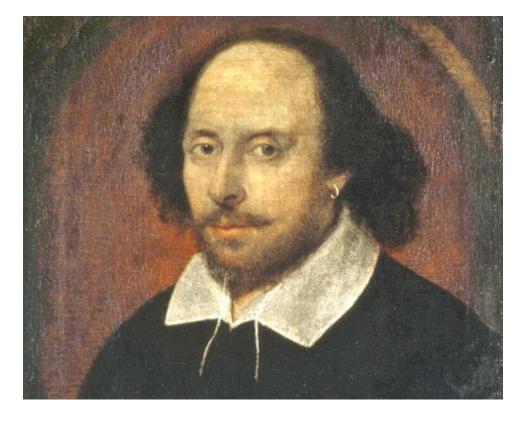


## MIDSUMMER IN PAGAN LORE

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 fbwer; the herb I showed thee once:

The juice of it on sleeping eyelids laid

Will make or man or woman madly dote

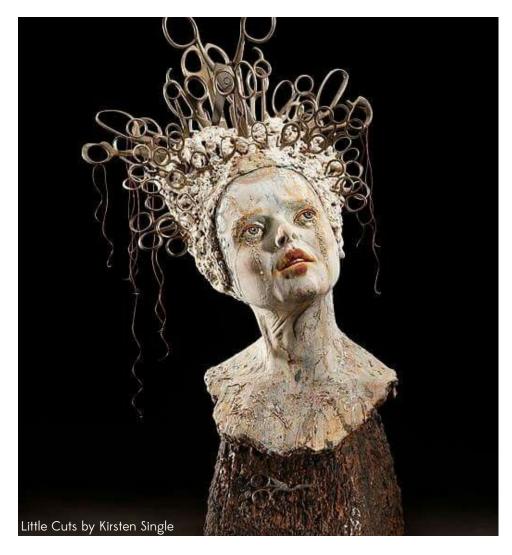
Upon the next live creature that it sees."

And will this leap of genius, Shakespeare fuses three images in one: the erotic power of Cupid's arrow, the opening of a fbwer, 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



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 fles out into the story.

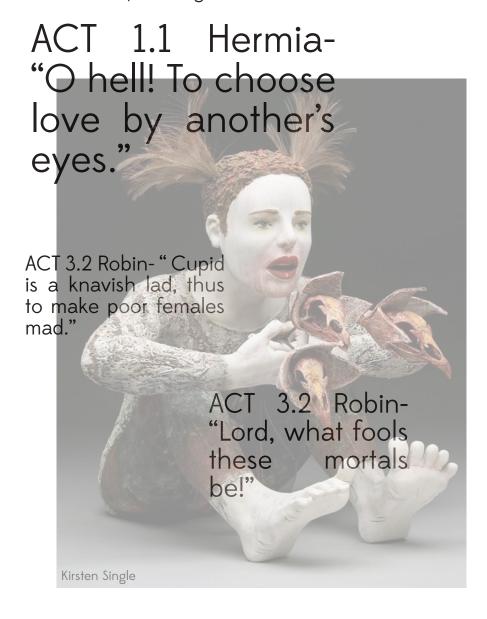
His characters talk for dear life. They create through their talk an alternate place to inhabit at least until they are silenced by force. Poetry's ultimate function: to defend man against his own brutality.

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	Oana Kilcommons
Hinnel to Outer of the America	Oona Niconinons
Figure As Alberta Counting Fallers to He	Julia Crowley
Hippolyta, Queen of the Amazons Egeus, An Athenian Courtier, Father to He Hermia, in love with Lysander	ermiaDamir Dado Cobo
Hermia, in love with Lysander	
Lysander, in love with Hermia	Matt Kirby
Demetrius, in love with Hermia, though one	ce a suitor to HelenaDaniel 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 Yenes Tamavo
Snug, a joinerRobin	Damir Dado Coho
Fairy 1/Damselfly	Viva Wittman
Oboron King of the Fairies	Oona Kilcommons
Oberon, King of the Fairies	Julia Crawley
Changaling Roy	Maximilian Harvay Wilson
Changeling Boy	Naximilian narvey-wilson
Peaseblossom	
Copweb	sage king
Moth	Phoebe vanDusen
Mustardseed	Arthur Jongbloed
Goblin	Luis Davide Yepes lamayo
A dog	Tigger
MUSICIANS	
Double Bass	Mowgli Giannitti
Double Bass	Singer Joy
rercussion	Liaiii Quiiiii
Bowed Vibraphone, Accordion, Xaphoon	Reid Noble
Bowed Vibraphone, Vocalist	Emily Vaias
CREATIVE TEAM	
Director	
	Jean Randich
Composers	Jean Randich Singer Joy, Mowgli Giannitti, Julian Parr
Composers Music director	Singer Joy, Mowgli Giannitti, Julian Parr Mowgli Giannitti
Assistant Director	Singer Joy, Mowgli Giannitti, Julian Parr Mowgli Giannitti Kholiswa Mendes-Pepani
Assistant Director	Singer Joy, Mowgli Giannitti, Julian Parr Mowgli Giannitti Kholiswa Mendes-Pepani
Assistant Director	Singer Joy, Mowgli Giannitti, Julian Parr Mowgli Giannitti Kholiswa Mendes-Pepani Jiyoun Chang
Assistant Director	Singer Joy, Mowgli Giannitti, Julian Parr Mowgli Giannitti Kholiswa Mendes-Pepani Jiyoun Chang Nikolina Lazetic
Assistant Director	Singer Joy, Mowgli Giannitti, Julian Parr Mowgli Giannitti Kholiswa Mendes-Pepani Jiyoun Chang Nikolina Lazetic Sue Rees
Assistant Director	Singer Joy, Mowgli Giannitti, Julian Parr 
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Assistant Director	Singer Joy, Mowgli Giannitti, Julian Parr
Assistant Director	Singer Joy, Mowgli Giannitti, Julian Parr
Assistant Director Set and Lighting Design Costume Design Projection Design Sound Design Stage Manager Technical Director Costume Shop Manager Master Electrician Sound Technician ASMs Props Manager Choreographic Assistant	Singer Joy, Mowgli Giannitti, Julian Parr
Assistant Director Set and Lighting Design Costume Design Projection Design Sound Design Stage Manager Technical Director Costume Shop Manager Master Electrician Sound Technician ASMs Props Manager Choreographic Assistant	Singer Joy, Mowgli Giannitti, Julian Parr
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Assistant Director Set and Lighting Design Costume Design Projection Design Sound Design Stage Manager Technical Director Costume Shop Manager Master Electrician Sound Technician ASMs Props Manager Choreographic Assistant Costume Design Assistant Followspot Light Board Projection Wardrobe Catherine Murl	Singer Joy, Mowgli Giannitti, Julian Parr
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ACT 2.1 Fairy:
Over hill, over dale,
Through bush, through brier,
Over park, over pale,
Thorough fbod, 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 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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