



A Midsummer Night's Dream



EDUCATION PACK 2011

A Headlong Theatre and Nuffield Theatre, Southampton
co-production, in association with Hull Truck Theatre



A Midsummer Night's Dream Education Pack

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William Shakespeare - 'The play's the thing'

Shakespeare was born in Stratford upon Avon in 1564. For someone celebrated as perhaps the greatest playwright and poet in the English language, surprisingly little is known about his life. Baptised in his local church on the 26th of April, no one knows the exact date of his birth. After attending his local school at the age of 18 Shakespeare married Anne Hathaway, who six months later gave birth to their first child. In total they had three children: Susanna and twins Hamnet and Judith. Soon after Shakespeare moved to London and began a successful career as a playwright and actor. Performing as part of the troupe the Lord Chamberlain's Men (later The King's Men) Shakespeare enjoyed considerable success.



Improvisation Exercise

In small groups pick a moment from Shakespeare's life and make up a scene to show the audience what happened and what you envisage his life being like at the time?.

You could try and answer, why he got married so young? Why did he suddenly move to London without his family?

Decide who you are, where you are, and what you want.

All in all Shakespeare wrote or co-authored 46 plays and poems. His considerable output and mystery surrounding his private life has led many to try and 'fill in the gaps'. The film 'Shakespeare in Love' imagines what might have been happening to Shakespeare at the time he wrote 'Romeo and Juliet', and how this might have changed the play.

Some people go even further and speculate that because of how little we know about William Shakespeare, he might not be the real author of the plays we still have today. They argue instead that the spy Francis Bacon, rival playwright Ben Jonson or even Queen Elizabeth I might be the real author of his work. What's not in doubt is the considerable contribution Shakespeare's work has made to the English Language. You might not know it but lots of the phrases and words you use everyday come from his plays.



In your class, guess which of the following words and phrases were first said by Shakespeare. You'll find the answers at the back of this pack.

**"In a
pickle"**

"Unreal"

**"All that
glISTERS is not
gold"**

**"Eaten me out of
house and
home"**

**"Wild-
goose
chase"**

"What the dickens"

"Moonbeam"

**"Own
flesh and
blood"**

**"Not
slept
one
wink"**



Synopsis

'A Midsummer Night's Dream' opens in the court of Theseus, Duke of Athens, and Hippolyta on the eve of their wedding. They are disturbed by the arrival of Egeus and his daughter Hermia whom he wishes to marry Demetrius. However, Hermia is in love with Lysander and manages to elope into the woods with him. Her friend Helena, who is in love with Demetrius, tells him of their elopement and they pursue the lovers into the woods.

In the woods we meet both a group of locals who are rehearsing a play and Titania, Queen of the Faeries who has just returned from India ready to bless Theseus' wedding. She is accompanied by an Indian boy who her husband Oberon wants as his henchman. When Titania refuses to give him the boy, Oberon commands his fairy Puck to obtain a love potion and tells him to use it on Titania - as well as on Demetrius, who he has seen acting cruelly to Helena. Puck, encountering Lysander asleep, drops the potion into his eyes, mistakenly believing that he is Demetrius (as Oberon had instructed).

When Lysander awakes he sees Helena and falls immediately in love with her (instead of Hermia who he is *really* in love with). Attempting to rectify his error Puck then enchants Demetrius who also falls in love with Helena. Meanwhile, Titania wakes (also having been doused with the love potion) and falls in love with Nick Bottom, one of the members of the group rehearsing the play, whose head Puck has enchanted to resemble that of an ass.

Eventually Puck uses a different love potion on Lysander who, seeing Hermia again, falls back in love with her. Oberon, having obtained the Indian boy, is happy and commands Puck to release Titania from the spell too. The only one not released from the love potion is Demetrius, who remains in love with Helena. Discovered sleeping in the forest by Hippolyta and Theseus, all the lovers are brought back to Athens and married in the same ceremony. As entertainment the local workmen, including Bottom, perform a hilariously bad version of 'Pyramus and Thisbe'. All is well and the problems of the previous night are forgotten.

Directing Exercise

Make notes on the Headlong production of A Midsummer Night's Dream, and think about what choices the director made to modernise the play?

If you were directing a production of 'A Midsummer Night's Dream', where would you choose to set it and why?

If you need any help read the interview with director Natalie Abrahami later on in this pack.



Themes of the play

Love

Love and the difficulty that it causes is central to the events and all the characters in 'A Midsummer Night's Dream'. Helena's love for Demetrius is unrequited, as is *his* love for Hermia. Lysander and Hermia's love for each other is romantic and passionate. Whilst Hippolyta and Theseus love for each other is fraught with tension but ultimately resolved.

Text Exercise

Make a list of all the different types of love in the play and which characters they involve.

Response to Performance Exercise

Explain how the staging of 'Pyramus and Thisbe' in this production was successful or not, in creating the intended effects of the 'play within a play' device. What was the impact on the audience.?

Shakespeare is commenting upon how important this emotion is to us all and how difficult it is to get it right. Even Lysander, in Act 1 Sc 1 comments that 'The course of true love never did run smooth'.

Dreams

The title gives this away but in 'A Midsummer Night's Dream' Shakespeare is interested in exploring the role and importance of dreams. The characters frequently refer to dreams during the play to make sense of what is happening around them, whilst the setting in the woods suggests a dream- like space where anything can happen.

Furthermore, Shakespeare himself was concerned about how dreams and magic affect us. Why are they so important to us and how do they influence our actions?

Improvisation Exercise

In a small group try and improvise a scene based around a dream. You might want to use dreams that you have actually had to help you.

Where is your dream set? What happens? Why do you think it is important that we dream?

A play within a play

The performance of 'Pyramus and Thisbe' by Bottom and the mechanicals is vitally important to the play. Shakespeare uses this device to create comedy and contrast between the austere setting of the court and the earthy, uncomplicated players.



Shakespeare uses the 'play within a play' device in several of his other plays. Likewise, Hamlet encourages a wandering troupe of actors to perform a play whose plot has close similarities to the death of his father, who he believes was murdered by his uncle.

Feminism

Plays from different centuries can sometimes seem odd to a modern audience. People have criticised 'A Midsummer Night's Dream' as presenting women as objects that men control. This isn't just in a romantic sense either. In Act 1 Egeus demands that his daughter marries Demetrius or die:

"As she is mine, I may dispose of her:
Which shall be either to this gentleman
Or to her death, according to our law "

Additionally, Hippolyta's hand in marriage was 'won' after Theseus defeated her in battle. The characters Helena and Hermia are shown to be driven by jealousy rather than friendship. Even Titania's attempt to defy her husband is thwarted and 'order' only restored when she is humiliated and changes her mind.



Class Discussion

Discuss the following statement:
'A Midsummer Night's Dream' shows women
to be weak and easily manipulated.'

Do you agree or disagree? Use as many
examples from the production and the text
as you can to back up your opinion.

It may be fun to split into groups and argue
this from both sides!





Character Breakdown

Theseus

Is the King of the Athenian court and at the start of the play is preparing for his wedding to Hippolyta.

Hippolyta

Queen of the Amazons she is about to wed Theseus.

Hermia

A young woman in love with Lysander against her father's wishes.

Helena

Hermia's friend who is desperately in love with Demetrius. By the end of the play and thanks to the love potion he loves her back.

Demetrius

A young man in love with Hermia. He pursues Hermia and Lysander into the woods to prevent them from marrying.

Lysander

A young man in love with Hermia.

Egeus

Hermia's father who is very keen that she should marry Demetrius.

Nick Bottom

One of the players who's very keen to play as many parts in the play as possible.

Puck's magic swaps his human head with that of an 'ass'.

Peter Quince

Carpenter and leader of the players. He is often upstaged by Bottom.

Francis Flute

The member of the players chosen to act the girl, Thisbe, in the play.

Robin Starveling

Originally chosen to play Thisbe's mother in the play he ends up playing the part of Moonshine. [Cut in this production of the play]

Tom Snout

The member of the players who ends up playing the wall in the final performance.

Snug

Snug performs the role of the lion in the play.

Peaseblossom, Cobweb, Mustardseed, Moth

Titania's Fairies who she orders to look after Bottom when she is in love with him.

Inside a 1960s film studio

Director Natalie Abrahami and designer Tom Scutt chose to set their production of 'A Midsummer Night's Dream' inside a film studio. The 1960s is regarded as Hollywood's Golden Age. The production draws on the very specific feel of the era and the film: 'Cleopatra'.

Elizabeth Taylor and Richard Burton - The Stars

Elizabeth Taylor and Richard Burton starred in Cleopatra (1963) as the doomed lovers Antony and Cleopatra. Their passionate and difficult off-screen love affair (both were already married) meant a difficult production process but an electrifying final film.

In Headlong's production Natalie has chosen to draw on this real life event to inspire the playing of Theseus and Hippolyta. They are the argumentative and difficult stars of the film, who transform into Oberon and Titania when reality becomes a dream.



Joseph L. Mankiewicz - The Director Joseph Mankiewicz was a famous American screenwriter, director and producer, who was the director of Cleopatra (1963).

For us, Puck is presented as the director (Robin P Goodfellow) struggling to control the actors in his production. It is his dream that transforms the set into a magical world of love potions and eventual harmony.

The Manager - Egeus

There are many famous examples of controlling and important agents in the history of Hollywood. They often sought to control the personal lives of their clients as well as their acting careers.

Natalie has decided that Egeus is Hermia's Manager who is furious that she has fallen for Lysander, her co-star Demetrius' stunt double. Egeus believes Demetrius would be a more newsworthy husband. Helena is also another actor in the film who fancies Demetrius who ignores her as he believes Hermia is more successful.

The Crew - The Players

Films have large and complicated crews who do everything from set up the cameras to looking after the actors. They are often responsible for ensuring that the production runs smoothly and everything is kept to schedule.

At the end of a film production a 'wrap party' is held to celebrate the conclusion of filming. As the crew, Bottom and the mechanicals are rehearsing a play for the wrap party to provide the entertainment for the stars of the film and the director.

Set Design

Directors and set designers work very closely together to make their ideas for the play become reality. Below is a photo of Tom Scutt's original model box for the production:



Interview with the Set Designer Tom Scutt

Talk a little bit about your vision for the design of this production.

The main thrust for our interpretation comes from the idea of the film studio as dream factory: film makes our passions and desires, fantasies and nightmares real in front of us. It is a very accessible metaphor for this play.

Going deeper, the tempestuous relationship of Richard Burton and Elizabeth Taylor became our focus; the on-screen relationship of Mark Antony and Cleopatra in 'Cleopatra' (1963) draws parallels with Theseus and Hippolyta. Similarly there are echoes of Titania and Oberon in the relationship between George (Burton) and Martha (Taylor) in 'Who's Afraid of Virginia Woolf?' where the bickering couple tussle over their imaginary child (a strong foundation for the much desired 'changeling boy' in the 'A Midsummer Night's Dream').

The set very much follows this world. It's a film set! But the transition into the 'wood' is more a journey into the creative process of a film director - disjointed images, disassembled structures and nightmarish visions all serve as strong visual metaphors for a man trying to piece together a motion picture.

What are the challenges of designing a Shakespeare play?

Often Shakespeare doesn't allow you to be as bold and adventurous as you'd like to be with your ideas. The instinct is often to rein it in and approach the text giving it



an almost 'royal status'. The biggest challenge is learning how to curb this whilst staying true to the emotional integrity of the writing.

How does your design process change, working with different directors?

Dramatically. Some directors have a very strong visual identity and the job is to serve that, others haven't... and that's harder because although it gives you greater freedom as a designer, you need to be able to have a constructive dialogue or the relationship fails.

One trait that seems to unite most directors, whether they are visual or not, is that they tend to offer solutions rather than express the problem-for example, 'this object should be big and pink with horns' rather than 'this isn't ostentatious enough'. It's the designer's job to distinguish between an offered solution and an offered problem. They are very different things.

Who are your influences as a designer?

Dan Flavin, Mike Nelson and Francis Bacon are my three most frequently referenced artists. I am a huge admirer of religious architecture and paintings - I think theatre is very closely linked to religion.

I am also a big fan of the mundane: shipping crates, backstage, storage boxes... There's great beauty to be found in the many 'non places' we find ourselves in - train stations, airport lounges, hospital waiting rooms, dressing rooms - you just have to look hard for it!

What three works of art (books, paintings, films - anything!) would you take to a desert island? 'The Descent From the Cross' by Rubens
Symphony No. 3 'Symphony of Sorrowful Songs' by Gorecki
And right at the moment - I'd have to take my 'Mad Men' box set to keep me occupied!

Design Exercise

Take a close look at Tom's Design. Think of specific examples of how the set reflects Shakespeare's decision to set the play in an Athenian court and the woods.

Use your answers to this (and the directing question) to draw your own set design. Where would you set the play and who do you think the characters could represent? On a separate sheet of paper write a paragraph that explains your choices.



Interview with the Director Natalie Abrahami

What originally attracted you to the play?

I was initially attracted to the theatricality of the work. Shakespeare tells a story that is concerned with dreams and reality, and where is the border between these two things? I find this idea very dramatically interesting; it says something very fundamental about human nature and our need for dreams or imagined space.

Your concept is very interesting, where did you get your idea from?

I wanted to think of a situation that would update Shakespeare's play but keep it rooted in the dream world and magical space he set it in. I felt that perhaps our best equivalent was to be found in popular culture, shows like the X Factor that talk constantly about 'dreams coming true' and make superstars out of their contestants. Celebrity seemed a natural extension of many of the ideas that I was having about the play.

We then discussed the idea that Hollywood was the place that initially kick started our modern obsession with celebrities. Moreover, that the stars of the old Hollywood system might be the equivalent to how royalty was regarded in Shakespeare's day and be the basis of a more modern Athenian court.

How did you work with Tom Scutt to come up with set design?

Our early discussions centred around how we would make the magic of the play come to life. We found ourselves talking about special effects and how this might be seen on stage. A common way of making things 'appear' in film is the use of chroma key technology [where the actors stand in front of a green screen, and other elements are added by computer to make it seem as if they are sharing the same space]. We wondered how this might be deployed on stage, and whether we could make the fairies appear through the use of chroma key and projectors.

However, we eventually moved away from such a set up. Choosing instead to concentrate on the relationships of the characters and finding comparisons between the play and Hollywood films of the 60s, more specifically the tempestuous on-set relationship and clear on-screen chemistry of Elizabeth Taylor and Richard Burton whilst filming 'Cleopatra'. This seemed a more interesting solution and meant that we could begin the process of discussing how to recreate a 1960s film set on stage.

When dealing with Shakespearean text do you have any particular way of working?

I try to concentrate on demystifying the language by getting the actors to think of it in a contemporary way. One of the ways I get the cast to think about the play is to read their scenes and then try to put them in contemporary language. When they repeat the scene in their own words they often gain a deeper understanding of what their character is saying/doing. Hopefully this is then reflected on stage. This hopefully results in a production which concentrates on the dynamics between characters in scenes and the events of the play rather than just the language. Poetry on stage can become passive and I want to make sure that the audience engages with character and narrative.



Interview with the Sound Designer Tom Mills

Talk a little bit about your vision for this production.

As the production is set in a 1960s Hollywood film studio, the music lends itself to being created in that epic, cinematic style. Using 'Cleopatra' as inspiration I am aiming to produce a sound at the beginning of the play that is reminiscent of those sound staged film scores. This style will then become dissolved and refracted with the pop culture of the time as we enter the dream through the imagination of Puck. The music that I compose will marry up with existing, well known pieces and songs from the 1960s to create a definite sound for the show. I will be making soundscapes to accompany and underscore the action along with mashing up the sounds of film clatter, distortion and white noise to create new effects. The most important aspect is that it sounds fun and magical.

How have you chosen to respond to the songs in the play?

We are using Shakespeare's words for the Fairies' song - 'Philomel, with melody...' - and setting them to a bebop vibe: think 'Dream, Dream, Dream' by Everly Brothers. This will be on the radio whilst the fairies join in to sing Titania to sleep. Bottom's song will be replaced with 'Up On The Roof' by Kenny Lynch.

What are the challenges of composing music for a Shakespeare play?

In my limited experience I find Shakespeare plays quite easy to accompany with music, especially the sung and rhyming aspects of them. There is such a definite rhythm to the words. Usually the challenge is to try not to flood the piece with too much music. Depending on the style of production, less is often more. I tend to saturate the play with music and then take bits away as we go through the production week.

Who are your influences as a composer?

I'm a big fan of Sufjan Stevens. He crosses over in many genres of music and always makes a sound with interest and depth. Jon Brion is a film composer who I enjoy and listen to a lot for inspiration. The big ones: Danny Elfman, Randy Newman always writes classic scores. Damon Albarn is a great source for combining ideas. Peter, Bjorn and John and Sigur Ros are favourites of mine too.

What three works of art (books, paintings, films - anything!) would you take to a desert island?

'Eternal Sunshine of the Spotless Mind'
'Donnie Darko'
'Shanteram'



Credits

A Midsummer Night's Dream
By William Shakespeare

Cast

THESEUS / OBERON Justin Avoth
HIPPOLYTA / TITANIA Emily Joyce
ROBIN P.GOODFELLOW/PUCK Sandy Grierson
LYSANDER/SNUG Oliver Kieran Jones
DEMETRIUS/ TOM SNOUT Max Bennett
HERMIA Faye Castelow
HELENA Deirdre Mullins
NICK BOTTOM Chris Logan
EGEUS/PETER QUINCE/
COBWEB/PROLOGUE/WALL/MOONSHINE/LION
David Shaw-Parker
FLUTE/THISBE Michael Dylan

All other roles played by members of the company

Creative Team

DIRECTOR Natalie Abrahami
DESIGNER Tom Scutt
LIGHTING DESIGNER David Holmes
COMPOSER & SOUND DESIGNER Tom Mills
VIDEO DESIGNER Ian William Galloway
ASSISTANT DIRECTOR Christopher Hill

Cast Biographies

JUSTIN AVOTH

Theseus/Oberon

Theatre includes: Moliere (NT Studio/Finborough Theatre); As You Like It (Curve, Leicester); De Monfort, Chains (Orange Tree); Hamlet (Southwark Playhouse); Nathan the Wise (Hampstead); Dead Hands, 13 Objects, Gertrude - The Cry (The Wrestling School); Othello (RSC); Edward II (Shakespeare's Globe); A Midsummer Night's Dream (Royal Exchange Manchester: Commended - Ian Charleson Awards 2002); The Ash Girl, True Brit (Birmingham Rep); The Snow Palace (Tricycle Theatre); The Tempest (City of London Festival); Venice Preserved (Almeida); King Arthur (Royal Opera House/Chatelet Theatre de Paris); Richard III (Arts Threshold); The Government Inspector (Harrogate Theatre).

Film/Television includes: The Borgias, Holby City, Midsomer Murders, Merlin, Spooks, Coronation Street, Judge John Deed, Persuasion and The Hackney Downs.

EMILY JOYCE

Hippolyta/Titania

Theatre includes: Yes, Prime Minister (Chichester Festival Theatre/West End); Happy Now? (National Theatre); The Eleventh Capital, Stoning Mary (Royal Court);



Twelfth Night, Julius Caesar, 'Tis Pity She's a Whore, A Christmas Carol, King
Baby, A Woman Killed with Kindness (RSC); The Thickness of Skin, Romeo and
Juliet (New Wolsey Theatre, Ipswich); 50 Revolutions (Whitehall Theatre), Hay
Fever, Charley's Aunt (Northcott Theatre, Exeter); Les Liaisons Dangereuses
(Belgrade Theatre, Coventry).

Film/Television includes: Universal Soldier: Regeneration, National Treasure 2,
The Woodlanders, The Bill, Doctors, My Almost Famous Family, Rapunzel, Mutual
Friends, Silent Witness, Hotel Babylon, Ultimate Force, Doctor Who, Inspector
Lynley Mysteries, Dalziel and Pascoe, Messiah II, Midsomer Murders, The Glass,
Hero of the Hour, My Hero series 1-7, Trial by Fire, Grafters, In Exile, Casualty,
Jane Eye and Little Devil.

SANDY GRIERSON

Robin Goodfellow/Puck

Theatre includes: The Beggars Opera (Little Otik); Subway, Lost Ones, Stars
Beneath the Sea, Invisible Man (Vanishing Point); The 13 Midnight Challenges of
Angelus Diablo (RSC); My Arm, A Prayer (Greyscale); Zorro (Visible
Fictions/Traverse); Gagarin Way (Theatre Royal Bath); Cherry Blossom
(Traverse/Teatr Polski); Fergus Lamont (Communicado); Home (National Theatre
of Scotland); Wizard of Oz, The Lion The Witch and The Wardrobe (Royal Lyceum
Theatre); Charlotte's Web, James and The Giant Peach (Citizens Theatre);
Privately Personal Lives of Dorian Gray (Cumbernauld Theatre); The Soul of Chi'en-
Nu Leaves Her Body (Young Vic); Periplum (Arquiem); A Christmas Carol (Wee
Stories); Sunset Song, Romeo and Juliet (Prime Productions).

Radio includes: Dunsinane, Everything, The Royal Game, Between Two Worlds,
Vanishing Point, Blaze, My Romantic History, McLeavy, Confessions of a Justified
Sinner and The Charming Mr Kharms.

OLIVER KIERAN-JONES

Lysander/Snug

Training: Lamda

Theatre includes: Palace Balls (Jermyn St Theatre); The Fairy Queen
(Glyndebourne Festival); Riders to the Sea (ENO); The Cherry Orchard (Chichester
Festival Theatre); The Tempest (Royal Exchange); Troilus and Cressida
(RSC/Edinburgh Festival); The Revenger's Tragedy (Southwark Playhouse); Richard
II (Old Vic); Julius Caesar (Barbican).

Film/ Television includes: 80 minutes, Episodes, Midsomer Murders, Spooks: Code
9, Casualty, Foyles War, Holby Blue, Judge John Deed, Boys and Girls.

MAX BENNETT

Demetrius/Tom Snout

Theatre includes: Fabrication [Affabulazione] (The Print Room); Danton's Death
(National Theatre); Mrs Warren's Profession (Comedy Theatre/Theatre Royal
Bath/UK tour: Winner - Ian Charleston Award 2nd Prize); Measure for Measure
(Theatre Royal Plymouth/UK tour: Winner - Ian Charleston Award 2nd Prize); Waste
(Almeida); Romeo and Juliet (Middle Temple Hall); Thyestes (BAC); Finisterre
(Theatre503); The Herbal Bed (Salisbury Playhouse); Cymbeline (Cambridge Arts
Theatre); The Master and Margarita (National Youth Theatre/Lyric, Hammersmith).



Film/Television includes: The Duchess and 99 Francs.

Radio: Beau Geste.

FAYE CASTELOW

Hermia

Theatre includes: *How To Be Another Woman* (Gate Theatre, Notting Hill); *After The Dance, Time and The Conways* (National Theatre); *Leaving, Mountain Hotel* (Orange Tree Theatre); *The Guinea Pig Club* (Trafalgar Studios).

Film/Television includes: *Revolution*

Radio includes: *Rumpole of the Bailey, The Road To Durham, Missing Dates; Captain Correlli's Mandolin and The Merchant of Venice.*

DEIRDRE MULLINS

Helena

Theatre includes: *Bicycle Thieves, Tale of Pi, The Importance of Being Earnest* (Pip Productions); *Measure for Measure* (Thelma Holt).

Film/Television includes: *Holy Water, Trivia, Midsomer Murders, The Throne and Ashes to Ashes.*

CHRISTOPHER LOGAN

Nick Bottom

Trained: RADA

Theatre includes: *The Picture* (Salisbury Playhouse); *Comedy of Errors* (Regents Park); *Philadelphia Here I Come* (The Gaiety, Dublin); *The Rivals* (Southwark Playhouse); *The Life and Adventures of Nicholas Nickleby* (Chichester Festival Theatre/West End/Toronto); *Pravda* (Chichester Festival Theatre/Birmingham Rep); *The Quare Fellow* (Oxford Stage Company/UK Tour/Tricycle Theatre); *Twelfth Night* (Theatre Royal Plymouth/Thelma Holt UK Tour).

Film/Television includes: *Mrs Henderson Presents, Esther Khan, The Magic Flute and Kerching!*

Radio Includes: The Arab/Israeli Cookbook

DAVID SHAW-PARKER

Egeus/Peter Quince

Trained: RADA

Theatre includes: *Oedipus Rex, The False Servant, My Fair Lady* (National Theatre); *Henry V, Henry VI Parts 1, 2 & 3, As You Like It, Coriolanus, The Changeling, Saratoga, A & R, Savage Amusement, Henry IV Parts 1 & 2, Much Ado About Nothing, Peer Gynt, Moliere, The Body, Soft Cops, Derek, Red, Black & Ignorant, The War Plays, A Midsummer Night's Dream, Doctor Faustus, Epicoene, Waiting For Godot* (RSC); *Mother Courage* (Royal Lyceum, Edinburgh); *Cyrano de Bergerac* (Broadway); *Taming of the Shrew* (Toyko); *Acorn Antiques: The Musical, The Country Wife* (Theatre Royal, Haymarket); *Up N' Under* (Fortune); *Heavenly Ivy* (The Ivy); *My Fair Lady* (Theatre Royal, Drury Lane); *Grand Hotel* (Dominion); *Comedy of Errors* (Regents Park).

Film/Television includes: *Kafka, The Muppets' Christmas Carol, The Commander, Diary of a Surreal Killer, Second Chance, City of Vice, Written Britain, Pieces of a Silver Lining, Midsomer Murders, Second Chance, The Menace of Dennis, Lacuna -*



Urban Gothic, Leprichauns, The Vinyl Solution, Space Precinct, I Woke Up One Morning, The Famous Five, Inspector Morse, The Bill, Casualty, The Brollys, P.C. Pinkerton, Mr. Men, Crossroads, Derek, Moliere, Cyrano de Bergerac, Spot the Difference, Arena, and The South Bank Show.

Radio includes: Dr. Johnson's Dictionary of Crime, A Two Pipe Problem, The Card and Rumpole of the Bailey.

MICHAEL DYLAN

Francis Flute

Trained: Guildhall School of Music and Drama.

Theatre includes: *Comedians* (Lyric, Hammersmith); *Moonshadow* (White Bear); *Leopoldville* (Box of Tricks Theatre Company); *Dierdre of the Sorrows* (Irish tour).

Film includes: *For George...*, *Ash Wednesday*, *Three of a Kind* and *Grey*.

Creative Team

NATALIE ABRAHAMI

Director

Natalie Abrahami is the Artistic Director of the Gate Theatre, Notting Hill.

Theatre includes: *How To Be An Other Woman, The Kreutzer Sonata, Vanya, Unbroken, La Ronde, Women in Love, The Internationalist, The Car Cemetery* (Gate Theatre, Notting Hill); *Guardians* (Hightide Festival); *The Eleventh Capital* (Royal Court); *Play and Not I* (Battersea Arts Centre: James Menzies-Kitchin Director Award); *Human Rites* (Southwark Playhouse).

TOM SCUTT

Designer

For Headlong: *Edward Gant's Amazing Feats of Loneliness* (Nuffield/Soho Theatre/UK tour). Tom was awarded a 2007 Linbury Biennial Prize and the Jocelyn Herbert Award for Stage Design for his work with Headlong.

Theatre includes: *Merchant of Venice, Romeo and Juliet* (RSC); *Hamlet* (Sheffield Crucible); *Through A Glass Darkly* (Almeida); *Mogadishu* (Royal Exchange, Manchester); *After Miss Julie* (Salisbury Playhouse); *Here Lies Mary Spindler* (RSC/Latitude Festival); *Pressure Drop* (On Theatre/Welcome Collection); *Dick Whittington, Jack and the Beanstalk* (Lyric, Hammersmith); *The Contingency Plan - On the Beach and Resilience* (Bush Theatre); *Vanya, Unbroken, The Internationalist* (Gate Theatre, Notting Hill); *Bay* (Young Vic); *The Merchant of Venice* (Octagon Theatre: Manchester Evening News 'Best Design' nomination); *Metropolis* (Theatre Royal Bath); *The Observer* (design consultant, National Theatre Studio); *Paradise Lost* (Southwark Playhouse); *Mad Funny Just* (Theatre503: Winner of the 2008 'Old Vic New Voices Award'), *The Water Harvest* (Theatre503); *Return* (Watford); *The Comedy of Errors* (RWCMD/RSC); *Skellig* (onO Productions); *Loaded* (Fireraisers Theatre); *Branwen* (North Wales Stage); *Dog Tags* (European Live Arts Network).

Opera includes *Rigoletto* (Opera Holland Park).



DAVID HOLMES

Lighting Designer

Theatre includes *Cat on a Hot Tin Roof* (Novello); *The Gods Weep, Days of Significance* (RSC); *The Aliens, Cruising* (Bush); *Gurrelieder* (London Philharmonia Orchestra/Royal Festival Hall); *La Serva Padrona, To Hell and Back* (Opera Faber/Viana do Castelo festival, Portugal); *Victory: Choices in Reaction, The Road to Mecca* (Arcola); *The Chairs and Gagarin Way* (Bath); *How to be an Other Woman, Things of Dry Hours* (Gate Theatre, Notting Hill); *Rusalka* (ETO); *Goalmouth* (The Sage, Gateshead); *Ma Vie En Rose* (Young Vic); *Alaska* (Royal Court); *Widowers' Houses, A Taste of Honey, See How They Run, Pretend You Have Big Buildings, Cyrano de Bergerac, Harvey and Roots* (Manchester Royal Exchange); *Dick Whittington* (Lyric Theatre, Hammersmith); *The Rise and Fall of Little Voice, Rope* (Watermill); *Blood Wedding* (South Bank); *Sweetness and Badness* (WNO); *After Miss Julie, Othello, Woman In Mind, Be My Baby* (Salisbury); *TILT* (Traverse); *Hortensia and the Museum of Dreams* (RADA); *Humble Boy, The 101 Dalmatians* (Northampton); *Stallerhof* (Southwark Playhouse); *Fijis* (Jean Abreu Dance/South Bank Centre/The Place); *Inside* (Jean Abreu Dance); *The Leningrad Siege* (Wilton's Music Hall); *The Trestle at Pope Lick Creek* (Manchester Royal Exchange/Southwark Playhouse); *The Fantasticks, Ain't Misbehavin', House and Garden, Cleo, Camping, Emmanuelle and Dick* (Harrogate), *The Secret Rapture* (Chichester Festival Theatre); *Twelfth Night* (Cambridge Arts Theatre); *Look Back In Anger* (Exeter); *Dov and Ali, The Water Engine, The Water Harvest, Photos of Religion, A State of Innocence* (Theatre503).

TOM MILLS

Composer and Sound Designer

For Headlong: *Elecktra* (Young Vic), *Edward Gant's Amazing Feats of Loneliness* (Nuffield/Soho Theatre/UK tour).

Theatre includes: As Composer - *Dick Whittington and his Cat* (Lyric, Hammersmith); *Wanderlust* (Royal Court); *Macbeth* (Open Air Theatre); *Prince of Denmark* (National Theatre Discovery); *Ditch* (Old Vic Tunnels). As Composer and/or Musical Director - *Breathing Irregular, The Kreutzer Sonata, Unbroken* (Gate Theatre, Notting Hill); *Oliver Twist, The Jungle Book, The Grimm Brother's Circus, Metropolis* (The Egg, Theatre Royal Bath); *Return to the Forbidden Planet* (Bath Spa Music Society); *Band of Blues Brothers* (Pantheon Productions). As Composer and/or Sound Designer - *The Eternal Not* (Olivier Foyer, National Theatre); *Othello* (Assembly Rooms, Bath), *Assassins* (Eyebrow Productions). Tom was music associate for the Hightide Festival 2010.

IAN WILLIAM GALLOWAY

Video Designer

For Headlong: *Medea/Medea* (Gate Theatre, Notting Hill).

Theatre includes *Beautiful Burnout* (Frantic Assembly/National Theatre of Scotland); *Flashdance* (West End); *The Kreutzer Sonata, Nocturnal*, (Gate Theatre, Notting Hill); *The Gods Weep* (RSC); *The Lion's Face* (The Opera Group); *Proper Clever* (Liverpool Playhouse); *The Spanish Tragedy* (Arcola); *Bunny* (Nabokov Theatre); *Blood* (Royal Court); *A Minute Too Late* (Complicite); *Hitchcock Blonde* (South Coast Repertory, LA/Alley Theatre, Houston); *Hotel de Pekin* (Nationale



Reisopera).

Netherlands).

Other work includes: Projections for music concerts (Leona Lewis, Interpol, RizMC).

CHRIS HILL

Assistant Director

Theatre includes As Director - *Crash Pad* (West Yorkshire Playhouse); *Me, as a Penguin* (Arcola/Lowry/West Yorkshire Playhouse); *Osterley* (Urban Scrawl Radio Project); *DUST, Kidnapping Agatha* (West Yorkshire Playhouse); *The Witches, One Flew Over The Cuckoo's Nest, Sweeney Todd, West Side Story* (Edinburgh Festival).

As Associate Director - *The Secret Garden* (Birmingham Rep). As Assistant Director - *Swanhunter* (Opera North/ UK tour); *Il Signor Bruschino, La Scala di Seta* (BYO); *Bedroom Farce, Othello, Peter Pan, Don't You Leave Me Here* (West Yorkshire Playhouse); *The Hotel Baltimore, Macbeth* (ArtsEd).

JOYCE NETTLES

Casting Director

For Headlong: *Enron* (Minerva Theatre/Royal Court/West End), *The Last Days of Judas Iscariot* (Almeida).

Theatre includes: *Waste* (Almeida); *Seagull, Blackbird, Troilus and Cressida* (Edinburgh International Festival); *The Cherry Orchard* (Sheffield Crucible); *Death of a Salesman, And Then There Were None, As You Desire Me, The Country Wife, Glengarry Glen Ross, The Sea* (West End); *Julius Caesar* (Barbican); *Cyrano de Bergerac* (Chichester Festival Theatre).

Television/Film includes: *Midsomer Murders, Foyle's War, Kavanagh QC, Inspector Morse, Goodnight Mister Tom, RKO 281, Hamlet, Breaking The Waves.*

Joyce Nettles was Head of Casting at the RSC for 10 years under the Artistic Directorship of Trevor Nunn.

Rehearsal Photos



**Natalie Abrahami, Chris Logan,
Michael Dylan and Justin
Avoth in A Midsummer Night's
Dream rehearsals**

**Oliver Kieran-Jones & David Shaw-
Parker in A Midsummer Night's
Dream rehearsals**



**Deirdre Mullins & Max Bennett in
A Midsummer Night's Dream
rehearsals**



Emily Joyce in A
Midsummer Night's Dream
rehearsals

Faye Castelow in A Midsummer
Night's Dream rehearsals



Justin Avoth & Emily Joyce
in A Midsummer Night's
Dream rehearsals



Tour Dates

3 - 19 Feb 2011 - The Nuffield, Southampton

www.nuffieldtheatre.co.uk

Telephone : 023 8067 1771

22 - 26 Feb 2011 - New Wolsey Theatre, Ipswich

www.wolseytheatre.co.uk

Telephone : 01473 295 900

1 - 12 Mar 2011 - Hull Truck Theatre

www.hulltruck.co.uk

Telephone : 01482 323 638

15 - 19 Mar 2011 - Salisbury Playhouse

www.salisburyplayhouse.com

Telephone : 01722 320 333

22 - 26 Mar 2011 - Citizens Theatre, Glasgow

www.citz.co.uk

Telephone : 0141 429 0022

29 Mar - 2 Apr 2011 - Cambridge Arts Theatre

www.cambridgeartstheatre.com

Telephone : 01223 503 333



Further Resources

Peter Brook, *The Empty Space*

Director Peter Brook discusses his theories on theatre using his famous production of 'A Midsummer Night's Dream' as an example.

Answers to the language question

They are all from Shakespeare, and are now very commonplace even if people don't realise where they come from!

In a pickle - 'The Tempest'

Wild-goose chase - 'Romeo and Juliet'

All that glitters is not gold - 'The Merchant of Venice'

Moonbeam - 'A Midsummer Night's Dream'

Unreal - 'Macbeth'

What the dickens - 'Merry Wives of Windsor'

Not slept one wink - 'Macbeth'

Own flesh and Blood - 'Macbeth'

Eaten me out of house and home - 'Henry IV, Part 2'

Education Pack written by Tom King

WORKSHOPS AVAILABLE FROM HEADLONG ON REQUEST. PLEASE CONTACT YOUR THEATRE OR CALL HEADLONG ON 020 7478 0275 / www.headlongtheatre.co.uk