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1984-1985 THEATRICAL SEASON

\*ENSEMBLE THEATRE\* MUSICAL

\*LABORATORY THEATRE PRODUCTION\*  
A Greek Tragedy

\*B.S.C. CHILDREN'S THEATRE\* in March

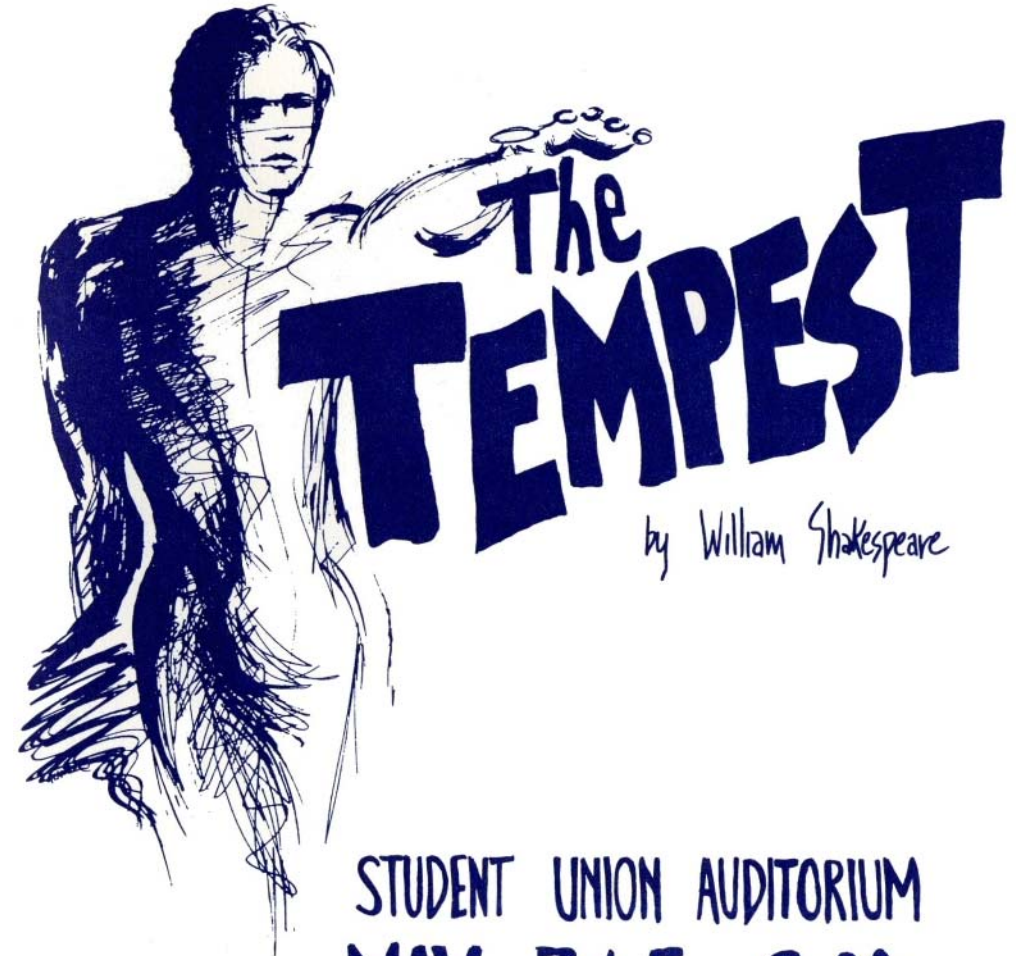
\*ENSEMBLE THEATRE\*  
An Irish Play

If you would like to be on our mailing list, simply fill out the form below and give it to one of the ushers or send it to ENSEMBLE THEATRE, B.S.C., BRIDGEWATER, MA 02324.

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*presents*



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Bridgewater State College  
ENSEMBLE THEATRE  
presents  
**THE TEMPEST**  
by William Shakespeare

PRODUCTION DIRECTED BY  
Dr. ROBERT J. BARNETT

ORIGINAL MUSIC COMPOSED AND RECORDED  
BY DAVID DARLING

SCENERY & LIGHTING DESIGNER  
ARTHUR L. DIRKS

Asst. TECHNICAL DIRECTOR  
MICHAEL NORTON

COSTUME DESIGNER  
LAURA HADDAD

CHOREOGRAPHER  
TAMMY BLANCHARD

STAGE MANAGER  
KERRI ROCK

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PLEASE, , , ,

FLASH PHOTOGRAPHY, SMOKING, AND REFRESHMENTS ARE  
STRICTLY PROHIBITED IN THE THEATRE.

ROBERT S. MELLO

1961 - 1984



THE TEMPEST is a director's dream! For years I have been wanting to do this most "theatrical" of Shakespeare's plays. It is filled with the stuff of theater: magic, music, mysticism, and miracles. A play which contains some of Shakespeare's most beautiful lines. It shimmers and glistens like strands of gossamer caught in the early morning sunlight. It is filled with music, both ethereal and earthly, which underlies the movement and rhythms of this "unsubstantial figment" of Shakespeare's vivid imagination. He has brought all of his talents and knowledge of theatre to this magical place. Although he respects the unities in THE TEMPEST Shakespeare appears to wipe away time. As Robert Getting says, "He(Shakespeare) doesn't so much scorn time, as he enslaves it; and if, in THE TEMPEST, he pretends to be a slave of time, he is free to move in it as he wants to do." This has become my cue for the staging of THE TEMPEST. I have chosen as my thesis, "We are such stuff as dreams are made on." This thesis frees me, as Prospero freed Ariel, to "fly unfettered." In THE TEMPEST, as he did in most of his romances, Shakespeare asks the audience to suspend its disbelief to a greater degree than in his Histories or his Tragedies. He asks that we accept the miraculous events which occur in the play without question. (Most seventeenth century audiences readily accepted magic and miracles as every day fare.) In the hands of the Master Magician, Prospero, the audience will experience the wonder of life, the unreality of reality, and see more clearly the "unsubstantial pageant" in which we live. Thus, freed from time and reality, I look forward to performing my own magic on this Shakespearian masterpiece, THE TEMPEST.

ROBERT J. BARNETT  
Director

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BRIDGEWATER, MA, 02324

DONALD GOTSHALK      NORMAN GOTSHALK

We, the members of the Ensemble Theatre and Theatre Arts faculty and staff dedicate our performances of THE TEMPEST to Bob Mello, a good friend, superb actor, and a wonderful guy. He possessed the rare gift of making people laugh. Bob made thousands happy with his talent.

Charlie Brown/YOU'RE A GOOD MAN, CHARLIE BROWN

UNDER MILKWOOD

Nicely Nicely/GUYS & DOLLS

COMMEDIA

The King/RUMPLESTILTSKIN

Gangster/KISS ME, KATE

PRODUCTION STAFF

MASTER CARPENTER ..... Stephanie Cheney  
 Patrick McCarron  
 MASTER ELECTRICIAN ..... Christopher T. Englesman  
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 WARDROBE MISTRESS ..... Margi Coutinho  
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 HOUSE MANAGER ..... Ellen Murray

CREWS

Michael Barcellos	Patrick McCarron
Elizabeth Barry	Nancy Mindick
Lynn Benoit	Ellen Murray
Laurel Beyer	Judy Partington
Susan Blauss	Eric Pegnam
Stephanie Cheney	Mark Pimenta
Margi Coutinho	Jean Prall
Skye Dumoulin	Kevin Roberts
Chris Englesman	Dottie Scammon
Dan Felock	Barbara Scott
Barbara Glauben	Jessie Kinoshita
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MaryAnn Hunter	Helyn Landry
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Wherever they go, we hope they achieve what they desire from life and we wish them well.

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ALL MAJOR CREDIT CARDS ACCEPTED

The cast and crew of THE TEMPEST  
and the Ensemble Theatre



SOME THOUGHTS FROM THE DIRECTOR

THE TEMPEST is a play out of Shakespeare's final phase. He is thought by many scholars to have reached the epitome of his art with this romantic comedy/drama. The lines themselves are, in any case, the perfect resolution to a play or to a lifetime of playwriting. As Margret Webster said, "The play is air and water, always eluding the touch of mortal hands because it belongs to the spirit alone."

The play itself is an unrealistic poetic drama; the suspension of our disbelief must be practiced constantly and wholeheartedly. In this play particularly, we have to accept, to live in, so to speak, another dimension of time. Prospero, to the Elizabethan audiences, was as believable in his feats of magic as a chemist or an electrical engineers' products are to you. Anything was possible to those audiences in the 17th century. To them Ariel was a natural force. She knew no barriers ..... she was the Super Woman of her day.

Throughout the play there is suggestion of this unreality we find in Ariel's feats. We sometimes seem to be living in a dream world. You will find that the people in the play are deluded as to what they see or hear, or see only what they wish to see, or even to see what is not there. (Has anything changed?) At the end poor Gonzalo is utterly astray between the reality and unreality of life while Alonzo fears that Ferdinand, whom he sees, may prove to be a "vision of this island." Even though we are dealing with unreality the Bard seems to be addressing the age-old question "What is reality?"

To get the most out of THE TEMPEST, don't fight it....allow your imagination to soar along with that of the playwright. Kenneth Muir says, "Let us be a little delicate with this beautiful play which Shakespeare gave us, a thing composed of the impulses of love and forgiveness, of fear, of the sense of destiny, of the immateriality of our existence, of the brutality of matter; composed with grace of movement to the sound of entrancing music which brings the whole into a harmony which lies beyond contradiction."

Enjoy Shakespeare in his prime.

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