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*Presents...*

# A MIDSUMMER NIGHT'S DREAM

March 27, 1960

MEDAILLE HALL

8:15 P. M.

## PRODUCTION NOTE

Tonight as the second experimental production of the Fontbonne College Theatre's 1959-60 season, we have chosen to present Shakespeare's *A MIDSUMMER NIGHTS DREAM* in the medium of arena staging. Theatre-in-the-Round dates back to the sixth century B. C. (The Greek Theatre employed a central playing area which the spectators surrounded.) The effect of arena staging is of a more intimate physical relationship between the actor and the spectator, causing the action to seem more like "living sculpture than a framed picture."

This youthful and romantic comedy takes place not in midsummer, as the title might suggest, but about May Day. The title alludes to the "gay madness proverbially associated with the rites of Midsummer's Eve or those of May Day." This fantasy of folklore and fairies has the qualities of the masque, a favorite form of light entertainment at court or at celebrations in the houses of the nobility, and is Shakespeare's nearest approach to that form of spectacle in which Ben Jonson became a master. In the book entitled *The Court Masque*, Enid Welsford says, "the drama is a story with crisis and dénouement; the masque is an invention moving upon a hinge . . . it is the logical working out of an idea which has to be taken for granted." The masque was an elaborate show that emphasized spectacular elements, costume, and scene devices rather than dramatic plot and poetry. Music, dancing, and pageantry were its concomitants. It had allegorical figures and other creatures of fancy who sang, danced, and paraded before the guests. These creatures had as foils a contrasting group known as the antimasque, who could be anything from satyrs to earthly yokels.

It was this relationship to the masque that served as the basis for our experiment this evening. The intimate form of staging, the original music with the atmosphere of the modern musical comedy, the adaption of portions of the script into the modern conversational idioms, and the use of costumes suggested by the Elizabethan style with the Greek motif for the royal inhabitants of Athens all definitely were designed for spectacle and entertainment and were not meant to be authentic. However, although the relationship of this play to the spirit of the masque is obvious, it is also obvious that Shakespeare transcended the conventions of the masque and wrote a poetic drama (retained particularly in this experiment in the passages of Puck, the Fairies, and in the love scenes), not merely a spectacle that would be forgotten after one performance. He wrote a commentary on life and love, a treatment of the "whimsical and irresponsible aspects of love and of the midsummer madness that has no explanation except the whims of men and women or the deviltry of Robin Goodfellow." (Additional ref.: Folger Library General Reader's Shakespeare).

## CAST IN ORDER OF APPEARANCE

PUCK .....	Barbara Jahoda
THESEUS .....	George Peterson
HIPPOLYTA .....	Joan Wavering
EGEUS .....	John Grotppeter
HERMIA .....	Agnes Hromadka
DEMETRIUS .....	Robert Scullin
LYSANDER .....	Robert Wright
HELENA .....	Sue McNulty
FLUTE .....	William Wood
QUINCE .....	Michael Bacon
BOTTOM .....	Robert Winkler
SNUG .....	Bill Klostermann
SNOUT .....	Raymond Einig
STARVELING .....	Bernard Nordmann
FAIRY .....	Anne Latta
TITANIA .....	Mary Louise Hobold
TITANIA'S COURT .....	Marilyn Costello, Marilyn Moss, Donna Rae Smith, Janice Steurer
OBERON .....	Patrick Amer
PHILOSTRATE .....	Michael Levin

### PART I

#### ACT I

Scene One .....	Palace of Theseus
Scene Two .....	Outside Quince's House

#### ACT II

Scene One .....	A Wood near Athens
Scene Two .....	Another Part of Forest

### PART II

#### ACT III

Scene One .....	The Wood
Scene Two .....	The Same

#### ACT IV

Scene One .....	The Same
Scene Two .....	Outside Quince's House

### PART III

ACT V .....	Palace of Theseus
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*There will be a ten-minute intermission after Part I  
and after Part II*

*The Fontbonne Theatre Players wish to express  
their gratitude to Raymond Worseck for com-  
posing and accompanying the songs in tonight's  
production.*



## MUSICAL SELECTIONS

PART I:	Prologue .....	Puck
	Tell Me .....	Helena
	Bringing Out the Actor .....	Flute and Actors
	Titania .....	Moth, Mustardseed and Fairies
	Lullaby (from Shakespeare) .....	Fairies
PART II:	Talk Softly .....	Flute, Quince and Actors
	Reason and Love .....	Bottom and Titania
	Dream on a Midsummer's Night .....	Oberon and Titania
	Where Has My Heart Been? .....	Demetrius
	Egeus' Song .....	Egeus
	The Madman, the Lover, and the Poet .....	Philostrate

## PRODUCTION STAFF

Director .....	Carmelita T. Schmelig
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Stage Manager .....	Patricia Cramer
Stage Crew .....	Penny Lancaster, Sue McNulty, Lynne Osiek, Julie Tarnawski
Properties .....	Sara Lee Tyler
Costumes .....	Mary Fran Strubberg, Chairman Sabina Mainieri, Finnegan's Costume Co.
Lighting .....	Joan Wavering, Chairman Barbara Burgdorf, Penny Lancaster, Maureen Kinney, Mary Verplanke
Make-Up .....	Diane Schneider
Publicity .....	Sue McNulty, Chairman Agnes Hromadka, Joan Wavering, Kathleen Noser
Tickets .....	Kaye Koller, Julie Finn, Sara Lee Tyler, Barbara Jahoda
Program .....	Julie Finn
House Manager .....	Joan Fegan