

**PAPA
PROVINCETOWN THEATER COMPANY**

presents

A
MIDSUMMER NIGHT'S
DREAM

Directed by
Vincent Philip Roppolo



JULY 19 to AUGUST 12

WEDNESDAY thru SUNDAY at 8 pm

Provincetown Inn, One Commercial Street

Tickets \$10 opening night, \$8 all others

**Dinner and Parking Available at the
Provincetown Inn**

Funded in part by the Massachusetts Cultural Council

PRODUCTION

SET DESIGN

by
Vincent Philip Roppolo

LIGHTING DESIGN

by
Paul Morrill

MUSIC COMPOSED

by
Steve Pickett

COSTUME DESIGN

by
Anna Duarte and Pat Bruno

PRODUCTION MANAGER.....Margaret Murphy
STAGE MANAGER.....Tony Jackman
LIGHT OPERATOR.....Tony Jackman
SOUND OPERATOR.....Tony Jackman
POSTER DESIGN.....Anna Duarte
PROGRAM.....Butch Francis
SET CONSTRUCTION.....Tim Bright
MAKE-UP.....Jo Francis Johnson

Very Special Thanks To:

Norman Allen
Tim Bright
Barbara Dennis
Anna Duarte
Butch Francis
Tony Jackman
The Moors Restaurant
Sandi McGinn
David Pearlman
Carol Verburg

A MIDSUMMER NIGHT'S DREAM

by
William Shakespeare

directed by
Vincent Philip Roppolo

PERSONS REPRESENTED

THESEUS, Duke of Athens.....Stuard Derrick
EGEUS, Father of Hermia.....Nicholas J. Sandow
LYSANDER, In love with Hermia.....Karen Abraham
DEMETRIUS, In love with Hermia.....Paul D'Addario
PHILOSTRATE, Master of the revels to Theseus...Ingrid L. Pearlman
QUINCE, A carpenter.....Karen Blumberg
SNUG, A joiner.....Pat Bruno
BOTTOM, A weaver.....Nicholas J. Sandow
FLUTE, A bellows-mender.....Paul D'Addario
SNOUT, A tinker.....Therese Aylward
STARVELING, A tailor.....Karen Abraham
HIPPOLYTA, Queen of Amazons, betrothed to Theseus..Karen Blumberg
HERMIA, Daughter to Egeus, in love with Lysander..Therese Aylward
HELENA, In love with Demetrius.....Ellen Kane
OBERON, King of the fairies.....Stuard Derrick
TITANIA, Queen of the fairies.....Brandy Snyder
PUCK or ROBIN GOODFELLOW.....Ingrid L. Pearlman
PEASEBLOSSOM, Fairy.....Pat Bruno
COBWEB, Fairy.....Pat Bruno
MOTH, Fairy.....Pat Bruno
MUSTARDSEED, Fairy.....Pat Bruno
FIRST FAIRY.....Karen Blumberg

SCENE: ATHENS

** There will be one fifteen minute intermission. **

Director's Note:

I want to offer my sincerest thanks to all of the actors for their exceptional hard work in bringing this production forward.

PAUL S. MORRILL (Lighting Designer) is a graduate of the Purchase School of the Arts. He also creates environment installations for night clubs, performing artists as well as retail spaces in New York City. His recent work has included The Cellar at the Westbeth Theatre Center, Suzijam Presents an Evening of Modern Dance, Becoming Memories, The Maids, True West, Orpheus Descending, On the Razzie, and The Elephant Man. A Midsummer Night's Dream marks his return to the beauty of Cape Cod after a summer of theatre in London's West End.

INGRID PEARLMAN is from New Orleans, but she began performing at 13 in the streets of Mexico with her family's jazz band. She has danced with the Can-can Cabaret Follies and the Teddy Riley Jazz Band in New Orleans. Ingrid has also been a drummer with the Flying Neutrinos Jazz Band at the Village Gate and the West End Cafe, as well as having been dance captain of the Circus Hermanos Bells in Mexico. She is building a showboat with the Flying Neutrinos in Provincetown on which they plan to travel the world.

VINCENT PHILIP ROPPOLO (Director) has taught at the Shakespeare Studio in New York and the American Musical and Dramatic Academy in New York City. His credits in directing have been with the Hampton Playhouse, the Pyramid Club, and the Life Cafe also in New York. This is Vincent's second season with the Provincetown Theatre Company, and he is very happy to be presenting Shakespeare in Provincetown.

NICHOLAS J. SANDOW is currently studying with William Esper in New York City.

BRANDY SNYDER received her B.S.A. from U.S.I.U. and has studied in Europe, Mexico and the United States and is the Creative Director of the "Other Company". She has appeared in such plays as When Are You Coming Back Red Rider?, Whose Life is it Anyway?, Agnes of God, Unfinished Women Cry in No Man's Land as a Bird Dies in a Guilded Cage.

KAREN ABRAHAM is currently studying with William Esper in New York City.

THERESE AYLWARD is a native of Boston and has studied with the Roy Hart Theatre of France. Her future is uncertain and her past, untold.

KAREN BLUMBERG made her stage debut at the age of eight in the New York Art Theatre's 83 Scenes of the Possibility of Human Happiness. She found performing that night so thrilling that her parents had a hard time getting her off the stage and into bed.

PAUL D'ADDARIO is a native New York, but is currently studying theatre in Ohio at the College of Wooster. There he has appeared in The Foreigner and The Diviners. His community theatre credits have included The Nerd and Scrooge with the Wayne County Performing Arts Council.

STUARD DERRICK was born in Harrisburg, Pennsylvania, and educated at Columbia University and the American Academy of Dramatic Arts. His New York stage credits have included leading roles in Richard III, Candida, and A Doll's House. He made his television debut this past spring in the PBS American Playhouse production of Andre's Mother and can be seen this fall in several episodes of the new NBC television series, Law and Order.

ELLEN KANE is a graduate of Boston College and resides in Wellesley with her husband and three children. She is active with the Vokesplayers, the Auburndale Players, and the Boston College Dramatic Society. She has played such roles as Auntie Mame, Miss Prism in The Importance of Being Earnest, Sarah in The Norman Conquests, and Regan in King Lear. She has also performed mime with various theatre groups.

*Another Exciting Summer
Season of Live Theatre*

Returning August 16:

Useful Urns

by Edward Gorey
designed and directed by Edward Gorey

Opening August 23:

Provincetown Premieres:

A Festival of New Works

featuring

The Abduction

by Carol Verburg

Coming in September:

**Whatever Happened to
Inspector Quigley**

by Jules Brenner

Check your local papers for exact dates and times.

funded in part by the Massachusetts Cultural Council

**P.A.P.A./PROVINCETOWN
THEATRE COMPANY**

**A
MIDSUMMER NIGHT'S
DREAM**

Directed by
Vincent Philip Roppolo



JULY 19 to AUGUST 12

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Provincetown Inn, One Commercial Street

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Company offers pleasant 'Dream'

"A MIDSUMMER NIGHT'S DREAM," presented by the Provincetown Theatre Company, Provincetown Inn, 1 Commercial St.; 8 p.m. Wednesdays through Sundays through Aug. 12; tickets: \$10; information: 487-3466.

By MELANIE BAUER
SPECIAL WRITER

PROVINCETOWN — The Provincetown Theatre Company's production of William Shakespeare's "A Midsummer Night's Dream," directed by Vincent Philip Roppolo, is the first Shakespeare performed by this company, but hopefully not the last.

Bright costuming, careful if primitive choreography, and a cast of unique voices mark this production. And there is comedy and pathos aplenty — in sum, it's Shakespeare's quintessential summer romance.

Much like a dream, one experiences this play as a play within a play. The wedding of Theseus and Hippolyta runs parallel to the romances of Lysander and Demetrius with Hermia and Helene, to the romance of the King and Queen of the Fairies, Oberon and Titania, and to the love story of Pyramus and Thisby — Shakespeare's mythic basis for the play — which the fairies rehearse in the wood as a wedding gift for Theseus and Hippolyta.

REVIEW

with white columns and short pedestals from which important soliloquies are spoken, comes alive with the flowing costumes of robes and wings in fuchsia, royal blue, red, gold and black. All characters are in white face, which serves to enhance their spiritlike nature, and all props, save a spear in Oberon's hand, are imaginary. Passages of time and the play's acts are measured by haunting synthesized music, rather noisily controlled from behind the audience, but effective nonetheless. The cast's own voices provide sound effects of wind and storm and Cupid's arrow rushing to its mark.

But since there is little action per se, the voices make or break the characters, and the most commanding voice is Theseus/Oberon's, played by Stuard Derrick, who curls his voice around the rolling Shakespearean phrasing and

speaks to the audience in a low and soothing cadence.

A surprisingly different voice is supplied by Nicholas J. Sandow, who manages what can only be called a Durante-like (as in Jimmy, that is) vocalization of characters Egeus and Bottom that is highly entertaining. Also of special quality is the voice of Puck, played very impishly by Ingrid L. Pearlman, whose dance movements stand out from the rest. One might wish that Karen Abraham, playing Lysander, sounded just a bit more believable as a young man in love — her voice is very feminine. And the voice of Ellen Kane, playing the

sometimes comic, sometimes pathetic character of Helene, is flat and unexpressive.

The Provincetown Theatre Company's first production of Shakespeare is not perfect, but the strengths of scene, costume and some magical voices make for a pleasant summer's eve.

A Midsummer's Night Dream

Play features innovative direction

By K.C. Myers

The Provincetown Theatre Company's production of "A Midsummer Night's Dream" is a brave accomplishment featuring innovative direction by Vincent Philip Roppolo that preserved Shakespeare's original magic.

Twentieth-century theaters around the world have been performing these sixteenth-century dramas in ways that range from strict loyalty to Shakespeare's original production to completely modern, even futuristic, productions.

The charm of all of them is their timeless quality. Shakespeare still works, no matter what the year is, because his plays hold timeless truths about human behavior.

Some even become more applicable with time. A Midsummer Night's Dream is one such play. The plot could not be more fitting for modern times. All in one small town, within one small social class, one young man loves one young woman.

But she loves another young man who is in love with her sister. Add to this the fantasy that a fairy bewitches one of the lovers so that he falls madly in love with the woman who loves him madly, too.

They chase each other through a woodland glen like dogs in heat, while invisible spirits cast spells upon them and laugh from the tree tops. Add one more layer to this satire of human love: six working class dolts who bungle a play about romance and tragedy.

The plot alone is a masterpiece because it uses the juxtaposition of three classes or life styles—the young Athenians in love, the spirits and the low-class actors—to describe the ridiculous, ar-



Ingrid Pearlman as Puck

Advocate photo by K.C. Myers

bitrary and humiliating nature of love.

The brilliance of the plot should not be tampered with too much in modern productions, nor should it be housed in too authentic or technical stage and costume design.

Stage design should be ethereal,

romantic, dream-like and timeless yet classically Greek, because the real characters are Athenian. This is exactly what Roppolo did in his set design.

The backdrop of the stage was a white curtain. The stage, which is newer and larger than before, was all white and bare

with the exception of several white pillars and a few square pedestals. It alluded to any number of Renaissance paintings with a kind of modern, ethereal abstraction.

The pillars, which were more suggestive than figurative, also doubled for trees so that both the idea of Athens, the forest and a timeless quality were simultaneously present on stage.

The lighting, by Paul Morrill, was pink, yellow and blue. It speckled the stage like light reflecting off rippling water.

The costumes, designed by actress Pat Bruno and Anna Duart, were imaginative, fun, beautiful, timeless and yet also Greek. They were basically flowing togas made of a light chiffon and glittery satin.

The colors were carefully chosen so that the four Athenians wore either blue or red. This increased the image of them as chess pieces or team players.

The actors obviously had great fun with the costumes that revealed or hid skin in a most enticing way. This aspect was very useful in increasing the flirtation and sex appeal, which was very important in this production.

The music, which can be the modern downfall of Shakespeare productions, was superb. Composed by Steve Pickett, it was a modern composition using classical instruments.

It seemed to dance softly on the surface with the lights and flowing gowns, but it often plunged into high drama whenever the action picked up on stage. The music created an energy that one feels during an exciting but fleeting dream.

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Dream

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The cast consisted of 11 faces, both familiar and refreshingly new. They added to the brilliant plot, set, music and costumes with their energy and enjoyment of their roles. Their faces were covered with white clown make-up. And their expressions were permanently fixed with black lines so that they looked like dolls, puppets or clowns.

The expressions drawn on their faces added to the unreal, dreamy aspect of the production. The expressions said something unique about each character.

The actors and actresses improvised part of their characters, said Roppolo. This worked because it revealed or released some of their personal flare for comedy.

Paul D'Addario was stunning as Demetrius and Flute. Stuard Derrick, who played Theseus and Oberson, recited Shakespeare with a comprehensive beauty.

Ingrid L. Pearlman, who played Puck and Philostrate, and who can also be seen dancing with her family The Flying Neutrinos, was energetic and imaginative in her performance.

Pat Bruno, who played several spirits, was wonderfully funny as she usually is in her many Provincetown appearances.

The rest of the talented cast included Nicholas J. Sandow as Bottom and Egeus; Karen Abraham as Lysander and Starveling; Karen Blumberg as Quince and Hippolyta; Therese Aylward as Hermia and Snout; Ellen Kane, who was wonderful as Helena; and Brandy Snyder as Titania.