

*The Monadnock Center for History and Culture*

*at the*

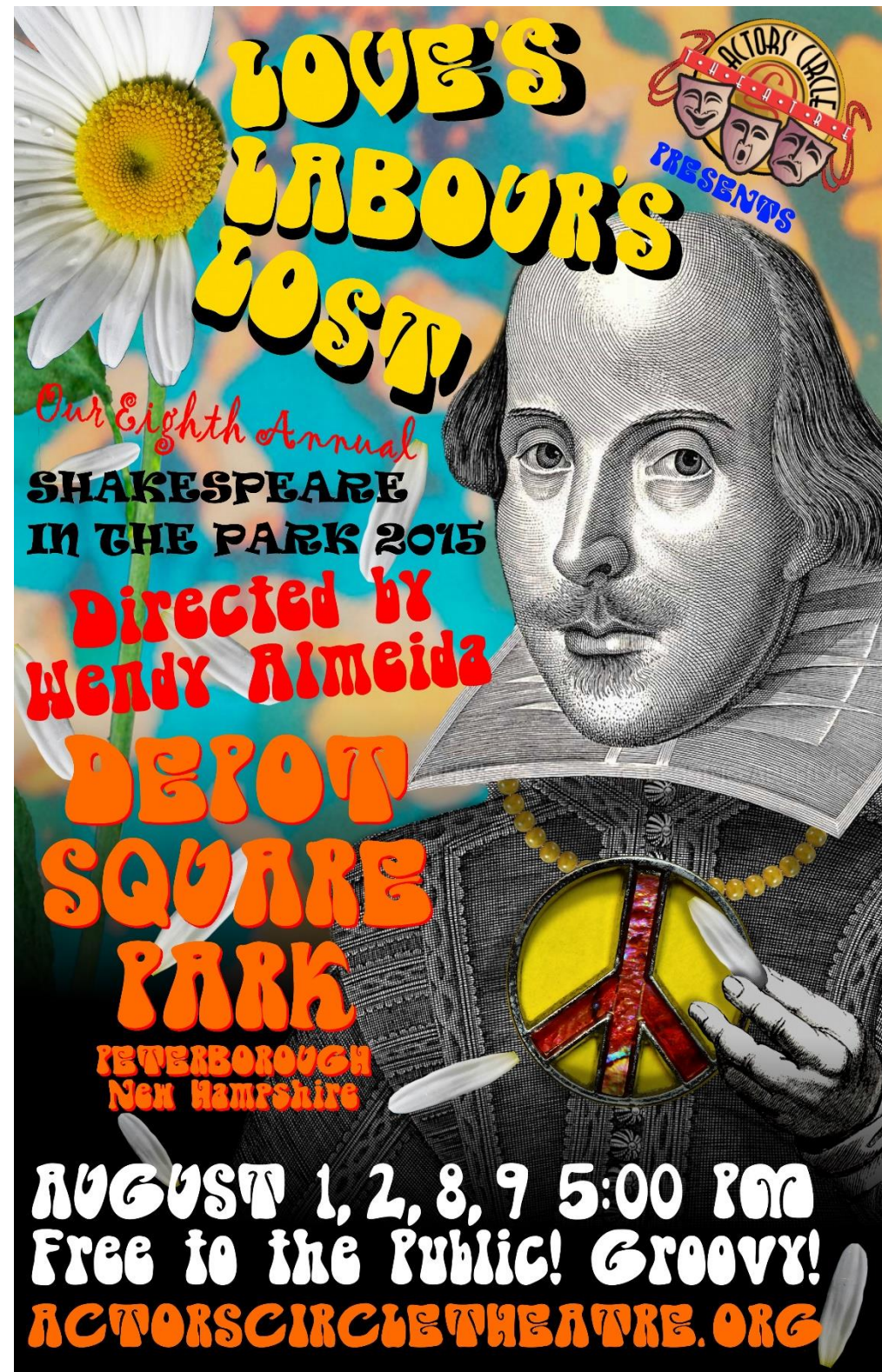
*Peterborough Historical Society*

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*Congratulations on your*

*Eighth Anniversary Shakespeare in the Park!*

[www.monadnockcenter.org](http://www.monadnockcenter.org)





## PRODUCTION CREW

Producers.....Rob Koch, Mia Moravis  
Direction and Sound.....Wendy Almeida  
Set Design.....Chris McCartie  
Costumes.....Emma Keating  
Poster and Program Design....Garrett Zecker / PerpetuallImagination.com

## CAST

King Ferdinand of Navarre.....Garrett Zecker  
Longaville, a Lord attending on the King.....Eric Jedd  
Dumain, a Lord attending on the King.....Jason Barshevsky  
Biron, a Lord attending on the King.....Kevin Colarusso  
Antonia Dull, a Constable.....Emma Keating  
Costard, a Swain.....Tyler Strickland  
Don Adriano de Armado, a fantastical Spaniard.....Bert Torsey  
Moth, Page to Armado.....Breanne Swanson  
Jaquenetta, a Wench.....Heather Morrison  
Boyet, a Lord attending on the Princess.....Gregory Pratt  
Princess of France.....Clare Margand  
Maria, a Lady attending on the Princess.....Ruth Linehan  
Katherine, a Lady attending on the Princess.....Eve Pierce  
Rosaline, a Lady attending on the Princess.....Heather McCormack  
Forester.....Henry Parkhurst  
Sir Nathaniel, a Curate.....Rob Koch  
Holofernes, a Pedant.....Ben Wise  
Mercade, a Messenger from France.....Henry Parkhurst

## THANKS

Thanks to April Gregg, Heidi Hadley, Molly McDowell, Kath Allen, Judy Koch, Gayle Gearhart, and Hope Taylor. Also thanks to the Monadnock Center for History and Culture, The Town of Peterborough, and The Peterborough Town Library.

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**THE TIME:** 1967, the Summer of Love.

**THE PLACE:** A park outside Navarre, a neighborhood very like Haight-Ashbury.

*There will be one 10-minute intermission.*

## DIRECTOR'S NOTES

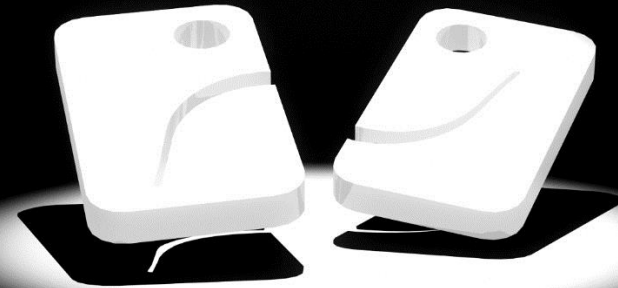
Shakespeare is the only playwright I know whose works are regularly fed into a time-travel machine. The reason for this is simple: because his themes are based on a deep understanding of human nature, we relate to his characters whether they are dressed as Edwardian dandies or Hell's Angels.

I've chosen to set this production in the Summer of Love because I see a parallel between Ferdinand's "little academe" and that long-ago summer described by *Vanity Fair* writer Sheila Weller as "a blast of glamour, ecstasy and Utopianism." Both represent experiments fueled by youthful idealism and doomed to fail because, ultimately, reality trumps idealism.

(I also picked 1967 because the clothes and music from that period are outta sight!)

Enjoy the show.

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