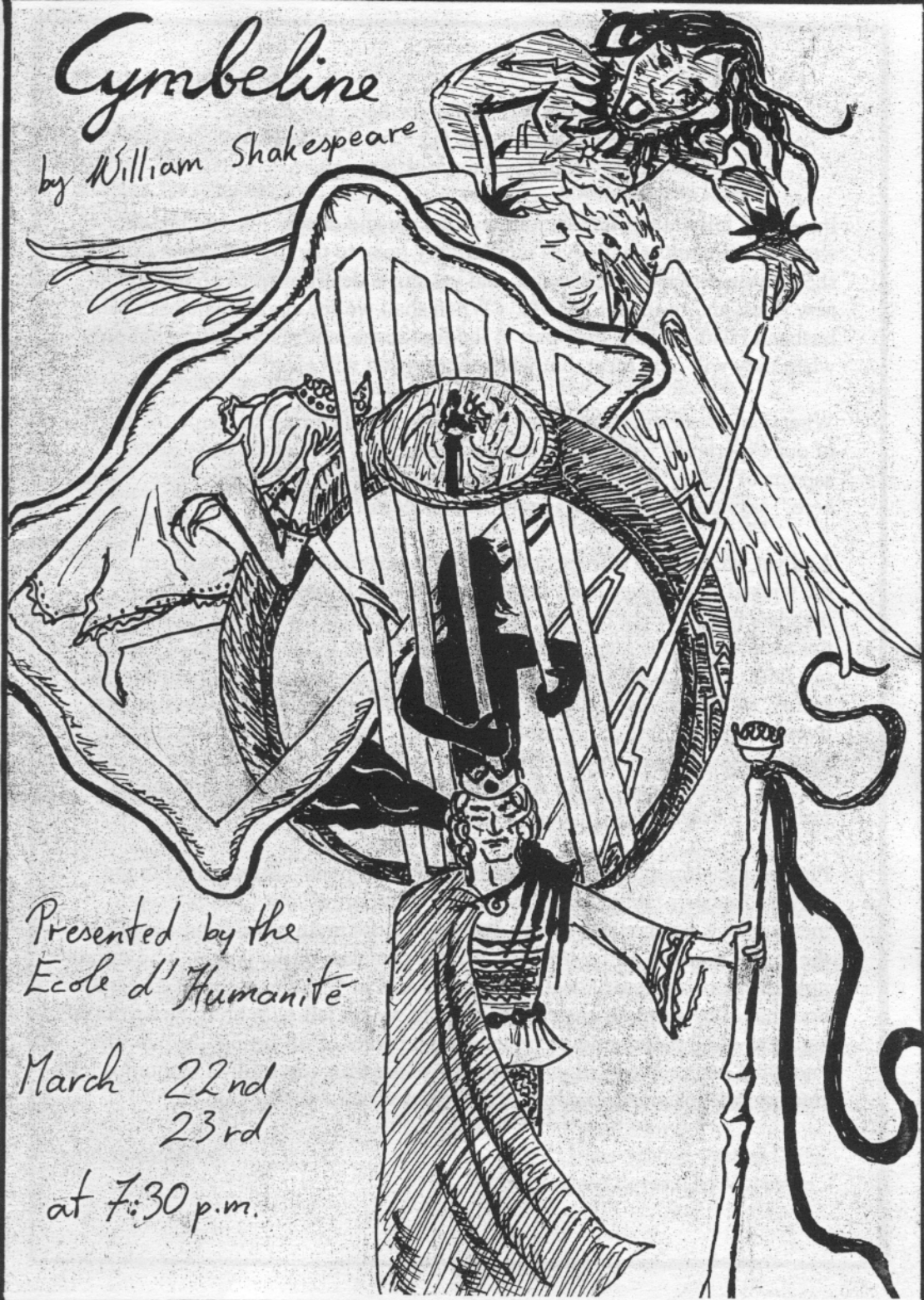


Cymbeline

by William Shakespeare



Presented by the
Ecole d'Humanité

March 22nd
23rd

at 7:30 p.m.

*I see before me, man. Nor here, nor here,
Now what ensues me, but have a fog in them
That I cannot look through.*

Imogen, a fairy tale princess, journeys deeper and deeper into the chaotic world of *Cymbeline* with eyes increasingly open to the fog. “I am nothing,” she discovers at the lowest point, and yet she is determined to go on, try out new roles, and re-invent her life. “When shall we see again?” she asks her husband Posthumus as they part in the first scene, and she is asking not only when they will next meet, but when their vision will clear.

What complicates matters is that “to see” is to tell stories, to frame the flood of our experience with clearly defined lines. Our tales emphasize certain aspects of reality, they create coherence, but much is lost at the edges. “Look here,” says the frame, “and ignore what does not fit.”

And yet we all love stories, and *Cymbeline* explodes with our familiar plots: the wicked stepmother from fairy tales, the wily Italian seducer, Roman invaders from ancient history, lost children found in Utopia, true love thwarted by jealous rage. Stories crowd the stage in fantastic excess, testing our faith. Perhaps all tales are absurd and imprisoning in their distortion of reality, sometimes even deadly in their crushing of humanity. Gossips turn lives into words, fathers insist their children “stoop” to instruction, and a mother cries, “Frame orderly solicits.” “Such and such stories,” the evil Iachimo insists, will fill his private “inventory.” And “too ready hearing” – Posthumus’ mistake – can be disastrous.

Finally, the ultimate stories we create in our religions – represented in the play by Jupiter’s tablet – may serve only to “confine” our lives in cryptic messages we are then too low to decipher. Does myth provide an answer to the fog? Or do we prefer the salty private cynicism of the jailers, who turn the unknown, our necessary death, into jokes and an “infinite mock?” The play does not offer a simple answer. In the end we are left with both the “crooked smokes” of all belief, and the regenerating power of invention, despite the “nothing” of our knowledge: “Hang there like fruit, my soul,” Posthumus tells Imogen when she forgives him his crooked vision, “till the tree die.”

Melissa Bagg

Cast of Characters

Cymbeline, King of Britain	Nora Prindle, USA
Queen, his wife	Berenike Falk, Aus
Imogen, his daughter	Imogen Minton, USA
Cloten, Queen's son	Rowan Hill, USA
Guiderius (Polydor), Cymbeline's kidnapped son	Quin Hill, USA
Arviragus (Cadwal), Cymbeline's kidnapped son	Brett Johnsen, USA
Posthumus Leonatus, Imogen's exiled husband	Robert Payne, USA
Belarius (Morgan), an exiled Lord	Kathrin Gilbert, USA
Iachimo, an Italian gentleman	Katie McLaughlin, USA
Caius Lucius, Roman General	Amanda Gray, USA
Pisano, Servant to Posthumus and Imogen	Livy Vinhateiro, USA
Philario, friend to Posthumus	Max Siemens, Can/Ger
Cornelius, a physician	Jonas Schmid, Swi
Sicilius Leonatus, a ghost, father to Posthumus	Danil Krivov, Russ
Mother of Posthumus, a ghost	Emanuela Montangero, Swi
Brother of Posthumus, a ghost	Jonas Schmid, Swi
2nd Brother of Posthumus, a ghost	Joel Baechtold, Swi
Jupiter	Aaron Frye, USA
Lady Helen	Jael Mittelbach, Swi
Lords attending Cloten	Emanuela Montangero, Swi Joshua Curtis, USA
Gossips	Danil Krivov, Emanuela Montangero, Jael Mittelbach, Quin Hill, Joshua Curtis, Brett Johnsen
Frenchman	Joel Baechtold
Jailers	Max Siemens and Joshua Curtis
Messengers	Aaron Frye and Jael Mittelbach
Soothsayer	Emanuela Montangero
Roman Soldiers	Max Siemens, Katie McLaughlin, Danil Krivov, Amanda Gray, Aaron Frye, Joel Baechtold, Robert Payne
British Soldiers	Jonas Schmid, Joshua Curtis, Danil Krivov, Livy Vinhateiro

Prompter	Jean Squires
Stage Hands	Henry Desjardins, Hanspeter Mauch, Niek Rogger
Musicians	Ernst Thöni, Karin Stuke, Christian Fischer-Hoinkes
Songs by Schubert and Christopher Schmidt	
Lights	Alexandre Smolokowski and Simon Hostettler
Sets	Melissa Bagg, Ashley Curtis, Henry Desjardins, Danil Krivov, Micha Hackinger
Costumes	Michela Thomann, Doey Lüthi Marylin Reynolds, Natalie Lüthi
Program Cover	Berenike Falk
Program Design	Kate Keltie
Properties	Melissa Bagg, Christine Aebi
Lines Coach	Sonia Benenson
Acting Coach	Michelle Kuerner
Fighting Coach	Danil Krivov
Voice Workshops	Louis Spritzer
Directors	Melissa Bagg and Natalie Lüthi

CONTRIBUTIONS TO THE THEATER FUND WILL BE MOST WELCOME