

THE BENNINGTON THEATRE STUDIO

Presents

THE LADY FROM THE SEA

BY

HENRIK IBSEN

*The Theatre
Bennington College
June 12, 13, 14, 1940
at 9:00 P. M.*

Play directed by Francis Fergusson
Settings designed by Arch Lauterer
Regisseur: Mary-Averett Seelye
Costumes designed by Mary Somers Wood
Technician: Edward Glass
In charge of the music: Vera Hall

TECHNICAL STAFF FOR THE PRODUCTION

Scene Construction Crew: Adele Bookman, Mary Carus, Roberta Dixon, Marjorie Hill, Nancy Lee Keith, Joan Leonard, Teru Osato, Rosemary Perks, Herbert Shaw, Helen Steffen, Zoe Williams, Phyllis Wood

Stage Crew: Mary Carus, Joan Lewisohn, Teru Osato, Elizabeth Reitell, Zoe Williams, Phyllis Wood

Electricians: Henry Seymour and Marjorie Hill, Rosemary Perks

Costumes Constructed: Under the direction of Mildred Moore, by Ruth Davis, Patricia Hiller, Ruth Lescher, Ann Mills, Mary Louise Sistrom, Mary Somers Wood

Dressers: Ruth Davis, Katherine Henry, Patricia Hiller, Valerie Pottberg

Properties: Mary Heed, Jeanne Michaels

Curtain: Joan Leonard

Orchestra: Vera Hall, Lydia Schoepperle

Offstage singing by: Edward Glass, Diana Marvin, Joan Stokes

Acknowledgement is made to Hope Miller and Julian DeGray for their advice regarding the music for the play

Binoculars: Courtesy of Patsy Santo
Watch: Courtesy of Atkins Jeweler
Spectacles: Courtesy of Dr. DeWitt E. Lewis
Cape: Courtesy of John Kouwenhoven

The Players

Doctor Wangel, district physician	Hal Jamison	
Ellida Wangel, his second wife	Elizabeth James	
Boletta	} his daughters by his former marriage	Florence Lovell
Hilda, a young girl		Virginia Todahl
Arnholm, a schoolmaster	Herbert Shaw	
Lyngstrand	Edward Thommen	
Ballested	Chandler Cowles	
A Stranger	Chilton Ryan	
Villagers	Vida Ginsberg, Edward Glass Peggy Myers, Will Parker, Faith Richardson	

The Scenes

NORWAY

- Act I - The garden in front of Doctor Wangel's house on a warm summer morning.
- Act II - Up at the Prospect, a wooded height behind the town at twilight on a clear summer night.
- Act III - A remote corner of Doctor Wangel's garden in late afternoon.
- Act IV - The garden-room at Doctor Wangel's in the forenoon.
- Act V - The remote corner of Doctor Wangel's garden in deepening summer twilight.

There will be 10-minute intermissions after Acts I and III; short intermissions after Acts II and IV

Notes on the Play

"The Lady from the Sea" is laid in a small Norwegian coast town — just such a homesick little town, with its excursion boat, its band concerts, and its summer visitors as our parents knew on the coast of Maine or Massachusetts. The attempts of the young people of that generation to work out their careers and love affairs are likely to seem stiff and green to us. They are hampered by Victorian conventions and Victorian delicacy, and what was called Freedom still had about it the glamour of distance.

This play has the characteristic Ibsen subject — that quest for "freedom and integrity" which moved the 19th century to so many rebellions, romantic utterances, and Utopian aspirations. Ibsen was always more interested in the nature of this quest itself than he was in its manifestations in the political issues of the day. He was never an editorial writer, though he sometimes put angry editors in his plays. He usually saw this quest as single-minded, obsessive, and tragic. We think of Ibsen as the author of "The Master Builder", "John Gabriel Borkman", or "Rosmersholm". Compared with these plays, "The Lady from the Sea" is quiet and diffuse. The theme of Ellida's longings is repeated with lyric and comic variations in all of the young people, but in the clarity and sympathy with which these longings are seen, we recognize "the spirit of Ibsen", as James Joyce describes it, "like a keen wind, a spirit of wayward boyish beauty".