



A MIDSUMMER NIGHT'S DREAM

By WILLIAM SHAKESPEARE

Directed By JOSEPH HANREDDY

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Cleveland's Classic Company
at Playhouse Square

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The mission of Great Lakes Theater,
through its mainstage productions
and its educational programming,
is to bring the pleasure, power and
relevance of classic theater to
the widest possible audience.

Fall 2017

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production *A Midsummer Night's Dream* by William Shakespeare, which will be performed in repertory with Alan Menken & Stephen Schwartz's *The Hunchback of Notre Dame* (based on the novel by Victor Hugo) in the beautiful Hanna Theatre at Playhouse Square from September 29th through November 5th.

An exhilarating tale of midsummer madness, this memorable comedy brims with mistaken identity, mismatched lovers and mischief-making fairies. Shakespeare's charming comedy ensnares myriad lovers and a rustic troupe of would-be actors in a joyful celebration of love lost, transformed and restored - casting a powerfully pleasing spell on audiences of all ages.

This guide is designed - through essays, discussion questions and classroom activities - to give students both an introduction to, and a point of entry for, a personal exploration of *A Midsummer Night's Dream*. We offer special thanks to arts educator Jodi Kirk and retired Parma Sr. High School teacher Richard Zasa for their outstanding contributions to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

Kelly Schaffer Florian
Director of Educational Services
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Education Outreach Associate
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A NOTE TO STUDENTS:

WHAT TO EXPECT AT THE THEATER



You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the

theatre. Even the glow from a silent cell phone (used for text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And in the

Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

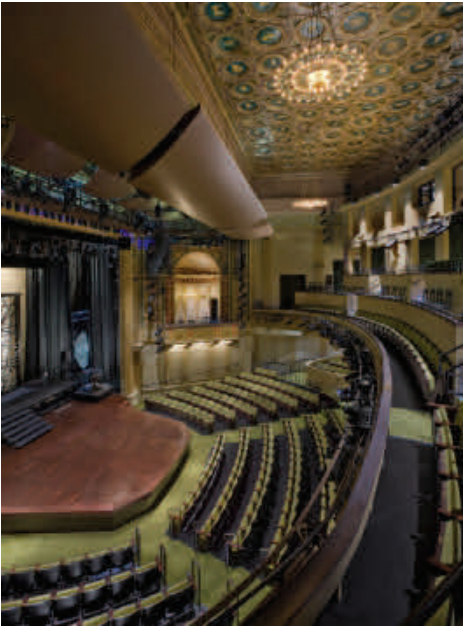
The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.



The beautifully renovated Hanna Theatre.

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare Festival presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the Company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The Company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square its home. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

DIRECTOR'S NOTE

BY JOSEPH HANREDDY

“ That a play with such dark underpinnings is a comedy, and one of Shakespeare’s most joyous comedies, is one of the most amazing artistic accomplishments of the theater...Hippolyta, Hermia, Helena and Titania, fight through threat of death, subjugation, rejection, exhaustion and humiliation to get the men they desire long before the men show signs that they are capable of learning to deserve them. ”



A Midsummer Night's Dream has delighted audiences for more than four centuries by virtue of Shakespeare’s comic brilliance, seductively lush language, and above all because just about anyone, anytime, anywhere can sympathize with the joy and pain of being in love — the mystery of attraction, the intoxication of desire, the vulnerability, volatility and sometimes violence of loving fiercely and not having love returned and how deeply the anguish is felt when “quick bright things come to confusion.”

Threatened with being torn from his beloved Hermia, Lysander laments, that “the course of true love never did run smooth,” yet it is the rocky romantic journeys of the play’s heroines that tear at the heart. From the opening moments, the male dominated world of Shakespeare’s Athens is established as a place less than kind to women. Theseus views the four days and nights before he plans to triumphantly wed and bed Hippolyta as an eternity. She foresees the same four days passing all too quickly given that she is Theseus’ captured prisoner with precious little choice in this matter of marriage. Her misgivings are fully justified as an enraged Egeus, his disobedient daughter Hermia in tow, demands that Theseus force Hermia to marry Demetrius, the husband he has chosen for her rather than the man she loves. Should Hermia persist in refusing, Egeus insists that Theseus enact the ancient statute calling for the death of daughters who dare to defy their fathers. However, before turning his affections to Hermia, Demetrius ardently loved her best friend and soul mate, Helena. When Egeus offers Demetrius a more advantageous marriage prospect in the person of Hermia, he unceremoniously drops Helena, leaving her heartbroken and demoralized. Meanwhile, in the wilderness outside of Athens an epic custody battle rages in the world of the supernatural. Consumed with jealousy, Oberon, the King of Fairies, demands that his Fairy Queen, Titania, hand over to him the orphan child

of her recently deceased dear friend, for no other reason than to parade the child as the head of his entourage.

That a play with such dark underpinnings is a comedy, and one of Shakespeare's most joyous comedies, is one of the most amazing artistic accomplishments of the theater. Ultimately, an evolving Theseus opens the door to setting the Athenian world on a more enlightened track when he overrules the patriarchal dinosaur Egeus, allowing Hermia her choice of a husband. But that all comes to a good end turns on the strength and perseverance of the women. Hippolyta, Hermia, Helena and Titania, fight through threat of death, subjugation, rejection, exhaustion and humiliation to get the men they desire long before the men show signs that they are capable of learning to deserve them. But as the midnight chimes sound and the couples wander off to consummate their vows, there is every reason to envision the marriages will blossom into unions based on mutual love and respect. The world is now a better place than it was — not perfect, mind you, but better.

Dramatis Personae

Theseus, *Duke of Athens*/ Oberon, *King of the Fairies*... Nick Steen*

Hippolyta, *Queen of the Amazons*/ Titania, *Queen of the Fairies*... Jillian Kates*

Puck, or Robin Goodfellow/ Philostrate, *Master of Revels to Theseus*... Jim Poulos*

Egeus, *father to Hermia*/ Snug, *a joiner*... Aled Davies*

Hermia, *daughter to Egeus, in love with Lysander*... Michelle Pauker

Lysander, *initially in love with Hermia*... Corey Mach*

Helena, *in love with Demetrius*... Keri René Fuller*

Demetrius, *initially in love with Hermia*... Jon Loya*

Peter Quince, *a carpenter*/ Moth... Tom Ford*

Nick Bottom, *a weaver*... David Anthony Smith*

Francis Flute, *a bellows-mender* / Mustardseed... M.A. Taylor*

Tom Snout, *a tinker* / Cobweb... Alex Syiek*

Robin Starveling, *a tailor* / Peaseblossom... Jodi Dominick*

Followers of Oberon/ Servants to Theseus: Dan Hoy, Andrew Kotzen*, Mickey Patrick Ryan*

Followers of Titania/ Servants to Hippolyta: Olivia Kaufmann, Mackenzie Wright

Scene: “Athens” and a wood near it.

* Member of Actors' Equity Association

PLAYNOTES BY MARGARET LYNCH

“ *A Midsummer Night’s Dream* is one of the few Shakespeare plays that can’t be traced to a particular source. With deft confidence, Shakespeare instead drew on a wide range of reading to weave together four story strands. ”

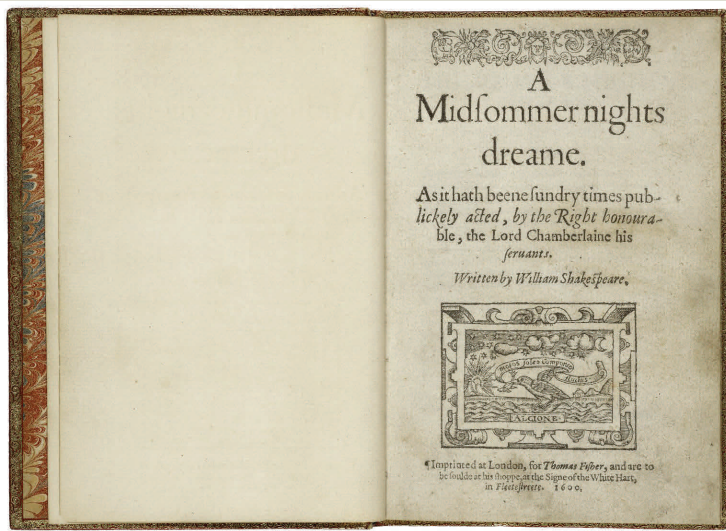
Shakespeare may have been 31 when he composed *A Midsummer Night’s Dream*, in about 1595. It’s not known when he arrived in London from his native Stratford. But current scholarship suggests that he had become a professional player and playwright by the late 1580s. He made his mark quickly; a jealous rival was already calling him an “upstart crow” in 1592.

Appetite for Shakespeare’s early plays—his histories, such comedies as *A Midsummer Night’s Dream*, and the tragedy, *Romeo and Juliet*—brought financial success. By 1597 Shakespeare could already afford to buy one of the largest houses in Stratford. But critical acclaim was also building. In 1598, Francis Meres, a provincial schoolmaster, singled out Shakespeare for his excellence in comedy and tragedy, naming 12 of his plays, including *A Midsummer Night’s Dream*.

No record survives of performances at the time of composition. Since the plot of *A Midsummer Night’s Dream* culminates in marriages, scholars have often suggested it was written for an aristocratic wedding. But it can’t be linked to a particular wedding. When the play was first published in 1600, the title page emphasized public performances, boasting presentation of the play “as it hath beene sundry times publickely acted, by the Right honourable, the Lord Chamberlaine his servants.” A few years later, a courtier named Dudley Carleton mentioned in a letter that a performance took place at the court of King James on New Year’s Day in 1604.

These scant contemporary references to *A Midsummer Night’s Dream* associate it with both revenue streams that were vital to Shakespeare’s theater company—royal patronage and public box office. *A Midsummer Night’s Dream* was written shortly after The Lord Chamberlain’s Men formed in 1594, under the patronage of Henry Carey, who organized entertainment at the court of Queen Elizabeth I. Court patronage became a larger part of the company’s income when King James I assumed their sponsorship in 1603. The company performed for the public as well, in a series of rented spaces—the Theatre in Shoreditch, the Curtain, and the Blackfriars—until they were able to custom-build their own venue, the Globe Theatre, in 1599.

In Shakespeare’s competitive theater environment, there was a constant need for new content, and writers often met it by repurposing earlier plays or pillaging history chronicles, French and Italian romances, or Greek and Roman plays. *A Midsummer Night’s Dream* is one of the few Shakespeare plays that can’t be traced to a particular source. With deft confidence, Shakespeare instead drew on a wide range of reading to weave together four story strands.



Title page of the First Quarto edition, 1600.



Title page image of Robin Goodfellow: His Mad Pranks and Merry Jests, 1629.



An illustration from the early 15th century Ellesmere Manuscript of Geoffrey Chaucer's "The Knight's Tale," which is regarded as one of Shakespeare's sources for *A Midsummer Night's Dream*.

The play's framing story is set in classical Greece, where Theseus, King of Athens, is about to wed Hippolyta, the captive Amazon Queen. The royal couple would have been known to Shakespeare from Plutarch's *Lives*, and they also figure prominently in the first of Chaucer's *Canterbury Tales*, "The Knight's Tale." But the two are barely introduced before a second story strand emerges: a father wants Theseus to force his daughter to accept an unwelcome husband. When Theseus unexpectedly buys time, four initially mismatched lovers flee to the woods outside Athens to sort themselves out. The third story line is governed by a Fairy King and Queen, Oberon and Titania, and their retainers, especially the mischievous Puck. Also known as Robin Goodfellow, Puck was a familiar character from English folklore who had also figured in the widely read 1584 treatise, *The Discoverie of Witchcraft*. Shakespeare's Puck made a strong impression of his own; the courtier who mentioned *A Midsummer Night's Dream* in 1604 called it "a play about Robin Goodfellow." A fourth group of characters, tradesmen or "rude mechanicals," are rehearsing a play to be performed at Theseus's wedding.

Those who believe that *A Midsummer Night's Dream* was itself written to be performed at an aristocratic wedding also note that Shakespeare's play exhibits the dance-like structure, fantastical characters, and spectacle of a popular court entertainment, the masque. Masques were often presented in counterpoint with satirical anti-masques, and the play's tradesmen subplot could

be seen as an anti-masque. In *A Midsummer Night's Dream*, the play-within-a-play of Pyramus and Thisbe satirizes the kind of love tragedy that Shakespeare had written a year or two earlier in *Romeo and Juliet*.

In its contrast between the elevated language of love poetry and the prose of the common man, *A Midsummer Night's Dream* closely resembles Shakespeare's *Love's Labour's Lost*, which was probably written a year or two earlier. In both plays, aristocratic lovers are juxtaposed with middle or working class men rehearsing a play that will be performed at the aristocratic weddings. While not sharing the overt focus on governance that energizes Shakespeare's history plays, both comedies touch on a socio-political dynamic of the day. They reflect the attempts of a rising and prosperous middle class to find a place in a hierarchical social structure. Shakespeare was an educated member of that rising middle class but when bringing theater to the court, like the play's craftsmen, he was still a subordinate servant.

The characters, events, and concerns of *A Midsummer Night's Dream* overlapped with the stuff of Shakespeare's histories, tragedies and even—in the complexities of a king marrying a captive slave—the later so-called “problem” plays. But Shakespeare approached all of these topics with a light touch in this exuberant comedy. The play takes place at midsummer, the shortest night of the year—a night of bonfires, revelry, and visitations from the spirit world. The play wields midsummer imagery—the dark forest, the feverish night—to explore the intermingling of dream and reality. Shakespeare encapsulates all of these themes in Theseus's speech about the lunatic, the lover, and the poet, describing his own project in *A Midsummer Night's Dream*:

“The poet's eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.”

As *Plautus* and *Seneca* are accounted
the best for Comedy and Tragedy among
the Latines: so *Shakespeare* among y^e Eng-
lish is the most excellent in both kinds for
the stage; for Comedy, witnes his *Gētleme
of Verona*, his *Errors*, his *Loue labors lost*, his
♥ *Loue labours wonne*, his *Midsummers night
dreame*, & his *Merchant of Venice*; for Tra-
gedy his *Richard the 2.* *Richard the 3.* *Hen-
ry the 4.* *King Iohn*, *Titus Andronicus* and
his *Romeo and Iuliet*.

Excerpt from *Palladis
Tamia*, the commonplace
book of Francis Meres,
listing 12 of Shake-
speare's plays, 1598.

FROM INSPIRATION TO DESIGN

BY MARGARET LYNCH

When Joe Hanreddy accepted the responsibility of directing a new production of *A Midsummer Night's Dream* for Great Lakes Theater, one of his first tasks was to work with a design team—that included scenic designer Bradley Scott and costume designer Rachel Laritz—to define the world of the production.

Any director of the play must reckon with its two contrasting settings—the court of Athens and the woods outside Athens. In the 18th and 19th centuries, the literal representation of these divergent settings involved moving lots of

scenery between acts, and producers used incidental music to mask the lengthy scenery changes. But Hanreddy began thinking about one of the play's major motifs—the interpenetration of dream and reality—and wondered whether both settings could be encompassed in one central image.

Hanreddy recalled seeing such an image—a photograph of an artist's installation entitled “The Library”—in which a forest has begun to overtake an abandoned library. For Hanreddy, the photograph didn't convey a sense of desolation



Lori Nix's photograph of her diorama, “The Library,” from The City series, 2005-2013.

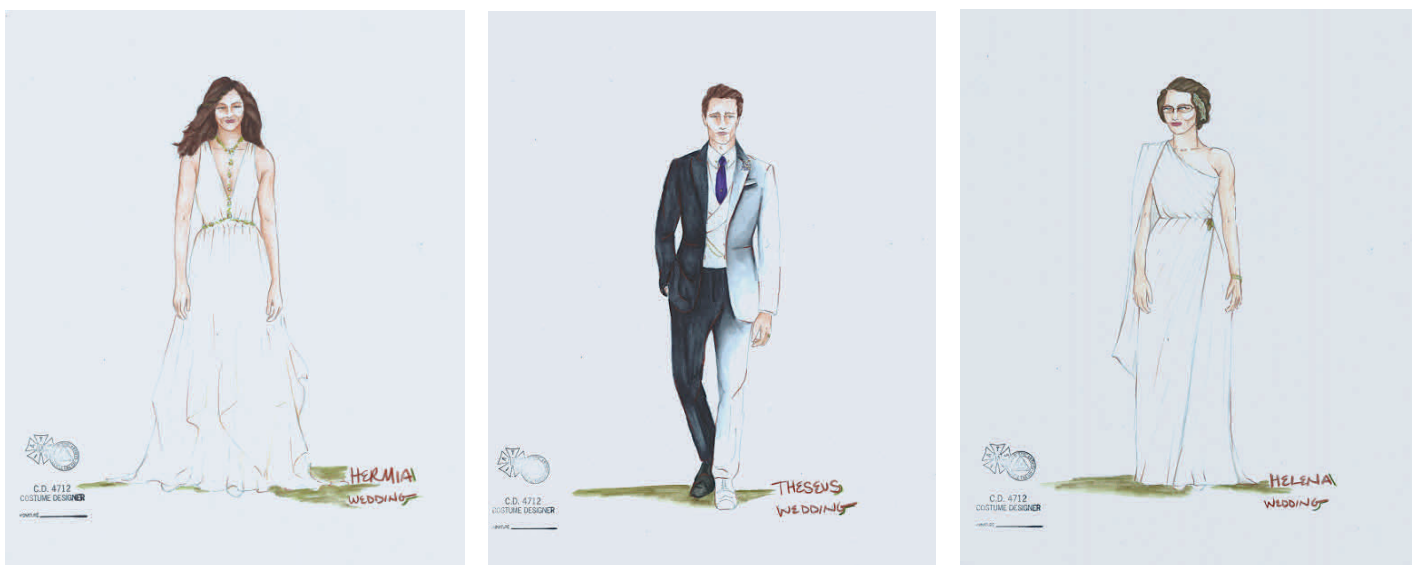
and ruin; rather, he found optimism in the vision of a tree growing toward a light- and sky-filled opening in the library's former roof. A line from poet Leonard Cohen's "Anthem" also sprang in to his head: "There is a crack in everything/ That's how the light gets in."

Together, the image and the refrain evoked the world that he wanted to convey. Among other things, he saw the play revolving around a group of "spunky women claiming the men they wanted and deserved." The characters of the play were taking advantage of the cracks in an existing social system to let in the light.

Shakespeare had anchored the action of *A Midsummer Night's Dream* in the court of Theseus in classical Greece. In Hanreddy's thinking, the library setting would call to mind the classical learning and political wisdom that fostered the origins of democracy. The visual image would connect subliminally with the play's subtle exploration of the inter-relationship of a governing aristocracy with the striving of the common man. The interpenetration of forest and library would underscore the play's intermixing of dream and reality, which Hanreddy intended to reinforce further by double-casting the same actors as tradesmen and fairies.

The clothing that the characters wear would hearken back to the classical setting but in what Hanreddy, with a laugh, referred to as "a fashion forward" way. The costume designer would also be charged with updating the trades represented among the "rude mechanicals" through visual cues; the carpenter, tinker, weaver of Shakespeare's original text would appear in the guise of a contractor, a sheet metal worker, or a carpet layer of today.

The practical circumstances of Great Lakes Theater's production schedule also opened up another opportunity. Great Lakes Theater's 2017 production of *A Midsummer Night's Dream* would be performed in rotating repertory with the musical theater production of *The Hunchback of Notre Dame*. The same cast members would be performing in both shows. The availability of a multi-talented cast, well-trained in song and movement, would locate this staging within the play's long production history of integrating music and dance and would enable Hanreddy to realize the play's lyrical musicality.



Renderings for Hermia, Theseus and Helena by costume designer Rachel Laritz suggest her fashion forward interpretations of a classical style.

SYNOPSIS

As Theseus and Hippolyta exchange very different feelings about the four-day wait until their wedding, Egeus storms in with his daughter Hermia and her two suitors, Lysander and Demetrius. Hermia wants to marry Lysander, but Egeus demands that Theseus back his demand that she marry his choice, Demetrius. Theseus gives Hermia one month to marry Demetrius, or she will be forced to choose between being put to death, or living a celibate life in a convent. Lysander convinces Hermia to run away to another city where they will be free to marry. The couple confides in Helena and she decides to break her promise of secrecy and tell Demetrius, hoping that he will be grateful for the information, rekindling his former love for her. Demetrius chases the eloping couple into the forest, and Helena chases after him. Meanwhile, some local tradespersons meet to rehearse a play that they hope will be selected as the entertainment for Theseus' wedding.

Oberon and Titania, the King and Queen of the Fairies, meet in the forest and quarrel over the possession of the orphaned son of a recently deceased follower and cherished friend of Titania's. Titania adamantly refuses to give the boy to Oberon and he plots revenge, sending his knavish servant Puck to fetch a flower with the power to make a sleeping victim fall in love with the first living thing that comes into sight. Oberon watches as Demetrius rejects Helena and decides to take pity on her. He gives Puck a portion of the flower to apply to Demetrius' eyes, assuming that the first woman he will see upon waking will be Helena.

Titania's retinue prepares her bed, and while she sleeps, Oberon applies the flower's magic potion to her eyes. Lysander and Hermia enter, exhausted and lost. Puck mistakenly applies the potion to sleeping Lysander who wakes to see Helena rather than Hermia. Lysander switches affections, abandoning the sleeping Hermia to chase after Helena. Hermia wakes and runs to search for Lysander. The tradespersons, having ventured into the forest to rehearse their play in secret, choose a spot close to sleeping Titania. Bottom as the lover, "Pyramus," makes an exit into the forest followed by Puck; when he reenters his head has been transformed into that of an ass causing his friends to run for their lives. Left alone, Bottom sings to calm his nerves, the sound of his voice waking Titania and she falls passionately in love with him. Puck's report of his prank to Oberon is interrupted as Demetrius pursues his new object of affection, Hermia, who is still feverishly searching for Lysander. Exhausted and soundly rejected by Hermia, Demetrius sleeps and Oberon, furious with Puck for his mistake, sends him to find Helena. Oberon squeezes the potion onto Demetrius' eyes, and Lysander returns with Helena declaring that he, and not Demetrius, truly loves her. Demetrius wakes and upon seeing Helena, his former passion for her is magically reignited. Hermia enters and Lysander harshly rejects her, having eyes for only Helena. The men compete for Helena's love, which only convinces her that she must be the butt of a cruel joke. Demetrius and Lysander challenge each other to a duel and run off. Oberon tells Puck to lure them all back and use the potion to put things right. As the exhausted lovers sleep, Puck squeezes an antidote onto Lysander's eyes that returns him to his initial love for Hermia.

Oberon tells Puck that Titania has relented and has given him the orphan boy, but feeling a twinge of regret for her degrading humiliation, he releases her from the spell. Puck removes the ass's head from Bottom, allowing him to return to Athens as his former self. Theseus and Hippolyta, along with Egeus, are on a hunting expedition when they discover the sleeping lovers. After hearing their story Theseus overrules Egeus, allowing the properly paired lovers to marry as part of his and Hippolyta's wedding.

Bottom, reunited with his friends and cast mates, announces that their play is a finalist in the completion. Theseus chooses their play and *Pyramus and Thisbe*, is presented to all the lovers. Midnight strikes and the newlyweds retire to bed. Oberon, Titania and Puck bless the wedding couples and give thanks to us, the audience.

IDAHO SHAKESPEARE FESTIVAL'S PRODUCTION OF *A MIDSUMMER NIGHT'S DREAM* NOW PLAYING AT GLT'S HANNA THEATRE



Clockwise from top:
Aled Davies, Michelle
Pauker, Jillian Kates,
Nick Steen; Alex
Syiek, Aled Davies,
David Anthony Smith,
Tom Ford and Jim
Poulos; Nick Steen &
M.A. Taylor; Jim
Poulos, Alex Syiek,
Olivia Kaufmann,
Mackenzie Wright &
Tom Ford; Jon Loya,
Nick Steen & Keri
René Fuller; *A
Midsummer Night's
Dream* company.
Photos by DNK
Photography.



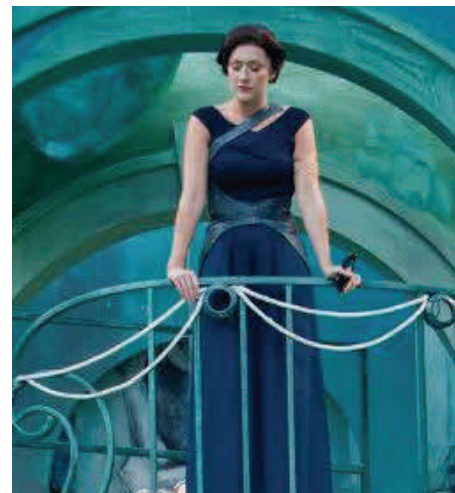
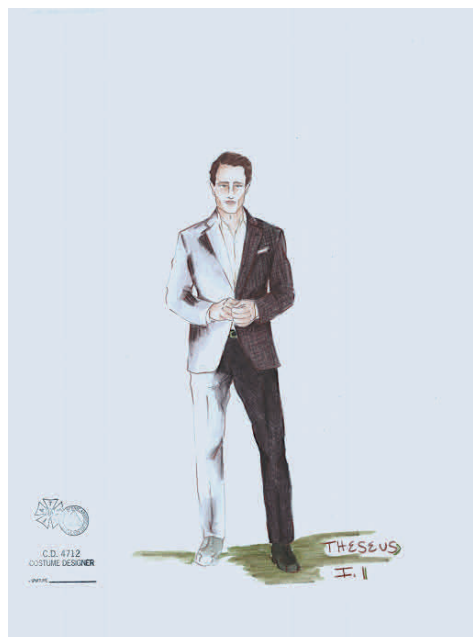


Clockwise from top: Cory Mach, Keri René Fuller, Jon Loya; David Anthony Smith & Jillian Kates; Nick Steen, Cory Mach, Dan Hoy & Mickey Patrick Ryan; Jon Loya, Keri René Fuller, M.A. Taylor, Michelle Pauker, Cory Mach; Alex Syiek, Tom Ford, Mackenzie Wright, Jillian Kates, David Anthony Smith, Jodi Dominick, Jim Poulos; Photos by DNK Photography.



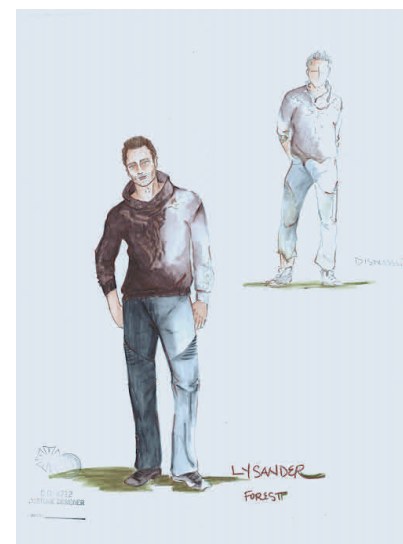
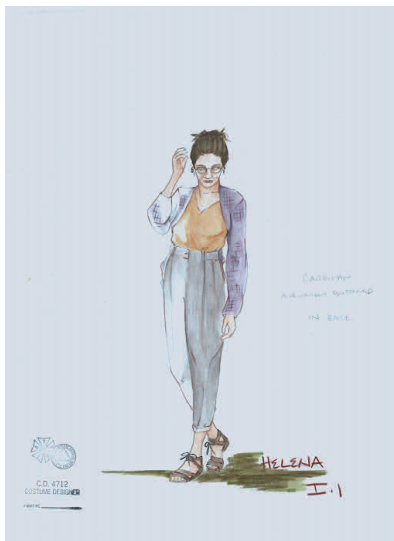
COSTUME DESIGN

BY RACHEL LARITZ

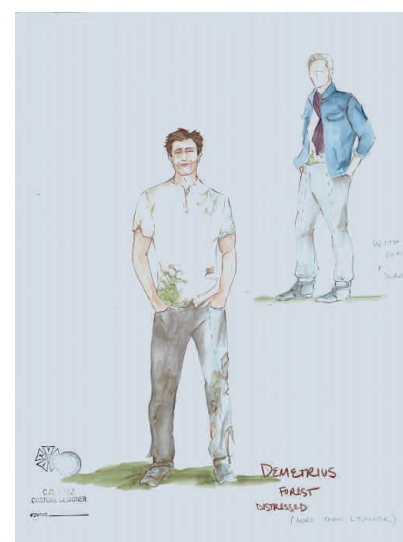
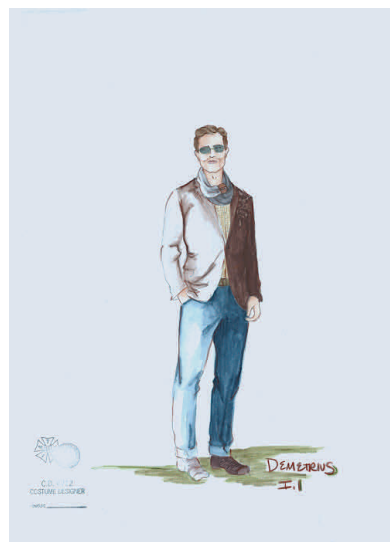
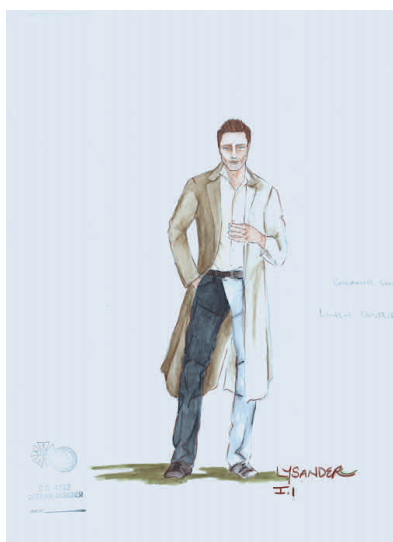


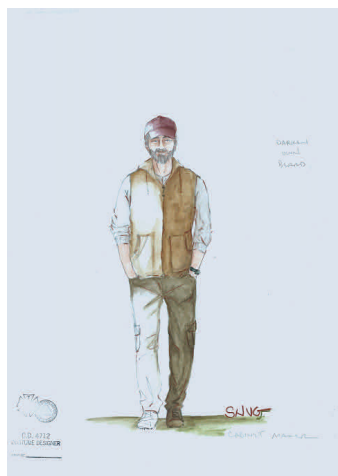
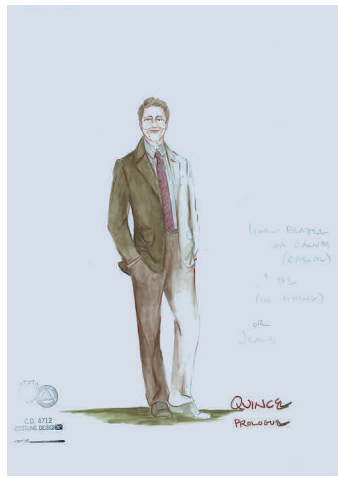
Clockwise from top: Jillian Kates; Jillian Kates and Nick Steen. Photos by DNK Photography.



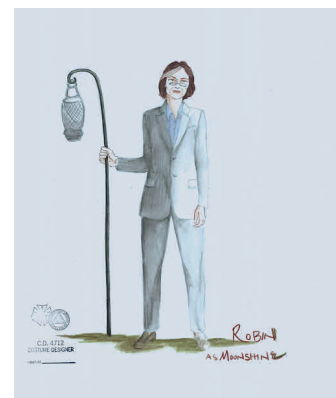


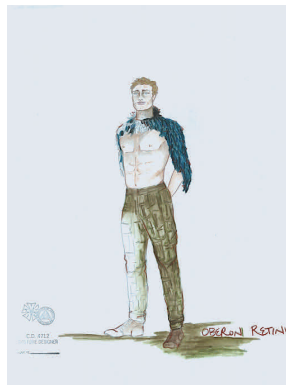
Keri René Fuller and Michelle Pauker.
Photos by DNK Photography.





Top photo: Jodi Dominick, Aled Davies, Alex Syiek, David Anthony Smith, Tom Ford, and Jim Poulos. Bottom photo, top row: Aled Davies, Tom Ford, Alex Syiek, Jim Poulos, David Anthony Smith, Jodi Dominick,. Bottom row: Jon Loya, Keri René Fuller, Jillian Kates, and Nick Steen. Photos by DNK Photography.





Photo, back row: Mickey Patrick Ryan, M. A. Taylor, Andrew Kotzen, Dan Hoy. Front row: Jodi Dominick. Photos by DNK Photography.

SCENIC DESIGN

BY BRADLEY SCOTT

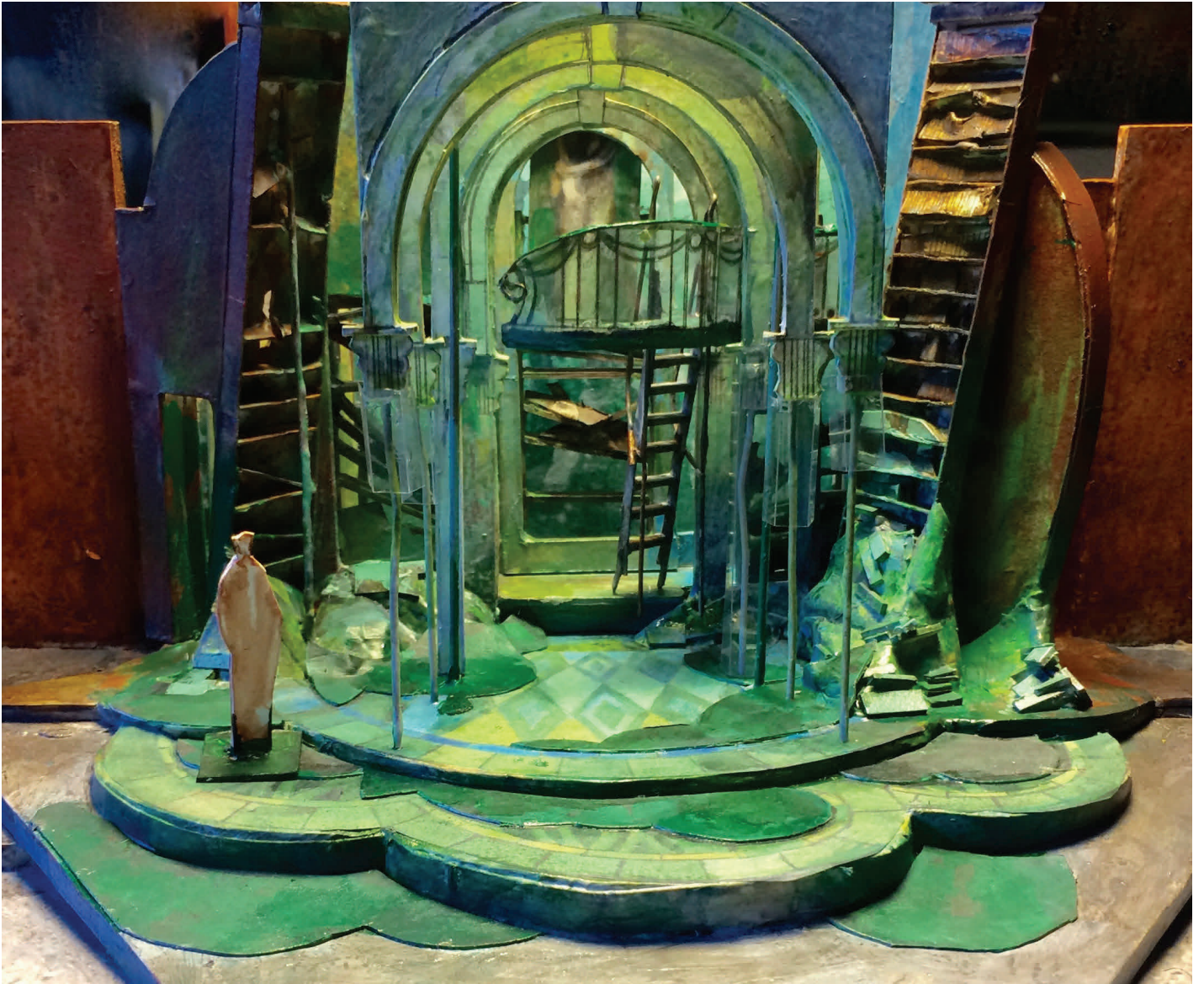


Photo of the scenic model.

QUESTIONS FOR DISCUSSION:

PRIOR TO ATTENDING THE PERFORMANCE

1. In the play, Hermia is brought before the Athenian court by her father, Egeus, who seeks to end her relationship with her beloved, Lysander. Hermia's father wants her to instead marry Demetrius. The Duke Theseus gives Hermia an ultimatum: either she marries her father's choice or she must face either death, or living the cloistered life of a nun. Have your parents ever tried to influence who you dated? What happened? Should parents be able to express their opinions and have influence over who you socialize with? Why or why not? What is an appropriate balance between setting down rules for children and interfering with their choices? What happens when you disagree with the rules set down by your parents, or some other superior (teacher, principal, governor, president)? Do you feel that your parents understand you and your feelings? Are there any valuable guidelines when it comes to following your romantic desires?
2. What happens when the government legislates regulations regarding individual freedoms that people strongly disagree with? Can you think of any current political issues that in your opinion interfere with individuals' rights, that you might change if you had the opportunity? What are your opinions on topical yet unresolved current event issues such as the government's current position on: abortion; setting the legal age for driving, alcohol consumption; cigarettes; curfew; registering for the selective service; same sex marriage; etc.?
3. For true love to develop and grow, do relationships need to be tested by hardships and difficult times? Why or why not? In your experience, what ways have friendships or love relationships been tested? What skills do you and your friend or partner need to have a successful relationship? Is there something inherently appealing about the "drama" of not being able to get what you want? Why are things that are forbidden often more desirable?
4. What does it feel like to be in the middle of a conflict between two people you care about? What can you do when adults, or people in position of power, act like children?
5. Have you ever wanted to run away from the rules and regulations of your own life? What do you do to escape from troubling situations? Is there any one place where you feel a truer sense of freedom, where ordinary rules and expectations don't seem to apply? What does it feel like to abandon the structure and sometimes, strictures, that regulate our ordinary lives?
6. Define the nature of a practical joke. What factor(s) enable such an action to be considered humorous? Have you ever known a practical joke to be inappropriate or to get out of hand? When? What was the result?
7. Do you think there is any truth in Mark Twain's axiom: "All humor consists of witnessing man's inhumanity to man"? Why or why not?
8. Would you consider using a love potion to get someone to fall in love with you? What disadvantages might there be to making such a choice?

ACTIVITIES

VOCABULARY

As your students encounter the following vocabulary from *A Midsummer Night's Dream*, ask them to note the usage of each word by directly quoting its employment and incorporating its meaning. Following the word itself, students could also include the part of speech within parentheses for additional grammar work.

ACT I

melancholy
sovereignty
idolatry
dotes
extenuate
lamentable
condoling
extempore

ACT II

amorous
progeny
dissension
spurn
heresy
disdainful

ACT III

prologue
almanac
odious
odorous
knavery
lamenting
bequeath
chink

ACT IV

amiable
monsieur
coronet
vexation
enamored
loathe
enmity
paragon

ACT V

abridgement
tedious
discord
audacious
premeditated
discretion
palpable

QUOTATIONS FOR CONSIDERATION

In writing, students can respond to the following quotations before seeing the play. After viewing the play, they can revisit their reflections on these quotations and discuss how each quotation contributes to the meaning of the play.

1. "The course of true love never did run smooth."
2. "Lord, what fools these mortals be!"
3. "We cannot fight for love, as men may do. We should be woo'd and were not made to woo."
4. "Love looks not with the eyes, but with the mind, and therefore is winged Cupid painted blind."
5. "If we shadows have offended, think but this and all is mended
That we have but slumbered here
While these visions did appear.
And this weak and idle theme
No more yielding but a dream."
6. "The lunatic, the lover and the poet are of imagination all compact."

1. I, i - Lysander
2. III, ii – Puck
3. II, i, - Helena
4. I, i – Helena
5. V, i – Puck
6. V, i - Theseus

SHAKESPEARE’S LANGUAGE TREASURE HUNT

Sometimes students can be concerned that they may not fully understand the language of Shakespeare. These activities are designed to address this concern.

Before reading the play, have students find the passage from Act I, scenes i and ii in *A Midsummer Night’s Dream* that matches the contemporary one below. Hint: The passages are listed in the same order as they appear in the play.

Act I, scene i

1. Theseus: We are getting married soon.
2. Egeus: I am upset and angry with my daughter.
3. Hermia: I don't know what makes me oppose my father like this.
4. Lysander: Hey! I am as good as Demetrius.
5. Hermia: I look pale because I have been crying.

Act I, scene ii

6. Quince: I have a list of everyone's name.
7. Bottom: This is a great play.
8. Flute: I don't want to play the part of a girl!
9. Bottom: Try not to frighten the ladies too much.
10. Bottom: Let's practice the play in the forest.

YOUR OWN WORDS

Find the meaning in these lines and rewrite them in your own words.

Act II, scene i

1. Demetrius: I love thee not, therefore pursue me not.
2. Helena: Even for that do I love you more. I am your spaniel.
3. Demetrius: Tempt not too much the hatred of my spirit.
4. Helena: Run when you will, the story shall be chang'd.
5. Helena: We cannot fight for love, as men do.
6. Helena: I'll follow thee and make a heaven of hell.
7. Oberon: Hast thou the flower there!
8. Oberon: A sweet Athenian lady is in love with a disdainful youth.
9. Oberon: Anoint his eyes: But do it when the next thing he espies may be the lady.
10. Puck: Fear not, my lord, your servant shall do so.

THE SOUNDTRACK

If you were going to select a musical group or artist to underscore a production of *A Midsummer Night's Dream* that you were directing, who would you choose? Why? Create a soundtrack that would represent the various worlds and themes of the play – be sure to include theme songs for the major players: Helena, Hermia, Lysander, Demetrius, Puck, Oberon, Titania, Bottom, the mechanicals, Theseus and Hippolyta.

THE TALK SHOW

Write a talk show and present it to the class. This may be an individual or group activity.

Respond to the following:

You are the host of a new television talk show. You are famous for giving advice to couples with relationship problems. Your guests are the four lovers from *A Midsummer Night's Dream*. Your show theme is: “We’re in love and confused. Help!” Begin your show by introducing Hermia, Helena, Lysander and Demetrius.

Write a script in which you lead them in a discussion of their problems. Your script can be a two-to-five minute preview of the entire show. Give advice and guide them in understanding their problems. You may pattern your show after one of the familiar talk shows. You may, however, create your own original concept.

THE MISSING SCENE

Shakespeare may have missed opportunities to get his characters together for interesting and enlightening conversations. Write a script and bring these characters together. What you write should provide insight into the characters and what they represent.

1. Hippolyta, Hermia, Helena and Titania meet at the Athenian Spa. They talk about life and love and men.
2. Helena and Hermia send text messages to each other. They offer advice on how to get and keep a man. Write in the form of text messages.
3. Lysander and Demetrius meet their new buddy Bottom at a coffee house. The boys give Bottom advice on how to attract and hold on to Titania.

Open option: Students create an original situation, select characters and create an appropriate scene.

A MATCH MADE IN HEAVEN

The traits one looks for in a perfect mate vary depending upon one's prerequisites. List traits each character below thinks are important for his/her ideal mate.

EGEUS	HERMIA
HELENA	LYSANDER
DEMETRIUS	OBERON
TITANIA	THESEUS
PUCK	PETER QUINCE

DREAM, DREAM, DREAM

As a result of the love potion, several characters dream. Indicate how each of the following characters explains his/her “midsummer night’s dream.”

Titania (Hint: Act IV, scene i)

Bottom (Hint: Act IV, scene i)

Helena

Demetrius

Hermia

Lysander

PLAY-BY-PLAY

The Mechanicals are commissioned to perform for the Athenian Court. Their play, *Pyramus and Thisbe*, changes from a tragedy to a comedy as a result of miscasting and misdirection. Using the characters listed below, find words and phrases that transform this play from a tragedy to a comedy.

CHARACTER	INTENDED BEHAVIOR	PERFORMED BEHAVIOR
1. Peter Quince		
2. Bottom		
3. Flute		
4. Snout		
5. Starveling		
6. Snug		

RUDE MECHANICALS

In the play, Quince, Bottom, and the rest of the "rude mechanicals" try their hands at writing, producing and retelling the famous tragic/comic love story, *Pyramus and Thisbe*. Divide your class into groups comprised of 5-6 students. Each group is to be given a handful of commonplace objects brought from home or found in the classroom (a broom, a bed sheet, a lamp shade, a garbage can or bag, a stapler, etc.). Using these resources, as well as each other, each is then asked to create costumes and props; cast the characters and stage a familiar fairy tale (*Little Red Riding Hood*, *The Three Little Pigs*, *Cinderella*, or possibly another story that they know or have just read such as *Romeo and Juliet*, or another literary classic). The rehearsal and preparation time should be no longer than 25 minutes.

The various plays are then performed and evaluated for originality, authenticity and overall enjoyment. Have students analyze and share the various elements of their creative process.

1. How did the original idea change and grow throughout the brief rehearsal period and then in performance?
2. What parts of the creative process came naturally?
3. What production and performance elements were most challenging for individuals and the group?

In conclusion, be sure to include a discussion about the purpose of theater in society. Why is art important? What makes theater or art relevant to our daily lives? What is the difference between creating art and observing it? What role does the audience play in live theater? What elements of a performance draw you in when you are in the audience? What elements make acting an art? What is the difference between a "performer" and an "artist"?

METAPHOR

The object of this exercise is to engage students in conceptual, abstract thinking and to have them focus on describing the essence of a character without naming literal realities of physical traits or identifiable actions. The focus is designed to be on poetry and clear images.

1. Have one student leave the room (he/she is the "detective"). The rest of the class selects a secret volunteer in the room who agrees to be described metaphorically. The descriptions and images of the selected student are NOT centered on physical appearance or specific activities that they are "known" for. The class is trying to capture the essence or aura of this particular student. When the "detective" returns, they must try and guess who the rest of the class is taking about. They survey class members by asking metaphorical questions: If this person were a car, what car would they be? If this person were type of animal, a natural disaster, a color, movie, etc., what animal would they be? Encourage the class to be specific in their descriptors, not to give away the identity but to clearly communicate a quality of identity. (i.e., this person would definitely be bright a bright orange corvette, because they have so much energy and a vibrancy that awakens the senses, or this person is a deep blue Jetta -- mysterious but soothing.) Note: if the "mystery" student happens to be asked a question by the "detective," they must answer honestly while trying not to give away that they are actually describing themselves.
2. After surveying the class, the "detective" gets three guesses. After each survey, make sure to process the activity with all members of the class. What was the clue that was most helpful in identifying the mystery student? Why? What was it like to hear the descriptions of yourself in such a public setting? How are our perceptions of each other formed? What portions of who we are become the most identifiable traits? In what ways does our core essence change when we change environments (i.e., the difference between home and school or family and a group of your closest friends, etc.).
3. Now play the same game using characters from *A Midsummer Night's Dream*. Have one class member take on the role of detective, while the rest of the class describes a pre-chosen character. The metaphors themselves become great fodder for debate and analysis. You can take this exercise one step further and have the class fill out a metaphor sheet to describe one character from the play. Have them exchange their sheet with a partner without revealing the character's identity. That partner, based on the metaphorical descriptions, must create and justify a costume design (modern dress) for that character.

STATUS

In the play, much fun is had reversing the status roles of many of the characters. Bottom, a lowly Athenian worker, is the favored love of the Fairy Queen, while the shunned Helena becomes the object of attention and affection of both Demetrius and Lysander. The pampered Hermia, who is so used to being the apple of every one's eye, suddenly gets a taste of what it is like to be rejected. The following exercise is designed to focus attention on social dynamics and the unfair reality of personal power within the world of the play, as well as examine our human responses to both exclusion and adoration.

1. Shuffle a deck of playing cards, then tape a card to the students' forehead or backs so they will not see their own "status" (aces are low and kings are high). As they mill about the room they must try and respond to other class members based solely on their rank.
2. Once clear distinctions have been made (approximately 3-4 minutes), have the class form a line according to where they think they belong in this "great chain of being." Discuss perceptions about the reality of status and power in this exercise. How did it feel to be the ace, the king, etc.? What signals did you pick up that told you your place? What are the status positions that you deal with on a daily basis? How do those roles get played out in school, at home, and in the greater community? What is the "status" of America in the world community? How do status roles alter and change? What are the status roles in the world of the play? Who has the power? How does that power shift and rebalance itself throughout the play?
3. Now, collect the cards using only the very high and the very low. Select 6-8 participants and have each student select a card and share that status identity with the rest of the class. Set up the exercise so that the Status leaders (Kings, Queens, Jacks) are definitely the "in" crowd with everyone else giving them attention and catering to their every need.
4. In mid-exercise, take the power away from those in the highest position and give these cards to the lowest of the low (aces, twos and threes). Have the rest of the class observe and note the behavior of each social group as the power order gets shuffled around. How does this exercise parallel moments in the play? What happens when someone who has been excluded now has power? How do status reversals get played out in real life?

TV REPORTER

You are a reporter for the television program “Entertainment Tonight.” You have just seen a new production of *A Midsummer's Night's Dream* at Great Lakes Theater Festival. Your job is to present a two minute "review" of the play and this production.

Write a script and then present your report to the class and your TV audience. You can include:

1. Your opinion of the production.
2. Your choices of the best moments from the production: costumes, scenic design, acting, music, best scene and/or best lines, favorite character, etc.
3. Your choices of these production elements that did not work, or might be improved, if any.
4. Your recommendation to the audience: should they see the play? Why or why not? Explain.

WHEN YOU CARE ENOUGH TO SEND THE VERY BEST

Create a wedding card — the Hallmark or American Greeting type — for each of the couples to be married. Design an appropriate cover, inside design and message. The message should reflect the couple’s personalities, relationship and experiences in the play.

WRITING PROMPTS

1. Keep a dream journal, recording in vivid and specific detail the memories of your dreams.
“I will get Peter Quince to write a ballad of this
dream; it shall be called ‘Bottom’s Dream’
because it hath no bottom.”
~Bottom, *A Midsummer Night’s Dream*
2. You are the editor of the tabloid magazine *The National Enquirer*. You and your staff have completed an investigation of the strange happenings in the forest near Athens. Create a front page for your paper that exposes the “truth” about these events. Write a headline and three or more lead stories capturing the themes of the play and the “objective reporting” of tabloid newspapers.
3. Write a modern short story inspired by one or more of the key themes from *A Midsummer Night’s Dream*. Suggested topics may include: unrequited love, running away from the law, chance encounters with genuine magic, supernatural intervention in daily life, competing for your true love’s affections, disobeying parental regulations, etc.
4. Create a “character diary” for your favorite character from the play. You may choose to start dated entries at any time, not limiting yourself to the timeframe of the actual play, but perhaps exploring what a character may write one year after the final act, one year before the first act, or anywhere in between.
5. Design a website or blog for *A Midsummer Night’s Dream*. Consider links to other relevant sites, graphics for your homepage, information you would provide to attract and retain internet surfers, your favorites quotes from the play, etc.
6. Write a letter to an advice column (like “Ask Amy”) on behalf of Demetrius, Hermia, Lysander, Helena or Theseus. The reply can be written: by you; by you through the eyes of one of the characters in the play; by another student; or perhaps through the school newspaper.
7. Select a specific character as you begin to study the play. Keep a journal, noting major events, insights, awareness and fears in the life of the character and making your own observations about the character’s behavior, feelings and thoughts.
8. Review the format of soap opera summaries found online. Imitate this format and write similar summaries for each act of the play.

QUESTIONS FOR DISCUSSION:

AFTER ATTENDING THE PERFORMANCE

1. As they are about to elope, Hermia meets her dear friend Helena who is in love with Demetrius. He, of course, favors Hermia. What are the rules of attraction? Why is it that some people seem to get all the romantic attention, while others – who may be equally attractive in looks and personality – seem to get none? What does it feel like to be rejected by someone who you truly like? Do we have control over who we are romantically drawn to? Explain.
2. In the play, Helena tells Demetrius of Hermia and Lysander's secret elopement in hopes of endearing him to her, and hoping for some private time in the woods. What lengths would you go, or have you gone, to pursue your heart's desire? Is there ever a time when a person should just give up and face the fact that no matter what is done, some people will never see them in a romantic light? What are the signs that that time has come? How can a person turn off their attraction for a person who does not reciprocate their feelings?
3. In addition to all the happenings in Athens, the fairy world – ruled by Oberon and Titania – is in turmoil because of their failure to resolve a personal issue regarding perceived jealousies and the possession of a changeling boy. Titania has him, and Oberon wants him. Because of their battle, the whole natural world is out of balance. Titania states:

These are the forgeries of jealousy:
And never, since the middle summer's spring,
Met we on hill, in dale, forest or mead,
By paved fountain or by rushy brook,
Or in the beached margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturb'd our sport.
Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which falling in the land
Have every pelting river made so proud
That they have overborne their continents:
And thorough this distemperature we see
The seasons alter: the spring, the summer,
The childing autumn, angry winter, change
Their wonted liveries, and the mazed world,
By their increase, now knows not which is which:
And this same progeny of evils comes
From our debate, from our dissension;
We are their parents and original.

Both Titania and Oberon are incredibly stubborn and refuse to see each other's point of view. How does

compromise play into relationships between friends and/or lovers? What happens when you “know” you are right and the other person is wrong? What does it take for an apology to ensue? What is the difference between an apology and actual forgiveness?

4. Puck, Oberon’s fairy minion, is a trickster who loves playing practical jokes. Oberon orders Puck to find a special purple flower whose juice serves as a love potion in order to teach Titania a lesson. Why is it that when people are hurt, their instinct is often to cause harm back in return? Is revenge a natural human desire? What provokes that desire in people? Is all fair in “love” and “war”?
5. In the woods, Demetrius becomes increasingly frustrated with Helena’s unwanted attention and continually rejects her. He states:

Do I entice you? Do you speak fair?
Or, rather, do I not in plainest truth
Tell you, I do not, nor I cannot love you?

What is the kindest way to let someone know that you have no romantic interest in them? Can hearts ever be swayed? How? Have you ever missed out on the love that is right in front of you? Why?

6. In the play, a group of “rude mechanicals,” everyday Athenian workers, decide to put on a play to honor the wedding of Theseus and Hippolyta. What is the role and purpose of theater in society? Can anyone be an “artist”? What skills do theater artists need in order to be successful? What is the power of creative collaboration? What does it feel like to be part of a team, to share in a collected vision whether it is on the playing field, in a garage band, choir, orchestra pit, acting ensemble or effective group (i.e.. Student Council, youth group, prom committee. etc.)? Is there truth in the old saying, “too many cooks, spoil the broth?” What does it take to be an effective and inspirational leader?
7. After Puck mistakenly pours the love juice in both Lysander’s and Demetrius’ eyes, they both battle to woo and win the very confused Helena. When a befuddled Hermia joins the group and is rejected by her supposed lover, Lysander, Helena surmises that Hermia is in on what appears to be a very cruel joke. What does it feel like to be the brunt of a joke? What does it take to confront someone who has broken a trust and/or confidence? How do you deal with the betrayal of a friend or romantic partner? When words get spoken in anger, is there ever a way to erase what was said repair the hurt feelings caused by an explosion of feeling? Have you ever said something in anger that wasn't true? Is there ever a time when the people you love should be told what you “really” think of them – faults and all?
8. In a gleeful prank, exacting Oberon’s revenge and getting the changeling boy from the fairy queen, Puck transforms Bottom, one of the mechanicals and lead actor in the play, into an ass. Bottom, then, becomes the object of Titania’s affection. Her fairies are appalled by her heart's “choice” and yet hold their tongue in order to serve their queen. When someone you care about is dating an “ass,” what are your responsibilities in that friendship? Is love truly blind? In what ways do you count on other people's opinions when clarifying your own feelings of love and potential relationships? In matters of the heart, do friends and family typically know best? Have you ever wished that someone had spoken up about the

faults of someone you dated? How do you approach the subject when giving your honest thoughts about a friend or family member's chosen partner?

9. Often described as Shakespeare's greatest comedy, *A Midsummer Night's Dream* ends with the varying worlds being righted: there is a triple wedding (Theseus & Hippolyta; Demetrius & Helena; Lysander & Hermia); Titania and Oberon are reunited; and Bottom's play, although highly comical, is extremely successful. In your opinion, what are the differences between comedy and tragedy? What are the things that make you laugh? Is a happy ending a requirement for something to be considered comic? Written over 400 years ago, are the play's themes of unrequited love, tricks gone too far and an essence of fantasy still relevant today? If you were to write a comedy, what would the subject matter contain?
10. Compare *A Midsummer Night's Dream* with *Romeo and Juliet*. At the beginning of the former play, Hermia and Lysander are in very much the same situation that Romeo and Juliet are in – that of lovers forced apart by family. Why do Hermia and Lysander not suffer the same tragic fate? How does their situation become comic instead of tragic?
11. Whose performance did you feel was most effective in connecting you to a deeper understanding of the character and his/her intentions? What tools did this particular performer utilize in fully shaping the character? How did the actor's physicality, use of language and voice as well as overall look (costume, make-up etc.) effect your understanding and appreciation for his/her work? Whose performance, if any, did you feel was least effective in connecting you to the character and his/her journey? If you were a casting director and had unlimited access to every actor in the world, who would you cast in the principal roles? Why?
12. At the conclusion of the play, what new insights, if any, have the Athenian lovers (Hermia, Lysander, Demetrius and Helena) gained as a result of their experience? In other words, have their ideas about the nature of love changed? Have they gained greater self-control? Why or why not?

VOCABULARY

ACT I

tep dame - stepmother.

dowager - an elderly woman of wealth and dignity.

faining voice - desirous voice.

gauds - cheap, showy trinkets, playthings.

filch'd - to steal, pilfer.

mew'd - to confine in or as in a cage; shut up or conceal.

Diana's altar - the altar belonging to the virgin goddess of the moon and of hunting: identified with the Greek Artemis.

spotted - morally stained.

Beteem - grant.

misgraffed - ill-matched.

collied - blackened, as with coal dust.

Carthage queen - Dido; founder and queen of Carthage: in the *Aeneid* she falls in love with Aeneas and kills herself when he leaves her.

false Trojan - Aeneas, son of Anchises and Venus, and hero of Virgil's *Aeneid*: escaping from ruined Troy, Aeneas wanders for years before coming to Latium: he is considered the forefather of the Romans.

lode-stars - stars by which one directs one's course.

translated - transformed.

Phoebe - Artemis as goddess of the moon: identified with the Roman Diana.

Waggish - playful.

eyne - eye.

scrip - script.

Marry - [Archaic] interjection used to express surprise, anger, etc., or, sometimes, merely to provide emphasis; here, a mild oath, referring to the Virgin Mary.

humours - inclinations.

Ercles - Hercules.

Phibbus' car - the chariot of Phoebus (Apollo as god of the sun).

That's all one - It makes no difference.

ACT II

lob - a big, slow, clumsy person.

quern - a primitive hand mill, especially for grinding grain.

bootless - in vain.

barm - the yeast foam that appears on the surface of malt liquors as they ferment.

dewlap - a loose fold of skin hanging from the throat of cattle and certain other animals, or a similar loose fold under the chin of a person.

neeze - sneeze.

Corin, Phillida - conventional names of pastoral lovers.

buskin'd - wearing boots reaching to the calf or knee.

Perigouna - one of Theseus' lovers.

Aegles - the woman for whom Theseus abandoned Ariadne.

Ariadne - King Minos' daughter, who gives Theseus the thread by which he finds his way out of the labyrinth after killing the Minotaur.

Antiope - Queen of the Amazons, often identified with Hippolyta, but here they are viewed as separate women.

nine-men's morris - pattern cut in the turf when this game was played outside with nine pebbles.

old Hiems - the winter god.

childing - pregnant.

wonted liveries - accustomed attire.

mazed - bewildered.

love-in-idleness - pansy, heartsease.

wood - insane.

adamant - lodestone, a hard stone or substance that was supposedly unbreakable.

Apollo - the god of music, poetry, prophecy, and medicine, represented as exemplifying manly youth and beauty.

Daphne - a nymph who is changed into a laurel tree to escape Apollo's unwanted advances.

hind - the female of the red deer.

oxlips - a perennial plant of the primrose family.

woodbine - a European climbing honeysuckle with fragrant, yellowish-white flowers.

muskroses - Mediterranean roses with fragrant, usually white, flowers.

eglantine - European rose with hooked spines, sweet-scented leaves, and usually pink flowers.

roundel - round dance.

reremice - bats.

Philomel - the nightingale (Philomela was a princess of Athens raped by Tereseus; the gods change her into a nightingale).

ounce - snow leopard.

Pard - leopard, or panther.

troth - faithfulness; loyalty.

beshrew - to curse, usually mildly.

ACT III

tiring-house - attiring house.

Byrlakin - by your ladykin (i.e., the Virgin Mary).

disfigure - Quince's blunder for "figure."

Ninny/Ninus - mythical founder of Ninevah.

ouzel cock - male blackbird.

throstle - a songbird.

quill - the bird's piping song.

gleek - jest.

mote - a speck of dust.

gambol - frolic.

peascod - the pod of the pea plant.

enforced - violated by force.

patches - clowns.

noll - head.

mimic - burlesque actor.

russet-pated choughs - reddish brown-headed crows.

Antipodes - the opposite side of the earth.

mispris'd - mistaken.

fancy-sick (96) lovesick.

Taurus - mountain range along the S coast of Asia Minor, Turkey.

Ethiophe - a black person; a reference to Hermia's relatively dark hair and complexion.

cankerblossom - a worm that destroys the flower bud.

minimus - petite person.

coil - commotion; turmoil.

aby - to pay the penalty for.

welkin - the vault of heaven, the sky, or the upper air.

Acheron - a river in Hades: often identified as the river across which Charon ferries the dead.

Aurora's harbinger - the morning star, precursor of the dawn.

the Morning's love - Cephalus, a beautiful boy loved by Aurora.

recreant - cowardly, craven.

wot - to know.

ACT IV

coy - caress.

neaf - fist.

tong & bones - instruments for rustic music.

peck of provender - one-quarter bushel of grain.

bottle of hay - bundle of hay.

exposition of - Bottom's malapropism for "disposition to."

vaward - vanguard.

Cadmus - a Phoenician prince and founder of Thebes: he killed a dragon and sowed its teeth, from which many armed men rose, fighting each other, until only five were left to help him build the city.

hounds of Sparta - dogs famous for their hunting skill.

Thessalian - inhabitant of Thessaly, a region of E Greece, between the Pindus Mountains and the Aegean Sea.

St. Valentine - birds were supposed to choose mates on St. Valentine's Day.

idle gaud - useless trinket.

patched - wearing motley (many-colored garments).

transported - carried off by the fairies, or transformed.

strings to your beards - the actors used strings to tie their false beards on.

preferred - presented for acceptance.

ACT V

brow of Egypt - face of a gypsy.

abridgement - pastime.

Bacchanals - worshippers of Bacchus, the god of wine and revelry.

Thracian - belonging to an ancient region in the E Balkan Peninsula.

conn'd - to peruse carefully; to study; fix in the memory.

stand upon points - pay attention to details.

hight - named; called.

Limander, Helen - blunders for the lovers Hero and Leander; Leander swims the Hellespont from Abydos every night to be with her; when he drowns in a storm, Hero throws herself into the sea.

Shafalus and Procrus - blunders for "Cephalus" and "Procris," famous lovers.

'tide - betide; happen.

Furies - the three terrible female spirits with snaky hair (Alecto, Tisiphone, and Megaera) who punish the doers of unavenged crimes.

thread and thrum - everything, both good and bad.

mote - a speck of dust or other tiny particle.

videlicet - that is, namely.

Sisters Three - the Fates, the three goddesses who control human destiny and life.

imbrue - stain.

Bergomask dance - a rustic dance, named for Bergamo (a province ridiculed for its rusticity).

wasted brands - burned-out logs.

triple Hecate's team - Hecate, a goddess of the moon (Luna), earth (Diana), and underground realm of the dead (Hecate), later regarded as the goddess of sorcery and witchcraft.

Jillian Kates, Mackenzie Wright, Jodi Dominick, Tom Ford, Alex Syiek, David Anthony Smith, Jim Poulos. Photos by DNK Photography.

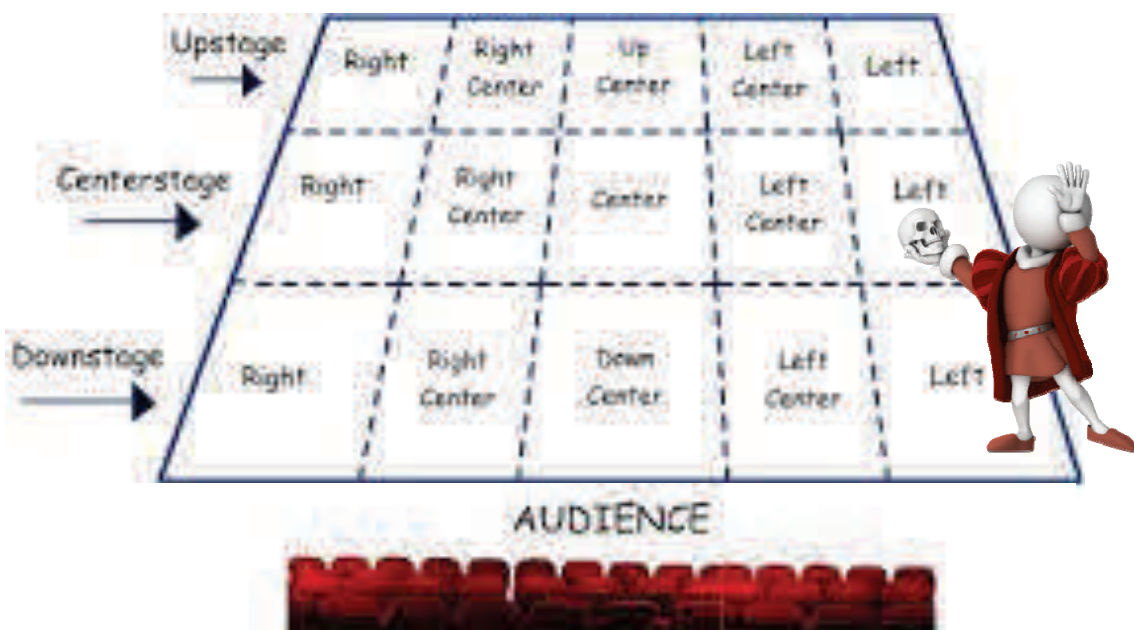


A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).

Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)
Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).
Raked Stage	A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS



HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

— *David Hansen, Education Outreach Associate*

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

NOTES

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ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for over 30 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

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