



WILLIAM SHAKESPEARE'S

A Midsummer Night's Dream

DIRECTED BY
JEAN RANDICH

MAY 6TH 7TH & 8TH 2016
LESTER MARTIN THEATER 8PM

MIDSUMMER IN PAGAN LORE

Midsummer--referred to as St. John Day--was from ancient times a festival of the summer solstice. The celebration predates Christianity and was presumably related to fertility practices and ceremonies performed to ensure a fruitful harvest. It was believed that nature awakened its magical healing powers on this day. During this celebration bonfires were lit to ward off evil spirits that were thought to roam freely when the sun was "turning" southward.

-Kholiswa Mendes-Pepani, Assistant Director



THE COURSE OF TRUE LOVE NEVER DID RUN SMOOTH: DIRECTOR'S NOTE

The year is 1595-1596 and Shakespeare is writing two plays, *Romeo and Juliet* and *A Midsummer Night's Dream*. Both feature young lovers blocked by tyrannical fathers who threaten death rather than allow their children to defy their will. But in *Midsummer*, somehow, Jack shall have Jill and naught will go ill, despite the madness and confusion wrought by the fairies in the woods. In *Romeo and Juliet*, the same dissension ends violently with the teenage lovers dead at their own hands, a tragedy invoked and skewered by the mechanicals' unwitting performance of *Pyramus and Thisbe* at the Duke's wedding reception.

Shakespeare weaves the worlds of his imagination together deftly, and we are drawn in as if to the scene of an accident: Look here, he says, what do you think

about this harsh patriarchal Athenian law? Look at these hard-handed clowns – See how much they love theater even though they have never been to any school? "Take pains, be perfect," Bottom instructs his fellow hempen homespuns, because Bottom, like Shakespeare, knows that is the only way to rise to the world of the play. Consider these young male lovers who fall in and out of love at the drop of an eyelid. And these young women who hunt and woo, despite Helena's proclaiming: "We cannot fight for love, as men may do: We should be wooed and were not made to woo." Nay, good women, you can and shall fight and woo you do. Had any playwright before Shakespeare imagined such forceful, determined, and resilient women? They talk for dear life and never give up, no matter how many insults are hurled upon their heads.

While this might have been enough of a play for anyone else, Shakespeare now conjures the English folklore and country myths of his childhood. Enter Robin Goodfellow, the Puck, and the King and Queen of the Fairies, Oberon and Titania, and they, too, are at war. Oberon is jealous of a Changeling Boy Titania dotes on, and is determined to wrest that boy from her. What conversation and threats cannot effect, Oberon achieves through magic. He alone knows where Cupid's arrow struck the earth, seemingly the sole occasion when Cupid missed --apparently when aiming at the most famous Elizabethan vestal virgin, Queen Elizabeth. It struck a frost-hardy pansy:

"And maidens call it love-in-idleness.

Fetch me that flower; the herb I showed thee once:

The juice of it on sleeping eyelids laid

Will make or man or woman madly dote

Upon the next live creature that it sees."

And will this leap of genius, Shakespeare fuses three images in one: the erotic power of Cupid's arrow, the opening of a flower, and the closing of a human eye. Imagination is fed through perception, but perception is subject to deception. When we sleep, we dream. Our subconscious is busy churning up images that suggest stories, stories we may fear, desire, or not even understand. Are we all poets when we sleep?

Thus Shakespeare makes a woods rippling with the beauty and danger of our unknown hearts and minds. To fall in love is to stumble into a dark woods in which you can not find your way. You have to listen, to try to see. Is anyone is looking back? Are you seen as you see? Perhaps the sagest advice comes from Bottom, who remains remarkably unchanged even though he's been translated into a donkey and is now beloved of the Fairy Queen: "To say the truth, reason and love keep little company together nowadays..."

I am delighted and honored to share this extraordinary collaboration with you -- Shakespeare, actors, music, set, lights, costumes, and projections. "The best in this kind are but shadows, and the worst are no worse, if imagination amend them."

--Jean Randich



Little Cuts by Kirsten Single

POETRY IS THE SPARK: Shakespeare and the Imagination

Imagination is the elemental speech in all senses, the first and the last, of primitive man and of the poets.

Allow yourself, in acting Shakespeare, to give over, to feel understood by HIM. As if the roles had been waiting there in order to reveal some unknown corners of yourself. And one's spirit flies out into the story.

His characters talk for dear life. They create through their talk an alternate place to inhabit at least until they are silenced by force. Poetry's ultimate function: to defend man against his own brutality.

Poetry is the spark that leaps across when something within is brought close to something without, or something without to something within. Poetry is the spark!

-Chandler Williams, Actor and Bennington Alum

CAST (IN ORDER OF APPEARANCE)

Theseus, Duke of Athens.....	Oona Kilcommons
Hippolyta, Queen of the Amazons.....	Julia Crowley
Egeus, An Athenian Courtier, Father to Hermia.....	Damir Dado Cobo
Hermia, in love with Lysander.....	Micheala Brown
Lysander, in love with Hermia.....	Matt Kirby
Demetrius, in love with Hermia, though once a suitor to Helena.....	Daniel Coelho
Helena, in love with Demetrius.....	Emma Welch
Peter Quince, a carpenter.....	Jamie Catania
Bottom, a weaver.....	Sam Mistry
Flute, a bellows-mender.....	Devin Beckwith
Starveling, a tailor.....	Victoria Nation
Snout, a tinker.....	Matt Lause
Snug, a joiner.....	Luis Davide Yepes Tamayo
Robin.....	Damir Dado Cobo
Fairy 1/Damselfly.....	Viva Wittman
Oberon, King of the Fairies.....	Oona Kilcommons
Titania, Queen of the Fairies.....	Julia Crowley
Changeling Boy.....	Maximilian Harvey-Wilson
Peaseblossom.....	Nessie Nikouradze
Cobweb.....	Sage King
Moth.....	Phoebe VanDusen
Mustardseed.....	Arthur Jongbloed
Goblin.....	Luis Davide Yepes Tamayo
A dog.....	Tigger

MUSICIANS

Double Bass.....	Mowgli Giannitti
Soprano Saxophone, Ukelele, Vocalist.....	Singer Joy
Percussion.....	Liam Quinn
Bowed Vibraphone, Accordion, Xaphoon.....	Reid Noble
Bowed Vibraphone, Vocalist.....	Emily Vaias

CREATIVE TEAM

Director.....	Jean Randich
Composers.....	Singer Joy, Mowgli Giannitti, Julian Parr
Music director.....	Mowgli Giannitti
Assistant Director.....	Kholiswa Mendes-Pepani
Set and Lighting Design.....	Jiyoun Chang
Costume Design.....	Nikolina Lazetic
Projection Design.....	Sue Rees
Sound Design.....	Jack Gerrard
Stage Manager.....	Lilian Buchangoff
Technical Director.....	Mike Rancourt
Costume Shop Manager.....	Richard MacPike
Master Electrician.....	Brian Lambert
Sound Technician.....	Curt Wells
ASMs.....	Jenna Gustafson, Cricket Rymer, Fiona Devito
Props Manager.....	Zadie Ross
Choreographic Assistant.....	Julius Fuentes
Costume Design Assistant.....	Paul Van Sickle
Followspot.....	Jake Hausthor
Light Board.....	Michelle Cirillo
Projection.....	Roma Lucero
Wardrobe.....	Catherine Murley, Eliza Hesselgrave, and Hannah Hayden
Makeup.....	Fatima Zaidi, Mariana Cardozo
Poster and Program Designer.....	Ruby Lavin

ACT 2.1 Fairy:
Over hill, over dale,
Through bush, through brier,
Over park, over pale,
Thorough ffood, thorough fire,
I do wander everywhere,
Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.

ACT 1.1 Hermia-
“O hell! To choose
love by another's
eyes.”

ACT 3.2 Robin- “Cupid
is a knavish lad, thus
to make poor females
mad.”

ACT 3.2 Robin-
“Lord, what fools
these mortals
be!”

Kirsten Single

ACT 2.1 Demetrius-
“I love thee not,
therefore pursue me
not.”

ACT 2.1 Titania;
“And through this distemperature we see
The seasons alter: hoary-headed frosts
Fall in the fresh lap of the crimson rose,
And on old Hiems' thin and icy crown
An odorous chaplet of sweet summer
buds
Is, as in mockery, set.....
And this same progeny of evils comes
From our debate, from our dissension:
We are their parents and original.”

ACT 2.1 Helena- “You draw me,
you hard-hearted adamant!”

ACT 5.1 Theseus-
“The lunatic, the lover and the poet
Are of imagination all compact.
One sees more devils than vast hell can hold;
That is the madman. The lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth
to heaven,
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.”

DRAMA FACULTY & STAFF SPRING 2016

Rebecca Brooks
Michael Giannitti
Linda Hurley
Kirk Jackson
Dina Janis
Sherry Kramer
Brian Lambert
Richard MacPike
Michael Rancourt
Jean Randich
Sue Rees
Jenny Rohn
Charles Schoonmaker
Curt Wells
Janis Young

COSTUME FIRST HANDS

Sierra Reid
Hannah Brookman
Patsie Earle-Richardson
Emma Castle
Isabel Wing
Raewyn Fairless
Lecil James
Taelen Robertson

ELECTRICS LAB WORKERS

Leo Cohen
Carson Davis
Rohan Edwards
Julius Fuentes
Antonia Grisanti
Nathaniel Guevin
Joshua Reinstein

ELECTRICS CREW

Shana Crawford
Nathaniel Guevin
Lecil James
Sam Mistry
Kaitlyn Plukas
Carina Steficek
Lazar Vujanic

SCENE SHOP LAB

Ron Anahaw
Shelby Brisbane
Matthias Campbell
Ronan Canty
Sean Castro
Olivia Keane
Lily Killar
Ignjat Milenkovic
Charles Pisano
Ann Stone

SCENE SHOP CARPENTERS

Dado Cobo
Gabriel Ferreras
Lecil James
Bailey Kushinsky
Hadil Marzouq
Marshall McGraw
Zadie Ross
Madeline Shepardson
Rebecca Warzer
Viva Wittman

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