

A Midsummer Night's Dream

Production Concept Package

Prepared for the
Blackfriars of Agnes Scott College and
Department of Theatre and Dance
Production of
A Midsummer Night's Dream
by William Shakespeare

Directed by
David S. Thompson

Scenic, Lighting and Costume Designs by
Dudley Sanders

Performance dates
October 24-26 and October 31-November 2, 2003

Prepared by
David S. Thompson, Ph.D.

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DIRECTORIAL CONCEPT

Following the success of our production of *The Tempest*, students and faculty alike have suggested other Shakespearean titles for our consideration. One of my colleagues has challenged me to develop a concept for an all-female *King Lear* (I don't think I'm quite there yet). I have suggested *A Midsummer Night's Dream* because of its fanciful spirit and healthy doses of magic, mischief and mayhem. Puck's final speech offers a lovely view of any production, and perhaps of theatre in a larger sense. After all, no matter what we do, no matter how well we do it, no matter how serious our intent, it is all a dreamy memory by the time we conclude.

Casting the production will recognize a couple of realities. While I would like to produce an all-female *Midsummer*, I honestly do not think that we would have a favorable response to female couples *in this particular case* (those who have worked with me know that we have looked at lesbian options in several instances). In addition, Shakespeare allows the women to get the upper hand in many the scenes. The give-and-take is part of the traditional battle of the sexes, something that we lose if we cast only women. However, there is nothing besides a few pronouns to suggest that Puck, the rude mechanicals, the fairies and the attendants cannot be women. I am even looking at the implications of shifting Egeus from Hermia's father to her mother and am currently leaning in that direction. Thus, by seeking three men for the roles of Demetrius, Lysander and Theseus/Oberon we will have a logically executed production with roles for up to 15 women.

As suggested by the use of Theseus/Oberon above, I want to follow one of the more interesting concepts used in mounting a production of *Midsummer*. Each person in the world of the court will also play a character in the world of the woods. In short, there will be a link between humans and fairies as opposite sides of the same coin. The young lovers and the mechanicals, as interlopers in the fairy world will carry their own characters throughout, blissfully (well, perhaps that's too strong) unaware of the forces of magic. The Theseus/Oberon and Hippolyta/Titania pairing should produce some obvious statements about the range of relationships, along with a lot of fun, of course. The courtiers/fairies will have places in each world, sometimes functioning as living scenery or aiding, perhaps inhibiting, the handling of props. I am also hoping for a nice parallel with the Philostrate/Puck pairing. As you will see in the design imagery below, we will be creating a world based upon transformation and perception wherein what you see may depend entirely on what you look for.

NOTE: At times, the performance will be very physical, perhaps deemphasizing the text for the sake of the moment. While this is heresy in some circles, the goal will be the same as Shakespeare's—to tell a grand tale. In our version, the cast must be aware to warm up and stay loose while the crew must be alert at all times.

DESIGN IMAGERY

Set Dudley Sanders and I have already considered many ideas about the physical environment and he has agreed to take on an enormous challenge. Both of us are fans of the work of M. C. Escher, the graphic artist noted for prints that shift the frame of reference and constantly subvert expectations. Part of the reason that Escher's creations work so well, lies in a mathematical understanding of perspective drawing rendered in two dimensions. Dudley will try to translate that sensibility into three dimensions, something that will offer a bit of adjustment during rehearsals. The set will take elements inspired by several works, fuse them and use them to create an environment. Staircases will lead to nowhere or disappear entirely while doorways will seem to be set at odd angles. Again, we will reinforce the notions of transformation and perspective.

Lighting It is likely that the set will provide a means for projecting images which can enrich the visual texture. The court scenes should present a formal setting, thus something stark and white would work well. By contrast there is a lot of variety within the woods, leading the possibility of lots of blues and greens along with projected images.

Costumes This is a production that can easily take advantage of contemporary analogs in creating the look of young lovers, laborers or officials. The key will be to develop a simple device—hat, cape, cloak, sash—that can be worn in the human world, then repositioned to indicate fairies.

Props I anticipate relatively few props, but some of them will have specific functions. These must be discussed on a case basis and coordinated in rehearsal. Any rehearsal props will be welcomed as an interim solution, but even these require discussion.

Music I would like to create transitional moments, but do so with great care. It is possible to run much of the play continuously and that is my preference. However, if practical logistics prevent this, we should draw upon the many classical selections inspired by this play.

AUDITIONS: MEN

The Blackfriars of Agnes Scott College announce auditions for men for their forthcoming production of *A Midsummer Night's Dream* by William Shakespeare. Auditions will take place September 2 and 3 at 7:00 p.m. in the Winter Theatre in the Dana Fine Arts Building (corner of S. McDonough St. and E. Dougherty St.) on the Agnes Scott campus in Decatur. Callbacks will be held on September 6 at 7:00. No specific appointment time is necessary. A stipend is available for each actor.

Three male roles are available. Lysander and Demetrius are pursuing the women of their desires to the exclusion of all else. Ideally, actors should be in their 20s. An additional actor will be double cast as both Theseus, duke of Athens, and Oberon, king of the Fairies. Theseus/Oberon is older than the lovers, but the exact age is flexible.

Performances are scheduled for October 24-26 and October 31 - November 2. Rehearsals are scheduled for 7:00-11:00 p.m., Monday through Friday evenings during September and October. For more information please contact David Thompson at 404-471-6250.

AUDITION PIECES

HELENA I.1

How happy some o'er other some can be!
Through Athens I am thought as fair as she. 230
But what of that? Demetrius thinks not so;
He will not know what all but he do know:
And as he errs, doting on Hermia's eyes,
So I, admiring of his qualities:
Things base and vile, folding no quantity, 235
Love can transpose to form and dignity:
Love looks not with the eyes, but with the mind;
And therefore is wing'd Cupid painted blind:
Nor hath Love's mind of any judgement taste;
Wings and no eyes figure unheedy haste: 240
And therefore is Love said to be a child,
Because in choice he is so oft beguiled.
As waggish boys in game themselves forswear,
So the boy Love is perjured every where:
For ere Demetrius look'd on Hermia's eyne, 245
He hail'd down oaths that he was only mine;
And when this hail some heat from Hermia felt,
So he dissolved, and showers of oaths did melt.
I will go tell him of fair Hermia's flight:
Then to the wood will he to-morrow night 250
Pursue her; and for this intelligence
If I have thanks, it is a dear expense:
But herein mean I to enrich my pain,
To have his sight thither and back again.

HELENA III.2

Lo, she is one of this confederacy!
Now I perceive they have conjoin'd all three
To fashion this false sport, in spite of me. 195
Injurious Hermia! most ungrateful maid!
Have you conspired, have you with these contrived
To bait me with this foul derision?
Is all the counsel that we two have shared,
The sisters' vows, the hours that we have spent, 200
When we have chid the hasty-footed time
For parting us,--O, is it all forgot?
All school-days' friendship, childhood innocence?
We, Hermia, like two artificial gods,
Have with our needles created both one flower, 205
Both on one sampler, sitting on one cushion,
Both warbling of one song, both in one key,
As if our hands, our sides, voices and minds,
Had been incorporate. So we grow together,
Like to a double cherry, seeming parted, 210
But yet an union in partition;
Two lovely berries moulded on one stem;
So, with two seeming bodies, but one heart;
Two of the first, like coats in heraldry,
Due but to one and crowned with one crest. 215
And will you rent our ancient love asunder,
To join with men in scorning your poor friend?
It is not friendly, 'tis not maidenly:
Our sex, as well as I, may chide you for it,
Though I alone do feel the injury. 220

PUCK III.2

My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals, 10
That work for bread upon Athenian stalls,
Were met together to rehearse a play
Intended for great Theseus' nuptial-day.
The shallowest thick-skin of that barren sort,
Who Pyramus presented, in their sport 15
Forsook his scene and enter'd in a brake
When I did him at this advantage take,
An ass's nole I fixed on his head:
Anon his Thisbe must be answered,
And forth my mimic comes. When they him spy, 20
As wild geese that the creeping fowler eye,
Or russet-pated choughs, many in sort,
Rising and cawing at the gun's report,
Sever themselves and madly sweep the sky,
So, at his sight, away his fellows fly; 25
And, at our stamp, here o'er and o'er one falls;
He murder cries and help from Athens calls.
Their sense thus weak, lost with their fears
thus strong,
Made senseless things begin to do them wrong; 30
For briars and thorns at their apparel snatch;
Some sleeves, some hats, from yielders
all things catch.
I led them on in this distracted fear,
And left sweet Pyramus translated there: 35
When in that moment, so it came to pass,
Titania waked and straightway loved an ass.

OBERON II.1

That very time I saw, but thou couldst not, 155
Flying between the cold moon and the earth,
Cupid all arm'd: a certain aim he took
At a fair vestal throned by the west,
And loosed his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts; 160
But I might see young Cupid's fiery shaft
Quench'd in the chaste beams of the watery moon,
And the imperial votaress passed on,
In maiden meditation, fancy-free.
Yet mark'd I where the bolt of Cupid fell: 165
It fell upon a little western flower,
Before milk-white, now purple with love's wound,
And maidens call it love-in-idleness.
Fetch me that flower; the herb I shew'd thee once:
The juice of it on sleeping eye-lids laid 170
Will make or man or woman madly dote
Upon the next live creature that it sees.
Fetch me this herb; and be thou here again
Ere the leviathan can swim a league.

OBERON II.1

I know a bank where the wild thyme blows, 250
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine:
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight; 255
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in:
And with the juice of this I'll streak her eyes,
And make her full of hateful fantasies.
Take thou some of it, and seek through this grove: 260
A sweet Athenian lady is in love
With a disdainful youth: anoint his eyes;
But do it when the next thing he espies
May be the lady: thou shalt know the man
By the Athenian garments he hath on. 265
Effect it with some care, that he may prove
More fond on her than she upon her love:
And look thou meet me ere the first cock crow.

HERMIA II.2

[Awaking]

Help me, Lysander, help me! do thy best 145

To pluck this crawling serpent from my breast!

Ay me, for pity! what a dream was here!

Lysander, look how I do quake with fear:

Methought a serpent eat my heart away,

And you sat smiling at his cruel pray. 150

Lysander! what, removed? Lysander! lord!

What, out of hearing? gone? no sound, no word?

Alack, where are you speak, an if you hear;

Speak, of all loves! I swoon almost with fear.

No? then I well perceive you all not nigh 155

Either death or you I'll find immediately.

OBERON IV.1

[Advancing]
Welcome, good Robin. 45
See'st thou this sweet sight?
Her dotage now I do begin to pity:
For, meeting her of late behind the wood,
Seeking sweet favours from this hateful fool,
I did upbraid her and fall out with her; 50
For she his hairy temples then had rounded
With a coronet of fresh and fragrant flowers;
And that same dew, which sometime on the buds
Was wont to swell like round and orient pearls,
Stood now within the pretty flowerets' eyes 55
Like tears that did their own disgrace bewail.
When I had at my pleasure taunted her
And she in mild terms begg'd my patience,
I then did ask of her her changeling child;
Which straight she gave me, and her fairy sent 60
To bear him to my bower in fairy land.
And now I have the boy, I will undo
This hateful imperfection of her eyes:
And, gentle Puck, take this transformed scalp
From off the head of this Athenian swain; 65
That, he awaking when the other do,
May all to Athens back again repair
And think no more of this night's accidents
But as the fierce vexation of a dream.
But first I will release the fairy queen. 70
Be as thou wast wont to be;
See as thou wast wont to see:
Dian's bud o'er Cupid's flower
Hath such force and blessed power.
Now, my Titania; wake you, my sweet queen. 75

BOTTOM IV.1

[Awaking] When my cue comes, call me, and I will answer: my next is, 'Most fair Pyramus.' Heigh-ho! Peter Quince! Flute, the bellows-mender! Snout, the tinker! Starveling! God's my life, stolen hence, and left me asleep! I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was: man is but an ass, if he go about to expound this dream. Methought I was--there is no man can tell what. Methought I was,--and methought I had,--but man is but a patched fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a ballad of this dream: it shall be called Bottom's Dream, because it hath no bottom; and I will sing it in the latter end of a play, before the duke: peradventure, to make it the more gracious, I shall sing it at her death.

BOTTOM IV.2

Not a word of me. All that I will tell you is, that the duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps; meet presently at the palace; every man look o'er his part; for the short and the long is, our play is preferred. In any case, let Thisby have clean linen; and let not him that plays the lion pair his nails, for they shall hang out for the lion's claws. And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath; and I do not doubt but to hear them say, it is a sweet comedy. No more words: away! go, away!

THESEUS V.1

[Reads] 'The battle with the Centaurs, to be sung
By an Athenian eunuch to the harp.'
We'll none of that: that have I told my love,
In glory of my kinsman Hercules.
[Reads] 'The riot of the tipsy Bacchanals, 50
Tearing the Thracian singer in their rage.'
That is an old device; and it was play'd
When I from Thebes came last a conqueror.
[Reads] 'The thrice three Muses mourning for the death
Of Learning, late deceased in beggary.' 55
That is some satire, keen and critical,
Not sorting with a nuptial ceremony.
[Reads] 'A tedious brief scene of young Pyramus
And his love Thisbe; very tragical mirth.'
Merry and tragical! tedious and brief! 60
That is, hot ice and wondrous strange snow.
How shall we find the concord of this discord?

Character List

THESEUS Duke of Athens / OBERON king of the fairies.

HIPPOLYTA queen of the Amazons, / TITANIA queen of the fairies.

LYSANDER

DEMETRIUS , in love with Hermia.

HELENA in love with Demetrius.

HERMIA daughter to Egeus, in love with Lysander.

BOTTOM a weaver.

QUINCE a carpenter.

SNUG a joiner.

FLUTE a bellows-mender.

SNOUT a tinker.

STARVELING a tailor.

PHILOSTRATE master of the revels to Theseus. / PUCK or Robin Goodfellow

EGEUS father to Hermia.

4 FAIRIES (PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED)

Also plays unnamed FAIRY and Attendants on Theseus and Hippolyta.

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CALLBACK LIST

MEN

Hand, Justin
Hannah, Jeroy
Houchins, Andrew
Kiker, Kendall
Leonard, Joseph
Vaughn, Jason

WOMEN

Baum, Laura
Bryant, Lauren
Edmonds, Jenna
Faber, Sarah
Foster, Heather
Ginn, Meg
Hall, Kristin
Jarrell, Erica
Jordan, Katie
Lonneman, Danielle
McCoy, Aimee
Mutch, Hollis
Reuter, Hannah
Reynolds, Karen
Sandy, Beth
Wallace, Kimberly
Watson, Rachel
Willard, Ann

Callbacks:

Thursday, September 4
7:00pm
Winter Theatre

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COSTUME CONCEPTS

Updated 9/15/03

Each of the listings below provides an outline or framework for costuming. The specific colors and styles must be adjusted and coordinated as shopping proceeds.

Human/Fairies

Each of the characters making the transformation back and forth must have a costume that is primarily white. In this case "white" means a range of colors that may indeed be pure, bleached white or possibly as dark as unbleached natural fibers. To this each fairy will add a small coverlet or poncho of sheer fabric which may possibly have embellishments such as sequins. The added pieces should be large enough to allow the actors to wear them as sashes or belts. The clothing should allow for movement as fairies, yet still give the humans an elevated or even formal look.

THESEUS/OBERON (Joseph Leonard)

Dress whites, possibly formal attire, preferably with a jacket
Shirts may range from tuxedo to t-shirt (if properly structured)

HIPPOLYTA/TITANIA (Sarah Faber)

White broomstick skirt; white leotard or peasant shirt

PHILOSTRATE/PUCK (Hollis Mutch)

White pants; long-sleeve t-shirt or jersey (possibly button-down shirt)

COURTIERS/ PEASEBLOSSOM (Lauren Bryant), COBWEB (Beth Sandy),
MOTH (Laruen Bryant), MUSTARDSEED (Erica Jarrell)

White jeans or painter's pants or cargo pants
White button-down shirts (possibly long-sleeve t-shirts)

Athenians

Each of the lovers should wear something that looks as if it could have come from the local Old Navy, Gap, etc. The clothes should look like something that young men and women would wear, not what Shakespeare would have had them wear. Egeus should have the older version of the same.

LYSANDER (Andrew Houchins)

T-shirt with polo shirt; Dockers, probably darker than traditional khaki

DEMETRIUS (Justin Hand)

T-shirt or tank under open shirt; dark khakis

HERMIA (Ann Willard)

Print top in floral or paisley, scoop neck, possibly long sleeves;
stretch pants

HELENA (Meg Ginn)

Striped collared shirt, possibly over a tank top; stretch pants

EGEUS (Aimee McCoy)

Wrap skirt and coordinating top

Mechanicals

Since each of these characters is involved in a trade, the costumes will reflect their work. Each character also requires an added costume piece for “Pyramus and Thisbe.”

BOTTOM the weaver/ASS/PYRAMUS (Katie Jordan)

Work pants, T-shirt, brocade vest

ASS: Add mask/ears, possibly exchange vest for fur vest

PYRAMUS: Add helmet and armor breastplate (may be child’s toy)

QUINCE the carpenter/PROLOGUE

Overalls or carpenter’s pants; t-shirt or flannel shirt

PROLOGUE: Add anything?

SNUG the joiner/LION

Jeans; work shirt

LION: Add “mane” of yellow or brown yarn

FLUTE the bellows-mender/THISBE

Coveralls

THISBE: add cap, possibly dress or skirt

SNOUT the tinker/WALL

Jeans; pocket t-shirt

WALL: add sandwich board with wall texture or armor breastplate painted
as a wall

STARVELING the tailor/MOON

Suit pants; striped dress shirt; tailor’s tape measure

MOON: props should suffice

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PROPS LIST

Updated 9/23/03

<u>Scene</u>	<u>Page</u>	<u>Item</u>	<u>Description</u>
PRO		disposable camera	Must have flash
PRO		pack of cigarettes	
PRO		cigarette lighter	
PRO		candy	wrapped in cellophane or in cellophane bag; either must make noise when unwrapped
PRO		toy cell phone	must make audible noises
1.1	9	2 fans	Small, possibly folding, possibly wicker Courtiers fan Hippolyta
1.2	25	scroll/list	Quince's list of players; rolled paper
1.2	25	5 small booklets	Parts/sides in "Pyramus and Thisbe" 1 each for all except Snug as Lion
1.2	25	pouch/bag	A small satchel or bag, not unlike a mini book bag (not backpack) for Quince, probably with a shoulder strap
1.2	25	tape measure (+ other tools?)	Indicates Starveling is a tailor Other small tools may be needed for Mechanicals
These items should be coordinated with Costumes			
2.2	52	flowers	Artificial flowers for Puck and Oberon
3.1	71	pocket calendar	Quince's almanac
3.2	103	2 cans of beer	Sight gag with Oberon and Puck
5.1	145	program/list	Listing of entertainers for Philostrate and Theseus
5.1	151	toy sword	Pyramus
5.1	151	lantern on pole/stick	Starveling as Moon
5.1	151	stuffed dog	Starveling
5.1	151	thornbush	A branch of a shrub for Starveling

NOTE: Coordinate Mechanicals' costumes with Costume Crew Head

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REHEARSAL SCHEDULE

Updated 9/8/03

1. Rehearsals begin at 7:00pm and will end no later by 10:30, often by 10:00.
2. Call and curtain times shift during tech week (10/20); watch for updates.
3. Clear schedules, especially tech week and performances as soon as possible
4. Notify AD/SM or ASM of absences or changes in personal schedule.
5. Actors should review lines, blocking and notes on a daily basis between rehearsals. This is homework, an essential aspect of the rehearsal process that will allow us to work effectively during the allotted time. Learning lines early is a benefit—until you do so you cannot truly begin to act.

September

M 8 Read-through
T 9 Block Part 1, sans Mechanicals
W 10 **Rita Colwell**
TH 11 Block Part 2, sans Mechanicals
F 12 Block Mechanicals

M 15 Work Part 1, sans Mechanicals
T 16 Work Part 2, sans Mechanicals
W 17 Work Mechanicals
TH 18 Run-through
F 19 (Off Book) Run-through or TBA

M 22 OFF BOOK Work Part I, All
T 23 Work Part II, All
W 24 Work Act II
TH 25 Work-through or scenes TBA
F 26 Run-through, work scenes

M 29 Work-through
T 30 Run-through
October
W 1 Work/Run Part I, All
TH 2 Work/Run Part II, All
F 3 **Black Cat**

M 6 Work-through
T 7 Run-through
W 8 Work selected scenes

TH 9 Run-through/Work problems
F 10 TBA

SU 12 Possible work-through TBA
M 13 Run-through (for Crews?)
T 14 Run-through for Crews
W 15 Run-through for Crews (?)
TH 16 **Fall Break**
F 17 **Fall Break**

M 20 First Tech
T 21 First Dress
W 22 Second Dress
TH 23 Final Dress
F 24 Performance 8:00
SA 25 Performance 8:00
SU 26 Performance 2:00

TH 31 Pick-up Rehearsal
November
F 1 Performance 8:00
SA 2 Performance 8:00
SU 3 Performance 2:00
(+ Strike following)

CAST BIOS

Ariane Anderson (Lights) is a first-year at Agnes Scott College and it is her first time working with lighting on a stage production. She is a biology major from South Carolina. She is thrilled to be involved in this production, and would like to thank Brenton for driving all the way from South Carolina just to see it.

Kelley Aungst (Makeup Assistant) has worked as main anchor and in makeup for her high school news TV show. She is a first year student majoring in economics and theatre. She would like to thank the cast and crew for all their hard work on *A Midsummer Night's Dream*.

Kenner Barnes (Assistant Director/Stage Manager) is a junior political science/theatre double major and Vice President of Blackfriars. She is extremely pleased to be working with this particular cast and wishes them the best of luck. Having worked both in front and behind the curtain on this particular stage, she is sure the play will be a success. Good luck everyone! Oh, and the courtiers/fairies kick a lot of ass...

Laura Baum (Moth) is a sophomore international relations major/music minor. A graduate of Harrison Arts Center, Laura has appeared in *Shagadellic*, *The Man Who Came to Dinner*, *Garland Gala*, as well as having held many tech positions. Thanks to the cast for an enjoyable first performance on the ASC stage.

Lauren Bryant (Peaseblossom) is a sophomore Blackfriar making her acting debut at ASC. Previously she's helped with *The Memorandum*, *Cinderella Wore Combat Boots*, and *theatreworks 2003*. She apologizes to her mother for not calling much this semester, mostly because of this show. She is amused to see how much of a theatre geek her roomie, Meg, really is. She thanks her fellow Marauders for being supportive friends, and her fellow fairies for being absolutely fabulous.

Whitney Cue (Wardrobe) has been active in Lakeside High School's drama department for the past three years. She has been on the production crew for *Wizard of Oz*, *Brigadoon*, and Thespian Dessert Theater. She co-directed *Medea* and helped to organize two Thespian Dessert Theaters in her senior year. She looks forward to being an active member of the Agnes Scott College drama department.

Sarah M. Faber (Hippolyta/Titania) is a graduate of the Theatre Department of the Virginia Governor's School for the Arts. Sarah has wanted to do this play for six years and is delighted to be part of this production. Past roles include: Solange, *The Maids*; Specialist/Mrs. Walker (understudy), *The Who's Tommy*; Narrator, *Blood Brothers*. Love to family, friends, cast, roommate and especially to Lauren, for loving me and keeping me sane. Yay, purple!

Meg Ginn (Helena) is a sophomore classics major from Florence, AL. Her past activities with Blackfriars have included *The Memorandum*, *Cinderella Wore Combat Boots*, and *theatergoers 2003*. Her current plans are to not go crazy before graduating and see what

comes next. She thanks her family and friends for coming to see this, and for taking such good care of her.

Kristin Hall (Quince), a self-proclaimed Shakespeare fanatic, is a first year at Agnes Scott from Hendersonville, North Carolina. She began her theatrical training at age six and has been acting, singing, and dancing her way through various community theatre productions almost constantly for the past twelve years. She is very excited about becoming a part of the Blackfriars community!

Meghan Hammiller (Lighting Designer) is a senior theatre major. She has worked tech for Blackfriars productions since her freshman year. She directed “A Liars Game” as part of *theatreworks 2003*. She would like to thank all her family and friends for all their support and love through out her years at Agnes Scott.

Justin Hand (Demetrius) hails from Newport News, Virginia and is thrilled to make his local debut at Agnes Scott. His past experience includes playing Guildenstern in *The Trial of Hamlet*, Slim in *Cowboy Mouth*, Solyony in *Three Sisters*, and Brick in *Cat on a Hot Tin Roof*. Thanks to Agnes Scott for this opportunity. And love you BABY and ?.

Chris Himebrook (Props Crew Head, Props Run, Costume Crew) is a first-year here at Agnes Scott. This is her first time as props-manager/props run and as a member of costume crew. She is an art major/undecided minor. She would like to thank her own Chris for his effort to come and her roommate Ari for all her help.

Andrew Houchins (Lysander) is thrilled to make his Atlanta area debut with the Blackfriars. He earned his BA in theatre from Greensboro College, where some of his favorite roles included Hamlet, Huck Finn in *Big River*, and Curly in *Oklahoma!* He recently performed the one-man show *Nocturne* in North Carolina.

Erica D. Jarrell (Mustardseed) born in Jacksonville, FL, moved to Atlanta in 1996. She has participated in Salem High School’s theatre, performing the roles of Penny - *You Can’t Take It With You*, Meg Magrath - *Crimes of the Heart* and an ensemble member in *Amadeus*. Her credits also include makeup design for *Joseph and the Amazing Technicolor Dream Coat* and assistant directing *Guys and Dolls*.

Katie Jordan (Bottom) is a junior pre-med/biology major at ASC. She has appeared previously in Blackfriars productions of *The Memorandum*, *Independence*, and *Just So Stories*. An aspiring mad scientist, she spends her time away from theater and class at Emory University School of Medicine amidst the lab rats. She thanks her family for coming from Iowa to see her perform and for all their support - both with memorizing monologues and cleaning up kitchen science experiments.

Annie Kim (Lights) is pleased to be working with Agnes Scott's Theatre Department for her second year. She made her debut at ASC playing Thumb in the production of *The Memorandum* and was delighted by being able to play the role of Rashaad in “A Liar's Game.” Her favorite role ever was playing Lucy Van Pelt in *You're a Good Man Charlie*

Brown. When she's not backstage or on stage or in lighting/sound booths or in the audience, you can find her either singing, eating, or sleeping.

Joseph Leonard (Theseus/Oberon) is thrilled to be making his debut with the Blackfriars of Agnes Scott College. A native of Louisville, KY, he has performed with Florida Studio Theatre, Shadowbox Cabaret, and Unto These Hills, and locally with Georgia Ensemble, where he teaches acting and voice, and the Essential Theatre. He wishes to thank everyone at Agnes Scott for making him feel so welcome.

Danielle Lonneman (Costume Crew) is from Pascagoula, Mississippi. This is not her first taste of the workings of drama. She has participated in school plays through out her high school career from the acting end to even the direction end. At the moment she is making her way to Blackfriar states and may possibly find herself becoming a theater major.

Jenny Lurie (House Manager) has had theatrical experience is high school as a member of the school's forensic drama team. She is a first year at Agnes Scott College. She is thinking about majoring in classics/pre-med. Thanks to the cast and crew for a wonderful performance.

Aimee L. McCoy (Egeus) is a senior, Woodruff Scholar, and transfer student at ASC. Celebrating her debut on the Winter Theatre's stage. She is a theatre major/creative writing minor. She hopes to continue her education and obtain her Masters degree in theatre arts. One of her favorite roles was also by Shakespeare, Antiphylis of Syracuse in *Comedy of Errors*. She hopes that you enjoy the show.

Hollis Mutch (Philostrate/Puck) is making her college debut. A sophomore at Agnes Scott, she is from Gainesville, FL. She wants to thank her family for putting up with her.

Hannah Reuter (Starveling) is a sophomore at ASC. She is a theatre/creative writing double major and Treasurer of Blackfriars. Most recently she performed the part of Claire in *The Maids*. "Lizzy, you rock!"

Karen Reynolds (Snug) is a junior history major here at Agnes Scott. Her previous appearances in Blackfriars productions include: *Just So Stories*, *The Memorandum*, and *theatreworks*. In her spare time Karen enjoys spending quality time with her boyfriend Chad, whom she loves very much. Karen would also like to thank her family for coming to the production and for their support and encouragement in all that she does. Karen hopes that everyone enjoys the show!

Allison Rodean (Costume Co-Crew Head) is a junior math/economics double major and is also secretary of Blackfriars. She has helped with props and costumes for most productions, including *The Memorandum* and *The Maids*, since she arrived at Agnes Scott.

Pamela Rossell (Sound) is a first year student, with the intent to double major in Spanish/biology. During her high school years, she also worked on the tech crew with her program, and is enjoying the ability to continue to help.

Dudley Sanders (Scenic, Lighting & Costume Designer; Technical Director) is an Associate Professor of Theatre. B.A., English and Drama—Kenyon College; M.F.A., Stage Design—Northwestern University. He joined the ASC faculty in 1979 and teaches courses in design and dramatic writing. Prof. Sanders serves as the resident designer and technical director for the Blackfriars.

Beth Sandy (Cobweb) is a first year student at Agnes Scott College. In high school she played Linda in the senior production of Woody Allan's *Play It Again Sam*. She featured in other productions such as *Dream Girl* and *The Man Who Came to Dinner*. She worked crew in *Man-on-the-Moon Marigolds* and *The Misanthrope*.

Kayleigh Shebs (Co-Costume Crew Head) is a sophomore double major in English literature-creative writing/art history. A member of Blackfriars, Kayleigh has been seen in *The Memorandum* and *Vagina Monologues*. She is also proud of her ASC little sisters who are making their debuts in this show, Break a Leg Erica and Christina!

Ilana Siegelman (Makeup) is a sophomore who comes from Montana, where she was an active member in her high school's theatre and music programs. During her Senior year of high school Ilana performed this very same play with the role of Hermia, as well as helping with the makeup, and designing the set. She enjoys playing with makeup, and is very enthusiastic about painting the cast for this show. She is excited about participating in the production and she wishes the cast the best of luck!

David S. Thompson (Director) is Associate Professor and Chair of the Department of Theatre and Dance. BA, Speech & Theatre; MFA, Playwriting—University of Tennessee; PhD, Theatre History, Dramatic Text and Criticism—University of Texas at Austin. He has worked as a director, producer, actor, and playwright for both professional and academic companies. His articles and commentaries on Broadway theatre and entertainment industry awards have been syndicated by national and international wire services and have appeared in theatrical publications, online services and major newspapers.

Rachel Watson (Flute) is a first year and this is her first production at Agnes Scott. This is her fourth time to appear in a production of *A Midsummer Night's Dream* and she is very excited to get to portray a different type of character in the form of a mechanical. It has been a great experience and she hopes the efforts of all of the cast and crew will come through in the performance.

Ann Willard (Hermia) is a senior classic major/music minor, Blackfriars president and the 2003 recipient of the Jack T. Brooking Award. She has previously appeared in *Alabama Rain*, *Independence*, *The Fantasticks* and *The Tempest* along with many others. Thanks to David Thompson for making my final fall performance at ASC so memorable. Thanks to Mom, Dad, Joe and Scott for your love and support.

Director's Note

Ideally, each theatrical production represents a collaboration that involves a meeting of minds. One never knows exactly how the minds will meet. In some cases, the collaborators may be surprised by the number of minds that are meeting for a given show. As is the case with any worthy production team my colleague Dudley Sanders and I discuss each project at length, searching for themes and influences within the plays that we produce. After deciding which themes we wish to emphasize, we make a series of choices concerning what we hope are the most effective ways to express our thoughts through the visual design and staging of our work. It is during this phase of the process that we may encounter influences that cover a vast range of expression. Obviously, the prodigious talent of William Shakespeare pervades any version of *A Midsummer Night's Dream*. In watching the action unfold, you may notice the presence of another sensibility, one familiar to anyone who has ever browsed through a poster sale on a college campus. It is the work of graphic artist and designer M. C. Escher. You might think of Escher as another mind we met along the way. The more we considered the structure of the play and some of the possible options, the more the theme of transformations emerged. Offhandedly, we began discussing some of Escher's artwork that features transformations. We noted that Shakespeare's use of different pairings of lovers coupled with parallel worlds of fairies and humans, royalty and trades people, in a series of comings and goings had a visual analog. Escher's prints feature collections of images in which objects change or seem to define other objects—flocks of birds flying in opposite directions, buildings that morph into people, reptiles that change with each step. Escher also created a series of impossible worlds wherein a tilt of the head produces a shift in the rules of architecture or even the law of gravity. These works emphasize multiple interpretations based upon spatial illusions. The illusions cause the viewer to consider not just one possible interpretation, but multiple variations in perception. Dudley's scenic design draws upon a 1953 effort depicting a series of doors, windows, planes and staircases called "Relativity." The features within that work simultaneously represent multiple gravitational directions. Hence our production uses similar visuals to reinforce relativity as a concept and heighten the effect of transformations. That Shakespeare recognized the theatrical energy and comedic possibilities within these concepts is further testament to his genius. We hope our meeting of the minds will now include you and that it will move you to consider the relativity of perspective and the joys of transformation.

-- David S. Thompson

**A MIDSUMMER NIGHT'S DREAM
PHOTO CALL**

WHITE SET

1. Company
2. 1.1 Theseus: "Question your desires"
3. Lysander and Hermia: "How now my love"
4. 1.2 "All Athens"
5. Mechanicals huddle
6. Court finds lovers (Egeus stage right; Theseus & Hippolyta stage left with court)
7. "Masters I am to discourse wonders"
8. The Actors (Quince presents either Wall or Moon; with Philostrate?)
9. Pyramus, Thisbe and Wall

THE WOODS

10. 2.1 Fairies: "Are you not she?"
11. Oberon & Titania hammerlock
12. Demetrius "kicks" Helena
13. Oberon casts spell on Titania
14. 3.1 Mechanicals: "Here will we rehearse."
15. "Thou art changed"
16. "Be kind and courteous to this good lady."
17. "An ass's knoll I fixed on his head."
18. Hermia grabs Demetrius's ear "Or has thou killed him sleeping?"
19. Confederacy
20. "Out tawny tartar"
21. "Puppet" freeze
22. Hermia leaps to scratch Helena's eyes
23. "I evermore did love you, Hermia"
24. 4.1 Titania bower (+ Oberon + lovers if possible)

To the Midsummer Company:

Thank you for all of your hard work on a particularly ambitious production. Our goal involved nothing less than attempting to make a very difficult project look effortless. I think we succeeded in a number of ways.

First, we were able to build an audience for our efforts. Our overall attendance was 658 including 271 Agnes Scott students.

Second, we built enormous goodwill by working with various offices on campus. I have received endless praise from the President, the Dean of the College, the Dean of Students and the Associate Dean of Students. We coordinated with the FYI Program, the English Department and the Art Department (be sure to thank the folks from “Dana Design”). Our good friend Lyn Schenbeck found the music for us. All in all it was a grand collaboration.

Additionally, the praise extended to our KCACTF respondent. In his official report to the Kennedy Center, Michael Howley of Alabama State mentioned the excellent ensemble work, smooth operation, and high levels of comfort, assurance and energy by all. He also mentioned the nominees for the Irene Ryan Scholarship competition. Joining our nominees from The Maids, Sarah Faber and Hannah Reuter will be our own Midsummer mechanicals Katie Jordan and Kristin Hall. Congratulations to all four. Please see me for details.

Finally, you have my thanks for a great experience. I am enormously pleased with the production and tremendously proud of each of you. I hope to see you all shortly. In the meantime, enjoy some snacks.

Best to all,
David