

THE PSYCH DRAMA COMPANY  
PRESENTS

THE  
LION  
IN  
WINTER

BY  
JAMES  
GOLDMAN

DIRECTED BY  
LARRY SEGEL &  
WENDY LIPPE



Hosted by Theatre Company of Saugus

June 10-12 and 17-19, 2022  
Fridays & Saturdays  
at 8:00PM  
Sundays at 3:00PM

American Legion Post 210  
44 Taylor Street  
Saugus, MA

The Lion is Winter is presented by special arrangement with  
Samuel French, Inc., a Concord Theatricals Company.

## ***The Lion in Winter***

*The Lion in Winter* was first presented by Eugene V. Wolsk, Walter A. Hyman, and Alan King with Emanuel Azenberg at the Ambassador Theatre in New York City on March 3, 1966. The performance was directed by Noel Williams, with scenery and costumes by Will Steven Armstrong. The cast was as follows:

HENRY.....Robert Preston  
ALAIS.....Suzanne Grossman  
JOHN.....Bruce Scott  
GEOFFREY.....Dennis Cooney  
RICHARD.....James Rado  
ELEANOR.....Rosemary Harris  
PHILIP.....Christopher Walken

Rosemary Harris won a Tony Award for her portrayal of Eleanor.

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It was adapted by Goldman into an Academy Award-winning 1968 film of the same name, starring Peter O'Toole as King Henry II and Katharine Hepburn as Eleanor of Aquitaine. The film also stars John Castle, Anthony Hopkins (in his film debut in a major role), Jane Merrow, Timothy Dalton (in his film debut), and Nigel Terry.

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### **AUTHOR'S NOTES**

**James Goldman, from the play script**

The historical material on Henry's reign is considerable insofar as battles, plots, wars, treaties, and alliances are concerned. The play—while simplifying the political maneuvering combining a meeting of the French and English kings in 1183 with a Royal Court held at Windsor in the following year into a Christmas Court that never was—is accurately based on the available dates.

The facts we have, while clear enough as to the outcome of relationships—such as who kills who and when—say little if anything about the quality and content of those relationships. The people in this play, their character and passions, while consistent with the facts we have, are fictions.

The play, finally, contains anachronisms in speech, thought, habit, custom, and so on. Those the author is aware of—the way, for instance, Christmas is celebrated—are deliberate and not intended to outrage the historical aspects of the script.

There will be one 10-minute intermission between acts.

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Please silence your cell phones  
before the performance begins.

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No recording of any kind permitted:  
audio, video, or photography.

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Please return all beverage containers  
to the bar for recycling.

Thank you!

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Please wear your mask at all times inside the building unless you  
are actively eating or drinking.

Thank you for helping keep our cast, crew, your fellow audience  
members, and the American Legion, safe.

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## **About Psych Drama Company**

### **Producer of Today's Performance**

The Psych Drama Company, Inc. is a registered 501(c)(3) non-profit organization dedicated to stimulating and fostering reflection and psychological mindedness through the performing arts. The Psych Drama Company provides education on a wide range of topics in psychology by combining immersive, experiential performances with post-show discussions led by mental health professionals. For more information visit [www.thepsychdramacompany.com](http://www.thepsychdramacompany.com). To be added to their mailing list, please email them at [psychdramacompany@gmail.com](mailto:psychdramacompany@gmail.com).

## **About Theatre Company of Saugus**

### **Host of Today's Performance**

The Theatre Company of Saugus (TCS) was founded in 1968. Through volunteer work, it has been running strong for 50+ wonderful seasons! TCS normally produces at least four shows per season, and has been very successful in running summer workshops, fundraisers, and special events to promote education in theatre for adults and children of all ages. TCS always welcomes new members. You do not need to be an actor or actress to become a member! In addition to being onstage, members can help behind the scenes, either with lights and sound or ticket sales. If you have questions, comments, or want more information, please speak to any of our staff during the intermission or after the show or visit us at [TCSaugus.org](http://TCSaugus.org) or email us at [TCSaugus@gmail.com](mailto:TCSaugus@gmail.com).

# Directors' Notes

## Reflections on *The Lion in Winter* by Wendy Lippe, co-director

When we look in the mirror, who do we see? When we reflect on the characters in *The Lion in Winter*, can we see ourselves in them in any way? At first glance, they might seem quite different from how we see ourselves, and may seem to lack the capacity for humanity, love, and compassion. But is this truly the case, or do we have a defensive need to see these characters as somehow "other", as somehow different from ourselves?

This is a play taking place in the medieval times (with some brilliantly peppered anachronisms by Goldman), and this is no doubt a family in extraordinary circumstances, behaving in extreme ways. So, yes, it is of course more challenging to relate to these characters because they appear to be so "different" from ourselves. But perhaps that is the very reason why it is so important for us to try.

Though in this play the currency is land, provinces, crowns, and power, if we look more deeply, aren't all of these characters in search of the basic human need to be seen, valued, and loved? Can we not relate in some way to the pain and desperation each of these characters feels at certain moments in the play when they are hurt, betrayed, or unacknowledged? Can we understand some of their "ugly" behaviors as their desperate efforts to relieve their suffering because they are at a loss about how else they might cope ?

Let us seek to understand one another with compassion rather than judgment, because we are all struggling with the same basic human condition, whether in the medieval times or now. And judgment only creates distance and alienation ... perhaps a sad truth about where our world is today.

Might we try to be curious about one another, to look more deeply, beneath the surface, and to ask the question: what pain or hurt is this person struggling with? And what has made it difficult for this person to cope with that pain or hurt in a more constructive and palatable way?

So when we do turn our attention to look more deeply inside ourselves, what do we find? Are we able to see ourselves for who we really are? Or do we see a form of self-deception reflected back that simultaneously protects us and endangers us? If we perceive a flicker of the faintest edge of our own limitations and the parts of ourselves that we would rather not see, what then?

And what does it mean to be an authentic self, to be fully alive, and to struggle with the dark and light elements that exist within all of us?

Though the characters in our production of *The Lion in Winter* struggle with the "human condition" in the medieval times and in their extraordinary circumstances, they still remind us of certain universal and timeless elements of human nature that, if we are self-aware, we can feel within ourselves: the contradictions and dialectical tensions, the competing agendas and loyalties in our relationships, the struggle to be an authentic self, and our need for self-preservation as we strive to make meaning in and sense of an increasingly chaotic, polarizing, and technology-dependent world.

## Historical Background — *The Lion in Winter* by Larry Segel, co-director

Henry II is an ancestor of the current monarch of the United Kingdom, Elizabeth II. Those who have been watching *The Crown* series on Netflix, or are familiar with British history, have come to understand the rules around succession to the throne. But back in the early middle ages those rules had not yet developed and the royals behaved with much less dignity and ceremony than they do today.

Henry II had assembled an unusually large empire, mostly through inheritance, consisting of England and much of France: England from his great-grandfather William the Conqueror, who was also the Duke of Normandy; the Aquitaine, the richest province in France, from his wife Eleanor; the county of Anjou from his father Geoffrey Plantagenet; Brittany through the marriage of his son Geoffrey; and various other locations.

England was supposed to have been inherited by Henry's mother; but her cousin Stephen managed to acquire that crown when her father King Henry I died. There were 20 years of skirmishing between them before Henry II finally succeeded.

Henry II was thus intent on having a smooth succession to his empire after he died. So he had his oldest son crowned while he still reigned; he was known as Henry the Young King. But the young Henry was never given any real power or responsibility, which led to his frustration, and his attempt to seize real power through various civil wars between him and his father and his mother and his brothers.

When our play opens, Eleanor has been imprisoned for 10 years because of her rebellions and is only let out for special occasions. Young Henry has recently died. The three surviving sons all want to be the new successor and they want it while Henry is still alive, as their older brother was. "When is my coronation?" one of them asks.

Henry II wants to appoint only one successor so that his empire is not broken up. But he knows that the battles between the sons and himself will continue unless he can somehow satisfy all of them with some sort of prizes. What is valuable to medieval nobility? Land, and its inherent tax revenue and soldiers. Thus, provinces are equated with love between parent and children.

Comparably, today's monarch has no power, just more ceremony. She can award titles to her grandchildren (Duke of Sussex, Duke of Cambridge) but cannot actually give them those counties.

## Production Staff

<i>Co-Directors</i> .....	Wendy Lippe and Larry Segel
<i>Stage Manager</i> .....	Mary Moffett
<i>Set Design</i>	
<i>Staging &amp; Set Conceptualization</i> .....	Wendy Lippe
<i>Technical Design</i> .....	Larry Segel
<i>Light Design</i> .....	Larry Segel
<i>Sound Design</i> .....	Larry Segel, Doug Greene, and James Wlodyka
<i>Light &amp; Sound Board Operator</i> .....	Mary Moffett
<i>Lighting Setup Crew</i> .....	Larry Segel, Mike Giusti, Aleks Wierzbicki, and Brian Dion
<i>Set Transportation &amp; Construction</i> .....	Brian Dion, Larry Segel, Will Stofega, and Marty BlackEagle-Carl
<i>Set Painting</i> .....	Meg Brown and Jim Brown
<i>Props</i> .....	Marty BlackEagle-Carl and Wendy Lippe
<i>Costume Design</i> .....	Amanda Allen and Wendy Lippe
<i>Costume Assistance</i> .....	Vanessa Phelon
<i>Hair</i> .....	Vanessa Phelon
<i>Publicity</i> .....	Deirdre A. L. Shaw, Kevin Broccoli, and Adam Elliott Rush
<i>Media Relations</i> .....	Wendy Lippe
<i>Photography</i> .....	Will Stofega
<i>Publicity Video</i> .....	Zarko Dragojevic
<i>Poster Artwork Design</i> .....	Kate Southern
<i>Program Layout/Editing</i> .....	Deirdre A. L. Shaw, Wendy Lippe, and Will Stofega

## SPECIAL THANKS

**Clifford Allen  
Bob Hickey  
Saugus American Legion Post 210 and Deb Dion-Faust  
All Our Front of House Volunteers**



## The Cast

<i>Henry II, King of England</i> .....	Brian Dion
<i>Alais Capet, a French Princess, Henry's mistress</i> .....	Caitlin Cremins
<i>John, the youngest son</i> .....	Michael Mazzone
<i>Geoffrey, Duke of Brittany, the middle son</i> .....	Zachary McConnell
<i>Richard the Lionheart, the oldest son</i> .....	Richie DeJesus
<i>Eleanor of Aquitaine, Henry's wife</i> .....	Wendy Lippe
<i>Philip II, King of France, younger half brother to Alais</i> .....	Norman Dubois

## Stand-Ins

*Stand-Ins are not substituted for the listed actor above unless a specific announcement is made at the time of the performance.*

Francine Davis for Eleanor of Aquitaine  
Cole Dolan Hastings for Geoffrey and John  
Ann Marie King for Alais Capet

## Setting

**PLACE:** Henry's castle at Chinon, France

**TIME:** Christmas, 1183

## Act I

Scene One.....	Alais's Chamber
Scene Two.....	Reception Hall
Scene Three.....	Eleanor's Chamber
Scene Four.....	Reception Hall

## ***Intermission—10 Minutes***

## Act II

Scene One.....	Eleanor's Chamber
Scene Two.....	Philip's Chamber
Scene Three.....	Henry's Chamber
Scene Four.....	Alais's Chamber
Scene Five.....	Alais's Chamber
Scene Six.....	Wine Cellar



# Who's Who

## Cast & Production Staff

*In alphabetical order*

**Caitlin Cremins (Alais, a French Princess)** is a Boston-based actor and singer. She is THRILLED to finally be able to share *Lion* with you! It's been quite the journey. Some of Caitlin favorite past credits include Katherine in Lauren Gunderson's *The Taming at Advice to the Players*, Lesly in *The House of Yes* at the Cumberland Theater, and Young Allie in *The Belle of Tombstone* at the Hartt School. Caitlin is a proud graduate of the Hartt School in Hartford, CT. Much love to her family.

**Richie DeJesus (Richard the Lionheart)** is happy to make his Psych Drama Company debut. He was last seen in *Spring Awakening*. When he is not on stage, Richie spends his days as a professional geek (aka Software Engineer) in Boston. He also works as an actor for Mystery Cafe Boston. Recent notable credits include Usnavi in *In The Heights* (EMACT Nominee for Best Lead Actor), Horton in *Seussical*, Lenny in *Rumors*, Chris in *All My Sons*, Cosmo in *Singin' in the Rain*, George Bailey in *It's a Wonderful Life*, and Jesus in *Godspell*.

**Brian Dion (King Henry II)** is pleased to be working with Psych Drama once more. He was most recently heard as Macduff in the audio drama of *Macbeth*, and as Henry in the audio drama of *The Lion in Winter*. On stage with Psych Drama he was Peter in Albee's *At Home at the Zoo*. Past roles include King Lear, Tevye in *Fiddler on the Roof*, Sir Toby Belch in *Twelfth Night*, Gaston in *Picasso at the Lapine Agile*, Frank Foster in *How The Other Half Loves*, and Joe in *The Shadow Box*. Brian writes formal poetry and was a runner-up for The Grolier Book Shop Poetry Prize, and has been nominated for a Pushcart Prize.

**Norman Dubois (Philip)** is a Worcester-based actor and is very excited to be involved with his first show with Psych Drama! Some of his previous roles include Torasso in *Passion*, Jack in *The Importance of Being Earnest*, Matt in *The Fantasticks* (Studio Theatre Worcester), and Walter in *Chess* (Worcester County Light Opera). When not on stage, Norman enjoys spending his time with his boyfriend, Kyle, and their two cats, Dusty and Sabrina.

**Wendy Lippe (Queen Eleanor of Aquitaine)** is excited to be reprising her performance as Eleanor of Aquitaine after having performed it with Roundabout Productions in 2019 and in an audio drama adaptation of *The Lion in Winter* in 2020. Wendy most recently appeared as Maggie The Cat in an audio drama adaptation of *Cat on a Hot Tin Roof*. Other favorite roles include Lady Macbeth in *Macbeth* (in an audio drama adaptation and a staged production at the Waldorf Astoria, NYC), Ann in Albee's *At Home at the Zoo*, Blanche in *A Streetcar Named Desire*,

Martha in *Who's Afraid of Virginia Woolf*, Amanda Wingfield in *The Glass Menagerie*, Inez in *No Exit*, and a female Hamlet in *Hamlet* which Wendy performed for three different Boston-area theater companies. Wendy's theater work has been featured in or reviewed on WBUR, Croatian National Radio, WCVB Channel 5, in *The Boston Globe*, *Cape News*, *Motif Magazine*, *The Harvard Crimson*, *BU Today*, *New England Psychologist*, *DigBoston*, Edge Media Network, *The Worcester Telegram and Gazette*, *The Brookline Tab*, and other local media.

Wendy is dedicating her performance to Michael and David Forman, lifelong friends who passed away between the audio drama and live production of *Lion*. Through the haze of end-stage Parkinson's, David, you were able to express just how much you didn't want to die. And you haven't. Both you and Michael live on in our hearts and minds, and in all those whose lives you touched. RIP.

**Zachary D. McConnell (Geoffrey)** is currently a Boston-based Singer/Dancer/Actor and Composer/Sound Designer from Grand Haven, MI. He received his BFA in Music Theatre Performance from Western Michigan University and then attended The Boston Conservatory at Berklee for his MFA. Boston area credits include *Songs for a New World* (Umbrella Stage); Phantom/US Frank-N-Furter in *The Rocky Horror Show* (Moonbox Productions); Duncan/Malcom and Audio/Soundscape Design for *Macbeth* (The Psych Drama Company); Ensemble in the Norton nominated production of *All Is Calm* (Greater Boston Stage Co.); Marvel/The Wizard in *The Wizard of Oz* (Wheelock Family Theatre); and Understudy in *Ain't Misbehavin'* (Central Square Theatre). Other credits include Four-Eyed Moe in *Five Guys Named Moe* (Mason Street Warehouse Theatre); and Mitch Mahoney in *...Spelling Bee* and Richie in *A Chorus Line* (Wagon Wheel Theatre). He would like to thank his supportive and loving parents Tammra and Justin as well as his partner Adam, "My best muse and loving companion." Proud member of Actors Equity Association. Website: [zmcccon.com](http://zmcccon.com).

**Michael Mazzone (John)** is thrilled to make his stage debut with Psych Drama! Although he recently appeared in their audio drama of *Macbeth* as one of the three Witches. Previous acting credits include *Hamlet* (Hamlet), *Romeo and Juliet* (Mercutio), *The Cherry Orchard* (Lopakhin), *A Number* (Salter), *All's Well That Ends Well* (Parolles), *Pericles* (Cerimon), *Twelfth Night* (Malvolio), and *This Is Our Youth* (Warren).

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**Wendy Lippe (Co-Director)** is thrilled to be directing again with Larry and to be working with such a phenomenal cast. Wendy is a clinical psychologist and Producing Artistic Director of The Psych Drama Company, a 501(c)(3) nonprofit theater company which has performed in Boston, Brookline, NYC, and Rhode Island. Dr. Lippe was on the faculty of Harvard Medical School for more than a decade and was on the faculty

and served as a Visiting Researcher at Boston University for more than 20 years. She has a private practice office in Brookline, MA.

Dr. Lippe has an extensive history in the theater, spanning decades. After co-directing the audio drama adaptation of *The Lion in Winter* with Larry Segel, Wendy most recently directed a 3D audio drama adaptation of Shakespeare's *Macbeth*, with an adapted script that she authored, co-edited by Larry Segel and Gail Chesler. This was an international collaboration with the AudioVisual Center Dubrovnik and it was featured on Croatian National Radio and was in *The Boston Globe*. This was one of three critically acclaimed audio drama adaptations that The Psych Drama Company produced during the pandemic.

Wendy's theater work has been featured and/or reviewed on WBUR, Croatian National Radio, WCVB/Channel 5, in *The Boston Globe*, *The Harvard Crimson*, *BU Today*, *New England Psychologist*, *The Worcester Telegram and Gazette*, Edge Media Network, *Motif Magazine*, *Cape News*, *DigBoston*, *The Brookline Tab* and other local media. For more information, please visit [www.thepsychdramacompany.com](http://www.thepsychdramacompany.com).

**Larry Segel (Co-Director)** is a veteran of dozens of theatre productions, as an actor, director, lighting designer, sound designer, producer, and many other jobs behind the scenes. He has directed dramas: *The Cherry Orchard*, *Iphigenia in Aulis*, *Little Women*, *Our Town*, and *Under Milk Wood*, as well as comedies: *The Underpants*, *The Inspector General*, *A Midsummer Night's Dream*, *Mornings At Seven*, and *Auntie Mame*. Most recently for Psych Drama he directed Edward Albee's *At Home at the Zoo* and the audio drama adaptation of *Cat on a Hot Tin Roof*. Larry also co-directed the critically acclaimed audio drama adaptation of *The Lion in Winter* with Wendy Lippe. Larry is the current president of Theatre Company of Saugus.

**Thank you to all the supporters of theater prior to and since March 2020. Patrons, audience members, actors and dancers, stage and music directors, choreographers, production and technical staff, musicians, and volunteers are all part of what makes a performance happen. We are all grateful for the perseverance of everyone in the theater community for their dedication to the craft while we all waded through virtual meetings, rehearsals, and, in some instances, performances during the past two plus years.**

**We appreciate your love of theater and hope it continues to thrive in the coming years as we continue to have more and more in-person productions.**

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