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"A Midsummer Night's Dream": A Director's Notebook

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A MIDSUMMER NIGHT'S DREAM:

A DIRECTOR'S NOTEBOOK

by

Natasha Bunnell

B.A. August 1997, Old Dominion University

A Thesis Submitted to the Faculty of Old Dominion University
in Partial Fulfillment of the Requirement for the Degree of

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May 2003

Approved by:

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ABSTRACT

A MIDSUMMER NIGHT'S DREAM: A DIRECTOR'S NOTEBOOK

Natasha Bunnell
Old Dominion University, 2003
Director: Professor Christopher Hanna

This manuscript is an analysis of artistic growth as well as an attempt to document the creative process during this stage of growth. The production herein discussed was an excerpted version of A Midsummer Night's Dream; however, the process of conceiving and staging the piece was identical to the process of producing an interpretation of the complete text. It is difficult to document all aspects of the theatre artist's creative process in writing and still photographs, thus, I have only included what I consider to be the most straightforward and significant elements for illustrating and analyzing the conclusions drawn: a summary of research into the play's production history, a breakdown of the textual analysis and creative choices, and excerpts from the journal kept during the process that deal directly with an internal struggle that facilitated artistic growth.

The main body of the text offers insight into various artistic and logistic choices, problems encountered, and solutions tried. Additional documentation of this creative process may be found in the appendices; however, I do not consider this material to be a significant element of the project's conception and, therefore, enclose it only as a point of reference to serve as clarification for some of the main themes presented in the text. The final section is an objective evaluation of the learning opportunities presented by the project and how they have impacted the author's growth as a theatre artist, actor, and director.

With immense love
and gratitude,
I dedicate this work
to
William Alexander Pitchford.

ACKNOWLEDGEMENTS

Many thanks to all the people who made this project possible: Lezlie Stewart and the incredible musicians of Bay Youth Symphony Orchestras; Carol Thomas Downing, the amazing voices of her singers, and the staff of Virginia Children's Chorus; Brian Barber, Michael Broadhurst, Heather McLewin, James Pitchford, and Corbin Thomas for a first rate performance and putting up with my neurosis; Rachael Sulecki for the mother of all costume designs; Carrie Holmes for a magical and whimsical make-up design; Christopher Bernhardt, Carrie Emerson, and Erika Dyer for backstage and technical support; Konrad Winters for an ever-patient ear; Jill Snapp for production support; the students of ODU Theatre Department who volunteered time and creative energy in order to build, paint, cut, sew, paste, and otherwise construct our make-up and costumes; Thomas Holmes and Laurie Wells for thier fabulous photographic contributions; Michael P. Howard for his assistance in overcoming my severe technological handicap; Prof. Christopher Hanna, Dr. Erlene Hendrix, Dr. Gary Edgerton, and Dr. Dana Heller for their guidance and support; Tymberlee Hill and Joanne McInerney for the will to go on; and, most importantly, my family and my husband, James, for their endless love, support, and patience over the course of YEARS it has taken me to finally complete this degree.

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LIST OF SYMBOLS

Symbol	Meaning
1. the crazy cat	Consonance
2. the <i>cat sat</i>	Assonance
3. <i>cat cat</i>	Repetition
4. BUZZ..... (/ -)	Onomatopoeia
5. dumde..... (- / *)	Trochaic Foot
6. dedumde..... (/ / -)	Feminine Ending
7. dumdumde..... (/ - -)	Spondee
8. dumdede..... (- - /)	Dactyl
9. dededum.....	Anapest
10. [cat].....	Rhyme
11. <u>cat and mouse</u>	Antithesis
12. the cat's (meow).....	Pun
13. 1 rung; 2 rung.....	Ladder

PREFACE

Sometime late in the month of August, 2002, I received a phone call from Leslie Stewart, Artistic Director of Bay Youth Symphony Orchestras. She was in search of a director for a segment of their upcoming anniversary concert that centered around an excerpted production of A Midsummer Night's Dream. Her symphony orchestra and members of the Virginia Children's Chorus would be performing selections from Mendelssohn's overture and incidental music inspired by Shakespeare's play. She and her collaborator, Carol Thomas Downing, Artistic Director of VCC, were planning to stage scenes from the play in conjunction with the musical performance, but had begun to worry that they didn't have the theatrical experience necessary to make it all come together on one stage. They had a limited budget and a deadline that was quickly approaching.

Now I am not a director. I am, although not as yet by trade, at least by way of formal training, an actor. More specifically, I am a Shakespearean actor; and, while this existence has led me to an intimate relationship with the Bard and his works, it by no means qualifies me as a director. However, as a die-hard proponent of Shakespeare's plays, I have a huge investment in making the Bard accessible to contemporary audiences. Many people in today's society, students and professionals, young and old alike, have learned to dislike and even fear an encounter with Shakespeare. When they think of the Bard and his plays, too often their first reaction is one of, "Oh no! Not Shakespeare! UGGH!!" I want dearly to liberate the masses from this fear and confusion. As I intend to someday make his words my trade, when I see and hear yawns

and groans at the mention of his name I am naturally concerned and led to ask the question: When did Shakespeare get so difficult and boring?! His plays couldn't have been so dull when they were written and performed; they never would have survived. The key word here is performed.

I was only too eager, then, albeit my experience as a director was limited, to volunteer my time and knowledge of theatre when presented with the opportunity to bring part of his text to life through a live performance. Nevermind that I didn't have a clue about what it might mean to take on the responsibility of working with and around a musical score, a symphonic orchestra, and a complete children's chorus. Nevermind that the circumstances under which I was to enter the project were not ideal. Nevermind, even, that I had barely more than two months in which to pull it all off. It was Shakespeare; and that's what I do. All the rest, I was sure, I could figure out along the way; it couldn't be too terribly difficult. Could it...?

I say all this now, in hindsight, with the full knowledge that I bit off far more than I could chew creatively and logistically when I took on this production of A Midsummer Night's Dream. The learning curve proved much greater than I had anticipated in many instances; but, to borrow a phrase, "all's well that ends well." The project was ultimately a success for Bay Youth Symphony Orchestras of Virginia and Virginia Children's Chorus. Their audience left happy and I was afforded a unique and enriching learning experience while muddling through it all. The following manuscript is a record of my experience, both good and bad, sometimes fraught with "artistic frustration," and chock full of personal artistic growth.

SECTION I

INTRODUCTION

As a student of the Humanities, I was fortunate enough to be allowed a dual focus within the course of my graduate study that enabled me to participate in classes within several different disciplines, those being Theatre, English, and Communications. I was also fortunate enough to be able to focus, in one way or another, on Shakespearean drama in each of my courses. For example, my final project for a communications course titled “Children and Communication” was a case study that involved Shakespeare and pre-schoolers. My courses in theatre all involved the active exploration of Shakespeare’s text and my English coursework focused on both the literary exploration of his text as well as an examination of the literary context in which it was written. Thus, the topic I chose to explore for my thesis work is focused around one of Shakespeare’s plays, A Midsummer Night’s Dream.

The following manuscript, then, while seeming to focus primarily on my creative process and the theatrical aspects of producing a Shakespearean play, is very much the result of my cross-disciplinary studies. It is impossible to produce Shakespeare without first doing research into both the play’s production history and literary background; and it is impossible to fill the role of ‘director’ without having acquired the necessary skills in communication, and in this case communication with children. While the annotated list of works consulted found in the section titled “Production History” and the list of Works

The format for this thesis follows current style requirements of Joseph Gibaldi’s MLA Handbook for Writers of Research Papers. 5th ed. New York, Modern Language Association: 1999.

Cited draws mainly from theatrical sources, the list of Supplemental Works Consulted includes material from all three disciplines. This material may appear irrelevant to the theatrical process when scanning the list; however, I assure you that, as this thesis is truly the culmination of my graduate and artistic work over the last several years, each of the titles contained therein greatly contributed to my process during the writing, research, and production of this work.

Before beginning a discussion of my creative process and the theatrical elements of the project, there are several things that need to be addressed. The first of these is an acknowledgement of the incongruities that exist between some of the creative concepts presented in this manuscript, particularly in regard to the production's design elements, and what was finally presented on stage. However, I believe that the presentation of initial conceptions as well as documentation of the final product is important herein as negotiating a balance between what I first hoped to achieve, what was actually feasible, and what was finally realized comprised a good portion of my artistic learning experience. I would also like to outline some of the logistics and circumstances of the project before moving on to the actual details of production. While I stand firmly behind each choice made during the process of bringing Shakespeare's Dream to life on stage, creative or otherwise, ultimately many of my choices were creative concessions that, at the time I made them, I believed necessary to accommodate specific needs imposed by these logistics of and/or somewhat unusual circumstances. Finally, I think it important that the reader have some understanding of the normal process of and time frame traditionally involved in staging a play so that a foundation for comparison exists while examining the supporting material presented in this document.

That said, I emphasize that the following outline of the logistics and time frame involved in staging a play is by no means written in stone anywhere. There are differences in the process from one production to the next and one cannot, as I discovered, simply turn to a textbook or even to a personal account written by the leading authorities for a summary of the logistics of directing. Regarding the basic elements of theatrical production, however, it is safe to say that some generalities can be applied. What follows, then, is my own understanding of the process as I have come to know it through my research for this project and the years that I have trained and worked in the theatre as a student and an artist.

The first generalization I shall make regarding the process of staging a play is that normally the work for production is chosen and its director hired a year or more prior to the anticipated first date of performance. More often than not, the director is already familiar with the audience base, the performance space, and the other artists to be involved in the process. If the play is new to the director's repertoire, there is a period of several months for 'incubation' in which research is done into the play's production history and the script is read and re-read prior to he or she forming the central concept, or metaphor, that will govern future creative decisions. Once the director has formed a central concept, production meetings that include the director, design team, and producers begin during which most of the logistics governing the space and design are worked out.

The director then casts the play and the actors begin preparation for rehearsals. Finally, actors and director arrive either in the theatre itself or in the rehearsal hall, where they spend anywhere from four to eight weeks before making the transition into the theatre and opening the production. A full two or three days are devoted to adding the

technical elements of the production and then the play begins a series of dress rehearsals or preview performances in which all conditions of an actual performance are present, but artists still have an opportunity to make changes. The time frame for this last phase of production is typically anywhere from two days to several weeks, at the end of which the production officially ‘opens’ and begins a series of performances that are directed at a specific audience base.

I have prefaced the following list of unusual circumstances by this lengthy explanation of the theatrical process in the hope that it will help clarify the degree to which the less than ideal working conditions of this production affected the choices that were made and fostered the opportunity for artistic growth. Here is the list of circumstances that created these conditions:

1. There were a mere two months left in the project’s schedule for me to conceive and realize a cohesive vision by the time I was hired.
2. The producers were unaware of the costs and practices of theatrical production, thus, creating several issues with budget and communication.
3. There was a huge artistic and technical learning curve on both the theatrical and musical sides of the project which compounded communication problems.
4. The administration of one of our producing organizations was undergoing some fluctuation which further exacerbated communication problems and obstructed resolution of logistical problems.

5. The selected textual work contained an abundance of sexual and adult situations while our target audience and many of those involved in the project were adolescents.
6. The script, the space in which the performance took place, and most of the artists involved were unfamiliar to me.
7. The 'theatre' was, in fact, designed as a music hall, not a theatrical venue.
8. The piece had been cast prior to my joining the project.
9. The cast was comprised of volunteers, most of whom had little or no theatrical training or experience with Shakespeare.
10. My own experience and training as a director was limited.

Despite the fact that these rather unusual circumstances and the project's logistics created difficulties even the most seasoned professionals may have had trouble resolving, they presented a unique opportunity for growth as an artist. The rest of this manuscript is an attempt to illustrate this learning process through the presentation of documentary materials and a step-by-step discussion of my creative process. As one examines the following sections, it is important to keep in mind that much of the material is drawn from a personal journal that was kept throughout the process. One may find, then, that many of my own frustrations at the problems born of various circumstances and logistics are echoed herein. However, the collaborative process was ultimately delightful and educational. Although there were, in some cases, insurmountable odds against successfully achieving a desired outcome, I believe all parties involved with the project left the playing area satisfied with the results and I know I departed much the richer and wiser for the experience.

SECTION II

PRODUCTION HISTORY

Once I had officially come on board A Midsummer Night's Dream, I quickly began researching its production history. A major drawback to joining the project late was that I did not have the luxury of time, a crucial and necessary thing, in my opinion, to allow any creative undertaking the proper environment in which to germinate. Unfortunately, the Dream was not a play that I already knew well and I was not to be afforded a period with which to familiarize myself with it through repetitious readings prior to beginning creative meetings or rehearsals. Thus, it became necessary for me to rely heavily on what others had historically found to be the best means of approaching the problems and major themes of the play.

As it is one of Shakespeare's most produced plays, I found a lot to choose from with regard to material that documented the Dream's production history. This was both a blessing and a curse. It was wonderful to have so much research at my fingertips relatively quickly; however, it was overwhelming trying to sort through it all in such a limited amount of time. I uncovered hundreds of on-line reviews of various productions that spanned the globe and thousands of sites devoted entirely to literary analyses of the play or single theatrical interpretations. In print, there were piles of books and articles that dealt with criticism and visually documented its production history. Needless to say, sifting through all of this while balancing the other directorial demands on my time was no small task.

My on-line research eventually led me to “Pictures and Exhibitions” at the [Royal Shakespeare Company Home Page](#) where I discovered that the company had recently produced the [Dream](#) and, thus, featured it as one of their ‘plays in focus.’ Here, I uncovered an invaluable time-line of the play’s production history dating back to the publication of the First Folio that highlighted most of its ground-breaking productions and cut my reading list in half. The timeline provided a clear, illustrated “map” of the production history that allowed me to quickly focus on those interpretations which had proved most successful and, I felt, reliable and most useful to my own work. While I was able to narrow the field of reading considerably, there were still scads of material to be examined. Ultimately, as we went into the rehearsal process, I gave myself permission to remain flexible and open to the influence that any as-yet-unread research might exert on my conceptions. Fortunately for me, my cast was amenable to the inevitable creative shifts this occasionally caused.

What you will find in this section is a brief discussion of my findings with regard to past productions of [A Midsummer Night’s Dream](#) and how those interpretations influenced my initial conception of the play as well as a collection of photographs taken from various productions that directly influenced my initial creative choices. As entries from the later sub-section titled “Diary of a Madwoman” will show, I was not to realize many of my initial conceptions due to a combination of reasons; therefore, as the reader examines the following material, it is important to remember that what is presented here, more often than not and particularly in the sub-section titled “Something Borrowed,” represents an ‘ideal concept’ with which I began working.

PETER BROOK AND THE ROYAL SHAKESPEARE COMPANY

Peter Brook's 1970 production of the Dream for the Royal Shakespeare Company was the first of the play's influential interpretations that I drew from for two reasons. First, and foremost, I felt that Brook was an extremely reliable source for creative inspiration and information. There was also a lot of easily accessible material available both online and in print as the production had been so ground-breaking and his approach to it perceived not only as a fresh interpretation of the play, but also "as a new approach to theatre" ("Pictures", par. 6). My study of Brook and his 1970 production proved fruitful in that it uncovered solutions to common staging problems and contributed to my maintaining a healthy perspective of the director's process.

The first of Brook's concepts to strike a resonant chord in me was his portrayal of the fairies themselves. My own initial conception of the fairies was that they were very human, both in their actions and feelings; and I wanted, above all things, to convey this humanity. Brook's production had at its core the concept of a circus, and its fairies were clearly defined as no more than actors creating 'magic' through their own human, physical abilities. Brook explains this best in his book, The Shifting Point.

Sitting with Sally Jacobs, the designer, seeing Chinese acrobats, we found the key: a human being who, by pure skill, demonstrates joyfully that he can transcend his natural constraints, become a reflection of pure energy. This said 'fairy' to us...The play's magic was produced by circus tricks. Swings and trapezes gave the illusion of flight and supernatural levitation. When Oberon and Puck became invisible, they swung above the heads of the lovers. Puck used stilts to confound the lovers as they tried to find each other in the forest. (qtd. in "Peter Brook's MND," 'The Fairies' screen, par. 2-4).

Brook's cast, then, "worked through a language of acrobatics to find a new approach to a magic that we know cannot be reached by 19th century conventions" (qtd. in Kennedy, *Looking* 183).

Another element of Brook's production that struck me as very 'right' was his use of a minimalist, rather bare, stark white box set with scenic levels corresponding to those found in the structure of the Elizabethan playhouse. In his book, The Empty Space, Brook says:

It has been pointed out that the nature of the permanent structure of the Elizabethan playhouse, with its flat open arena and its large balcony and its second smaller gallery, was a diagram of the universe as seen by the sixteenth-century audience and playwright – the gods, the court and the people – three levels, separate and yet often intermingling – a stage that was a perfect philosopher's machine. (qtd. in Roberts, par. 4)

I, too, wanted as few physical trappings as possible to get in the way of Shakespeare's words. I also knew that, given the time constraints and rehearsal conditions we were working under, less was more where scenery was concerned – more feasible financially and logistically. Brook's use of only three basic scenic levels served as a good model for me in that it offered ideas for how to distinguish hierarchy and power in a simple manner.

Finally, Brook's unconventional use of Mendelssohn's wedding march offered an alternative use for a portion of the musical score I was working with. Brook dispenses with all pretty notions of the march through his use of it in the third act. Dennis Kennedy points out in his book, Looking at Shakespeare: A Visual History of Twentieth-Century Performance, that in Brook's hands, Mendelssohn's wedding march, so closely associated with Victorian productions of the play and intended to underscore the sweet nuptial celebration of the fifth act, became "an ironic counterpoint" that instead

emphasized the bawdy sexual union of Bottom and Titania as they triumphantly processed off to her bower (186).

HARLEY GRANVILLE-BARKER'S GILDED DREAM

The simple ideas of Harley Granville-Barker's production provided a great deal of insight for me as well. In fact, Brook's staging of A Midsummer Night's Dream has often been called the grandchild of Barker's 1914 production. Barker, like Brook, was a reformer of both theatre and Shakespeare. His approach to the Dream was revolutionary in that it, like Brook's, successfully broke down preconceived notions, particularly about the fairies. Dennis Kennedy describes Barker's treatment of the fairies in his book, Granville Barker and the Dream of Theatre: "He took the fairies to an extreme of non-illusionist portrayal. What seemed important to him was [simply] that they be instantly apprehended as beings separate from the mortals" (159). In stark contrast to the mortals, they were costumed from head to toe in gold finery and their faces and hands gilded with gold leaf. "The king and queen of fairies wore fantastic gold crowns and long, shimmering, translucent trains [. . .]. Wigs, and some beards, were of curled gold buckram looking like wood shavings or unsprung clock springs; gloves were copper; shoes, a book, a quill and scroll, a four-root scimitar, a seven-foot scepter, were all gold" (160).

The non-illusionist approach that informed Barker's whole production greatly appealed to me. The play's entire first act, comprised of the meetings between Titania and Oberon, Theseus and Hippolyta, and the Mechanicals, were staged in three-quarter white light on a bare, extended stage in front of the proscenium and conventionalized

drop curtains. When the scene finally shifted, location was simply suggested. The forest was comprised of only a semi-circle of abstract woodland curtains and a green mound in the center of the stage serving as Titania's bower, overhung with a large wreath of colored lights through which a cylinder of gauze dropped inside to the floor to encircle her in sleep. Heavy, white pillars elevated on a high platform at the rear of the stage, a set of seven, steep white steps descending to the proscenium, and silver stars on a night sky cyclorama suggested the world of Athens. Lighting for most of the play was similar to that in the opening act. Frosted light, somewhat dimmer than the three-quarter light used at first, included a touch of color but at no time did it seek to create illusion (Kennedy, Granville Barker 164-167). Puck's epilogue was delivered without ceremony in front of the final curtain that came down on a lone fairy shimmering in the darkness. Barker's stage magic was also reduced to simple conventions. "To be invisible the fairies had only to step back and observe the mortals' folly," says Kennedy of the 1914 production (Granville Barker 165). Critic Desmond MacCarthy writes, "[The fairies] group themselves motionless about the stage and the lovers move past and between them as casually as though they were stocks or stones. It is without effort [that] we believe these quaintly gorgeous metallic creatures are invisible to human eyes," (qtd. in Kennedy, Granville Barker 165).

SOMETHING BORROWED

Upon initially conceiving this production of A Midsummer Night's Dream I borrowed heavily from both of the above mentioned interpretations. Borrowing first from Brook's interpretation, I had visions of a drastically paired down production that

focused on the ‘human-ness’ of the fairies, their relationships, and Shakespeare’s words. Brook’s use of ‘magic’ that stayed within the scope of human physicality was inspirational for me; but I wanted the opposite for my production. I wanted clumsy fairies with whom the average mortal could identify and empathize. I worked to strip the actors of any physical magic or grace they possessed; and the set pieces became awkward things that required Puck’s manipulation, without the assistance of stagehands or machinery.

Barker’s complete abandonment of any attempt to actually realize any ‘magic’ and focus on simple stage conventions also offered ideas that our production attempted to draw on. Our fairies and their costumes were lightly dusted in gold and their make-up designed to give the skin an unnatural shimmer. Puck and Oberon’s ability to become invisible and cast spells was treated as a given contract between audience and performers and no attempt was made to ‘fool’ the audience into believing the conventions actually existed.

Brook’s sparse, multi level box and Granville-Barker’s minimalist sets were also inspiring in that they allowed me to get rid of the mind-set that I had to have a ‘set’ proper, and upon visiting the actual performance space, I was convinced that my decision to make the most of an essentially ‘blank’ stage and UN-magical fairies was a sound one. Our players would have only the use of the apron on which to perform while the orchestra would occupy the rest of the stage proper. Besides that, ironically, the ‘theatre’ at the Pavilion was not designed for stage plays to begin with, making the use of conventional lights and scenery difficult. In the end, given the circumstances and budget constraints, I chose, instead, to emphasize the fact that we had little in the way of

theatrical magic. Our magic was intended to be less than ethereal with the hope that this effect would further serve to demystify and humanize our fairies.

OTHER INTERPRETATIONS

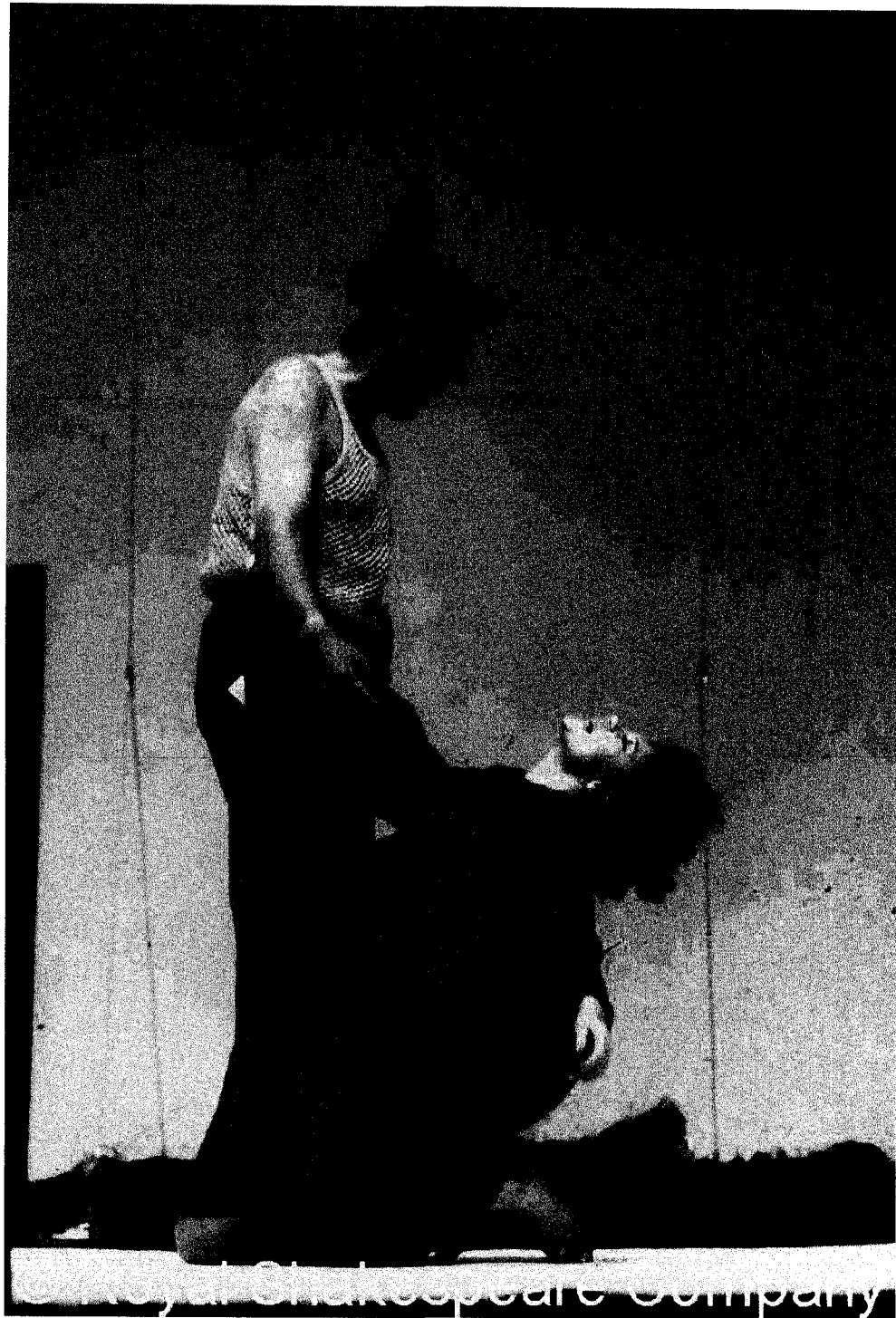
I lump many of the other productions which I examined into this section because, after enough reading, they all rather bled into one another. Most seemed to follow one of two predictable patterns; either they worked excessively hard to create a fairy world that included all the trappings, from real trees and live animals to floating pixies, or they struggled, less successfully than Brook or Granville-Barker, to deconstruct the Victorian notion of fantasy and fairies by one means or another. This is not to say, however, that I found these interpretations irrelevant. On the contrary, many offered elements which struck me as a good way to approach problems, particularly those deconstructionist productions.

For instance, Adrian Noble's 1994 production for the RSC used hanging white light bulbs to create a forest in an essentially empty space, a simple concept that greatly appealed to me and led to the orchestral use of music stand lights as our only 'backdrop'. Photographs taken of John Caird's 1989 production for the RSC provided wonderful images of Puck, Oberon, Titania, and Bottom illustrating the sense of carefree cheekiness, mischief, fun and play that I wanted from my actors. In particular, the images of Puck served as inspiration for the direction in which I pushed actors' characterizations and inspired the use of pointed ears for the principles. Images of Peter Hall's 1959 and 1962 productions for the RSC offered an examination of an interpretation that combined classical Victorianism with sensual modernism, both in the

visual and performance style. While costumed in rather traditional Victorian garb, Hall's fairies sported bare feet and legs and were "tousle-haired and wild-eyed" ("Pictures," par. 12). They were described by Hall himself as "sexy and wicked and kinky" (qtd. in "Pictures," par. 12). Hence, our rather traditional classical fairy costume with bare feet, legs, and arms contrasted with wild hair. Richard Jones' 2002 production for the RSC provided the idea of using the natural blackness of a theatrical space as opposed to the stark whiteness of Brook and Barker's sets.

These examples are presented only as a sampling of my findings. There were countless other reviews, interviews and photographs that I analyzed and which, in one way or another, contributed to my overall conception. For the most part, their contributions were mainly to my state of mind in that they offered comfort when I found myself torn between wanting to give Shakespeare's text a full workout and knowing I needed to produce a piece that highlighted the musical score and met the producers' expectations of a less-than-risqué interpretation.

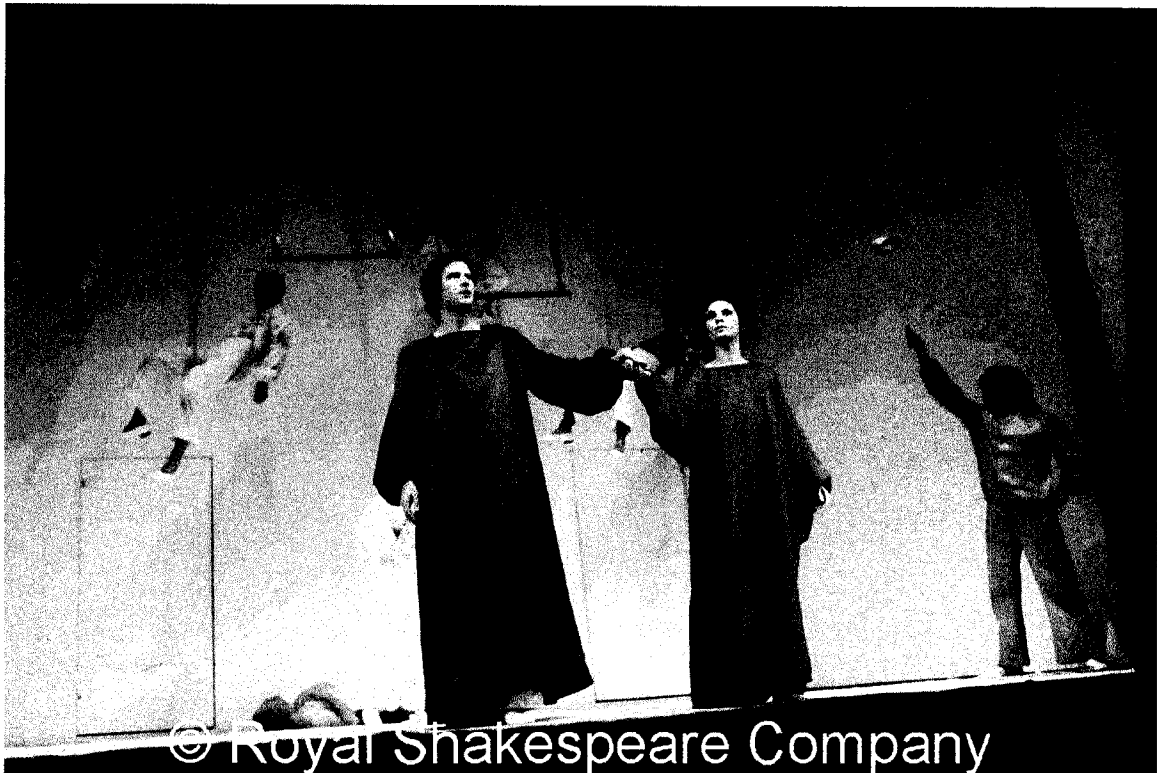
Figure 2



Bottom and Titania.

Titania swoons in front of Bottom: David Waller as Bottom, Sara Kestelman as Titania in Peter Brook's A Midsummer Night's Dream, Royal Shakespeare Theatre, 1970.

Figure 3



Reconciliation: Act 4, Scene 1.

Oberon and Titania are reconciled whilst observing the sleeping lovers: Alan Howard as Oberon, Sara Kestelman as Titania, John Kane as Puck, Mary Rutherford as Hermia, Christopher Gable as Lysander, Frances de la Tour as Helena, and Ben Kingsley as Demetrius in Peter Brook's A Midsummer Night's Dream, Royal Shakespeare Theatre, 1970.

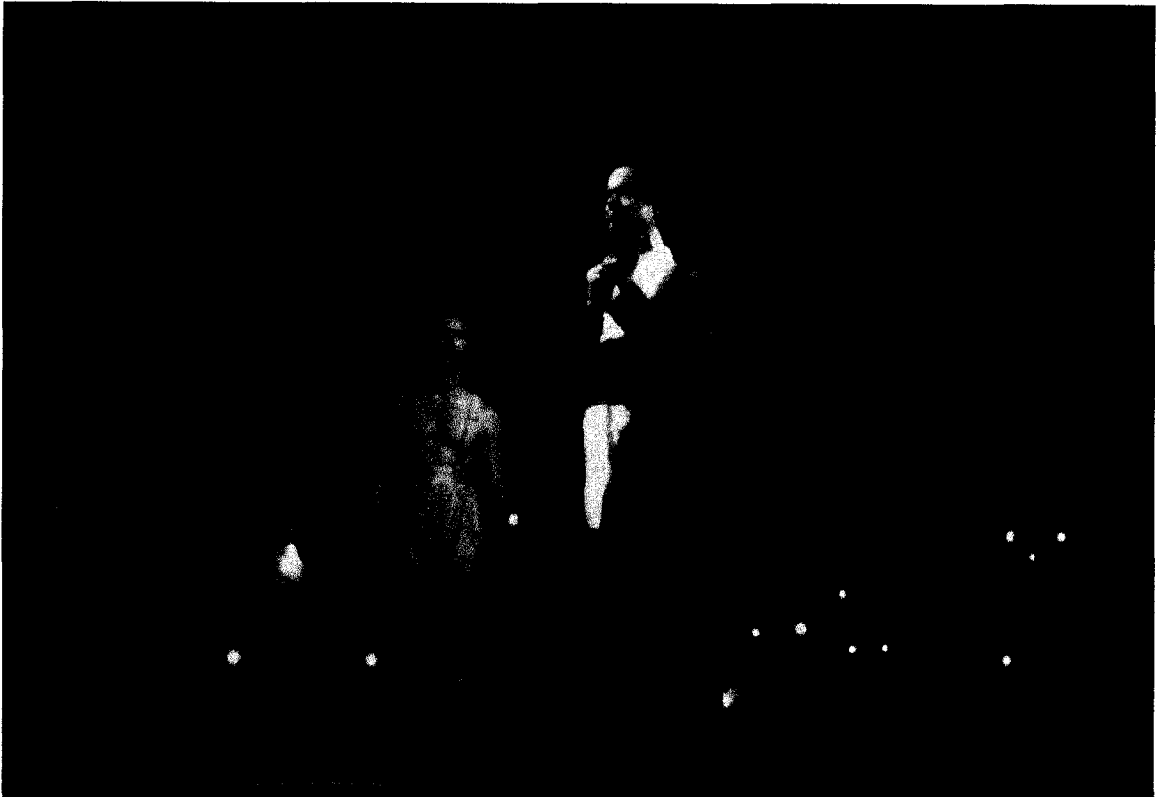
Figure 4



Richard McCabe as Puck.

John Caird's production of A Midsummer Night's Dream, Royal Shakespeare Theatre, 1989.

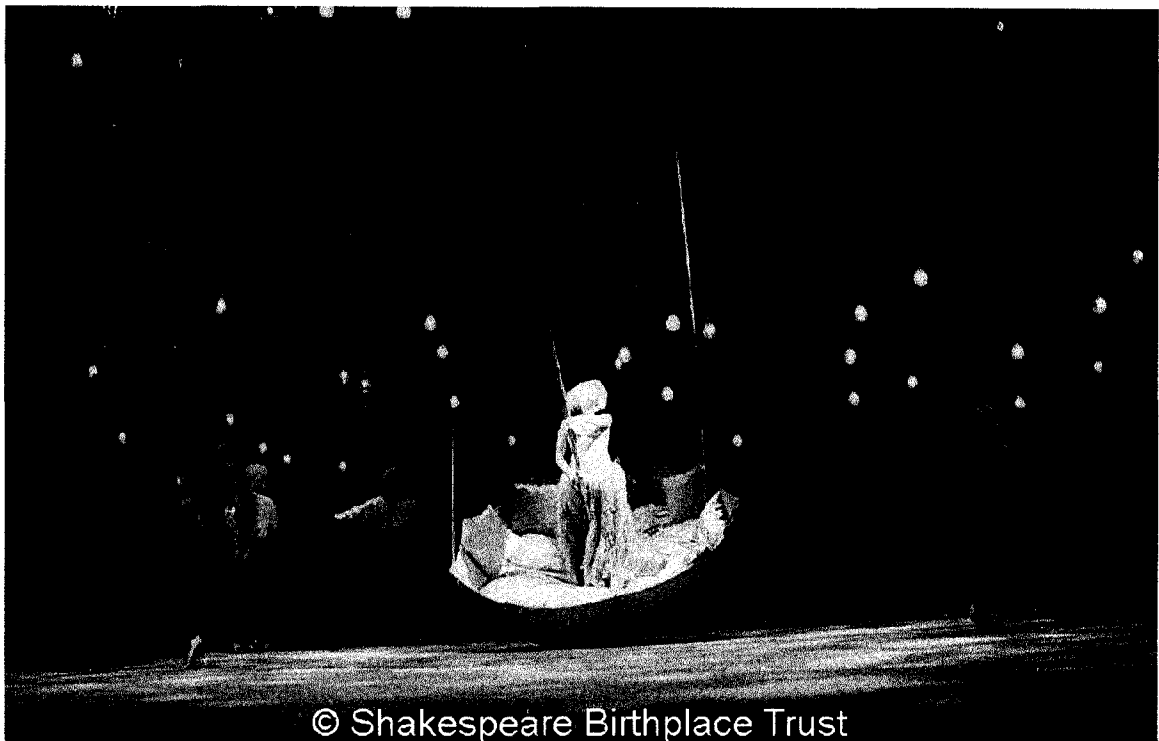
Figure 5



Oberon and Puck, Royal Shakespeare Company, 1994.

Puck and Oberon amid a forest of lightbulbs in Adrian Noble's A Midsummer Night's Dream, Royal Shakespeare Theatre, 1994.

Figure 6



© Shakespeare Birthplace Trust

Stella Gonet as Titania.

Titania and Fairies in Adrian Noble's A Midsummer Night's Dream, Royal Shakespeare Theatre, 1994.

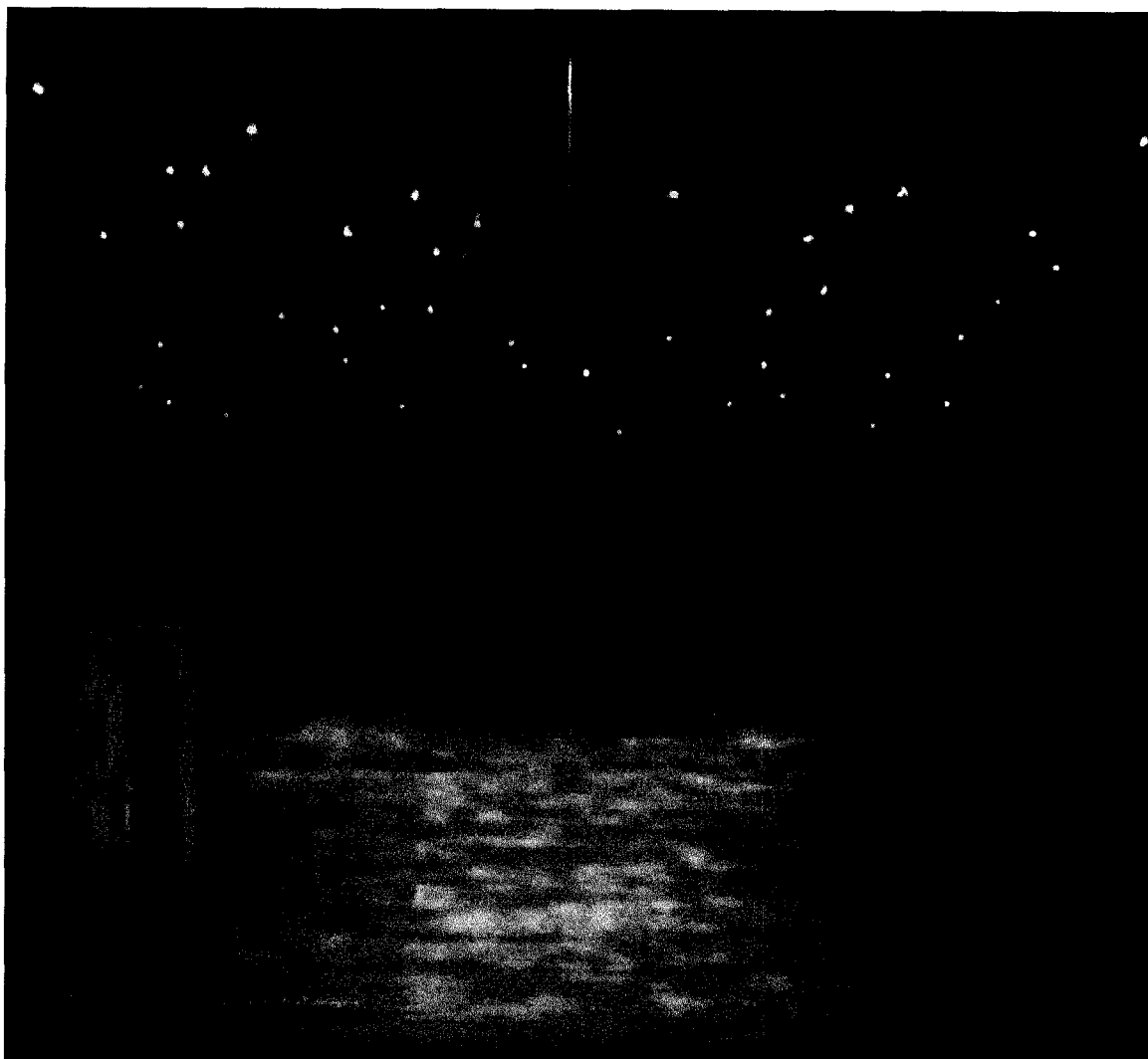
Figure 7



Bottom and Titania: Act 3, Scene 1.

Bottom and Titania in Adrian Noble's A Midsummer Night's Dream, Royal Shakespeare Theatre, 1994.

Figure 8



Anthony Ward's set design.

Adrian Noble's production of A Midsummer Night's Dream, Royal Shakespeare Theatre, 1994.

Figure 9



“Wake you my sweet queen” Act 4, Scene 1.

Oberon squeezes the magic juice over Titania’s eyes: Oberon (Ian Richardson), Titania (Judi Dench), and Puck in Peter Hall’s revival of the 1959 production of A Midsummer Night’s Dream, Stratford-upon-Avon Festival, 1962.

SECTION III

THE SCRIPT

Cutting a script is always a delicate process, especially when it comes to Shakespeare; and although the textual score serves as an excellent guide with regard to the where and why of how to do it, the process becomes far more difficult when getting rid of whole characters and story lines. Shakespeare's plots and sub-plots are intricate in their nature and, more often than not, directly tied to one another. This is especially true of A Midsummer Night's Dream; thus, care had to be taken while making and, in some cases, restoring cuts. Because I came on board the project extremely late in the planning and preparation process, the script I began working with had already been cut. Initially, I thought, "Great! Much of my work is done! All I have to do is step in and direct." Assuming that proper care had been taken in the cutting, I began with some minor rhythmic tweaking to restore the meter and tighten the simple story line, then set about researching the play's production history. What I had yet to learn was that a pre-cut script is not always a gift, and making the assumption that it was turned out to be a rather large setback for me. I discovered, but not until well into the rehearsal process unfortunately, that I had overlooked a textual cut that was inconsistent with the action on stage. In hindsight, it was a silly mistake, but one that really did require bodies moving around on stage to illustrate it. The actors, to their credit, were phenomenal during the re-cutting process and remained very flexible while tolerating a great deal of experimentation with the textual and physical changes required to correct the mistake. Thus, the final draft of the cut script was not complete until well into the rehearsal

process, three weeks into it to be precise, and we had to make some major adjustments to way we were telling the story at that point.

This section deals with my process of trying to make sense of the script, textually and physically, and has been broken into sections that deal specifically with each of the following issues: cuts, score, plot, and physical action. Thus, the reader will find the actual text reprinted several times over herein as final drafts of both the cut script and the textual score are included; but a different analysis and discussion of the problems encountered and choices made during each process surrounds these drafts. For the sake of clarity, this chapter will forgo the discussion of how re-cutting the script mid-process affected us and focus only on what was finally chosen for presentation.¹

ACT ?, SCENE ?

For the purpose of clarifying specific beats and transitions for the cast, as well as for myself, I found it useful to create my own ‘scene’ numbers within the excerpted text. This proved helpful during the process as it gave all parties involved a clear means of communicating questions, concerns, and notes about specific portions of the text. The following chart is a copy of the ‘scene breakdown’ that was distributed to actors, musical directors, designers, and crew.

As our ‘scenes’ were so small in comparison to many of Shakespeare’s original scenes and, in some cases, comprised of material from several separate original scenes, I did not attempt the renumeration of lines within our excerpted script. I chose, instead, to do away with the line numbers altogether to alleviate unnecessary confusion.

¹ For a discussion of re-cutting the script and the affects of that process on our production, see Section IV of this manuscript, “Diary of a Madwoman.”

A Midsummer Night's Dream
Scene Breakdown

Scene	1	2	3	4	5	6	E
Page Number	1-2	2-4	4-5	5-7	7-8	8-9	9
PUCK	X	X	X	X	X	X	X
2ND FAIRY	X	O	X	O	O	X	
OBERON		X	X	X	X	X	
TITANIA		X	X	X	X	X	
1ST FAIRY		O	X	O	O	X	
BOTTOM				X	X	O	
CHORUS		O	X	O	O	X	

E = Epilogue
X = Lines
O = Onstage

THE CUT SCRIPT

Before going into a discussion of where and why I chose to cut certain material from our script, it is important to outline some additional factors, apart from the standard concerns with regard to retaining the text's sense, meter, and character development, I felt needed to be taken into consideration while cutting,: audience, budget, and expectations of the producing organizations. The producers clearly outlined their expectations of the project early on and provided me with an excerpted script that included Mendelssohn's overture and incidental music and clarified the general sense of the story they wanted to tell. Simply put, they wanted only to tell a story about life in the world of fairies that centered around the conflict between Oberon and Titania and highlighted Mendelssohn's score. This meant that two of Shakespeare's three major plotlines had already disappeared on the cutting block, the stories of the Lovers and the

Mechanicals. I initially thought this would make life much easier; but as I quickly discovered, in reality, it only complicated the cutting process as the three plots are tightly interwoven. Ultimately, we ended up with a somewhat corrupted plot, but a story that I felt served our purposes well, those being: 1) to stay within a very limited budget, 2) to make the piece accessible to a large audience comprised mainly of families and friends of the one hundred plus adolescent musicians and singers performing in the concert, and 3) to interfere as little as possible with the musical score. The evening was, in fact, a musical celebration of the producing organizations' anniversaries of which our play was only a part.

A Midsummer Night's Dream²

Scene I

Enter a FAIRY at one door, and PUCK at another.

PUCK: How now, spirit! Whither wander you?

2ND FAIRY: Over hill, over dale,
 Thorough bush, thorough briar,
 Over park, over pale,
 Thorough flood, thorough fire,
 I do wander everywhere,
 Swifter than the moon's sphere;
 And I serve the Fairy Queen,
 To dew her orbs upon the green.
 I must go seek some dew-drops here,
 And hang a pearl in every cowslip's ear.
 Farewell, thou lob of spirits; I'll be gone;
 Our Queen and all her elves come here anon.

PUCK: The King doth keep his revels here tonight;
 Take heed the Queen come not within his sight;
 For Oberon is passing fell and wrath,
 Because that she as her attendant hath
 A lovely boy, stol'n from an Indian king-

² Text excerpted from William Shakespeare's A Midsummer Night's Dream, ed. Harold F. Brooks.

Scene II

*Enter OBERON, the King of Fairies, at one door, with his TRAIN;
and TITANIA, the queen, at another, with hers.*

OBERON: Ill met by moonlight, proud Titania.

TITANIA: What, jealous Oberon? Fairies, skip hence;
I have forsworn his bed and company.

OBERON: Tarry, rash wanton; am not I thy lord?

TITANIA: Then I must be thy lady; but I know
When thou hast stol'n away from fairy land
To amorous Phillida. Why art thou here
Come from the farthest step of India,
But that, forsooth, the bouncing Amazon,
Your buskin'd mistress and your warrior love,
To Theseus must be wedded, and you come
To give their bed joy and prosperity?

I made a small internal cut to Titania's speech here that eliminates a reference to Corin as Phillida's counterpart. Taking into consideration the probability that our audience would not be versed in Shakespeare's mythological and historical references, I felt the sense of the line was clearer without it.

OBERON: How canst thou thus, for shame, Titania,
Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?

Another small cut of four lines here to Oberon's speech. This cut also eliminates obscure references to legend and lore surrounding the historical character of Theseus. The cut lines included a reference to Theseus having raped a girl as well which, again considering the audience of children and teens we were performing for, I felt we were better off without.

TITANIA: These are the forgeries of jealousy:
Now with thy brawls thou hast disturb'd our sport.

The human mortals want their winter cheer;
Now th' night is with no hymn or carol blest.

Although I kept Titania's cosmic reference to winter as it seemed well suited to a mid-November production of the play, this passage was drastically cut to eliminate Titania's list of evils that have sprung from her and Oberon's dissension. I felt that the multitude of cosmic references, while certainly of import to an Elizabethan audience, would overwhelm the average member of our audience; and by the time she got round to making her point, she and Oberon would have to work twice as hard at a critical juncture of the play to regain the audience's attention. This was not something I wanted to burden my actors or the audience with. The cut also creates a more self-centered Titania, which was an important aspect of her character to my interpretation. Cutting this section required a bit of rewriting on my part in order to make the meter work, which I am not a huge proponent of doing. However, albeit Titania's remaining lines are somewhat a corruption of Shakespeare's original intentions, I thought they allowed her to make her point succinctly.

OBERON: Do you amend it then? It lies in you.
 Why should Titania cross her Oberon?
 I do but beg a little changeling boy
 To be my henchman.

TITANIA: Set your heart at rest:
 The fairy land buys not the child of me.
 His mother was a votress of my order:
 But she, being mortal, of that boy did die;
 And for her sake do I rear up her boy;
 And for her sake I will not part with him.

Another fairly significant cut was made here to Titania's speech in order to eliminate the depth of our knowledge of her relationship with the boy's mother. I didn't feel it was necessary to further the story, and I also felt it contributed to Titania's self-centeredness.

OBERON: How long within this wood intend you stay?

TITANIA: Perchance till after Theseus' wedding-day.
If you will patiently dance in our round,
And see our moonlight revels, go with us;

OBERON: Give me that boy, and I will go with thee.

TITANIA: Not for thy fairy kingdom. Fairies, away!
We shall chide downright if I longer stay.

Exeunt TITANIA and her TRAIN.

OBERON: Well, go thy way; thou shalt not from this grove
Till I torment thee for this injury.
Fetch me that flower; the herb I show'd thee once.
The juice of it, on sleeping eyelids laid,
Will make or man or woman madly dote
Upon the next live creature that it sees.

The exchange between Oberon and Puck has been eliminated here. Rather than calling his "gentle Puck" hither, Oberon now simply barks out an order. While the cut leaves his language a bit rough around the edges, I hoped this would serve the actor's character development of an authoritative, dictatorial Oberon. The rationale behind the rest of the cut was, again, to unburden the audience of the bulk of his cosmic references which I felt only served to add minutes to the ticking clock of our production. I also felt the cosmic references established a concrete connection of Oberon to some ethereal magic that I chose not to endow him with in this interpretation.

PUCK: I'll put a girdle round about the earth
In forty minutes. *[Exit.]*

OBERON: Having once this juice,
I'll watch Titania when she is asleep,
And drop the liquor of it in her eyes:
The next thing then she waking looks upon
She shall pursue it with the soul of love.
And ere I take this charm from off her sight
I'll make her render up her page to me.

But who comes here? I am invisible;
And I will overhear their conference.

Here is another moment that I struggled with intensely. The last two lines of Oberon's speech become problematic in that we have no mortal lovers in our play for him to eavesdrop on, originally the parties referred to herein; yet I felt it was an important moment in which our version of the conceit of 'invisibility' needed to be established. I chose to bring Puck and 2nd Fairy on here as the lovers Oberon will overhear. This added, what I hoped would be, a parallel dimension within which Shakespeare's mortal lovers' travails could exist to some degree.

Scene III

Enter TITANIA, Queen of Fairies, with her TRAIN.

TITANIA: Come, now a roundel and a fairy song;
Then for the third part of a minute, hence:
Some to kill cankers in the musk-rose buds;
Some war with reremice for their leathern wings,
To make my small elves coats; and some keep back
The clamorous owl, that nightly hoots and wonders
At our quaint spirits. Sing me now asleep;
Then to your offices, and let me rest.

The Fairies sing.

1ST FAIRY: *You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blindworms, do no wrong,
Come not near our fairy queen.*

CHORUS: *Philomel, with melody,
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby;
Never harm, nor spell, nor charm,
Come our lovely lady nigh;
So goodnight, with lullaby.*

2ND FAIRY: *Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence!
Beetles black, approach not near;
Worm nor snail, do no offence.*

CHORUS: *Philomel, with melody, etc.* *Titania sleeps.*

1st FAIRY: *Hence, away! Now all is well;
One aloof stand sentinel!* *Exeunt Fairies.*

Enter PUCK.

OBERON: Hast thou the flower there? Welcome, wanderer.

PUCK: Ay, there it is.

OBERON: I pray thee give it me.

I have added back and moved the above exchange between Oberon and Puck to this place in the script. I felt the logistics of exchanging the love-in-idleness was an important moment for clarity and this seemed a more reasonable place for it to happen with regard to Puck's traffic patterns on and off stage. I cut the rest of Oberon's famous speech for the sake of time as we do not have to deal with the shift in and out of a scene between the mortal lovers and, so, do not need to be reminded of his intentions as seems to be the case in the original text. Oberon is then able to go straight to the business of charming Titania's eyes as the audience already knows she is sleeping.

[squeezes the juice on Titania's eyelids].

What thou seest when thou dost wake,
Do it for thy true love take;
Be it ounce, or cat, or bear,
In thy eye that shall appear
When thou wak'st, it is thy dear.
Wake when some vile thing is near. *[Exit.]*

A small cut to Oberon's above charm shaves a few more seconds off the clock. While it alters the rhyme scheme, I intended it to eliminate a difference in schematics between

Oberon's charms and the other charmers in the play, thereby divesting Oberon further of his 'magic'.

Scene IV

The opening of this scene is another place in the text that gave me fits of agony. I needed to find a solution to the problem of having removed the Mechanicals and their story from our play. Bottom needed a reason to be present. Unfortunately, the solution came too late and wasn't incorporated into our performance. Given the very late date that I conceived the solution, I chose not to throw the changes at the actors as they were already dealing with more than they should have been without professional training. In hindsight, I firmly believe that it was the right decision in that moment, although, it leaves me wistful for the opportunity to have another go at it. For the sake of posterity, then, and with the hope that I have not completely sunk my directorial ship with the failings of the piece and will be able to come back to a similar project in the future, I have documented both what happened in performance as well as what I would have liked to have happened at this place in the script. I will deal first with the problem solved so that we can move neatly on afterward.

Take One

or

The Solution That Was Too Late In Coming

Enter PUCK and BOTTOM[severally].

BOTTOM: Are we all met? Pat, pat; and here's a marvellous convenient place for our rehearsal. This green plot shall be our stage; and I will do it in action, as I will do it before the Duke, Theseus.

Tagging Quince's first line onto Bottom's and turning the 'we's to 'I's creates the same sense of a rehearsal happening in the 'forest', only the rehearsal becomes Bottom working on a solo for Theseus' wedding festivities. The question becomes one directed toward the audience. The addition of these lines does wonders for the clarity of the whole piece. Bottom's song clearly becomes the actual rehearsal I intended it to be, to which Puck responds with a sour face and by placing ass ears on him; Bottom's singing remains the cause of Titania's waking, as it is originally; and the change alters the dynamics of the Overture business in that Bottom is now free to have an ongoing relationship with the audience, as do the rest of the actors on stage.

PUCK: What hempen homespun have we swaggering here?
 So near the cradle of the Fairy Queen?

[BOTTOM sings.]

TITANIA: What angel wakes me from my flowery bed?
 I pray thee, gentle mortal, sing again:
 Mine ear is much enamour'd of thy note;
 So is mine eye enthralled to thy shape;
 And thy fair virtue's force perforce doth move me
 On the first view to say, to swear, I love thee.

Take Two
 or
How It Actually Went Down

Enter PUCK and BOTTOM[, singing, severally].

PUCK: What hempen homespun have we swaggering here?
 So near the cradle of the Fairy Queen?

In an attempt to solve the logistical problem of why Bottom appears at this moment in time singing, I gave the actor the circumstances that he was coming to rehearse his act for the Duke's wedding festivities. I wanted the world of mortals to be something our

contemporary audience could relate to, and thus chose to replace Shakespeare's lyrics with contemporary lyrics. I found that the general perception of Michael Jackson seemed to mirror my perception of Shakespeare's Mechanicals. While their character is indeed a bit odd, their mannerisms quirky, and their appearance rather silly, their sincerity with regard to their 'art' is unquestionable. Thus, I chose a selection from Michael Jackson's well known "Billy Jean." I also directed the actor playing Bottom to draw on Jackson's physicality and sincerely try to imitate him 'in performance'.

TITANIA: What angel wakes me from my flowery bed?
I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.

BOTTOM: Methinks, mistress, you should have little reason for that. And yet, to say the truth, reason and love keep little company together nowadays. The more the pity that some honest neighbours will not make them friends. Nay, I can gleek upon occasion.

TITANIA: Thou art as wise as thou art beautiful.

BOTTOM: Not so neither; but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

TITANIA: Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate;
The summer still doth tend upon my state;
And I do love thee: therefore go with me.
I'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep,
And sing, while thou on pressed flowers dost sleep.

BOTTOM: I had rather have a handful or two of dried peas.

TITANIA: Peaseblossom! Cobweb! Moth! and Mustardseed!
Be kind and courteous to this gentleman.
The honey-bags steal from the humble-bees,
And for night-tapers crop their waxen thighs,

And light them at the fiery glow-worms' eyes,
 To have my love to bed, and to arise;
 And pluck the wings from painted butterflies
 To fan the moonbeams from his sleeping eyes.
 Come, wait upon him; lead him to my bower.

PEAS: Hail, mortal!

COB: Hail!

MOTH: Hail!

MUS: Hail! *[Exeunt.]*

For the sake of time, I cut Bottom's interactions with the four fairies that happen here between and after Titania's monologues above and in a later scene and replaced them with a single line from the later scene. I felt confident that the actor playing the role was capable of making enough of an ass of himself and the actor playing Titania would be sufficiently enamoured of him without the assistance of all that dialogue.

Enter OBERON, King of Fairies.

OBERON: I wonder if Titania be awak'd;
 Then, what it was that next came in her eye,
 Which she must dote on in extremity.
 Here comes my messenger. How now, mad spirit?

PUCK: My mistress with a monster is in love!

A huge cut to Puck's speech here for the sake of time and clarity as it is expository and includes references to the Mechanicals' story.

OBERON: This falls out better than I could devise.
 I'll to my queen, and beg her Indian boy;
 And then I will her charmed eye release
 From monster's view, and all things shall be peace. *[Exit.]*

PUCK: Up and down, up and down,
 I will lead them up and down;
 I am fear'd in field and town;
 Goblin, lead them up and down.

Scene V

*Enter TITANIA, Queen of Fairies, and BOTTOM;
PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED, and other Fairies*

TITANIA: Come sit thee down upon this flowery bed.
Wilt thou hear some music, my sweet love?

BOTTOM: I have a reasonable good ear in music. Let's have the tongs and bones. But I pray you, let none of your people stir me: I have an exposition of sleep come upon me.

TITANIA: Sleep thou, and I will wind thee in my arms.
O how I love thee! How I dote on thee! *[They sleep.]*

Several cuts were made to the above exchange between Bottom and Titania for the sake of time and clarity. The most significant was made internally in Titania's last line. The missing lines are rich with sensuality and sexual puns. This is a good example of a cut that was made to 'clean up' the story for the sake of our PG audience.

Enter [OBERON].

OBERON: Welcome, good Robin. Seest thou this sweet sight?
Her dotage now I do begin to pity;
For, meeting her of late behind the wood
I then did ask of her her changeling child;
Which straight she gave me, and her fairy sent
To bear him to my bower in fairy land.
And now I have the boy, I will undo
This hateful imperfection of her eyes.
Be as thou wast wont to be;
See as thou wast wont to see:
Now, my Titania, wake you, my sweet queen.

Several internal cuts were made to Oberon's monologue for the sake of time and clarity.

TITANIA: My Oberon! What visions have I seen!
Methought I was enamour'd of an ass.

OBERON: There lies your love.

TITANIA: How came these things to pass?

OBERON: Silence awhile. Sound, music!
 Come, Titania ,my queen, take hands with me.
 Now thou and I are new in amity,
 And will tonight, come midnight, solemnly,
 Dance in Duke Theseus' house triumphantly,
 And bless it to all fair prosperity.

More cuts were made in the exchange between Titania and Oberon for the sake of time;
 and a rewrite of his line concerning when they will dance in Theseus' house for the sake
 of clarity.

Scene VI

OBERON: Through the house give glimmering light
 By the dead and drowsy fire;
 Every elf and fairy sprite
 Hop as light as a bird from briar;

And this ditty sing after me
 Sing, and dance it trippingly.

TITANIA: First rehearse your song by rote,
 To each word a warbling note;
 Hand in hand, with fairy grace,
 Will we sing, and bless this place.

CHORUS: *Through the house give glimmering light
 By the dead and drowsy fire;
 Every elf and fairy sprite
 Hop as light as a bird from briar;
 And this ditty sing after me
 Sing, and dance it trippingly.*

1ST FAIRY: *First rehearse your song by rote,
 To each word a warbling note;
 Hand in hand, with fairy grace,
 Will we sing, and bless this place.*

CHORUS: *We will sing and bless this place!*

2ND FAIRY: *Hand in hand, with fairy grace,
 Will we sing, and bless this place.*

CHORUS: *Through the house give glimmering light...*

OBERON: With this field-dew consecrate,
Every fairy take his gait,
And each several chamber bless
Through this palace with sweet peace;
Trip away; make no stay;
Meet me all by break of day.

CHORUS: *Trip away; make no stay;
Meet him all by break of day.
Exeunt [all but PUCK].*

PUCK: Now when thou wak'st, with thine own fool's eyes peep.

Puck's line appears here for the sake of logistics. It was impossible to get Oberon's directive to Puck into our script without completely wrecking the meter or including a reference to the world of Athens. I felt this was the most unobtrusive place for the business of Bottom's transformation and awakening to occur and have, therefore, moved the line to its current location to avoid having Oberon give the directive.

Epilogue

PUCK: If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
If you pardon, we will mend.
And, as I am an honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call.
So, goodnight unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends. *[Exit.]*

THE TEXTUAL SCORE

While examining the choices I made regarding the score, it is important to understand the factors that directly effected those choices throughout the process. The first, and most important factor was the audience for which we would be performing. My primary concern was with making the text and the characters accessible to our audience. As the audience was comprised mostly of the families and friends of the adolescent members of Bay Youth Symphony Orchestras and Virginia Children's Chorus, I targeted the average teenager, assuming that even the adults present would be able to appreciate this perspective as they were more than likely currently struggling with their own teen's trials and tribulations. In short, this meant that I had to strike a balance between giving Shakespeare's words their full weight and keeping the piece 'clean' enough to be rated PG by our producers' and parents' standards.

I wanted the average teenaged audience member to see Titania and Oberon's behavior as ridiculous and to identify with Puck and our 2nd Fairy, which leads me to the next factor that affected many of my textual choices. Hoping to give the audience the same perspective as Puck and 2nd Fairy, I directed the actors playing the roles of Titania and Oberon to address the audience as often as possible in the manner they might use when trying to explain things to a nine-year old. Puck and the rest of the fairies were then given the note that Titania and Oberon should be treated as long-winded, lecturing parental figures. Given the age gap between the actors playing Titania and Oberon and the actors and singers playing Puck and the other fairies, I hoped that the natural dynamic already existing between the fairy chorus and their chorus master would prove fruitful.

A Midsummer Night's Dream³

[1] Overture (Tempo I)

6 min

Enter PUCK and sets stage during Overture.

Scene I

Enter 2ND FAIRY during last few bars of overture.

- / (/ -) / - / - /

PUCK: How now, spirit! Whither (wander) you?

All puns on the word 'wander' and its derivatives were eliminated in this production due to their sexual nature and the need for a PG production; and any other place in the text in which one encounters the pun hereafter has been treated in the same fashion as here in Puck's opening line.

[2] No. 2 *L'istesso tempo*

2:20 min

Two measures flute

/ - / / - /

2ND FAIRY: Over hill, over [dale],
 / - / / - /

Thorough bush, thorough [briar],

/ - / / - /

Over park, over [pale],
 / - / / - /

Thorough flood, thorough [fire],

These first four lines of our 2nd Fairy are the only occurrence of this meter in the play, a clue that she is in a state we only see her in on this one occasion. I wanted to give her a flustered state of dire emergency for these opening moments. Her circumstance, then, was that she was excessively late in returning from an errand Titania had sent her on. Having not looked closely at Puck yet, she breaks into the singsong of these lines which

³ Text excerpted from William Shakespeare's A Midsummer Night's Dream, ed. Harold F. Brooks.

serve as the automatic response she might give to the average ‘adult’ questioning her about her whereabouts.

Two measures clarinet. / - / - / - /
 I do (**wander**) every[**w**here],
 / - / - / - /
 Swifter than the moon's [sphere];
 / - / - / - /
 And I serve the Fairy [Queen],
 - / - / - / - /
 To dew her orbs upon the [green].

The next four lines show a shift in the meter. This rhythm is what I delineated as our fairy ‘verse’, a heightened form of text in juxtaposition with the traditional iambic pentameter throughout most of the rest of the play. I treated all shifts into and out of this meter as I would treat a shift from verse to prose, or vice versa, in any of Shakespeare’s texts. In this case, she has, by now, looked at Puck and realized she is not speaking to a ‘parental figure.’ However, she has yet to realize his identity and thus remains formal in her address. The last line of this foursome shows the equivalent of a trochaic foot at its beginning. I chose this as a moment in which our fairy locks eyes with Puck and becomes acutely aware of his good looks.

Pizzicato - / - / - / - /
 I must go **seek** some **dew-drops** [here],
 - / - / - / - / - /
 And hang a pearl in every cowslip’s [ear].
 - / - / - / - / - /
 Farewell, thou **lob** of spirits; I’ll be [gone];
 - / - / - / - / - /
 Our Queen and all her elves come here [anon].

The last four of 2nd Fairy’s lines mark another shift in meter. Here she finally speaks in full iambic pentameter, the ‘prose’ of the fairies and the meter she and Puck use for the

rest of the scene. I chose to use this as a deliberate shift on her part as a means of ‘playing it cool.’

Four measures bassoon

PUCK: - / - / - / - / - /
The King doth keep his revels here [tonight];
 - / - / - / - / - /
 Take heed the Queen come not within his [sight];
 - / - / - / - / - /
 For Oberon is passing fell and [wrath],
 - / - / - / - / - /
 Because that she as her attendant [hath]
 - / - / - / - / - /
 A lovely boy, (stol’n) from an Indian [king]-
 - / - / - / - / - /
 She never had so sweet a [changeling];
 - / - / - / - / - /
 And jealous Oberon would have the [child]
 (/ -) - / - / - / - /
 (Knight of his train), to trace the forests [wild]:
 - / - / - / - / - /
 But she perforce withholds the loved [boy],
 (/ -) - / - / - / - /
 (Crowns) him with flowers, and makes him all her [joy].

The sexual puns on ‘stol’n,’ ‘Knight of his train,’ and ‘Crowns’ were ignored in performance as they cast Titania’s relationship and Oberon’s intentions with the Indian boy in a somewhat shady light. I didn’t feel this sexual reference to pedophilia or the perverse twist it added to Puck’s character was appropriate for our audience. However, the lines remain important in the sense that they establish the crux of the argument between Titania and Oberon; and, thus, they were necessary to further the plot. I chose here to focus on the consonant sounds in the speech; the hissing and buzzing created by the repetition of *ess*, *ch*, and *z* sounds lend a gossiping and confidential quality to it that I felt was appropriate for this section.

- / - / - / - / - /
 And **now** they **never** (*meet*) in grove or [green],
 - / - / - / - / - /
 By fountain clear, or spangled starlight [sheen],

The sexual pun on ‘meet’ was discarded due to its inappropriate nature.

- / - / - / - / - /
 But **they** do square; **that** all **their** elves for [**fear**]
 (/ -) - / - / - / - /
 Creep into acorn-cups, and hide **them** [**there**].

Four measures bassoon

- / - / - / - / - /
 2ND FAIRY: *Either I mistake your **shape** and making [**quite**],*
 - / - / - / - / - /
*Or else you are that **shrewd** and **knavish** [**sprite**]*
 - / - / - /
Call’d Robin Goodfellow!

Six measures bassoon

- / - / - / - /
 PUCK: ***Thou speak’st a**[right];*
 - / - / - / - / - /
*I am **that** merry wanderer of **the** [**night**].*

Enter OBERON

- / - / - / - /
 But room, Fairy! **Here** comes [Oberon].

Enter FAIRY CHORUS

- / - / - / - / - /
 2ND FAIRY: *And **here** my **mistress**. Would that **he** were [**gone**]!*

Scene II

Enter TITANIA with her TRAIN

- / - / - / - / - /
 OBERON: *Ill **met** by **moonlight**. Proud Titania.*

- / - / - / (/ -) - /
 TITANIA: *What! Jealous Oberon! Fairies, skip **hence**;*
 - / - / - / - / - /
I have forsworn his bed and company.

I took liberties with the punctuation of Oberon and Titania's first lines in order to clarify the antithesis and sense therein for the actors. They originally read, "Ill met by moonlight, proud Titania. / What, jealous Oberon? [. . .]" While I chose to downplay the antithesis in 'bed and company', I did want to establish the venom in this lover's quarrel and I thought the hissing sounds in Titania's first two lines worked well to that end. Likewise, in her following speech, I worked to get the actor to continue pulling out the consonants that lent themselves to hissing (f, th, sh, and s).

(/ -) - / - / - / - /

OBERON: Tarry, rash wanton; am not I thy lord?

Oberon has a pattern of troches throughout the text that occur when he is issuing an order. This line contains the first of these occurrences.

- / - / - / - / - /

TITANIA: Then I must be thy lady; but I know
 - / - / - / - / - /
 When thou hast (stol'n) away from fairy land

The pun on 'stol'n' was here, again, eliminated due to its sexual nature.

- / - / - / - / - /

To amorous Phillida. Why art thou here
 - / - / - / - / - /
 Come from the farthest step of India,
 - / - / - / - / - /
 But that, forsooth, the bouncing Amazon,
 - / - / - / - / - /
 Your buskin'd mistress and your warrior love,
 - / - / - / - / - /
 To Theseus must be wedded, and you come
 - / - / - / - / - /
 To give their bed joy and prosperity?

- / - / - / - / - /
 OBERON: How **canst thou thus**, for shame, **Titania**,
 (/ -) - / - / - / - /
 Glance **at my credit** with Hippolyta,
 (/ -) - / - / - / - /
Knowing I know thy love to Theseus?

- / - / - / - / - /
 TITANIA: These are the forgeries of jealousy:
 - / - / - / - / - /
 Now with **thy brawls** thou hast disturb'd our sport.
 - / - / - / - / - /
 The human mortals want their winter cheer;
 - / - / - / - / - /
 Now th' night is with **no hymn** or carol blest.

The hissing sounds in Titania's lines here were, again, emphasized along with the negative 'n' sounds in the last line.

- / - / - / - / - /
 OBERON: Do **you amend** it then? It lies in **you**.
 - / - / - / - / - /
 Why should Titania cross her Oberon?
 - / - / - / - / - /
I do but beg a little changeling boy
 - / - / - / - /
 To **be** my henchman.

/ - / - /
 TITANIA: Set your heart at rest:
 - / - / - / - / - /
 The fairy land **buys** not the child of me.
 - / - / - / - / (- / *)
 His mother was a votress of my order:
 - / - / - / - / - /
But she, being mortal, of that boy **did die**;
 - / - / - / - / - /
And for her sake do I rear up her boy;
 - / - / - / - / - /
And for her sake I will not part with him.

- / - / - / - / - /
 OBERON: How long **within this wood** intend you [stay]?

- / - / - / - / - /
 TITANIA: Perchance till after Theseus' wedding-[day].
 - / - / - / - / - /
 If you will patiently dance in our round,
 - / - / - / - / - /
 And see our moonlight revels, go with us;

(/ -) - / - / - / - /
 OBERON: Give me that boy, and I will go with thee.

- / - / (- / *) (/ -) - /
 TITANIA: Not for thy fairy kingdom. Fairies, [away]!

The feminine ending in the middle of the line, followed by the trochee, indicates a large shift. Titania was directed to find a significant physical shift here that would illustrate her frustration with the argument and Oberon at that moment and use the trochee, like Oberon, to issue a command.

(- -) (/ -) (/ /) - / - /
 We shall chide downright if I longer [stay].

Exit TITANIA, her TRAIN, and FAIRY CHORUS.

- / - / - / - / - /
 OBERON: Well, go thy way; thou shalt not from this grove
 - / - / - / - / - /
 Till I torment thee for this injury.
 (/ -) - / - / - / - /
 Fetch me that flower; the herb I show'd thee once.
 - / - / - / - / - /
 The juice of it, on sleeping eyelids laid,
 - / - / - / - / - /
 Will make or man or woman madly dote
 - / - / - / - / - /
 Upon the next live creature that it sees.

- / - / - / - / - /
 PUCK: I'll put a girdle round about the earth
 - / - / - /
 In forty minutes.

[Exit.]

Violins
Flute US

- / - / - / - / - /
 Some to **kill** cankers in the musk-rose buds;
 - / - / - / - / - /
 Some **war** with rereemice for **their** leathern wings,
 - / - / - / - / - /
 To **make** my small elves coats; and some keep back
 - / - / - / - / (- / *)
 The clamorous owl, that nightly hoots and wonders
 - / - / - / - / - /
 At our quaint spirits. Sing me now asleep;
 - / - / - / - / - /
 Then to your offices, and let me rest.

PUCK cues [3] No. 3 Song with Chorus.

4:08 min

FAIRIES sing.

1ST FAIRY: *You spotted snakes with double tongue,
 Thorny hedgehogs, be not seen;
 Newts and blindworms, do no wrong,
 Come not near our fairy queen.*

CHORUS: *Philomel, with melody,
 Sing in our sweet lullaby;
 Lulla, lulla, lullaby; lulla, lulla, lullaby;
 Never harm, nor spell, nor charm,
 Come our lovely lady nigh;
 So goodnight, with lullaby.*

2ND FAIRY: *Weaving spiders, come not here;
 Hence, you long-legg'd spinners, hence!
 Beetles black, approach not near;
 Worm nor snail, do no offence.*

CHORUS: *Philomel, with melody, etc. [TITANIA sleeps.]*

1st FAIRY: *Hence, away! Now all is well;
 One aloof stand sentinel! [Exit FAIRIES.]*

- / - / - / (/ -) (/ -)
 OBERON: *Hast **thou** the flower **there**? **Welcome**, wanderer.*

Another double troche at the end of Oberon's line indicates a shift. In this case, I chose to make it a moment in which he chastises Puck for his dalliance with 2nd Fairy.

PUCK: - / - /
Ay, **there** it is.

OBERON: - / - / - /
I pray **thee** give it **me**.

PUCK cues [4] No. 7 [Nocturne:] Con moto tranquillo

5:40 min

(Squeezing the juice on Titania's eyelids.)

/ - / - / - /
What thou seest when thou dost [wake],

/ - / - / - /
Do it for thy true love [take];

/ - / - / - /
Be it ounce, or cat, or [bear],

/ - / - / - /
In **thy eye that** shall [appear]

/ - / - / - /
When thou wak'st, it is thy [dear].

/ - / - / - /
Wake when some vile thing is [near]. *[Exit.]*

This passage marks a shift in Oberon's meter into the fairy 'verse'. In this instance, and hereafter in Oberon's text, this meter indicates that he performs some sort of charm.

Scene IV

Enter BOTTOM singing. ORCHESTRA out to watch Bottom.

PUCK: - / - / - / - / - /
What **hempen homespun** have we swaggering here?

The repetitious 'h' sounds represent Puck's amusement 'ha, ha, ha' at Bottom.

- / - / - / - / - /
So near the cradle of the **Fairy Queen**?

TITANIA: - / - / - / - / - /
What (angel) wakes me from my flowery bed?

- / - / - / - / - /
I pray thee, (gentle) **mortal**, sing again:

- / - / - / - / - /
Mine ear is much enamour'd of thy note;

- / - / - / - / - /
 So is *mine eye* enthralled to thy shape;
 - / - / - / - / - / (- / *)
 And thy fair virtue's **force** **perforce** doth (**move**) [**me**]
 - / - / - / - / - / (- / *)
 On the first view to say, to swear, I love [thee].

There is a delightful repetition of the 'mmm' and 'nnn' sounds in this speech. As we again tried to eliminate any blatant sexual content by ignoring the puns on 'angle,' 'gentle,' and 'move', I thought emphasizing these sounds was a nice alternative.

BOTTOM: **Methinks, mistress**, you should have little reason for that. **And yet, to say the truth, reason and love keep little company together nowadays. The more the pity that some honest neighbours will not make them friends. Nay, I can gleek upon occasion.**

Bottom uses prose in his conversation with Titania, and throughout the play. He does not display the mastery over language that the fairies have, an indication that he is somewhat of a clod (or rather 'mortal') and certainly of a lower 'station' than the queen.

- / - / - / - / - /
 TITANIA: **Thou art as wise as thou art beautiful.**

BOTTOM: **Not so neither; but if I had wit enough to get out of this wood, I have enough to serve mine own turn.**

The hodge-podge and random pattern in which the consonant sounds repeat themselves in Bottom's speech above, and in his first speech, seem to be in the likeness of stuttering, a wonderful technical character clue for the actor playing the role.

PUCK re-cues [Nocturne].

(/ -) - / - / - / - /
 TITANIA: Out of this wood **do** not **desire** to [go]:
 - / - / - / - - / - /
 Thou shalt remain here, **whether** thou wilt or [no].
 - / - / - / - / - /
 I am a spirit of no common [rate];
 - / - / - / - / - /
 The summer **still doth tend** upon my [state];

- / - / - / - / - /
 And I do love thee: therefore go with [me].
 - / - / - / - / - /
 I'll give thee **fairies** to attend on [thee],
 - / - / - / - / - /
 And they shall fetch thee jewels from the [deep],
 - / - / - / - / - /
 And sing, while thou on pressed flowers dost [sleep].

There is a coaxing, whining quality to the repetitious 'e' sounds in the last four lines of Titania's speech that suggests she is in some way coaxing or bribing him to stay.

BOTTOM: I **had** rather **have** a **handful** or two of dried [**peas**].

(/ -) - / - / - / - /
 TITANIA: **Peaseblossom!** Cobweb! **Moth!** and **Mustard**[seed]!
 - / - / - / - / - /
 Be kind and courteous to this gentleman.
 - / - / - / - / - /
 The **honey-bags** steal from the **humble-bees**,
 - / - / - / - / - /
 And for **night-tapers** crop their waxen [thighs],
 - / - / - / - / - /
 And **light** **them** at **the** fiery glow-worms' [eyes],
 - / - / - / - / - /
 To have my love to bed, and to [(arise)];

This was a particularly difficult place to downplay the pun as it is so obvious. Rather than have the actor hit the antithesis and the pun in 'to bed and to arise,' I had her simply straddle Bottom as he lay prone on the floor and draw his torso upright to meet hers until they were cheek to cheek.

- / - / - / - / - /
 And **pluck** the wings from **painted** [butterflies]
 - / - / - / - / - /
 To **fan** the **moonbeams** from his sleeping [eyes].
 - / - / - / - / - /
 Come, wait upon him; lead him to my bower.

(/ / -)
 PEAS: **Hail**, mortal!

COB: /
 Hail!

MOTH: /
 Hail!

MUS: /
 Hail! *[Exeunt.]*

Enter OBERON.

OBERON:
 - / - / - / - / - /
 I **wonder** *if* Titania be awak'd;
 - / - / - / - / - /
 Then, **what it was** that next came in her eye,
 - / - / - / - / - /
 Which she **must dote on in** (extremity).
 - / - / - / - / (- / *)
 Here comes **my messenger**. *How now, mad spirit?*

The pun on ‘extremity’ was missed in performance. This should have served as one of the many means we experimented with to say the word ‘ass’ in reference to Bottom.

PUCK: - / - / - / - / - /
My **mistress** with a (**monster**) *is in love!*

I eliminated the pun on monster here and in the following speech, again for its sexual content.

OBERON:
 This falls out better than *I* could devise.
 I'll to my queen, and beg her Indian boy;
 And then I will her charmed eye [release]
 From monster's view, and all things shall be [peace]. [Exit.]

PUCK: Up and down, up and [down],
 / - / - / - /
 I will lead them up and [down];
 / - / - / - /
 I am fear'd in field and [town];
 / - / - / - /
 Goblin, lead them up and [down].

Scene V

Enter BOTTOM and TITANIA with her TRAIN and FAIRY CHORUS.

TITANIA: - / - / - / - / - /
Come sit thee down upon this flowery bed.
/ - / - / - / - /
Wilt thou hear some music, my sweet love?

BOTTOM: I have a reasonable good ear in music. Let's have the tongs and bones. But I pray you, let none of your people stir me: I have an exposition of sleep come upon me.

PUCK re-cues [Nocturne].

TITANIA: (/ -) - / - / - / - /
Sleep thou, and I will (wind) thee in my arms.

The sexual pun on 'wind' was omitted here in addition to actually cutting the rest of the sexual imagery and puns in the speech. The troche at the beginning of the line is indicative of Titania's commanding nature.

- / - / - / - / - /
O how I love thee! How I dote on thee! *[They sleep.]*

Enter OBERON. PUCK cues [Nocturne] out and greets OBERON.

OBERON: (/ -) - / - / - / - /
Welcome, good Robin. Seest thou this sweet sight?
- / - / - / - / - / *
Her dotage now I do begin to pity;
- / - / - / - / - /
For, meeting her of late behind the wood
- / - / - / - / - /
I then did ask of her her changeling child;
- / - / - / - / - /
Which straight she gave me, and her fairy sent
- / - / - / - / - /
To bear him to my bower in fairy land.
- / - / - / - / - /
And now I have the boy, I will undo
- / - / - / - / - /
This (hateful) imperfection of her eyes.

PUCK re-cues [Nocturne].

[Squeezing juice on her eyelids.]
 / - / - / - /
Be as thou wast wont to [**be**];
 / - / - / - /
See as thou wast wont to [**see**]:
 (/ -) - / - / - / - /
 Now, my Titania, wake you, my sweet [**queen**].

PUCK cues [Nocturne] out.

- / - / - / - / - /
 TITANIA: My Oberon! What visions have I [*seen*]!
 - / - / - / - / - /
 Methought I was enamour'd of an [*ass*].

- / - /
 OBERON: There lies your love.

- / - / - /
 TITANIA: How came these things to [*pass*]?

(/ -) - / (/ / -)
 OBERON: Silence awhile. Sound, music!

While there were several cuts made here that have ended in this rather corrupted line, the resulting troche, spondee, and antithesis serve Oberon's character well.

PUCK cues [5] No. 9 Wedding March

4 min

(/ -)(/ -) - / - / - /
Decresendo Come, **T**itania ,my queen, take hands with [*me*].
 - / - / - / - / - /
 Now thou and I are new in [*amity*].
 - / - / - / - / - /
 And will tonight, come midnight, solemn[*ly*],

Liberties were taken with the above line in order to make the time-line of our production coherent, which resulted in the corrupted repetition and antithesis in 'tonight' and 'midnight.'

(/ -) - / - / - / - /
Dance in Duke Theseus' house triumphant[ly],
 - / - / - / - / - /
 And **bless** it to all fair prosperit[y].

The above troche falls in an interesting place. I took it to be an indication that perhaps Oberon sets his 'audience' up to think he will say something other than "Dance," thus, the troche is his way of surprising and delighting his listeners.

Crescendo and FAIRIES dance.

Scene VI

PUCK cues [6] No. 13 Finale: Allegro di molto

5:22 min

OBERON: / - / - / - /
 Through the house **give** **glimmering** [light]
 / - / - / - /
 By the **dead** and **drowsy** [fire];
 / - / - / - /
 Every **elf** and **fairy** [sprite]
 / - / - / - /
 Hop **as light as** **bird** from [**briar**];
 / - / - / - /
 And this ditty sing after [me]
 / - / - / - /
Sing, and **dance** it [trippingly].

TITANIA: / - / - / - /
 [First rehearse] your song by [**rote**],
 / - / - / - /
 To each word a warbling [note];
 / - / - / - /
Hand in **hand**, with fairy [grace],
 / - / - / - /
 Will we **sing**, and **bless** this [place].

The above lines of Oberon and Titania, as well as Oberon's final line are a return to the formal 'verse' of the fairies. This said ceremony to me; and, so, I wanted a sense of ritual throughout this scene.

CHORUS: *Through the house give glimmering light
By the dead and drowsy fire;
Every elf and fairy sprite
Hop as light as a bird from briar;
And this ditty sing after me
Sing, and dance it trippingly.*

1ST FAIRY: *First rehearse your song by rote,
To each word a warbling note;
Hand in hand, with fairy grace,
Will we sing, and bless this place.*

CHORUS: *We will sing and bless this place!*

2ND FAIRY: *Hand in hand, with fairy grace,
Will we sing, and bless this place.*

CHORUS: *Through the house give glimmering light...*

OBERON: */ - / - / - /
With this field-dew [consecrate],
/ - / - / - /
Every fairy take his [gait],
/ - / - / - /
And each several chamber bless
/ - / - / - /
Through this palace with [sweet peace];
/ - / - / - /
Trip away; make no [stay];
/ - / - / - /
Meet me all by break of [day].*
CHORUS: *Trip away; make no stay;
Meet him all by break of day.
[Exeunt all but PUCK and BOTTOM.]*

PUCK: *[Removing the ass-head from Bottom.]
- / - / - / - / - /
Now when thou wak'st, with thine own fool's eyes peep.
[Exit Bottom.]*

Epilogue

PUCK: *(Cueing ORCHESTRA)*

Strings US */ - / - / (- / *)
If we shadows have [offended],*

/ - / - / (- / *)
 Think but *this*, and all *is* [mended],

These two feminine endings at the beginning of this speech are indicative of Puck's 'hurry' to make apologies for the imperfect actors. They propel him rapidly into the speech. I struggled to get the actor playing the role to slow his speech throughout the rehearsal process and so chose not to point this clue out to him. I wanted this passage to reflect something of the Mechanicals' sense of bungling.

/ - / - / - /
 That you have but slumber'd [here]
 / - / - / - /
 While these visions **did** [appear].
 / - / - / - /
 And this weak and idle [theme],
 / - / - / - /
 No more yielding but a [dream],
 / - / - / - /
 Gentles, do not [reprehend]:
 / - / - / - /
 If you pardon, we will [mend].
 / - / (- - /) - /
 And, as I am *an* honest [Puck],

The repetitious 'nananan' sound in the above lines is reminiscent of a scolding tone, as if Puck is chastising the audience for not applauding. The spondee in the last of these lines falls right in the middle of a fairly regular speech on the idea that Puck is 'honest'. I chose to make him sincere in this statement, using the spondee as a place that gave him the extra half-beat to make this point.

Flute US / - / - / - /
 If we have *un*earned [luck]
 / - / - / - /
 Now to 'Scape the Serpent'S [tongue]
 / - / - / - /
Clarinet US **We** will make amends ere [long];
 / - / - / - /
 Else the Puck *a* liar [call].

Enter 2ND FAIRY.

/ - / - / - /
So, goodnight unto you [all].

Bassoon US

/ (- - /) (/ -) - /
Give me your hands, if we be [friends],
- / - / - / - /
And Robin shall restore [amends].

[Two bars out ORCHESTRA and exeunt.]

The last two lines of the play were a challenge. I finally settled on the interpretation that the combination of the spondee followed by a troche surrounding the natural caesura in the first of these lines was an indication that we needed to slow down and emphasize the point here. This reinforced my choice to slow the actor's speaking.

THE PLOT OF THE PLAY

The plot of our play was clearly somewhat different from Shakespeare's own plot, with the obvious elements of the mechanicals and the court of Theseus and Hippolyta missing. Having been hired to tell the story of the fairy world using Shakespeare's text and Mendelssohn's score, I found it necessary to take some liberties with our plot for the sake of clarity. I still felt, however, that the circumstances and actions of the rest of the play and its characters were important and, while making changes, tried to create parallels for the missing elements within our world.

It was my intention that the ongoing relationship between Puck and 2nd Fairy, purely of my own making, serve as a context within which to explore the dynamics between the various pairs of lovers in Shakespeare's play as well as a throughline to carry us between excerpted scenes. Bottom's appearance and attempted rehearsal of his song during the Overture is meant to substitute for the rehearsal of the Mechanicals in the play. Oberon's final speeches are meant to reflect some of Theseus. I also felt it important to

create a sense of the ‘happy’ resolution and air of celebration that occurs at the end of Shakespeare’s play; thus, Mendelssohn’s “Wedding March” becomes the moment that all celebrate Titania and Oberon’s reunion. The sense of Puck and our 2nd Fairy ‘watching the show’ during the scenes between Titania and Bottom is meant to symbolize the idea of the event of the play-within-the-play of Shakespeare’s text. The physical action that occurred on-stage, then, became an important tool for telling our story; and while the following summary does not include an account of those physical moments that were created to further the plot, these have been documented in the following section titled “Physical and Psychological Score.”

Scene I

We learn from a conversation between Puck and one of Titania’s fairy train, hereafter called 2nd Fairy, of the ongoing quarrel between Oberon, King of Fairies, and Titania, Queen of Fairies, over an Indian boy, an attendant of Titania’s who Oberon covets for his own page.

Scene II

Oberon and Titania arrive on the scene and we learn that they are both in the neighborhood to celebrate the wedding of Theseus and Hippolyta. They continue in their quarrel and Titania departs on a sour note. Oberon sends Puck for a flower, love-in-idleness, the juice of which has the magical property of making those whose eyes are charmed by it fall madly in love with the next person, or thing, they see. This, Oberon proposes, he will use on Titania as revenge until such time as she yields him her Indian

boy. Puck returns to the scene bearing the love-in-idleness and accompanied by 2nd Fairy. They are flirting and Oberon hides in order to eavesdrop on them.

Scene III

Titania returns to the scene, interrupting Puck and 2nd Fairy, to rehearse her Fairy Chorus for the wedding festivities. Changing her mind, however, she decides to nap and tells her fairies instead to sing her asleep. Once Titania is asleep, Puck returns to the business of charming 2nd Fairy and offers her the love-in-idleness as a token of his affection for her. Oberon comes out of hiding, interrupts Puck and 2nd Fairy, claims the flower, and charms Titania's eyes with it. He goes away; and Puck, facing the wrath of 2nd Fairy, goes with him.

Scene IV

Puck returns to the scene to apologize to 2nd Fairy. Their love-spat is interrupted by Bottom, a local struggling actor, who has been hired to sing at the upcoming wedding festivities. Puck, in pure mischief, turns Bottom into an ass and wakes Titania, who is still under the influence of the love-in-idleness. Titania throws herself at Bottom, charms him, and has him led away to her bower. Oberon returns, is informed of the success of his trick on Titania by Puck, and he immediately goes off to beg the Indian boy from her. Puck and 2nd Fairy reconcile.

Scene V

Puck and 2nd Fairy's reconciliation is interrupted by Titania and Bottom returning to the scene, reveling in their new-found 'love'. Oberon enters, discovers his Queen and Bottom asleep in one another's arms, and decides to release Titania from the love-charm,

once he has taken a moment to confirm to all present that he has procured her Indian boy. Titania wakes, now finds Bottom loathsome, and is reconciled to Oberon. The fairies celebrate.

Scene VI

Titania and Oberon rehearse the Fairy Chorus for Theseus and Hippolyta's wedding and then depart to bless their union, leaving Puck and 2nd Fairy behind. Titania returns, interrupting them again, and drags 2nd Fairy off. Puck removes the ass head from Bottom, who wakes, dazed, remembering the events of the evening as if they were a dream, and takes himself off to get ready for his performance at the wedding.

Epilogue

Puck asks indulgence for the play and the actors. 2nd Fairy returns and fetches Puck off after he promises her to "restore amends."

THE PHYSICAL AND PSYCHOLOGICAL SCORE

This section is intended as a supplement to the section titled "The Plot of the Play" and is meant to assist the reader in clarifying the story that was told through the physical action which occurred on stage during the live performance.

Overture

Bottom enters, looking for a place to rehearse. Chooses a spot on stage and begins to work on his hat trick, which leads him back off stage. Puck enters, courteously acknowledging the audience and conductor, who are already in the midst of a rehearsal, as he prepares to set up for the fairies' choral rehearsal. Bottom and Puck alternate

crosses as they go about their business, Bottom trying to perfect his hat trick and Puck placing set pieces on stage. Puck enters, dusts the throne he has placed, and gets caught up in the music that the orchestra is rehearsing. Bottom enters, finally gets his hat right, and begins to rehearse. Before he can get a word out of his mouth, Puck sees him and, out of pure mischief, decides to have some fun with him. Puck makes himself 'invisible', steals Bottom's hat and taunts him with it. Bottom runs off, freaked out by his "haunting." Puck, bored with the hat, tosses it off stage during the last chords of the overture. As he turns to return to the business at hand, he collides with 2nd Fairy, who is hurrying off on an errand for a less than pleasant Titania. Both go flat on their backs "three stooges style." Out of pure mischief, Puck plays dead. 2nd Fairy rouses herself and, dazed, checks to see if Puck is alright. Concerned when she cannot rouse him, 2nd Fairy checks for a heartbeat. Puck's head pops up and he lets the audience in on the joke. 2nd Fairy almost catches him winking at the audience. Puck goes back to playing dead. 2nd Fairy checks for heartbeat again.

Scene I

Puck 'comes back to life' and jumps up abruptly, scaring 2nd Fairy, who falls flat on her rear. Angry at him for making a fool of her, 2nd Fairy glares at Puck and begins gathering up her spilled wands. Feeling only slightly guilty and very attracted, Puck begins to help her gather the spilled wands; but he can't resist the temptation to play and wields one as a sword, parrying and feinting around the stage. Still angry at Puck, 2nd Fairy crosses and grabs the wand from him. In the process, their eyes lock, they fall instantly in love and start to kiss. 2nd Fairy catches herself just shy of Puck's lips, tries to rekindle her anger, and begins to make a grand exit. Flustered and giddy, she drops her wands, stumbles,

falls, and hurts herself. Puck, still trying to win her over, gathers the wands, gives them to her, and helps her up. They lock eyes again, but Puck, determined not to be rebuffed a second time, steals a wand and runs, taunting her with it. Unable to resist the fun and flirtation, 2nd Fairy runs after him and the chase is on. Puck sees a foul tempered Oberon coming, remembers his duties, leaves the fun, and goes to his station. 2nd Fairy sees a grumpy Titania coming, realizes she has not completed her errand and goes to her station. Oberon enters, having seen the two at play, ready to read Puck the riot act. Titania enters with train and Fairy Chorus, all business, ready to rehearse.

Scene II

Titania and Oberon, both already in a foul mood and irritated that the ‘enemy’ is in their space, begin to quarrel. Titania, determined not to give Oberon the time of day, dismisses the Fairy Chorus, who, after a moment of indecision, begin to exit, and begins to take leave herself. Furious that Titania would take it upon herself to assume command of the Fairies, Oberon commands them to stay. In fear of Oberon’s wrath, the Fairy Chorus returns to their stations. Not about to be bested, Titania attacks Oberon’s character and they continue in their quarrel. Having had enough of Oberon and about to pop a vein, Titania sends Chorus off who, in fear of her awesome rage, finally exit. Titania exits with her train. Furious at having lost the battle, Oberon curses her, determines to win the war, and sends Puck for the charm that will win him the war. Puck, caught off guard, looks as if he doesn’t know what charm Oberon is talking about and waits for Oberon to clarify himself. Oberon turns to the audience and begins to lay out his plot for revenge on Titania. When he realizes Puck is still standing there his temper quickly flares and he takes a swing at him. Puck dodges the blow and goes off to

find the charm. Puck, having figured out what he is supposed to fetch for Oberon, returns with the charm, a flower, accompanied by 2nd Fairy. Oberon, suspicious of Puck's flirtation with Titania's servant, becomes 'invisible' and eavesdrops on them. Puck and 2nd Fairy start to share a kiss but are interrupted by Titania's entrance.

Scene III

Titania, having made sure Oberon is nowhere in sight, calls the Chorus to order and arranges them to rehearse. She drags 2nd Fairy away from Puck and to her place in the line-up. Titania changes her mind about what she wants to hear from the Chorus, decides to sleep, and commands a lullaby. The Fairy Chorus dutifully sings. 2nd Fairy, completely in love, sings adoringly to Puck. Titania sleeps. Hoping for the chance to sneak off with Puck, 2nd Fairy volunteers for sentinel duty while the rest of the Fairies sleep or go off to tend to their duties. Seeing the coast is clear, 2nd Fairy sneaks off with Puck. Puck, completely in love, gives her the flower intended for Oberon and goes in for a kiss. Ticked off that Puck is having fun and he's not, Oberon interrupts the pair just before they kiss and demands the flower so that he can get on with his revenge. Fearing Oberon's wrath, Puck pries the flower from 2nd Fairy and gives it to Oberon. Having no idea what is at stake and furious at having lost her token of Puck's love, 2nd Fairy pouts. Oberon, delighted at the good fortune that has brought Titania so easily into his clutches, charms her eyes with the flower and goes off to celebrate his victory, followed by Puck, who risks suffering both 2nd Fairy and Oberon's wrath if he stays behind.

Scene IV

Furious at Puck for being such a coward, 2nd Fairy fumes. Puck re-enters on his knees, having managed to get free of Oberon while the king was in a good mood, with a huge compensatory bouquet of flowers for 2nd Fairy. 2nd Fairy plays coy and continues to fume. Bottom carefully peeks on-stage. After making sure there are no ‘haunted hats’ around, he launches into a full blown vocal rehearsal of contemporary music. All stage action comes to a screeching halt at this intrusion that shatters the tranquility created by the classical music. Aghast, the Orchestra peters out and several fairies rouse to watch him sing and dance. Just in case anyone on stage or in the audience missed it, Puck decides to point out what an ass Bottom is and gives him ears. In the midst of his prank, he realizes the opportunity at hand, leads Bottom closer to Titania’s bed and wakes her. 2nd Fairy forgets about being mad and she and Puck watch the ‘show’ unfolding in front of them. Under Oberon’s charm, upon waking, Titania sees Bottom, falls madly in love, and throws herself at him. Bottom is freaked out and doesn’t know what to make of this ‘fairy’. In fear, he tries to run. Not deterred in the least, Titania charms Bottom and leads him off to her bower. Fairy Chorus and Train follow to see what will happen next. Puck and 2nd Fairy take the opportunity an empty stage creates to make up and make out behind throne. Oberon enters, anxious to see the results of his hard work, and interrupts Puck and 2nd Fairy, again. Caught unawares and fearing another rebuke, Puck hurries to Oberon. Also fearing Oberon’s rebuke for her ‘wantonness,’ 2nd Fairy rights herself and the throne. Getting good news about Titania from Puck, Oberon exits to claim the Indian boy. Puck and 2nd Fairy share a laugh, a dance, a kiss (almost).

Scene V

Having consummated their 'union,' Titania and Bottom, attended by now reluctant and grumpy Fairies, return to the scene to continue in their revels, interrupting Puck and 2nd Fairy. Still deeply under Oberon's charm, Titania dotes on Bottom, and is ready to command another song from the Chorus for his amusement. The exhausted Chorus, having been singing for the pair for hours, groans. Bottom takes pity on them and decides instead that he will amuse himself by leading the Orchestra in a rehearsal. He takes the Conductor's baton and turns as if he knows what he's doing. The Orchestra has several false starts. Titania and the Fairies look dubious. Realizing that he is in way over his head, Bottom pleads exhaustion and gives the baton back to the Conductor. Titania and Fairies breathe a sigh of relief. Titania and Bottom snuggle up and sleep in one another's arms while the Fairies pass out from exhaustion. Puck and 2nd Fairy take the opportunity to snuggle up themselves. Oberon returns to the scene to declare his victory and gloat about having won the war. His entrance interrupts Puck and 2nd Fairy. Puck again scurries to his side, wary of Oberon's temperamental nature and unsure how he will react to seeing Bottom and Titania asleep in one another's arms. Oberon, however, finds the sight amusing until Bottom and Titania snuggle closer in their sleep and Titania sighs contentedly, whereupon Oberon immediately releases Titania from the charm and wakes her. Groggy from the effects of the charm and unable to fully recall the past events, Titania thinks she has dreamt the whole thing until she discovers Bottom in her lap and freaks out. She asks Oberon to explain the situation to her. Intending to feed her a lie that will satisfy her curiosity without getting himself in 'trouble,' Oberon attempts to buy himself a moment to collect his thoughts and begins to distract Titania with a kiss first.

He realizes, however, that there are those present who know the truth and they are watching and waiting to hear what he will say. Thus, he calls for music as a distraction for all and Puck obediently cues the Wedding March. Oberon and Titania share a deep kiss and Oberon, in an attempt to get rid of any questionable evidence, presents her with the flower he has just used to remove the charm from her eyes as its sole purpose had been as a love token. Relieved that the king and queen are once again in good humor and that they no longer need to walk on eggshells or serve Bottom's every disgusting desire, all Fairies dance and celebrate over and around a still sleeping Bottom.

Scene VI

Oberon and Titania rehearse the Fairy Chorus in preparation for the blessing they will give to Theseus' upcoming wedding celebration. Puck watches adoringly as 2nd Fairy sings to him. All except Puck and 2nd Fairy exit and head towards Theseus' house to give Titania and Oberon's blessing to the nuptials. Puck and 2nd Fairy, light of heart and deeply in love lag behind to share a kiss. Titania realizes one of her train is not in attendance as she prepares to make her grand entrance at the blessing of Theseus' nuptials and, irritated, returns to collect her. 2nd Fairy hurries after her mistress for fear of getting in trouble. Sad to see his love go, Puck sighs heavily and begins to go off toward the wedding celebration. Before he can leave, however, he sees Bottom, still asleep. Deep in the throes of love and not his usual mischievous self, Puck decides to release Bottom from the charm first. Bottom wakes, dazed, realizes he is nearly late for his gig as the wedding singer at Theseus' nuptial celebration and hurries off, a little leery of his hat.

Epilogue

A kinder, gentler Puck, mellowed by his recent experiences with love, makes apologies to the audience for anything they may have perceived as 'amiss' during the last half-hour and encourages them to applaud the company's efforts despite any misgivings they may have. 2nd Fairy, having volunteered to fetch Puck for Oberon once he was discovered missing, comes back on. Realizing that Oberon and Titania have finally given he and 2nd Fairy their blessing, Puck winks conspiratorially at the audience and he and 2nd Fairy go off joyously. Overcome with his own ebullience, Puck sticks his head back on to blow the Conductor and audience a kiss goodnight.

SECTION IV

A DIRECTOR'S NOTEBOOK

The bulk of this section is generated from the notebook I kept during the process. The first portion is comprised of excerpts from the journal proper and provides some insight into my personal thought processes as various developments and set-backs occurred. It is important to remember as one reads this first section that very little editing was done with regard to content or structure. It is a very loosely written account that frequently makes rather large creative leaps. The middle portion, titled "Actors' Tools," addresses the manner in which I tried to furnish my actors with the tools they needed to tackle Shakespeare's text and create a physical character. Finally, there is a collection of photographs that document specific moments from our play in performance with brief discussions addressing our success or failure in those moments.

DIARY OF A MADWOMAN

The following diary is my personal record of the creative process. More of a journal, really, than a concise record of the process, it offers insight into my time with actors in the rehearsal hall, how we arrived at some of our creative choices, problems I encountered, decisions that were made in order to solve them, and my day to day musings.

September 5 *First Production Meeting*

Our 'production meeting' today was really more of a first meeting between myself and the Artistic Directors of the collaborating organizations to talk creatively and a bit

logistically. I have a slightly better understanding of what they want from me on this project and where the play fits into the context of the entire evening. It seems that Midsummer is to be the middle segment of a three segment evening, the first and last being devoted entirely to the orchestra's works. I am not certain, however, exactly what they want to see as a finished product for the middle segment. I know that they have devoted thirty minutes to it and that must include nearly twenty five minutes of choral and orchestral music from Mendelssohn's score. By my math that only leaves five minutes for the text proper. Am waiting for a copy of the music so I can get a better sense of what portion of the text is underscored. I'm assuming that quite a lot of it is. In the meantime, I've been given license to make some changes to the script where I think necessary, but am hesitant to do so without first having a better sense of what is already in place musically. Perhaps I just need to get on top of Shakespeare's full text, make the changes, and hope they jive with the score. Going to sleep on this one.

The women I will be collaborating with are wonderful. Their artistic vision and talent is just amazing. Am excited and honored to be among such company. They're both very open to incorporating my vision of the play into what they've already set for it musically, so long as we stay within certain parameters. This was a fabulous thing to discover, as my greatest fear was that the project had already progressed to a point that I would be locked into trying to realize someone else's vision. I do have some concerns about some of the circumstances surrounding it and what that is going to do to my own creative process and, potentially, the outcome. The casting is the first of these. It seems that four, possibly five, of the six roles have already been cast. Both a good thing and a bad thing

where I'm concerned. Good, less phone calls for me to make and favors to call in on short notice. Bad, the cast is not going to be comprised of people who have theatrical training or who necessarily fit my vision of the piece. Am going to have to either adjust my creative vision or negotiate re-casting the roles very delicately. I do not want to rock the boat here. I don't think that Leslie or Carol realize that it is an awkward situation for a director to find one's self in. Or maybe they do and there's just not much to be done about things at this stage of the game. Am not quite sure where things will end up on this front. Am fairly confident that whatever route we go, I won't make changes to the casting choice for Titania. Carol has spent the last several months learning her lines and role. I love her sense of dedication and want to utilize the natural dynamics between her chorus (our Fairy Chorus) and her as their chorus master (our Titania) within the piece. Frankly, I love what I have seen of her as a person and an artist thus far; and, albeit she has no training as an actor, she has an amazing voice and a wonderful energy about her. She strikes me as someone who will put in the extra time needed for a beginner at Shakespeare. I am anxious to see how she handles the text and where she comes from creatively.

I am concerned about finding an Oberon to match her on stage, both physically and vocally. Carol is rather more statuesque than I had imagined Titania to be, although I think this can work for the piece. Am beginning to re-think some things. It seems that the best way for me to tackle the fairy world is going to be to knock it off its supernatural pedestal. Certainly Carol is not going to be the picture of a traditional fairy who flits about, pixie-like, in the moonlight. I think this is the best way to approach the whole

piece, then, working toward breaking down preconceived notions of fairies and magic. The problem this leaves me to solve is: how to make our fairies as ‘human’ as possible while maintaining a distinct difference between them and our mortals (or mortal, so to speak).

This is another thing that is concerning me. I am bogged down with Bottom and dealing with the world of Athens. Shakespeare’s alternation of ‘Mortal scenes’ and ‘Fairy scenes’ helps to delineate the two separate worlds to some degree, as well as his juxtaposition of the three central plots. Unfortunately, all I have to work with here are the excerpted ‘Fairy’ scenes and a singular plot. Initially, I thought I would just be dealing with the Fairy world. Didn’t realize that Bottom was an actual physical presence with lines in the excerpted text. But Bottom is a central figure in our play, so I can’t just pretend Athens doesn’t exist then throw an Athenian element onstage in the middle of it all and expect the audience to know what’s going on. Ugghh!! So much to figure out in such a very short time. Am thinking that Bottom must be a representative of the audience in some way. So what does that make Athens?

Sidetracked myself. Back to the troubling circumstances. I feel that I need to clarify these for myself so that I have a full understanding of things and can prepare myself to let go of my initial ‘dream’ of this project. So casting is one of them. The music is another. HUGE learning curve for me there! It was a little frustrating not being able to communicate intelligently today on that front. But then, there seems to be a rather large theatrical learning curve on their part too. Which leads me to the third circumstance.

Their own lack of theatrical experience is going to mean a lot more work than I bargained for – I think. Some things are still not clear in regard to what exactly my ‘job’ here is. I know they want me to direct the piece and bring all three elements together on one stage, but don’t think they realize that mounting a production requires more than a director. So the other huge circumstance that’s problematic for me is the time line. I don’t know how realistic it is to expect a professional product when there is such a short amount of time in which to do it all. And will I have any help on that front? Like where am I going to find a stage manager that can keep up with this pace? Wonder if I can talk Joanne into coming up for the next two months. Probably not.

Side tracked again. Troubling circumstances: casting, music, lack of clarity about job description, time line...oh yes, and the budget, or lack thereof. Am not sure how I’m going to get designers interested in the project with not much to offer them.

You know what, I’m going to stop here. That’s five potentially big problems I’ve named already. Getting bummed about it and I want to stay positive about the project. Already had to adjust my thinking once today in the middle of our meeting. Want to keep the attitude that I found: we’ll make it work. Whatever it is, we’ll make it work. I hope a copy of the excerpts from Mendelssohn’s score finds its way into my hands soon.

Perhaps that will prove inspirational. TO THE TEXT!

September 8

Am no closer to solving the problem of Fairyland v/s Athens than I was at the onset. My initial vision is crumbling rapidly. I am slowly coming to terms with the reality that,

given the limited time to come up with a finished product that fits the needs of the producers and the minimal resources available to us, I must let go of many of my hopes and expectations for the project. Even with this knowledge, it is still extremely frustrating not having the time and tools I want to give to the piece. I feel like I'm playing a huge game of "Hurry Up and Wait." Hurry to play catch up on the research and textual end of the play so I can get moving on a central idea. Wait – don't have all the pieces to the puzzle yet so don't firmly conceive it yet! Hurry up and find some designers. Wait – can't get anything ready for them yet in the way of a concept that can't be flexible due to all the unknowns! etc. And there are so many unknowns at this point in time: I don't know what kind of constraints the space will put on what is feasible; I don't know what the space looks like, for god's sake; I don't know where we will rehearse; I don't know where I'm going to find a stage manager; I don't know how many actors I should be looking for; I don't know how much of a budget I actually have but I know it's going to be VERY small; I don't know how to deal with some of the political aspects of directing this project that I never even considered; I don't know who any of my pre-cast actors are or even if they have any acting experience, let alone experience with Shakespeare; I don't know the first thing about a musical score or how to deal with a musical mind; I don't know how I'm going to create a piece of theatre that's not inferior in quality with no budget, no resources, and no time!

Okay, I realize I've gone overboard. My instincts are telling me to focus on Shakespeare right now so I'm going to BREATHE and go have another read of the complete text.

When in doubt, go to the words! Right.....?? Remember: whatever it is, we'll make it work.

September 10

I suppose that I should delay freaking out a bit. At least until I have confirmed who I've got to work with in terms of casting, been in the space, found a stage manager, and sorted out Mendelssohn. Oh yes, I finally went out and bought a copy of the full recording. Decided I couldn't wait any longer for this. It seems like it would be one of the first things they would have given me, along with the excerpted script, so I would have a better idea of what I working around. I find it a little odd that I had to ask for it. Things seem a bit overwhelming, both for them and me. I know this is a learning experience, but it feels more like trial by fire.

I have only met one of my cast members. The others who were cast before I came on board aren't returning my phone calls; and I'm still clueless about where I'm going to find an Oberon to physically and vocally match Carol. Leslie has a good candidate in mind – teaches high school theatre and knows his way around Shakespeare. I have decided to relax about the fact that most of the 'actors' I'm going to be working with are not actors, or even theatre people for that matter. Have also decided to take the help offered me for finding 'actors' to volunteer for this project. It seems that all who have been pre-cast, for lack of a better term, know one another fairly well and have a good creative repoir. I think I should be grateful for that dynamic and move forward. Here's my concern: Leslie's words are sticking in my head. "We want to bring someone with theatrical experience on to direct this because we don't want the piece to look like

something that's community theatre. The kids have worked so hard on the music and this is an important concert for us." The perfectionist in me wants to jump right in there and teach my actors about Shakespeare and acting and make it a great and nurturing time. The realist in me knows that I don't have the time to devote to that before the show opens and not everyone is as keen on Shakespeare as I am! Thus, I need to be prepared for these actors to butcher the language and find a way to still tell the story. HELP!!! No word as of yet whether or not we can assume that the student cast as Puck has blown us off and start seriously trying to recruit someone else to play the role. It's beginning to look like casting a child in this role is not going to be feasible. I just have too much on my hands trying to deal with all the other "stuff" that directing this project requires of me; and I don't want some poor kid to have a terrible experience with theatre or Shakespeare because I don't have the time to teach as we go. As it is, my adult actors are going to require a lot from me in and out of rehearsal.

I need to get into the physical space soon. But will have to wait to sort this out at our meeting next week. There were no answers at the last meeting to many of my questions about budget and logistics of the Pavilion and what was feasible for that space, etc. etc. etc. Am waiting desperately to hear from the Managing Director at BYO and praying he will have the answers I need. Have also realized that staging the piece at the Pavilion presents a whole new set of problems that I hadn't taken into consideration. Where am I going to find designers that know that space, are willing to consider the project on such short notice, and, here's the kicker, willing to work for free?! Okay – see there I go

again. I'm still assuming there will be no money. Maybe there will be. Who knows?
My head is throbbing.

September 11

The project is not so simple as I first imagined it would be, and my responsibilities are both greater than and less than I expected them to be, ...I think. Still no firm clarification from anyone there. Am sensing that no one I'm working with knows enough about theatre to be able to define their expectations of me or answer my questions. I think that when the decision was made to bring someone with theatrical experience on board to direct the portion of the evening devoted to Midsummer, it was made with the assumption that said director would be able to fix most of the problems surrounding it. But I don't think anyone had any idea about what or how big those problems were, are. They need someone with considerably more creative experience and a solid, working knowledge of the ins and outs of the logistics of theatrical production than I have. But, alas, they seem to be stuck with me. It's quite a lot of pressure. I feel confident that I will do well with the creative process once I solve some of the logistical problems; however, I fear that I am falling well short of the mark in dealing with the logistics right now. Unfortunately, I do not have the hands-on directorial experience to forge ahead without them. Have also realized that there really isn't a precedent for this production within the history of either producing organization and thus, not only is there a huge learning curve for me, but also for the other creative personalities involved. A handicap on both sides, it seems.

Am still waiting to hear from actors. Have finally received confirmation that I can re-cast the role of Puck. I am not having such good feelings about our Bottom. The gentleman playing the role is apparently a long-term board member of one of the organizations, and MIA for some weeks now. The man won't return my phone calls. I just don't have a good feeling about this one. But I recognize that we will have to deal with it delicately as it could be a political issue for the producing organization.

Mendelssohn's score is pretty amazing. Judi Dench is pretty amazing. Her rendering of the text has helped clarify a few things for me. The recording has also helped inform what I think they envision the evening being. It seems they are thinking of things a little more traditionally than I am. Need to get to the RSC site and spend some time there.

Am starting to freak out a bit. Am going to spend the rest of my time today focusing on interpreting the play. Want to find more on Brook's production, although I feel that now I need to start looking more closely at traditional interpretations if I'm going to give them something traditional to go along with their score. Library. Online. No...online, library. Whatever.

14 September

I am beginning to get the feeling that BYO management is somewhat disorganized. Not the artistic management, but the administrative end of things. Leslie is wonderful and very on top of things artistically, but I am having a hard time getting answers from her with regard to logistics. She's referred me to her company manager, but I have yet to hear from him. It's rather frustrating. Would really like to get a better sense of the space, what's included in their budget, what production costs have to come out of VCC's, and

what the rental contract includes. I am struggling with some crucial decisions that need to be made ASAP and can't make sense of some of the issues at stake without answers to my questions. Hopefully I will hear from him soon.

The piece is still not cast which is making me a little nervous. We've got to be able to start rehearsals off-book and I want to make sure actors have enough time for this and their own research. Again, am not getting a response from the gentleman suggested for Oberon. I have wracked my brains and can't think of anyone I know in town who fits the bill for a match to Carol. I wish dearly that Brad were still in town. Am also at a loss for a stage manager. It seems that all the folks I know in the program at ODU are involved in productions right now and will be for the rest of the semester. Wish Janeen was available. I could really use her calming presence right about now.

Want to step away from all these logistics. So am going to brainstorm creatively. I have been finding bits of Brook's production very insightful. Need to get more information on this production. From what I have seen in the photographs, the minimal stage is appealing. Minimal everything might just end up being the way to go with this piece. Am still waiting on budget figures. Of course, minimal doesn't always mean cheap, does it? And there I go again. Am beginning to get frustrated with what this space has become. Rather than a place for creative exploration, it has become my vent. The thing I am in desperate need of at the moment is creative space; so I am going to try to stick to that side of things within these pages.

17 September

Great energy today. Attended a rehearsal for VCC's choristers. What a neat group of kids. Have found a solution to Titania's fairy train. Rather than using her teenaged chorus members, am planning on using the younger guys and limiting their action. While this solution is not the best one, I believe it will make parents and producers happy and thus, am willing to go with it.

Cutting the script has been difficult. There hasn't been much time to pick the text apart from a technical standpoint so am feeling like I'm making cuts and changes that are not well-thought out. I am continually asking myself: who's dream is this? It's a hard question to answer without the context of the rest of the play. Am leaning toward Bottom. Kevin Klein's interpretation of the character in the most recent film adaptation of the script resonates with me. He is a most loveable ass!

19 September

Prod. mtg. rsc online. brook.

20 September

Caird's cheekiness. Hall's straw floor. Jones' darkness and quote.

24 September

Magic – Brook's, film's, charms.

27 September

Whose dream?

28 September

Designers from where? World in film – relationship of Puck and 2nd Fairy. What's a fairy?

1 October

Granville-Barker. Puppet theatre – whose pulling the strings Obi/Puck.

2 October

Prod. mtg. all about logistics. How to move set/props during interm. Strike set. Maggie costume?

4 October

Online reviews. Sense of nakedness.

8 October

Carol and I met at the Pavilion today. It was great in that I finally got a chance to be in the space and move around in it. We are going to have a very small amount of space to work in, just the apron, which is not too terribly big once you put sixty five chorus members on it. Am trying to figure out a way to use more of the whole space. Hoping that Leslie might be amenable to some staging happening in and around the orchestra. I want to integrate the orchestra more so that they aren't just sitting up there apart from the rest of the action. A good starting place for this may be adding a simple, but distinctive touch, like bare feet, to their 'costume' of tuxedos. Bubbles and Blessing of house.

9 October

Call me crazy, but I think maybe the general concept for the project needs to revolve around the idea of only using the theatrical elements that are available to us. Which aren't many, but then, Shakespeare didn't have a whole lot either in the way of theatrical trappings. Can't figure out how this works though. It's driving me crazy. Instinct tells me I'm onto something here but I can't figure out what it is. How maddening is that!??

10 October

Have found a stage manager!! Hallelujah!!! Hopefully life will become easier now that I don't have to be responsible for that portion of things. Although, I have already done so much of the preliminary work dealing with scheduling and getting things ready for the rehearsal process that I don't know how much of my workload she is actually going to lighten. Am a little concerned about her age, a tender fourteen. But she comes highly recommended by VCC folks and didn't bat an eye when I laid out her responsibilities for her; so I'm guessing that she is familiar with her duties and how to go about them. Still, I want to make my and her life as simple as possible with minimal cues in the show. Hopefully this will cut down on the stress of tech. Definitely no set pieces to fiddle with. Risers and stage height for levels. Sound should be minimal,I think. I have no idea what dealing with microphones on the technical end entails. I can say they're a nightmare from the actor's standpoint. Am assuming since we're paying so much for their rental and maintenance that they'll be of a decent quality and we won't have the problems that I experienced the last time I used one as an actor. Am not holding my breath at this point. But I'm not going to worry about it as there's not much I can do to change things on that front.

11 October

Am reading On Directing Shakespeare for the second time and thoroughly enjoying myself. I find myself a bit wistful, though, knowing that there is such great potential for this piece, reading evidence of it, and knowing in my heart that the reality of this situation is too much for me to overcome in the short time I have left. I keep reminding myself that it's a learning experience. It's not about the finished product. But in many ways, it IS. There are so many people relying on me to make this a special evening for them. To create something beautiful that will compliment the music. Maybe my fairies are the music fairies and we could dress them to suggest cellos and horns and musical notes. I think I've officially gone mad. It's all too much. But that is the sense of what I want to do with the fairy world. Create fairies that are not your traditional fairies.

Okay let's work on this. Fairy traditionally says..... magic..... grace..... light..... beauty..... air.... winged.... transcendent.... ethereal.... nature..... flowers and vines and trees.... butterflies... bees.... Now what is not fairy-like: darkness, heavy, clumsy, grumpy, mean, evil, technology, ordinary, pornographic, harsh,.... where am I going with this? None of this is really appropriate for children now is it? There must be some happy medium somewhere.

Have been reading Barton. Again, a truly inspiring read. This is the kind of work on the text I wish I had time for right now. Have learned a valuable lesson about resources working on this piece. Not having them makes life difficult. So let's see what I do have in the way of resources. ODU theatre, my friends, the volunteers already recruited for the

piece, the parents of VCC, an amazing orchestra and chorus at my disposal, some costumes that are already built to fit most of the chorus, some sort of budget (although I still don't have a figure), actors who have vocal training as singers, a stage manager, and two wonderfully collaborative, amazing, and resourceful women on my team. Somehow we will make this work.

12 October

Prepping for rehearsal today. Trying to put together resources that I can make available to the actors on a regular basis. Don't have access to a copier right now, however, which makes life a little harder. You just don't realize what you've got until you don't have it. I have taken my resources at ODU for granted. I know it's a simple thing, but I can't afford to run copies at Kinko's and haven't been given any kind of petty cash fund. Will have to address this at production mtg. this week.

Back to rehearsal. I want to share Angela Carter's short story with the actors. I believe it is fertile ground for finding the sensuality of the piece. Have decided that we just can't get rid of all the sexuality in the script. We wouldn't have any lines for our actors! I don't think the producers had a clue about how raunchy this play is at its core. It's really just not appropriate for kids. Period. Funny that it is the most oft produced play for children. Have found an animated children's Midsummer based on the HBO Shakespeare series. It's quite funny and the images are wonderful, but again, it harkens back to a fantasy world that we simply cannot physically create in this production. Am hoping it will eventually provide the key to unlocking the text for the kids.

13 October *First Read Through*

Well, we're off!!! I have managed to get all roles cast, finally. It is the perfect size group for this. They are all wonderful people and am looking forward to getting to know them as artists. All have experience performing, although Bottom and Puck are the only two that I know I will be able to talk using any of the stage vocabulary I am accustomed to using. I am hoping that Oberon and 2nd Fairy will have some understanding of terms like 'objective', 'tactic', and so forth; but I know that I cannot rely on this and I will not have time to go into acting lessons. Which leads me to the first lesson I have learned: always work with people whom you know share the type of training necessary for the project! I know, that's a big DUH, but I'm sure that much of what is common sense to most involved in the business professionally will not be so to me. I continue to remind myself that this project is a learning experience for me. And indeed it looks like it will be a BIG ONE! I am quickly realizing that there are far more details to directing this project than I assumed. The whole political arena has been overwhelming. While I realize that part of my having to play catch-up is the fact that I came on board very late in the planning and preparation process for this project, I am still a little dazed by how much I don't know about the big picture of getting a show on its feet. Needless-to-say, I was almost relieved to get into rehearsal today where I felt like I had some knowledge of what's expected of me.

Of course, then I was somewhat dismayed to discover that my expectations of my actors are a bit unrealistic. I am going to have to continually remind myself that they don't have experience with Shakespeare or training, or even necessarily any knowledge of just staging a play or making a simple character choice. Am going to have to make a decision

whether or not to spoon-feed them or ask them to do their own homework. Am leaning towards spoon-feeding, which is certainly making more work for myself, but at least I know it will get done and the actors will have a better sense of who they are in the context of our world. It's going to mean scrambling for me though. While I have looked into production history, I have not delved into character research for individuals. I don't know why, but I just assumed I would have actors that would be equipped and willing to do that for themselves. Alas, another lesson I am learning: you can never do too much research as a director. Although in fairness to myself, the time I have had in which to creatively prepare has been less than minimal. While I am not certain, I feel that, even by professional standards, four short weeks is less than minimal considering I have never actively touched on the play before now.

So back to what I was about to say. Today went well, after I got over the shocking revelation that I had more homework to do than I had planned on. Everyone seemed to have input as far as what they thought the sense of their lines were – which is good! I sense that most are concerned with having the “right” answer to questions I pose. I hope that I have not made them feel that there is a right answer. I only ask so that we might begin to explore our options together. Perhaps I need to articulate this to the cast – certainly we cannot succeed in this process without trying things and failing several times. Trial and error is what I want the rehearsal process to be about. On that note, I'm off to come up with some textual exercises to try at our next rehearsal.

14 October *Chorus & Orchestra (scenes 3, 6)*

I am completely enchanted with the groups of kids working on this project. Both the Children's Chorus and Bay Youth members are phenomenal. I was most impressed with how well rehearsed they were this evening. It was inspiring and left me excited about my own upcoming rehearsal process with actors.

I made an important discovery this evening. As I don't know the first thing about music, my creative conversations with Leslie and Carol have been and will continue to be frustrating. I am having to play catch-up, again, and learn the vocabulary. Music, as anyone who knows me well knows, terrifies me. Not a singer, and certainly not a player, I just don't get it. And that is going to be a huge handicap for me, particularly working with these two groups. I'm sure these two groups must feel about working with me and my ignorance about music as I feel about the inexperience of my actors. Leslie was terribly good about explaining technical terms for me this evening and translating what I was saying to her into music. I was trying to explain that I wanted to punctuate a moment in the text with a break in Mendelssohn's score. Leslie was able to give me several options that I could actually hear right on the spot! It must be pretty wonderful having a whole orchestra at your service.

Carol was also flexible in her conducting of the chorus. I have been concerned that it would be difficult for her to incorporate Titania's character into her role as conductor; but she seemed quite willing and excited about the possibilities. There is a lot that I don't understand technically here with the music and what it requires of her as conductor. She

was so patient in her explanations and open to ideas that I threw at her. I am sure that whatever this process ends up handing me, I am enjoying working with these two amazing ladies.

16 October *Puck & 2nd Fairy (scene 1, epilogue)*

Am feeling a little nervous. Puck failed to show up or call tonight. So not much to discuss in the way of rehearsal details. I hope I have not made a grave mistake in casting him without first meeting him. I have no idea what I'm going to do if he turns out to be a flake. So besides that...spent the evening doing tablework with 2nd Fairy. She is an extremely bright 15 year old. She does have some experience with theatre, although her training has focused more on dance and singing. Am excited that she is so well rounded in terms of performance. A great bonus for fairy-land. Her lightness should be a nice contrast to Carol's stature, for lack of a better term.

Need to remind myself to continue to search for the contrast in this piece. Thus far we have: Titania v/s 2nd Fairy; Puck and 2nd Fairy v/s Titania and Oberon; Titania and Oberon v/s Titania and Bottom; fairy-land v/s Bottom/audience-land; Puck v/s Oberon. Am wanting to examine a contrast to our 'perception' of what fairies should be or look like more fully in our rehearsals. My sense is that 'the powers that be' want a more traditional take on fairy land. Am thinking then that the route to go for this production may be to costume them traditionally and make the characterization, particularly of Titania and Oberon, as human as possible. By that I mean to imbue them with as many of humanity's character flaws as possible. A good example of this, and a major influence in my thinking, being the stature of our king and queen of fairies. Thus far I have found

in my research evidence of their characters usually being portrayed by rather attractive and fit individuals. Our Oberon and Titania certainly don't fit the bill as far as your typical expectation of diminutive fairies goes, which I like. Now, how to capitalize on this....

Our stage manager joined us for the first time this evening. A great relief. Am looking forward to not having to deal with things like rehearsal calendars, schedules, and other communication details. It should free up a bit of time for further creative research. Along those lines, I am finding a wealth of information on the Dream. The internet resources are overwhelming. Don't know when I'm going to find time to go through what I've bookmarked. I want to explore Guthrie, and Reinhardt's productions more as they make use of Mendelssohn's score and children, respectively. Although I am not using the "children" I had anticipated in the roles of Puck and 2nd Fairy, Heather and Brian are certainly of a much more tender age than the rest of the players. This age division should be capitalized on. I want to explore the contrast between young, first love and the more 'mature' love that exists in the triangle of Bottom, Titania, and Oberon. My vision for Puck and 2nd Fairy's relationship is of hot, heavy teenage love. Am still trying to clarify and articulate for myself the differences between the passion in that relationship and the one among the triangle. I think we shall start by exploring the physical aspect with the young lovers.

17 October

Production meetings still frustrating. Communication is difficult. It seems that it is difficult for both sides, and when I use this term I mean me and the theatrical end of

things and Carol and Leslie on the musical end of things. Anyway, none of us seem to be able to envision what the other is talking about. Such interrelated art forms and yet it seems they are worlds apart. Very frustrating.

Have been advised to spoon-feed actors. I knew it in my heart, but was somehow hoping that I was just being a pessimist. Alas, no, it is a simple reality of this production. Am really having to remind myself that I will not be able to realize my vision for this piece. Perfectionist that I am, it's making me anxious and I keep finding myself spending time daydreaming about the potential of the project rather than figuring out sensible ways to solve the real problems that it has. The research has been so inspiring, but, as of yet, no concrete ideas drawn from it to solve my own production problems. Back to the text.

19 October *Oberon, Puck, & 2nd Fairy (scenes 1, 2, epilogue)*

Good work all the way 'round today! Puck has his hands full with Oberon. We now have to work on teaching him to manage his unruly superior. Some physical work today. Simply trying to get actors to play objectives. Get to the piano and touch it – keep him from the piano. Michael jumped in full force. It was really wonderful to watch (and frightening at times). Brian is trepidatious with his physicality, which I'm finding a little weird as he is still working on Lysistrata – a highly physical show and role. There is a self-consciousness that I'm not quite sure how to break through. I thought if I could take having to 'play' a character out of his way and simply allow him to be Brian trying to get to the piano, he might just lose himself in the activity. He was very tentative, still. I recognize the same self-consciousness in him that I used to struggle with. Seeing him look askance at me when I asked him to take a wrestling stance with Michael reminded

me of myself. Am not sure how to approach this wall with him. I distinctly remember struggling with the fear of looking ridiculous at his age. Will have to check out what he's doing physically in Lysistrata and see if that offers any insight. Perhaps Erlene can help with this problem. In the meantime, today I tried to ease his self-consciousness as much as possible by praising his efforts and encouraging him to let go of his fears of hurting Michael. Of course, then we had an accident in which Michael cracked his head on a table. Ah yes, the fine line. I must say that Michael was an incredibly good sport about it all. Something I will have to break him of as Oberon. I want him to push the envelope of bratty, spoiled behavior.

We also worked on Puck and 2nd Fairy's scene today. Repeat of the tablework to bring Brian up to speed. But it did allow an excellent opportunity for me to observe the natural chemistry between the two. This was their first meeting and they seemed a bit taken with each other. I, of course, am thrilled. I must be careful to honor this with respect to their self-consciousness. For there is bound to be boatloads of it when we get down to kissing and flirting and groping. Hopefully, they will embrace it as an opportunity to act out their thoughts within the safety of a "character". We shall see.

Must stress the importance of being off-book to all. They don't get the off-book thing yet. It could turn out to be a huge impediment at rehearsals if they don't start working towards it ASAP. My heart goes out to those patient directors who dealt with my own reticence to put the script down.

20 October *Oberon & Titania (scenes 2,5,6)*

A mixed bag at today's rehearsal. Did some table work with Michael and Carol, then moved on to a dropping-in exercise. Ran into some difficulty with Carol and her head. She's decidedly in it. We tried the wrestling exercise that was used at our last rehearsal with Puck and Oberon. Carol played into the part of squealing, giggling female. Michael continued to tickle her. Encouraged her to really try to pin him, using whatever tactics she needed to. She, like Brian, was trepidatious and found a number of reasons why she shouldn't or 'couldn't' use her most effective tools. I abandoned the exercise after a good forty minutes of giving it the old college try. Went back to dropping-in. Carol and Michael were able to connect this time. Perhaps we burned off enough physical energy to take her nerves out of it. Spent the entire day on scene 2 and decided to chuck 5 and 6 for now. I felt that 2 was the most important scene for them and want to make sure we establish the argument before adding Bottom as another element of it. Am feeling very crunched for time, however; and while I felt the extra time spent on exercises today was worth it, I know we can't afford it after this week.

It is proving more difficult than I expected to create and tell this story as I am having to spend much of the limited rehearsal time we have walking through acting and text exercises with actors. This is a handicap that I had not considered when I took on this piece. For whatever reason, my brain was thinking that I would be working with actors who were on the same page as me where technical skills were concerned. So am having to do some rethinking of what will actually be feasible for us to achieve. Am still trying to figure out specifically what the style of acting needs to be to make the piece accessible

to children. I know it needs to be BIG. I know it needs to be something kids can relate to. Perhaps once I have clarified just what song it is that Bottom is singing at his entrance, it will help me articulate a more specific acting style in rehearsals. In the meantime, I don't want to clutter actor brains by throwing something else on them until they have a better handle on objectives and tactics in each scene, so I am allowing myself to think I have a few more days to sort it out.

22 October

Decided to really spoon-feed the cast. Gathered tonight for a video of the 1999 film of Midsummer. It's an enchanting interpretation really. The thing that always strikes me the most about it is that I truly believe Titania and Bottom are in love. It's the only version I've ever seen of the production that hit that note. I want very much to stress that in our play and am hoping that my actors won't be too reticent about stealing a few things from the silver screen.

24 October *Oberon & Titania (scenes 2,5)*

Another evening of dropping in exercises. Both Carol and Michael do well with these. It allows them to focus on how to use their text to get what they want from the other person; however, it is difficult for them to translate what they have learned from this exercise in a chair to their scene-work. Am considering having them perform the exercise on their feet. Things are progressing very SLOWLY! But I suppose that should be expected as none of the cast has any formal training as actors. And I am quickly discovering that musical and operatic performance is a vastly different process compared to that of acting. Carol's comment drove that home for me tonight. She said, "I feel so vulnerable. I'm not used to having to look into someone's eyes while I'm accessing my emotions."

Michael commented that our rehearsal process has been a huge learning experience for him, leading me to believe that opera, while allowing for eye to eye contact between performers, focuses more on a perfect vocal score than a theatrical score. DUH. What I'm trying to say here is that I was surprised to discover that such a well trained vocalist and opera singer would consider the concept of using real emotion to inform their performances as foreign.

Am trying to figure out how to get them to play an objective without having to go into an Acting 101 lesson. I have been spoon-feeding them various objectives; but I really need them to start thinking on their own feet. Time is limited and I am spending an inordinate amount of time in meetings and dealing with all the other CRAP that you have to wade through as a director. It is leaving me little time to prepare a list of material to spoon-feed at every rehearsal. This is definitely a huge learning experience for me as well: one can never be too prepared as an actor!!! Spoon-feeding is stressful!!

So here's where I am with the problem. This journal needs to be more of a creative space for me to work out the kinks in the text and score. On that note...

Tonight we tried the following objectives in scene 2:

Oberon

1. get her to bow to you
2. get her to kiss you
3. get her to turn and look at you

Titania

1. get him to bow to you
2. get him to kiss you
3. get him to go away

Part of the problem - Need to start thinking of these as the tactics that they should be rather than as separate objectives. (Need to go back to Acting 101 for my own revision! Now THERE'S a brilliant idea.)

October 26 *Scene 1 (Puck & 2nd Fairy)*

So today went well! We have finally found a comfortable and workable relationship between Puck and the Fairy. Hallelujah!!! I think I only just figured it out for myself during scene work today. It has been incredibly helpful to continually remind myself "How are we going to explain this to an eight year old?" I also finally let my actors in on that little secret today. DUH!! I guess I've never been good with the obvious.

So anyway, that's what we're working towards now...the obvious. Will give Puck and the Fairy a hula-hoop to play with. We also worked on putting in some physical schtick that might be funny to an eight year old. Puck is decidedly a giddy teenager - who plays eight year old pranks. And our fairy is a giddy teenager who knows she shouldn't be playing pranks, but can't help herself because...well, she's a teenager. We have completely taken the sensuality and sexuality out of the scene. My instincts tell me that the natural chemistry between these two actors will read anyway. And it's rather fun to watch them try to hide it than to give them an outlet for it.

Fun is a key word here. I am also finding that I need to remind myself (and my actors) to have fun. The play is, after all, a comedy. Am thinking that perhaps as an exercise I need to find as many concrete children's games as I can that parallel the play in each of their scenes/relationships.

27 October *Titania & Bottom (Scene 4)*

Good rehearsal today. Am starting to make some good discoveries about making the text accessible. Slapstick humor is working. Carol is having a hard time with taking herself too seriously. I must say I understand this, having been there myself; but am at a complete loss as to how to get a 50 year old woman to loosen up. We've tried having lots of fun and games. We've tried the physical approach and the intellectual approach. Not much working. The physical seems to have had the best effect. Am hoping that once we lose the scripts in hand, things will shape up. So much of what we're doing relies on their ability to be free physically. Scripts are a huge hindrance.

James is doing well. He's much freer than I anticipated him being and very open to playing. Fatherhood has been good to him:) We had a great talk about Bottom on the way home. He continues to make progress.

I need to sit down and really map out the physical schtick for the whole play. It's hard when you're working in a classroom, rather than the space. I'm keeping my fingers crossed that it will all translate to a stage in a few weeks.

29 October

Dropped off a tape and recorder for Leslie to record her rehearsal tonight. We just can't do anymore work without knowing exactly what we're working with and around musically. I hope this works to give me and the actors a better sense of the whole.

Worked with our little fairies today. All of them are 9-11. Their imaginations are so fertile. We worked a lot from the physical side of things. After I told them the story of Midsummer, we worked to figure out how fairies walked and moved. It was so cool to see some of the things they came up with. We ended up with a physicality similar to Granville-Barker's fairies. On toes, hands "winged" at their sides. The thing I loved most about it was that they came up with it entirely of their own accord. How fun! Can't wait to work with the rest of the fairy chorus next week. Although am having a case of nerves about being in charge of that many children at the same time in such a small space. They tell me the size of the hall we'll be in is almost exactly the size of the stage at the Pavilion. Well that's great, but everyone can't be standing on stage the whole time now can they? What I mean to say here is that the logistics are getting in the way again.

1 November

Life is insane. Not much time to think or write. Rehearsals going okay. Struggling with actor playing Puck. He can't seem to stop 'performing' his role. Am running out of things to try with him. Trying to get him to focus on making sense of what he's saying but he won't get off-book, so that's not working. Have tried some physical work, but he's not off-book, so that's not working. Dropping in doesn't work. He can't relax. Am going to try some very simple relaxation exercises with him. His Epilogue is a problem right now. But that's where I want to start work with him. It makes the most sense in terms of a piece that's easy to get off-book for quickly and use in a variety of exercises. It's also a very tough piece to get right so I want to work it as much as possible.

2 November

Worked with Bottom and Titania today. They are finding a comfortable repoir. Still trying to get Carol to come out of her head. James is very open physically. His Michael Jackson rendition is pretty hysterical. Am struggling with the logistics of how we make the scene visible to the audience as we will not have a 'bower' proper on which to set the scene. Keep reminding them that they can't be big enough. Carol is self-conscious. Don't think her vision of Titania was anywhere near where I am trying to get her to go. This is difficult because she has been working on creating this role long before I came to the project. She has some things very set in her mind and while she is very open to taking new direction from me, she is struggling with the 'habits' she has ingrained in her speech and stance. She begins to lose lines if she can't deliver them the way she learned them. Will keep trying to push her physically and remind her that she needs to be able to say her lines standing on her head while juggling.

Things to think about: what is the ritual of the processional off? What is the ritual of bedding down for the night? How does Bottom feel about this HUGE fairy looming over him?

16 November *Run through*

Run through was scheduled today. Didn't happen. We did manage to get through all of the transitions though, which, as far as I'm concerned, was progress considering we had the whole group together today for the first time since the train wreck of our first full rehearsal with all components. The kids in the chorus are wonderful. I determined to use Carol far more today than I did at the last rehearsal. Rather than bother with grand

sweeping announcements and/or directions to the whole group, I just laid out what I wanted for Carol and allowed her to translate it into a stage picture for the kids. It was most effective. Another lesson learned, although way too late in the process. I have wonderful women directing the other two components of this project and I needed to “delegate”, so to speak, far more than I did during the rest of the rehearsal process. Though in fairness to myself, there is supposed to be a learning curve for me here and there hasn’t been much wiggle room that allows for that on this project.

On another note: I did try to delegate to Chris today. While he stayed on top of where we were, I felt as though I was still directing traffic throughout, as opposed to just directing the traffic on stage. Perhaps it was my misperception of things. Deciphering the stage manager/director relationship has continued to be elusive for me. I am immensely grateful to have both Chris and Carrie on board, but have realized that I don’t know enough about the whole directorial process yet to be able to successfully guide them through what I need from them. I am also accustomed to dealing with Joanne – stage manager extraordinaire – so I have probably assumed that my managers have the same sense of order, understanding, and knowledge of the process as she. Not true, I know, but difficult to remember until things aren’t happening as I need them to, and then is a terrible time to be reminded. No time to teach then. Lots of damage control and far more work for me.

17 November *Run through with actors only*

Today went fairly well. Am confident that the show will at least go on, if not exactly as I had hoped. But then, is theatre ever as one had hoped it would be? Probably not. The

cast has worked hard and I'm very proud of them. While we have been unable to realize some things due to censure or lack of experience, on the whole, my actors have been wonderful. Always open to trying it a different way or sticking it through as we worked out the details of our choices. In particular, Brian and Heather. It has been a joy working with both of them. Today they took some major adjustments to their characters and relationship and really made them work. It was a delight to watch them incorporate the changes. I know that it is very late in the process to be throwing changes out, especially as major as some of those I threw out today, but I felt that it was necessary for clarity. I have really struggled with clarity throughout this piece. It has been particularly difficult when feeling censored. But enough. I'll not go into it again. Want to focus on what has gone right at this point so I can go into Tech tomorrow with positive energy and confidence, for the sake of all involved. It will be a stressful day. We have a lot to work out in a very short amount of time. I'm keeping my fingers crossed that we manage to stay on schedule. Am relying on Chris to keep me from digressing into nitpicking, as I am so wont to do. Anyway, Puck and 2nd Fairy's relationship feels better. Heather finally allowed herself physical freedom today!! It has been a bit of a struggle with her. She has the natural grace that comes from years of ballet training. Unfortunately, I need her to be klutzy and very human, as opposed to ethereal and dainty. She got much closer to that today. Brian is still playing the gallant. I think I need to come to terms with it at this stage and just accept a much more 'together' Puck than I had hoped for. He too suffers from dancer's syndrome – which has certainly served him well during physical moments that require an agile Puck, but which I would love for him to be able to throw away as far as his characterization goes.

Again, I digress to places I have already been. The triangle of Oberon, Titania, and Bottom is also much closer to what I originally envisioned in that Carol and Michael have begun to give over to the spoiled brats inside themselves. Unfortunately, we have not been able to completely clarify things without the sexuality. Bummer, but a fact of life.

18 November *Tech and Dress*

Today was a nightmare. Am struggling with my anger at Tina right now. Bottom line is: she single-handedly derailed our tech. There is no light design. She and her crew spent the entire afternoon setting up music stands and lights and then she acted put upon when I asked for a light over the prop table. What the hell??!!! I can't even think straight to articulate what went on today, let alone begin to decipher what might have been at the root of the problem. I do know that I don't ever want to have a repeat of today so will have to wait until I cool my ire to figure it out. In the meantime, am having to prepare for another long day tomorrow to try and fix the damage done today and make sure actors have what they need to do their job. Must get some rest and try to clear my mind and body of this rage.

19 November *Performance*

My actors and the kids who worked on this show are saints. I love them. I have done with the Pavilion! Never again.

CREATIVE CONVERSATIONS

Finding and dealing with my design team was probably one of the biggest challenges I faced while trying to realize my conception of this project. Simply put, the

design was a problem for this production; and in hindsight, I probably should have just scrapped it altogether from the beginning, saved some money by dressing the fairies in theatre blacks, and accepted the fact that a light ‘design’ wasn’t feasible. The warning signs were all there: a string of costumers that came and went, a lighting designer that verbally assaulted a respected colleague’s work at our first meeting, an inexperienced stage manager, the added demands of sorting out the logistics with the Pavilion, a drastic difference in what I wanted to create visually, what I felt was expected, and what I knew was feasible. Instead, I pressured myself into thinking that the finished product had to have a design team and the standard elements of a full scale theatrical production had to be present in all their glory. A huge mistake and one that I shall not make ever again. All that being said, this section is also comprised of excerpts from my journal that offer insight into some of the problems I encountered with the design, conversations I had with designers, and the metaphors I eventually offered them.

8 October

Meeting at the Pavilion went well today, for the most part. Was a little unsure what to make of the criticism of Phil’s design. I highly respect the man and his work and the conversation left me doubting the wisdom of putting our lights in the hands of the Pavilion. Alas, am sure it was the only choice given our circumstances. I sincerely wish we weren’t performing in the space we are. It’s going to make life incredibly difficult for us. I was struck by Tina’s statement that, although the space is called a ‘theatre’, it was never designed to stage plays. Seems like a big oversight on someone’s part. Anyway, my discoveries today, while answering some of my logistical questions, left me with the realization that we have some serious physical constraints to work around in our staging.

It seems that lights are going to be a problem. No colors available to speak of. Minimal specials that will work on the apron. A huge orchestral shell that is going to create some bounce. Yucky!!! I am intrigued by the shell, though. It was in today and reminded me of Brook's set, minus the doors and the stark white color. I was left with the firm impression that minimal, if any, set is a good choice. Am also mulling over the notion of no color. Am not sure what to do with that. The good things that the Pavilion has to offer are a free lighting design by someone who knows the space and instruments well and an apron on a hydraulic lift that will allow us to create at least two levels, possibly three if we use the aisles in the house.

9 October

More developments on the design front. We are locked into using lavalier microphones for the actors. A cost of over four hundred dollars for their rental. At least it's not the six hundred it could have been. This of course means that whatever budget I may have, which I still haven't received a figure for, has been significantly reduced. Also had more weirdness from our lighting designer. It seems she doesn't feel like she needs the musical excerpts at all and is in no hurry to look at the script. I'm hoping that this means she's already so familiar with the piece, both musically and textually, that she doesn't need to start this early on her design. In our conversations, she talks about various productions of Midsummer that she's seen and she seems to know the play fairly well. What I'm concerned about is that we aren't doing a production of the full play. Or anything close to it really. We are doing a play that is based around Shakespeare's text and Mendellsohn's score. I've explained this to her, she seems to take it all in, and we've talked in technical terms about what she might and might not be able to do. Am not sure

how we're going to deal with the logistics of getting her to rehearsal, even one. Am sensing that the only time she will see what we're doing is during tech, which is going to be enough of a nightmare without the additional worry of not having lights at the top of it.

Wish I wasn't running around like a chicken with my head cut off trying to deal with all these logistics. On that note, have decided that no set, so to speak of, is a good thing. Want to try and make use of only the orchestral shell, simple levels, and the lights to create the world. Now I just need to figure out what that world is! Am starting to think about the world actually being the theatre itself. But what then is the magic? We aren't going to have much in the way of theatre magic. What else is magical about theatre.... the intimacy between actor and audience.... the fact that it's live and anything can happen... in this case, the fact that we have so many artistic forms together on one stage... Am blocked at the moment. Feeling like I'm close to something here, but can't figure out what it is.

Have spoken with Maggie about doing costumes. She clearly wants to help, but I think the project may seem a little overwhelming to her. Sixty five fairy chorus members is a lot of bodies to put costumes on. Have been offered the use of VCC's costume pieces from a previous show. Have looked at them on video, but have not yet seen them in person. So who knows what's there. Am also hesitant to make this decision without having found someone to work on the costumes. I guess if worse comes to worst, Carol and I will have to figure it out on our own; but I really don't have the experience or the

time to deal with this end of the production. Am praying that Maggie decides to take this on. This is the one aspect of the production that I feel can't be minimalized. Well, that's a bad choice of words; but it can't be as simple as deciding to make the set out of what's available in the theatre.

16 October

Finally a figure for production budget. I have been working with the assumption that whatever came down would have to go towards materials. It looks like we don't have much. Far less than I had hoped. At the most two hundred dollars. Wow. Good thing we're going minimalist.

Maggie is on board! She is such wonderful energy. I look forward to working with her. Am concerned about trying to defray the overwhelming sense surrounding this project for her sake. I know she will agonize, as I do, over the littlest things. Want to work on something concrete to give her at our next meeting.

Fairyland: Am thinking accent as much natural human form as possible. The more bare skin, the better, within reason. Should be a figment of a school boy's imagination. Am not certain whether or not to show images of Puck from Caird's production. This is troubling me. Maybe need to consult my committee on this. Will I be stifling designer's creativity by showing photos of someone else's design? Show photo of forest of lights and bare stage for design. Music stand lights will be our 'forest of lights.' Lighting will be minimal for the piece in terms of shifts. Have not had any word about lights. No idea what she's seeing. Not returning my calls or mail this week.

Athens: Bottom only element we see. It is Bottom's dream. Audience should be part of Athens so am thinking that we need to go contemporary here. 'Guido' comes to mind when I think of Bottom, but not a dangerous Guido. Will be using Michael Jackson's "Billie Jean" as song. The problem of the ass ears and/or make-up is the big thing here. Am not sure how you want to handle this; but I am all for making the transition simple and would like it to happen onstage in full view of audience.

Fairyland: Our fairies are going to be less than ethereal. Titania and Oberon rather large physical and vocal presences on stage compared to Bottom's more diminutive stature. Want to demystify the fairies. Not your traditional conception of fairy. Clumsy, awkward, maybe highly stylized physically. Target audience is the average teenager. World is a figment of a child's imagination, but am leaving the stage pretty clean so that there is room for them to imagine. Want to mainly use costume to suggest the world. Lights will be minimal. Very little color. 'Set' is just backdrop of orchestra, two, maybe three simple levels, audience will have close contact. As much of their natural form highlighted. Puck the oddball of fairyland.

17 October

I am thinking I will have to re-tack on my choice of costume designers. Am hearing that maybe Maggie is not the best choice for this project. Rose Henderson has been suggested. A great alternative. Know her. Love her. She is looking to build her portfolio and will probably do this pro bono. Have a call in. Waiting to hear. Trying to figure out how to deal with Maggie. Can they work together? Two are better than one! We'll see.

21 October

Rose has agreed to do it! And fortunately, Maggie was only too happy to be off the hook. Thank goodness there are no ill feelings anywhere. Am looking forward to talking with Rose creatively. Waiting for her to get back to me.

29 October

I don't think anything else could possibly go wrong with the project at this point!! I've lost Rose. Am panicking. I've got two weeks to find another designer and hope they can put clothes on 70 fairies and an ass. Am seriously considering having them all dress in blacks. The whole idea of 'theatre fairies' that I toyed with is starting to look really good, even though I know it is not going to be the romanticized concept that the musical folks are pushing for. I'm going insane. Calls in to Rachel and Carrie about costume and make-up.

30 October

Rachel and Carrie are joining us! Spoke briefly with both via telephone. Will meet with them in person on the first and hopefully clarify some concepts for them tomorrow. At this point, I just want somebody to be responsible for putting clothes and make-up on bodies. Things feel very much like they are falling apart. But I keep chanting the mantra: "whatever it is, we'll make it work." I just want a production that is clear, has a beginning, middle and end, and some sort of design, any design, that makes our producers happy. This is clearly not going to be the simple, clear piece of theatre I had hoped it would be.

31 October

Talked creatively with Rachel and Carrie today. I pray that what I gave them made sense...

Fairyland: as natural as possible and as open to a child's imagination as possible.

It is Bottom's dream. Elements of natural form highlighted. Rachel is thinking 'nature' – trees and such. Tried to push her in the direction of simplicity. Oh well, so we end up with a woodland on stage. She seems to have her whole concept in place already and an action plan to carry it out already in the works. Fabulous as far as I'm concerned. I can't deal with any more logistics of trying to take care of the details. Although have learned a hard lesson about the fine line of being too specific v/s allowing room for [a designer's] creativity. I need to focus on my actors. They're still not off-book and it's driving me over the edge. Have already seen a former design of Carrie's for woodland fairies and, while it's not what I was envisioning for this piece, it's something that I know can happen in the time we have left and should work well with Rachel's costume design. Titania, Oberon, Puck, 1st and 2nd Fairy need to be distinguished from rest of chorus. Five little fairies as Titania's train.

Athens: Bottom is of the Audience's world. Ears need to be simple piece that Puck can manipulate for an on-stage transformation. Contemporary. Think Michael Jackson. Think Guido. Think big dork with big heart.

I am so disheartened. There is going to be an even larger gap than I anticipated between what I wanted and what I'm going to end up with. Need to keep reminding myself that the director's job is to take care of everyone and all things. Unfortunately, this time

around, that didn't leave much time or room for my own creative expression. Bottom line is that we will have actors in costume and make-up speaking the lines and telling a story, albeit it won't necessarily be the story I had hoped for or the manner in which I had hoped to tell it.

3 November

Run-through and meeting with Rachel and Carrie today. What a train wreck. Rachel came in with a completely different design than what she presented me with the last time we talked. Now I literally have a moth, a peas blossom, a cobweb, and a mustard seed running around the stage. The costumes are going to be gorgeous, if nothing else, but I am still thrown by the twist in the design. Not at all what we talked about. Nothing concrete from her on the principles but it sounds like she is working with sheer fabrics, nude bodysuits, and actual leaves, etc. I'm sure the costumes will be gorgeous. She seems to have also come up with a make-up design, hmmm. How do I deal delicately with this one?

Carrie is wonderful. She is totally open to just about anything and waiting to see what Rachel's got cooking before she completes her sketches. She talked a lot about various effects she could create with hair today. Sounds cool. Depends on what's available for lighting. Trying to get the three designers in one room with me at the same time. A complete pain in the neck. Have to keep reminding myself that everyone's a volunteer here and it is extremely short notice for all involved. Rachel promised sketches soon.

6 November

No sketches yet. Popped in today to look at what's cooking with costume design.

Completely different than what she presented me with on Sun. Hmmm. She has already cut fabric as well so looks like there's no going back. Is also building masks for the principles. What the hell?? So I told her, great. Looking forward to trying them out in rehearsal. Ah, but there's the rub – we won't get them in time to work with in rehearsal. Well, and there you have it. I told myself that no matter what happened on this project we were going to make it work. And we will. Also promised myself that I would be nurturing, supportive, and positive in dealing with all parties involved. So I have praised Rachel and gotten over it. Will call Carrie and tell her to go full-on English woodland. Will certainly give the masks a try but am pretty sure that it's a little late in the game to throw that one at my actors unless they're really simple, lightweight pieces.

10 November

Still no sketches from Rachel to show any of my other designers. Sketches from Carrie today were great. Will fit right in with what Rachel is doing. Am having to negotiate things between the two of them at the moment. It seems that Carrie is getting quite a bit of direction from Rachel on what the make-up design should be. Have asked Carrie to listen, but told her that she has full creative run of the make-up design and I love what she's come up with thus far. Keep working in the direction you've chosen. If you're getting something different from Rachel, don't worry about it. If I need to change anything, I'll talk to you directly. Haven't, and won't, send any creative direction through Rachel. Carrie was pretty great about the whole thing.

And Rachel, too, has been wonderful. She really is amazing as far as what she is turning out for me in such a short time. And she's loaded with resources – which is fabulous. Unfortunately, I think she's on her own program. Has gone WAY over budget. Am having to negotiate that one with VCC. But I am trying to give her as much creative freedom as possible. Am going to have to suck this one up and make it very clear that, while she has all the creative freedom in the world, she can't spend any more money on this project.

13 November

Met with Tina today. Have discovered very late in the process that this woman doesn't listen. She nods and smiles and agrees, but I think that maybe she too is on her own program. She has been incredibly sweet and is certainly technically knowledgeable, but am just discovering that she's not a designer by trade. She's production staff. Oh well, have given her the basics of what we have for design. Finally got sketches from Rachel. Tina thumbed through them briefly. How sweet. Talked more about the logistics of tech with her. She will also be running the Pavilion crew that is assigned to the show. Great as far as I'm concerned. She will at least have her own folks to work on her design. We will have an hour to dry tech while BYO sets up the stage for the orchestra. Cue to cue starts at 4pm. Full run at 8pm.

18 November

What a fiasco today was. There is no light design. The costumes are gorgeous and everyone has one!!! The make-up is wonderful. The actors are amazing for putting up with what they did today. So here's the skinny on what went down today. We arrive, all is well with costume/make-up/actors/chorus schedules. Tina decides that she doesn't

need to go through a dry tech. She and crew spend the next two hours setting up the orchestra chairs and stands. We wait for her so we can start a cue to cue. She says, just go ahead and start rehearsing and I'll be working cues around you. By now, we've lost most of our stage time. We start working through things, she realizes there are no microphones set up for the chorus. Starts working on that. Decides we won't work with the lavs until the dress run at eight. I ask her to focus on the lavs now and worry about the stand mics later. She refuses. We eventually have to get off the stage so the orchestra can rehearse. Well, no kidding. We come back at eight to start a run through with all but lights. She starts asking actors to do a sound check. This takes thirty minutes. We start the run. She builds cues while we are working. Actors fall and hurt themselves in the dark. Microphones don't work. Life sucks.

19 November

Another nightmare of a day with Tina. Went in early so I could see something of what she's built for the show and at least tell my actors when they would be in the dark so we didn't have anymore accidents in performance. Accident on interstate happened in minutes ahead of us, caused forty-five minute delay. Called to tell her where we were, how long we had been there, and that I had no idea when traffic was going to start moving again. By the time we arrived, she was irritated, rude, and had decided to work on something else. Huge argument with her because Chris couldn't deal with her. Finally got to sit down and look at the mockery of a 'design' she built. Not much I could do about it at this point. Thanked her for her time. Made actors aware. Watched the show. It's over!!!!

ACTORS' TOOLS

As I have already noted, I spent most of the month prior to the commencement of rehearsals researching the play's production history and trying to sort out the logistics of mounting a production. As I was the only person with a working theatrical knowledge as yet involved in the project, I had been left with precious little time to work from the actor's standpoint on characterization and text. Nor had it occurred to me, until our first rehearsal that the actors working on this project, because they were volunteers with no former training, had no idea how to begin work on a physical character, define an objective, research a text, or even learn their lines. Once the rehearsal process began, however, I quickly discovered that it would be necessary to spoon-feed most of my actors, not because they were incapable of making creative choices, but because they lacked the training or experience to make the quick, informed decisions that the time constraints of this production required.

When rehearsals began, I had not yet managed to sit down and lay out a legible score that specified solid objectives and tactics for each character in each scene and none of the actors had managed to get off-book. Despite the fact that I arrived at these early rehearsals armed with a library of reference books and research information for them to borrow, peruse, and use at their leisure, no-one took advantage of it. I put together an excerpted glossary and pronunciation guide specific to our production and handed them out to individuals to consult and/or peruse at their leisure, copies of which are included at the end of this section. However, I did not have the time to give a crash course on Shakespeare's verse. I eschewed wasting time trying to drum iambic rhythms into them or re-orchestrate any incorrect rhythms they ingrained in their speech while trying to

learn lines and, instead, concentrated on trying to help them understand the words. The rationale behind this decision was that if they were clear about their characters' thoughts, the sense of the lines would come through and the rhythms would take care of themselves.

I continued to make available as many full resources as possible for them at rehearsals. Among these resources were Alexander Schmidt's Shakespeare Lexicon and Quotation Dictionary, Dale F. Coye's Pronouncing Shakespeare's Words, C.T. Onions' A Shakespeare Glossary, several different editions of Shakespeare's play for comparison, and some material from my own research into the play's production history with the hope that they would make use of these. Alas, I found that even when I sent an actor off to another room for the specific purpose of working with these resources, they accomplished little in the way of research or text work and invariably came back having been distracted by trying to learn their lines. Thus, in order to ensure that we were all telling the same story, I spent a good deal more time than I had anticipated in the rehearsal hall making sure that all words were clear and that each person understood not only what they were saying but what was being said to them on-stage at all times. The best means of accomplishing this was through dropping-in exercises, which became a regular part of our rehearsal process. I expanded the original exercise from merely sitting in chairs to dropping-in on actual scene work when I realized that we were quickly running out of time that the actors needed to find the physical aspects of the play. This got a little hairy on occasion as I got in the way of the physical action from time to time, but I felt it was worth the bruises if they knew what the words meant.

During this time, I found that re-reading certain acting and voice texts was helpful as it gave me insight into some of the problems I was encountering with my actors as well as ideas for exercises designed to clarify the text for them. Among these works were Cicely Berry's The Actor and the Text, Kristin Linklater's Freeing Shakespeare's Voice, Leigh Woods' On Playing Shakespeare, John Barton's Playing Shakespeare, and Wesley Van Tassel's Clues to Acting Shakespeare. Many of the exercises taken from these texts didn't go over well with the actors who, still struggling to get off-book, became timid and retreated farther behind walls of self-consciousness. I abandoned the issue and ended up working through some of the exercises on my own, using their text, with the notion that if I could find some means of clarifying things for myself again, I would be able to offer new insight to my actors. However, this was not a particularly successful venture either as I was unable to fully utilize the exercises without being off-book myself.

Glossary of Terms

Scene I

Dale: n. a valley

Park: n. a piece of ground enclosed and stored with beasts of chase

Pale: n. an enclosure (especially of a park)

Flood: n. any great body and flow of water

Sphere: n. orbit

Orbs: n. circles; fairy rings [The grass is richer in them actually because nourished by extra nitrogen from fungi of the year before.]

Green: n. a meadow

Cowslip: n. yellow primrose

Lob: n. term of contempt; an oaf; a lout

Passing: adv. exceedingly

Fell: adj. fierce; savage; cruel; pernicious

Wrath: adj. angry

Changeling: n. 1) a child left or taken by the fairies in the place of another
2) hybrid offspring of fairy and human

Trace: v. to walk over; to pace; to range

Perforce: adv. 1) by force; by violence
2) of necessity
3) at any rate

Grove: n. a wood

Square: v. to quarrel

Making: n. build

Scene II

Rash: adj. overhasty; precipitate; inconsiderate

Wanton: n. 1) one apt to play and dally; a merry rogue; a tomboy
2) one brought up in luxury; an effeminate boy
3) a lascivious woman

Lord: n. husband (with all the rights of authority that title bears)

Lady: n. wife (with the claim of her husband's devotion)

Phillida: n. traditional pastoral name for a shepherdess

Forsooth: adv. in truth; indeed; no doubt

Bouncing: adj. noisy; swaggering

Amazon: n. a large, strong, masculine woman

Buskin'd: adj. wearing high hunting boots

Glance: v. to strike at in an indirect manner (cast aspersions)

Credit: n. trustworthiness

Forge: v. 1) to shape by heating and hammering
2) to frame in general
3) to frame falsely or to a bad intent; to counterfeit; to coin

Forgeries: n. the act of imitating or counterfeiting in order to deceive

Henchman: n. a page

Buy: v. 1) to acquire by paying a price; to redeem; to make a bargain of
2) to acquire; to procure; to gain

Votress: n. a woman that has taken a vow; one of a religious order

Patiently: adv. 1) with calm endurance in suffering
2) calmly; tranquilly
3) with indulgence

Round: n. simplest of country dances wherein the dancers form a circle

Shun: v. to avoid; to keep far from; not to approach; to endeavor to escape

Spare: v. 1) to refrain from; avoid
2) to refrain from afflicting or destroying; to use tenderly; to treat with mercy

Chide: v. to rebuke; to scold; to quarrel

Downright: adv. 1) straight to the point; without trifling
2) blunt; undisguised
3) without stopping short

Dote: v. 1) to act or speak irrationally
2) to love in excess

Conference: n. conversation

Scene III

Roundel: n. dance in a circle; another name for a 'round'

Reremice: n. bats

Wonder: v. to be surprised; to marvel; to admire

Quaint: adj. fine; neat; pretty; pleasant

Spirits: n. supernatural beings (fairies)

Philomel: n. the nightingale

Nigh: adv. near to

Aloof: adv. at a distance

Ounce: n. a lynx

Scene IV

Fair: adj. beautiful

Force: n. power

Perforce: adv. violently

On the first view: at first sight

Gleek: v. to scoff; to mock; to ridicule; to jest pointedly

Rate: n. estimate; value; worth; price

Summer: n. the bloom of youth

Still: adv. always

Tend: v. to attend to

State: n. 1) appearance of greatness
2) condition; situation; circumstances of nature or fortune

Pressed: adj. thronging

Night-tapers: n. candles

Crop: v. to harvest; to reap

At: prep. in the manner of; in the amount, degree, or number of

Bower: n. boudoir

Goblin: n. shortened version of 'Hobgoblin'

Hobgoblin: n. name of the crier of the Fairies (by which Puck likes to be called)

Scene V

Sweet: adj. anything pleasing and delightful; agreeable to the senses

Tongs and bones: n. musical instruments, now no longer in existence

Stir: v. to disturb; to awaken; to agitate

Exposition: n. malapropism, probably for 'disposition'

Wind: v. to entwist; to enfold; to encircle

Bower: n. an arbour; a shady recess amidst trees and flowers

Vision: n. supernatural or imaginary appearance as seen in dreaming or waking

Amity: n. good understanding; friendship

Triumphantly: adj. festively; rejoicingly

Scene VI

Trippingly: adj. with a light step; nimbly

Consecrate: adj. sacred

Ceveral: adj. separate; different; distinct

Take his gait: Yorkshire colloquialism for 'go on his way'

Trip: v. to walk or run with light, nimble steps

Epilogue

Shadows: n. 1) an image produced by the imagination
 2) any thing unsubstantial or unreal (applied to persons by way of expressing that they have a life scarcely worth the name)
 3) any spirit

Mend: v. to set right; correct; repair

Theme: n. subject of discourse (the play)

Yield: v. to produce; to give in return for labour; to bear; to bring forth

Reprehend: v. to blame

Pardon: v. to forgive

Mend: v. to do better than before

Unearned: adj. undeserved; not merited by labor or services

Serpent's tongue: n. hissing (as in "BOOO!! HSSSS!!!)

Amends: n. compensation; atonement
[restore amends = make amends for]

Pronunciation Guide¹

Scene I

***Oberon** /OH bur on/

***Titania** 3 or 4 syllables depending on the meter. /tih TAHN (ee) yuh/

***moon's** 2 syllables /MOON iz/

***wrath** Some eds. use wroth. /rawth/

***changeling** 2 or 3 syllables depending on the meter, here 3. /CHAYNJ uh ling/

loved 2 syllables. /LUH ved/

Scene II

wanton /WON tun/

***Phillida** /FILL ih duh/

¹ *Indicates a citation taken directly from Dale F. Coye's Pronouncing Shakespeare's Words: A Guide From A to Zounds.

***Hippolyta** /hih POL ih tuh/

***changeling** 2 or 3 syllables depending on the meter, here 2. /CHAYNJ ling/

***vot'ress** /VOHT riss/

spiced 1 or 2 syllables depending on the meter, in this case 2. /SPI sed/

Scene III

***roundel** /ROWN dl/

***reremice** 2 syllables /REER-/

***Philomel** /FILL uh mel/

ounce /ownss/

Scene IV

***doth** /DUTH/

enthralled 2 or 3 syllables depending on meter, here 3. /en THRAH led/

pressed 1 or 2 syllables depending on meter, here 2. /PRE ssed/

***dost** /DUST/

bower 1 syllable /BOW r/

charmed 2 syllables /CHAR med/

Scene V

***changeling** 2 or 3 syllables depending on meter, here 2. /CHAYNJ ling/

bower 1 syllable /BOW r/

Epilogue

unearned 2 or 3 syllables depending on meter, here 3. /un UR ned/

Figure 10



Photo by Laurie Wells

Michael Broadhurst as Oberon, Scene II, 2002.

Figure 11



Photo by Laurie Wells

Puck and 2nd Fairy, Scene III, 2002.

Figure 12



Photo by Laurie Wells

Titania and Bottom surrounded by Fairies, Scene IV, 2002.

Figure 13



Photo by Laurie Wells

Oberon and Puck, Scene IV, 2002.

Figure 14



Photo by Thomas Holmes

Oberon and Titania, Scene V, 2002.

Figure 15



Photo by Thomas Holmes

Titania wakes, Scene V, 2002.

SECTION V

IN CONCLUSION

The artistic growth that occurred during the process of creation and the awareness that developed over the course of the last months of reflection on that process was much greater than I had anticipated. Initially, I expected the experience to simply provide me with greater insight into the director's process of conceiving and staging a Shakespearean drama and a better working knowledge of the play itself. In hindsight, the 'simple' lessons I have come away with are a great deal more far reaching, and serve the artist in me in a much broader sense than solely as an actor, student, or director of Shakespeare. This project finally provided me with a deep artistic experience that was not confined to the safety or intellectualism of the academic world, and the process of creatively conceiving the project and dealing with its logistics provided a huge learning experience. So, too, has the compilation and writing of this manuscript. The re-examination of my process has brought the learning the took place to the forefront of consciousness, and, in turn, facilitated additional lessons in artistic articulation. The following are among the highlights of the development of a new awareness and artistic growth this project fostered.

The first and most obvious growth that occurred during the course of the project was a deeper understanding of how artistic forms are inter-related. The lesson learned here, however, was not one that included a great epiphany about the intricacies of this inter-relationship; but, rather, one that clearly illustrated the fact that the inter-relationship of artistic media does not necessarily mean they should share a spotlight, so

to speak. One artistic medium needs to take precedence over others in a production that is geared towards an audience.

My initial conception of this production of the Dream was as a play proper that highlighted Mendelssohn's score, much as Victorian productions of the work had done. Thus, I attempted to define the stage picture by creating a traditional play that had a traditional beginning, middle, and end and used music as one means of storytelling. In hindsight, this was an extremely ineffective approach to the project. While the romantic notion of Shakespeare's text and Mendelssohn's score co-existing on one stage, each in their full glory, is a fine idea, the reality was that the musical medium needed to take precedence over the theatrical.

While I understood this intellectually, I did not understand that, in this case, it literally meant that I needed to treat the production as the musical concert it was, not as the theatrical event I assumed was necessary to tell the story. Instead, I geared my efforts towards a full scale theatrical event that highlighted the score and wound up with an evening that was confusing to all parties involved, especially the audience. A play, by definition, is action oriented and uses verbal elements, while a concert is geared solely toward the appreciation of aural elements. Thus, my attempt at a dual focus did not work. The text and the score, even in excerpted forms, are too big in and of themselves to allow for the full realization of both simultaneously. I ended up with too much going on on-stage for an audience to be able to focus on any one thing, and, unfortunately, the production schedule did not allow for many changes once we had rehearsed what I initially proposed.

The tight schedule did, however, facilitate the learning of another vital lesson during the writing of this manuscript. One often learns more from miserable failure than from success, and my on-stage failure taught me that, artistically, process is more important than product. As a student of the arts, one is taught that preparation and rehearsal time in which there is an opportunity for failure is necessary for clear creative articulation. One is also taught that expectation and acceptance of that failure are necessary for artistic growth. The lack of room for trial and error, or failure, in this project's rehearsal schedule, and in my own mind, became frustrating and debilitating for the 'artist' in me while I was in the thick of things. Once I had dealt with a creative problem, I often forced myself to move on to the next in order to stay on schedule. Because I am my own worst critic and the stresses of the tight schedule being what they were, I was unable to accept any failure on my part to resolve creative problems in the first attempt. I continued to mentally torture myself with artistic "what ifs" throughout the process and found myself drained and in an altogether UN-creative frame of mind.

I became so bogged down in self-torture and focused on the final product that I lost sight of the knowledge that, within the realm of art, and particularly within the world of theatre, it is not always in the final product that one finds relevance, but in the work of the artist from moment to moment. Fortunately, once I gained some distance from the process of mounting the production and began work on this manuscript, I gained an awareness of the tremendous process of trial and error, failure, and artistic growth that had occurred. It had simply occurred on a much larger scale than that on which I had expected to experience it. My entire creative process had been a failure and much of the work presented herein as supporting material failed miserably to produce a cohesive,

relevant piece of theatre on-stage! Despite my lack of success in creating a theatrical masterpiece, I have successfully gained a deep, deep understanding of my failure and its relevance as a process to my artistic growth.

Another measure of the artistic growth that occurred can be found in how ‘failure’ facilitated a stronger grasp of the classical idea “Nosce tipsum,” or “Know thyself.” I discovered that the principle also encompasses the phrase “. . . and know your limitations.” While I had spent years intellectually defining, understanding, and cultivating my art, I had yet to practically apply what I had learned outside of the academic setting. This production of the Dream, set apart from the academic world of theatre and riddled with unique circumstances, although not an ideal environment, should have encouraged the practical application of academic theatrical principles. However, I missed that opportunity as I was too confident in the intellectual knowledge of theatre I had acquired and not attuned enough to the fact that the practical application of intellectual principles would present challenges which I was unprepared to deal with.

I was aware of the learning curve that existed where my knowledge and experience of music was concerned, but I did not take into account the learning curve I would have to negotiate concerning the logistics of theatrical production. Nor did I anticipate having to negotiate the learning curve that existed on the other side of the fence. The musicians and vocalists I worked with, particularly those working as actors, while accomplished in the field of music, were not theatre artists. What was basic terminology for me was often a foreign concept requiring a great deal of explanation for them, and, while I have confidence in my ability to teach the basic principles of acting, I was unprepared to teach and conceive a piece of theatre simultaneously. Thus, various

portions of the project suffered as I struggled to strike a balance between my own learning curve and that of the other collaborating artists.

Although I was unable to acknowledge my own limits during the creative process, I did recognize from the beginning that, due to circumstances, the project itself was limited in its success. What I failed to do was accept that fact or communicate it to the producing organizations. In hindsight, I may have been better off and the project a great deal more successful had I simply focused on the process of teaching my actors the basic principles of handling Shakespeare's text, treated the piece as a musical concert interspersed with excerpted portions of text that did not necessarily need to be 'staged' in the traditional sense, and eschewed any attempt at creating a play.

Despite my perception that the project, and my creative process, failed miserably from a theatrical perspective, ultimately, I had a successful learning experience. The experience provided an excellent opportunity for successful artistic growth, and that, after all, is the aim of an education in the humanities and fine arts. I have developed a new-found sense of comfort with the path I chose, the 'failure' that resulted, and the artistic growth that eventually happened. An acute awareness of my own process and its shortcomings developed during the months of writing and reflection that followed our performance of the Dream. The proverbial 'light bulbs' that came on in my conscious mind were not ideas that I hadn't already spent years examining through my academic and intellectual pursuits of theatre and Shakespeare. However, there is a vast difference between intellectual and academic knowledge and the knowledge of experience. This project provided me with a profound and deeply artistic experience that finally allowed for the full integration of academic principles and practical application.

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ANNOTATED LIST OF WORKS CONSULTED

- Babula, William. *A Midsummer Night's Dream. Shakespeare in Production, 1935-1978: A Selective Catalogue*. New York: Garland, 1981. 212-226. While limited to productions that occurred between 1935 and 1978, this work is an excellent place to start research on the production history of any Shakespearean drama. The book is an annotated bibliography of Shakespearean theatre presented in the United States, Canada, and England and includes excerpts of major reviews given of these productions. The bibliography is by no means comprehensive, but focuses on productions that the author thought displayed unusual elements of staging, setting, scenery, stage business, or interpretation. I found it very useful as a secondary source as it saved me much wading through countless publications looking for and sorting through critical reviews.

Barton, John. Playing Shakespeare. London: Methuen, 1984. This was an essential source for help dissecting the text in regard to cutting and character choices.

The book is comprised of fascinating transcripts of discussions and workshops involving many successful contemporary actors, and a few directors, dealing with such topics as 'language and character', soliloquies, prose, and working the text in rehearsals. The work was an invaluable source to me as a director in that it clarified methods of approaching the text with actors.

Bate, Jonathan, and Russell Jackson, eds. Shakespeare: An Illustrated Stage History.

New York: Oxford UP, 1996. This work is an interesting study of the trends in Shakespearean production beginning with the Renaissance stages. Although somewhat academic in its content, it is a good source for examining production devices that have been successful and why. I found the chapter titled "Director's Shakespeare", by Robert Smallwood most accessible as it dealt with contemporary staging within the last forty years. The chapter titled "A Career in Shakespeare", an essay by Judi Dench that was fascinating from an actor's standpoint but offered little insight into the director's process, contains several excellent production photographs documenting important British productions of the Dream.

Beauman, Sally. The Royal Shakespeare Company: A History of Ten Decades. Oxford: Oxford UP, 1982. This source was not of particular use to me in terms of offering a range of Dream productions for comparison. However, the chapter titled "A Clean Sheet" contains a great account of Brook's 1970 production and the impact it had not only on the RSC, but on style in contemporary Shakespearean production as a whole.

Berry, Ralph. On Directing Shakespeare. New York: Penguin-Hamish Hamilton, 1989.

This collection of interviews with contemporary directors offered some phenomenal insight into the minds of some of the men who have changed the face of Shakespeare in production. While questions and answers regarding individual productions serve only as a means of illustrating a specific directorial approach or style (as opposed to documenting any kind of stage history), there are lengthy interviews with Michael Kahn, Konrad Swinarski, and Bill Alexander regarding specific choices they made while staging the Dream and shorter references made to the play in interviews with Peter Brook and Trevor Nunn. An excellent resource for any director!

Fugate, Liz. The Director's Concept Changes the Look and Feel of a Play: A Midsummer Night's Dream. 21 Nov. 2002. School of Drama, U. of Washington. Oct. 2002.

<<http://faculty.washington.edu/fugate/msndconcepts.html>> I found this to be a great primary source for further photographic documentation of the play's production history and useful as a secondary source in that the site also provided a link to the U. of Washington's Drama 101 Page, which served as a good reminder about the role of the director and the factors affecting one's directorial choices.

Kehler, Dorothea, ed. *A Midsummer Night's Dream: Critical Essays*. New York: Garland-Taylor & Francis, 1998. An interesting, albeit dense, source that divides into three rather distinctive sections: a bibliographic survey of the play's criticism, literary criticisms of the play, and a production history of the play from 1968. I found the bibliographic survey useful as a secondary source for tracking down other sources dealing with the play's production history. While I skipped the section of literary criticisms altogether, the section titled "*A Midsummer Night's Dream on Stage*" contained reprints of excellent reviews and essays that clearly document several major productions, including Brook's, Brannagh's, and the Guthrie's. One account is written by the woman who played Helena in a 1994 Playhouse Theatre production in Seattle. The essay is a great look at how one actor made her choices specific and was a good source of inspiration for me when trying to come up with options for my own actors.

Kennedy, Dennis. *Granville Barker and the Dream of Theatre*. Cambridge: Cambridge UP, 1985. The work traces Harley Granville Barker's career in the theatre. Although somewhat biographical, the sections that deal with his Shakespearean productions offered insight into what stage devices were then innovative and why as well as wonderful photographic records of his *Dream*. Credited by the author as the inventor of the role of director in England, Granville Barker was a good study for me with regard to resolving my own dilemma of balancing creative desire against audience expectation.

---. *Looking at Shakespeare: A Visual History of Twentieth-Century Performance*. 2nd ed. Cambridge: Cambridge UP, 2001. The book offers a look at the main scenographic movements in Shakespearean production around the world during the past century. I found it to be a photographically rich, inspiring, and varied collection that included several excellent color plates of the *Dream* in production.

Loney, Glenn, ed. *Staging Shakespeare: Seminars on Production Problems*. New York: Garland, 1990. This is a truly fascinating compilation of selected transcripts of discussions and addresses delivered at the Brooklyn College Shakespeare Conference that deals with making Shakespeare's works theatrically accessible. The book offers wonderful and direct insight into the general problems of 'staging' Shakespeare's plays from voices like Michael Kahn, Cicely Berry, Richard Pasco, Franco Zeffirelli, and Robert Brustein and cites many specific examples from relevant productions. There are also some major insights to and observations about Brook's *Dream* from the audience perspective to be found within these pages.

Papp, Joseph and Elizabeth Kirkland. *Shakespeare ALIVE!* New York: Bantam Books, 1988. This is a good source for understanding the Elizabethans and informed my decisions regarding cuts and character choices. Of particular use to this production were the chapters titled: "Elizabethan Star Wars: Superstition and the Supernatural" and "The Ties That Bind: Family Life". The book includes a great photo of the fairies in a 1982 production of the *Dream*.

Parsons, Keith. A Midsummer Night's Dream. Shakespeare In Performance. Ed. Keith Parsons and Pamela Mason. London: Salamander, 1995. 149-155. This is an excellent source for photographic images and a brief listing of some of the most noteworthy productions that have impacted contemporary interpretation of the play. The collection is photographically rich and varied and includes a decent comparison and discussion of creative choices made by artists involved in the productions. I found it a good source for analyzing visual differences in costume and physicality from production to production. The chapter also includes a brief discussion of the early production history of the play.

"Peter Brook's A Midsummer Night's Dream 1970: The Royal Shakespeare Company." Touchstone: Online Exhibitions. 21 Aug. 2002. The British Library, U. of Birmingham. 15 Sept. 2002
<<http://www.touchstone.bham.ac.uk/exhibition/MND/home.html>> This is a wonderful site that is photographically rich and varied. While the site focuses on Brook's production, there are also photos available of other productions with which to compare Brook's interpretation. Of particular use were the brief discussions provided on production problems and Brook's solutions to them. The site is very well organized and provided additional links to RSC archives.

"Pictures and Exhibitions." Royal Shakespeare Company Home Page. 15 Sept. 2002
<<http://www.rsc.org.uk/collection/jsp/index.jsp>> This is a truly fabulous site! Fortunately, one of the company's "plays in focus" was the Dream; and, thus, there was a lot available with regard to its production history. Among the highlights were: a detailed time line that dates back to the First Folio; wonderful color photographs from RSC and SBT archives of major productions of the Dream, including a huge batch from Brook's 1970 interpretation; brief analyses of four different RSC productions; and a page devoted to actors speaking about their roles.

Salgado, Gamini. Eyewitnesses of Shakespeare: First Hand Accounts of Performances 1590-1890. New York: Barnes & Noble-Harper, 1975. This book is an excellent compilation of critical reviews, excerpts from diaries, letters, and interviews. The section on the Dream includes several reviews, an interview with Ellen Terry, and a journal entry from a London playgoer which offered an interesting look at early interpretations of the play.

Schafer, Elizabeth. Ms-Directing Shakespeare: Women Direct Shakespeare. New York: St. Martin's, 2000. This work is a great survey of women's perspectives on staging Shakespeare. The interview list includes such names as Judi Dench and Deborah Paige. The interviews offer excellent insight into what did and did not work for these women with regard to creative choices and staging problems. The book focuses on the exploration of gender issues; however, along the way, an interesting stage history is created with particular attention given to Shakespeare's female characters.

Selbourne, David. The Making of *A Midsummer Night's Dream*: An eye-witness account of Peter Brook's production from first rehearsal to first night. London: Methuen, 1982. As the title suggests, the book is a diary kept by the author, a playwright, who, at the invitation of Brook himself, was present for the sole purpose of observing the creative process in the hope that he might begin to understand the nature of the beast he wrote for, the theatre. What grows out of this process of observation and journaling is an exquisite and intimate portrait of the rehearsal process for Brook's production and an objective look at the methods used by Brook and his actors. It was a great source for inspiration and solutions that aided the clarification in my own mind of the sense of what I wanted from my actors in specific moments.

Shakespeare, William. A Midsummer Night's Dream. Ed. Harold F. Brooks. London: Thomson Learning, 2001. This was used mainly as a source for textual analysis and comparison as the edition leaves out the traditional section on stage history that is usually included in the Arden series. However, it provided an excellent jumping off point that offered many excellent source listings in the editorial notes from which I began my own research of the play's production history. The Introduction and Commentary sections include portions of interviews with two actresses in the role of First Fairy.

---. A Midsummer Night's Dream. Ed. Horace Howard Furness. Philadelphia: J.B. Lippincott, 1895. This was also used as a source for textual analysis and comparison. It includes helpful appendices that deal with specific production issues, such as the play's time line and costume, notable productions, as well as selected literary criticisms of the play.

Shattuck, Charles H. "Shakespeare's Plays in Performance: From 1660 to the Present." The Riverside Reader. Ed. G. Blakemore Evans. Boston: Houghton Mifflin Co., 1974. 217-249. This is an excellent appendix that gives a broad history of Shakespearean drama through the ages of the Restoration, Formalism, Realism, the Victorian era, Modernism, and Film. The section titled "'Interpreting' Shakespeare: Six Modes and Masters" is a comprehensive look at Tyrone Guthrie, Peter Brook, and Harley Granville-Barker's general directorial styles that includes references to each of their landmark productions of the Dream. This section was helpful for me in that it allowed me to contextualize these interpretations of the play.

Tanitch, Robert. A Pictorial Companion to Shakespeare's Plays. London: Frederick Muller, 1982. This is a rich catalogue of photographs and images taken from Shakespearean films and theatrical productions. Unfortunately, there was not a huge variety where the history of the Dream is concerned, but there were several excellent photographs depicting the fairies.

Wells, Stanley, comp. and ed. Shakespeare in the Theatre: An Anthology of Criticism. Oxford: Clarendon, 1997. This work is a fabulous collection of reviews for a

wide variety of Shakespearean productions that date from c.1700. There are four sections within that deal with the Dream. Of particular interest to me was the review written by William Hazlitt of Frederick Reynolds' 1816 production that incorporated Mendelssohn's score.

Williams, David, comp. Peter Brook: A Theatrical Casebook. New York: Methuen, 1988. This is an amazing collection of accounts from those who have worked directly with Brook on various productions to written reviews of his work that chronicles his life in theatre. A good section on the Dream that includes both international reviews as well as accounts of the rehearsal process given by John Kane and David Selbourne.

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APPENDIX A

MY KINGDOM FOR A STAGE MANAGER!

Dream Contact Sheet

Cast

Brian Barber	Puck	683-7711 (h) 575-9380 (c)	psybabar@aol.com
Michael Broadhurst	Oberon	397-7248 (h) 399-7499 (w)	mBBCFP@aol.com
Carol Downing	Titania	397-0776 (h)	ctdowning@earthlink.net
Phil Duffy	Understudy	625-2193 (h)	dubthaigh@juno.com
Heather McLewin	2 nd Fairy	461-8021 (h)	mclewinfam@aol.com
James Pitchford	Bottom	480-0943 (h) 592-0009 (c)	jim.pitchford@earthlink.net
Beth Reynolds	Understudy	483-6075 (h)	singergirl85@hotmail.com
Corbin Thomas	1 st Fairy	(540)442-4509 (h)	thomasac@jmu.edu

Artistic

Natasha Bunnell	Director	449-2661 (c)	nbunnell@earthlink.net
Carol Downing	VCC Artistic Dir.	397-0776 (h)	ctdowning@earthlink.net
Leslie Stewart	BYO Artistic Dir.	683-6114 (w) 531-0501 (h)	lstewart@odu.edu
Tina Wellington	Lighting Design	437-7608 (w)	twelling@city.virginia-beach.va.us
Rachel Sulecki	Costume Design	489-1175 (h)	jsule001@odu.edu
Carrie Holmes	Make-up Design	483-1207 (h)	carrie@newdominion.com

Management

Chris Bernhardt	Stage Manager	635-7567 (c)	bslayerboy@aol.com
Carrie Emerson	Asst. Stage Mgr.	523-9024 (h)	redleavesfall@aol.com
Erika Dyer	Properties Mgr.		
Matt Barton	BYO Manager	618-1800 (o)	bayyouth@hotmail.com
Amy Etzler	VCC Manager	440-9100 (o)	vcc@whro.net
Tina Wellington	Pavilion Contact	437-7608 (o)	twelling@city.virginia-beach.va.us
Pat Rublein	BYO Marketing	229-5782 (o)	rublein@cox.net
Grace Parkinson	VCC Exec. Dir.	440-9100 (o)	vcc@whro.net
Linda Whealton	BYO Program	625-6061 (h)	whealton@macs.net

DREAM REHEARSAL CALENDAR

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7-Oct	8	9	10	11	12	13 Acad. of Music Meet & Greet 1st Read Thru Rm 1 First Read-Thru
14 Ind. River MS Rehearsal Band Rm. Chorus & Orch. 7-8pm	15	16 Acad. Of Music Rehearsal Rm 1 Actors 6-8pm	17	18	19 Acad. Of Music Rehearsal Rm 1 Actors 1-4pm	20 Acad. Of Music Rehearsal Rm 1 Actors 1-3:30pm
21-Oct	22	23	24 Acad. Of Music Rehearsal Dining/Rm 1 Actors 7-9pm	25	26 Acad. Of Music Rehearsal Rm 1 Actors 1-4pm	27 Acad. Of Music Rehearsal Rm 1 Actors 3-6pm
28 Royster Rehearsal Little Fairies 6-8pm	29	30	31	1-Nov Acad. Of Music Rehearsal Rm 1 Actors 7-9pm	2 Acad. Of Music Rehearsal Rm 1 Actors 12-3pm	3 Acad. Of Music Rehearsal Rm 1 Actors 3-6pm
4-Nov Royster Rehearsal 6-7pm Little Fairies Run-thru & Scene work 7-9pm All	5	6	7 Royster Rehearsal Social Hall Actors 7-9pm	8	9	10 Acad. Of Music Rehearsal Rm 1 Actors 3-6pm
11 Royster & Ind. River MS Rehearsal Social Hall & Band Rm. 6:30-8:45pm Orchestra, Chorus, & Actors	12	13	14	15	16 Royster Run-thru Social Hall All 1-3:30pm	17 Royster Run-through Social Hall Actors 3-5pm
18-Nov Pavilion Theatre Tech and Dress 4:30pm Actors 5pm add Chorus 6pm add Orchestra	19 Pavilion Theatre Performance 6pm Actors 6:30pm Orchestra 7pm Chorus	20	21	22	23	24

Dream Rehearsal Schedules

October 13-20

Date	Time	Scene	Called
Sun. 10/13	4-6pm	Read-thru	All
Mon. 10/14	7-8pm	3, 6	Chorus, Orchestra
Wed. 10/16	6pm	1	Puck, 2 nd Fairy
	7pm	Epilogue	Puck
Sat. 10/19	1pm	2	Oberon, Puck
	2pm	Epilogue	Puck
	3pm	1	Puck, 2 nd Fairy
Sun. 10/20	1-3:30 pm	2,5,6	Oberon, Titania

October 21-27

Date	Time	Scene	Called
Tues. 10/22	8:30pm	Movie Night	All
Thurs. 10/24	7-9pm	2,5	Titania, Oberon
Sat. 10/26	1pm	1	Puck, 2 nd Fairy
	2pm	Epilogue	Puck
	3pm	2	Puck, Oberon
Sun. 10/27	3-6pm	4	Bottom, Titania

October 28 - November 3

Date	Time	Scene	Called
Tues. 10/29	6-8pm	Fairy Rehearsal	Little Fairies
Fri. 11/1	7pm	Epilogue	Puck
	7:30pm	1	Puck, 2 nd Fairy
	8pm	2	Puck, Obe., Tit.
Sat. 11/2	12pm	3	Puck, Oberon
	12:30pm	4	Puck, Oberon
	1pm	4	Add Bottom, Tit.
	2pm	5	Release Puck
Sun. 11/3	3-6pm	Run-thru	All Actors

November 4-10

Date	Time	Scene	Called
Mon. 11/4	6pm	Fairy Rehearsal	Little Fairies
	7pm	Run-thru	All
	8pm	Spot Work	All
Thurs. 11/7	8pm	Run-thru	All Actors
	8:45pm	Spot Work	All Actors
Sun. 11/10	3-6pm	TBA	All
Wed 11/6	2pm	Epilogue	Puck

November 11-19

Date	Time	Scene	Called
Mon. 11/11	6:30-7:30pm	Wedding March	Chorus and Actors
	8:30-9:30pm	Overture	
		Wedding March	Orchestra and Puck
		Epilogue	
Sat. 11/16	1-3:30pm	Run-thru	All
Sun. 11/17	3-5pm	Run-thru	All Actors
Mon. 11/18	3:30-9:30pm	Tech & Dress	All
Tues. 11/19	5-9:30pm	Performance	All

*Schedule for 11.16.02**1st Hour*

1. Chorus and LF Train entrance (1st wave)*
PUCK: Thou Speak'st aright...
2. Chorus false exit
3. Chorus and LF Train exit (1st wave)
OBERON: Give me that boy...
4. Puck and 2nd Fairy entrance*
OBERON: And ere I take this charm from off her sight...
5. Chorus and LF entrance and into Lullaby (All)*
6. Chorus and LF exit (2nd wave out/1st wave sleep)
1ST FAIRY: Hence away!

7. Titania summons LF Train (Hail, mortal!)
TITANIA: I'll give thee fairies to attend on thee...
8. LF Train/Chorus exit with Bottom and Titania (1st wave)
9. LF Train/Chorus entrance with Bottom and Titania (2nd wave)
PUCK: Goblin, lead them up and down.
10. Bottom and Conductor exchange

2nd Hour

11. Chorus entrance (1st wave)
OBERON: Silence awhile. Sound Music!
12. Wedding March (All)*
13. Field dew/ Trip away...(All)
OBERON: With this field dew...

Last 30 minutes. (Dismiss Carol and Fairies)

14. Epilogue (Puck/Conductor/Bottom)
15. Overture (Puck and Bottom)
16. Scene 1 (2nd Fairy and Puck)

Tech/Dress Schedule for 11.18.02

3:30pm	Kevin Genus – orchestral set-up Dry Tech – Tina, Natasha, Chris, and Carrie Actors called to Make-up
4:30pm	Actors on stage for cue-to-cue
5:00pm	Chorus and Little Fairies called
5:15pm	Add Chorus and Little Fairies on stage, cue-to-cue
5:45pm	Dinner Break (Actors and Chorus) Concert Orchestra on-stage
6:00pm	Concert Orchestra dress rehearsal
6:15pm	Actors and Little Fairies to costume and make-up Chorus and Carol vocal warm-up

6:30pm	Dismiss Concert Orchestra Stage re-set for Youth Symphony
6:45pm	Youth Symphony on stage, dress rehearsal Chorus and Carol to costume and make-up
7:30pm	Stage reset for Midsummer
7:45pm	Actors, Chorus and Orchestra Photo Call
8:00pm	Full Dress Midsummer Cast, Chorus and Orchestra
9:00pm	Dismiss Chorus and Orchestra Actor Notes Wrap
9:30pm	Dismiss Actors

Performance Schedule for 11.19.02

5:00pm	Chorus – called warm up with Ms. Downing (Rehearsal Hall)
6:00pm	Actors – called costume and make-up (Dressing Rooms) Chorus - dinner
6:30pm	Chorus - costume and make-up (Rehearsal Hall)
7:00pm	Little Fairies - called (Rehearsal Hall) Orchestra - warm up (Rehearsal Hall)
7:30pm	Little Fairies - costume and make-up (Rehearsal Hall) Concert Orchestra – on stage
8:25pm	PLACES

Dream Tech Schedule

TIME	COSTUME & MAKE-UP	TECH	DINNER	PHOTO CALL	FULL DRESS	NOTES
3:30pm	Actors					
	Actors					
4:00pm	Actors					
	Actors					
4:30pm		Actors				
		Actors				
5:00pm		Actors				
		Actors & Chorus				
5:30pm		Actors & Chorus				
			Actors & Chorus			
6:00pm			Actors & Chorus			
	Actors					
6:30pm	Actors					
	Actors & Chorus					
7:00pm	Actors & Chorus					
	Actors & Chorus					
7:30pm	Actors & Chorus					
				Actors & Chorus		
8:00pm					Actors & Chorus	
					Actors & Chorus	
8:30pm					Actors & Chorus	
					Actors & Chorus	
9:00pm						Actors
						Actors
9:30pm						

Stage Schedule for 11.18.02

TIME	ACTORS	VCC	YOUTH SYMPHONY	CONCERT ORCHESTRA	TECH
3:30pm					
4:00pm					
4:30pm					
5:00pm					
5:30pm					
6:00pm					
6:30pm					
7:00pm					
7:30pm					
	MIDSUMMER	PHOTO	CALL		
8:00pm					
		DRESS			
8:30pm		REHEARSAL			
9:00pm					
9:30pm					

Puck's Overture Business

- Enter (SL) with swell in music.
- [1] Acknowledge audience.
- [2] Acknowledge conductor.
- [3] Figure out what needs to go where.
Exit (SR).
- [4] Enter (SL) with small trap and set it (SL).
Exit (SL).
- [5] Enter (HL) with 1st throne chair and set it (USR).
Exit (USR).
- [6] Enter (SL) with large trap and set it (SR).
Exit (SR).
- [7] Enter (SL) with small trap and set it (SR).
Exit (SL).
- [8] Enter (HL) with 2nd throne chair and set it (USR).
Exit (USR).
- [9] Enter (SL) with large trap and set it (SL).
Take a minute to catch your breath.
Realize throne is dusty.
Exit (USR).
- [10] Enter (SR) with feather duster and dust throne.
Get caught up in music.
Toss duster off (SR).
Bottom enters, finally gets hat right, and starts to rehearse(SR).
Decide to have some fun with him, steal his hat, and taunt him with it.
Bottom runs away (SR).
Last 4 chords of music start to put hat on, decide against it, toss it off (SR).
Collide with 2nd Fairy.

Dream Light Cues

The following is a list of what I wanted for light cues. I created this list ahead of time for Tech/Dress Rehearsal in order to simplify and expedite things for our designer.

1. Opening cue on fairy music (after 1st chords of overture)
2. Lights on orchestra shell with Puck's entrance during overture (after fairy music).
3. Light on Conductor at Puck's nod to her.
4. Choral riser and throne lights as Puck sets each piece during overture.
5. Chorus lights out on Fairies' exit.
6. Chorus lights on with Fairies' entrance.
7. Sleeping lights on on "*Hence away...*"
8. Charm lights on Oberon's raised arms (after he gets flower and crosses to Titania).
9. Sleeping lights off on Puck's snap to wake Titania (after he places ears on Bottom).
10. Charm lights on Titania's clap and raised arms (after she bows to Bottom and he runs away).
11. Sleeping lights on on Puck's snap (after he and 2nd Fairy disappear behind the throne).
12. Sleeping lights off on Puck's snap (after he hears Oberon and starts crossing to him).
13. Light on Conductor with Bottom's "*Let's have the tongs and bones.*" (after he rises).
14. Light off Conductor with Bottom's cross DS.
15. Sleeping lights on Puck's cue to Conductor (after Bottom's "*I have an exposition of sleep come upon me*").
16. Charm lights on Oberon's raised arms (after he crosses DS and says "*And now I have the boy, I will undo / This hateful imperfection of her eyes.*").
17. Charm lights/sleeping lights off on Oberon's snap (after he says "*Now, my Titania,*").
18. Chorus lights off and charm lights on on Chorus' exit ("*Trip away; make no stay; / Meet him all by break of day.*").
19. Epilogue lights on on Puck's nod to Conductor (after 2nd fairy leaves).
20. Epilogue light out on Puck's clap and cutting off orchestra (as he begins to cross DC to Bottom).
21. Epilogue light on on Puck's nod to Conductor (after Bottom exits).
22. Lights out on Puck's kiss to Conductor.

Dream Cue Sheet

As there were so many bodies coming from eight different house entrances and exits, the following cue sheet was designed to assist our “wranglers” in cueing the Fairies for their entrances and exits.

Chorus

1. Puck and 2nd Fairy will run back across the stage in their chase for the second time during 6 measures of bassoon.
ENTER 1st wave through the house AFTER *PUCK* SAYS:
Thou speak'st aright; I am that merry wanderer of the night.
2. Titania and Oberon will argue
EXIT 1st wave back through the house AFTER *TITANIA* SAYS:
Fairies away!
3. Puck and 2nd Fairy will enter through the house. Oberon will see them coming, snap to make himself invisible and start to go toward the throne. Puck and 2nd Fairy will go sit on the throne.
ENTER 1st and 2nd wave AFTER *OBERON* SAYS:
But who comes here? I am invisible;
4. Chorus sings Lullaby. 2nd Fairy raises her hand and volunteers for sentinel duty.
EXIT 2nd wave and sleep 1st wave AFTER *1ST FAIRY* SINGS:
One aloof stand sentinel!
5. Titania will put a spell on Bottom. Titania and Bottom will stand up and exit.
EXIT 1st wave giggling AFTER *BOTTOM and TITANIA*:
exit
6. Oberon leaves the stage. Puck and 2nd Fairy dance center stage.
ENTER 2nd wave giggling AFTER *PUCK* SAYS:
I am fear'd in field and town;
7. Oberon wakes up Titania, begins to kiss her and the Chorus giggles.
ENTER 1st wave AFTER *OBERON* SAYS:
Sound music! (Wedding March)
8. Chorus sings. Oberon speaks.
EXIT 1st and 2nd wave AFTER *OBERON* SAYS:
Meet me all by break of day.

Little Fairy Train

1. ENTER behind Titania from lobby door farthest from stage AFTER *PUCK* SAYS:
But room, Fairy! Here comes Oberon.
2. EXIT with Chorus back through the house AFTER *TITANIA* SAYS:
Fairies away!
3. ENTER stage right, behind Titania AFTER FIRST *CHORUS* MEMBERS
reach stage
4. EXIT stage right, saying *Hail!* and bowing BEHIND *TITANIA* and *BOTTOM'S* exit
5. ENTER giggling (Clarissa in front with petals, then Bottom and Titania, then rest of
Little Fairies and Corbin) from lobby door farthest from stage AFTER *PUCK* SAYS:
I am fear'd in field and town;
6. BLOWING BUBBLES after Corbin cues DURING
last song.
7. EXIT with Chorus through the house blowing bubbles AFTER *OBERON* SAYS:
Meet me all by break of day.

APPENDIX B
PROGRAM AND PUBLICITY

Dream Publicity

MUSIC/THEATER



FILE PHOTO

The Bay Youth Orchestra opens its 30th season tonight at the Virginia Beach Pavilion.

■ **So what if it's autumn?** Enjoy an ambitious production of **"A Midsummer Night's Dream,"** featuring excerpts from Shakespeare and Mendelssohn. It's part of the opening concert of the **Bay Youth Orchestras'** 30th season. Directed by Natasha Bunnell, the performance will feature the **Virginia Children's Chorus** and local singers and actors. Also, the Bay Youth Symphony Orchestra will play works by Weber, Wagner and Bach/Stokowski; founding conductors Linda Althoff, Gregory Barnes and Russell Stanger will be featured. 7:30 tonight at the Virginia Beach Pavilion. Tickets: \$6; \$3 under age 18. 618-1800.

written by David Simpson

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Dream Program Pages

A Midsummer Night's Dream

Cast

Brian Barber	Puck
Michael Broadhurst	Oberon
Carol Thomas Downing	Titania
Heather McLewin	Second Fairy
James Pitchford	Bottom
A. Corbin Thomas	First Fairy

Little Fairies

Emma Backman	Moth
Paul Beasley	Little Puck
Clarissa Chandoo	Peaseblossom
Gabriel Furman	Mustardseed
Jake Webb	Cobweb

Artistic Staff

Natasha Bunnell	Director
Tina Wellington	Lighting Design
J. Rachael Sulecki	Costume Design
Carrie Holmes	Makeup Design
Carol Thomas Downing	Choral Arrangement
Leslie Stewart	Conductor

Production Staff

Stage Manager
Assistant Stage Manager
Properties
Little Fairy Wrangler
Assistant Costume Design
Fairy Wand Construction
Wardrobe Assistants

Fairy Wranglers

Makeup Design Assistant
Costume Construction

Christopher Berndardt
Carrie Emerson
Erica Dyer
Winnie Backman
Chrisse Rubenstein
Jill Snapp
Yvonne Beasley
Carolyn Etzler
Nancy Kiser
Kathleen Moore
Tanya Rollins
Christina Bunn
Linda Fischer
Valerie Morrell
Helen Rakes
Stephanie Horning
Ashlie Bruun
Sandra Hernandez
Ted Kleen
Jeng Taylor Martindale

Virginia Children's Chorus

Concert Choir

Eugene W. Alley III
Rebecca Barteau
Alexandra Bittinger
Stewart Black
Lacey Brownley
Keri Chavers
Elizabeth Anne Coltrin
Bethany Curzio
Sarah Delcuze
Diana Doody
Brittany Noel DuBay

Kelly Eaton
Joanna M. Feret
James Ford
Angela Francis
Isaac Gay
Sarah Grace
Erin Gregg
Brittany Gynan
Melinda Harvey
Kristine Irani
Taylor Janca

Emily Kiser
Helene Kusar-Fischer
Jillian Martin
Lauren Martin
Katherine McKenna
Lauren McKinley
James E. Moore
Chelsea Morrell
Madison Morrell
Lindsay Nachman
Morgan Katherine Niles

Kristin Ouelette
Conally Owen
Candice Porter
Alexandra Priore
Lauren Thomasson
David Vincelette
Bennett Wales
Stefanie K. Ward
Demetria White
Daniel B. Wilfred
Caroline Wilhoit
Sarah Zeisler

Chamber Singers

Amiral Robin Brown
Mary Kate Ludwig

Michele Marin
Ashley O'Berry

Beth Reynolds
Ophelia Waters

Dena Whitley

Artistic Staff

Carol Thomas Downing *Founder and Artistic Director*
Jeffrey Ward *Chamber Singers Conductor*
Welby Pugin *Accompanist*
Margaret McLewin *Solfège Teacher*
Louisa Priore *Solfège Teacher*

Administrative Staff

Grace Parkinson *Executive Director*
Susan Tisdale *Business Manager*
Amy Etzler *Chorus Manager*
Helen Rakes *Assistant Chorus Manager*



Meet the Cast of *A Midsummer Night's Dream*



Brian Barber (Puck) has enjoyed working on this production and is grateful for the guidance of the director. While this is his first foray into Shakespearean theatre, Brian has had experience performing on stage as both an actor and a dancer. Hailing from Naperville, Illinois, he is currently a freshman at Old Dominion University. He hopes to continue his acting career while attending school.

Suzuki violin workshops. Ms. Downing also serves on the summer faculty of The Walden School for Young Composers in Dublin, New Hampshire, and is a contributing author to *The Walden School Musicianship Course: A Manual for Teachers*, (2002). She holds Kodály certification and is a member of the American Choral Directors Association, Chorus America, the Organization of Kodály Educators and the Suzuki Association of the Americas. In 2003, she will complete an M.A. in Music Education at the University of St. Thomas, St. Paul, Minnesota.



Michael Broadhurst (Oberon) is making his second appearance in a leading stage role as Oberon; the first was as the King in *The King's Pajamas* — in 1959. Mr. Broadhurst currently sings with the Virginia Symphony Chorus and regularly appears on stage with the Virginia Opera as both a chorister and in *comprimario* roles. He serves on the boards of the Cultural

Alliance of Greater Hampton Roads, Inc., the Railroad Museum of Virginia, Inc. and the Hampton Roads Chapter of the Financial Planning Association. He is an investment counselor with Financial Counselors of Virginia.



Heather McLewin (Second Fairy) is 15 years old and has been studying drama most of her life, taking classes at Homeschool Plus. In her almost five years as a member of the Virginia Children's Chorus, Heather has had several solo opportunities. Last February she was a vocal winner in the Young Artist's Competition at First Presbyterian Church in Hampton. She was recently accepted into the Young Singer's Project with the Virginia Chorale. Heather studies voice privately with Karen Scott and the Academy of Music in Norfolk.



Carol Thomas Downing (Titania) is the Founder / Artistic Director of the Virginia Children's Chorus. An experienced singer, violinist, and children's choral director, she has trained young musicians from preschool through the university level. Ms. Downing holds a B.A. degree in voice, graduating *summa cum laude* from Towson University in Baltimore, Maryland. Her teachers include Ruth Drucker (voice) and Berl Senofsky (violin). Ms. Downing served as Music Director of the Waldorf School of Baltimore and Chairperson of the Musicianship Department at the Preparatory Division of Peabody Conservatory, Johns Hopkins University. In 1989, she founded the Peabody Children's Chorus and served as its artistic director until 1992. Ms. Downing teaches violin in her home studio and at The Academy of Music in Norfolk. She is a freelance performer, conductor and an avid Celtic fiddler. She is a frequent guest adjudicator and conductor for All-City and District Chorus events and a clinician for community



James Pitchford (Bottom) studied acting at Old Dominion University while pursuing his Bachelor's degree in Communications. He has performed locally on the stages of the Generic Theater, ODU's University and Stables Theaters, The Riverview Playhouse, The Little Theater of Virginia Beach and the Portsmouth Little Theater. His favorite roles include Tommy in the Generic Theater's production of *Pterodactyls* and Danny in *Potatoes*, also at the Generic. Dedications to my wife and son.



A. Corbin Thomas (First Fairy) Corbin sang with the Virginia Children's Chorus for seven years, before leaving for college. She is a junior at James Madison University, majoring in music education and voice. She is also Intern Music Director at Asbury Methodist Church in Harrisonburg. Corbin plays the piano, bass violin, guitar, and trumpet.

Meet the Artistic Staff of *A Midsummer Night's Dream*



Natasha Bunnell (Director) is delighted to be marking her return to the world of theatre with this production of *A Midsummer Night's Dream* after a year-long hiatus. Her stage career includes credits as actor, director, and dancer. Having spent nine years training as a classical ballerina, she traded in her toe shoes for a copy of *Macbeth* and spent the rest of her college years training for a career in the theatre. She received her B.A. in Theatre from Old Dominion University and will complete her M.A. in Humanities there in 2003. Ms. Bunnell has also studied at the Chataqua Conservatory for Performing Arts in Chataqua, NY. Her teachers have included Christopher Hanna (Acting and Directing), Erlene Hendrix (Acting), Leon Ingulsrud (Suzuki/Bogart training), Ralph Zito (Voice), Charlie Hensley (Voice and Text), and Gwen Ellison (Alexander Technique). As a die-hard Shakespearean actor, scholar, and theatre artist, this production of *Midsummer* is special for her in many respects. Not only does it allow her the unique opportunity of bringing a myriad of performing arts and artists together on one stage for some fabulous Shakespearean discourse, but also it is the culmination of her work on her Master's Degree. While she truly enjoys the role of director and has worked on such projects as *Dutchman* and *The V. Monologues*, she is an actor at heart. Favorite roles include The Angel in *Angels In America: Perestroika*, Rosalind in *As You Like It*, title roles in *Antony and Cleopatra* and *Macbeth*, and Mommy to the light of her life, nine month old Sir William.

Carrie Holmes (Makeup Design), a native of the Tidewater area, has been designing makeup and costumes for theatre and television for the past ten years. Some of her most memorable make up designs include: *Beckett Shorts* for the Virginia Waterfront International Arts Festival; *Summers in Suffolk* for The Juneteenth Festival; *The New Detectives* on The Discovery Channel; *The Pyjama Game* for Her Majesty's Theatre in Victoria, Australia; and *As You Like It* for the ODU Theatre Department. Ms. Holmes is currently working full time as the art department coordinator for New Dominion Pictures in Suffolk. She enjoys freelancing in theatre, television, and film in such capacities as Costumer (*The Untold stories of the Navy SEALS*, *The FBI Files*), Production Coordinator (*The Prosecutors*, *Daring Capers*), and Production Office Assistant (*The Funeral* — MTV, *Live: Coast to Coast with Garth Brooks*—CBS).

J. Rachael Sulecki (Costumer Design) has designed more than a hundred shows in three decades. For Virginia Beach Little Theatre she designed *Our Town*, and for

Quincy Theatre Company in Massachusetts she did *Show Boat*, *Gypsy* and *Hello Dolly*. At Newport Children's Theatre in Rhode Island she designed *Snow White* and *Cinderella*. She constructed gowns for the Miss Texas Pageant; costumes for The Governor's Magnet School at Old Dominion University, the Virginia Opera, and The Encore Players; and wardrobe for Boston Puppet Theatre and Elvis Impersonators. Ms. Sulecki designed the Commonwealth Musical Stage Company productions of *The King and I* and *The Music Man* here in Virginia. She is currently The Costume Shop Supervisor at the Old Dominion University Theatre and has designed productions of *Under African Skies* and *Goosey Loosey* for the ODU Playtime Theatre. Ms. Sulecki is a fulltime student at ODU seeking a degree in Creative Writing / Poetry.

Tina Wellington (Lighting Design) holds a Bachelor's of Fine Arts Degree in Technical Theater from University of Illinois. In the Tidewater area, the Virginia Opera was the first to use her talents. The Pavilion Theater has been home for the last 21 years where she is the Production Manager/ Lighting Designer. She's had the pleasure of working with many wonderful groups as the lighting designer. Modern dance is her favorite genre. During the summer, Ms. Wellington produces a theater series for young audiences.



Concerto Concert

Tuesday, March 18, 2003 7:30 p.m.
Western Branch High School,
Chesapeake
Bay Youth Concert and Symphony
Orchestras
Helen Martell and Leslie Stewart,
Conductors

featuring winners
of the Bay Youth Concerto Competition
Popoff: *The Truth The Dead Shall Know*
(Young Composers Competition Winner)

Rimsky-Korsakoff: *Scheherazade*

Tickets: Adults, \$6;
Students age 18 and under, \$3
Information: 618-1800

SYMPHONY ORCHESTRA PERSONNEL

VIOLIN I

* Virginia Wheatton	Homeschool
Kristina Levins	Kempsville High School
Neema Ardan	Ocean Lakes Math/Science Magnet
Blake Darby	Princess Anne High School
Elizabeth Holding	Bethel Christian School
Schuyler Smith	Princess Anne High School
Chris Ferrara	Western Branch High School
Sarah Brittan	Norfolk Academy
Nikki Nieves	Governor's School
Melissa Dambruch	Kempsville High School

VIOLIN II

* Esther Diehl	Norfolk Christian High School
Fiona Cobb	Catholic High School
Ruth Yi	Indian River High School
Hannah Lane	Homeschool
Seth White	Kellam High School
Alice Pellegrino	Norfolk Collegiate School
Nick Wilson	Mauzy High School
Meryl Barnes	First Colonial High School
Krystle Harris	Oscar Smith High School
Eric Nguyen	Western Branch High School

VIOLA

* Matthew Kumjian	Great Bridge High School
Jeffrey McLaughlin	Princess Anne High School
Matt Vinson	Hickory High School
Jaunter Sears	Deep Creek High School
Shirley Luu	Kempsville High School
Lesley Hogg	Hampton Roads Academy
Rebecca Edwards	Great Bridge High School
Leah Katz	Western Branch High School
Sarah Midkiff	Great Bridge High School

CELLO

* Carl Evory	Hickory High School
Jonathan Gaillard	Cox High School
Grace Huang	Princess Anne High School
Jamie Smith	Governor's School
Justin Klawitter	Hickory High School
Steven Yewcic	Deep Creek High School
Ryan Chalkley	Homeschool
Tiffany Garner	Hickory High School
Justin Landis	Great Bridge High School
Jole Woodland	Indian River High School
Susan Smith	Bayside High School

BASS

* Brandon Harris	Great Bridge High School
Kristen Shirley	Hickory High School
Alex Rosa	First Colonial High School

FLUTE/PICCOLO

* Sharon Osborne	Homeschool
* Joshua VanDavier	Governor's School
Sherrina Johnson	Kellam High School

ALTO FLUTE

Joshua VanDavier	Governor's School
------------------	-------------------

OBOE

* Gwendolyn Kirk	Governor's School
* Ryan Thomas	Young Musicians of Virginia
* Lauren Mansfield	Great Bridge High School

ENGLISH HORN

Lauren Mansfield	Great Bridge High School
------------------	--------------------------

CLARINET

* Ben Ringer	Governor's School
* Daniel Schuster	Hampton Christian High School
Libby Beck	Western Branch High School
Maira Cobb	Catholic High School

E-FLAT CLARINET

Libby Beck	Western Branch High School
------------	----------------------------

BASS CLARINET

Daniel Schuster	Hampton Christian High School
-----------------	-------------------------------

BASSOON

* Allison Faulkenberry	Great Bridge High School
------------------------	--------------------------

FRENCH HORN

* Matt Gray	Governor's School
Abigail Hall	Young Musicians of Virginia

TRUMPET

* Patrick King	Governor's School
* Christian Thomas	Young Musicians of Virginia
* Alex Serio	Governor's School

TROMBONE

* Seamus Cobb	Old Dominion University
Reuel Atkinson	Young Musicians of Virginia
Sara Phillips	Governor's School

TUBA

* Robert Glover	Old Dominion University
-----------------	-------------------------

TIMPANI

Susan Watkins	Princess Anne High School
---------------	---------------------------

PERCUSSION

* Christian Huynh	Norfolk Academy
Brenden Barco	Kemps Landing Magnet School

HARP

* Kristina Finch	Lafayette High School
------------------	-----------------------

** Concertmaster
* Principal

APPENDIX C

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The Virginian Pilot

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Yours sincerely,

David Howells
Curator of RSC Collection

Bay Youth Symphony Orchestras of Virginia



P.O. Box 2396
Chesapeake, VA 23327-2396

757.618.1800
www.bayyouth.org

7 April 2003

Natasha Bunnell
220 Granby Park Dr.
Norfolk, VA 23505

LESLIE STEWART
Music Director
Conductor
Symphony Orchestra

HELEN MARTELL
Conductor
Concert Orchestra

CHRISTINA MORTON
Conductor
String Orchestra
Junior String Orchestra
Development Director

ROBERT SPAETH
Orchestra Manager

PATRICIA RUBLEIN
Marketing Director

To whom it may concern:

Bay Youth Orchestras of Virginia grants Natasha Bunnell permission to copy/reprint the program from the November 19th, 2002 performance, 'Anniversary Celebration', in part or in its entirety.

We do not require copies of the reprinted material for our records. Please let us know if we can be of any further assistance.

Your truly,

Robert T. Spaeth
Manager, BYOV



APPENDIX D

SCRIPT AS FIRST PRESENTED
FOR CONSIDERATION

Excerpts from Midsummer Night's Dream
for Anniversary Concert of
Bay Youth Symphony and Virginia Children's Chorus
November 19, 2002

1) Overture (Tempo I before "G" to end)

PUCK enters from stage right; FAIRY enters from stage left.

2) No. 2 Listesso tempo

From Act 2, Scene 1

PUCK: How now, spirit; whither wander you?

FAIRY: Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire;
I do wander everywhere
Swifter than the moon's sphere;
And I serve the Fairy Queen,
To dew her orbs upon the green...

PUCK:
The King doth keep his revels here tonight.
Take heed the Queen come not within his sight,
For Oberon is passing fell and wrath,
Because that she as her attendant hath
A lovely boy stol'n from an Indian king
She never had so sweet a changeling,
And jealous Oberon would have the child
Knight of his train, to trace the forests wild.
But she perforce withholds the loved boy,
Crowns him with flowers, and makes him all her joy.
And now they never meet in grove or green,
By fountain clear or spangled starlight sheen,
But they do square, that all their elves for fear
Creep into acorn cups and hid them there.

FAIRY: Either I mistake your shape and making quite,
 Or else you are that shrewd and knavish sprite
 Called Robin Goodfellow...
 Those that 'Hobgoblin' call you, and 'Sweet Puck',
 You do their work, and they shall have good luck.
 Are you not he?

PUCK:

Thou speakest aright;
I am that merry wanderer of the night.
I jest to Oberon, and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal;
And sometime lurk I in a gossip's bowl
In a very likeness of a roasted crab,
And when she drinks, against her lips I bob,
And on her withered dewlap pour the ale.
The wisest aunt, telling the saddest tale,
Sometime for threefoot stool mistaketh me;
Then I slip I from her bum, down topples she,
And 'Tailor' cries, and falls into a cough;
And then the whole choir hold their hips and loffe,
And waxen in their mirth, and neeze, and swear
A merrier hour was never wasted there.
But room, Fairy: here comes Oberon.

FAIRY: And here my mistress. Would that he were gone!

3) Enter OBERON from stage right and TITANIA and her FAIRIES from stage left

OBERON: Ill met by moonlight, proud Titania!

TITANIA: What, jealous Oberon? Fairies, skip hence.
I have forsworn his bed and company...

OBERON: How long within this wood intend you stay?

TITANIA: Perchance till after Theseus' wedding day.
If you will patiently dance in our round,
And see our moonlight revels, go with us:
If not, shun me, and I will spare your haunts.

OBERON: Give me that boy, and I will go with thee.

TITANIA: Not for they fairy kingdom! Fairies, away.
We shall chide downright if I longer stay.

Exit TITANIA and FAIRIES, stage left

OBERON: Well, go thy way. Though shalt not from this grove
Till I torment thee for this injury.
My gentle Puck, come hither...
Fetch me that flower, the herb I showed thee once;
The juice of it on sleeping eyelids laid
Will make or man or woman madly dote
Upon the next live creature that it sees...

Exit PUCK, stage right

Having once this juice
I'll watch Titania when she is asleep,
And drop the liquor of it in her eyes:
The next thing then she, waking, looks upon --
Be it on lion, bear, or wolf, or bull,
On meddling monkey, or on busy ape --
She shall pursue it with the soul of love...

Exit OBERON, stage right

Enter TITANIA and her FAIRIES, stage left

4) No. 3 Song and Chorus

From Act 2 Scene 2

TITANIA: Come, now a roundel and a fairy song,
Then for the third part of a minute, hence --
Some to kill cankers in the musk-rose buds,
Some war with reremice for their leathern wings
To make my small elves coats, and some keep back
The clamorous owl that nightly hoots and wonders
At our quaint spirits. Sing me now asleep;
Then to your offices, and let me rest.

FAIRIES sing

1ST FAIRY: You spotted snakes with double tongue,
Thorny hedgehogs, be not seen.
Newts and blindworms, do no wrong,
Come not near our Fairy Queen.

CHORUS: Philomel with melody
Sing in our sweet lullaby,
Lulla, lulla, lullaby; lulla, lulla, lullaby.

Never harm
 Nor spell nor charm
 Come our lovely lady night.
 So good night, with lullaby.

2ND FAIRY: Weaving spiders, come not here;
 Hence, you longlegged spinners, hence!
 Beetles black approach not near;
 Worm nor snail, do no offence.

CHORUS: Philomel with melody
 Sing in our sweet lullaby,
 Lulla, lulla, lullaby; lulla, lulla, lullaby.
 Never harm
 Nor spell nor charm
 Come our lovely lady night.
 So good night, with lullaby.

TITANIA sleeps.

2ND FAIRY: Hence, away! Now all is well;
 One aloof stand sentinel!

Exit FAIRIES stage left.

Enter OBERON stage right; (he squeezes the juice on Titania's eyes)

OBERON: What thou seest when thou dost wake.
 Do it for thy true love take;
 Love and languish for his sake.
 Be it ounce or cat or bear,
 Pard, or boar with bristled hair
 In thy eye that shall appear
 When thou wak'st, it is thy dear.
 Wake when some vile thing is near!...

Exit OBERON stage right.

4) No. 7 Con moto tranquillo

Enter BOTTOM stage right with ass head on during music.

From Act III Scene I

TITANIA (Waking): What angel wakes me from my flowery bed?

- BOTTOM (Sings): *The finch, the sparrow, and the lark,
The plainsong cuckoo grey,
Whose note full many a man doth mark
And dares not answer nay--*
for indeed, who would set his wit to so foolish a bird?
Who would give a bird the lie, though he cry 'cuckoo'
never so?
- TITANIA: I pray thee, gentle mortal, sing again;
Mine ear is much enamoured of thy note.
So is mine eye enthralled to thy shape,
And they fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.
- BOTTOM: Methinks, mistress, you should have little reason for that.
And yet, to say the truth, reason and love keep little
company together nowadays; the more the pity that
some honest neighbours will not make them friends.
Nay, I can gleek upon occasion.
- TITANIA: Thou art wise as thou art beautiful.
- BOTTOM: Not so neither, but if I had wit enough to get out of this
wood, I have enough to serve mine own turn.
- TITANIA: Out of this wood do not desire to go:
Thou shalt remain here, whether thou wilt or no.
I am a spirit of no common rate;
The summer still doth tend upon my state,
And I do love thee. Therefore go with me.
I'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep,
And sing, while thou on pressed flowers dost sleep...

BOTTOM and TITANIA sleep in each other's arms. PUCK and OBERON
enter stage right.

From Act 4 Scene 1

- OBERON: Welcome, good Robin. Seest thou this sweet sight?
Her dotage not I do begin to pity;
For, meeting her of late behind the wood
Seeking sweet favours for this hateful fool,
I did upbraid her and fall out with her,
For she his hairy temples then had rounded
With coronet of fresh and fragrant flowers;

And that same dew, which sometime of the buds
 Was wont to swell like round and orient pearls,
 Stood now within the pretty floweret's eyes
 Like tears that did their own disgrace bewail.
 When I had at my pleasure taunted her,
 And she in mild terms begged my patience,
 I then did ask of her her changeling child,
 Which straight she gave me, and her fairy sent
 To bear him to my bower in Fairyland.
 And now I have the boy, I will undo
 This hateful imperfection of her eyes...

OBERON squeezes an herb on TITANIA's eyes.

Be as thou wast wont to be;
 See as thou was wont to see.
 Dian's bud o'er Cupid's glower
 Hath such force and blessed power.
 Now, my Titiana, wake you, my sweet Queen!

TITANIA (Starting up): My Oberon, what visions have I seen!
 Methought I was enamoured of an ass.

OBERON: There lies your love.

TITANIA: How came these things to pass?
 Oh, how mine eyes do loathe his visage now!

OBERON: Silence awhile: (calling to PUCK):
 Robin, take off this head
 Titania, music call, and strike more dead
 Than common sleep of all these five the sense.

TITANIA: Music, ho, music such as charmeth sleep!

5) No. 8 Con moto tranquilo only

PUCK enters from stage left..

PUCK: (To BOTTOM, removing the ass's head)
 Now when thou wak'st, with thine own fool's eyes peep.

OBERON: Sound, music! Come, my Queen, take hands with me...
 Wedded, with Theseus, all in jollity...

OBERON and TITANIA embrace and exit stage right.

PUCK and BOTTOM exit stage left.

6) No. 9 Wedding March (no repeats)

After music ends, OBERON, PUCK, TITANIA and FAIRIES enter stage left.

7) Finale -- Allegro di molto

From Act 5, Scene 1

OBERON: Through the house give glimmering light
By the dead and drowsy fire;
Every elf and fairy sprite
Hop as light as bird from briar,
And this ditty after me
Sing, and dance it trippingly.

TITANIA: First rehearse your song by rote,
To each word a warbling note;
Hand in hand with fairy grace
Will we sing and bless this place!

CHORUS (sings): Through this house give glimmering light,
By the dead and drowsy fire.
Every elf and fairy sprite
Hop as light as bird from briar
And this ditty, and this ditty, and this ditty, after me,
Sing and dance it trippingly, sing and dance it
trippingly...(etc.)

FIRST FAIRY (sings): First, rehearse the song by rote:
To each word a warbling note,
Hand in hand, with fairy grace,
Will we sing and bless this place!

CHORUS (sings): Will we sing and bless this place!

FIRST FAIRY (sings): Hand in hand, with fairy grace,
We will sing and bless this place,
Hand in hand, with fairy grace...(etc)

CHORUS (sings): Thro' this house give glimmering light...(etc.)

OBERON: With this field-dew consecrate,
 Every fairy take his gait,
 And each several chamber bless
 Through this palace with sweet peace;
 And the owner of it blessed
 Ever shall in safety rest.
 Trip away, make no stay;
 Meet me all by break of day.

OBERON, TITANIA and FAIRIES exit stage left.

PUCK (To the audience): If we shadows have offended,
 Think but this, and all is mended:
 That you have but slumbered here
 While these visions did appear:
 And this weak and idle theme,
 No more yielding but a dream,
 Gentles, do not reprehend;
 If you pardon, we will mend.
 And, as I am an honest Puck,
 If we have unearned luck
 Now to 'scape the serpent's tongue
 We will make amends ere long,
 Else the Puck a liar call.
 So, good night unto you all.
 Give me your hands, if we be friends,
 And Robin shall restore amends.

PUCK exits stage right.

VITA

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Natasha Bunnell expects to complete her Master of Arts degree in Humanities at Old Dominion University in Norfolk, Virginia, in May of 2003, where she is already an alumnus, having completed her Bachelor of Arts degree there in 1997 with a major in Theatre and a minor in English Literature. She has also studied Acting at the Chatauqua Conservatory for Performing Arts in Chatauqua, NY, where she trained with select members of the Julliard School of Acting and a former member of the Moscow Art Theatre. Her teachers have included Christopher Hanna (Acting and Directing), Erlene Hendrix (Acting), Leon Ingulsrud (Suzuki/Bogart training), Ralph Zito (Voice), Charlie Hensley (Voice and Text), Felix Ivanov (Movement), and Gwen Ellison (Alexander Technique).

Ms. Bunnell's stage career includes credits as dancer, actor, and director. After spending nine years training as a classical ballerina, she traded in her toe shoes for a copy of *Macbeth* and spent her college years training for a career in the theatre. While she truly enjoys the role of director and has worked in that capacity on such projects as *Dutchman* and *The Vagina Monologues*, she is an actor at heart. Her acting roles include Rosalind in *As You Like It*, Lady Macbeth in *Macbeth*, the title role in *Antony and Cleopatra*, choral work in both *Medea* and *Antigone*, and The Angel in *Angels In America: Perestroika*.