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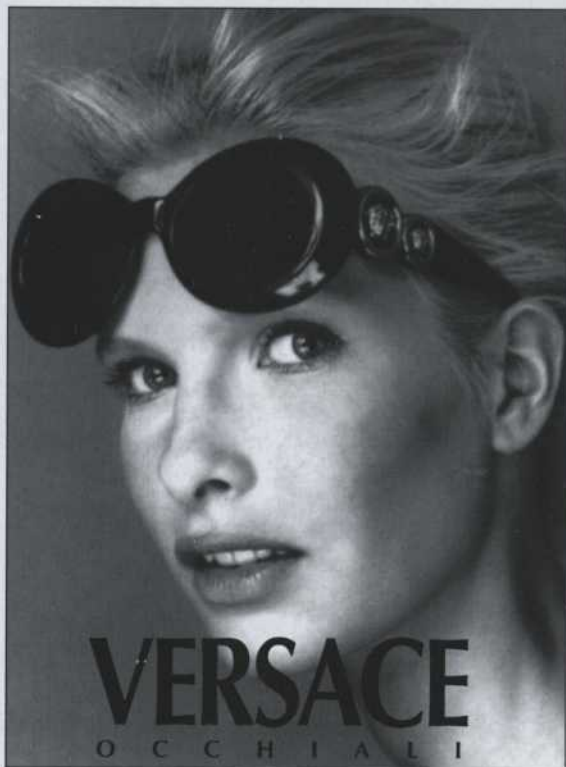
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THE CIVIL WINTER'S TALE

by William Shakespeare

February 27 - March 23, 1997 previews February 22 - 26

CAST

Leontes, *king of Sicilia* **David Ferry**
Hermione, *queen to Leontes* **Vickie Papavs**
Mamillius, *young prince of Sicilia* & Time **Roger Hilton and Jonah Wexler alternate**
Perdita, *daughter to Leontes & Hermione* **Mary Jane Gibson**
Paulina, *wife to Antigonus* **Jennifer Morehouse**
Archidamus (& multiple roles) **Shawn Campbell**

Four lords of Sicilia:

Camillo **Miles Potter**
Antigonus **Daniel Richard Giverin**
Cleomenes (& multiple roles) **Cory Fantie**
Dion (& multiple roles) **Ryan Hollyman**

Polixenes, *king of Bohemia*

Florizel, *prince of Bohemia*

Old Shepherd, *reputed father of Perdita*

Clown, *his son*

Autolycus, *a rogue*

A Mariner (& multiple roles)

Multiple Roles

Mopsa & First Lady

Emilia & Dorcas

Chip Chuipka
Eric Davis
Griffith Brewer
Robin Wilcock
Peter Batakliov
Harry Crane
Shawn Steil
Paula Jean Hixson
Sasha Wentges

directors **Alexander Marine & Maurice Podbrey**

set designer **Marcel Dauphinais** costume designer **Valentina Komolova**

lighting designer **Kevin Lamotte**

composer of original music **Daniel Richard Giverin**

choreographer **Michael Montanaro**

Selections from Leo Delibes and Samuel Barber

stage manager **Lynn McQueen**

assistant stage manager **Marc Ouellet**

apprentice stage manager **Geneviève E. Anthony**

Place: Partly in Sicilia, and partly in Bohemia.

MEDIA SPONSOR



Centaur gratefully acknowledges the support of its funding agencies:



N.B. Performances begin on time. Latecomers are kindly asked to wait for an appropriate pause in the program to be seated. Tape recorders and cameras are not allowed in the theatre. Please turn off all wristwatch alarms, cellular phones and electronic beepers during the performance.



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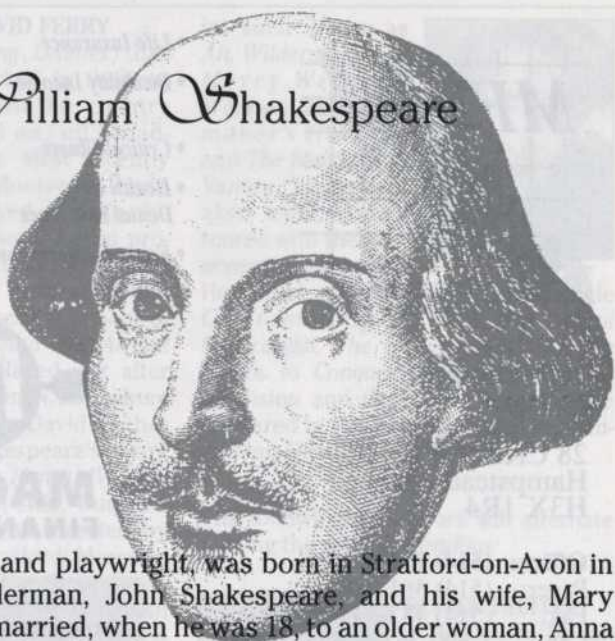
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Playwright

William Shakespeare



English poet and playwright, was born in Stratford-on-Avon in 1564 to an alderman, John Shakespeare, and his wife, Mary Arden. He was married, when he was 18, to an older woman, Anna Hathaway. Together they had three children: 2 girls, and a boy who died during childhood.

Shakespeare began his acting apprenticeship at about 1585. Less than 10 years later, he became an actor in Lord Chamberlain's company - the most popular theatre company to be acting at Court during Elizabethan London. He was a leading member of this company and one of the actors instrumental in founding and operating a new playhouse known as the Globe. He did well financially and invested heavily in property at Stratford.

He wrote *The Winter's Tale* in 1610-1611. The play's main source is believed to be Robert Greene's romance *Pandosto: The Triumph of Time* (1588).

Shakespeare retired from the stage soon after 1612, at which time he returned to Stratford. He died in 1616, leaving behind some of the greatest works of English dramatic and poetic literature from his many sonnets to 37 magnificent comedies, patriotic histories, tragedies and romances.

Centaur is delighted to be presenting its second Shakespeare in over 20 years, having previously produced *Othello* (1970), *Hamlet* (1975), and *Antony and Cleopatra* (1996).

A bilingual plot synopsis of the play is available in the racks of our downstairs lobby.



Jeff Altmann
President

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**DAVID FERRY**

(*King Leontes*) has worked in theatres across the country and on / off Broadway. Most recently in Montreal, David played John in the Masque Award production of *Oleanna*

at the Rialto. Centaur credits include *Our Country's Good*; *Observe The Sons of Ulster*; and *You're Gonna Be Alright Jamie Boy*, which he played just after his 1973 graduation from N.T.S., where he is currently teaching. David's other performances of Shakespeare's work include Prince Hal in *Henry IV, Part One*; Dogberry in *Much Ado*; Dumaine in *Love's Labours Lost*, all directed by Michael Langham at Stratford; Mercutio in *Romeo & Juliet*; and the *Gravedigger*, *First Player*, and *Hamlet* at Canadian Stage. Last spring, David played a different role a night (Sly, Gremio, Grumio) for the three performances of the unique Original Shakespeare Companies' unrehearsed *Taming of the Shrew* as part of World Stage. Other work includes over 60 films, television movies and episodes, most recently, *Road to Avonlea*. David's 35 episodes of the Radio Drama series *Midnight Cab* are currently re-running on CBC Radio's FM. A director of both contemporary and classical works for Canadian theatres, including the recent critically-acclaimed premiere production of Tom Walsley's *Blood* at Factory Main Stage, his upcoming directing projects include a remount of *Billy Bishop* as well as *Cheatin' Hearts* both for Bluewater Summer Theatre, and *Albertine in 5 Times*. He is proud to be Vice President External of Canadian Actors' Equity Association.

VICKIE PAPAUS (*Hermione*)

The Winter's Tale marks Vickie's first appearance on the Centaur stage. Vickie has a BFA Acting degree from the University of Alberta. She was a member of the Stratford Festival's acting company for three seasons, and performed

in such plays as *Ah, Wilderness!*, *The Merry Wives of Windsor*, *The Shoemaker's Holiday*, and *The Merchant of Venice*. Vickie has also worked and toured with theatres across the country.

Her most recent productions include *Cold Comfort*, *Twelfth Night*, *The School for Scandal*, *The Last Comedy* and *She Stoops to Conquer*. She also works in television and film. Most recently she appeared in the internationally-acclaimed film, *Elevated*.

**DAVID WATFORD**

The following two actors will alternate playing the role of *Mamilius*:

**ROGER HILTON**

is thrilled to be following in his lawyer father's footsteps, treading the boards at Centaur in a production under the direction of Maurice Podbrey. He is in his fourth year at

Lower Canada College where he has appeared in *Oliver* and *My Fair Lady*. He is an avid badminton and squash player and will be taking up golf this summer at Royal Montreal. His most important role, however, is acting as big brother to Geoffrey.

**JONAH WEXLER**

is delighted to be making his debut performance with a professional theatre company. A student with Geordie Productions, his credits include the *Matchmaker of Yonkers*

and improvisational theatre. He is currently a student at Herzliah High School where he also studies drama.

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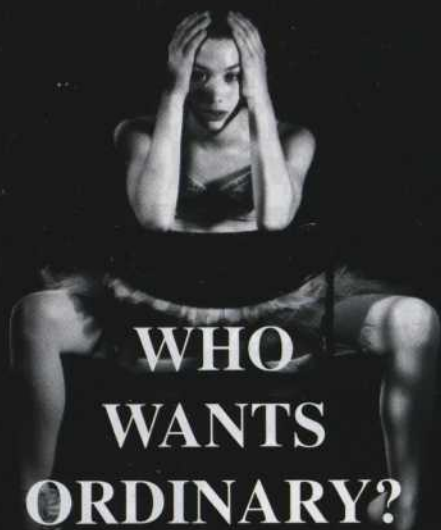
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MARY JANE GIBSON (*Perdita*)

is a recent graduate of The National Theatre School of Canada where she appeared as Dawn in *Luke Verbrugge*, Raymonde Chantebise in *A Flea in Her*

Ear, and Jenny Hill in *Major Barbara*. Additional credits include *Salt-Water Moon* at Village Theatre and a film entitled *Petticoat Expeditions* with the NFB. She comes to Centaur having just played Annabella in *'Tis A Pity She's A Whore*, directed by Jackie Maxwell in Toronto.



JENNIFER MOREHOUSE

(*Paulina*) is a native Montrealer who is delighted to return to the Centaur. Previous Centaur credits include Juliet in *Goodnight Desdemona*, *Good Morning*

Juliet and Sally Bowles in *Cabaret*. Her Shakespeare credits include Imogen in *Cymbeline*, Beatrice in *Much Ado About Nothing*, and Nurse in *Romeo and Juliet* all with Repercussion Theatre; and Joan La Pucelle in *Henry VI*, Lady Anne in *Richard III*, and Anne Warwick in Normand Charette's *The Queens* all with The Canadian Stage Company. Recent theatre credits include Sean Dixon's *The Cabinet Maker's Wedding* (Kip) with Playwrights Workshop of Montreal; and the works of British playwright, Howard Barker: *The Possibilities* and *Judith* (The Servant).



MILES POTTER

(*Camillo*) began his career working on improvised shows and new scripts at Theatre Passe Muraille (*The Farm Show, 1837, The Donnelly's*), Toronto Free Theatre (*Me?*),

and Tarragon Theatre (*Sitters*). He has played three seasons at the Stratford

Festival where favorite roles include Caliban in *The Tempest*, Flavius in *Timon of Athens*, and Owen in Brian Friel's *Translations*. As a director, he has been responsible for over 45 productions from coast to coast including *Macbeth*, *Hedda Gabler* and *Medea* (Manitoba Theatre Centre), *Cat On A Hot Tin Roof*, *The Glass Menagerie* (Grand Theatre) and *Arms and The Man* at Centaur. He was Artistic Director of Victoria's Belfry Theatre (1984-86) and has been a guest director and teacher at the National Theatre School. Following *The Winter's Tale*, Miles will go to Vancouver to direct *Love's Labours Lost* for Bard-on-the-Beach.



DANIEL RICHARD GIVERIN

(*Antigonus & Composer of Original Music*) has previously performed at Centaur in *Uncle Vanya* and *My Fair Lady*. He reprised his role in the latter

last year in Allan McInnis's remount of the musical at Calgary's Alberta Theatre Projects. Daniel studied theatre at Concordia University and was a member of the Banff Theatre's 1993 *School for Scandal*. He has also appeared as Major Malcolm Fraser in Marianne Ackerman's *L'Affaire Tartuffe* and Duke Vincentio in *Measure for Measure* for Theatre 1774.



CORY FANTIE

(*Cleomenes / Multiple Roles*) is currently studying playwrighting at Concordia University. His stage roles to date include the roles of Exeter in *Henry V* for Festival

McGill, Nick in *The Woods* for Hagas Productions, and John Hale in *The Crucible* for John Abbott College. Most recently, he appeared in The Montreal Theatre Ensemble's fall production of *Our Country's Good*.

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RYAN HOLLYMAN
(*Dion/Multiple Roles*) is a recent graduate of Concordia's Performance Program. Ryan was last seen running around Mount Royal as Henry in Festival McGill's production

of *Henry V*. Previously, he played Peter in Right Time Production's *Peter n' Paul Get Marry'd* and Agamemnon in *Atreus* at Concordia University.



CHIP CHUIPKA
(*King Polixenes*) has played in theatres across the country; as Jack Deal in *Cruel Tears* at Prairie Theatre Exchange and Lee in the *Melville Boys* for Theatre Newfoundland. No

stranger to Shakespearean roles, he performed the title role in *Macbeth* and the part of Mercutio in *Romeo and Juliet* both for Shakespeare on the Saskatchewan, Stephano in *The Tempest* for the Ottawa Shakespeare Festival, and Snout in *A Midsummer Night's Dream*. Audiences may also recognize him from his television appearances on *Are You Afraid of the Dark*, *Sirens* and *Scoop* and films such as *The Jackal* (Michael Caton-Jones) and *The Color Grey* (Allegro Films). Upcoming television appearances as a regular include *Lassie* and *Emily of New Moon*.



ERIC DAVIS
(*Florizel*) returns to Centaur after having played the role of Dolabella in last year's production of *Antony and Cleopatra*. Eric studied theatre performance at Concordia University

where he has appeared as Nanabush in *The Rez Sisters*, David in *Unidentified*

Human Remains, Lysimachus in *Pericles* and Orlando in *The Conduct of Life*. He has also played Kevin in the Youtheatre-Concordia co-production of *Snakes and Ladders*; and Mofa in *Wild Imaginings* for Kali Productions.



GRIFFITH BREWER
(*Old Shepherd*) has been part of the Centaur team since the Company's inception in 1969. Audiences by now are very familiar with his numerous

stage appearances over the years in Centaur Theatre Company's productions of *On the Job*, *Blood Relations*, *Moving*, *'84 Charing Cross Road*, *The Seagull*, *Successful Strategies*, *Guys and Dolls*, *Observe the Sons of Ulster Marching Towards the Somme*, *Juno and the Paycock*, *Look Back in Anger*, *Uncle Vanya*, *La Bête*, *The Master and Margarita* and last season's *Antony and Cleopatra*. Mr. Brewer has also worked extensively in radio and film.



ROBIN WILCOCK
(*Clown*) is a graduate of the National Theatre School of Canada where his first full-length play, *Salvation*, was produced. National Theatre School productions in which

he has performed, including *Salvation* are: *The Marriage* under the direction of Alexander Marine; *An Enemy of the People*; *The Three Cuckholds*; *Juno and the Paycock* as Captain Jack Boyle; and *Pericles Prince of Tyre*. He has also performed various roles throughout Theatre New Brunswick's *Brave New Words* workshop, and was last seen at Centaur Theatre as Mardian in *Antony and Cleopatra*.

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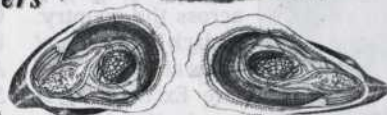


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PETER BATAKLIIEV

(*Autolycus*) is a graduate of the Superior Institute for Theatre and Cinema in Sofia, Bulgaria. His theatre credits in works familiar to

Western audiences include a solo performance of Dostoevsky's *Letters from the Underground* and leading roles in Anouilh's *The Skylark*, Molière's *The Bourgeois Gentleman*, Shakespeare's *Love's Labours Lost* and *Romeo and Juliet*, Chekhov's *The Three Sisters* and Heller's *Catch 22*. After moving to Montreal in 1990, he played the lead in the Spontaneous Combustion production of *The Other Death of Joan of Arc*. Recent acclaimed performances include *The Emigrants* by Slavomir Mrozek, Kevin in *The Swan* by Elizabeth Egloff, and D-503 in *Nous Autres*, all for Marine's Théâtre Deuxième Réalité.



HARRY CRANE

(*Mariner/Multiple Roles*) is in his final year of an English Literature Honours degree at McGill University. He has performed in several productions in Montreal and his

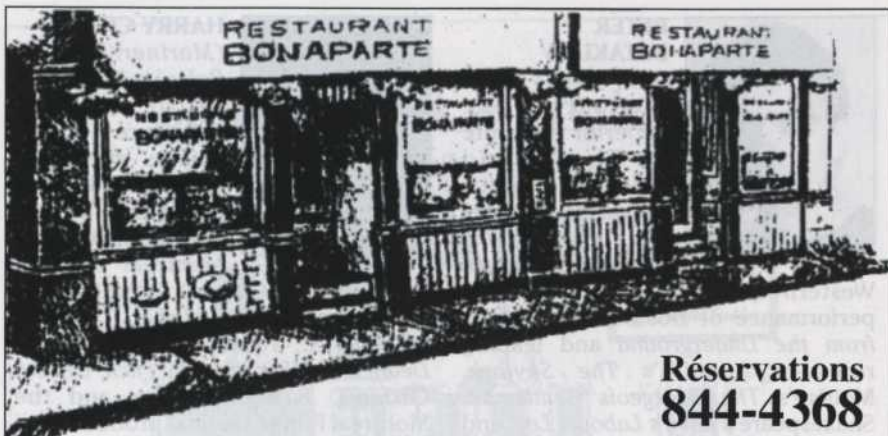
hometown of Ottawa, including *The Duchess of Malfi*, *SubUrbia*, *The Trial of Judith K.*, *Twelve Angry Men*, *The Death and Life of Sneaky Fitch*, *Oliver!*, *Customs*, *Pagans*, *Gossip*, and the Montreal Fringe Festival production of his own play, *In the Car*, which was also produced as part of the McGill Drama Festival. In 1995, Harry directed David Mamet's *Sexual Perversity in Chicago* for McGill's Players' Theatre. Upcoming productions of his two new plays *Waiting for Gastritis* and *Wise Up! Sucker* will be featured in this year's Fringe Festival.

CAPITAL CAMPAIGN CONTINUES!

Centaur's \$2.1 Million Capital Campaign went public in September '96

The Corporate Capital Campaign is geared up and on its way to the \$2.1 million goal. A committee of dedicated volunteers from the corporate sector continue to seek support from our business community. Corporations are responding favourably. Donations now exceed \$670,000. We continue to have dialogue with all levels of government for support.

The Seat Endowment Program is just another step in completing the final phase of our Capital Campaign. Individuals are asked to endow a seat in newly-renovated Centaur 2. Supporters have already endowed 25% of our seats, generating nearly \$60,000 in donations.



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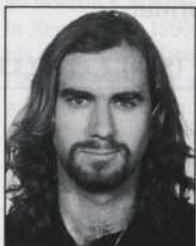
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SHAWN CAMPBELL
(*Archidamus/ Multiple Roles*) is a native of Montreal and pleased to be making his Centaur debut. He spent the summer of '96 on an intern-

ship with British playwright, Howard Barker and his theatre company, The Wrestling School. The summer of '95, Shawn played Robin in *The Wild Guys* and Mr. Frencham in *Not Now, Darling* at the Piggery Theatre. Summers before that, he spent with Repercussion's Shakespeare-in-the-Park playing various roles including: the title role in *Cymbeline*, Ross in *Macbeth* and Sir Toby Belch in *Twelfth Night*. Shawn is a graduate of the National Theatre School of Canada.



SHAWN STEIL
(*Multiple Roles*) is in his final term at McGill University where he is studying Anthropology and Chinese. Shawn was recently the director and producer of *The Night*

a Tiger was Captured, produced in association with M/SPAN (Montreal Student Performing Arts Network), in benefit of Amnesty International. He also directed *7 Stories* at McGill's Player's Theatre, and played the role of Edmund in *King Lear* at McGill's Moyses Hall.



PAULA JEAN HIXSON
(*Mopsa/First Lady*) is currently a Theatre Performance student at Concordia University. Most recently, Paula was seen in the role of May in

Paradigm Entertainment's production of *Fool for Love* under the direction

of Chip Chuiпка. Other stage credits include The Chorus in *Henry V* for Festival McGill, Deb in *The Plateau of Deb Morgan* for the Montreal Fringe Festival, and the Chorus in *Atrous* under the direction of Harry Standjofski for Concordia University.



SASHA WENTGES
(*Emilia & Dorcas*) hails from Toronto and is a graduate of York University's Acting Program. Sasha founded the Mea Culpa Collective in 1994, and

is its Co-Artistic Director and Producer. Stage credits include *In The Damp* for the Montreal Fringe Festival and *The Time Is Now...\$2.70* for the Winnipeg-Saskatoon-Edmonton Fringe Festival Tour. Sasha won an award for Best Supporting Actress at the Vancouver Island Theatre Festival and most recently appeared in Mea Culpa Collective's *Everyman Meets the Individu-LOR* at the 20 Jours du théâtre à risque festival.

CALENDAR NOTE

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ALEXANDER MARINE

(Director) was the recipient of Russia's Lifetime Distinguished Artist Honour three years ago at the age of 34. He has made Montreal his home since 1992 following international acclaim as a theatre director, playwright and actor on tour in Europe, the U.S. and Japan, and as the star of 4 feature films. Since then, he has directed Chekhov's *The Three Sisters* and Gogol's *The Marriage* at the National Theatre School. Centaur directing credits include Chekhov's *Uncle Vanya*, his adaptation of Bulgakov's *The Master and Margarita*, and co-directing *Antony and Cleopatra* with Maurice Podbrey. He has also directed Galin's *The Stars in the Morning Sky* at Carnegie Mellon University in Pittsburg; and spent last summer teaching at Boston's Stanislavski Summer School. In September 1995, Mr. Marine launched his repertory theatre company, Théâtre Deuxième Réalité, with *The Emigrants*. The company's recent productions under his direction include *Nous Autres* by Evgeni Zamiatine and *The Swan* by Elizabeth Eglhoff. Immediately following the opening

of *The Winter's Tale*, Marine goes on to direct *Sublimation of Love* by Aldo de Benedetti at the Moscow Art Theatre.

of *The Winter's Tale*, Marine goes on to direct *Sublimation of Love* by Aldo de Benedetti at the Moscow Art Theatre.



MAURICE PODBREY

(Director), now in his 28th and final year as Artistic and Executive Director, has directed numerous acclaimed productions at Centaur including *Master Harold...and the Boys*, *K2*, *Woman in Mind*, *My Children! My Africa!* and *Someone Who'll Watch Over Me*. He has appeared in numerous roles including such favourites as Vanya in *Uncle Vanya*, 'Captain' Jack Boyle in *Juno and the Paycock*, Stalin in *Master Class*, Mordecai Weiss in *A Shayna Maidel*, Pontius Pilate/Professor Stravinsky in *The Master and Margarita*, Issac Geldhart in *The Substance of Fire and Sol*, the patriarch in *The Friedman Family Fortune*. Mr. Podbrey was awarded the Order of Canada in 1991 and received a Doctor of Laws, honoris causa, from Concordia University in 1992. In 1994, he was awarded the first ever Chalmers Award for Artistic Direction.



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**MARCEL
DAUPHINAIS**

(Set Designer) graduated from l'Ecole des Beaux-Arts in Montreal and l'Ecole des Métiers d'Art in Paris, where he later lived and worked for four

years. His work also took him to London, England, for ten years, where he set up his own freelance design studio, and to New York to create sets for the Robert Stigwood Organization. In Montreal, in addition to running his own graphic design studio, he has created some 90 sets for many of the region's theatres as well as for Les Grands Ballets Canadiens and l'Opera de Montréal. This is Mr. Dauphinais' 17th set design for Centaur Theatre Company which began with *Piaf*, and includes such favorites as *The Leonard Cohen Show*, *Empress Eugénie*, *K2*, Michel Tremblay's *Albertine in Five Times*, Neil Simon's *Biloxi Blues*, Fugard's *My Children! My Africa!* Fennario's *The Death of René Levesque*, Marie Laberge's *Aurélie, ma soeur*, *The Substance of Fire*, and last season's *The Visitor*.



**VALENTINA
KOMOLOVA**

(Costume Designer)

A graduate of the Moscow Arts Theatre School in costume design, Komolova has had a celebrated 20-year career, participating in over 50 major theatrical productions in Russia and around the world. She has worked with such esteemed directors as Anatoly Efros and Roman Viktork and participated in Mark Zakharov's classic production of Ostrovsky's *The Wiseman*, Grand Prix winner at the Edinburgh Festival. Further credits include the operatic production of *War and Peace*, performed worldwide and co-produced by the Kirovski Theatre of St. Petersburg and

the Royal Opera House of London. She also worked on productions of *Turandot*, *The Wedding of Figaro*, *Hamlet*, the *Threepenny Opera*, *Anna Karenina* and Chekhov's *The Seagull*. Komolova is well-respected for her work as a cartoonist in film and was a distinguished professor at The Moscow Arts theatre School. In Montreal for only one year, Komolova did an outstanding job on the costumes for Théâtre Deuxième Réalité's futuristic production of *Nous Autres* and is currently teaching at the National Theatre School.

MICHAEL MONTANARO

(Choreographer)

Although best known for his work in the field of dance, Michael Montanaro has a background that crosses the boundaries of many artistic media. A graduate of the Hartford Conservatory, Michael has danced with the Boston Ballet, Berkshire Ballet, Les Grands Ballets Canadiens and Le Groupe, de la Place Royale. In 1980, he was named Artistic Director of Le Groupe de la Place Royal, a position he held until 1985 when he returned to Montreal to form Montanaro Dance. Since that time, he has created works for Winnipeg's Contemporary Dancers, Le Groupe, Danse Partout and Canada's National Film Board. With Montanaro Dance, he has created *Parallel Lines*; *East of Egypt*; *The Theory of Everything*; *Un Temps Perdu de Zman Doe* and *Non Angli Sed Angeli*, which was recently praised by the *Singapore Straits Times* as the "Best Dance Performance" in the Singapore Festival of Arts. This past year, Michael was involved with the University of Arizona's Institute for Studies in the Arts where he collaborated on a work using a video sensing system. *Time In The Eye Of The Needle*, a 50 minute interactive work was presented both in Arizona and as a part of this year's ISEA conference in Montreal. Besides his work with Montreal's Centaur Theatre, Michael is currently involved with the Opéra de Montréal's multi-media version of Carl Orff's *Carmina Burana*.

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KEVIN LAMOTTE
(Lighting Designer)
 returns to Centaur
 having previously
 designed *Arms and
 the Man* and *La
 Bête*. He has design-
 ed over 25 produc-
 tions at The Shaw
 Festival, most

recently *Hobson's Choice*, *Rashoman*, *The Petrified Forest*, *You Never Can Tell* and *The Philanderer*. He has created lighting designs for many of Canada's theatre, dance and opera companies. His most recent credits include *Angels in America: Part 1*, *Millenium Approaches* and *Part 2: Perestroika*; *The Glorious 12th*, *The Wooden Hill*, and *Oleanna* for Canadian Stage Company and *The Lion*, *The Witch* and *The Wardrobe* for Young People's Theatre. He was the Lighting Design Associate for The Who's *Tommy* in Toronto, *Cats* (Canada) and *Les Misérables* in Canada and Australia. Mr. Lamotte has received nine Dora Mavor Moore Award nominations and won the

1990 Pauline McGibbon Award. He is a member of the Associated Designers of Canada.

LYNN McQUEEN
(Stage Manager)
 returned to Centaur
 for its 28th season
 with *Vigil*, and now
 for *The Winter's Tale*.
 Last season she was
 Stage Manager for
Antony & Cleopatra
 and *Troubadours*



Through Time. Previous Centaur credits include *Come Good Rain*, *Uncle Vanya*, *Arms and the Man*, *Playboy of the West Indies*, *Karla and Grif*, *The Death of René Lévesque*, *Our Country's Good*, and *Hank Williams: The Show He Never Gave*. Lynn just finished stage managing the very successful production of *Whydah Falls* for the Eastern Front Theatre Company in Halifax, Nova Scotia. Last summer, she was the Co-ordinatrice Artistique of the St. Denis televised Galas at the *Just For Laughs Festival*.

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**MARC OUELLET**

(Assistant Stage Manager) has spent the majority of his stage management career working in Ontario, so a little over a year ago he decided to move to Toronto. He is very

excited to be working in his native city, and especially at the Centaur Theatre, for the first time. Marc has been an assistant stage manager for Citadel Theatre, Théâtre Français de Toronto, and Kawartha Summer Theatre. He has also stage managed for Magnus Theatre, Sudbury Theatre Centre and Playbill Productions. Most recently, Marc was one of a dozen stage managers to work on *First Night Toronto*, a New Year's Eve cultural extravaganza.

GENEVIEVE E.**ANTHONY**

(Apprentice Stage Manager) just graduated from the Theatre program at Concordia University. Her previous stage management positions have

included *The Suicide*, *Times Square*, *Anne of Green Gables*, and *Joseph and the Technicolor Dreamcoat*. At Centaur, Geneviève was Intern Stage Manager for *Antony and Cleopatra*, and Assistant to the Director for Centaur's Annual Lawyer's show and gala production of *My Three Angels*.



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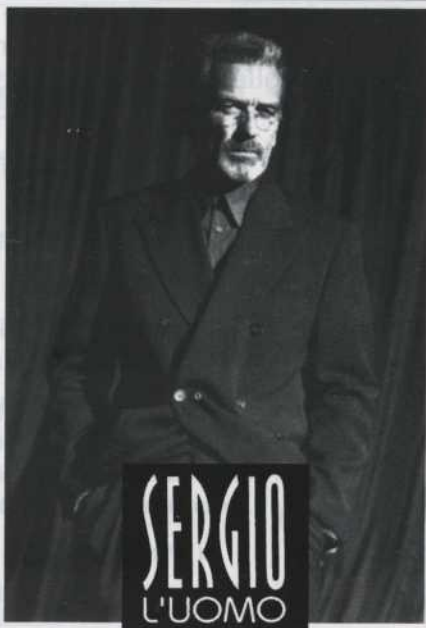
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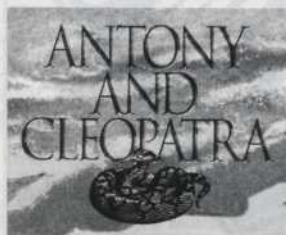
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ACTES I - III

Polixène, roi de Bohême, est l'invité de la cour de Sicile depuis neuf mois. Leonte, roi de Sicile, demande à sa femme Hermione de convaincre Polixène de prolonger son séjour. Devant sa réussite, Leonte croit alors qu'elle lui a été infidèle et que l'enfant qu'elle attend n'est pas le sien. Par l'intermédiaire de son conseiller, Camillo, il tente d'empoisonner son invité, mais Camillo prévient Polixène et ensemble ils partent pour la Bohême.

Lorsqu'il apprend la fuite de Polixène, Leonte soupçonne non seulement l'adultère mais aussi un complot contre sa vie. Il ordonne l'emprisonnement de sa femme et qu'on lui retire son fils aîné, Mamillius. En prison, elle donne naissance à une fille. Paulina conduit le bébé à Leonte dans l'espoir de l'amadouer, mais il ordonne plutôt à son mari, Antigone, d'abandonner «l'enfant bâtard de Polixène» dans un endroit désert.

Au procès d'Hermione, l'oracle Delphic d'Apollon proclame l'innocence de la reine et déclare que Leonte est un tyran qui «vivra sans héritier» si sa fille n'est pas retrouvée. Leonte refuse de croire l'oracle. Soudainement la nouvelle de la mort du jeune Mamillius lui parvient. Hermione s'évanouit et on la transporte ailleurs. Paulina déclare à Leonte que sa reine est morte et il fait alors le vœu d'une vie de deuil.

Antigone, entre temps, a conduit le bébé sur les rives de Bohême. Il l'appelle Perdita et l'abandonne, un sac d'or à ses côtés. Le bateau sur lequel il était arrivé coule lors d'une tempête et Antigone est dévoré par un ours. Un berger et son fils trouvent l'enfant et décident de l'élever comme si elle était la leur.

ACTES IV - V

Seize ans se sont écoulés et Camillo s'ennuie de la Sicile. Le fils de Polixène, le prince Florizel, est en amour avec la bergère Perdita et décide de l'épouser. À la fête de la tonte des moutons, Polixène (qui s'était déguisé) arrive en compagnie de Camillo et observe le couple. Il révèle alors son identité et menace de déshériter son fils s'il ne se sépare pas de Perdita. Camillo conseille aux jeunes amants d'aller voir Leonte, en Sicile, mais le dit aussi à Polixène dans l'espoir d'une réconciliation.

Florizel, Perdita, Autolycus, Polixène, Camillo, le berger et son fils (avec la preuve de la découverte de Perdita), se dirigent tous par la mer vers la Sicile, où Leonte continue à pleurer la mort de Hermione. Les deux rois se réconcilient tout comme Polixène, Florizel et Perdita, dont l'identité réelle de princesse abandonnée est dévoilée. Une réunion magique en résulte.



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W
INTER'S TALE

THE STORY

ACTS I - III

Polixenes, King of Bohemia, has for nine months been a guest of the court of Sicilia. Leontes, King of Sicilia, asks his wife Hermione to persuade Polixenes to prolong his stay. Her success makes Leontes believe that she has been unfaithful and that her unborn child is not his own. Through Camillo, his counsellor, he seeks to poison his guest, but Camillo warns Polixenes and they depart together for Bohemia.

News of Polixenes' escape makes Leontes suspect not only adultery, but a plot against his life as well. He orders his wife to be imprisoned and their elder child Mamillius removed from her. In prison, she gives birth to a daughter. Paulina brings the babe to Leontes, hoping it will soften him, but he commands her husband Antigonus to abandon the "bastard by Polixenes" in some desert place.

At Hermione's trial, the Delphic Oracle of Apollo declares that the Queen is innocent and Leontes is a tyrant who will "live without an heir" if his lost daughter is not found. Leontes refuses to believe the Oracle. Immediately, news is brought of the death of young Mamillius. Hermione faints and is carried out. Paulina tells Leontes that his Queen is dead and he vows a life of mourning.

Antigonus, meantime, has carried the babe to the shores of Bohemia. He names her Perdita (lost one) and leaves a bundle of gold with her. The ship he arrives in sinks in a storm and he is eaten by a bear. A shepherd and his son find the child and resolve to raise her as their own.

ACTS IV - V

Sixteen years have passed. Camillo longs to return to Sicilia. Polixenes' son, Prince Florizel, is in love with the shepherdess Perdita and resolves to marry her. At the sheep shearing feast, Polixenes (who arrives in disguise with Camillo) observes the couple and reveals his identity, threatening to disinherit his son if he and Perdita do not separate. Camillo advises the young lovers to go to Leontes in Sicilia, but also tells Polixenes, hoping to bring about a reconciliation.

Florizel, Perdita, the rogue Autolycus, Polixenes, Camillo, the Shepherd and his son (with their proof of Perdita's discovery) all sail for Sicilia, where Leontes continues to mourn for Hermione. The two kings are reconciled; so are Polixenes, Florizel and Perdita, whose true identity as the lost princess is discovered, and a magical reunion transpires.