

BENNINGTON COLLEGE DRAMA PRESENTS

The Winter's Tale

By William Shakespeare



May 19, 20, & 21, 1995

8:00 PM ❖ Lester Martin Theatre ❖ VAPA

The Winter's Tale

By William Shakespeare

DIRECTED BY
JIM HOOPER

SET DESIGN
CEMRE DURUSOY

LIGHTING DESIGN
JONATHAN PAINE

COSTUME DESIGN FOR SICILIA
MANJU SHANDLER

COSTUME DESIGN FOR BOHEMIA
ERICA STUCKWISCH

SOUND DESIGN
NATHANIEL REICHMAN

MUSIC COMPOSITION
TODD TARANTINO & PATRICK SOLURI

CHOREOGRAPHY
PEGGY FLORIN

STAGE MANAGER
ROGER SILVA

The Plot

Polixenes has been staying with his boyhood friend Leontes to mourn the death of Hermione's father-the emperor of Russia. At an entertainment to wish Polixenes farewell, Leontes is gripped by a sudden unfounded jealousy. He believes Polixenes to be the father of his unborn child and orders Camillo to poison him. Camillo, believing the accused to be innocent, warns Polixenes and they flee the court. Leontes, on discovering this, imprisons Hermione, and sends to the oracle of Apollo for confirmation of her guilt. In prison she gives birth to a girl and despite the efforts of Paulina, Leontes orders Antigonus to abandon the child on a deserted coast.

At the trial, the message from the oracle declares that Hermione is guiltless and that Leontes is a jealous tyrant. Leontes blasphemes, declaring the oracle to be untrue. News arrives that Mamillius, Leontes' only son has died, Hermione faints and Leontes is later informed by Paulina that she is dead. He vows to repent and mourn the loss of his family, friends, and happiness.

Antigonus arrives at the coast of Bohemia and regretfully leaves the abandoned girl Perdita to the mercy of the elements. He is torn to pieces by nature in the form of a bear, and Perdita, the lost child, is found by two shepherds.

Time now moves the play on sixteen years, Perdita grows up and falls in love with Prince Florizel, the young son of Polixenes. Polixenes does not approve of the match, however Florizel is resolute and with the help of Camillo and Autolycus-a rogue, he escapes with Perdita to Leonte's court to seek help. The Old Shepherd and his son are forced to follow and on arrival in Sicilia reveal that Perdita is indeed the lost daughter of the king. In the midst of the celebrations, Paulina invites the court to view the newly finished statue of Hermione.

The Source of the Play is Robert Greene's romance, *Pandosto - The Triumph of Time*, wherein is discovered by a pleasant historie that although by the means of sinister fortune, truth may be concealed, yet by Time in spite of Fortune it is most manifestly revealed.

Characters in the Play

Leontes, King of Sicilia	<i>Doug Ryan</i>
Mamillius, his son	<i>Noe Venable</i>
Camillo	<i>Benjamin Sunderlin</i>
Antigonus	<i>Jonas Omberg</i>
} lords of Sicilia	
Polixenes, King of Bohemia	<i>Carl Hubenthal</i>
Florizel, Prince of Bohemia	<i>Michael J. Buhl</i>
Archidamus, a lord of Bohemia	<i>Deacon Y. Worrell</i>
Old Shepard, reputed father of Perdita	<i>Deacon Y. Worrell</i>
Young Shepard, his son	<i>Eben Moore</i>
Autolycus, a rogue	<i>Joel Garland</i>
A Mariner	<i>Carl Hubenthal</i>
A Gaoler	<i>Joel Garland</i>
An Officer at the trial	<i>Deacon Y. Worrell</i>
Two Green Men	<i>Jonas Omberg</i>
	<i>Wendy Lawrence</i>
Hermione, Queen to Leontes	<i>Sabine Storch</i>
Perdita, daughter to Hermione and Leontes	<i>Noe Venable</i>
Paulina, wife to Antigonus	<i>Jennifer Nyman</i>
Emilia	<i>Wendy Lawrence</i>
Aliena	<i>Ashley Smith</i>
Mariana	<i>Jessica Peck</i>
} women attending on Hermione	
Mopsa	<i>Jessica Peck</i>
Dorcas	<i>Ashley Smith</i>
} 'shepherdesses'	
Percussionists	<i>Patrick Soluri</i>
	<i>Doug Ryan</i>
	<i>Janis Young</i>

Scene - partly in Sicilia, partly in Bohemia

The play written in 1610. Published in First Folio in 1623.

First performed by William Shakespeare's own company, the King's Men, in May 1611.

Production Crew

Technical Director
Assistant Stage Managers

Magdalena Abramson
Ashley Smith
Rebecca Viale

Assistant Technical Director
Master Carpenter
Master Electrician
Assistant Costume Designers

Jonathan Paine
Carl Hubenthal
Alex Dewez
Julia Chmaj
Doug Palardy

Prop Collectors

Josh Blackwell
Doug Palardy

Light Board Operator
Sound Board Operator

Allison Mitchell & Kerry Gilbertson
Tarini Bedi

Wardrobe

Julia Chmaj
Jennifer Lipman
Rachel Whitman

Make-Up

Renee LaFerriere
Stacey Seronick

House Manager

Tim Buggs

Floor Crew

Angela Blemker
Kelly Connarton
Rachel Hallett

Set Construction

Mike Carlip
Erica Maurais
Aaron Preston
Jeremy Romanga
Doug Ryan
Ben Sunderlin
Diana Whitecage
Deacon Worrell

Costume Construction

Michael Buhl
Jennifer Nyman
Tara Soro
Noe Venable

Light Hang

Nick Elliott
John Kube
Eva Lawrence
Megan Peti
Rebecca Schaeffer

Paint and Decoration

Matt Dillon
Carrie Cross
Brian Rogers
Josh Martin

Program Design

Michael Buhl

Poster Design

Michael Buhl, Jim Hooper & Roger Silva

"... in this wide

"The worst thing in the world is the passing of human affection . . . The thing of which I am speaking is the gradual weakening, and at last the severance, of human bonds . . . no man can be alone and live, none, not even in old age."

- Grizzlebeard, Hillaire Belloc's, *The Four Men* (1912)

Time: The Creator and Devourer. 'Time has engendered everything that has been and will be' (*Bhagavad Gita*). 'Time, which in progressing, destroys the world' (*Upanishads*). It is also descent from, and return to, origins; it is a destructive force, but also a revealer of Truth. Once upon a time's symbolizes the Golden Age when all things were possible. The cessation of time is the break-through to enlightenment; eternity. The symbols of time are the hourglass, clock, sickle, serpent, turning wheel, the circle as endless cycles but also cosmic completion, scythe, the Reaper, who is also Cronos, Saturn as Time. Lunar animals and symbols are also associated with time.

XCVII.

How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezings have I felt, what dark days seen!
What old December's bareness everywhere!
And yet this time remov'd was summer's time,
The teeming autumn, big with rich increase,
Bearing the wanton burdon of the prime,
Like widow'd wombs after their lords' decease;
Yet this abundant issue seem'd to me
But hope of orphans, and unfather'd fruit;
For summer and his pleasures wait on thee,
And, thou away, the very birds are mute;
Or, if they sing, 'tis with so dull a cheer,
That leaves look pale, dreading the winter's near.

gap of time . . ."

Persephone and Hades (Proserpina): Persephone - abducted by Hades - god of the underworld who loved her. Her mother, Demeter (also known as Ceres) goddess of the cornfields, forbade all fruits and herbs to grow on the earth until her daughter was restored to her. Zeus persuaded Hades to relinquish Persephone on condition that she had not already tasted the food of the dead. It was found that Persephone had eaten seven pomegranate seeds and a compromise was reached: Persephone would spend 3 months a year with Hades in the underworld and the other nine with her mother in the cornfields.

" . . . Shakespeare is preoccupied by Time as destroyer and renewer that which ruins the work of men but is the father of truth. First child, husband and wife, but is in the end seen to be 'merciful' because it finally brings them together and restores their happiness, so time only seems to change things because it must renew their truth."

- Frank Kermode (1963)

CLAUDIO

Ay, but to die, and go we know not where,
To lie in cold obstruction and to rot;
This sensible warm motion to become
A kneaded clod; and the delighted spirit
To bathe in the fiery floods, or to reside
In thrilling region of thick-ribbèd ice,
To be imprisoned in the viewless winds
And blown with restless violence round about
The pendent world; or to be worse than worst
Of those that lawless and incertain thought
Imagine howling, 'tis too horrible.
The weariest and most loathed worldly life
That age, ache, penury, and imprisonment
To what we fear of death.

- *Measure for Measure*, III.1.

The Director would like give very special thanks to David Groupé, Alan Del Vecchio, Janis Young, Derek Campbell, Tony Carruthers, Liz Covey, Terry Teitelbaum, Shannon Giannitti and Peggy Florin for all their continuing help and support during rehearsals; and all the students who have worked very, very hard to make our production happen.

Roger would like to thank Shannon and Dave for constant support; Doug and Josh for coping; Magda for patience; the cast and crew; Kerry Gilbertson for such great energy; Allison for braveness; Rebecca for keeping my memory together; Ashley for sticking to my side for nine weeks and still being able to make me laugh-we are a "raging" couple; Jim for opening me up to Shakespeare, and for creating such a great atmosphere to work with; everyone in Sawtell; Nell for being Nell; Matt Swan; and my grandmother.

Ashley would like to thank Shannon and Dave for making the Stage Management II class fun enough to want to continue (despite the fact that I haven't called a show yet!); my trio of supporters - Jen, Jonas and Wendy - for the late night champagne parties; Roger, of course, for always treating me as an equal - you 'Rager' you; the cast and crew; and last but not least, Jim Hooper for listening to my suggestions and putting up with my social life.

Cemre would like to thank her family and friends for their long distance support; Caroline, Tarini and Maliha for being so patient and helpful; her crew; Alan; Magda; JO-JO (the painters, whoever they are, will have to fix our brains after the show); Dianne Finn; Tesekkur ederim Jim; and lots and lots of thanks from the *Little Turk on the cinnamon tree* to Dave and Tony.

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Patrick would like to thank Nathaniel Reichman.

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BENNINGTON COLLEGE DRAMA AND DESIGN
Derek Campbell • Tony Carruthers • Liz Covey • Alan Del Vecchio •
Tom Farrell • Michael Giannitti • Shannon Giannitti • David Groupé •
Jim Hooper • Danny Michaelson • Ann Resch • Gladden Schrock •
Terry Teitelbaum • Janis Young