic possibility.