

Summer 6-2006

Direction of the Play: A Midsummer Night's Dream

Jo Strom Lane

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Direction of the Play: A Midsummer Night's Dream

A Project Report
Presented to
the Graduate Faculty
Central Washington University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
Theatre Production

by
Wendy Jo Strom
June, 2006

ABSTRACT

PROJECT REPORT

A Midsummer Night's Dream

WINTERHAVEN SCHOOL AUDITORIUM

Directed by

Wendy Jo Strom

May, 2006

This project entailed the selection, background research and documentation, play analysis, casting, direction, vocal coaching, choreography, and post-production analysis of Winterhaven School's production of William Shakespeare's A Midsummer Night's Dream. Documentation includes research and analysis of the play, and an evaluation of the play as a production vehicle for the department of Theatre Arts at Central Washington University. The analysis also includes a discussion as to the non-traditional directorial vision of this production.

ACKNOWLEDGEMENTS NOT REQUIRED

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

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CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

Final Examination of

Wendy Jo Strom

B.F.A. University of Arizona, 1996

for the Degree of

Master of Arts

Theatre Production

Committee in Charge

Professor Wesley Van Tassel

Professor Michael Smith

Professor Christina Barrigan

McConnell Hall

Room 117

Day of Orals, June 30, 2006

7:00 P.M.

Wendy Jo Strom

Courses presented for the Master's degree

Course No.	Course Title	Number of Credits	Instructor	Quarter Completed
---------------	--------------	-------------------------	------------	----------------------

BIOGRAPHICAL INFORMATION

Wendy Jo Strom

Undergraduate Study:

Yavapai College, 1991-1992

Northern Arizona University, 1992-1993

University of Arizona, 1993-1996

Graduate Study:

University of Phoenix, 1997

Central Washington University, 2003-2006

Professional Experience:

Middle School Teacher, Language Arts/Gifted Education

Marana Unified: 1996-1999

Founder and Teacher, Theatre Arts

Opening Act Theatre Company: 1998-Present

Middle School Teacher, Theatre Arts/Language Arts

Portland Public: 1999-present

Winterhaven School's
Fourteenth Avenue Players

3830 SE 14th Avenue

Portland, Oregon 97202

503-916-6200

Call for information regarding summer theatre camps!

Winterhaven School's
Fourteenth Avenue Players
present

William Shakespeare's
A Midsummer Night's Dream

Adapted by Jo Strom Lane
A Moroccan Midsummer Night's Dream

Un Rêve de la Nuit de Milieu de l'été
في صلا فص تن مل ليل مل ح

Directed by Jo Strom Lane
As a part of the completion requirements for a
Master of Arts in Theatre Production from
Central Washington University

May 11, 12, 18, & 19, 2006
7:00 P.M.
Winterhaven School Auditorium

Production Staff and Crew

مقاطلا و جاتنا فظوي
Personnel de la production et équipage

Director	Jo Strom Lane
Executive Producer	James Avison
Asst. Director/Ring Choreographer	Alexis Shusterman*
Stage Manager	Ian McBride*
Technical Consultant	Derek Lane
Memory Coach	Andy Soulek
Costume Mistress	Liz McBride
Properties/Scenery	Jeff McBride
Scene Design	Rod Langdahl
Set Dressing	Theatre Arts classes
Scenic Charge Artist	Laura Hoffer
Stage Crew	Theatre Arts I
Lighting Board Operator	Jacob Bandes-Storch
Sound Board Operator	Sean Brandom
Program	Dianna Risley
House Manager	Judy Roumpf
Ushers	Theatre Arts Volunteers
Green Room/Refreshments Coordinator	Lisa Kaskan
Green Room/Refreshments Assistants	Theatre Arts Volunteers
	Alumni of Fourteenth Avenue Players*

SETTING

راطال Cadre

Marrakech, Morocco and the Sahara Desert nearby
Modern Day

ACT I

Scene I

Palace of Theseus, Marrakech

Scene II

Quince's souk in the Medina

Mirage in the Sahara Desert

ACT II

Scene I

The Berber's Wood (Atlas Mountains) near Marrakech
as seen via the mirage

Scene II

Another part of the wood

ACT III

Scene I

The wood

15 minute intermission

Scene II

Another part of the wood

ACT IV

Scene I

The same

Mirage in the Sahara Desert disappears

Scene II

Quince's souk in the Medina

ACT V

Scene I

Palace of Theseus, Marrakech

CAST

تایمرل Les Acteurs

Tina Armstrong*	Egeus
Sam Bennett*	Lysander
Sarah Chaney*	Starveling, Moonshine
George Clingan*	Snug, Lion
Shanti Edison-Lahm*	Fairy, Featured Belly Dancer
Max Gideonse**	Snout, Wall
Matan Goodblatt*	Flute, Thisbe
Naomi Hanfling*	Hermia
Sky Kelt*	Moth, Attendant
Anna Kolpakova*	Mustardseed, Attendant
Aisha Lodjic*	Cobweb, Attendant
Drew Matte*	Bottom, Pyramus
Erin McBride*	Hippolyta, Titania
Katie McKelvey*	Peaseblossom, Attendant
Sam Parker*	Quince, Prologue
Chad Powell*	Demetrius
Alex Ries*	Theseus, Oberon
Anoush Shirzadegan*	Puck, Philostrate
Mackie Soulek*	Helena

MARKETPLACE ATMOSPHERE

قوسلاوج Atmosphère de Marché

Ellen Anderson**	Acrobat
Joseph Diebold**	Moroccan Photographer
Tamar Goodblatt**	Dancer
Nick Hastings**	Souk shopkeeper
Bridget McNamara**	Dancer
Maren Miller	Still Ring Artist
Alex Russell-Fala**	Souk shopkeeper
Alexis Shusterman*	Still Ring Artist
Sierra Smith**	Acrobat
Charlie Strom Lane	Dog
Cille Tower**	Singer, Dancer, Storyteller
Noah Walton**	Souk shopkeeper

*Denotes students who have more than 100 hours of continuous service in theatre arts and are current members in the International Junior Thespian Society Troupe #88454. Additional service hours award stars transferable to the Thespian Society in high school to become an Honor Thespian.

**Denotes students who have 100 hours or more of service in theatre arts and are eligible to be inducted into the International Junior Thespian Society Troupe #88454 on Thursday, May 25, 2006 to become Junior Thespians in an invitation only ceremony.

CAST BIOGRAPHIES

BIOGRAPHIES de LES ACTEURS اريس مر



Christina Armstrong is a veteran to the stage. Her theatre experience began in the fifth grade where she took part in the Shakespearean production *Twelfth Night*. Christina has also taken on roles in several mini-dramas and appeared in *Einstein's Dreams* and *Gorillas in Our Midst*. She was recently inducted as a Thespian and enjoys reading, people, arcade games and fashioning unique things.



Sam Bennett has been acting most of his life. He was introduced in his first year of school and has been enjoying his activities since. Specializing in comedy, he has played many a witty part, improvised or not. He has played a clown, a Hollywood agent, Dick of *Rowan and Martin's Laugh-In* and has written many a script for in-class activities. He was recently elected the Thespian President. He organized a script-writing competition, and is not truly leaving Winterhaven until his fourth and final year of OATC this summer.



Sarah Chaney is an active student at Winterhaven and participates in both the theatre and the "Voices Against Violence" program. In addition to playing Jane Gooddog in *Gorillas in Our Midst*, Sarah appeared in *Twelfth Night* and *The Winter's Tale*. She was inducted into the Thespian Society in 2004 and was elected Vice President the following year. Her other hobbies include soccer and reading. Sarah will be attending Cleveland High School in the fall of 2006.



George Clingan has lived in Portland all of his life. *A Midsummer Night's Dream* will be the third production in which George has appeared while attending Winterhaven. He played the part of Holden Gunn in *Gorillas in Our Midst* and the Narrator in *Einstein's Dreams*. He was inducted into the Thespian Society in 2005. He will depart Winterhaven this spring for the halls of Cleveland High School and will continue to pursue his other hobbies including soccer, basketball and picking up hot chicks.



Shanti A. Edison-Lahm lived in Hawaii and California before descending on the northwest and gracing the halls of Winterhaven. Shanti has participated in many acting workshops with the Northwest Children's Theatre and has taken many different types of dance including tango, tap, hip-hop, jazz, and ballet. When not dancing through the halls or on a dance floor, Shanti can be found fencing.



Max Gideonse has participated in the Winterhaven Theatre Program for 1 1/2 years, performing in the One Act play festival and *Gorillas in Our Midst*. He attended Buckman Elementary and performed in multiple grade school performances. He will attend Catlin Gabel High School and aspires to become an architect.



Matan Goodblatt has been a part of Winterhaven's theatre program for 3 years as well as participating in the traveling "Voices Against Violence" troupe. Born in Isreal, Matan has lived in Portland for 13 years and has been in a total of seven productions including *One Act Play Festival*, *Einstein's Dream* and *The Winter's Tale*.



Naomi Hanfling has been acting for 10 years. She has taken numerous classes at Northwest Children's Theater and has been seen in their mainstage plays. Her most recent stage appearance was as Faun BeeBee in *Gorillas in Our Midst*. She loves singing and is in Rose City Girl Choir. Naomi is very excited to be included in this production and would like to thank all her friends and family.



Sky Kelt has lived in Portland for four years after having lived in Albany, Corvallis and Middlesbord, Kentucky. While attending Winterhaven, Sky was an active participant in the Theatre Program appearing in *Einstein's Dreams* and *Gorillas in Our Midst*. She was inducted as a Thespian on May 26, 2005 and will attend Cleveland High School in the fall.



Anna Kolpakova was born in Bishkek, Kyrgyzstan and has lived in Portland for 8 years. Her previous production experience includes Olivia in *Twelfth Night*, Faun BeeBee in *Gorillas in Our Midst*, and Narrator in *Einstein's Dreams*. Additionally, she participates in the "Voices Against Violence" traveling troupe. Anna was inducted as a Thespian in May of 2004.



Aisha Lodjic's theatre experience has spanned two cities. She began her acting career in Eugene in four different productions and continued to pursue her talents after moving to Portland. Her start in Portland began with a part in *The Princess and the Pea* and continued on with The Fourteenth Avenue Players including Rudy Friday in *Gorillas in Our Midst*.



Drew Matte came to Winterhaven in 6th grade after beginning his education at Llewellyn in southeast Portland. His acting experience includes Polixenes in *The Winter's Tale*, Joker in *Rowan and Martin's Laugh-In*, and as Alien in *Martian Chronicles*. He will continue on with his interest in theatre by attending a fine arts camp this summer in Alaska and at Cleveland High School in the fall.



Erin McBride has participated in theatre since the second grade when she was in the production of *Peter Pan*. She went on to play Feste in *Twelfth Night* and was in the productions *The Winter's Tale* and *Gorillas in Our Midst*. Inducted into the Thespian Society in 2004, she continues to perfect her skills by attending summer camps acting in such plays as *Charlie Brown*, *Snoopy*, and *Cinderella*. She will leave Winterhaven this fall to attend Cleveland High School.



Katherine Renee McKelvey was born and raised in Portland. She was inducted into the Thespian Society in 2005. Previous theatre experience includes Sea Captain in *Twelfth Night*, *Einstein's Dreams*, Norma Despond in *Gorillas in Our Midst*, and *Martian Chronicles*.



Sam Parker has been involved with theatre since he was in grade school at Lewis Elementary. His fellow Thespians elected him as the treasurer in 2004 and then the secretary in 2005 of the Winterhaven Thespian Society. His experience includes *Rowan and Martin's Laugh-In*, *Martian Chronicles*, *One Act Play Festival*, *Einstein's Dreams*, *The Winter's Tale*, *Princess in the Pea*, and most recently in *Gorillas in Our Midst*. Additionally, Sam participates in Winterhaven's traveling "Voices Against Violence" group.



Chad Powell has lived in Portland his entire life and came to Winterhaven from Alameda Elementary in northeast Portland where his first production was *Julius Caesar*. During the summers, Chad participated in OATC and was in *Rowan and Martin's Laugh-In* and the *Martian Chronicles*. His productions with the Fourteenth Avenue Players include *Einstein's Dreams*, *West Side Story*, and *Gorillas in Our Midst*.



Alex Ries has lived in Portland for 14 years and is very proud of his work from a week-long workshop with the Laurelhurst Theater Company where he played a dead body. His additional work includes the German Soldier in *Rowan and Martin's Laugh-In* and had a 5-line part in *The Winter's Tale*. He is most proud of his recent work as Holden Gunn in *Gorillas in Our Midst*, however he never really wanted to be an actor, but would rather just be a Lumber Jack.



Anoush Shirzadegan has been seen in many plays including *Monty Python and the Holy Grail* with the Northwest Children's Theatre, *Rowan and Martin's Laugh-In* with OATC, and the *One Act Play Festival* and *The Winter's Tale* with the Fourteenth Avenue Players. Anoush currently lives in Portland, but has also lived in Tacoma and Eugene.



Mackie Soulek began her acting career at Buckman Elementary in southeast Portland and was inducted as a member of the Thespian Society in 2005. Mackie's career at Winterhaven has seen her perform in *Einstein's Dreams* and *Gorillas in Our Midst*. She will depart Winterhaven this spring to further her career while attending Cleveland High School.



Charlie Strom Lane is in his first stage appearance playing the part of the dog in *A Midsummer Night's Dream*. Eager to earn more treats, he learned several new tricks to show off and on stage. After having whet his appetite for acting, plan on seeing him in many future Fourteenth Avenue Players productions.

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The Riskey Family
The Parker Family
The Ries Family
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We thank you, our patrons, for your attendance this evening and your continued support.

If you are interested in contributing to the theatre arts program, please make your cheque payable to Winterhaven School with a memo indicating theatre arts. Your generous donations will assist in continuing to produce at least two high quality, full productions each year, as well as the continued refurbishment of the auditorium. Thank you again!

PLAY SYNOPSIS

زجوم قبالع Synthèse théâtrale

courtesy of the online Folger Library at <http://www.bardweb.net/plays/dream.html>

Lysander loves Hermia, and Hermia loves Lysander. Helena loves Demetrius; Demetrius used to love Helena but now loves Hermia. Egeus, Hermia's father, prefers Demetrius as a suitor, and enlists the aid of Theseus, the King of Marrakech, to enforce his wishes upon his daughter. According to Moroccan law, Hermia is given four days to choose among Demetrius, life in a nunnery, or a death sentence. Hermia, ever defiant, chooses to escape with Lysander into the surrounding Sahara Desert where, due to the extreme heat, they see a mirage of the Atlas Mountains toward which they wish to escape. Meanwhile, Theseus has told his wife-to-be, Hippolyta, that they will be wed in four days, as well. Hippolyta then goes to sleep and dreams of the following mirage:

Complications arise in the forest. Oberon and Titania, King and Queen of Fairies, are locked in a dispute over a boy who Titania has adopted. Oberon instructs his servant Puck to bring him magic love drops, which Oberon will sprinkle in the Queen's eyes as she sleeps, whereupon Titania will fall in love with the first creature she sees upon awakening. Meanwhile, Helena and Demetrius have also fled into the woods after Lysander and Hermia. Oberon, overhearing Demetrius's denouncement of Helena, takes pity upon her and tells Puck to place the magic drops on the eyes of Demetrius as well, so that Demetrius may fall in love with Helena. Puck, however, makes the mistake of putting the drops in the eyes of Lysander instead. Helena stumbles over Lysander in the forest, and the spell is cast; Lysander now desires Helena and renounces a stunned Hermia.

In the midst of this chaos, a group of craftsmen are rehearsing for a production of "Pyramus and Thisbe," to be played for the King at his wedding. Puck impishly casts a spell on Bottom to give him the head of a donkey. Bottom, as luck would have it, is the first thing Titania sees when she awakens; hence, Bottom ends up being lavishly kept by the Queen. Oberon enjoys this sport, but is less amused when it becomes apparent that Puck has botched up the attempt to unite Demetrius and Helena. Oberon himself anoints Demetrius with the love potion and ensures that Helena is the first person he sees; however, Helena understandably feels that she is now being mocked by both Demetrius and Lysander (who is still magically enamored of her).

Finally, Oberon decides that all good sports must come to an end. He puts the four lovers to sleep and gives Lysander the antidote for the love potion so that he will love Hermia again when they all wake up. Next, Oberon gives Titania the antidote, and the King and Queen reconcile. Upon awakening from her dream and the mirage ceasing to exist no more, Theseus and Hippolyta then discover Lysander, Hermia, Helena, and Demetrius asleep in the desert. All return to Marrakech to make sense of what they think is a strange dream. Likewise, Bottom returns to his players, and they perform "Pyramus and Thisbe" at the wedding feast (which has since become a wedding of three couples). As everyone retires, fairies perform their blessings and Puck delivers a tender epilogue soliloquy.

Director's Notes & Concept Statement

La Notes & Concept de Directeur Déclaration موهفملا نايب و ري دمل تاظحالم

William Shakespeare's A Midsummer Night's Dream was the natural selection for my Masters Thesis project. Not only was it a play I had not directed, but the play had a balance of characters, both humans and animals; two realities, modern day and fairyland; and the challenge of heightened language, Shakespeare's well-known iambic pentameter with rhyming couplets, as well as prose, for which I was looking. Also, the play is typically set in Athens, Greece in multiple places: the palace of Theseus and Quince's House, as well as several places within the wood near Athens. However, for my thesis project, I altered those locations to be Marrakech, Morocco and the desert nearby in present day, a location known for its richness in culture, unique location, and overall mystique.

Initially, the idea of setting the play in Morocco was begat out of a brainstorm with a group of fellow Masters candidates. I wanted to select a location that was exotic, but demonstrated a sense of culture and history that would be rich to stimulate ideas. In fact, the exotic nature of the location continued to permeate my thinking about this play. Thus, in summer 2005, I decided to complete a research trip to explore firsthand the background of Shakespeare in Stratford and London, and the idea of setting A Midsummer Night's Dream in Marrakech, Morocco. It was through these travels that the images and information solidified my choice of concept.

I discovered many parallels with the Moroccan culture and history to the events in the play. I learned that there was a current king in Morocco, with great dominance ruling the country, much like the play begins with the current ruler showing his dominance. I learned about the physical, religious, and cultural division of the city of Marrakech, with its European influence in the French quarter, the Jewish influence, and the more traditional medina. I saw first hand the division of people, traditional and contemporary, and therefore could understand the division with Hermia and Egeus. Confirmed by my hired English guide, Marrakech is filled with both reality and fantasy of its own. The people, buildings, culture are all very real. However, it is almost fantastical how the city transforms at night. By day, I observed a wide range of people, such as the men riding camels to women in their traditional Muslim coverings motoring on scooters. When night fell, at the marketplace appeared acrobats, storytellers, and men selling everything from fresh squeezed orange juice to monkey's brains for dinner. However, the greatest conceptual impact was when I traveled to the edge of the city to see the Sahara desert stretch into the distance. I could envision my concept at that moment when I could see for miles on end, nothing but sand rippling with heat, knowing the Berber peoples lived high in the Atlas mountains behind me, yet little existed in that sand in between the city and mountains beyond.

I envision the play as a mirage. In the play, nothing is as it seems as fantasy and imagination merge, separate, and again intertwine, as they influence how people see the world. As humans we want to believe what we see. For example, Bottom doesn't see Titania as a fairy queen; likewise, she doesn't see him as an

ass. Their behavior is counter to the behavior of subservient women and thus could be commentary on men's desired behavior.

Even the title A Midsummer Night's Dream implies that someone is, or many people are, dreaming the events in the story. Since the concept is a mirage, the "dream" in the title is that mirage. Because I believe the parallels of the Moroccan culture with regard to female subservience is seen first in Hippolyta's behavior with Theseus, to further my concept, I see Hippolyta as being one of the primary dreamers. Since she is dreaming, she is transformed into the fairy queen Titania, who becomes a part of the mirage, hence the vision of the characters of reality transformed into characters in her fairyland. As Titania then, she witnesses the events in the forest and allows the audience to see them, as well. In her dream, she can fight with Oberon (the parallel in the real world being Theseus) and can demand respect. In her dream she is not subservient to any man. Yet, even in her dream, she can be fooled by a mirage as Bottom, in the mask of an ass, becomes her true love. It appears as though she is susceptible to being dominated even in her own dream, or is she acting the part of 'ass lover' as another way of controlling her husband. All turns out well for her as Oberon begins to pity Titania and releases the fairy queen from her mirage. In the end, the dream has a happy ending for all.

I can only begin to express my heartfelt thanks and appreciation to an incredible cast, crew, and support system. You helped me to realize my dream. Enjoy your mirage.

-Jo Director

Special Thanks

Spécial merci اركش صاخ

Thank you to the Winterhaven staff, parents, students, all Theatre Arts classes, Winterhaven Council, Principal Tanya Ghattas, and you, our patrons, for your support of the Theatre Arts Program. Without you, we would not have an audience!

Many thanks to Costume Mistress Liz McBride for creating incredible Moroccan likenesses, Rod Langdahl for scenery construction of the stage extension, Jeff McBride for tireless hours of scenery construction and the hookah, Andy Soulek for hours of one on one memory, line and character coaching, Master Thespian James Avison for stepping in to direct when I needed him, Wendy Archibald for endless support and fabulous fibers, Dena at Hollywood Lights, Shannon Penner for delivery of equipment, Aaron Wheeler-Kay for ring rigging, Laura Hofer for coming back to help with props and costume construction in addition to set dressing, Dianna Risley for an outstanding keepsake program, Tiffany Slottke for professional belly dancing lessons, Connor Kerns for the professional Shakespearean acting workshop, Judy Roumpf for making publicity happen with ease, Kristin Parker for the tea set dressing, Lisa Kaskan for coordinating the Green Room and Refreshments volunteers, Linda Rodriguez for consistent assistance in the auditorium, Connie Pyles for making the lovers' wedding veils, my husband Derek Lane for love and support, to anyone who gave or loaned items for the show or volunteered to make this show happen, and to anyone unnamed after this program went to print!

Upcoming Events!

Portfolio Night Scenes and Monologues

Presented by Theatre Arts I

Thursday, June 8, 2006 at 6:00 P.M.

Winterhaven Auditorium

Admission is free.

Opening Act Theatre Company

presents

Prince Free of Sorrows

Friday, August 25, 2006

1:00 P.M.

Winterhaven School Auditorium

The Fourteenth Avenue Players would like to acknowledge the folks on the following pages for their support, donations, and participation in the behind the scenes aspects of A Midsummer Night's Dream.

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Thank you for your generous
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**The Fourteenth
Avenue Players
thank you for the
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cdh#69148



**Congratulations
Naomi,
on a job well done!**

**From Dad, Mom,
Mira and Poppy**

Additional Thanks:

Tom Beckett of daVinci Arts
MS for loaning the ass mask
and various costume dressing,
Kevin Shetterly at Stagecraft
Industries, Ken Brandom for
making sound happen, Mary,
Madeline and Hillary Luecht for
the henna party, and wonderful
Linda Rodriguez for letting us
back in to work until late at night.



**Congratulations, Sam B!
We are proud of you!**

*Love,
Mom, Dad, Max,
Grendel and Piglet*

**Congratulations Jo Lane
on finishing your
Masters in Theatre Arts!**

The staff, students and
parents at Winterhaven
would like to congratulate
and thank you for all your
years of hard work and
dedication to the children
who have been a part of the
Winterhaven Family!

(Submit in Quadruplicate)

**GRADUATE COMMITTEE
AND OPTION APPROVAL FORM
CENTRAL WASHINGTON UNIVERSITY**

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. The form should be submitted in quadruplicate to the Office of Graduate Studies in Barge 305.

Name: Wendy Jo Strom

Student ID#:

Address:

Date: 23 June 2006 ~~2005~~

Check option:	Indicate credits to be received for the thesis or option:		
Written Exam*	<u>TH 700</u>	<u>Thesis Project</u>	<u>4</u>
NonThesis Project	Course No.	Title	Credits
<u>Creative Project</u>	<u>TH 700</u>	<u>Post-Production</u>	<u>2</u>
Studio Project	Course No.	Title	Credits
Portfolio Review			
Thesis			

*Students taking written exam option may omit items 1-5 below.

- Proposed Title: Direction of A Midsummer Night's Dream
- Purpose of Study: The direction of A Midsummer Night's Dream serves as the culminating experience in theatre graduate studies.
- Scope of Study: Documentation based upon the preparation of pre-production research and analysis, the direction of the production (including the casting and rehearsal of actors, the preparation of the director's production book, and oral examination), and post-production evaluation shall benefit both the student and the Theatre Arts Department.
- Procedure to be used: Three phases of study shall be included: 1. Pre-production research and analysis, and thesis documentation using MLA style; 2. Rehearsal and direction of the production; 3. Post-production evaluation documentation
- Does the procedure involve collection of data obtained from
 Human subjects (including use of surveys)?..... Yes** No
 Use of Animals?..... Yes** No

**If yes, your procedure must be approved in writing by the Human Subjects Committee or the Animal Care and Use Committee before you initiate your research.

<u>Wesley J. Tassal</u>	<u>6/22/05</u>
Committee Chair (typed or printed)	Committee Chair (signature) Date
<u>CHRISTINA BARRIGAN</u>	<u>6-24-05</u>
Committee Member (typed or printed)	Committee Member (signature) Date
<u>Michael J. Smith</u>	<u>6/24/05</u>
Committee Member (typed or printed)	Committee Member (signature) Date
<u>tj/24/05</u>	
Dept. Chair/Designee (signature) Date	Associate VP of Graduate Studies Date

Students will be required to submit two copies of all motion picture film, film strips, sound film strips, slides, tapes, cassettes, pictures, etc. produced as part of the thesis. These are to be submitted at the time the thesis (three copies) is submitted to the Office of Graduate Studies and Research.

William Shakespeare's A Midsummer Night's Dream
Adapted by Jo Strom as A Moroccan Midsummer Night's Dream
for Winterhaven School's Theatre Arts II class, Portland, Oregon
and Master of Arts in Theatre Production,
Central Washington University
Written during the school year 2005-2006

Source: <http://www-tech.mit.edu/Shakespeare/midsummer/full.html>

Key:

[Brackets] reflect text altered with either Moroccan references
or updated to align with Moroccan cultural connections.

~~Strikethrough~~ reflects omitted text.

Dramatis Personae

Theseus, king of Marrakech

Egeus, father to Helena

Lysander, in love with Hermia

Demetrius, in love with Hermia→Helena

Philostrate, master of the revels to Theseus

An attendant

Quince, the carpenter

Snug, the joiner

Bottom, the weaver

Flute, the bellows-maker

Snout, the tinker

Starveling, the tailor

Hippolyta, Queen of the Spaniards, betrothed to Theseus

Hermia, daughter of Egeus, in love with Lysander

Helena, in love with Demetrius

Oberon, King of the Fairies

Titania, Queen of the Fairies

Puck, Robin Goodfellow, a fairy

Fairy

Peaseblossom, fairy

Cobweb, fairy

Mustardseed, fairy

Moth, fairy

Pyramus=Bottom

Pyramus' father=Snout

Thisbe=Flute

Thisby's mother=Starveling

Thisby's father/Prologue=Quince

Wall=Snout

Moonshine=Starveling

Lion=Snug

ACT I

SCENE I. Athens [Marrakech]. The palace of THESEUS.

Enter THESEUS, HIPPOLYTA, PHILOSTRATE, and Attendants

THESEUS

Now, fair Hippolyta, our nuptial hour
 Draws on apace; four happy days bring in
 Another moon: but, O, methinks, how slow
 This old moon wanes! she lingers my desires,
 Like to a step-dame or a dowager
 Long withering out a young man revenue.

HIPPOLYTA

Four days will quickly steep themselves in night;
 Four nights will quickly dream away the time;
 And then the moon, like to a silver bow
 New-bent in heaven, shall behold the night
 Of our solemnities.

THESEUS

Go, Philostrate,
 Stir up the Athenian [Moroccan] youth to his merriments;
 Awake the pert and nimble spirit of mirth;
 Turn melancholy forth to funerals;
 The pale companion is not for our pomp.

Exit PHILOSTRATE

Hippolyta, I woo'd thee with my sword,
 And won thy love, doing thee injuries;
 But I will wed thee in another key,
 With pomp, with triumph and with revelling.

Enter EGEUS, HERMIA, LYSANDER, and DEMETRIUS

EGEUS

Happy be Theseus, our renowned duke [king]!

THESEUS

Thanks, good Egeus: what's the news with thee?

EGEUS

Full of vexation come I, with complaint
 Against my child, my daughter Hermia.
 Stand forth, Demetrius. My noble lord,

This man hath my consent to marry her.
 Stand forth, Lysander: and my gracious duke [king],
 This man hath bewitch'd the bosom of my child;
 Thou, thou, Lysander, thou hast given her rhymes,
 And interchanged love-tokens with my child:
 Thou hast by moonlight at her window sung,
 With feigning voice verses of feigning love,
~~And stolen the impression of her fantasy~~
~~With bracelets of thy hair, rings, gawds, conceits,~~
~~Knacks, trifles, nosegays, sweetmeats, messengers~~
~~Of strong prevailment in unharden'd youth:~~
 With cunning hast thou filch'd my daughter's heart,
 Turn'd her obedience, which is due to me,
 To stubborn harshness: and, my gracious king,
 Be it so she; will not here before your grace
 Consent to marry with Demetrius,
 I beg the ancient privilege of Athens [Marrakech],
 As she is mine, I may dispose of her:
 Which shall be either to this gentleman
 Or to her death, according to our law
 Immediately provided in that case.

THESEUS

What say you, Hermia? be advised fair maid:
 To you your father should be as a god;
 One that composed your beauties, yea, and one
 To whom you are but as a form in wax
 By him imprinted and within his power
 To leave the figure or disfigure it.
 Demetrius is a worthy gentleman.

HERMIA

So is Lysander.

THESEUS

In himself he is;
 But in this kind, wanting your father's voice,
 The other must be held the worthier.

HERMIA

I would my father look'd but with my eyes.

THESEUS

Rather your eyes must with his judgment look.

HERMIA

I do entreat your grace to pardon me.

I know not by what power I am made bold,
~~Nor how it may concern my modesty,~~
~~In such a presence here to plead my thoughts,~~
 But I beseech your grace that I may know
 The worst that may befall me in this case,
 If I refuse to wed Demetrius.

THESEUS

Either to die the death or to abjure
 For ever the society of men.
~~Therefore, fair Hermia, question your desires,~~
~~Know of your youth, examine well your blood,~~
~~Whether, if you yield not to your father's choice,~~
~~You can endure the livery of a nun~~
 For aye to be in shady cloister mew'd,
 To live a barren sister all your life,
 Chanting faint hymns to the cold fruitless moon.
~~Thrice-blessed they that master so their blood,~~
~~To undergo such maiden pilgrimage;~~
~~But earthlier happy is the rose distill'd,~~
~~Than that which withering on the virgin thorn~~
~~Grows, lives and dies in single blessedness.~~

HERMIA

So will I grow, so live, so die, my lord,
 Ere I will my virgin patent up
 Unto his lordship, whose unwished yoke
 My soul consents not to give sovereignty.

THESEUS

Take time to pause; and, by the next new moon--
 The sealing-day betwixt my love and me,
~~For everlasting bond of fellowship--~~
 Upon that day either prepare to die
 For disobedience to your father's will,
 Or else to wed Demetrius, as he would;
 Or on Diana's altar to protest
 For aye austerity and single life.

DEMETRIUS

Relent, sweet Hermia: and, Lysander, yield
 Thy crazed title to my certain right.

LYSANDER

You have her father's love, Demetrius;
 Let me have Hermia's: do you marry him.

EGEUS

Scornful Lysander! true, he hath my love,
 And what is mine my love shall render him.
 And she is mine, and all my right of her
 I do estate unto Demetrius.

LYSANDER

I am, my lord, as well derived as he,
 As well possess'd; my love is more than his;
 My fortunes every way as fairly rank'd,
~~If not with vantage, as Demetrius',~~
~~And, which is more than all these boasts can be,~~
 I am beloved of beauteous Hermia:
 Why should not I then prosecute my right?
 Demetrius, I'll avouch it to his head,
 Made love to Nedar's daughter, Helena,
 And won her soul; and she, sweet lady, dotes,
 Devoutly dotes, dotes in idolatry,
 Upon this spotted and inconstant man.

THESEUS

I must confess that I have heard so much,
 And with Demetrius thought to have spoke thereof;
 But, being over-full of self-affairs,
 My mind did lose it. But, Demetrius, come;
 And come, Egeus; you shall go with me,
 I have some private schooling for you both.
 For you, fair Hermia, look you arm yourself
 To fit your fancies to your father's will;
 Or else the law of Athens [Morocco] yields you up--
~~Which by no means we may extenuate--~~
 To death, or to a vow of single life.
 Come, my Hippolyta: what cheer, my love?
~~Demetrius and Egeus, go along-~~
~~I must employ you in some business~~
~~Against our nuptial and confer with you~~
~~Of something nearly that concerns yourselves.~~

EGEUS

~~With duty and desire we follow you.~~

Exeunt all but LYSANDER and HERMIA

LYSANDER

How now, my love! why is your cheek so pale?
 How chance the roses there do fade so fast?

HERMIA

Belike for want of rain, which I could well
Beteem them from the tempest of my eyes.

LYSANDER

Ay me! for aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run smooth;
~~But, either it was different in blood,—~~

HERMIA

~~O cross! too high to be enthrall'd to low.~~

LYSANDER

~~Or else misgraffed in respect of years,—~~

HERMIA

~~O spite! too old to be engaged to young.~~

LYSANDER

~~Or else it stood upon the choice of friends,—~~

HERMIA

~~O hell! to choose love by another's eyes.~~

LYSANDER

~~Or, if there were a sympathy in choice,
War, death, or sickness did lay siege to it,
Making it momentary as a sound,
Swift as a shadow, short as any dream;
Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and earth,
And ere a man hath power to say 'Behold!'
The jaws of darkness do devour it up:
So quick bright things come to confusion.~~

HERMIA

~~If then true lovers have been ever cross'd,
It stands as an edict in destiny:
Then let us teach our trial patience,
Because it is a customary cross,
As due to love as thoughts and dreams and sighs,
Wishes and tears, poor fancy's followers.~~

LYSANDER

A good persuasion: therefore, hear me, Hermia.
I have a widow aunt, a dowager

Of great revenue, and she hath no child:
 From Athens [Marrakech] is her house remote seven leagues;
 And she respects me as her only son.
 There, gentle Hermia, may I marry thee;
 And to that place the sharp Athenian [Moroccan] law
 Cannot pursue us. If thou lovest me then,
 Steal forth thy father's house to-morrow night;
 And in the wood, a league without the town,
~~Where I did meet thee once with Helena,~~
~~To do observance to a morn of May,~~
 There will I stay for thee.

HERMIA

My good Lysander!
 I swear to thee, by Cupid's strongest bow,
 By his best arrow with the golden head,
 By the simplicity of Venus' doves,
 By that which knitteth souls and prospers loves,
 And by that fire which burn'd the Carthage queen,
 When the false Trojan under sail was seen,
 By all the vows that ever men have broke,
 In number more than ever women spoke,
 In that same place thou hast appointed me,
 To-morrow truly will I meet with thee.

LYSANDER

Keep promise, love. Look, here comes Helena.

Enter HELENA

HERMIA

God speed fair Helena! whither away?

HELENA

Call you me fair? that fair again unsay.
 Demetrius loves your fair: O happy fair!
 Your eyes are lode-stars; and your tongue's sweet air
 More tuneable than lark to shepherd's ear,
 When wheat is green, when hawthorn buds appear.
~~Sickness is catching: O, were favour so,~~
~~Yours would I catch, fair Hermia, ere I go;~~
~~My ear should catch your voice, my eye your eye,~~
~~My tongue should catch your tongue's sweet melody.~~
 Were the world mine, Demetrius being bated,
 The rest I'd give to be to you translated.
 O, teach me how you look, and with what art
 You sway the motion of Demetrius' heart.

HERMIA

I frown upon him, yet he loves me still.

HELENA

O that your frowns would teach my smiles such skill!

HERMIA

I give him curses, yet he gives me love.

HELENA

O that my prayers could such affection move!

HERMIA

The more I hate, the more he follows me.

HELENA

The more I love, the more he hateth me.

HERMIA

His folly, Helena, is no fault of mine.

HELENA

None, but your beauty: would that fault were mine!

HERMIA

Take comfort: he no more shall see my face;
 Lysander and myself will fly this place.
~~Before the time I did Lysander see,
 Seem'd Athens [Marrakech] a paradise to me:
 O, then, what graces in my love do dwell,
 That he hath turn'd a heaven unto a hell!~~

LYSANDER

Helen, to you our minds we will unfold:
 To-morrow night, when Phoebe doth behold
 Her silver visage in the watery glass,
 Decking with liquid pearl the bladed grass,
 A time that lovers' flights doth still conceal,
 Through Athen's [Marrakech's] gates we've devised to steal.

HERMIA

~~And in the wood, where often you and I
 Upon faint primrose beds were wont to lie,
 Emptying our bosoms of their counsel sweet,
 There my Lysander and myself shall meet,
 Thence from Athens [Marrakech] turn away our eyes,~~

To seek new friends and stranger companies.
 Farewell, sweet playfellow: pray thou for us;
 And good luck grant thee thy Demetrius!
 Keep word, Lysander: we must starve our sight
 From lovers' food till morrow deep midnight.

LYSANDER

I will, my Hermia.

Exit HERMIA

Helena, adieu:

As you on him, Demetrius dote on you!

Exit

HELENA

How happy some o'er other some can be!
 Through Athens [Marrakech] I'm thought as fair as she.
 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,
 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:
 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,
 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
 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.

Exit

SCENE II. ~~Athens~~ [Marrakech]. QUINCE'S house.

Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOOT, and STARVELING

QUINCE

Is all our company here?

BOTTOM

You were best to call them generally, man by man, according to the scrip.

QUINCE

Here is the scroll of every man's name, which is thought fit, through ~~Athens~~ [Marrakech], to play in our interlude before the ~~Duke~~ [king] and the ~~Duchess~~ [queen], on his wedding-day at night.

BOTTOM

First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow to a point.

QUINCE

Marry, our play is, The most lamentable comedy, and most cruel death of Pyramus and Thisby.

BOTTOM

~~A very good piece of work, I assure you, and a merry.~~ Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

QUINCE

Answer as I call you. Nick Bottom, the weaver.

BOTTOM

Ready. Name what part I am for, and proceed.

QUINCE

You, Nick Bottom, are set down for Pyramus.

BOTTOM

What is Pyramus? a lover, or a tyrant?

QUINCE

A lover, that kills himself most gallant for love.

BOTTOM

That will ask some tears in the true performing of it: if I do it, let the audience look to their eyes; I will move storms, ~~I will condole in some measure. To the rest: yet my chief humour is for a tyrant: I could play Ereles rarely, or a part to tear a cat in, to make all split.~~

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates;
And Phibbus' car
Shall shine from far
And make and mar
The foolish Fates.

This was lofty! Now name the rest of the players.
~~This is Ereles' vein, a tyrant's vein; a lover is more condoling.~~

QUINCE

Francis Flute, the bellows-mender.

FLUTE

Here, Peter Quince.

QUINCE

Flute, you must take Thisby on you.

FLUTE

What is Thisby? a wandering knight?

QUINCE

It is the lady that Pyramus must love.

FLUTE

Nay, faith, let me not play a woman; I have a beard coming.

QUINCE

That's all one: you shall play it in a mask, and you may speak as small as you will.

BOTTOM

An I may hide my face, let me play Thisby too, I'll speak in a monstrous little voice. 'Thisne, Thisne;' 'Ah, Pyramus, lover dear! thy Thisby dear, and lady dear!'

QUINCE

No, no; you must play Pyramus: and, Flute, you Thisby.

BOTTOM

Well, proceed.

QUINCE

Robin Starveling, the tailor.

STARVELING

Here, Peter Quince.

QUINCE

Robin Starveling, you must play Thisby's mother.
Tom Snout, the tinker.

SNOUT

Here, Peter Quince.

QUINCE

You, Pyramus' father: myself, Thisby's father:
Snug, the joiner; you, the lion's part: and, I
hope, here is a play fitted.

SNUG

Have you the lion's part written? Pray you, if it
be, give it me, for I am slow of study.

QUINCE

You may do it extempore, for it is nothing but roaring.

BOTTOM

Let me play the lion too: I will roar, that I will
do any man's heart good to hear me; I will roar,
that I will make the king say 'Let him roar again,
let him roar again.'

QUINCE

An you should do it too terribly, you would fright
the queen and the ladies, that they would shriek;
and that were enough to hang us all.

ALL

That would hang us, every mother's son.

BOTTOM

~~I grant you, friends, if that you should fright the
ladies out of their wits, they would have no more~~

~~discretion but to hang us: but I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale.~~

QUINCE

You can play no part but Pyramus; for Pyramus is a sweet-faced man; a proper man, as one shall see in a summer's day; a most lovely gentleman-like man: therefore you must needs play Pyramus.

BOTTOM

Well, I will undertake it. ~~What beard were I best to play it in?~~

QUINCE

Why, what you will.

BOTTOM

~~I will discharge it in either your straw colour beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown colour beard, your perfect yellow.~~

QUINCE

~~Some of your French crowns have no hair at all, and then you will play bare-faced. But, masters, here are your parts: and I am to entreat you, request you and desire you, to con them by to-morrow night; and meet me in the palace wood, a mile without the town, by moonlight; there will we rehearse, for if we meet in the city, we shall be dogged with company, and our devices known. In the meantime I will draw a bill of properties, such as our play wants. I pray you, fail me not.~~

BOTTOM

We will meet; and there we may rehearse most obscenely and courageously. Take pains; be perfect: adieu.

QUINCE

At the Duke's Oak [Berber's wood] we meet.

BOTTOM

Enough; ~~hold or cut bow-strings.~~

Exeunt

ACT II

SCENE I. The Duke's Oak [~~Berber's wood~~] near Athens [Marrakech].

Enter, from opposite sides, a Fairy, and PUCK

PUCK

How now, spirit! Whither wander you?

Fairy

Over hill, over dale,
 Thorough bush, thorough brier,
 Over park, over pale,
 Thorough flood, thorough fire,
 I do wander everywhere,
 Swifter than the moon's sphere;
 And I serve the fairy queen,
 To dew her orbs upon the green.
 The cowslips tall her pensioners be:
 In their gold coats spots you see;
 Those be rubies, fairy favours,
 In those freckles live their savours:
 I must go seek some dewdrops here
 And hang a pearl in every cowslip's ear.
 Farewell, thou lob of spirits; I'll be gone:
 Our queen and all our elves come here anon.

PUCK

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

Fairy

Either I mistake your shape and making quite,
 Or else you are that shrewd and knavish sprite

Call'd Robin Goodfellow: are not you he
 That frights the maidens of the villagery;
~~Skim milk, and sometimes labour in the quern~~
~~And bootless make the breathless housewife churn;~~
 And sometime make the drink to bear no barm;
 Misdread night-wanderers, laughing at their harm?
 Those that Hobgoblin call you and sweet Puck,
 You do their work, and they shall have good luck:
 Are not you he?

PUCK

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

Fairy

And here my mistress. Would that he were gone!

Enter, from one side, OBERON, with his train; from the other,
 TITANIA, with hers

OBERON

Ill met by moonlight, proud Titania.

TITANIA

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

OBERON

Tarry, rash wanton: am not I thy lord?

TITANIA

Then I must be thy lady: but I know

When thou hast stolen away from fairy land,
 And in the shape of Corin sat all day,
 Playing on pipes of corn and versing love
 To amorous Phillida. Why art thou here,
 Come from the farthest ~~steep of India~~ [Steppe of Spain]?
 But that, forsooth, the bouncing ~~Amazon~~ [Spanish maid],
 Your buskin'd mistress and your warrior love,
 To Theseus must be wedded, and you come
 To give their bed joy and prosperity.

OBERON

How canst thou thus for shame, Titania,
 Glance at my credit with Hippolyta,
 Knowing I know thy love to Theseus?
~~Didst thou not lead him through the glimmering night
 From Perigouna [Sagirah], whom he ravished?
 And make him with fair Aegles [Hasna] break his faith,
 With Ariadne [Najet Bouchra] and Antiopa [Najia Zahra]?~~

TITANIA

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:
 The ox hath therefore stretch'd his yoke in vain,
 The ploughman lost his sweat, and the green corn
 Hath rotted ere his youth attain'd a beard;
 The fold stands empty in the drowned field,
 And crows are fattened with the murrion flock;
 The nine men's morris is fill'd up with mud,
 And the quaint mazes in the wanton green
 For lack of tread are undistinguishable:
 The human mortals want their winter here;
 No night is now with hymn or carol blest:
 Therefore the moon, the governess of floods,
 Pale in her anger, washes all the air,
 That rheumatic diseases do abound:
 And thorough this distemperature we see
 The seasons alter: hoary-headed frosts~~

Far in the fresh lap of the crimson rose,
 And on old Hiems' thin and icy crown
 An odorous chaplet of sweet summer buds
 Is, as in mockery, set: 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.

OBERON

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

TITANIA

Set your heart at rest:
 The fairy land buys not the child of me.
 His mother was a votaress of my order:
 And, in the spiced Indian [Spanish] air, by night,
 Full often hath she gossip'd by my side,
 And sat with me on Neptune's [Sahara's] yellow sands,
 Marking the embarked traders on the flood,
 When we have laugh'd to see the sails conceive
 And grow big bellied with the wanton wind;
 Which she, with pretty and with swimming gait
 Following, her womb then rich with my young squire,—
 Would imitate, and sail upon the land,
 To fetch me trifles, and return again,
 As from a voyage, rich with merchandise.
 But she, being mortal, of that boy did die;
 And for her sake do I rear up her boy,
 And for her sake I will not part with him.

OBERON

How long within this wood intend you stay?

TITANIA

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

OBERON

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

TITANIA

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

Exit TITANIA with her train

OBERON

Well, go thy way: thou shalt not from this grove
Till I torment thee for this injury.
My gentle Puck, come hither. Thou rememberest
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
~~Uttering such dulcet and harmonious breath~~
~~That the rude sea grew civil at her song~~
~~And certain stars shot madly from their spheres,~~
~~To hear the sea-maid's music.~~

PUCK

I remember.

OBERON

That very time I saw, but thou couldst not,
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;
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:
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
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.

PUCK

I'll put a girdle round about the earth
In forty minutes.

Exit

OBERON

Having once this juice,
 I'll watch Titania when she is asleep,
 And drop the liquor of it in her eyes.
 The next thing then she waking looks upon,
 Be it ~~on lion, bear, or wolf, or bull~~ [cobra, camel, cat, or
 dog],
 On meddling monkey, or on busy ape,
 She shall pursue it with the soul of love:
 And ere I take this charm from off her sight,
 As I can take it with another herb,
 I'll make her render up her page to me.
 But who comes here? I am invisible;
 And I will overhear their conference.

Enter DEMETRIUS, HELENA, following him

DEMETRIUS

I love thee not, therefore pursue me not.
 Where is Lysander and fair Hermia?
 The one I'll slay, the other slayeth me.
 Thou told'st me they were stolen unto this wood;
 And here am I, and wode within this wood,
 Because I cannot meet my Hermia.
 Hence, get thee gone, and follow me no more.

HELENA

You draw me, you hard-hearted adamant;
 But yet you draw not iron, for my heart
 Is true as steel: leave you your power to draw,
 And I shall have no power to follow you.

DEMETRIUS

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

HELENA

And even for that do I love you the more.
 I am your spaniel; and, Demetrius,
 The more you beat me, I will fawn on you:
 Use me but as your spaniel, spurn me, strike me,
 Neglect me, lose me; only give me leave,
 Unworthy as I am, to follow you.
 What worser place can I beg in your love,--

And yet a place of high respect with me, --
Than to be used as you use your dog?

DEMETRIUS

Tempt not too much the hatred of my spirit;
For I am sick when I do look on thee.

HELENA

And I am sick when I look not on you.

DEMETRIUS

~~You do impeach your modesty too much,
To leave the city and commit yourself
Into the hands of one that loves you not,
To trust the opportunity of night
And the ill counsel of a desert place
With the rich worth of your virginity.~~

HELENA

~~Your virtue is my privilege: for that
It is not night when I do see your face,
Therefore I think I am not in the night,
Ner doth this wood lack worlds of company,
For you in my respect are all the world:
Then how can it be said I am alone,
When all the world is here to look on me?~~

DEMETRIUS

I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.

HELENA

The wildest hath not such a heart as you.
~~Run when you will, the story shall be changed:
Apollo flies, and Daphne holds the chase;
The dove pursues the griffin, the mild hind
Makes speed to catch the tiger, bootless speed,
When cowardice pursues and valour flies.~~

DEMETRIUS

I will not stay thy questions; let me go:
Or, if thou follow me, do not believe
But I shall do thee mischief in the wood.

HELENA

Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!

Your wrongs do set a scandal on my sex:
 We cannot fight for love, as men may do;
 We should be wood and were not made to woo.

Exit DEMETRIUS

I'll follow thee and make a heaven of hell,
 To die upon the hand I love so well.

Exit

OBERON

Fare thee well, nymph: ere he do leave this grove,
 Thou shalt fly him and he shall seek thy love.

Re-enter PUCK

Hast thou the flower there? Welcome, wanderer.

PUCK

Ay, there it is.

OBERON

I pray thee, give it me.
 I know a bank where the wild thyme blows,
 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;
 There the ~~snake~~ [cobra] 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:
 A sweet ~~Athenian~~ [Moroccan] 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~~ [Moroccan] garments he hath on.
 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.

PUCK

Fear not, my lord, your servant shall do so.

Exeunt

SCENE II. Another part of the wood.

Enter TITANIA, with her train

TITANIA

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

The Fairies sing [belly dance]

~~You spotted snakes with double tongue,~~
~~Thorny hedgehogs, be not seen;~~
~~Newts and blind worms, do no wrong,~~
~~Come not near our fairy queen.~~
 Philomel, with melody
 Sing in our sweet lullaby;
~~Lulla, lulla, lullaby, lulla, lulla, lullaby;~~
~~Never harm,~~
~~Nor spell nor charm,~~
~~Come our lovely lady nigh;~~
~~So, good night, with lullaby.~~
~~Weaving spiders, come not here;~~
~~Hence, you long legg'd spinners, hence!~~
~~Beetles black, approach not near;~~
~~Worm nor snail, do no offence.~~
 Philomel, with melody, & c.

Fairy

Hence, away! now all is well:
 One aloof stand sentinel.

Exeunt Fairies. TITANIA sleeps

Enter OBERON and squeezes the flower on TITANIA's eyelids

OBERON

What thou seest when thou dost wake,
 Do it for thy true-love take,
 Love and languish for his sake:

Be it ounce, or cat, or bear,
~~Pard, or bear~~ [Or camel] with [its] bristled hair,
 In thy eye that shall appear
 When thou wakest, it is thy dear:
 Wake when some vile thing is near.

Exit

Enter LYSANDER and HERMIA

LYSANDER

Fair love, you faint with wandering in the wood;
 And to speak troth, I have forgot our way:
 We'll rest us, Hermia, if you think it good,
 And tarry for the comfort of the day.

HERMIA

Be it so, Lysander: find you out a bed;
 For I upon this bank will rest my head.

LYSANDER

One turf shall serve as pillow for us both;
 One heart, one bed, two bosoms and one troth.

HERMIA

Nay, good Lysander; for my sake, my dear,
 Lie further off yet, do not lie so near.

LYSANDER

O, take the sense, sweet, of my innocence!
 Love takes the meaning in love's conference.
 I mean, that my heart unto yours is knit
 So that but one heart we can make of it;
~~Two bosoms interchained with an oath;~~
~~So then two bosoms and a single troth.~~
~~Then by your side no bed room me deny;~~
~~For lying so, Hermia, I do not lie.~~

HERMIA

Lysander riddles very prettily:
~~Now much beshrew my manners and my pride,~~
~~If Hermia meant to say Lysander lied.~~
 But, gentle friend, for love and courtesy
 Lie further off; in human modesty,
 Such separation as may well be said
 Becomes a virtuous bachelor and a maid,
 So far be distant; and, good night, sweet friend:

Thy love ne'er alter till thy sweet life end!

LYSANDER

Amen, amen, to that fair prayer, say I;
And then end life when I end loyalty!
Here is my bed: sleep give thee all his rest!

HERMIA

With half that wish the wisher's eyes be press'd!

They sleep

Enter PUCK

PUCK

Through the forest have I gone.
But ~~Athenian~~ [Moroccan] found I none,
On whose eyes I might approve
This flower's force in stirring love.
Night and silence.--Who is here?
Weeds of ~~Athens~~ [Marrakech] he doth wear:
This is he, my master said,
Despised the ~~Athenian~~ [Moroccan] maid;
And here the maiden, sleeping sound,
On the dank and dirty ground.
~~Pretty soul! she durst not lie~~
~~Near this lack love, this kill courtesy.~~
Churl, upon thy eyes I throw
All the power this charm doth owe.
~~When thou wakest, let love forbid~~
~~Sleep his seat on thy eyelid:~~
So awake when I am gone;
For I must now to Oberon.

Exit

Enter DEMETRIUS and HELENA, running

HELENA

Stay, though thou kill me, sweet Demetrius.

DEMETRIUS

I charge thee, hence, and do not haunt me thus.

HELENA

O, wilt thou darkling leave me? do not so.

DEMETRIUS

Stay, on thy peril: I alone will go.

Exit

HELENA

O, I am out of breath in this fond chase!
 The more my prayer, the lesser is my grace.
 Happy is Hermia, wheresoe'er she lies;
 For she hath blessed and attractive eyes.
~~How came her eyes so bright? Not with salt tears:
 If so, my eyes are oftener wash'd than hers.
 No, no, I am as ugly as a bear;
 For beasts that meet me run away for fear:
 Therefore no marvel though Demetrius
 Do, as a monster fly my presence thus.
 What wicked and dissembling glass of mine
 Made me compare with Hermia's sphery eyne?
 But who is here? Lysander! on the ground!
 Dead? or asleep? I see no blood, no wound.
 Lysander if you live, good sir, awake.~~

LYSANDER

[Awaking] And run through fire I will for thy sweet sake.
 Transparent Helena! Nature shows art,
 That through thy bosom makes me see thy heart.
 Where is Demetrius? O, how fit a word
 Is that vile name to perish on my sword!

HELENA

Do not say so, Lysander; say not so
 What though he love your Hermia? Lord, what though?
 Yet Hermia still loves you: then be content.

LYSANDER

Content with Hermia! No; I do repent
 The tedious minutes I with her have spent.
 Not Hermia but Helena I love:
 Who will not change a raven for a dove?
 The will of man is by his reason sway'd;
 And reason says you are the worthier maid.
~~Things growing are not ripe until their season
 So I, being young, till now ripe not to reason;
 And touching now the point of human skill,
 Reason becomes the marshal to my will
 And leads me to your eyes, where I o'erlook
 Love's stories written in love's richest book.~~

HELENA

Wherefore was I to this keen mockery born?
 When at your hands did I deserve this scorn?
 Is't not enough, is't not enough, young man,
 That I did never, no, nor never can,
 Deserve a sweet look from Demetrius' eye,
 But you must flout my insufficiency?
 Good troth, you do me wrong, good sooth, you do,
 In such disdainful manner me to woo.
 But fare you well: perforce I must confess
 I thought you lord of more true gentleness.
~~O, that a lady, of one man refused,~~
~~Should of another therefore be abused!~~

Exit

LYSANDER

She sees not Hermia. Hermia, sleep thou there:
 And never mayst thou come Lysander near!
 For as a surfeit of the sweetest things
 The deepest loathing to the stomach brings,
~~Or as tie heresies that men do leave~~
~~Are hated most of those they did deceive,~~
~~So thou, my surfeit and my heresy,~~
~~Of all be hated, but the most of me!~~
 And, all my powers, address your love and might
 To honour Helen and to be her knight!

Exit

HERMIA

[Awaking] Help me, Lysander, help me! do thy best
 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.~~
 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
 Either death or you I'll find immediately.

Exit

ACT III

SCENE I. The wood. TITANIA lying asleep.

Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOOT, and STARVELING

BOTTOM

Are we all met?

QUINCE

Pat, pat; and here's a marvellous convenient place for our rehearsal. ~~This green plot shall be our stage, this hawthorn brake our tiring house; and we will do it in action as we will do it before the duke.~~

BOTTOM

Peter Quince,--

QUINCE

What sayest thou, bully Bottom?

BOTTOM

There are things in this comedy of Pyramus and Thisby that will never please. First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

SNOOT

By'r lakin, a parlous fear.

STARVELING

I believe we must leave the killing out, when all is done.

BOTTOM

Not a whit: I have a device to make all well. Write me a prologue; and let the prologue seem to say, we will do no harm with our swords, and that Pyramus is not killed indeed; and, for the more better assurance, tell them that I, Pyramus, am not Pyramus, but Bottom the weaver: this will put them out of fear.

QUINCE

Well, we will have such a prologue; ~~and it shall be written in eight and six.~~

BOTTOM

~~No, make it two more; let it be written in eight and eight.~~

SNOUT

Will not the ladies be afeard of the lion?

STARVELING

I fear it, I promise you.

BOTTOM

Masters, you ought to consider with yourselves: to bring in--God shield us!--a lion among ladies, is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living; and we ought to look to 't.

SNOUT

Therefore another prologue must tell he is not a lion.

BOTTOM

Nay, you must name his name, and half his face must be seen through the lion's neck: and he himself must speak through, saying thus, or to the same defect,--'Ladies,'--or 'Fair-ladies--I would wish You,'--or 'I would request you,'--or 'I would entreat you,--not to fear, not to tremble: my life for yours. If you think I come hither as a lion, it were pity of my life: no I am no such thing; I am a man as other men are;' and there indeed let him name his name, and tell them plainly he is Snug the joiner.

QUINCE

Well it shall be so. But there is two hard things; that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight.

SNOUT

Doth the moon shine that night we play our play?

BOTTOM

A calendar, a calendar! look in the almanac; find out moonshine, find out moonshine.

QUINCE

Yes, it doth shine that night.

BOTTOM

Why, then may you leave a casement of the great

chamber window, where we play, open, and the moon may shine in at the casement.

QUINCE

Ay; or else one must come in with a bush of thorns and a lanthorn, and say he comes to disfigure, or to present, the person of Moonshine. Then, there is another thing: we must have a wall in the great chamber; for Pyramus and Thisby says the story, did talk through the chink of a wall.

SNOUT

You can never bring in a wall. What say you, Bottom?

BOTTOM

Some man or other must present Wall: and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; and let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

QUINCE

If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin: when you have spoken your speech, enter into that brake: and so every one according to his cue.

Enter PUCK behind

PUCK

What hempen home-spuns have we swaggering here,
So near the cradle of the fairy queen?
What, a play toward! I'll be an auditor;
An actor too, perhaps, if I see cause.

QUINCE

Speak, Pyramus. Thisby, stand forth.

BOTTOM

Thisby, the flowers of odious savours sweet,--

QUINCE

Odours, odours.

BOTTOM

--odours savours sweet:

So hath thy breath, my dearest Thisby dear.
But hark, a voice! stay thou but here awhile,
And by and by I will to thee appear.

Exit

PUCK

A stranger Pyramus than e'er played here.

Exit

FLUTE

Must I speak now?

QUINCE

Ay, marry, must you; for you must understand he goes
but to see a noise that he heard, and is to come again.
(→reference to sound cue heard during play within a play)

FLUTE

Most radiant Pyramus, most lily-white of hue,
Of colour like the red rose on triumphant brier,
~~Most brisky juvenal and eke most lovely Jew,~~
As true as truest horse that yet would never tire,
I'll meet thee, Pyramus, at Ninny's tomb.

QUINCE

'Ninus' tomb,' man: why, you must not speak that
yet; that you answer to Pyramus: you speak all your
part at once, cues and all Pyramus enter: your cue
is past; it is, 'never tire.'

FLUTE

O,--As true as truest horse, that yet would never tire.

Re-enter PUCK, and BOTTOM with an ass's head

BOTTOM

If I were fair, Thisby, I were only thine.

QUINCE

O monstrous! O strange! we are haunted. Pray,
masters! fly, masters! Help!

Exeunt QUINCE, SNUG, FLUTE, SNOUT, and STARVELING

PUCK

I'll follow you, I'll lead you about a round,
Through bog, through bush, through brake, through brier:
Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire;
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn.

Exit

BOTTOM

Why do they run away? this is a knavery of them to
make me afeard.

Re-enter SNOUT

SNOUT

O Bottom, thou art changed! what do I see on thee?

BOTTOM

What do you see? you see an asshead of your own, do
you?

Exit SNOUT

Re-enter QUINCE

QUINCE

Bless thee, Bottom! bless thee! thou art
translated.

Exit

BOTTOM

I see their knavery: this is to make an ass of me;
to fright me, if they could. But I will not stir
from this place, do what they can: I will walk up
and down here, and I will sing, that they shall hear
I am not afraid.

Sings

The ouzel cock so black of hue,
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill,--

TITANIA

[Awaking] What angel wakes me from my flowery bed?

BOTTOM

[Sings]

The finch, the sparrow and the lark,
 The plain-song cuckoo gray,
 Whose note full many a man doth mark,
 And dares not answer nay;--
~~for, indeed, who would set his wit to so foolish~~
~~a bird? who would give a bird the lie, though he cry~~
~~'cuckoo' never so?~~

TITANIA

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

BOTTOM

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

TITANIA

Thou art as wise as thou art beautiful.

BOTTOM

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

TITANIA

Out of this wood do not desire to go:
 Thou shalt remain here, whether thou wilt or no.
 I am a spirit of no common rate;
 The summer still doth tend upon my state;
 And I do love thee: therefore, go with me;
 I'll give thee fairies to attend on thee,
 And they shall fetch thee jewels from the deep,
 And sing while thou on pressed flowers dost sleep;
 And I will purge thy mortal grossness so
 That thou shalt like an airy spirit go.
 Peaseblossom! Cobweb! Moth! and Mustardseed!

Enter PEASEBLOSSOM, COBWEB, MOTH, and MUSTARDSEED

PEASEBLOSSOM

Ready.

COBWEB

And I.

MOTH

And I.

MUSTARDSEED

And I.

ALL

Where shall we go?

TITANIA

Be kind and courteous to this gentleman;
Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries,
With purple grapes, green figs, and mulberries;
~~The honey bags steal from the humble bees,~~
~~And for night tapers crop their waxen thighs~~
~~And light them at the fiery glow-worm's eyes,~~
~~To have my love to bed and to arise,~~
And pluck the wings from Painted butterflies
To fan the moonbeams from his sleeping eyes:
Nod to him, elves, and do him courtesies.

PEASEBLOSSOM

Hail, mortal!

COBWEB

Hail!

MOTH

Hail!

MUSTARDSEED

Hail!

BOTTOM

I cry your worship's mercy, heartily: I beseech your
worship's name.

COBWEB

Cobweb.

BOTTOM

I shall desire you of more acquaintance, good Master Cobweb: ~~if I cut my finger, I shall make bold with you.~~ Your name, honest gentleman?

PEASEBLOSSOM

Peaseblossom.

BOTTOM

I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom, I shall desire you of more acquaintance too. Your name, I beseech you, sir?

MUSTARDSEED

Mustardseed.

BOTTOM

Good Master Mustardseed, I know your patience well: ~~that same cowardly, giant like ox-beef hath devoured many a gentleman of your house;~~ I promise you your kindred had made my eyes water ere now. I desire your more acquaintance, good Master Mustardseed.

TITANIA

Come, wait upon him; lead him to my bower.
~~The moon methinks looks with a watery eye;~~
~~And when she weeps, weeps every little flower,~~
~~Lamenting some enforced chastity.~~
 Tie up my love's tongue bring him silently.

Exeunt

SCENE II. Another part of the wood.

Enter OBERON

OBERON

I wonder if Titania be awaked;
 Then, what it was that next came in her eye,
 Which she must dote on in extremity.

Enter PUCK

Here comes my messenger.
 How now, mad spirit!
 What night-rule now about this haunted grove?

PUCK

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,
 That work for bread upon Athenian [Moroccan] 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
 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,
~~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;
~~And, at our stamp, here o'er and o'er one falls;~~
~~He murder cries and help from Athens [Marrakech] calls.~~
~~Their sense thus weak, lost with their fears~~
~~thus strong,~~
~~Made senseless things begin to do them wrong;~~
~~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:
 When in that moment, so it came to pass,
 Titania waked and straightway loved an ass.

OBERON

This falls out better than I could devise.
 But hast thou yet latch'd the Athenian's [Moroccan's] eyes
 With the love-juice, as I did bid thee do?

PUCK

I took him sleeping, --that is finish'd too,--
 And the Athenian [Moroccan] woman by his side:
 That, when he waked, of force she must be eyed.

Enter HERMIA and DEMETRIUS

OBERON

Stand close: this is the same Athenian [Moroccan].

PUCK

This is the woman, but not this the man.

DEMETRIUS

O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe.

HERMIA

Now I but chide; but I should use thee worse,
For thou, I fear, hast given me cause to curse,
If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in the deep,
And kill me too.

~~The sun was not so true unto the day
As he to me: would he have stolen away
From sleeping Hermia? I'll believe as soon
This whole earth may be bored and that the moon
May through the centre creep and so displease
Her brother's neontide with Antipodes.
It cannot be but thou hast murder'd him;
So should a murderer look, so dead, so grim.~~

DEMETRIUS

So should the murder'd look, and so should I,
Pierced through the heart with your stern cruelty:
Yet you, the murderer, look as bright, as clear,
As yonder Venus in her glimmering sphere.

HERMIA

What's this to my Lysander? where is he?
Ah, good Demetrius, wilt thou give him me?

DEMETRIUS

I had rather give his carcass to my hounds.

HERMIA

Out, dog! out, cur! thou drivest me past the bounds
Of maiden's patience. Hast thou slain him, then?
Henceforth be never number'd among men!
~~O, once tell true, tell true, even for my sake!
Durst thou have look'd upon him being awake,
And hast thou kill'd him sleeping? O brave touch!~~

~~Could not a worm, an adder, do so much?
An adder did it; for with doubler tongue
Than thine, thou serpent, never adder stung.~~

DEMETRIUS

You spend your passion on a misprised mood:
I am not guilty of Lysander's blood;
Nor is he dead, for aught that I can tell.

HERMIA

I pray thee, tell me then that he is well.

DEMETRIUS

An if I could, what should I get therefore?

HERMIA

A privilege never to see me more.
And from thy hated presence part I so:
See me no more, whether he be dead or no.

Exit

DEMETRIUS

There is no following her in this fierce vein:
Here therefore for a while I will remain.
~~So sorrow's heaviness doth heavier grow
For debt that bankrupt sleep doth sorrow owe,
Which now in some slight measure it will pay,
If for his tender here I make some stay.~~

Lies down and sleeps

OBERON

What hast thou done? thou hast mistaken quite
And laid the love-juice on some true-love's sight:
Of thy misprision must perforce ensue
Some true love turn'd and not a false turn'd true.

PUCK

Then fate o'er-rules, that, one man holding troth,
A million fail, confounding oath on oath.

OBERON

About the wood go swifter than the wind,
And Helena of Athens [Marrakech] look thou find:
All fancy-sick she is and pale of cheer,
With sighs of love, that costs the fresh blood dear:

By some illusion see thou bring her here:
I'll charm his eyes against she do appear.

PUCK

I go, I go; look how I go,
Swifter than arrow from the Tartar's bow.

Exit

OBERON

Flower of this purple dye,
Hit with Cupid's archery,
~~Sink in apple of his eye.~~
~~When his love he doth espy,~~
~~Let her shine as gloriously~~
~~As the Venus of the sky.~~
When thou wakest, if she be by,
Beg of her for remedy.

Re-enter PUCK

PUCK

Captain of our fairy band,
Helena is here at hand;
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!

OBERON

Stand aside: the noise they make
Will cause Demetrius to awake.

PUCK

Then will two at once woo one;
That must needs be sport alone;
And those things do best please me
That befall preposterously.

Enter LYSANDER and HELENA

LYSANDER

Why should you think that I should woo in scorn?
~~Scorn and derision never come in tears.~~
~~Look, when I vow, I weep; and vows so born,~~
~~In their nativity all truth appears.~~
~~How can these things in me seem scorn to you,~~

~~Bearing the badge of faith, to prove them true?~~

HELENA

You do advance your cunning more and more.
~~When truth kills truth, O devilish holy fray!~~
~~These vows are Hermia's: will you give her o'er?~~
~~Weigh oath with oath, and you will nothing weigh:~~
~~Your vows to her and me, put in two scales,~~
~~Will even weigh, and both as light as tales.~~

LYSANDER

I had no judgment when to her I swore.

HELENA

Nor none, in my mind, now you give her o'er.

LYSANDER

Demetrius loves her, and he loves not you.

DEMETRIUS

[Awaking] O Helena, goddess, nymph, perfect, divine!
 To what, my love, shall I compare thine eyne?
 Crystal is muddy. O, how ripe in show
 Thy lips, those kissing cherries, tempting grow!
~~That pure congealed white, high Taurus snow,~~
~~Fann'd with the eastern wind, turns to a crew~~
~~When thou hold'st up thy hand: O, let me kiss~~
~~This princess of pure white, this seal of bliss!~~

HELENA

O spite! O hell! I see you all are bent
 To set against me for your merriment:
 If you were civil and knew courtesy,
 You would not do me thus much injury.
 Can you not hate me, as I know you do,
 But you must join in souls to mock me too?
 If you were men, as men you are in show,
 You would not use a gentle lady so;
 To vow, and swear, and superpraise my parts,
 When I am sure you hate me with your hearts.
 You both are rivals, and love Hermia;
 And now both rivals, to mock Helena:
~~A trim exploit, a manly enterprise,~~
~~To conjure tears up in a poor maid's eyes~~
~~With your derision! none of noble sort~~
~~Would so offend a virgin, and extort~~
~~A poor soul's patience, all to make you sport.~~

LYSANDER

You are unkind, Demetrius; be not so;
 For you love Hermia; this you know I know:
 And here, with all good will, with all my heart,
 In Hermia's love I yield you up my part;
 And yours of Helena to me bequeath,
 Whom I do love and will do till my death.

HELENA

Never did mockers waste more idle breath.

DEMETRIUS

Lysander, keep thy Hermia; I will none:
 If e'er I loved her, all that love is gone.
~~My heart to her but as guest wise sojourn'd,~~
~~And now to Helen is it home return'd,~~
~~There to remain.~~

LYSANDER

~~Helen, it is not so.~~

DEMETRIUS

~~Disparage not the faith thou dost not know,~~
~~Lest, to thy peril, thou aby it dear.~~
 Look, where thy love comes; yonder is thy dear.

Re-enter HERMIA

HERMIA

~~Dark night, that from the eye his function takes,~~
~~The ear more quick of apprehension makes,~~
~~Wherein it doth impair the seeing sense,~~
~~It pays the hearing double recompense.~~
 Thou art not by mine eye, Lysander, found;
 Mine ear, I thank it, brought me to thy sound
 But why unkindly didst thou leave me so?

LYSANDER

Why should he stay, whom love doth press to go?

HERMIA

What love could press Lysander from my side?

LYSANDER

Lysander's love, that would not let him bide,
 Fair Helena, who more engilds the night

Than all you fiery oes and eyes of light.
 Why seek'st thou me? could not this make thee know,
 The hate I bear thee made me leave thee so?

HERMIA

You speak not as you think: it cannot be.

HELENA

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.
~~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,
 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,
 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,
 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.
 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.~~

HERMIA

I am amazed at your passionate words.
 I scorn you not: it seems that you scorn me.

HELENA

Have you not set Lysander, as in scorn,
 To follow me and praise my eyes and face?
 And made your other love, Demetrius,
 Who even but now did spurn me with his foot,
 To call me goddess, nymph, divine and rare,

Precious, celestial? Wherefore ~~speaks he this~~
 To her he hates? and wherefore doth Lysander
 Deny your love, so rich within his soul,
 And tender me, forsooth, affection,
 But by your setting on, by your consent?
 What thought I be not so in grace as you,
 So hung upon with love, so fortunate,
 But miserable most, to love unloved?
 This you should pity rather than despise.

HERMIA

I understand not what you mean by this.

HELENA

Ay, do, persever, counterfeit sad looks,
 Make mouths upon me when I turn my back;
 Wink each at other; hold the sweet jest up:
 This sport, well carried, shall be chronicled.
 If you have any pity, grace, or manners,
 You would not make me such an argument.
 But fare ye well: 'tis partly my own fault;
 Which death or absence soon shall remedy.

LYSANDER

Stay, gentle Helena; hear my excuse:
 My love, my life my soul, fair Helena!

HELENA

O excellent!

HERMIA

Sweet, do not scorn her so.

DEMETRIUS

If she cannot entreat, I can compel.

LYSANDER

~~Thou canst compel no more than she entreat;~~
~~Thy threats have no more strength than her weak prayers.~~
 Helen, I love thee; by my life, I do:
 I swear by that which I will lose for thee,
 To prove him false that says I love thee not.

DEMETRIUS

I say I love thee more than he can do.

LYSANDER

If thou say so, withdraw, and prove it too.

DEMETRIUS
Quick, come!

HERMIA
Lysander, whereto tends all this?

LYSANDER
~~Away, you Ethiopel!~~

DEMETRIUS
~~No, no; he'll [-]
Seem to break loose; take on as you would follow,
But yet come not: you are a tame man, go!~~

LYSANDER
Hang off, thou cat, thou burr! vile thing, let loose,
Or I will shake thee from me like a serpent!

HERMIA
~~Why are you grown so rude? what change is this?
Sweet love, —~~

LYSANDER
~~Thy love! out, tawny Tartar, out!
Out, loathed medicine! hated potion, hence!~~

HERMIA
Do you not jest?

HELENA
~~Yes, sooth; and so do you.~~

LYSANDER
Demetrius, I will keep my word with thee.

DEMETRIUS
I would I had your bond, for I perceive
A weak bond holds you: I'll not trust your word.

LYSANDER
What, should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

HERMIA
What, can you do me greater harm than hate?

~~Hate me! wherefore? O me! what news, my love!
Am not I Hermia? are not you Lysander?
I am as fair now as I was erewhile.
Since night you loved me; yet since night you left
me:
Why, then you left me—O, the gods forbid!—
In earnest, shall I say?~~

LYSANDER

~~Ay, by my life;
And never did desire to see thee more.
Therefore be out of hope, of question, of doubt;
Be certain, nothing truer; 'tis no jest
That I do hate thee and love Helena.~~

HERMIA

~~O me! you juggler! you canker-blossom!
You thief of love! what, have you come by night
And stolen my love's heart from him?~~

HELENA

~~Fine, i'faith!
Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet, you!~~

HERMIA

~~Puppet? why so? ay, that way goes the game.
Now I perceive that she hath made compare
Between our statures; she hath urged her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevail'd with him.
And are you grown so high in his esteem;
Because I am so dwarfish and so low?
How low am I, thou painted maypole? speak;
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.~~

HELENA

~~I pray you, though you mock me, gentlemen,
Let her not hurt me: I was never curst;
I have no gift at all in shrewishness;
I am a right maid for my cowardice.
Let her not strike me. You perhaps may think,
Because she is something lower than myself,
That I can match her.~~

HERMIA

~~Lower! hark, again.~~

HELENA

Good Hermia, do not be so bitter with me.
 I evermore did love you, Hermia,
 Did ever keep your counsels, never wrong'd you;
~~Save that, in love unto Demetrius,~~
~~I told him of your stealth unto this wood.~~
~~He follow'd you; for love I follow'd him;~~
~~But he hath chid me hence and threaten'd me~~
~~To strike me, spurn me, nay, to kill me too.~~
 And now, so you will let me quiet go,
 To Athens [Marrakech] will I bear my folly back
 And follow you no further: let me go:
 You see how simple and how fond I am.

HERMIA

Why, get you gone: who is't that hinders you?

HELENA

A foolish heart, that I leave here behind.

HERMIA

What, with Lysander?

HELENA

With Demetrius.

LYSANDER

Be not afraid; she shall not harm thee, Helena.

DEMETRIUS

No, sir, she shall not, though you take her part.

HELENA

O, when she's angry, she is keen and shrewd!
 She was a vixen when she went to school;
 And though she be but little, she is fierce.

HERMIA

'Little' again! nothing but 'low' and 'little'!
 Why will you suffer her to flout me thus?
 Let me come to her.

LYSANDER

Get you gone, you dwarf;
~~You minimus, of hindering knot-grass made;~~
~~You bead, you acorn.~~

DEMETRIUS

You are too officious
 In her behalf that scorns your services.
 Let her alone: speak not of Helena;
~~Take not her part; for, if thou dost intend~~
~~Never so little show of love to her,~~
~~Thou shalt aby it.~~

LYSANDER

Now she holds me not;
 Now follow, if thou darest, to try whose right,
 Of thine or mine, is most in Helena.

DEMETRIUS

Follow! nay, I'll go with thee, cheek by jole.

Exeunt LYSANDER and DEMETRIUS

HERMIA

You, mistress, all this coil is 'long of you:
 Nay, go not back.

HELENA

I will not trust you, I,
 Nor longer stay in your curst company.
 Your hands than mine are quicker for a fray,
 My legs are longer though, to run away.

Exit

HERMIA

I am amazed, and know not what to say.

Exit

OBERON

This is thy negligence: ~~still thou mistakest,~~
~~Or else committ'st thy knaveries wilfully.~~

PUCK

Believe me, king of shadows, I mistook.
 Did not you tell me I should know the man

By the Athenian [Moroccan] garment be had on?
 And so far blameless proves my enterprise,
 That I have 'nointed an Athenian's [Moroccan's] eyes;
 And so far am I glad it so did sort
 As this their jangling I esteem a sport.

OBERON

Thou see'st these lovers seek a place to fight:
 Hie therefore, Robin, overcast the night;
~~The starry welkin cover thou anon~~
~~With drooping fog as black as Acheron,~~
 And lead these testy rivals so astray
 As one come not within another's way.
~~Like to Lysander sometime frame thy tongue,~~
~~Then stir Demetrius up with bitter wrong,~~
~~And sometime rail thou like Demetrius,~~
~~And from each other look thou lead them thus,~~
 Till o'er their brows death-counterfeiting sleep
 With leaden legs and batty wings doth creep:
 Then crush this herb into Lysander's eye;
 Whose liquor hath this virtuous property,
 To take from thence all error with his might,
 And make his eyeballs roll with wonted sight.
 When they next wake, all this derision
 Shall seem a dream and fruitless vision,
 And back to Athens [Marrakech] shall the lovers wend,
 With league whose date till death shall never end.
 Whiles I in this affair do thee employ,
 I'll to my queen and beg her Indian [Spanish] boy;
 And then I will her charmed eye release
 From monster's view, and all things shall be peace.

PUCK

My fairy lord, this must be done with haste,
 For night's swift dragons cut the clouds full fast,
 And yonder shines Aurora's harbinger;
~~At whose approach, ghosts, wandering here and there,~~
~~Troop home to churchyards: damned spirits all,~~
~~That in crossways and floods have burial,~~
~~Already to their wormy beds are gone,~~
~~For fear lest day should look their shames upon,~~
~~They willfully themselves exile from light~~
~~And must for aye consort with black brow'd night.~~

OBERON

~~But we are spirits of another sort:~~
~~I with the morning's love have oft made sport,~~

~~And, like a forester, the groves may tread,
 Even till the eastern gate, all fiery red,
 Opening on Neptune with fair blessed beams,
 Turns into yellow gold his salt green streams.
 But, notwithstanding, haste; make no delay:
 We may effect this business yet ere day.~~

Exit

PUCK

Up and down, up and down,
 I will lead them up and down:
 I am fear'd in field and town:
 Goblin, lead them up and down.
 Here comes one.

Re-enter LYSANDER

LYSANDER

~~Where art thou, proud Demetrius? speak thou now.~~

PUCK

~~Here, villain; drawn and ready. Where art thou?~~

LYSANDER

~~I will be with thee straight.~~

PUCK

~~Follow me, then,
 To plainer ground.~~

~~Exit LYSANDER, as following the voice~~

Re-enter DEMETRIUS

DEMETRIUS

~~Lysander! speak again.
 Thou runaway, thou coward, art thou fled?
 Speak! In some bush? Where dost thou hide thy head?~~

PUCK

~~Thou coward, art thou bragging to the stars,
 Telling the bushes that thou look'st for wars,
 And wilt not come? Come, recreant, come, thou child,
 I'll whip thee with a rod: he is defiled
 That draws a sword on thee.~~

DEMETRIUS

~~Yea, art thou there?~~

PUCK

Follow my voice: we'll try no manhood here.

~~Exeunt~~

~~Re-enter LYSANDER~~

LYSANDER

He goes before me and still dares me on:
When I come where he calls, then he is gone.
The villain is much lighter-heel'd than I:
I follow'd fast, but faster he did fly;
That fallen am I in dark uneven way,
And here will rest me.

Lies down

~~Come, thou gentle day!~~

~~For if but once thou show me thy grey light,
I'll find Demetrius and revenge this spite.~~

Sleeps

Re-enter PUCK and DEMETRIUS

PUCK

~~Ho, ho, ho! Coward, why comest thou not?~~

DEMETRIUS

~~Abide me, if thou darest; for well I wot
Thou runn'st before me, shifting every place,
And darest not stand, nor look me in the face.
Where art thou now?~~

PUCK

Come hither: I am here.

DEMETRIUS

Nay, then, thou mock'st me. Thou shalt buy this dear,
If ever I thy face by daylight see:
Now, go thy way. Faintness constraineth me
To measure out my length on this cold bed.
By day's approach look to be visited.

Lies down and sleeps

Re-enter HELENA

HELENA

O weary night, O long and tedious night,
~~Abate thy hour! Shine comforts from the east,~~
 That I may back to Athens [Marrakech] by daylight,
~~From these that my peer company detest:~~
~~And sleep, that sometimes shuts up sorrow's eye,~~
~~Steal me awhile from mine own company.~~

Lies down and sleeps

PUCK

Yet but three? Come one more;
 Two of both kinds make up four.
 Here she comes, curst and sad:
 Cupid is a knavish lad,
 Thus to make poor females mad.

Re-enter HERMIA

HERMIA

Never so weary, never so in woe,
~~Bedabbled with the dew and torn with briers,~~
 I can no further crawl, no further go;
~~My legs can keep no pace with my desires.~~
 Here will I rest me till the break of day.
 Heavens shield Lysander, if they mean a fray!

Lies down and sleeps

PUCK

On the ground
 Sleep sound:
 I'll apply
 To your eye,
 Gentle lover, remedy.

Squeezing the juice on LYSANDER's eyes
 When thou wakest,
 Thou takest
 True delight
 In the sight
 Of thy former lady's eye:
 And the country proverb known,
 That every man should take his own,

In your waking shall be shown:
 Jack shall have Jill;
 Nought shall go ill;
 The man shall have his mare again, and all shall be well.

Exit

ACT IV

SCENE I. The same. LYSANDER, DEMETRIUS, HELENA, and HERMIA lying asleep.

Enter TITANIA and BOTTOM; PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED, and other Fairies attending; OBERON behind unseen

TITANIA

Come, sit thee down upon this flowery bed,
 While I thy amiable cheeks do coy,
 And stick musk-roses in thy sleek smooth head,
 And kiss thy fair large ears, my gentle joy.

BOTTOM

Where's Peaseblossom?

PEASEBLOSSOM

Ready.

BOTTOM

Scratch my head Peaseblossom. Where's Monsieur Cobweb?

COBWEB

Ready.

BOTTOM

Monsieur Cobweb, good monsieur, get you your weapons in your hand, and kill me a red-hipped humble-bee on the top of a thistle; and, good monsieur, bring me the honey bag. Do not fret yourself too much in the action, monsieur; and, good monsieur, have a care the honey bag break not; I would be loath to have you overflown with a honey bag, signior. Where's Monsieur Mustardseed?

MUSTARDSEED

Ready.

BOTTOM

Give me your neaf, Monsieur Mustardseed. Pray you,
leave your courtesy, good monsieur.

MUSTARDSEED

What's your Will?

BOTTOM

Nothing, good monsieur, but to help Cavalery Cobweb
to scratch. I must to the barber's, monsieur; for
methinks I am marvellous hairy about the face; and I
am such a tender ass, if my hair do but tickle me,
I must scratch.

TITANIA

What, wilt thou hear some music,
my sweet love?

BOTTOM

I have a reasonable good ear in music. ~~Let's have
the tongs and the bones.~~

TITANIA

Or say, sweet love, what thou desirest to eat.

BOTTOM

~~Truly, a peck of provender:~~ I could munch your good
dry oats. Methinks I have a great desire to a bottle
of hay: good hay, sweet hay, hath no fellow.

TITANIA

I have a venturous fairy that shall seek
The squirrel's hoard, and fetch thee new nuts.

BOTTOM

I had rather have a handful or two of dried peas.
But, I pray you, let none of your people stir me: I
have an exposition of sleep come upon me.

TITANIA

Sleep thou, and I will wind thee in my arms.
Fairies, begone, and be all ways away.

Exeunt fairies

~~So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barky fingers of the elm.
O, how I love thee! how I dote on thee!~~

They sleep

Enter PUCK

OBERON

[Advancing] Welcome, good Robin.
 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;
~~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
 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
 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 [Moroccan] swain;
 That, he awaking when the other do,
 May all to Athens [Marrakech] 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.
 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.

TITANIA

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

OBERON

There lies your love.

TITANIA

How came these things to pass?

O, how mine eyes do loathe his visage now!

OBERON

Silence awhile. Robin, take off this head.
Titania, music call; and strike more dead
Than common sleep of all these five the sense.

TITANIA

Music, ho! music, such as charmeth sleep!

Music, still

PUCK

Now, when thou wakest, with thine
own fool's eyes peep.

OBERON

Sound, music! Come, my queen, take hands with me,
And rock the ground whereon these sleepers be.
Now thou and I are new in amity,
And will to-morrow midnight solemnly
Dance in ~~Duke~~ [King] Theseus' house triumphantly,
And bless it to all fair prosperity:
There shall the pairs of faithful lovers be
Wedded, with Theseus, all in jollity.

PUCK

Fairy king, attend, and mark:
I do hear the morning lark.

OBERON

Then, my queen, in silence sad,
Trip we after the night's shade:
We the globe can compass soon,
Swifter than the wandering moon.

TITANIA

Come, my lord, and in our flight
Tell me how it came this night
That I sleeping here was found
With these mortals on the ground.

Exeunt

Horns winded within

Enter THESEUS, HIPPOLYTA, EGEUS, and train

THESEUS

Go, one of you, find out the ~~Forester~~ [snake charmer];
 For now our observation is perform'd;
 And since we have the vaward of the day,
 My love shall hear the music of my hounds.
~~Uncouple in the western valley; let them go:~~
~~Dispatch, I say, and find the forester.~~

Exit an Attendant

We will, fair queen, up to the mountain's top,
 And mark the musical confusion
 Of hounds and echo in conjunction.

HIPPOLYTA

I was with Hercules and Cadmus once,
 When in wood of Crete [Maroc] they bay'd the bear
 With hounds of Sparta [Rabat]: never did I hear
 Such gallant chiding: for, besides the groves,
 The skies, the fountains, every region near
 Seem'd all one mutual cry: I never heard
 So musical a discord, such sweet thunder.

THESEUS

~~My hounds are bred out of the Spartan [Spanish] kind,
 So flew'd, so sanded, and their heads are hung
 With ears that sweep away the morning dew;
 Crook knee'd, and dew lapp'd like Thessalian [Italian] bulls,
 Slow in pursuit, but match'd in mouth like bells,
 Each under each. A cry more tuneable
 Was never holla'd to, nor cheer'd with horn,
 In Crete [Maroc], in Sparta [Rabat], nor in Thessaly [Italy].
 Judge when you hear. But, soft! what nymphs are these?~~

EGEUS

My lord, this is my daughter here asleep;
 And this, Lysander; this Demetrius is;
 This Helena, old Nedar's Helena:
 I wonder of their being here together.

THESEUS

No doubt they rose up early to observe
 The rite of May, and hearing our intent,
 Came here in grace our solemnity.
 But speak, Egeus; is not this the day
 That Hermia should give answer of her choice?

EGEUS

It is, my lord.

THESEUS

Go, bid the huntsmen wake them with their horns.

Horns and shout within. LYSANDER, DEMETRIUS, HELENA, and HERMIA wake and start up

Good morrow, friends. Saint Valentine is past:
Begin these wood-birds but to couple now?

LYSANDER

Pardon, my lord.

THESEUS

I pray you all, stand up.
I know you two are rival enemies:
How comes this gentle concord in the world,
That hatred is so far from jealousy,
To sleep by hate, and fear no enmity?

LYSANDER

My lord, I shall reply amazedly,
Half sleep, half waking: but as yet, I swear,
I cannot truly say how I came here;
~~But, as I think, for truly would I speak,~~
~~And now do I bethink me, so it is,--~~
I came with Hermia hither: our intent
Was to be gone from Athens [Marrakech], where we might,
Without the peril of the Athenian [Moroccan] law.

EGEUS

Enough, enough, my lord; you have enough:
I beg the law, the law, upon his head.
They would have stolen away; they would, Demetrius,
Thereby to have defeated you and me,
You of your wife and me of my consent,
Of my consent that she should be your wife.

DEMETRIUS

My lord, fair Helen told me of their stealth,
Of this their purpose hither to this wood;
And I in fury hither follow'd them,
Fair Helena in fancy following me.
But, my good lord, I wot not by what power,--

But by some power it is,--my love to Hermia,
 Melted as the snow, ~~seems to me now~~
~~As the remembrance of an idle gaud~~
~~Which in my childhood I did dote upon;~~
 And all the faith, the virtue of my heart,
 The object and the pleasure of mine eye,
 Is only Helena. To her, my lord,
 Was I betroth'd ere I saw Hermia:
~~But, like in sickness, did I loathe this food;~~
~~But, as in health, come to my natural taste,~~
 Now I do wish it, love it, long for it,
 And will for evermore be true to it.

THESEUS

Fair lovers, you are fortunately met:
 Of this discourse we more will hear anon.
 Egeus, I will overbear your will;
 For in the temple by and by with us
 These couples shall eternally be knit:
 And, for the morning now is something worn,
 Our purposed hunting shall be set aside.
 Away with us to Athens [Marrakech]; three and three,
 We'll hold a feast in great solemnity.
 Come, Hippolyta.

Exeunt THESEUS, HIPPOLYTA, EGEUS, and train

DEMETRIUS

~~These things seem small and undistinguishable,~~

HERMIA

~~Methinks I see these things with parted eye,
 When every thing seems double.~~

HELENA

~~So methinks:
 And I have found Demetrius like a jewel,
 Mine own, and not mine own.~~

DEMETRIUS

Are you sure
 That we are awake? It seems to me
 That yet we sleep, we dream. Do not you think
 The Duke [King] was here, and bid us follow him?

HERMIA

Yea; and my father.

HELENA

And Hippolyta.

LYSANDER

And he did bid us follow to the temple [palace].

DEMETRIUS

Why, then, we are awake: let's follow him

And by the way let us recount our dreams.

Exeunt

BOTTOM

[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 [King]: peradventure, to make it the more gracious, I shall sing it at her death.~~

Exit

SCENE II. Athens [Marrakech]. QUINCE'S house.

Enter QUINCE, FLUTE, SNOUT, and STARVELING

QUINCE

Have you sent to Bottom's house? Is he come home yet?

STARVELING

He cannot be heard of. Out of doubt he is transported.

FLUTE

If he come not, then the play is marred: it goes not forward, doth it?

QUINCE

It is not possible: you have not a man in all Athens [Marrakech] able to discharge Pyramus but he.

FLUTE

No, he hath simply the best wit of any handicraft man in Athens [Marrakech].

QUINCE

Yea and the best person too; ~~and he is a very paramour for a sweet voice.~~

FLUTE

~~You must say 'paragon:' a paramour is, God bless us, a thing of naught.~~

Enter SNUG

SNUG

Masters, the Duke [King] is coming from the temple palace, and there is two or three lords and ladies more married: if our sport had gone forward, we had all been made men.

FLUTE

O sweet bully Bottom! Thus hath he lost pence [dirham] a day during his life; he could not have 'scaped pence [dirham] a day: an the Duke [King] had not given him pence [dirham] a day for playing Pyramus, I'll be hanged; he would have deserved it: pence [dirham] a day in Pyramus, or nothing.

Enter BOTTOM

BOTTOM

Where are these lads? where are these hearts?

QUINCE

Bottom! O most courageous day! O most happy hour!

BOTTOM

Masters, I am to discourse wonders: but ask me not

what; for if I tell you, I am no true Athenian [Moroccan]. I will tell you every thing, right as it fell out.

QUINCE

Let us hear, sweet Bottom.

BOTTOM

Not a word of me. All that I will tell you is, that the Duke [King] 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!

Exeunt

ACT V

SCENE I. Athens [Marrakech]. The palace of THESEUS.

Enter THESEUS, HIPPOLYTA, PHILOSTRATE, Lords and Attendants

HIPPOLYTA

'Tis strange my Theseus, that these lovers speak of.

THESEUS

More strange than true: I never may believe
 These antique fables, nor these fairy toys.
~~Lovers and madmen have such seething brains,
 Such shaping fantasies, that apprehend
 More than cool reason ever comprehends.
 The lunatic, the lover and the poet
 Are of imagination all compact:
 One sees more devils than vast hell can hold,
 That is, the madman: the lover, all as frantic,
 Sees Helen's beauty in a brow of Maeon:
 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.
 Such tricks hath strong imagination,
 That if it would but apprehend some joy,
 It comprehends some bringer of that joy,
 Or in the night, imagining some fear,
 How easy is a bush supposed a bear!~~

HIPPOLYTA

But all the story of the night told over,
 And all their minds transfigured so together,
 More witnesseth than fancy's images
 And grows to something of great constancy;
 But, howsoever, strange and admirable.

THESEUS

Here come the lovers, full of joy and mirth.

Enter LYSANDER, DEMETRIUS, HERMIA, and HELENA

Joy, gentle friends! joy and fresh days of love
 Accompany your hearts!

LYSANDER

More than to us
 Wait in your royal walks, your board, your bed!

THESEUS

Come now; what masques, what dances shall we have,
 To wear away this long age of three hours
 Between our after-supper and bed-time?
 Where is our usual manager of mirth?
 What revels are in hand? Is there no play,
 To ease the anguish of a torturing hour?
 Call Philostrate.

PHILOSTRATE

Here, mighty Theseus.

THESEUS

Say, what abridgement have you for this evening?
 What masque? what music? How shall we beguile
 The lazy time, if not with some delight?

PHILOSTRATE

There is a brief how many sports are ripe:
 Make choice of which your highness will see first.

Giving a paper

THESEUS

[Reads] 'The battle with the Centaurs [Berbers], to be sung
By an Athenian [Moroccan] eunuch to the harp [kansas].'
We'll none of that: that have I told my love,
In glory of my kinsman Hereules [Mohamed].

Reads

'The riot of the tipsy Bacchanals [Hogueras],
Tearing the Thraecian [Spanish] singer in their rage.'
That is an old device; and it was play'd
When I from Thebes [Madrid] came last a conqueror.

Reads

'The thrice three Muses mourning for the death
Of Learning, late deceased in beggary.'
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!
That is, hot ice and wondrous strange snow.
How shall we find the concord of this discord?

PHILOSTRATE

A play there is, my lord, some ten words long,
Which is as brief as I have known a play;
But by ten words, my lord, it is too long,
~~Which makes it tedious; for in all the play~~
~~There is not one word apt, one player fitted.~~
And tragical, my noble lord, it is;
For Pyramus therein doth kill himself.
Which, when I saw rehearsed, I must confess,
Made mine eyes water; but more merry tears
The passion of loud laughter never shed.

THESEUS

What are they that do play it?

PHILOSTRATE

Hard-handed men that work in Athens [Marrakech] here,
Which never labour'd in their minds till now,
And now have toil'd their unbreathed memories

With this same play, against your nuptial.

THESEUS

And we will hear it.

PHILOSTRATE

No, my noble lord;

It is not for you: I have heard it over,
 And it is nothing, nothing in the world;
~~Unless you can find sport in their intents,
 Extremely stretch'd and conn'd with cruel pain,
 To do you service.~~

THESEUS

I will hear that play;
 For never anything can be amiss,
 When simpleness and duty tender it.
 Go, bring them in: and take your places, ladies.

Exit PHILOSTRATE

HIPPOLYTA

I love not to see wretchedness o'er charged
 And duty in his service perishing.

THESEUS

Why, gentle sweet, you shall see no such thing.

HIPPOLYTA

He says they can do nothing in this kind.

THESEUS

The kinder we, to give them thanks for nothing.
 Our sport shall be to take what they mistake:
~~And what poor duty cannot do, noble respect
 Takes it in might, not merit.
 Where I have come, great clerks have purposed
 To greet me with premeditated welcomes,
 Where I have seen them shiver and look pale,
 Make periods in the midst of sentences,
 Throttle their practised accent in their fears
 And in conclusion dumbly have broke off,
 Not paying me a welcome. Trust me, sweet,
 Out of this silence yet I pick'd a welcome,
 And in the modesty of fearful duty
 I read as much as from the rattling tongue
 Of saucy and audacious eloquence.~~

~~Love, therefore, and tongue-tied simplicity
In least speak most, to my capacity.~~

Re-enter PHILOSTRATE

PHILOSTRATE

So please your grace, the Prologue is address'd.

THESEUS

Let him approach.

Flourish of trumpets

Enter QUINCE for the Prologue

Prologue

If we offend, it is with our good will.
That you should think, we come not to offend,
But with good will. To show our simple skill,
That is the true beginning of our end.
Consider then we come but in despite.
We do not come as minding to contest you,
Our true intent is. All for your delight
We are not here. That you should here repent you,
The actors are at hand and by their show
You shall know all that you are like to know.

THESEUS

This fellow doth not stand upon points.

LYSANDER

He hath rid his prologue like a rough colt; he knows
not the stop. A good moral, my lord: it is not
enough to speak, but to speak true.

HIPPOLYTA

Indeed he hath played on his prologue like a child
on a recorder; a sound, but not in government.

THESEUS

His speech, was like a tangled chain; nothing
impaired, but all disordered. Who is next?

Enter Pyramus and Thisbe, Wall, Moonshine, and Lion

Prologue

Gentles, perchance you wonder at this show;

But wonder on, till truth make all things plain.
 This man is Pyramus, if you would know;
 This beauteous lady Thisby is certain.
 This man, with lime and rough-cast, doth present
 Wall, that vile Wall which did these lovers sunder;
 And through Wall's chink, poor souls, they are content
 To whisper. At the which let no man wonder.
 This man, with lanthorn, dog, and bush of thorn,
 Presenteth Moonshine; for, if you will know,
 By moonshine did these lovers think no scorn
 To meet at Ninus' tomb, there, there to woo.
 This grisly beast, which Lion hight by name,
 The trusty Thisby, coming first by night,
 Did scare away, or rather did affright;
 And, as she fled, her mantle she did fall,
 Which Lion vile with bloody mouth did stain.
 Anon comes Pyramus, sweet youth and tall,
 And finds his trusty Thisby's mantle slain:
 Whereat, with blade, with bloody blameful blade,
 He bravely broach'd his boiling bloody breast;
 And Thisby, tarrying in mulberry shade,
 His dagger drew, and died. For all the rest,
 Let Lion, Moonshine, Wall, and lovers twain
 At large discourse, while here they do remain.

Exeunt Prologue, Thisbe, Lion, and Moonshine

THESEUS

~~I wonder if the lion be to speak.~~

DEMETRIUS

~~No wonder, my lord: one lion may, when many asses do.~~

Wall

In this same interlude it doth befall
 That I, one Snout by name, present a wall;
 And such a wall, as I would have you think,
 That had in it a crannied hole or chink,
 Through which the lovers, Pyramus and Thisby,
 Did whisper often very secretly.
 This loam, this rough-cast and this stone doth show
 That I am that same wall; the truth is so:
 And this the cranny is, right and sinister,
 Through which the fearful lovers are to whisper.

THESEUS

~~Would you desire lime and hair to speak better?~~

DEMETRIUS

~~It is the wittiest partition that ever I heard
discourse, my lord.~~

Enter Pyramus

THESEUS

~~Pyramus draws near the wall: silence!~~

Pyramus

O grim-look'd night! O night with hue so black!
O night, which ever art when day is not!
O night, O night! alack, alack, alack,
I fear my Thisby's promise is forgot!
And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and mine!
Thou wall, O wall, O sweet and lovely wall,
Show me thy chink, to blink through with mine eyne!

Wall holds up his fingers

Thanks, courteous wall: Jove shield thee well for this!
But what see I? No Thisby do I see.
O wicked wall, through whom I see no bliss!
Cursed be thy stones for thus deceiving me!

THESEUS

The wall, methinks, being sensible, should curse again.

Pyramus

No, in truth, sir, he should not. 'Deceiving me'
is Thisby's cue: she is to enter now, and I am to
spy her through the wall. You shall see, it will
fall pat as I told you. Yonder she comes.

Enter Thisbe

Thisbe

O wall, full often hast thou heard my moans,
For parting my fair Pyramus and me!
My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee.

Pyramus

I see a voice: now will I to the chink,
To spy an I can hear my Thisby's face. Thisby!

Thisbe
My love thou art, my love I think.

Pyramus
Think what thou wilt, I am thy lover's grace;
And, like Limander, am I trusty still.

Thisbe
And I like Helen, till the Fates me kill.

Pyramus
Not Shafalus to Procrus was so true.

Thisbe
As Shafalus to Procrus, I to you.

Pyramus
O kiss me through the hole of this vile wall!

Thisbe
I kiss the wall's hole, not your lips at all.

Pyramus
Wilt thou at Ninny's tomb meet me straightway?

Thisbe
'Tide life, 'tide death, I come without delay.

Exeunt Pyramus and Thisbe

Wall
Thus have I, Wall, my part discharged so;
And, being done, thus Wall away doth go.

Exit

~~THESEUS
Now is the mural down between the two neighbours.~~

~~DEMETRIUS
No remedy, my lord, when walls are so wilful to hear
without warning.~~

HIPPOLYTA
This is the silliest stuff that ever I heard.

THESEUS

The best in this kind are but shadows; and the worst
are no worse, if imagination amend them.

HIPPOLYTA

It must be your imagination then, and not theirs.

THESEUS

If we imagine no worse of them than they of
themselves, they may pass for excellent men. Here
come two noble beasts in, a man and a lion.

Enter Lion and Moonshine

Lion

You, ladies, you, whose gentle hearts do fear
The smallest monstrous mouse that creeps on floor,
May now perchance both quake and tremble here,
When lion rough in wildest rage doth roar.
Then know that I, one Snug the joiner, am
A lion-fell, nor else no lion's dam;
For, if I should as lion come in strife
Into this place, 'twere pity on my life.

THESEUS

A very gentle beast, of a good conscience.

DEMETRIUS

The very best at a beast, my lord, that e'er I saw.

LYSANDER

~~This lion is a very fox for his valour.~~

THESEUS

~~True; and a goose for his discretion.~~

DEMETRIUS

~~Not so, my lord; for his valour cannot carry his
discretion; and the fox carries the goose.~~

THESEUS

~~His discretion, I am sure, cannot carry his valour;
for the goose carries not the fox. It is well.
leave it to his discretion, and let us listen to the moon.~~

Moonshine

This lanthorn doth the horned moon present;--

DEMETRIUS

He should have worn the horns on his head.

~~THESEUS~~

~~He is no crescent, and his horns are
invisible within the circumference.~~

Moonshine

This lanthorn doth the horned moon present;
Myself the man i' the moon do seem to be.

THESEUS

This is the greatest error of all the rest: the man
should be put into the lanthorn. How is it else the
man i' the moon?

DEMETRIUS

He dares not come there for the candle; for, you
see, it is already in snuff.

HIPPOLYTA

I am awearry of this moon: would he would change!

THESEUS

It appears, by his small light of discretion, that
he is in the wane; but yet, in courtesy, in all
reason, we must stay the time.

LYSANDER

Proceed, Moon.

Moonshine

All that I have to say, is, to tell you that the
lanthorn is the moon; I, the man in the moon; this
thorn-bush, my thorn-bush; and this dog, my dog.

DEMETRIUS

Why, all these should be in the lanthorn; for all
these are in the moon. But, silence! here comes Thisbe.

Enter Thisbe

Thisbe

This is old Ninny's tomb. Where is my love?

Lion

[Roaring] Oh--

Thisbe runs off

DEMETRIUS

Well roared, Lion.

THESEUS

Well run, Thisbe.

HIPPOLYTA

Well shone, Moon. Truly, the moon shines with a good grace.

The Lion shakes Thisbe's mantle, and exit

THESEUS

Well moused, Lion.

LYSANDER

And so the lion vanished.

DEMETRIUS

And then came Pyramus.

Enter Pyramus

Pyramus

Sweet Moon, I thank thee for thy sunny beams;
I thank thee, Moon, for shining now so bright;
For, by thy gracious, golden, glittering gleams,
I trust to take of truest Thisby sight.

But stay, O spite!

But mark, poor knight,

What dreadful dole is here!

Eyes, do you see?

How can it be?

O dainty duck! O dear!

Thy mantle good,

What, stain'd with blood!

Approach, ye Furies fell!

O Fates, come, come,

Cut thread and thrum;

Quail, crush, conclude, and quell!

THESEUS

This passion, and the death of a dear friend, would

go near to make a man look sad.

HIPPOLYTA

Beshrew my heart, but I pity the man.

Pyramus

O wherefore, Nature, didst thou lions frame?
 Since lion vile hath here deflower'd my dear:
 Which is--no, no--which was the fairest dame
 That lived, that loved, that liked, that look'd
 with cheer.

Come, tears, confound;
 Out, sword, and wound
 The pap of Pyramus;
 Ay, that left pap,
 Where heart doth hop:

Stabs himself

Thus die I, thus, thus, thus.
 Now am I dead,
 Now am I fled;
 My soul is in the sky:
 Tongue, lose thy light;
 Moon take thy flight:

Exit Moonshine

Now die, die, die, die, die.

Dies

DEMETRIUS

~~No die, but an ace, for him; for he is but one.~~

LYSANDER

~~Less than an ace, man; for he is dead; he is nothing.~~

THESEUS

With the help of a surgeon he might yet recover, and
 prove an ass.

HIPPOLYTA

How chance Moonshine is gone before Thisbe comes
 back and finds her lover?

THESEUS

She will find him by starlight. Here she comes; and her passion ends the play.

Re-enter Thisbe

HIPPOLYTA

Methinks she should not use a long one for such a Pyramus: I hope she will be brief.

DEMETRIUS

~~A mote will turn the balance, which Pyramus, which Thisbe, is the better; he for a man, God warrant us; she for a woman, God bless us.~~

LYSANDER

She hath spied him already with those sweet eyes.

DEMETRIUS

~~And thus she means, videlicet:—~~

Thisbe

Asleep, my love?

What, dead, my dove?

O Pyramus, arise!

Speak, speak. Quite dumb?

Dead, dead? A tomb

Must cover thy sweet eyes.

These My lips,

This cherry nose,

These yellow cowslip cheeks,

Are gone, are gone:

Lovers, make moan:

His eyes were green as leeks.

O Sisters Three,

Come, come to me,

With hands as pale as milk;

Lay them in gore,

Since you have shore

With shears his thread of silk.

Tongue, not a word:

Come, trusty sword;

Come, blade, my breast imbrue:

Stabs herself

And, farewell, friends;

Thus Thisby ends:

Adieu, adieu, adieu.

Dies

THESEUS

Moonshine and Lion are left to bury the dead.

DEMETRIUS

Ay, and Wall too.

BOTTOM

[Starting up] No assure you; the wall is down that parted their fathers. Will it please you to see the epilogue, or to hear a Bergomask dance between two of our company?

THESEUS

No epilogue, I pray you; for your play needs no excuse. Never excuse; for when the players are all dead, there needs none to be blamed. Marry, ~~if he that writ it had played Pyramus and hanged himself in Thisbe's garter, it would have been a fine tragedy; and so it is, truly; and very notably discharged.~~ But come, your Bergomask: let your epilogue alone.

A dance

The iron tongue of midnight hath told twelve:
Lovers, to bed; 'tis almost fairy time.
I fear we shall out-sleep the coming morn
As much as we this night have overwatch'd.
This palpable-gross play hath well beguiled
The heavy gait of night. Sweet friends, to bed.
A fortnight hold we this solemnity,
In nightly revels and new jollity.

Exeunt

Enter PUCK

PUCK

Now the hungry lion roars,
And the wolf howls the moon;
Whilst the heavy ploughman snores,
All with weary task fordone.
Now the wasted brands do glow,

Whilst the screech-owl, screeching loud,
 Puts the wretch that lies in woe
 In remembrance of a shroud.
 Now it is the time of night
 That the graves all gaping wide,
 Every one lets forth his sprite,
 In the church-way paths to glide:
 And we fairies, that do run
 By the triple Hecate's team,
 From the presence of the sun,
 Following darkness like a dream,
 Now are frolic: not a mouse
 Shall disturb this hallow'd house;
 I am sent with broom before,
 To sweep the dust behind the door.

Enter OBERON and TITANIA with their train

OBERON

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

TITANIA

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

Song and dance

OBERON

Now, until the break of day,
 Through this house each fairy stray.
 To the best bride-bed will we,
 Which by us shall blessed be;
 And the issue there create
 Ever shall be fortunate.
 So shall all the couples three
 Ever true in loving be;
 And the blots of Nature's hand
 Shall not in their issue stand;
 Never mole, hare lip, nor scar,
 Nor mark prodigious, such as are

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

Exeunt OBERON, TITANIA, and train

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

**MASTER'S THESIS PROJECT
PLAYSCRIPT APPROVAL FORM**

(PLEASE MAKE SURE THAT YOU HAVE READ THE PLAY SELECTION CRITERIA SECTION IN YOUR GRADUATE HANDBOOK)

SCRIPT TITLE A MIDSUMMER NIGHT'S DREAM

PLAYWRIGHT(S) [If musical, list lyricist/composer] WILLIAM SHAKESPEARE

NUMBER OF ACTS 5 APPROXIMATE TOTAL PLAYING TIME 2 HOURS 15 MIN.

CAST (fill in with the appropriate numbers)

MEN 13 WOMEN 8 CHILDREN 1 (OPTIONAL) OVER 40 _____

ROLES REQUIRING PEOPLE OF COLOR NONE ROLES COULD DOUBLE YES, AT LEAST 4

TOTAL NUMBER OF CAST 21 + EXTRAS

OTHER CASTING CONCERNS: MAY NEED TO CROSS GENDER ROLES ACTOR/CHARACTER.

ARTISTIC STAFF (check those needed for this play or production idea)

MUSICAL DIRECTOR NO DANCE CHOREOGRAPHER MAYBE; I CAN DO IT (BELLYDANCING FOR FAIRIES)
FIGHT CHOREOGRAPHER NO DIALECT COACH NO SPECIALTY HIRE X (specify what kind) TRAPEZE AND ACROBATICS
ORCHESTRA/BAND (specify what size) NO
Will you be fulfilling any of the above? YES If so, which? DANCE CHOREOGRAPHER

Will a guest artist be fulfilling any of the above? YES If so, which? SPECIALTY HIRE: TRAPEZE AND ACROBATICS

SCENERY/PROPS (check those needed for this play or your concept of the play)

UNIT SET? (YES) NO (CIRCLE ONE) NUMBER OF SETTINGS 2
HISTORICAL PERIOD MODERN GEOGRAPHICAL LOCATION MARAKEESH & FORESTED DESERT
BRIEF DESCRIPTION OF SET CONCERNS OR SPECIAL REQUIREMENTS:
IDEA -- STEEL STRUCTURE (ASSEMBLY) TO REPRESENT ARCHWAY IN MARAKEESH AND CONVERTS TO TREE-LIKE STRUCTURE
APPROXIMATE NUMBER OF PROPS 20 PERIOD MODERN
DIFFICULT OR UNUSUAL PROPS? (YES) NO (CIRCLE ONE) DESCRIBE: SUPPORTING WEIGHT OF HAMMOCK AND TRAPEZES
WILL NEED TO BE MOROCCAN OR MOROCCAN IN STYLE
WEAPONS OR FIREARMS? HOW MANY 0 DESCRIBE: N/A
NONE

COSTUMES (CHECK THOSE NEEDED FOR THIS PLAY OR YOUR CONCEPT OF THE PLAY)

APPROXIMATE NUMBER OF COSTUMES PER CHARACTER 1-2 UNLESS DOUBLED
HISTORICAL PERIOD MODERN SEASON MIDSUMMER
SPECIAL REQUIREMENTS:

MASK FOR ASS

OVER

JUSTIFICATION FOR CHOICE OF SCRIPT

HAVE YOU SEEN THIS SCRIPT PRODUCED? (YES) NO (CIRCLE ONE)

HAVE YOU DONE THIS PLAY BEFORE? BRIEFLY DESCRIBE YOUR INVOLVEMENT IN THE PRODUCTION:

NO; NO INVOLVEMENT

WHY SHOULD YOUR ORGANIZATION PRODUCE THIS SCRIPT? MY SCHOOL IS AN ACCELERATED PROGRAM WITH A HIGH PERCENTAGE OF GIFTED STUDENTS. THE EXPECTATION AND TRADITION IS TO PRODUCE A SHAKESPEARE PRODUCTION EACH YEAR. MY STUDENTS LOVE TO PRODUCE SHAKESPEARE AND LOOK FORWARD TO THE SHOW EACH YEAR. EVEN THOUGH THEY ARE MIDDLE SCHOOLERS, THEY ENGAGE THEMSELVES TO UNDERSTAND IT AND PRODUCE IT WITH QUALITY. I FEEL THIS SCRIPT SATISFIES THE NEED TO PRODUCE SHAKESPEARE, BUT ALSO INCORPORATES REALITY AND FANTASY IN EVERY TECHNICAL THEATRE AREA WHILE PROVIDING THEM WITH THE CHALLENGE OF THE LANGUAGE.

WHAT ARE THE DRAWBACKS (IF ANY) TO DOING THIS PRODUCTION AT YOUR SCHOOL?

OUR STAGE SPACE IS ONLY 20' X 20' WITH VERY LITTLE WING SPACE AND BACKSTAGE ACCESS. A CREATIVE USE OF SPACE IS NECESSARY. BY FOCUSING THE ATTENTION ON TWO SETTINGS, THE SPACE IS MUCH MORE MANAGEABLE.

ALTHOUGH LANGUAGE IS A CHALLENGE, OUR SCHOOL PRODUCES A FULL LENGTH SHAKESPEAREAN SHOW ANNUALLY SO THE LANGUAGE IS FAMILIAR AND NOT AS MUCH OF AN ISSUE AS IF IT WAS THEIR FIRST EXPOSURE. ALSO, ANY GREEK OR OTHER REFERENCES WOULD NEED TO BE CHANGED TO MOROCCAN REFERENCES.

PLEASE GIVE A BRIEF SYNOPSIS OF THE SCRIPT ON A SEPARATE SHEET OF PAPER AND ATTACH.

PLEASE INCLUDE A COPY OF THE SCRIPT FOR THE THESIS COMMITTEE TO REVIEW.

SUBMITTED BY: wendy Jo Strom DATE 10/8/04
SUBMITTED: _____

OK

Section One

Project Parameters

William Shakespeare's A Midsummer Night's Dream, directed by Wendy Jo Strom, will be performed at 7:00 P.M. on Thursday, May 11; Friday, May 12; Thursday, May 17; and Friday, May 18, 2006 in the Winterhaven School Auditorium at 3830 SE 14th Avenue, Portland, Oregon.

Staffing and Budget

Winterhaven School's Theatre Arts Program, Fourteenth Avenue Players, does not receive any annual funds from Portland Public Schools nor the Winterhaven School general fund. Instead, Fourteenth Avenue Players is a self-supporting program run entirely on ticket sales and donations from the public to produce quality educational theatre. Annually, the two main stage productions raise approximately \$1000 to \$2000, depending on show attendance and donations received. Exactly \$1000 is earmarked for the annual operational budget. The remaining funds not used for productions are earmarked for the auditorium refurbishment, discussed later in this document.

Because the program is self-supporting, technically, no theatre position exists at Winterhaven School. Instead, as the director and theatre teacher, I am a volunteer, although a hired full time teacher at Winterhaven School. My position began as a middle school sixth, seventh, and eighth grade Humanities teacher that morphed into Language Arts and Arts Enrichment K-8, transforming again into middle school Language Arts, and later seventh and eighth Language Arts/Theatre Arts by title, but not

in allocation of classes nor additional compensation, partly by choice, and partly by circumstance.

In order to support the theatrical endeavors at Winterhaven, the theatre "staff" includes dozens of trained volunteers that include parents of theatre students, parents of Winterhaven students not involved in theatre by age or preference, current students either in theatre or not, community members at large, community members of local organizations and businesses, student and parent alumni, and myself. Many parents within the Winterhaven community have extensive backgrounds in professional and community theatre. The director fulfills any roles unfulfilled by volunteers. Through intensive coordination, training, support, and recognition of these volunteers, Fourteenth Avenue Players has a well-supported educational theatre program.

Casting

The fall production will be completed by the end of October so that November and December can be used for pre-production research with the students' involvement, development of skills to work with heightened language, vocal work, and physical exercises. Thus, casting will be done just before Winter Break.

The difficulty with casting arises with the fact that Winterhaven is a small school, only 370 students K-8. Therefore, the number of students involved in theatre is finite. With that in mind, all roles will be cast from the Theatre Arts II class, formerly called Advanced Theatre Arts. Some roles will be doubled. Some added non-speaking roles may be cast from Theatre

Arts I class, formerly Beginning Theatre Arts. Other such roles may be cast from student alumni where appropriate and needed, to be determined during the process. However, the primary focus for casting is on the class itself as this production is a class project with additional roles being fulfilled by other available theatre students as necessary.

Facilities

Theatre Space

Winterhaven School, in the historic Brooklyn School building, was built in 1930. The auditorium is separate from the gymnasium with beautiful historic detailing and hardwood stage approximately twenty square feet in size. The auditorium seats approximately 250 when all of the seats are placed in the house. The seating consists of individual chairs that can be placed anywhere in the house in a variety of configurations.

The wing space on stage is no more than two feet stage right, left, and center. The space is used for storing scenery such as chairs or boxes on which actors can sit, as well as two quick-change stations. Both stage manager chairs and stations are backstage, too, near the lighting panel and main drape pull stage right, and fire extinguisher stage left, under which is a metal cabinet housing all stagecraft tools.

Additional wing space exists outside of the wing walls in two separate rooms: the theatre office stage right and stagecraft supply storage stage left. Both spaces are hidden behind a door and include stairs to backstage. The theatre office includes a built-in desk, cabinets, and bookshelves

providing about three feet of space. The stagecraft space had a door leading to the hallway to mask actor entrances, as well as a small storage space. However, the year before my arrival, the area was walled in to create a closet housing the internet cabling for the school, and at the time, only a few feet down the hall from an empty closet. As a result, with the paint cabinet and other items, the space is equally limiting as the theatre office.

With the historic nature of the space, and the continued decline of funding in Oregon for public schools, the auditorium was in complete disrepair upon my arrival in 1999. The last time any theatrical item of significance was replaced dated back to 1985, and 1972 prior to that. The program funds have allowed for the replacement of all onstage fabrication, rigging, and main drape; replacement of the window treatments; repainting the auditorium and backstage (with funds from the district); replacement of the carpeting (with matching funds from Winterhaven Parent-Teacher-Student Association or PTSA); and stage floor refinishing. The next goal will be to install proper lighting and sound equipment (with grant assistance) in the new-to-us technical booth located in the rear house left area.

The auditorium has a lobby space with built-in ticket booth, as well as two closets, formerly one-stall bathrooms. The lobby space is used to house the costume storage racks, backpack racks, as well as general storage, such as shoes and jewelry, and the costume sewing station. One lobby closet is used by the PTSA while the other serves as the storage of theatre flats,

heavy props, and other large theatre items. Above the lobby, via a steep ladder unrecognizable by the fire department in its inspection for its severe angle and installation, is the props and costume storage area, formerly the projection booth. Multiple racks of costumes and shelves of props fill the space. A pulley system, which I installed my first year, assists with lowering and raising items used and stored, as traveling with them up and down the stairs constitutes a safety hazard.

The auditorium does not have dressing rooms or a green room. Therefore, the main hallway bathrooms are dressing rooms and the science lab serves as the green room. Since the rolling costume racks are divided by gender, each rack rolls into a bathroom. Also, the rolling backpack racks, used for shoes, make up, and accessories, are wheeled into the green room. Even the science lab refrigerator is used for storage of the refreshments as they are served outside the science lab and auditorium doors.

Lighting

The stage has strip lights downstage above the proscenium arch with three toggle switches to control them. Also, the stage has footlights with three separate toggle switches. All toggle switches are contained in a fuse box that controls the house lights, outlets, and general power. The fuse box also includes several toggle switches that are cross-connected to such an extent that several switches must be turned on in order to perform a single lighting function. Due to the age of the circuitry, the switches in the fuse box do not always work. Finally, three work lights are hung on an upstage pipe. These

lights are controlled by a single dimmer mounted near the fuse box. Due to the limitations of the current fixtures, even with both the striplights and footlights on, the actors have to be center stage in order to be seen at all, and even then they are often in shadow. If you add in the work lights, the actors are completely washed out. Because of this lighting problem, and the obvious control issues, the strips and footlights are seldom used.

As a result, all lighting is rented through a local lighting company, Hollywood Lights, which happens to be about five minutes away from the school. The standard rental includes eight PAR 64 instruments, color frames, several hundred feet of cable, a spare lamp, two lighting trees, one dimmer pack, and a lighting board with six channels. To make the rental affordable, Hollywood Lights offers an educational discount. These lighting instruments are used as front light and are mounted on the trees placed about halfway back in the house. The work lights serve as backlight to help eliminate shadows. The hope is to add more lighting for this project, as power allows.

The power to the auditorium is slightly better than the 1930s output, with a decade old revamp that added additional power outlets, one stage right and another in the theatre office. However, this power is insufficient to run the rental lights. To obtain the needed power, the cables are run out of the auditorium and down the hall into the science lab/green room and the janitorial closet. Carpets are used to cover the cables for audience members entering or exiting the space. As mentioned

before, the hope is eventually to secure grant funds to increase power safely and add permanent lighting to the auditorium.

Sound

The sound system consists of two items: a 1960s era turntable with connecting amplifier/receiver that has plug-ins for a microphone and speaker, as well as a new 5-disk changer CD player and stereo. The turntable is outdated and the receiver consistently crackles when used. The two microphones at the school would be adequate if the system itself was better. The CD changer is slow so all cues either have to be at least one minute apart to account for changing disks or all sound must be burned to a single disk outside of the school, usually by a student on his/her own time. Neither system is user-friendly or sufficient.

Due to the limitations of the current system, a new sound system may be rented for this production. Renting would allow us the opportunity to try out a sound system with the intent of purchasing a new system with grant monies later.



PORTLAND PUBLIC SCHOOLS

3830 S.E. 14th Avenue • Portland, OR 97202
Telephone: (503) 916-6200 • Fax: (503) 916-2614

WINTERHAVEN SCHOOL

June 28, 2005

Department of Theatre Arts
Central Washington University
400 E. 8th Ave.
Ellensburg, WA 98926-7460

Dear Committee Chair Dr. Wesley Van Tassel and Thesis Committee Members:

My name is Tanya Ghattas, and I am (Wendy) Jo Strom's Principal and supervisor at Winterhaven School, 3830 SE 14th Ave., Portland, OR 97202 in the Portland Public School District 1J.

As principal at Winterhaven School, I hereby give permission for Ms. Strom to stage performances of William Shakespeare's A Midsummer Night's Dream as part of her Masters of Arts in Theatre Production for Central Washington University. The production will take place in the Winterhaven School Auditorium at Winterhaven School, and both current students, as well as selected Winterhaven student alumni, will participate. Production dates are calendared for May 10, 11, 12, 18, and 19, 2006.

Sincerely,

Tanya Ghattas

Evaluation of the play as production vehicle

In order to understand the play selection better, background of the school and its theatre program must be established for relative context. Winterhaven School, in its tenth year in 2005-2006, is a kindergarten through eighth grade focus school, formerly called "magnet schools" in other states, in mathematics and science in Portland Public Schools. Only 370 students are divided equally between elementary school, kindergarten through fifth grade, and the middle school, sixth through eighth grade. Of that division, there are two sixth, two seventh, and two eighth grade classes at the middle school level. To reiterate, I teach seventh and eighth grade Language Arts and Theatre Arts. Roughly seventy-five per cent of the students in kindergarten through eighth grade are identified talented and gifted, the majority of whom are at Winterhaven for the math and science focus. Given the rigor of the curriculum and high expectations of students, by the time students are promoted on to attend high school, many have earned up to two credits in math, for algebra and geometry, and one science credit in biology for high school. Currently, the potential to earn high school credits for English and Theatre Arts is being explored, as well, for implementation in the 2006-2007 school year with support from the superintendent.

Despite the heavy focus on math and science, since its inception, oddly enough, the school has offered theatre to its students. Every elementary student at Winterhaven has a fine arts component (usually in the guise of theatre or creative

dramatics) within their regular classroom, while middle school students can take theatre classes as electives. Approximately half to three-fourths of the middle school student body is involved in the theatre program from theatre arts classes to Fourteenth Avenue Players' productions to the resident Thespian Troupe #88454 and drama club, to Opening Act Theatre Company, a summer theatre arts training program.

Prior to my arrival, during the second and third years of the school's existence, the previous Humanities teacher, Toni Kennedy, established one theatre production per year. Due to the high intellectual level of the students and their motivation, she chose to produce the full-length versions of William Shakespeare's Taming of the Shrew and Macbeth. Once established, when I was hired, the site council, principal, and school community had the expectation that one Shakespeare play would be produced each year to continue the intellectual challenge of the students outside of the math and science classroom in a more creative way. The Shakespeare productions alternate comedy and tragedy every other year.

After accepting the challenge of the theatre productions, apart from the full-time position of Humanities (later Language Arts) teacher, I helped create Fourteenth Avenue Players which has produced As You Like It, Peter Pan, Murder in the Air, Hamlet, Much Ado About Nothing, Bugsy Malone Jr., Romeo and Juliet, Twelfth Night, The Winter's Tale, Steel Magnolias, and Gorillas in Our Midst. In the summer, my own theatre company that I brought with me to Winterhaven, Opening Act Theatre

Company, has produced The Lottery, Competition Piece, M*A*S*H*, Twain by the Tale, Rowan and Martin's Laugh-in, and The Martian Chronicles.

Beyond annual productions, one major goal was the development of a theatre program so that students would experience more than just Shakespeare, a goal in addition to the auditorium refurbishment mentioned earlier in this document. Over the course of the next six years, building quality theatre included adding another main stage production, along with ultimately two levels of theatre arts classes (after a period of growth with an occasional stagecraft and choreography class), an official Thespian Troupe and drama club, and establishing Opening Act Theatre Company, the summer theatre training program founded and developed in Arizona with theatre education peers, later brought to Portland. Building this reputation of quality theatre at Winterhaven School also links to the previously mentioned desire to secure high school fine arts credit for students going through the program since most students continue on to high school in theatre as second year students. It is this background that greatly affected the choice of script.

This background, coupled with the purposes of this thesis project to reflect the course of study and make application to a production, as well as to satisfy the school's expectation of Shakespeare, and personal continued development of the program and quality in theatre education, Shakespeare's A Midsummer Night's Dream was accessible to the Winterhaven students.

Choosing this play allowed me to incorporate many of the skills acquired at C.W.U. and fulfilled the Shakespeare expectation.

The story includes many contrasting elements: reality and fantasy, comedy and tragedy, characters who are human and animal, locales of city and country, among others. Also, the story incorporated three stories into one. The characters were balanced within the story providing a fairly equitable amount of stage time for groups of actors.

The students involved in A Midsummer Night's Dream will be involved in all aspects of this production from technical assistance (costuming, collecting and making properties and scenic elements) to traditional actor's work of memorization and exploring characterization through acting exercises. These students are accustomed to a multi-faceted approach given their previous experience with our original touring production of Alan Lightman's Einstein's Dreams in the fall of 2004 to the one-act play festival in the spring of 2005 during which they had to fulfill both acting and technical roles.

As a part of this thesis, I will record my decision-making process with regard to their involvement in my production journal. This section contains my preliminary design concepts, but these most likely will change and be adapted based on materials available, cost effectiveness, and volunteer support, in conjunction with class discussions.

The eagerness of my students is a blessing for this project. When I introduced this play in the fall of 2004, over one full year before we would embark on this project, as not

only a part of our regular 2005-2006 theatre season, but my thesis project for my Masters, the students were accepting and excited. They approached me throughout their seventh grade year with ideas about doubling the roles, entertainment for the green show, costuming options, and more. They are eager to please and interested in producing a quality experience for themselves, as well as the audience. In this way, the play is accessible to them, as well.

A Midsummer Night's Dream, however accessible, could have potential problems based on the concept, performance space, text, and possible other unforeseen elements. I will address each potential problem and my initial thoughts about solutions. Solutions attempted will be addressed in my production journal.

First, the concept incorporates the use of trapeze during the production as a part of the forest. The stability of the trapeze units themselves requires that the rigging be secured. Our stage rigging is OSHA approved and the battens will support the trapezes. In order to use the trapezes, once installed, students would need proper training. Several students currently are enrolled in trapeze classes through the renowned group DO JUMP! Extremely Physical Theatre. This same group includes a youth troupe called ZigZags, of which a former Winterhaven student and Thespian is a member. She will assist me in incorporating trapeze safely and aesthetically into the production. I, too, have taken two years of trapeze classes from this same company to better coordinate the trapeze integration.

Also, the former student will coordinate the borrowing of equipment used for this show.

Next, I would like several of the fairies to be belly dancers. I anticipate hiring an instructor to choreograph the fairies. Since, like the trapeze, I have taken two years of belly dancing lessons, I will use my knowledge, in conjunction with a belly dancing instructor to teach the fairies this skill. The need for separate workshops in this area, outside of rehearsal time, will be important.

Third, the student's familiarity with the Moroccan culture, in which I intend to set the show, is limited. I will share my own research, included in section two of this document, with my students. Also, I will have the students complete their own research project, much like they have done in the past with Einstein's Dreams, in order to better understand the Moroccan influences. In addition, I have arranged with a local Moroccan restaurant, aptly named Marrakech, to host a dinner for the students with their parents. During this dinner, they will be served a traditional Moroccan meal and see a professional belly dancer, after which they will have the opportunity to ask questions about Morocco from the owner and/or his Moroccan waiters.

The physical requirements within the script are another potential problem. For example, the lovers need to be able to be close to one another. In my opinion and in my theatre department, at the middle school level, students do not kiss on stage. No exceptions. I do not think it is healthy to have a

child's first kiss in front of a paying audience. Instead, I have to find more creative ways of having the characters display truthful emotions, either with masking or other types of appropriate physical contact, given the ages of the actors. I have addressed this problem in many productions, and feel I have creative solutions to this limitation.

The biggest potential problem I foresee is the heightened language of William Shakespeare. The cast has experience with Shakespeare's language and plays, however amateur. The entire class produced "Shakescenes" as a class project for Beginning Theatre Arts with some students participating in the full-length production of Twelfth Night the same year. The next year, several cast members were in the full-length production of The Winter's Tale as either lead or minor characters, all of whom attended initial workshops on Shakespeare's language. Multiple cast members were in a one-act version of A Midsummer Night's Dream as third and fourth graders, directed by another Winterhaven teacher with a theatre degree. All saw a recent production of the same one-act version by Winterhaven's second grade class, directed by the same teacher. Some attended Artists Repertory Theatre's recent production during their 2004-2005 season when the company worked in conjunction with a Vietnamese company to produce a unique, bi-lingual version of A Midsummer Night's Dream. Thus, the cast members have had exposure to Shakespeare on multiple occasions prior to beginning this project.

I feel prepared to teach Shakespeare's language to the students after taking "Teaching Shakespeare" with Professor Wesley Van Tassel. Also, I have had the luxury of directing six full-length Shakespeare productions prior to this year, in addition to the "Shakescenes" previously mentioned in this document. The students are familiar with the language and eager to learn more, be involved in the exercises required, memorize their lines, and work on the language for understanding and appreciation. They are motivated learners who often take the step to look up unfamiliar words and find out the word's meaning, and the history of the word. I even have one student who went so far as purchasing the most annotated version of A Midsummer Night's Dream last year in order to prepare for a desired role this year.

To assist me further in my teaching to prepare the students, in July 2005 I visited Stratford-on-Avon in England where I saw the Royal Shakespeare Company (RSC) perform A Midsummer Night's Dream. Beyond the performance, RSC in Playing Shakespeare by John Barton and Clues to Acting Shakespeare by Wesley Van Tassel will be the primary texts used in the Theatre II class. Due to the nature of the rhyme and meter, the language of this particular Shakespearean text is more accessible to young actors. Barton says, "Shakespeare's text is full of hidden hints to the actors" (13). These highly motivated math and science students will treat the script with an inquiry-based "What does this mean? How can I use the text to help me develop my character?" approach, and will study it for textual clues.

With a variety of instruction, practice, rehearsal, and additional experiences outside of the classroom, I hope the students will "learn to handle the language of the specific plays so that the character will be truthful in both intention and presentation" (Van Tassel xv).

The students are excited about theatre, love producing Shakespeare, and want to do A Midsummer Night's Dream. My theory of theatre education is that the students receive a wide range of quality theatrical experiences during their time with me as a theatre teacher. They have been involved with many performance styles and genres of theatre, from dinner theatre, to an original touring show, to drama, to comedy, to contemporary, and now Shakespeare. The further supported development of theatre at Winterhaven in the time of Portland Public Schools reducing 200 teacher positions is significant. I am passionate about theatre education being quality education, even if it is two hours per week for a class, and only four and a half hours per week devoted to after school rehearsals.

Concept Statement

The director's concept is to be considered a preliminary attempt to unify the production and give a context for the design elements of the production. In collaboration with the Theatre Arts II class and parent volunteers, design decisions will be finalized and reflected in the production journal of this thesis in Part Three.

The three major ideas I'd like to highlight in William Shakespeare's A Midsummer Night's Dream are male dominance over women, young people choosing nonconformity as a new way of life as just one part of the duality displayed throughout the play, and the idea that the whole play is a dream, or in my version, a mirage. These ideas become even more striking, given that I'd like to place the production in the unique setting of Marrakech, Morocco. Historically, Arab men have been assertive, domineering, and demanding toward women. Women have been relegated to secondary persons who must keep the household, even if working outside the home, too. However, today, Moroccan women are becoming more and more independent from their husbands and asserting their own sense of self, albeit in a minor movement presently. The parallel in Moroccan women is seen through Hippolyta's actions and Titania's disobedience. Their behavior can be viewed as divergent to the norm. Further discussion of this disobedience and Moroccan subservience for women can be found in this document in the research section. Of particular interest is material gathered at www.marriedtoanarab.com.

From the very beginning of the play, Theseus states, "I woo'ed thee with my sword" to Hippolyta (MND 1.1.17) which can imply that he showed his dominance over her with physical threat of violence, the old tradition. In two other cases, Hermia struggles with defying her father's wishes for her to marry Demetrius when she loves Lysander; and Helena is desperate for Demetrius as if her lacking a husband is a disgrace to her family.

These ideas are carried through in the fairy world as well. The play deals with a sense of duality between the human and fairy world. The dichotomy is evident in the way Theseus and Hippolyta interact, a reflection of how Oberon treats Titania. Given this dichotomy, I chose to double several key roles: Theseus/Oberon, Hippolyta/Titania, and Philostrate/Robin Goodfellow or Puck. These roles often are doubled traditionally to link the human and fairy worlds together. The same is true with this project. I decided to double these roles because I felt it would create a stronger conceptual link between the two worlds and highlight the theme of male dominance.

The play is a mirage. In the play, nothing is as it seems as fantasy and imagination merge, separate, and again intertwine, as they influence how people see the world. As humans we want to believe what we see. For example, Bottom doesn't see Titania as a fairy queen; likewise, she doesn't see him as an ass. Their behavior is counter to the behavior of subservient women and thus could be commentary on men's desired behavior.

Connecting with the reality of the play, other elements are exactly as they seem, reminiscent of a Brechtian style of theatre. It is obvious there is a play within a play. Within that metatheatrical structure, for example, one character plays a wall. He appears in front of the audience as the other players identify him as "wall." As with Brecht, a sense of alienation is achieved by employing this convention. In the same scene, another character plays the lion who appears in a half mask to allow the audience to see that he is a human playing a lion. The character even mentions that in order not to scare the ladies in the audience, he should be announced as a human playing a lion. In yet another scene, this sense of reality and fantasy merge when the lovers appear. It is considered fantastical for Puck to interfere with their love by merely putting a potion on their eyes, yet it is realistic that the young lovers are so fickle.

Initially, the idea of setting the play in Morocco was begat out of a brainstorm with a group of fellow Masters candidates. I wanted to select a location that was exotic, but demonstrated a sense of culture and history that would be rich to stimulate ideas. In fact, the exotic nature of the location continued to permeate my thinking about this play. Thus, in summer 2005, I decided to complete a research trip to explore firsthand the background of Shakespeare and the idea of setting A Midsummer Night's Dream in Marrakech, Morocco. It was through these travels that the images and information solidified my choice.

I discovered many parallels with the Moroccan culture and history to the events in the play. The current king in Morocco rules the country with great dominance, much like in the play that begins with the current ruler showing his dominance. I learned about the physical, religious, and cultural division of the city of Marrakech, with its European influence in the French quarter, the Jewish influence, and the more traditional medina. I saw first hand the division of people, traditional and contemporary, and therefore could understand the division with Hermia and Egeus. Confirmed by the hired English guide, Marrakech is filled with both reality and fantasy of its own. The people, buildings, culture are all very real. However, it is almost fantastical how the city transforms at night. By day, I observed a wide range of people, such as the men riding camels to women in their traditional Muslim coverings motoring on scooters. When night fell, at the marketplace appeared acrobats, storytellers, and men selling everything from fresh squeezed orange juice to monkeys' brains for dinner. However, the greatest conceptual impact was when I traveled to the edge of the city to see the Sahara desert stretch into the distance. I could envision my concept at that moment when I could see for miles on end, nothing but sand rippling with heat, knowing the Berber peoples lived high in the Atlas mountains behind me, yet little existed in that sand. The research noted later in this document will discuss this trip further.

William Shakespeare's A Midsummer Night's Dream is typically set in Athens, Greece including the palace of Theseus

and Quince's House, as well as several places within the wood near Athens. A specific time is not indicated. However, for my thesis project, I am altering those locations to be Marrakech, Morocco and the desert nearby in present day. I chose Marrakech, Morocco for its richness in culture, unique location, and overall mystique.

Given this change in scenery, the reality and fantasy of this popular play shift to palaces of a different ancient culture rich with French and Arabic influences in the art and architecture, as well as the reflection of peoples from Berber to Jew, Spaniard to French, Arab to Italian, juxtaposed with modern day influences.

The images associated with Morocco are henna tattoos, Islamic mosques, camels, caravans, Kasbahs, palaces, ornate archways, hand-painted tiles, rolling hills of desert sand, deep reds and oranges of fabrics and scenery, marketplaces filled with rugs and trinkets, carved wooden furniture, and people eager to sell their wares. The most prevalent image I see for my concept is that of a Moroccan mirage. The real world is the city of Marrakech, while the fantasy world is witnessed in the mirage induced by the desert nearby.

The play opens with the ornate structure of the palace where the king and queen are gathered to discuss their marital arrangements and those of Egeus's daughter. This palace has dominant columns and archways leading into courtyards tiled with hand-painted, colorful tiles arranged in unique patterns, accentuating the openings. Later, the scene jumps to Peter

Quince's house which can be seen as a marketplace shop, littered with rugs, lamps, and wares tucked in and about every corner. Finally, there is a shift to the fairyland. In this case, it is really a mirage in the desert where fairies are belly dancers, players are transformed into snake charmers and camel trainers, and nothing is as it seems. When Robin Goodfellow, or Puck, uses the juice of the flowering herb, it becomes the magic charm, possibly, or simply an illusion, like the majority of the desert happenings. In either case, the juice he uses is contained in a genie-like bottle, rather than the flower itself.

The title A Midsummer Night's Dream implies that someone, or many people, is dreaming the events in the story. Since the concept is a mirage, the "dream" in the title is that mirage. Because I believe the parallels of the Moroccan culture with regard to female subservience is seen first in Hippolyta's behavior with Oberon, to further my concept, I see Hippolyta as being one of the primary dreamers. Since she is dreaming, she is transformed into the fairy queen Titania, who becomes a part of the mirage. As Titania then, she witnesses the events in the forest and allows the audience to see them, as well. In her dream, she can fight with Oberon (the parallel in the real world being Theseus) and can demand respect. In her dream she is not subservient to any man. Yet, even in her dream, she can be fooled by a mirage as Bottom, in the mask of an Ass, becomes her true love. It appears as though she is susceptible to being dominated even in her own dream, or is she acting the part of 'ass lover' as another way of controlling her husband. All turns

out well for her as Oberon begins to pity Titania and releases the fairy queen from her mirage. In the end, the dream has a happy ending for both of them.

I envision the costumes in distinct groups, each with their own color palette. The colors are vibrant for some sets of characters while muted for others. The humans will be in more realistic Moroccan attire, while fantasy garb is reserved for the fairies in the so-called forest, or desert scenes. As the humans enter the desert, and become part of the mirage, their clothes become more fantastical. Fairies, conversely, might add more realistic clothing that they have stolen from the humans.

The royalty has extremely vibrant colors. The most vibrant are the king and queen, as their tunics and tunicas are very ornate and adorned with gold. The entire court, including Philostrate, have similar dark, jewel-toned outfits.

The lovers will wear a traditional silhouette and color palette employing earth tones in browns and deep greens. Their tunic-like shirts, coupled with the males' straight-legged pants, and the females' skirts, follow this more traditional Moroccan costume. However, I do envision a modern flare. In keeping with the primary directing concept, the ladies will be fully covered outside of the home some of the time, but will stray from that tradition much like they stray from the tradition of arranged marriages. In the 'forest' they lose much of their covering and are thus exposed to more supernatural forces.

The mechanicals will have clothing that shows their status as merchant class. They will wear more layers and will appear less kempt. Practicality will be a motivating factor in their costume choices, as their particular trades influence their accessories.

The fairies are dressed in a modification of the traditional Berber clothing. Because they appear as a part of the lover's mirage, their costumes will reflect this altered perspective of reality. The shirts are blended colors that match the skirts that have a tie-dyed like appearance, both pieces are accented with gold.

The lighting poses its own challenges, given the electricians of the building. However, with the rental equipment, I hope to create lighting 'looks' that shows the differences in mood from palace, to city, to forest/desert, to the world of the mechanicals. The interior of the palace is a darker place, lit by low light that is either naturally motivated from small windows or artificial with lamps or candles. The forest has a harsher look with direct light. The reality is that the lovers are in the desert, but believe they have made it safely to the Atlas Mountains. Therefore, I hope to use gobos with a leaf pattern and other scenery to create that look. The mechanicals are seen in both the interior lighting looks, the palace, and the forest.

The music and sound will include traditional Moroccan music with some modern selections. Traditional music might be more appropriate for the belly dancing, as well as the snake-charming

tunes. However, the modern music could be used to accent the lovers' scenes.

From the onset, the most lucid image I had in connection to the Moroccan theme involved the set. I wanted to use an ogee/onion-shaped archway design as the centerpiece. I pictured the arch's shape transforming in front of our eyes, separating, and turning into a tree and its limbs. The tree became part of the oasis, the mirage in the desert, where the lovers assumed to be the forest. It is this image that stuck with me even though there have been technical challenges associated with it. The idea was complicated due to the necessity of providing a structure strong enough to support the weight of a bower and trapeze circles. Yet, I was determined to have this conversion as so much effort has been undertaken to create this magical transformation.

Three elements of choreography are needed. First, I will have a former Winterhaven Thespian, and current ZigZag performer with DO JUMP! Extremely Physical Theatre, assist me in choreographing the fairies who use the trapeze. My training in this area will help in the trapeze choreography. Second, the fairies that belly dance will need more choreography than my two years of training will provide. A local hire will make this possible. Third, the lovers' spat in Act III, Scene 2 will need careful fight choreography for any physical interaction needed to show the extreme emotions of the characters. My training is sufficient to accomplish this scene.

Project Schedule

Committee in Charge

Committee Chair: Professor Wesley Van Tassel

Committee Members: Professor Michael Smith and Professor
Christina Barrigan

8 October 2004

Master's Thesis Project Play Script Approval

14 June 2005

Theatre Parent Volunteer solicitation letter sent home with
progress reports

23 June 2005

Committee Option Approval

1 July 2005

Sign up for Graduate TH 700 Master's Thesis Research
credits (2)

7 September 2005

Theatre Arts II class begins meeting
(Formerly Advanced Theatre Arts class)

September 2005

Informal meetings with various parent volunteers confirming
participation and volunteerism

4 October 2005

Production Planning Meeting/Parent Volunteer Meeting
Wendy Jo Strom, Director, teacher
Alexis Shusterman, Assistant Director, student alumni
Ian McBride, Stage Manager, student alumni

Parent Coordinators and Volunteers: Master Carpenter,
Scenic Artist, Costume Mistresses, Props Masters, Lighting
Mistress, House Managers, Publicity Coordinators, Memory
Coaches, Green Room/Refreshments Coordinator, Sound
Technician, et al.

Student Cast and Crew (optional attendance)

14 October 2005

Part One, Thesis Documentation Due

7 November 2005

Theatre Arts II class pre-production research project and
Shakespearean project preparation begins

9 November 2005

Production Meeting

7 December 2005

Production Meeting

Auditions and callbacks begin

16 December

Part Two, Thesis Documentation Due

4 January 2006

Costume and Set Design Due

Rehearsal begins

(See Appendix for rehearsal schedule)

9 January 2006

Production meeting

8 February 2006

Production Meeting

1 March 2006

Theatre Arts II class and parent volunteers to "Marrakech"
restaurant for authentic meal with belly dancer/speaker

6 March 2006

Sign up for Graduate TH 700 Master's Thesis Production
credits (2)

8 March 2006

Production Meeting

20 March 2006

Set Construction

3 April 2006

Costumes Due

11, 12, 18, 19 May 2006

Production

24 May 2006

Debrief with cast and crew

1 June 2006

Sign up for Graduate TH 700 Master's Thesis Production Oral
Examination credits (2)

14 June 2006

Part Three, Thesis Documentation Due

30 June 2006

Oral Examination

Section Two

Given Circumstances

Environmental Facts

Geographical location

Marrakech, Morocco or "The Red Desert City" is located in the Sahara Desert near the foot of the Atlas Mountains in Northeast Africa. The city is divided into four quadrants: Kasbah (Arab), Jewish, Medina (Berber), and European (Christian). Although these four groups of peoples choose to live in their own neighborhoods, there appears to be little animosity. One can quickly identify each quarter by viewing the architecture. For example, the Moroccan natives have an exterior door that is plainly marked. Once opened, the door reveals an interior courtyard commonly enhanced by Moroccan tile and a fountain. In contrast, the Jewish quarter reveals an exterior balcony complete with plant life.

The city also has two main areas: the old medina and the new European Quarter or ville nouvelle. The old medina is surrounded by a large wall inside which are the souks or marketplace. During the day, visitors can access the souks easily and are welcomed to spend their money; however, at night, it is expected that only residents stay within the walls, unless lead by a Moroccan guide, to enjoy the evening's entertainment of acrobatics, storytellers, and snake charmers.

Outside of these walls reflects a different side of the city. The ville nouvelle has new buildings with modern amenities

for the frequent French tourists. Streets have pavement and an occasional stoplight is visible (Strom travel notes).

Marrakech rests near the foot of the Atlas Mountains, where the large majority of Berbers live. The High Atlas include lush green valleys, as well as the beautiful waterfalls Cascades d'Ouzoud, or Berber for "waterfalls of the olives" referring to the olive tree cultivation in the area (Lonely Planet 480-1).

Climate

Morocco is bordered on the west by the Atlantic Ocean providing a Mediterranean climate. Marrakech sits in the desert portion of the country with high temperatures while the relatively neighboring Atlas Mountains can experience snowfall. In Marrakech, midsummer is hot. Temperatures reach in the upper 90s and into the 100s. It is dry and dusty, lending desert travelers to need water lest they succumb to an unnatural vision, such as a mirage (Focus on Morocco "Geography and Climate of Morocco" 1-2).

Date

Year

The year is 2005 where the old world culture continues to struggle against the ever-increasing influences of European involvement, dating back to the French and Spanish occupation during the protectorate period. His Majesty King Hassan II, the current king, announced the establishment of an Advisory Council for Human Rights in May of 1990, giving further evidence of the need to recognize such historic acts as the oppression of women

often associated with the Islamic culture that is predominate in the region (Focus on Morocco "History of Morocco" 1-4).

Season

The season is midsummer, although beyond the title, little reference to a date or season is given. Two quotes indicate a particular season that exists in the world of the play. The first, from Titania in the first scene of Act Two, she refers to "...the middle summer's spring" (MND 2.1:11). She can be referring to summer solstice and how the fight with Oberon is altering the seasons, too, making summer like spring. Also, Theseus refers to the lovers awakening after their forest experience in time that "No doubt they rose up early to observe the rite of May" (MND 4.1.7-8).

Summer, according to the Pagan calendar, began with May Day or May 1, also known as the rites of May. Given the rites of May and the timing of the midsummer celebration, during summer solstice or June 23, approximately, the play could be set anytime between May 1 and June 23. The notion of the rites of May and midsummer happens to correlate nicely with the production dates of mid-May, a cross between the two.

Time of day

The play takes place over the course of four days, confirmed when Theseus announces "...our nuptial hour / Draws apace; four happy days bring in / Another moon" (MND 1.1.1-2). Both day and night scenes occur throughout the play. On the first day, seen in Act One, preparations for Theseus and Hippolyta's wedding occur. In Morocco, most likely, the

celebration would occur either in the early morning or late at night in Marrakech as midday is extremely hot and a likelier time to nap than party. At the same time as the wedding preparations, the Mechanicals gather to plan their performance offering for the occasion. In the same vein that persons would not be active midday due to the heat, it would be the ideal time for the lovers to meander into the desert and see the mirage of a forest with fairies, and fantastical happenings.

Thus by day two, in Act Two, Scene One, the lovers have ventured into the desert and succumb to a mirage where the fairies quarrel over the changeling child. The third day begins late at night in Act Two, Scene Two when Titania sleeps, followed by the lovers. Puck even refers to the time by saying, "Night and silence" as they rest (MND 2.2.26).

The lateness of the hour continues through the first scene of Act Four, giving the presumption that all of the fantastical events happen during the night while Hippolyta is dreaming, according to the concept outlined previously. The final day, previewed in Act Four, Scene Two with the return of Bottom to the Mechanicals, but played out in Act Five, resolves the entirety of the conflicts among the fairies and humans alike.

The wedding, perhaps, takes place in midday, despite the heat. Theseus states, "How shall we beguile / The lazy time, if not with some delight?" as if to refer to the hot afternoon as a time of rest and relaxation rather than mirth (MND 5.1.6-7). Also, the preparations of the Mechanicals' play comes to light followed by the timely commentary of Oberon to state, "Now,

until the break of day" he wishes the fairies to bless each couple while sleeping to indicate that the Mechanical's play and bergomask dance lasted long enough to end the play at bedtime (MND 5.1.12-13).

Economic Environment

Morocco, despite its lack of oil-rich soil, includes industries such as food and textiles, energy such as uranium and solar power, mining of phosphates, and agriculture with both dry-land and irrigated farming. Also, tourism provides another source of wealth to the country. In the reference texts researched, Morocco is said to be in better economic times than it has been in several decades. On the whole, unemployment has decreased, profits have increased, and the annual income has increased (Focus on Morocco "Economy of Morocco 1-2). However, "Foreign debt remains a heavy burden. . . [and] Morocco is still borrowing heavily" from other nations (Lonely Planet 42). In fact, although the country uses the dirham as its unit of currency, the exchange rate is one U.S. dollar per each 100 dirham.

In addition, according to the Moroccan guide who was born and raised in Marrakech, two classes exist, the monarchy and the people. The monarch, King Hassan II, is the wealthiest individual in Morocco, and essentially owns the country. The people, however it may appear, all live in various forms of poverty (Strom travel notes). Given that information, the human characters of Theseus, Hippolyta, Egeus, and the lovers would be a part of the monarch and ultimate wealth whereas Philostrate

and the Mechanicals would be poor servants. Thus, the Mechanicals, who are lowly market merchants, are overjoyed at being selected because they know they will be paid and in good favor of the king himself.

Political Environment

Officially, Morocco is both a democratic and social constitutional monarchy. The king has ruled since his enthronement in 1961, as a member of the Alouite dynasty that has been in power for over 300 years. However, the governmental power is shared with a parliament, divided into an Executive, Legislative, and Judiciary Branch. The Executive Branch is lead by the king-appointed Prime Minister who then selects for himself a Cabinet of Ministers, all of whom are ultimately responsible to the king and the House of Representatives. The Legislative Branch consists of a Parliament who is elected "by universal direct suffrage and one-third indirect vote" (Focus on Morocco "Political System of Morocco 1-2). The Judiciary Branch's judges are appointed strictly by the king's nomination. Left over from French rule, the legal system follows the same structure, but incorporates Islamic law.

According to the guide, no matter the system, no one can be too careful about what they say in public regarding the way the country is being run because "someone is always listening" (Strom travel notes). Thus, in the play the word "duke" was changed to "king" to reflect current political rule where the king is the primary ruler, with no duke indicated in the monarchy.

Social Environment

Since the country is primarily Islamic, as described below, a strict social code is in place, although changing with modern times. "[T]he curious mix of conservatism and westernized 'liberalism' never ceases to confuse . . . new and modern, traditional and old" (Lonely Planet 72). No matter the current trends, traditional ways are predominant. Thus, family is the most important element in one's life next to religion. In the family, males are the center and females' roles are defined clearly.

Today, women are secondary citizens working on achieving equality. For example, Muslim women continue to be veiled in public; however, women can become professionals, such as police officers, thus women who are not veiled. Also, Arab and Berber women are allowed in certain areas of the city. Women are discouraged from traveling alone, never at night, and expected to be accompanied by another family member, preferably a male. Women are slowly earning rights, such as access to education, the right to vote, and participation in government, including two women elected to serve on Parliament. "Despite these advances, women still remain inferior to men" (Lonely Planet 73).

Previously, arranged marriages were standard practice and the notion of courting was unnecessary. Women are expected to marry in order to be well respected, more as a business agreement, and if they are not, they are suspect (Lonely Planet 72). As European influences alter the daily lives of Moroccans,

particularly the impressionable youth, courting is becoming more common and couples are determining their own arrangements to be married, even marrying at a later age (Strom travel notes).

Religious Environment

In order to address religion, the peoples of the region must be considered as the two are intimately related as if one entity. The majority of Moroccans are Berber and Arab. The Berbers live primarily in the Atlas Mountains and some of the Sahara. The Arabs indigenous to the area have mixed with the Berbers, as well. Given the majority population, Arabic is the official language of Morocco, but French is widely used. The next group is the Moors, often used to describe all Muslims. The predominant religion in Morocco is Islam and Muslim mosques are found throughout the cities. For Marrakech, it is the center of the city itself. However, both Judaism and Christianity are present in Morocco. Many Jews migrated to Morocco in the mid-1940s and around 30,000 remain. Fewer Christians are present since the increase of Islam and exit of Christian rule many years prior (Lonely Planet 77+). Because of the division of religions, the city is equally divided into four regions to reflect these religions: Arab, Berber, Jewish, and Christian (Strom travel notes). Since these peoples and their religion are so pervasive, the changes in the text of the play reflect those religions and their beliefs, where appropriate.

Previous Action List

1. Theseus became the king of Morocco.
2. Hippolyta became the Spanish Queen.
3. Theseus wooed Hippolyta with his sword from her land in Spain.
4. Egeus pre-arranged for Demetrius to marry Hermia.
5. Lysander gave Hermia rhymes, interchanged love tokens with her, and by moonlight sung by her window to win her love.
6. Egeus did not want Lysander and Hermia to love each other.
7. Egeus discovered Lysander and Hermia's love.
8. Egeus investigated both Demetrius' and Lysander's lineage for marriage purposes.
9. Demetrius was the preferred choice to marry Hermia, in the eyes of Egeus.
10. Demetrius and Helena, by Lysander's account, made love.
11. Helena doted on Demetrius, despite his change of interest toward Hermia.
12. Hermia and Helena were as close as sisters.
13. Quince, Bottom, Flute, Snug, Snout, and Starveling decided to produce a play for the king's wedding.
14. Quince reviewed multiple scripts before deciding on Pyramus and Thisbe.
15. Quince pre-determined the casting.
16. Flute had a beard coming.
17. The mechanicals saw Bottom's eagerness to act.
18. Quince decided the location at which they are to rehearse.
19. Puck became Oberon's sidekick.

20. Fairy became Titania's servant.
21. Oberon and Titania were married.
22. Oberon believed the changeling child was stolen from a Spanish king.
23. Oberon became jealous that Titania was paying more attention to the child than to him, crowning the child with flowers.
24. Titania hid the child from Oberon.
25. Titania and Oberon's disagreement made the seasons change.
26. Puck frightened the maidens of the village, made the drink with no barm, and misled night-wanderers.
27. Oberon believed Titania had relations with Theseus.
28. Titania believed Oberon had relations with Hippolyta.
29. A votaress in Titania's order gave birth to the changeling and died at childbirth.
30. Oberon wanted to steal the changeling child which caused Titania to become more protective of the child and angry with Oberon.
31. A bolt of Cupid fell on a little western flower to create a love potion.

Analysis of Dialogue

Dialogue

Choice of words

Shakespeare is known for his use of language: words, words, words. "In the first scenes, you will find the words *mewed* (caged), *an* (if), *beteem* (grant, give), *momentany* (momentary), and *collied* (black coal)" which are uncommon to today's language (Shakespeare xv). Shakespeare's heightened language, then, must be studied with dictionary in hand, or the version of the play should contain significant notation translating uncommon words into current context. This will help the actors to communicate that meaning to the audience, as well as further their understanding of the play itself.

Additional words used throughout the play have an alternate meaning to the current definitions. "In the opening scene . . . the word *conceit* has the meaning of 'a fancy trinket,' the word *solemnity* is used where we would say 'festive ceremony,' *blood* where we would say 'passions, feelings,' *fantasy* where we would say 'imagination,' and *well possessed* where we would say 'wealthy'" (Shakespeare xvi). Clarity of these terms will increase the student's understanding of the text, again through study of notation, as well as their ability to extend that meaning to the audience for understanding.

Finally, the intermingling of puns and other wordplay create the humor inherent in this play. These malapropisms are particularly notable with the artisans. In one example, Bottom states, "We will meet; and there we may rehearse most /

obscenely and courageously" (MND 1.2.22-23). Here, he misuses the words "obscenely" and "courageously" to imply the players will rehearse offensively and "bravely, which had the meaning both of 'courageously' and of 'splendid, in a fine fashion'" during Shakespeare's time (Shakespeare xvi). The intended confusion shows his uneducated status.

Choice of phrases and sentence structures

Shakespeare wrote a portion of the play in blank verse, where the rhyming pattern of the language uses an unstressed syllable followed by a stressed syllable. The opening scene demonstrates this use of blank verse. For example, Egeus speaks the following two lines in blank verse, "Full of vexation come I, with complaint / Against my child, my daughter Hermia" where the stress falls on every other syllable (MND 1.1.23-25). Once Helena arrives, Shakespeare establishes their dialogue using rhyming couplets. At first she states, "Demetrius loves you fair: O happy fair! / Your eyes are sweet lode-stars; and your tongue's sweet air" (MND 1.1.15-16).

Stichomythia, alternating lines of verse spoken between two characters, is shown in Act One, Scene One when Helena and Hermia are talking. Helena begins with "O, teach me how you look, and with what are / You sway the motion of Demetrius' heart" to which Hermia replies "I frown upon him, yet he love me still" (MND 1.1.21-24). This banter continues for six additional lines. The choice of varying the patterning connects the character more closely with the type of dialogue that best matches his or her character.

Choice of images

Two ideas woven into the heart of the play, aside from the obvious Greek references to enhance the setting, relate to the words "moon" and "dream," and are prevalent in the play. The moon imagery is introduced first by Theseus within the first four lines of the play, when he mentions the moon twice. ". . . [F]our days bring in / Another moon: but, O, methinks, how slow / This old moon wanes!" (MND 1.1.3-4). Hippolyta replies with another moon reference, "And then the moon, like a silver bow" will appear for their wedding evening (MND 1.1.9). Once Egeus enters the same scene, he, too, refers to the moonlight when complaining about Lysander singing to his daughter at her window (MND 1.1.6). Later, the mechanicals choose to meet for rehearsal "by moonlight" which winds up being the time when Bottom is transformed into an ass (MND 1.2.19). In this case, the moon enhances the mysteries of the night relating to the dream-like world of the fairies. Titania, too, refers to the moon as "the governess of the floods" (MND 2.1.19). The mechanicals use moonshine as a character in their metatheatrical play Pyramus and Thisbe. The players state, ". . . and the moon may shine in at the casement" (MND 3.1.26). Beyond the many references to the moon, Shakespeare incorporates another significant image, a dream.

The idea of a dream begins with the title, but ultimately is introduced by Hippolyta in her opening speech. She states, "Four nights will quickly dream away the time" between the present and the impending marriage to Theseus. Within the play,

Hermia awakens with "what a dream was here!" from a frightful dream where a serpent was crawling on her chest (MND 2.2.25). By the end of the play, even Demetrius comments about dreams when he says, "We sleep, we dream" (MND 5.1.32). Finally, Puck refers "dream" in the last lines of the play with, "No more yielding but a dream" (MND 5.1.2).

Figurative language also plays a role in the imagery of language. One example is when Puck describes his mischief to Fairy in the first scene of Act Two. In the same act and scene, Helena tells Demetrius, "I am your spaniel" in an implied simile (MND 2.1.5). These are just a few samples of figurative language used throughout the text.

Choice of peculiar characteristics, for example, dialects

One of the most distinguishing characteristics of this play is that Shakespeare includes stage directions within the body of the text for the audience to hear, rather than in italics just for the purposes of the director and actor. (Shakespeare xxvi). The stage directions assist the director and actors with what Shakespeare desired in his blocking rather than only what another director chose to do in one of the first productions of the play. For example, Egeus commands, "Stand forth, Demetrius" (MND 1.1.25) and "Stand forth, Lysander" (MND 1.1.2). In another scene, Hermia is clear with her direction toward Lysander when she states, "Lie further off yet" on two separate occasions (MND 2.2.6; 2.2.13). These directions give a pointed clarity of movement desired by Shakespeare the playwright, and possibly the actor.

The sound of the dialogue

Four distinct groups of people tell the story. Each group, therefore, speaks differently and the sound of their dialogue matches their roles. The human characters, such as Theseus and Hippolyta and not including the lovers, primarily use blank verse to communicate. In contrast, the lovers talk in rhyming couplets. Also, the poetic nature of the language is employed by the fairy world to add an even more heightened sense of the language. This use of rhythm is contrasted with the other verse also present in the play. The mechanicals, mere commoners, use every day speech in prose to distinguish themselves from the other groups and to match the status of those characters.

Structure of lines and speeches

One structure Shakespeare uses is the altering of word positions in lines. For example, Egeus speaks the following two lines clearly inverting the subject and verb. "Full of vexation come I, with complaint / Against my child, my daughter Hermia" where the structure is counter to every day speech (MND 1.1.23-25). Instead of "I come full of vexation," Shakespeare chooses to invert the subject and verb to follow the meter (Shakespeare xviii). This quote shows the inversion of the subject and verb, adding further uniqueness to his structure of the lines, as well as the sentence structure mentioned previously. For the purposes of the play within a play, Shakespeare shortens the lines to less than a half a dozen words for both main characters of Pyramus and Thisbe (MND 5.1.60-61). These short lines give a staccato feel to the scene and enhance the inability of the

players to perform with much depth. In order to match the meter of the line, Shakespeare also used shared lines. One character speaks followed by another speaker in such a way as they share the same number of syllables for one line of meter, or ten syllables in iambic pentameter (Van Tassel 17). An example of a shared line, of which there are many, is between Hermia and Lysander where she uses five syllables for "Let me come to her" while Lysander finishes with another five syllables for "Get you gone, you dwarf" (MND 3.2.9-10).

Analysis of Dramatic Action

ACT I

SCENE I. ~~Athens~~ [Marrakech]. The palace of THESEUS.

Enter THESEUS, HIPPOLYTA, PHILOSTRATE, and Attendants

Unit #1: Preparing for Theseus and Hippolyta's marriage

Theseus decrees to Hippolyta.

Hippolyta forbears to Theseus.

THESEUS

Now, fair Hippolyta, our nuptial hour

Draws on apace; four happy days bring in

T signals

Another moon: but, O, methinks, how slow

This old moon wanes! she lingers my desires,

Like to a step-dame or a dowager

Long withering out a young man revenue.

HIPPOLYTA

Four days will quickly steep themselves in night;

Four nights will quickly dream away the time;

And then the moon, like to a silver bow

H reflects

New-bent in heaven, shall behold the night

Of our solemnities.

THESEUS

Go, Philostrate,

T commands

Stir up the ~~Athenian~~ [Moroccan] youth to his merriments;

Awake the pert and nimble spirit of mirth;

Turn melancholy forth to funerals;

The pale companion is not for our pomp.

Exit PHILOSTRATE

Hippolyta, I woo'd thee with my sword,

T vows

And won thy love, doing thee injuries;

But I will wed thee in another key,

With pomp, with triumph and with revelling.

Enter EGEUS, HERMIA, LYSANDER, and DEMETRIUS

Unit #2: Vexation about a daughter's defiance

Egeus thrusts to Theseus.

Theseus listens to Egeus.

EGEUS

Happy be Theseus, our renowned Duke [King]! E announces

THESEUS

Thanks, good Egeus: what's the news with thee? T receives

EGEUS

Full of vexation come I, with complaint E examines

Against my child, my daughter Hermia.

Stand forth, Demetrius. My noble lord,

This man hath my consent to marry her.

Stand forth, Lysander: and my gracious Duke [King],

This man hath bewitch'd the bosom of my child;

Thou, thou, Lysander, thou hast given her rhymes,

And interchanged love-tokens with my child:

Thou hast by moonlight at her window sung,

With feigning voice verses of feigning love,

~~And stolen the impression of her fantasy~~

~~With bracelets of thy hair, rings, gawds, conceits,~~

~~Knacks, trifles, nose-gays, sweetmeats, messengers~~

~~Of strong prevailment in unhardened youth:~~

With cunning hast thou filch'd my daughter's heart,

Turn'd her obedience, which is due to me,

To stubborn harshness: and, my gracious Duke [King],

Be it so she; will not here before your grace

Consent to marry with Demetrius,

I beg the ancient privilege of Athens [Marrakech],

As she is mine, I may dispose of her:

Which shall be either to this gentleman

Or to her death, according to our law

Immediately provided in that case.

Unit #3: Hermia defends her love of Lysander

Hermia prods to Theseus.

Theseus bears down to Hermia.

THESEUS

What say you, Hermia? be advised fair maid: T interrogates

To you your father should be as a god;

One that composed your beauties, yea, and one

To whom you are but as a form in wax

By him imprinted and within his power

To leave the figure or disfigure it.

Demetrius is a worthy gentleman.

HERMIA

So is Lysander.

Her defies

THESEUS

In himself he is;
But in this kind, wanting your father's voice,
The other must be held the worthier.

T criticizes

HERMIA

I would my father look'd but with my eyes.

Her ricochets

THESEUS

Rather your eyes must with his judgment look.

T counters

HERMIA

I do entreat your grace to pardon me.
I know not by what power I am made bold,
~~Nor how it may concern my modesty,~~
~~In such a presence here to plead my thoughts,~~
But I beseech your grace that I may know
The worst that may befall me in this case,
If I refuse to wed Demetrius.

Her submits

THESEUS

Either to die the death or to abjure
For ever the society of men.
~~Therefore, fair Hermia, question your desires,~~
~~Know of your youth, examine well your blood,~~
~~Whether, if you yield not to your father's choice,~~
~~You can endure the livery of a nun~~
For aye to be in shady cloister mew'd,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless moon.
~~Thrice blessed they that master so their blood,~~
~~To undergo such maiden pilgrimage,~~
~~But earthlier happy is the rose distill'd,~~
~~Than that which withering on the virgin thorn~~
~~Grows, lives and dies in single blessedness.~~

T paints

HERMIA

So will I grow, so live, so die, my lord,
Ere I will my virgin patent up
Unto his lordship, whose unwished yoke
My soul consents not to give sovereignty.

Her oversteps

THESEUS

Take time to pause; and, by the next new moon--
 The sealing-day betwixt my love and me,
~~For everlasting bond of fellowship—~~
 Upon that day either prepare to die
 For disobedience to your father's will,
 Or else to wed Demetrius, as he would;
 Or on Diana's altar to protest
 For aye austerity and single life.

T anchors

Unit #4: Clashing of the male lovers

Demetrius begs to Hermia and jabs to Lysander.
 Lysander spits to Demetrius and undercuts to Egeus.
 Egeus asserts to Lysander and defends Demetrius.

DEMETRIUS

Relent, sweet Hermia: and, Lysander, yield
 Thy crazed title to my certain right.

D pleads

LYSANDER

You have her father's love, Demetrius;
 Let me have Hermia's: do you marry him.

L bites

EGEUS

Scornful Lysander! true, he hath my love,
 And what is mine my love shall render him.
 And she is mine, and all my right of her
 I do estate unto Demetrius.

E slaps

LYSANDER

I am, my lord, as well derived as he,
 As well possess'd; my love is more than his;
 My fortunes every way as fairly rank'd,
~~If not with vantage, as Demetrius';~~
~~And, which is more than all these boasts can be,~~
 I am beloved of beauteous Hermia:
 Why should not I then prosecute my right?
 Demetrius, I'll avouch it to his head,
 Made love to Nedar's daughter, Helena,
 And won her soul; and she, sweet lady, dotes,
 Devoutly dotes, dotes in idolatry,
 Upon this spotted and inconstant man.

L shoves

L stabs

Unit #5: Theseus' decision

Egeus acquiesces to Theseus.
 Theseus confesses to Egeus.

THESEUS

I must confess that I have heard so much, T pushes
 And with Demetrius thought to have spoke thereof;
 But, being over-full of self-affairs,
 My mind did lose it. But, Demetrius, come;
 And come, Egeus; you shall go with me,
 I have some private schooling for you both.
 For you, fair Hermia, look you arm yourself
 To fit your fancies to your father's will;
 Or else the law of Athens [Morocco] yields you up--
~~Which by no means we may extenuate--~~
 To death, or to a vow of single life.
 Come, my Hippolyta: what cheer, my love?
~~Demetrius and Egeus, go along:~~
~~I must employ you in some business~~
~~Against our nuptial and confer with you~~
~~Of something nearly that concerns yourselves.~~

EGEUS

~~With duty and desire we follow you.~~ E accepts

Exeunt all but LYSANDER and HERMIA

Unit #6: Plan to Escape the Oppression of Love

Lysander avows to Hermia.

Hermia persists to Lysander.

LYSANDER

How now, my love! why is your cheek so pale? L deducts
 How chance the roses there do fade so fast?

HERMIA

Belike for want of rain, which I could well Her hammers
 Beteem them from the tempest of my eyes.

LYSANDER

Ay me! for aught that I could ever read, L absorbs
 Could ever hear by tale or history,
 The course of true love never did run smooth;
~~But, either it was different in blood,--~~

HERMIA

~~O cross! too high to be enthrall'd to low.~~

LYSANDER

~~Or else misgraffed in respect of years,--~~

HERMIA

~~O spite! too old to be engaged to young.~~

LYSANDER

~~Or else it stood upon the choice of friends,—~~

HERMIA

~~O hell! to choose love by another's eyes.~~

LYSANDER

~~Or, if there were a sympathy in choice,
War, death, or sickness did lay siege to it,
Making it momentary as a sound,
Swift as a shadow, short as any dream,
Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and earth,
And ere a man hath power to say 'Behold!'
The jaws of darkness do devour it up:
So quick bright things come to confusion.~~

HERMIA

~~If then true lovers have been ever cross'd,
It stands as an edict in destiny:
Then let us teach our trial patience,
Because it is a customary cross,
As due to love as thoughts and dreams and sighs,
Wishes and tears, poor fancy's followers.~~

H nudges

LYSANDER

A good persuasion: therefore, hear me, Hermia. I concocts
I have a widow aunt, a dowager
Of great revenue, and she hath no child:
From Athens [Marrakech] is her house remote seven leagues;
And she respects me as her only son.
There, gentle Hermia, may I marry thee;
And to that place the sharp Athenian [Moroccan] law
Cannot pursue us. If thou lovest me then,
Steal forth thy father's house to-morrow night;
And in the wood, a league without the town,
Where I did meet thee once with Helena,
To do observance to a morn of May,
There will I stay for thee.

HERMIA

My good Lysander!
I swear to thee, by Cupid's strongest bow,

Her jumps

By his best arrow with the golden head,
 By the simplicity of Venus' doves,
 By that which knitteth souls and prospers loves,
 And by that fire which burn'd the Carthage queen,
 When the false Troyan under sail was seen,
 By all the vows that ever men have broke,
 In number more than ever women spoke,
 In that same place thou hast appointed me,
 To-morrow truly will I meet with thee.

LYSANDER

Keep promise, love. Look, here comes Helena.

L seizes

Enter HELENA

Unit #7: Disclosure of fleeing to the Atlas Mountains

Helena invokes to Hermia.

Hermia divulges to Helena.

Lysander absconds to Hermia.

HERMIA

God speed fair Helena! whither away?

Her redirects

HELENA

Call you me fair? that fair again unsay.

Hel portrays

Demetrius loves your fair: O happy fair!

Your eyes are lode-stars; and your tongue's sweet air

More tuneable than lark to shepherd's ear,

When wheat is green, when hawthorn buds appear.

~~Sickness is catching: O, were favour so,~~

~~Yours would I catch, fair Hermia, ere I go;~~

~~My ear should catch your voice, my eye your eye,~~

~~My tongue should catch your tongue's sweet melody.~~

Were the world mine, Demetrius being bated,

The rest I'd give to be to you translated.

O, teach me how you look, and with what art

You sway the motion of Demetrius' heart.

HERMIA

I frown upon him, yet he loves me still.

Her justifies

HELENA

O that your frowns would teach my smiles such skill!

Hel heaves

HERMIA

I give him curses, yet he gives me love.

Her juxtaposes

HELENA
O that my prayers could such affection move! Hel injects

HERMIA
The more I hate, the more he follows me. Her denounces

HELENA
The more I love, the more he hateth me. Hel attests

HERMIA
His folly, Helena, is no fault of mine. Her exerts

HELENA
None, but your beauty: would that fault were mine! Hel presses

HERMIA
Take comfort: he no more shall see my face; Her strokes
Lysander and myself will fly this place.
~~Before the time I did Lysander see,~~
~~Seem'd Athens [Marrakech] a paradise to me:~~
~~O, then, what graces in my love do dwell,~~
~~That he hath turn'd a heaven unto a hell!~~

LYSANDER
Helen, to you our minds we will unfold: L unfolds
To-morrow night, when Phoebe doth behold
Her silver visage in the watery glass,
Decking with liquid pearl the bladed grass,
A time that lovers' flights doth still conceal,
Through Athens' [Marrakech's] gates we've devised to steal.

HERMIA
~~And in the wood, where often you and I~~ Her reiterates
~~Upon faint primrose beds were wont to lie,~~
~~Emptying our bosoms of their counsel sweet,~~
~~There my Lysander and myself shall meet,~~
Thence from Athens [Marrakech] turn away our eyes,
To seek new friends and stranger companies.
Farewell, sweet playfellow: pray thou for us;
And good luck grant thee thy Demetrius!
Keep word, Lysander: we must starve our sight
From lovers' food till morrow deep midnight.

LYSANDER
I will, my Hermia. L scatters

Exit HERMIA

Character Analysis

Theseus

1. Desire: He wants to marry Hippolyta, achieve status with Spain, and bring amends to the lovers' dispute.
2. Will: He has the strength to command and enforce his desires.
3. Moral stance: He believes what he has to say and do takes precedence over others.
4. Decorum: Theseus is an adult male in his thirties with an entire country under his command. Although he is aware of his status and uses it to his advantage, he is not a dictator. He is not a womanizer, but rather holds the customs and culture of his country in high esteem, although recognizes the change with Western influences. He is confident in himself and his abilities to run his country that he holds near and dear. Thus, he walks upright with his shoulders back, displaying his chest as his chest. His facial expressions show his status, but also his understanding of the humanity of the situations around him. He keeps his gestures minimal, while his voice is alive with a range of qualities.
5. Summary list of adjectives: bold, decisive, manly, strong, contemplative
6. Initial character-mood-intensity: Theseus is disturbed at the development of Hermia's disobedience to her father yet sympathizes with Lysander's position.
7. Breathing: long, deep

Oberon

1. Desire: He wants the changeling child from Titania in order to become the object of her affections once again.
2. Will: He has the strength to use Puck to create the outcomes he desires in the fairyland.
3. Moral stance: He believes he has the right to the changeling child and being the object of Titania's affection at his demand.
4. Decorum: Oberon is Theseus in Hippolyta's dream-like state. Thus, he is an adult male in his early thirties with an entire fairyland under his command. Unlike his alter ego, he is a dictator, overly confident in himself. He continually asserts himself, whether through the magic of Puck or directly through his words. He walks upright with his shoulders back, displaying his center as his chest in a domineering way. His facial expressions show his jealousy. His gestures are strong and precise, while his voice is more demanding.
5. Summary list of adjectives: jealous, manipulative, clever, selfish
6. Initial character-mood-intensity: The abrupt changing of the seasons over his disagreement with Titania and lack of attention from her is the epitome of Oberon.
7. Breathing: hot, deep

Hippolyta

1. Desire: She wants recognition as a female of strength, and wants to bring political stability to Spain.

2. Will: She has the strength to assert herself in her dream in a way that alters reality such that, once established, she is assertive in her life, too.
3. Moral stance: She believes that women should not be subservient to the males at any cost.
4. Decorum: Hippolyta is an adult female in her thirties newly thrust into the role of queen of a country near to her own. She is used to this status; however, she is not used to being less than equal. She does not hold the customs and culture of her new husband's country in the same regard, but sides more with Western influences. She is confident in herself when she is dreaming and ultimately as Theseus' wife. She walks gracefully and carefully, displaying her center as her hands. Her facial expressions show her displeasure or pleasure of the situation without much to interpret. She uses polite, subtle gestures yet maintains a strong voice.
5. Summary list of adjectives: stoic, proud, assertive, intelligent, regal, strong
6. Initial character-mood-intensity: Hippolyta suffers from the position of being the queen yet a woman in a man's world hoping for the equality in rule, but realizing her gender prevents it without a fight.
7. Breathing: long, calm

Titania

1. Desire: She wants to raise the changeling child, dote on Bottom, and return the seasons back to normal.

2. Will: She has the strength to defy Oberon up to a point.
3. Moral stance: She believes she should be able to be both a fairy queen and raise the changeling.
4. Decorum: Titania is the dream world fairy equivalent to Hippolyta. Much like Hippolyta, she can be commanding when the situation presents itself to her. She is a powerful figure in the fairy world, made evident by the fact that her emotions displayed in the argument with Oberon alter the seasons. She is used to being more equal to Oberon, and is displeased with his demands. She believes in the miracles of the forest and the fantasy of the mirage. She, too, walks gracefully and carefully, displaying her center as her hands. Her facial expressions are subtle, like her gestures, unless she needs to assert herself.
5. Summary list of adjectives: protective, stoic, regal, soft, curvaceous, thoughtful
6. Initial character-mood-intensity: Titania's mood shifts like the seasons from protective to love struck to a stoic queen.
7. Breathing: long, calm

Puck

1. Desire: He wants to pull pranks and serve Oberon.
2. Will: He has the strength and magic to manipulate both the human and fairy worlds to suit his pleasures.
3. Moral stance: He believes it is his mischief that creates more interest in both the fairy and real world, and keeps them in balance.

4. Decorum: Robin Goodfellow, or Puck, is the henchman for Oberon in the midst of a mirage where he is an ageless creature who moves about the forest-like landscape with precision and stealth. He is mischievous and has that devilish gleam in his eye. He uses magic. His center is his shoulders as he gyrates in a snake-like fashion around the forest. His face reads like a book where his eyes show when he is concocting the next prank to pull.
5. Summary list of adjectives: mischievous, strong, clever, witty, agile, manipulative, giddy, devilish, loyal
6. Initial character-mood-intensity: Puck is highly amused by the world around him as he is both spontaneous, as well as a servant who follows orders.
7. Breathing: quick, shallow

Hermia

1. Desire: She wants her father to consent for her to marry Lysander.
2. Will: She has the strength to be the assertive female who defies her father in order to be with the man she loves.
3. Moral stance: She believes that her father must be persuaded to understand that a woman can make a choice for her mate.
4. Decorum: Hermia is a young woman in her late teens or early twenties in love with Lysander to the point of being blind to the custom of arranged marriage. She is strong-willed and sharp enough to realize the outcome of her choice to defy her father, but still find a way to make them happen

in spite of her father's desires. She does not hold all of the cultural customs of traditional as finite, but embraces the Western influences to fit her needs. She leads not with her head, but with her heart. Her tender touch toward Lysander is coupled with honest expressions and gestures. Her voice displays the same command as her character: fiery.

5. Summary list of adjectives: bright, studious, dwarfish, strong, fiery, love struck
6. Initial character-mood-intensity: Hermia is intensely in love and quite willing to overstep her bounds when she feels it is within her beliefs to do so.
7. Breathing: short, quick

Helena

1. Desire: She wants Demetrius to love her and Lysander to stop mocking her.
2. Will: She has the strength to follow her beloved beyond her comfort zone just to retrieve what she feels is rightly her own.
3. Moral stance: She believes if she continues to dote on Demetrius long enough, he will realize again that she is the one for him.
4. Decorum: Helena is a young woman in her late teens or early twenties in love with Demetrius. This love blinds her to the fact that he used her before moving on to Hermia, if only for the status and financial gain. She is foolish and fickle, not able to make reasonable choices to help her

friends or for herself. She is simple and beautiful, with her center in her forehead, not for the intellect. She is desperate to touch Demetrius and change his heart so her gestures are grabbing and pulling, and much like her voice, desperate.

5. Summary list of adjectives: foolish, fickle, whiny, woeful, translucent
6. Initial character-mood-intensity: Helena is like a kite in the wind, being pulled in so many directions she has trouble keeping up with where she is headed.
7. Breathing: long, deep

Demetrius

1. Desire: He wants Helena before wanting Hermia and later he wants Helena again.
2. Will: He has the strength to push his position and claim Hermia to be his own.
3. Moral stance: He believes that Egeus should decide whom his daughter should marry so he can profit.
4. Decorum: Demetrius is a young man in his early twenties betrothed to Hermia after leading Helena astray. He is a selfish, brash individual who is looking out for himself as he finds a mate, one who will provide the much desired status and financial gain. He, too, is not a reasonable individual, but is willing to compete for what he considers rightly his. He walks with a great deal of confidence in himself and uses his chest to lead his body, although not entirely fluid. He makes strong gestures to show as if he

has some authority, whether or not he does. He is physically fit. His voice is low and deep, again with a sense of authority.

5. Summary list of adjectives: hard, scheming, callous, self-centered, competitive, proud
6. Initial character-mood-intensity: Demetrius is intent on receiving Egeus' favor without considering his actions toward Helena previously.
7. Breathing: short, shallow

Lysander

1. Desire: He wants Egeus' favor to marry Hermia.
2. Will: He has the strength to stand up to Egeus and Theseus to prove his status equal to Demetrius, as well as reinforce his love to Hermia.
3. Moral stance: He believes that the only way to escape death, or a certain ill-fated marriage of Hermia to another, is to run away with Hermia.
4. Decorum: Lysander is a young man in his early twenties in love with Hermia to the point where he is willing to risk life and limb just to be with the woman he loves. He is soft, but he is able to defend his position of equal status and desire for Hermia with a confidence not cockiness. He is focused on Hermia and what he can do to be with her. He is romantic, giving love tokens to his intended bride even though he is fully aware of the trouble he could receive when their love is discovered. He walks strong and tall, and uses his heart to lead his body. He makes fluid

gestures to indicate his heartfelt feelings and desires. He, too, is physically fit, but does not have a need to show off his manly presence with every gesture. His voice is low and deep, again with a sense of authority, but kindness.

5. Summary list of adjectives: love struck, romantic, artistic, soft, centered, happy
6. Initial character-mood-intensity: Lysander's love is deep to the point where he is willing to do just about anything to prove his worthiness to Egeus.
7. Breathing: short, deep

Quince

1. Desire: He wants the king's favor to perform at his wedding and the players to follow his lead because this performance could change their lives.
2. Will: He has the strength to lead the group in the preparations of unlikely players to theatrical success.
3. Moral stance: He believes that only a miracle, and rehearsal, will allow the play to come together so their heads will not roll at the king's wedding.
4. Decorum: Quince is an older male in his fifties. His hair is somewhat unkempt with his garments askew. He is gentle with his gestures and other mannerisms. He is encouraging to those around him where they feel at ease in his presence. His center is his head because he is the thinker in the bunch of mechanicals. He treads methodically at any pace. His voice is tempered and shows his thoughtfulness.

5. Summary list of adjectives: organized, motivated, problem-solver, experienced, responsible, unyielding
6. Initial character-mood-intensity: Quince is an internal nervous wreck trying to placate all of the players, especially Bottom, yet produce a show that will not sever their heads, if selected.
7. Breathing: long, calm

Bottom

1. Desire: He wants recognition for being the best actor in the troupe. Later, he wants Titania's attention to feed his ego. He also wants his ass-head removed.
2. Will: He has the strength to act well his part and recognize life in the larger picture after he has the experience to relate.
3. Moral stance: He believes nothing is quite as it seems; he is an actor living life in a fantasy both literally and figuratively.
4. Decorum: Bottom is an older male in his fifties. His hair is stuck in one place with his garments just off of center. He is abrupt with his gestures and other mannerisms. He is brash and behaves like he is always on stage. His center is his stomach, round and prominent. He moves theatrically at any pace. His voice shows his vocal variety.
5. Summary list of adjectives: gregarious, confident, cocky, egotistical, self-centered, simple-minded, bold

6. Initial character-mood-intensity: As an attention-seeker, Bottom draws on the admiration of others and if it's not already there, he creates it with himself as the center.
7. Breathing: quick, deep

Ideas of the Play

Idea

Meaning of the title

In its most literal sense, the title of the play tells the audience the season is midsummer, in addition to the fact a dream happens somewhere in the play. However, as Shakespeare plays with the seasons throughout the text, one can make more figurative assumptions. As mentioned previously in this document, within the context of the play, Shakespeare refers to the rites of May, a Pagan reference to May Day, or the first of the month, when persons danced around the maypole with ribbons celebrating a new season of change considered to be midsummer according to their calendar of seasons.

Much like these seasons of change, change occurs in the characters. Hippolyta changes from a seemingly subservient victim of circumstance to a woman of strength and acceptance, particularly notable within the ever-changing and male-dominated culture in Morocco. Bottom changes into an ass and after the experience, from a self-centered actor to a humbled member of an amateur thespian troupe. Oberon is changed from an agreeable husband to a jealous fairy king and back again. The changes also are reflections of the characters' polar attitudes.

In addition to the seasons, Shakespeare also weaves the notion of a dream into multiple characters. The ever-present Puck transfers his talents of mischief to incite dreams of the lovers uniting. Bottom questions the dreams of Titania and her fairies dotting on him. Likewise, Titania dreams of Bottom as the

perfect beauty, despite his horrid appearance and less-than-appealing vocal qualities. Ultimately, Bottom even refers to the arrangement when he observes, "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 hear to report what, my dream was" (MND 4.1.13-17). The whole mirage of the forest is a dream-like state where fairies appear to be real, but are only imagined in dreams.

In my version, however, it is Hippolyta who dreams of more equality, seen through the defiant actions of Hermia, the strength of Titania (her own self in dream form), and even the change of Theseus from wanting to kill Hermia for defying her father's wishes to marry Demetrius to accepting the new couples' uniting so far as to celebrate their union during his own nuptials. Thus, Hippolyta's dream as it relates to the roles of men and women in the Moroccan culture becomes the central idea to the play.

Philosophical statements in the play

- HERMIA: "I would my father look'd but with my eyes" (MND 1.1.29). Wishes father would see Lysander as an equally qualified match for her.
- THESEUS: "Rather your eyes must with his judgment look" (MND 1.1.30). Suggests that Hermia heed to wisdom of her father's choice.
- HELENA: "And therefore is Love said to be a child" (MND 1.1.7). Love is fickle.

- ALL MECHANICALS: "That would hang us, every mother's son" (MND 1.2.9). Be careful of how the play is played.
- HELENA: "I'll follow thee and make a heaven of hell, / To die upon the hand I love so well" (MND 2.1.27-28). Desires Demetrius to the point of being willing to die at his hand as if that is heavenly.
- BOTTOM: "[T] his is to make an ass of me" (MND 3.1.7). Plays on the word ass in the literal sense of it being fixed on Bottom's head, as well as Bottom's personality as being overbearing.
- BOTTOM: "Reason and love keep little company together nowadays" (MND 3.1.7-8). Love is not reasonable.
- PUCK: "Lord, what fools these mortals be!" (MND 3.2.14). The humans are ill equipped to see the obvious, and act like fools.
- OBERON: "Be as thou was wont to see: / See as thou wast wont to see" (MND 4.1.13-14). Before waking fairy queen who was dotting on the ass, he remarks about how people see what they want to see, not what is actually happening.
- PUCK: "Now, when thou wakest, with thine / own fool's eyes peep" (MND 4.1.27-28). Once a fool, always a fool, awake or asleep.
- BOTTOM: "I have had a dream beyond any dream" (MND 4.1.9). Bottom recognizes man is an ass.

- THESEUS: "'A tedious brief scene of young Pyramus / And his love Thisbe; very tragical mirth.' / Merry and tragical! Tedious and brief!" (MND 5.1.22-24). When introducing the plays, talks about plays being tedious and short, much like Pyramus and Thisbe is tedious and short. Plays on the philosophy of having long plays since Midsummer is such a short season.
- BOTTOM: "No, I assure you; the wall is down that parted their fathers" (MND 5.1.28-29). In the metatheatre, the play within the play, the wall coming between the two lovers, separating them, has changed and come down.
- PUCK: "If these shadows have offended, / Think but this, and all is mended, / That you have but slumber'd here / While these visions did appear. / And this weak and idle theme, / No more yielding but a dream" (MND 5.1.33-36; 5.1.1-2). Excuses any actions within the play that might be offensive.

How does the action lead directly to the idea (meaning)?

Each pointed action develops the central idea of the subjugation of women in the Moroccan culture slowly being altered by the influx of European influences on a traditional society. Women's role is clearly that of subservience to the male dominated society in Morocco, particularly given that the majority religion is Islam and that is historically male dominated. In the society at large, then, the expectations include women succumbing to the male's demands and desires. The

opening scene defines those roles almost immediately as Theseus boldly reminds Hippolyta that he conquered her, thus making her his property by saying, "I woo'ed thee with my sword" and going so far as to claim "And won thy love, doing thee injuries" as if to say injuring her made her love him rather than wish she could decide her own fate (MND 1.1.17-18). In the same vein, the youth, more specifically daughters or females, are expected to listen to their male authority, in this case a father. In the same scene, Hermia is scolded by her father Egeus for defying his demands that she marry Demetrius, a man of his choosing, not her own choosing, namely Lysander. Egeus states that Lysander "Turn'd [Hermia's] obedience, which is due to me / To stubborn harshness" clearly stating that Hermia should obey her father because it is her duty, meanwhile implying that she cannot make her own choices about her future. The old tradition of the father choosing his daughter's mate clashes with the new thinking that couple's should choose each other without parental intervention reinforcing the action of the play leading directly to the idea or meaning.

For the scene in preparation

The purpose of Act I, Scene I in the play is to introduce the audience to the several key characters and form the basis of events to establish the central idea of the play. In that way, the audience meets Theseus as the conquering male and Hippolyta as the subservient female, taken by Theseus. The lovers establish their relationships as counter to the traditional culture of arranged marriages so prevalent in past years, but

slowly becoming less common, particularly among youth. The use of the opening scene in the play is to show their actions setting the stage for the play as a dream from Hippolyta's eyes. The audience can see that she dreams of a chance to assert her desire and give power to women.

Nicely
stated; as
clear a vision
of the play's
ideas as I have
ever read.
MJS

Previous Reviews

1. Artists Repertory Theatre of Portland, Oregon produced an unprecedented bilingual production of A Midsummer Night's Dream during their 2004-2005 season, under the direction of both ART's Artistic Director Allen Nause and Vietnamese Director Doan Hoang Gian. This collaboration started overseas in Vietnam in 2000 a "first-ever post-war artistic collaboration" using both American and Vietnamese actors to portray the story, set to Vietnamese music (Artists Repertory Theatre's A Midsummer Night's Dream). Ultimately, the pair of directors brought the show to the states as a part of the Shakespeare in American Communities series, with support from the National Endowment for the Arts. The year the show was produced in Portland, it won the Portland area Drammy Award for Best Musical Ensemble.

Several unique elements framed this production. Vietnamese music created the atmosphere. The live musicians were on stage with the actors and occasionally the actors interacted with the musicians. The scenery was minimal, using pieces of fabric on which color was projected to intimate the changes in scenes. A large digital announcement board hung up center above the musicians to display the translation of the dialogue. This supertext, as it was called, allowed a more seamless transition from English to Vietnamese and back again throughout the production. Even the variation in fonts connected specific characters to their dialogue visually.

As a powerful statement showing a new connectivity between America and Vietnam, this production certainly displayed a

higher sense of collaboration unseen since the end of the Vietnam War. The use of both American and Vietnamese actors, each set trained in their own country's styles of theatre, effectively transformed the timeless classic into a play speaking to a larger audience. The music was a highlight to the overall production, almost to the detriment of the acting itself for several characters. Another interesting point was the choice to cast an African-American as Oberon, again integrating cultures.

2. Royal Shakespeare Company in Stratford-upon-Avon, England produced their latest version of A Midsummer Night's Dream in Summer 2005 in the Swan Theatre. Known for their exquisite understanding and usage of language, this production did not disappoint, but added some unusual dynamics to the play that enhanced a new vision of Dream without total rapture in it, as discussed by reviewer Steve Orme in 2005.

"Twelve months after a fascinating season of tragedies, the RSC are giving us four of Shakespeare's finest comedies, starting with the perennial favourite, A Midsummer Night's Dream.

"What, yet another production of the Dream? I hear some of you say. You might think there can't be any new ways of doing this play - but you'd be wrong.

"As with the tragedies, A Midsummer Night's Dream has benefited from an extensive rehearsal period which has allowed actors and backstage team to take risks. However, the Dream is

in the capable hands of Gregory Doran, a director who pushes the boat out but never gets out of his depth.

"He's been responsible for some of the finest offerings at the RSC in the past couple of years, including The Taming of the Shrew with Jasper Britton, Judi Dench in All's Well That Ends Well and Othello with Antony Sher. Now he's put his unmistakable stamp on the Dream, giving it freshness and vitality without making it unrecognisable from the play Shakespeare intended.

"Yet despite the excellent verse speaking, the high standard of acting and the groundbreaking use of puppets, Doran's modern-dress production will be remembered most of all for the hilarious play-within-a-play performed magnificently by the rude mechanicals.

"This diverse group of characters have probably never been more rude. When Pyramus and Thisbe whisper their love for each other, they do it through a chink in the wall that separates them. Snout (an uproarious David Rogers) has a novel way of portraying the chink - by opening his legs. The sexual implications are evident for all to see; some of the schoolchildren in the audience giggled uncontrollably.

"All the mechanicals sport Brummie accents, with Malcolm Storry a glorious, irksome Bottom and Paul Chahidi a laidback Quince who turns almost into a superhero during the Pyramus and Thisbe routine.

"There are also quite funny moments with the four young lovers. Caitlin Mottram portrays Helena as slightly irritating

while Oscar Pearce shows a hint of bumptiousness as Demetrius that sets him apart from Trystan Gravelle's Lysander. And Sinead Keenan is precociously feisty as Hermia.

"I also enjoyed Jonathan Slinger's Puck, an overweight, idle, insolent servant who immediately connects with the audience.

"Doran, who last year engaged the Little Angel Theatre's puppets to bring to life Shakespeare's narrative poem 'Venus and Adonis,' uses puppets in the Dream. The best use is to show the changeling boy that Oberon wants to take from Titania.

"As a whole, this version of A Midsummer Night's Dream is clever, well-presented and highly enjoyable, although it doesn't quite make it into the "unmissable" category.

"There are times when you're bemused at the way certain scenes are treated, such as why Theseus and Hippolyta don armour for a swordfight to pass the time before they're married; and why Oberon and Titania perform an excruciatingly bad dance when neither would qualify as a contestant on Strictly Come Dancing.

"Doran brings out the darker elements of the play, with the fairies dressed like Goths and Amanda Harris's Titania more like a refugee from Titus Andronicus than the queen of the fairies. The forest is a somewhat foreboding place. This almost invariably means that some of the magic has been sacrificed.

"Despite that, this is in many ways a refreshingly different examination of arguably Shakespeare's most-loved play. And images of the rude mechanicals' mirth-inducing finale will stay with me for many years" (Orme).

Having seen this production in summer 2005, I concur with this reviewer's assessment that the play had exquisite language usage, but is not the most note-worthy production, particularly by Royal Shakespeare Company, though highly entertaining. Indeed, the mechanicals stood out as the most interesting and engaging of the characters with their play within a play. The use of Wall's legs to provide the chink, rather than fingers, created more unique ways of the lovers interacting to circumvent the awkwardness inherent in the sexual implications. Also, an extra long tail used for the lion created another comic effect. Another moment aside from the mechanicals that awed the audience was the use of a mirrored scrim to create the appearance of the fairies flying away doubled with the action on the stage floor. The actors lied down on the polished stage floor that acted as a mirror, reflecting their image back onto the scrim above them creating the effect that they were flying through the stars. Another unusual element incorporated puppet babies to represent the fairies in the forest while the actors themselves became the trees in the forest manipulating the babies.

Despite these interesting moments in the play, on the whole, minor problems made the production not as outstanding as one would expect of Royal Shakespeare Company. Poor lighting made it difficult to see the actors playing the humans, including the lovers. Although the use of the babies was innovative, initially it was difficult to determine if the actors were the fairies all the time since they manipulated the puppet babies that were used only when Bottom was with Titania.

Ultimately, it is presumed that the babies were fairies when they were visible to Bottom, whereas when they did not encounter humans the actors portrayed the fairies.

Although the production included engaging, humorous mechanicals, clever uses of imagery, and acting focused on the language, the incorporation of the puppet babies, however innovative, and the lighting issues detracted from the overall cohesiveness of the production.

3. The infamous 1970 Peter Brook's version of A Midsummer Night's Dream performed by the Royal Shakespeare Company completely altered not only the way audiences looked at theatre, but also Shakespeare's works. According to one reviewer, Brook exposed the essence of the play because the production did not rely on spectacle in the same way.

"When American critic-director Charles Marowitz, who lives in London, reviewed The Dream for the New York Times, he was obviously impressed with just how cleanly Brook had stripped away all the visual trappings of 19th century romanticism and 20th century spectacle. As he said: '. . . this is a defoliated Midsummer Night's Dream. Gone from the Royal Shakespeare Company's production are the terpsichorean fairies, the vernal glades, the mischievous woods. In their place: a white, gymnasium-styled quadrangle hung with swings and ropes and surmounted by a metal catwalk from which hovering actors emit sounds, throw confetti, burble, heckle, kibitz, and brood.'

"He continued: 'Brook's starting point seems to have been the "contemporary" notion of magic. Since woodland sprites and

evil fairies no longer convince, on what magical basis can A Midsummer Night's Dream be founded? Brook's answer is theatre magic: A sleight-of-hand composed of scenic tricks and stage illusion, but with the mechanics laid bare for all to see. The herb, love-in-idleness, which drugs Oberon's victims and is responsible for all the amorous confusions of the evening, is here translated as a silver dish magically rotating on a silver rod—a conventional conjurer's trick passed spinningly between Puck and Oberon.'

"Representing the shooting stars of the night sky—actually thunder-bolts!—with streamers thrown from side to side, Marowitz noted, using the phrase of the London Times critic Irving Wardle, '. . . is out-Meyer-holding Meyerhold.' Marowitz catalogued the influences he felt at work; in addition to Meyerhold and circus-technique, he saw evidence of Oriental theatre devices, turned into a kind of western theatre-short-hand.

"'The shock,' Marowitz observed, 'of dislocating the play is so great, the effect of seeing it re-assembled in a bright, hard context free of traditional associations so refreshing that we are hypnotized by the very "otherness" of the creation' Ultimately Marowitz did not feel that Brook had either transcended the material or reconstituted it into something different. For him, the production was The Dream still saying that The Dream always says, '. . . but in a flashier context'" (Peter Brook's 11-12).

Truly a departure from previous productions, Brook challenged the audience to a new image of The Dream. He literally created levels not just with a bridge, but trapezes and ropes hung from above rather than built from platforms below. He mesmerized the audience with not a flowered potion, but everyday objects, a plate and rod, used in a simple way. Indeed, eye-catching ribbon as lightning is simple, but the application is clean. His production forces the audience to look at A Midsummer Night's Dream as more than a magical story, but rather the story with a different sense of spectacle.

Brook's production is famous for another reason. Brook incorporated trapeze as an integral element to the actor movement, but did not neglect the theatrical stage. He used basic props, but interjected them as something they were not to create a new use for each one. Without a doubt, Peter Brook definitely achieved his goal of freeing Dream and making an indelible mark on American Theatre.

4. Mark Lamos' staged version for the Shakespeare Theatre in Washington D.C. 2004 continues to capture the attention of critics with his integration of design elements. In the following review from November 9, 2004, the reviewer comments on the unusual use of a swimming pool as one focal point in the production.

"Everybody into the pool! That's the image you may carry away from this fanciful, at times delightful and at other times slightly disjointed production of one of Shakespeare's good old standbys. Two pairs of lovers can't keep their hands and lips

off each other in a scene that escalates the comedy in well measured steps until all four have tumbled into the on-stage pool in the unsoiled equivalent of a mud wrestling exposition. It is but one of the visual highlights.

"Storyline: Romantic mix-ups in the court of the Duke of Athens are compounded by the intervention of the King and Queen of the fairies who inhabit the nearby woods as magic potions intended to make couples fall instantly and completely in love with each other create bonds instead between the wrong partners. Added confusion comes as a wandering troupe of actors gather in the woods to rehearse their play and a mischievous fairy turns one of them into an ass.

"Those who recall last year's Much Ado About Nothing, which was also directed by Mark Lamos, won't be surprised that his new project is marked by a strong visual design, intelligent analysis of the essence of the piece and a firm directorial hand at the helm. Last year he did a fine job working around the problems in one of Shakespeare's less successful scripts. This year he does an equally fine job of highlighting the strengths of better material, bringing out the delights in Shakespeare's Dream.

"The always wonderful David Sabin has just as much fun with the part of Nick Bottom, the actor who is given the head of an ass, as you might expect. The glint in his eye prepares the audience for the tomfoolery about to transpire and the wave of his hand is the final image of the night. In between are some fresh and fun interpretations of the lovers' parts from Noel

True, Kate Nolin, Paul Whitthorne and Paris Remillard. Add Daniel Breaker's Puck, the sprite who mixes up potions and adds additional mischief just because it seems fun, and the delights begin to multiply.

"The set design is more muted than last year's astro-turf tennis court, which may be a good thing. Still, there are visual delights all night long. There are fairies projected on the wall by "the Changeling Boy" (who Lamos makes a much more significant character than Shakespeare did). There are actual flying fairies with their firefly-like headdresses glowing in the dark. While many productions make the woods into something of a forest, Lamos and his set designer Leiko Fuseya use just about eight slender tree trunks and a few pine needles to create an ephemeral wood -- something that looks a bit like what the recently burned out California hills will look like in a year or two as nature rebounds. And, of course, there is that pool!"

(Rev. of MND Lamos).

From this review, it appears that the director's strongest quality is his ability to capitalize on the strengths of the script and implement strong design. It sounds as though the actors were able to play with the language and still communicate the story. What is curious is the use of a pool in the midst of the forest, as the "use of a few pine needles" is described, too. One can only imagine the size and shape of the pool with the minimal scenery surrounding it. The most interesting description is the use of lighting to create the fairies as projections, as well as the fairies' headdresses glowing in the

dark create an instant image of their role in the production. All of these elements make the production sound inviting and visually appealing to an audience.

5. Edward Hall's staged version for the Brooklyn Academy of Music in 2004 challenges the audience's perception of gender identity not for the characters themselves as the roles remain true to the assigned gender itself or for the male actors portraying those female roles, but questions the society's perception through their own feelings about gender. In the following review by Lizzie Loveridge for CurtainUp, the reviewer comments on the staging, single gender casting, as well as the world of the play.

"It is a mysterious world of dreamscapes that Edward Hall has conjured for his touring production of A Midsummer Night's Dream which has come into London's Comedy Theatre for a summer season. The company he formed, based at the Watermill, West Berkshire Playhouse in Newbury, is the all male Propeller. Their aim: 'to perform Shakespeare's plays with a contemporary aesthetic while maintaining the necessary emphasis on the spoken word'.

"Having seen Propeller's Rose Rage and all male productions at Shakespeare's Globe, it is interesting to compare Propeller's take on this most performed of Shakespeare's comedies. In essence, this is not the Tudor/Jacobean practice to have slight boys with piping voices taking female roles, but grown men making few concessions to femininity in terms of voice, hair, clothes and so on. What the actors try for is not female ---

impersonation, but to convey the emotion of the part, so that through these emotions the audience is convinced. This is Helena (Robert Hands), affronted, hurt, confused that she is the butt of a cruel joke on the part of Hermia (Jonathan McGuinness), Lysander (Dugald Bruce-Lockhart) and Demetrius (Vincent Leigh).

"Edward Hall's emphasis is on discord, the deleterious effect on the harmony of nature of the falling out of Oberon (Guy Williams) and Titania (Richard Clothier), the fairy king and queen. Actors with harmonic sound the discordant notes, sometimes annoying, at each distemperate scene. With most of the mechanicals doubling as other parts, there is weak development of their idiosyncrasies, important in the build for their roles in the final play of Pyramus and Thisbe. (I was almost hoping that Theseus had chosen one of the other plays on offer. Thisbe is so tedious dying that Lysander helps her on her way - 'Die' he says as he pushes her over.) Instead this production gives us a splendid fairy kingdom, and exemplary lovers who scale the comic heights, a hard act for the mechanicals to follow. Like all plays directed by Edward Hall, songs feature strongly, both those in the text and other folk-type songs added for atmosphere.

"Richard Clothier's Titania is regally middle aged, a welcome change from pretty-pretty, despite at times reminding me of Rik Mayall, more queenly than fairy. Her toe curling, coquettish reception of the donkey-dicked ass Bottom (Tony Bell) opens her to ridicule and has camp echoes of Rocky Horror's Frank'n'Furter. Oberon (Guy Williams) speaks his part with great

clarity and dignity. Jonathan McGuinness and Robert Hands take the acting credits as Hermia and Helena in high farce. Much of the early humour is while the audience is adjusting to the cross gender casting. Hermia uses sheep's eyes and little flirtatious squeaks and when Lysander warns her of the danger to her maidenhood, she eagerly holds out her arms. Robert Hands is simply superlative as Helena, getting right inside her psyche. Simon Scardfield's white faced, androgynous Puck leaps balletically through clouds of dry ice sprinkling fairy dust and mayhem.

"Michael Pavelka's set partially reminds of Peter Book's famous white set for Dream in 1970 with its white sheets and cobwebbed ladders, white painted chairs suspended high above the stage allowing an upper tier for performance, two of the chairs forming thrones. Centre stage a box opens to reveal another smaller box and from the ceiling white painted trees tumble out of another open box like the non sequiturs of a dream. Hall's innovative Dream is a most welcome addition to the West End although I still wish someone would recreate Beerbohm Tree's production of 1900 when live rabbits ran across the stage in the woodland scenes" (Loveridge).

By having an all male cast, this production forces the audience to question how they feel about seeing men playing women's roles and if they find that gender bending acceptable enough to suspend their disbelief for the remainder of the production. The audience must engage themselves in seeing these

characters in a new way, much like this production is a new interpretation of the Shakespeare classic.

It seems that the production is able to transcend gender to the point where the audience sees the story as a plight of the human condition rather than being gender specific. The audience is engaged in the plight of the characters rather than focusing primarily on their sex, which happens after the initial humorous shock value of men playing women. Instead, Bottom can become an ass just as easily as the character of Hermia can fall in love with Lysander. These relationships are no longer prescribed because of their gender, but their emotions, actions, and reactions as people in their situation.

Classics of Shakespeare are reinvented time and time again to connect with modern generation. This production appears to have engaged a new generation of audiences with a uniquely envisioned production of an all male cast.

6. Martha Clarke's staged version for the American Repertory Theatre in 2004 seems to rely on the choreography more than the language, according to the reviewer Carolyn Clay, which does not make a completely successful production.

"The American Repertory Theatre began its tenure here with Alvin Epstein's regal production of A Midsummer Night's Dream, which contrasted the erotic world directed by the fairies with the formal music penned by Henry Purcell in 1692 for The Faery Queen. The noted choreographer/director Martha Clarke also has a dream of Dream, one in which there is more night than summer. In her stark Athenian wood, the fevered, Goya-driven notions of the

Polish critic Jan Kott in his essay 'Titania and the Ass's Head' meet the aerial choreography of Clarke's own The Garden of Earthly Delights and the Freudian foment of her Vienna: Lusthaus, from the 1980s. In Clarke's vision, we are dreaming primarily in black and white, of a kingdom of air and earth where sexuality takes shapes both delicate and carnal, embracing even its oft-heralded connection to the grave. Here sprites singing eerie songs by Marat/Sade composer Richard Peaslee somersault slowly through space to land in a field of ash, and Oberon, the ultimate voyeur, watches amused as Titania happily copulates with a snorting ass. Crickets sound, as do Chopin nocturnes, and daybreak seems a long time coming to this shadowy swamp of love's confusion.

"But, say, isn't A Midsummer Night's Dream supposed to be a comedy? A romp in which lovers and workmen escape the harsh strictures of Athens to chase their hormones through a balmy night in a forest enchanted by feuding, sexual-mischief-making fairies? A roundelay in which love gets misdirected and redirected, all with the aid of eyedrops from 'a little western flower,' only to turn out perfectly ordered at the end? Actually, one of the marvels of Shakespeare's plays is the way in which they can be stretched across various frames, and this disturbing dream is no romp, despite the amusing ineptitude, complete with 'piano improvisations' by Peter Quince, of the 'tragical mirth' of Pyramus and Thisbe with which the rude mechanicals cap the Bard's midnight journey through the transmogrifications of love.

"But that's the ending, shakily performed on a wooden table before curtains as uncontrollable as the play's passions, with Robin Starveling's moon dangling in air like a lanky, frantic bauble. In the beginning, duke of Athens Theseus, done up in the dour finery of an Ibsen play, wakes from a dream to start things not with Shakespeare's opening but with act five's rumination that 'The lunatic, the lover, and the poet/Are of imagination all compact./One sees more devils than vast hell can hold:/That is the madman. The lover, all as frantic,/Sees Helen's beauty in a brow of Egypt./The poet's eye, in a 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./Such tricks hath strong imagination/That, if it would but apprehend some joy,/It comprehends some bringer of that joy./Or in the night, imagining some fear,/How easy is a bush supposed a bear!'

"Whereupon imagination bodies forth as, buoyed by a wire operated by ropes and pulleys stage left, a frothily white-clad dancer/fairy takes a ground-grazing leap across the stage clutching in her arms Titania's changeling child. In Clarke's production, the wood is spookily dim rather than beckoning, ruled by John Champion's commanding, disheveled Oberon and Jesse J. Perez's chaos-loving Robin Goodfellow, more 'Hobgoblin' than 'sweet Puck,' jingling like a jester but resembling a diabolic Michael Jackson and putting 'a girdle round about the earth' by tunneling underground. Titania's dancer train is beauteous and

graceful, but the fairy land dominated by Oberon is brute and sinister. Sometimes, as Shakespeare proves in A Winter's Tale, a bear probably is a bear.

"Robert Israel's broad, sooty, Beckettesque landscape is a bit much; even Waiting for Godot has a tree! But with its board-bordered holes and dusty ground, it underlines the dangerous, subterranean nature of this Dream, in which nature seems not so much at war with itself, as Titania suggests in burnished verse, as burnt-out (though James Ingalls's lighting adds ghostly shimmer). On the other hand, the pitfall-pocked terrain can be seen as an apt slate for the cruel, oft-arbitrary romantic pursuits of the characters to be writ on. In these environs, the flip-flop declarations and betrayals of the play's quartet of lovers seem more mean than hilarious. And the only innocents are the sextet of homespuns led by Thomas Derrah's vain Little Tramp of a Bottom and Will LeBow's nervous, ivory-tickling Peter Quince. Moreover, in Clarke's reading, Nature never wholly rights itself. At the end, after the wedding of the conquering Theseus to his captured Amazon is celebrated, a sullen Hippolyta exits alone, leaving Theseus, no longer the satisfied Oberon of his imagining, to follow resignedly.

"If I have a caveat about Clarke's extreme vision, it's the wish that all of the acting were as magical as the choreography. This movement-oriented director is not the first to fly the fairies; Mark Lamos, for one, did it in his memorable 1988 production for Hartford Stage. But there is a comparison in the program of Clarke's highly physical work to Anne Bogart's, which

made me think how deftly Bogart's SITI company might inject a touch of I Love Lucy into the lovers' confusion, as they did into the mix-and-match brave-new-world machinations of last season's La Dispute. Here the quartet of Michi Barall, Tug Coker, Daniel Talbott, and Katharine Powell move well through Clarke's ever-changing patterns, and the naturalness of their playing brings home their callousness: when in Shakespeare's act three Lysander flings the scorned Hermia from him and she exclaims, 'Why are you grown so rude?', the audience laughs because what it's witnessing is closer to abuse than impoliteness. Still, like their Nehru-ish costumes, the foursome are somewhat bland, with Coker's Paul Bunyan-esque Lysander and Talbott's more compact Demetrius, both slapping and shoving and even throwing things, a little goofy.

"But Erica Berg, Lisa Giobbi, and Paola Styron, the three dancers imported by Clarke to play Titania's 3/4thereal attendants, are given such an intriguing movement vocabulary – 360-degree spins, floating on their backs, wafting up from prone repose to weightless verticality – that they seem at once airy and superhuman. And sexual as well: when Perez's tenderly lecherous Puck lands a long kiss on one of Titania's retinue, the fairy hovers in apparent excitement, her bare feet churning in air. And there is authoritative, poetic work by Champion and Karen MacDonald as these fluttering forces of nature's 'parents and originals,' Oberon and Titania. Both wrap golden tongues around the verse, and MacDonald contrasts her compliant, resentful Hippolyta with a deliciously sensual Titania who,

though apparently sated by the hasty bestial exertions of Derrah's Alf-headed Bottom, wakes to Oberon's kiss with sleepy fervor and, despite a shudder at the long-eared ex-lover at her feet, no malice.

"Not that Derrah's Bottom, with or without his ass's head, suggests the animal images of Goya's Caprichos that are reported to have inspired the director. As a donkey in a too-short suit, he has the plodding gait and the modest air of a carthorse — though, returned to himself, he makes abundantly clear what 'methought I had,' and it is not big ears. As an overenthusiastic weaver/thespian, however, he's a bit of a prima donna, flouncing from rehearsal when told he can only play one part, sitting on the piano keys to sound a blat of protest. And in the play within the play, his Pyramus — pounding the sound of horse's hooves on his armor, groping for a lost Buster Brown wig — is a hilarious combination of pomp and panic. He meets his match in Remo Airaldi's apple-gnawing, filmily full-skirted Thisbe — as personified by a volatile if gender-insecure Flute given to intense snits of frustration at his mispronunciations. Throw in Jeremy Geidt's touchingly un-leonine Snug the Joiner and you have a crew of rustics who, though foolish, are the sweetest thing in a production bent on showing the vicious, rather than the valentine, face of desire" (Clay).

By this account of the production, the performance took a more melancholic turn than the usual expectations of humor and wit embodied in this classic. Instead, the forest is dim and dark. Even when the lovers appear, they are less comedic and

more transformed by their selfish desires rather than the humor of the twists and turns created by Puck's magical interlude. In fact, this reviewer likens Puck more to the mischievous character rather than a simple sprite. However, despite the use of a concept that takes a different take on the play, one of the only redeeming qualities mentioned is the use of language by Titania and Oberon, but not the lovers themselves. Also, the use of inventive choreography is another positive on which the production must rely.

Unfortunately for this production, it seems the fancy choreography could not make up for the lack of quality. Although some of the acting was strong with their use of language, only a sparse few other moments are light in comparison to the overly dark sense of the play.

Research on the Playwright

William Shakespeare is considered to be the world's greatest playwright, producing thirty-six full length plays, over two hundreds sonnets, and a myriad other poems. However, despite his ability to continue to be relevant over four hundred years later, his life and times are merely conjecture from a piece meal of church and other public records and his own writings. These offerings solidify some dates, but leave large expanses of time where Shakespeare's whereabouts are entirely unknown.

According to records at the Holy Trinity Church in Stratford-upon-Avon, Shakespeare was christened on April 26, 1564, thus it is presumed he was born only three days prior. William was one of eight children, only five of which survived (Rosen 25). His father, John Shakespeare, was a glove maker by trade while his mother, Mary Arden, was the daughter of a well to do farmer (Yates-Glandorf vii). John was highly successful until William's pre-teen years when he "suffered financial reverse" (Yates-Glandorf vii). In essence, John also became a moneylender, but paid the price for making too much profit and is convicted of usury in 1570 (Rosen 90).

During this same time, Shakespeare began his schooling. Evidence of young Shakespeare's education is sparse, but given his prolific writings, Shakespeare is presumed to have attended the local free grammar school for the duration of his studies, the King's New School, although he never ventured to the college or university level (Yates-Glandorf vii). While Shakespeare was

in school, multiple traveling theatre troupes visited Stratford. Chances are strong that Shakespeare got his first taste of theatre by attending these performances (Rosen 90).

Barely into adulthood, Shakespeare married Anne Hathaway, a woman older by eight years and pregnant by three months. Six months after their wedding, their first child Susanna was born and later, like her father, baptized in the Holy Trinity Church in May of 1583 (Yates-Glandorf ix). The second set of children, the twins Hamnet and Judith, were born less than two years later. Unfortunately, Hamnet died at the tender age of eleven in 1596 (Rosen 92).

Between the time Shakespeare was in Stratford with his family and the time he arrived in London in 1587 is unknown. Quite possibly, Shakespeare spent time with his family, but speculation on those lost years include the idea "that he joined an acting troupe that was one player short when it toured Stratford in 1587" (Yates-Glandorf x). No public records, church records, or writings account for his whereabouts in Stratford, London, or any city in between.

Whatever the reason for the lapse in a decade of information, by 1592 in London, Shakespeare had asserted himself into the theatre world as both actor and playwright. Even the deceased, rival playwright Robert Greene noted William as "'an upstart crow, beautified with our feathers' and a 'Johannes Factotum'—that's Latin for jack-of-all-trades. He also says that Shakespeare thought of himself as 'the only Shake-scene in the country'" (Rosen 25). At the time of Greene's writing,

Shakespeare produced Henry IV Part I to rave reviews. Later, by 1594, he joined the Lord Chamberlain's Men under Queen Elizabeth for continued success. After her death, the name changed to the King's Men under the rule of King James I where his troupe was the more revered in the country (Yates-Glandorf xvi). During his time in London, Shakespeare was successful enough to purchase "one of the biggest houses back in his home town of Stratford" in 1597 called "New Place" (Rosen 28).

During his stint in the King's Men, Shakespeare was a part of the construction of the Globe Theatre on the banks of the Thames River in London by 1599, using timber from Burbage's Theatre across the river. Shakespeare was part owner, along with the other members of the troupe. He also published several plays and poems under his name, including Love's Labour's Lost and "Venus and Adonis" during that same time (Rosen 91-92). However, by 1610, Shakespeare moved back to Stratford.

By 1616, Shakespeare wrote and rewrote his final piece of writing, his will. Just prior to his death, presumably on his birthday although somewhat unlikely, Shakespeare bequeathed his second best bed to his wife and a majority of his property to his daughter Susanna, considered to be his favorite. She was recently married to the doctor John Hall whereas his younger daughter Judith married Thomas Quiney, a man of questionable character (Rosen 94). Shakespeare is buried in the Holy Trinity Church in Stratford where a monument was erected in his honor.

After his death, Shakespeare's plays were published in the now famous First Folio in 1623. Fellow actors in the Lord

Chamberlain's Men, John Heminges and Harry Condell, published his works as a tribute to their friend. This edition is the first to recognize the bulk of Shakespeare's work as a playwright with notable exception to the inclusion of Pericles or The Two Noble Kinsmen, both included in later publishing, as well as sonnets (Denault).

List of Learning Goals

Throughout the rehearsal process, students will engage in varied learning activities and exercises to enhance their understanding of the heightened text and the world of the play. Some of the learning objectives are listed as follows:

Students will:

- learn scansion techniques, including identification of meter, feet, rhythm, rhyme scheme, and caesura.
- identify poetic devices, such as metaphor, simile, allusion, assonance, alliteration, and symbolism.
- practice these poetry and scansion skills by scanning their own lines in the play.
- participate in theatre games and exercises to enhance acting skills, such as kick the box, subtext, and raising the stakes, among others, to understand character, phrasing, and breathing.
- practice character development, including character analysis.
- develop interior monologues, subtext, character, relationship, objective, where, obstacles, tactics, beats and intentions for their own character and scenes.
- explore the difference between heightened text and contemporary realism with regard to acting technique.
- complete a research project in groups to analyze the script, research Shakespeare further, and learn about Marrakech, Morocco and its surrounding area, as well as its history and culture.

- participate in crew responsibilities throughout the production process, such as set construction, make up workshops, costume workshops, and props construction.
- learn how work with professionals in various theatrical venues, including potential professionals such as Do Jump! extremely physical theatre; Connor Kerns, Artistic Director of Quintessence, a language focused theatre company; Tiffany Slottke, professional belly dancer; and Dr. Wesley Van Tassel, author of Clues to Acting Shakespeare.
- learn the value of teamwork in any theatrical production and the importance of self-discipline given a common goal.

Winterhaven School's
Fourteenth Avenue Players
present
William Shakespeare's
A Midsummer Night's Dream

Adapted by Jo Strom Lane as
A Moroccan Midsummer Night's Dream
for degree completion requirements
at Central Washington University
Master of Arts in Theatre Production

Final Dress Rehearsal DVD
Wednesday, May 10, 2006

Winterhaven School's
Fourteenth Avenue Players
present
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Adapted by Jo Strom Lane as
A Moroccan Midsummer Night's Dream
for degree completion requirements
at Central Washington University
Master of Arts in Theatre Production

Performance DVD
Thursday, May 18, 2006

Section Three
Production Journal

Wednesday, January 4, 2006

Due to my absence for a brief honeymoon, students had a substitute teacher. He had the students complete their memorization check as scheduled and begin reading through the play.

Monday, January 9

Students handed in their research projects or dramaturgy. Since I didn't give a tremendous amount of time for them to complete the projects, they are mostly a survey of information and not as thorough as hoped. However, the analyses are in better shape. In their theatre arts portfolios, students took notes in the first of three formal classes about Shakespeare's language. We covered some terminology including scansion, blank verse and iambic pentameter, prose, and rhymed couplets.

Wednesday, January 11

Meter was the topic of discussion. I had students learn about unstressed and stressed syllables, caesura, and elision. Most students caught onto the ideas quickly, although we'll see how quickly they can apply it to their own lines on stage. Breathing was a new concept to them for memorizing. Several commented that it would change how they memorized their lines, but I am eager to see if that really happens.

Wednesday, January 18

Since they received their calendars, the students have been eagerly awaiting their opportunity to kick the box! However, we needed to finish our discussion about breath support first. I must say that having them kick the box was a great experience that I hope to repeat multiple times throughout the process.

Monday, January 23

Well, I didn't get as far as I would have liked. I did get some nice moments staged for pre-show. However, for the initial picturization, I don't like what I did. I wish I had the stage extension in place, but alas, it won't go up until late March due to the other two elementary musicals in February and March. We are still working around the risers from the first elementary musical last week. We'll work around it, like we do every year. I'd rather have more theatrical opportunities for our elementary students than to have a free stage.

Tuesday, January 24

I finished blocking the lovers' scenes that we didn't get to yesterday. That went well and I think I have a nice initial picture with them together. I did a more "organic" style of blocking with the mechanicals, hoping they would play with their characters a bit as they moved. It was mildly successful and the scene is blocked. If only the actors would cheat out more as directed. Too early to worry.

Wednesday, January 25

Rehearsal happens both during class and after school on Wednesdays, but that's the only day that occurs. I blocked Act Two and am focusing on having strong diagonals. I've taken some of the blocking that was demonstrated during Teaching Shakespeare and applied it to the scene with Demetrius and Helena. The students are willing to try some moves that puts them close together, a typically embarrassing place to be for middle school students; however, they are jumping in with both feet. Andy Soulek, a parent, came to assist with line memorization. He worked with both Puck and Oberon for 45 minutes each and said they were both doing well with their lines. He'll be coming one to three times per week until students are memorized. Then, he'll work with them on their character and physical movement.

Thursday, January 26

More progress on the blocking. I'm attempting to use strong diagonals and hope I'm not doing a novice mistake of simply making it a zig-zag instead of the typical bowling alley. The students are excited about having a trapeze routine in the show for the fairies. Also, in order to establish Puck's magical powers, which will be unnoticed by the mechanicals, we're going to have a slow motion exit after Bottom becomes an ass. It sounds lame, but it actually fits, or so we all thought at rehearsal when we discovered it. Andy returned to work with Erin, who plays both Titania and Hippolyta.

Monday, January 30

Again, I continued to explore the use of the stage extension in conjunction with the stage area itself. I keep trying to use strong diagonals and clear pictures to tell the story, but since I'm sitting house left, I think my pictures may play to one side. I plan to finish the blocking and move next week to see if I need to make those types of changes. I'm eager to have the students memorized for this scene so we can workshop it rather than just have them move the way I make them. I'm hoping they will rehearse the blocking on their own, too, not just lines.

Tuesday, January 31

I'm glad I thought well enough in advance to take two days to block this scene because we needed it. Not only is it long, but we needed to run it again just to make sure the basic blocking gelled before moving on. I hope I'm not using the center stage ramp too much for entrances and exits. I may just have to keep score to find out. Also, today I met with both my costumer and scenic artist/props artist. The costumer, Liz, is a current parent who is an amazing seamstress. She is always so willing to make costumes, with enough lead-time, and can sew just about anything. Laura, a former parent, is coming back to help for a reduced hourly rate. She can make and paint just about anything, too. She'll be working on stools, also known as poufs, that double as cushions and stumps, as well as unifying the scenic elements.

Wednesday, February 1

We actually finished blocking the show a day early! We were also able to run through Act Five just to finesse the blocking a bit. I don't want to celebrate too early since there's a lot more work left to do, of course. However, it means that the ladies in the cast will be very pleased about tomorrow's rehearsal change. I promised that if they were focused today and we did what we needed to do, that I would change tomorrow's rehearsal to an initial costume fitting. That way, they could do their costume fitting and leave. After all, the Valentine dance is that night and they want to primp!

Thursday, February 2

Liz was able to make it after all to today's fittings. Most of the characters have a base costume that will work and fits. Only a few need alterations at this point. Liz took measurements for several costumes she will make and plans to buy fabric over the weekend. It just so happens that JoAnn's Fabrics in the Hollywood district is having a 60% off sale.

Monday, February 6

The cast was able to walk through the blocking again today from the top of the show. I've already adjusted the first scene and brought it further downstage, although I've still got some picturization issues to solve. I did sit house right today, and so far haven't changed the pictures for that reason. I just think the blocking isn't as inventive as it could be. There's so

much happening pre-show into the first scene that I've got to bring in the extras sooner to see what's really going to work. For now, we've got a good start.

Tuesday, February 7

Our school has Portfolio Night once per semester where parents view their child's comprehensive academic portfolios, including my areas of Language Arts and Theatre Arts. It begins immediately after school and runs until the evening. Tonight, I began with Portfolio Night for my Language Arts students while I scheduled a rehearsal with Theatre Arts II for Midsummer. The rehearsal overlapped Portfolio Night. Then, for Portfolio Night, the Theatre Arts I class performed, too. A bit busy, but okay. The rehearsal went fairly well this afternoon. We experimented a bit with movement and reaction. I had the students play Sit, Stand, Lean and then Stinky, Silly, Sexy while doing the first mechanicals' scene. For example, Starveling sees Quince as stinky, Snout as silly, and Bottom as sexy. Then, we discussed how this game helps actors learn to react physically to the other actors. After the exercises, we then discussed how objectives actually motivate movement and how an actor assigns an objective to his own character, as do the others in the same scene, based on the text. As we often did in rehearsal, I had the student select their objective in the scene and then assign acting verbs. We used another exercise to have the students play to their objective. Later, we combined the two concepts by having each actor select how they saw their character in

relation to the others. Then, the actor would play the scene with that in mind. I had them repeat the scene a number of times trying out different approaches. I felt like they were beginning to understand the notion of playing an objective that motivates them.

Wednesday, February 8

I just rehearsed the lovers today because I excused the fairies. The fairies were to rehearse their belly dancing scene but we'll be working it extensively in a couple of weeks, plus Titania was home ill again. Instead, I really worked the lovers. I had them work with acting verbs, translate their dialogue into everyday speech, and do some physical work on their scenes. I felt like they made terrific progress and they said they really felt a difference in "intensity" with their characters. Hooray! Also, my assistant director and trapeze choreographer Alexis attended. She caught up with the blocking and started working with Puck on his acrobatic movement on stage. She already commented that he has some inherent "Puckish" moves which I hope she can utilize to his full potential.

Thursday, February 9

More work with the mechanicals during the forest scene when Bottom becomes an ass. Since our discovery of the slow-motion as an effective way to show the fantasy world controlling reality, even if briefly, we had to work on the movement. Timing is important so I had them do the scene repeatedly just to get

their cues for movement. Then, I had them play "Red Light, Green Light" just to get a sense of being in motion and stopping suddenly, in the same way they will stop for Puck when he plays the recorder, yet another discovery that parallels him with the snake charmer. Using variations of the game, they had to play in slow motion after Alexis demonstrated how the body must balance in order to show the right movement slowed down. After multiple attempts, the mechanicals were able to hit their cues, move at the right time, and the scene progressed. Next step will be to get the real time to match the slow time with the same "look." So far most of the players have the idea, they just need to practice, of course.

Monday, February 13

Today was not about rehearsal in class, although it went well. Instead, it was all about the experience of the atmosphere of Morocco. I arranged for the students, their families, and some additional staff from school, including the science teacher Wendy Archibald who is always so supportive of the theatre and students, to eat dinner and watch a professional belly dancer all in the private room at Marrakesh Restaurant in NW Portland. Over forty people arrived and were seated on ottoman-like stools on the floor. After the warmth of the hand washing, where students and parents alike verbalized their pleasure in the cleansing, the first of five courses were served. All enjoyed the lentil soup before receiving the Moroccan salad accompanied by bread. For most students, it was a new experience to eat the

entire meal with their hands. After a wide range of main dishes from beef to chicken to lamb, all with traditional couscous, we were entertained by a belly dancer. She was quite good and interacted with the students in a playful way. Also, she took time after dancing to answer questions from the whole crowd. That only added to the appeal of the night. Finally, we ended with dessert, a Moroccan cookie with tea. The students and parents were raving about the experience. I feel like although it was just a taste, so to speak, of the world of Morocco, they have a better sense of the colors, flavors, and setting that I just haven't been able to show them in books. I think I may just arrange for another night at Marrakesh Restaurant at the end of the semester, after the show is over, for one final gathering.

Tuesday, February 14

Ah, Valentine's Day, or should I say teenagers hyped up on sugar day? Yipes! We worked on Act IV, Scene 1 three times and spent the remaining time putting together the skeleton of the carriage to be used throughout the play. I will add fabric after spray-painting it to match the yet-to-be-built set. It'll be simple and inexpensive, but hopefully will give the appearance I anticipate in my head.

Wednesday, February 15

Last line check until March when all cast members should be off book. Although they've been very good about following the schedule, some cast members are not exact with their lines. They

will miss lines in between, rearrange words, or use the wrong tense, changing the meaning. Particularly sketchy is Act Five, at this point. However, I have to keep reminding myself that it is only February and the show isn't until May. On the flip side, it's already February, there's not much rehearsal next week given the Professional Development Days, and then it's March. Luckily I had another set of eyes today at rehearsal. Since I had to leave for a district meeting, the second half of rehearsal was run by both my Assistant Director, Alexis, and the math teacher, James Avison who is a former high school Thespian himself. This isn't the first time I've asked him to give input. He's highly intellectual and he's got a great sense of the big picture, too, with regard to staging and characterization. With two other district meetings in March and April, he again will step in and assist with progress. I appreciate all his help, for sure.

Wednesday, February 22

Almost half of the class showed up for the workshop with Connor Kerns, Artistic Director of Quintessence Language Imagination Theatre. He had them work on articulating consonant sounds, lengthening the vowels, and then putting the word back together so that the language was heard. Next, he had them do physical work with their bodies to connect with the language. He included work on breathing at the punctuation, discussion about what Shakespeare gives in the text for emphasis, and work with resistance, building within the text, and raising the stakes. He

also did individual work with monologues and scenes. I will ask students tomorrow how they felt about the workshop on the whole, but I felt it went well.

Thursday, February 23

The students thoroughly enjoyed the belly dancing workshop with Tiffany Slottke. She really taught a significant number of moves to the whole group before working specifically with the fairies on piecing together some of the moves with choreography. The fairies will use veils, doubling as fairy wings somewhat, when "singing" Titania to sleep. They'll be dancing together before Fairy steps out and has her own routine where she interacts with the audience, as a regular belly dancer would. I think it will add another exciting element to the whole show that will connect with the Moroccan culture, as well as provide an opportunity for the audience to connect with the characters in a new way, particularly given that these characters have few lines. Most likely I will bring Tiffany back again in March and potentially again in April to work with the remaining choreography as the ladies work on their moves. I'm very excited about my idea coming to fruition.

Monday, February 27

This week began the process of honing in on certain portions of the script that need attention. I will work only a few pages a day applying the workshop techniques, exercises from the Van Tassel text, and other acting activities to achieve some

semblance of truth in characterization. At the same time, the fairies are practicing their belly dance and the mechanicals are rehearsing their lines along with their own bergomask belly dance. Oh, the lofty expectations of a middle school theatre arts teacher!

Tuesday, February 28

Met with Laura Hoffer about costumes and props. She's making the fairy veils and harem pants, as well as the Moroccan poufs. She's purchased fabric at seventy percent off, much like the costume mistress Liz McBride. They are hard at work for which I am grateful. I also sent the plan view of the stage extension to Rod Langdahl, a parent who owns a scenery construction company about two blocks from the school. In the past, he has donated flats, columns, and other pieces of scenery for previous productions. As his son will be moving on to high school next year, I'm also very grateful he's willing to do it one more time. As for rehearsal, I worked with Demetrius and Helena on the "spaniel" scene. We started to play with the action given in the lines, and emphasizing the ends of the lines when appropriate. Helena is trying out her headscarf as a prop for this scene. It seems to be working for her, but, of course, all of it needs to be smoother. We continued work with Oberon and Puck on their relationship that differs from Theseus and Philostrate. More work yet to do with them. I didn't get to Hermia and Lysander so I'll continue with them tomorrow.

Wednesday, March 1

It's March. That means only two more months. Breathing. Spent some time on props and costumes. Found a great piece of fabric stashed in the veil bin in storage. Worked with the mechanicals on characterization. Still not getting the over-the-top I'd like to see. Will work with them again next week. Gave them homework to do on their character and lines, specifically to look over the lines for exact wording and choose their character's center. Hope to make more progress with them next time. Gave them all their CDs to practice the bergomask dance. Should be fun!

Thursday, March 2

I finished choreographing the fairy belly dance today before we ran the scene several times, by request of the students who love the dance. I think I will continue to tweak it based on the rhythm of the song. Fairy feels like she's got some room to play with her solo, which is coming along nicely, and her mother plans to enroll her in a belly dancing class. Her mother will probably enroll, too! They are both tremendous dancers so I think it will be a fun experience for them together, and will benefit Fairy in her confidence, too.

Monday, March 6

Had the fairies practice their belly dance. I will continue to rehearse their dance each time we meet in class, as well as their after school rehearsals. Again, I worked with the mechanicals scene where Bottom turns into an ass. Rocky scene

due to lines, but better by the end of rehearsal. They really need to look over the exact wording, not the general idea.

Tuesday, March 7

Oberon, Puck, and the lovers rehearsed the longest scene. I worked on their line interpretation, emphasis, and characterization. Slow progress. Lysander had to leave again for his Boys' Choir rehearsal, like every Tuesday. Didn't even get to his part so one of the mechanicals stood in. Found out Titania has bronchitis and a sinus infection so she'll be out for the rest of the week. Better sick now than later, I guess. Our school has been hit by more illness this year than ever. Students have been out with everything from the flu to bronchitis for up to two weeks. Hopefully the cast will stay healthy, at least until after the show closes.

Wednesday, March 8

Today was disappointing. Only one healthy fairy showed up for the belly dancing so she was sent home. Andy came to work on lines, but I sent him home due to the fact that the wrong personnel showed. I did have two actors, a mechanical and a lover, show up who weren't called for rehearsal! Another mechanical stayed to wait for his sister who was at Scrabble club. Oberon and Puck were there so Alexis worked with them on their physical characterizations after listening to her options for the trapeze piece with the fairies. At least we accomplished something despite the lack of the right folks.

Thursday, March 9

Full cast rehearsal of Act Five. Andy listened for their final line check while I went home to get Charlie, my dog. Once I returned, Andy said they were eighty percent memorized for Act Five. He worked with Bottom, Oberon, and Puck on their memorization in particular. We ran Act Five twice, as well as curtain call. Moonshine spent time with Charlie, treats and walking, so Charlie could get used to her. He did well with his part, too ("This dog, my dog"). Next week I'm altering the rehearsal to start running Act by Act each day. The following week will be crew building, painting, etc. We need it.

Monday, March 13

The first day of Act by Act rehearsals and most of the students had to leave five minutes into the class for high school forecasting which takes the entire period. The four remaining students, none of whom are in a scene together, assisted with some costume, prop and scenery items. Figured we might as well use the time anyway for something constructive. Now I have to figure out what we'll be running tomorrow after school.

Tuesday, March 14

We ran Act One and Two twice. Most students were there so it was mildly successful. Many are simply saying their lines by rote as if we haven't worked on interpretation at all. Perhaps they are as tired as I am. Off to another meeting this week.

Wednesday, March 15

In class I had students try on their costumes in groups so I could see how the new costumes looked because Liz brought in the rest of the mechanical tops she made, as well as some skirts. She will finish up the soldier garb and turbans in the next couple of weeks. Laura will finish up the harem pants for the fairies, too. All of the costumes looked great together, with a few that seemed out of place, and a few others that are missing parts. After school, ran Act Three and Four. James took over for me again during the second half of rehearsal so I could attend my Literacy Leader meeting.

Thursday, March 16

Thank goodness the fourth and fifth grade musical is over. Now, we get the stage, for the most part. I look forward to having crew time next week to get the platforms in place, but we got the risers moved off the stage and the stage cleaned. Ran through Act Five and did more acrobatic work with Alexis. Students are eager for Spring Break and I can tell. On my way to another meeting this week, I stopped by StageRight to meet with Rod, a parent who owns the scenery construction company, to discuss the stage extension. He'll have them ready for next week. We'll paint them ourselves.

Monday, March 20 and Wednesday, March 22

Ran through most of the show in class. Eager to start running acts after Spring Break for timing, among many other things.

Most are off book, but still struggling with lines. No surprise there.

Tuesday, Wednesday, and Thursday, March 21, 22, and 23

What a week. Busy, busy, busy. Had cast each day after school for crew days rather than rehearsals. I consider it a wise decision on my part because they were squirrely in class, but worked well after school; it's the week before Spring Break, after all. I had them working on marking costume bags, removing tags, checking for make up, making jewelry selections, trying on shoes, allocating accessories, making props, spray painting props, pinning pillows, cutting lumber with adult supervision, building scenery pieces, spray painting scenery, painting scenery, constructing souks, and more. And I had most of the cast daily helping out even though I only required they attend one of the three workdays. Great bunch of students! Although we didn't get everything accomplished that I'd like, we sure made major progress. Post Spring Break, I anticipate having crew days on Friday afternoons and inviting the seventh graders that were cast as extras. They need to buy in to the process, too.

Monday, April 3

Rehearsed Acts One and Two. Actors starting to use props more. Worked on the set. A parent and father of Titania/Hippolyta, Jeff McBride, volunteered to make a hookah, one of many projects he has volunteered to do.

Tuesday, April 4

Cast was squirrely during rehearsal. Rehearsed Act Two several times. Used more props and had Oberon try on his new costume. Looks great. Glad I bought it.

Wednesday, April 5

Students wrote their initial biographies for the program. Then, the fairies worked on repositioning their dance around the larger bower while the rest of the cast worked on breathing, articulation, projection, and characterization exercises before another round of Kick The Box, which they love. Rehearsed Acts Three and Four after school. Idle students worked on the yarn souk. Kept everyone's hands busy.

Thursday, April 6

First day to add the seventh graders to the mix. Tiffany Slottke, professional belly dancer, was not able to come today after all so I worked with the belly dancers after I arranged for some small props and scenery projects to occur. I worked with the others on pre-show atmosphere and placement in Act Five before we ran the act. Very busy, but it worked.

Monday, April 10

Ran through Act One. Actors are adjusted to the stage extension. Much better picturization options, but they don't always follow directions. Ah, middle school. Now that we are using props and the souks are in place, they are getting more excited. Me, too!

Tuesday, April 11

Ran Act Two despite missing most fairies and having several actors leave early for various practices of sports or music. Jeff brought the hookah and fixed the arch poles so they won't swing. Liz brought the fairy "wings" and we discussed the soldier costumes. Met again with Laura Hoffer about set dressing and whatnot. She put together the poufs so we can start using those, too. She'll come back Monday during my teacher plan day and we'll work together on the set and souks.

Wednesday, April 12

Ran part of Act Three in class and the rest after school. Missing fairies again, including Titania who is sick again. Fairies better be at rehearsal tomorrow when the paid professional belly dancer returns or heads will roll. Sewed on the pompon trim to the Mexican hat and shirt for the "water carrier" character in pre-show who will carry a camera; he'll emulate the guys seen in Morocco who wore the same Mexican outfits and were paid to get their picture taken. Although they seemed out of place, they were everywhere in Marrakech.

Thursday, April 13

Tiffany Slottke, our belly dancer, did not show up and I don't know why yet. We rehearsed Act Five. Everyone off stage was loud and everyone on stage was too quiet. I worked with the seventh graders on their roles. The seventh graders will also be able to help with set changes. We did notes after rehearsal for both

seventh and eighth graders this time. Finished the costume for the Moroccan who wears the Mexican garb and sells photographs. The student is excited to do the part and loves the costume. Always a plus!

Monday, April 17

Teacher Plan Day so no students. Worked on grades for the end of the quarter then spent the rest of the day in the auditorium working on costumes, props, and scenery. Got a lot accomplished, but not as much as I had hoped. Laura came and helped, as well. Made a long "to do" list for all technical elements.

Tuesday, April 18

Ran the first half of the show in two hours. Lots of bobbles and missed lines. Missing actors. Very frustrating. Went shopping for various scenery items after rehearsal.

Wednesday, April 19

Worked on projects in class for various set dressing and props. Went to test the new lighting instruments purchased by a parent and found the PAR 56 fixtures had PAR 64 lamps with them. Not helpful. However, more free Fresnels will arrive tomorrow. Got a lot done during the day while Jessica Troutman, my student teacher, taught Language Arts classes. Much like Tina Hargaden, my fall student teacher, taught while I spent time on my thesis written work, Jessica is also a godsend for me to spend time working on my thesis production work. Ran the second half of the

show after school. Max, my Snout/Wall, told me that he was able to move his flight and can make all four performances. HOORAY! James stepped in for the second half of rehearsal while I went to my Literacy Leader meeting. Went shopping for more scenery items.

Thursday, April 20

Costume parade today. Only missing a couple of kids who were out sick or just absent today at school. Very few costumes needed additional alterations. Liz McBride, costume mistress, was there to take notes and take home the few costumes that needed a hem to be taken in here or there. She also brought the soldiers' outfits. She will make the turban-like head coverings for the soldiers and wedding headdresses for the lovers and Hippolyta, as well. She's been very busy with these projects and I am truly thankful to have her support!

Friday, April 21

Because it is a Friday in between elective offerings this day, each teacher is taking a class for the time period. I chose to have an extra rehearsal in school with both seventh and eighth graders together, a novel concept! We worked pre-show and curtain call. Before that rehearsal, however, we did a mini-assembly with just middle school and they barely fit into the auditorium. Because of this I have devised a new plan for the in-school performance we usually do for kindergarten through eighth grade. We'll have an in-school final dress rehearsal on

May 10 and add an extra in-school performance on May 17. Now I just have to ask the staff to decide what group of students should see the play on what date; K-5 will be one week and middle school will be another week. Laura visited again today to make the templates for the fence pieces and lattice border. I worked with Ian on stage management.

Monday, April 24

Had the cast rehearse using modern English. They aren't taking it seriously because of the way they are translating, however accurate it may be. I've already given the "we've only got a few weeks left" speech. I know they are eager to do well, but I think we're hitting a wall. Got lots more done with scenery with help from Laura. She'll be back this week. Also have the Do Jump! professional coming to hang the equipment.

Tuesday, April 25

Missing actors again. What a surprise. Got through most of the show, however. Gave the actors some food for thought about where we should be compared with where we are. Will it sink in yet? No. Lighting wasn't working at first, but now it is. Wonder if it'll pull together enough so I can stop the emotional roller coaster because I need my sleep.

Wednesday, April 26

Woke up too early this morning with my brain going through lists of things to do before the show opens. Not helping with the

sleep I need. Tried again today with the English version in class with better success, but not much. After school we ran the play-within-a-play multiple times. It's just not funny and the comedic bits I've put in aren't being played correctly despite me demonstrating how it should be done since all other methods haven't worked. Dropped color in the lighting instruments. More scenery is done, but much still left to do.

Thursday, April 27

Ran the show one more time before tech. Missing some key actors including Theseus, Hermia, and others. However, the cast seemed to be more focused. Helena remarked that we only had nine school days until we opened to which I remarked that's why I had been so firm with them. Worked with lighting and sound more. Hope to get the sound cues done tomorrow at school and lighting cues done on Sunday at home since I don't have access to the building on the weekends. Continued to ready everything from souks to scenery until 10:30 P.M. again before I lovingly got kicked out by the custodian, Linda. She is great and takes an involved interest in our progress. Glad we have her!

Friday, April 28

Hooray! Aaron Wheeler-Kay from Do Jump! was able to make it and hang the rings for the show, as well as the hammock seat. I'm not sure if I want to use the hammock, but I thought it best to go ahead and hang it, then decide later if I want to use it at all. He'll be back next week to finalize the hang. I'm going

back to school tonight to spend the evening working on more scenery and will test out the rings. Very exciting! Also, I received a phone call from The Oregonian and they're going to do a story on the show. The reporter and photographer are coming Tuesday, but I must first receive permission from Tanya, our principal, and double check the student list of who cannot be photographed.

Monday, May 1

It maybe May Day, but I say it's mayday, mayday! The landing gear isn't working! In fact, it's now broken. The batten bent because the fairies didn't listen to my directions that only two people could be on the rings at one time. Instead, one girl was on the stage right ring, another girl on the hammock, and two more on the stage left ring. Now I have to replace the batten and might not have rings after all. I'm disappointed, pissed, and panicked to replace it. On the up side, Laura and I got a huge amount accomplished today. We actually beat Linda out of the building by fifteen minutes! The fence pieces are up, the souks are done, and we got a head start on the bower dressing.

Tuesday, May 2

More work done today on the scenery with edging for all lattice work as the priority. Didn't get it all done, but will tomorrow. Hope to get the batten replaced by the time the show opens, otherwise we'll leave the rings, but only use them for posing rather than hanging. The Oregonian reporter came today with a

photographer to do a story on our show. Instantly the cast was on their best behavior and rehearsal was a success! Maybe I should have a reporter from a different newspaper everyday. Tanya did get a call from the Portland Tribune so it is possible. Stayed late again to finish the spice souk, box office signage, and other odds and ends.

Wednesday, May 3

Continued to work the mechanicals play in class. Continued pseudo dress rehearsal and tech after school. Didn't go as well as yesterday, but we did accomplish what we needed to do. My mother is in town so I'm not staying late, but arranged for Laura's neighbor to pick up and deliver the new batten.

Thursday, May 4

Received the new batten and got it installed. Makes me feel a lot better, even though it took a chunk of my time I didn't have to give. Got a late start coordinating parent volunteers setting up more lighting, working on scenery, and doing publicity. Aaron from Do Jump returned to secure the rings. Programs arrived and they look fantastic! Ran the show up to Act Five with many bobbles. Worked late again at school, but only until 10 P.M. Got the tent entrance dressed and some other odds and ends.

Friday, May 5

Added a rehearsal today for the fairies to learn how to sit and pose in the rings. Too late to teach them actual trapeze style

movements safely which is turning out to be better anyway. I'm still a bit leery of the apparatus just because of the bent pipe incident, although it'll hold the weight. Laura came again to finish some scenery pieces and put up the other tent. It's definitely coming together visually.

Monday, May 8

Saturday went well at our Shakespeare in the Park performance held in the Shakespeare Garden inside the Portland Rose Garden in Washington Park. We were able to run the opening scene, several lovers' scenes, Titania's and Wall's monologues, as well as Fairy's scene. I think they enjoyed the experience and the parents appreciated the preview. Finished running Act Five during class since we didn't finish it on Thursday. Only one more rehearsal left. Wow. Spent the afternoon with the fairies practicing their ring poses and doing strength training. Techies ran most of the cues for Q to Q. Got lots more done with the set. Feeling close to finished with all of the technical elements. Now, I have time to mount the research display, dress the refreshment table, and fidget with little things that I like to do to make the evening complete. These are the little things that aren't going to ruin the show if they never get done. Lisa Kaskan, green room coordinator and parent, contacted another local Moroccan food place that will donate food all four nights in exchange for some publicity at our refreshment table. Great trade and great food!

Tuesday, May 9

Dress rehearsal. The first half ran 50 minutes and the second half ran 60 minutes. Not too shabby considering we had to stop and start several scenes more than once to get the technical cues lined up. I'm also impressed that my two techies, Jacob and Sean, are as adept as they are since neither of them has done tech at all. Jacob hasn't even taken a theatre class and Sean has some specific issues that can affect his ability to handle stress. We're definitely not out of the woods yet, however.

Wednesday, May 10

Students put on their make-up during class at 9 then went to their science block to do a Biology lab. First time in ten years all of my actors had their make up on and everything put away before class ended, and they even had time enough to set up more chairs since we didn't have enough for all K-5 students. At lunch, they came to the auditorium to change and do their physical/vocal warm ups. The seventh graders joined them, too. My techies had a few last minute questions. We fit the entire K-5 into the auditorium with some kindergarteners on the floor. At intermission, some students in the fourth and fifth grade classes opted to go to PE while the rest stayed. Again, probably for the first time, we finished before the bell rang at 3:00 P.M. First half ran about 45 minutes and the longer second half ran about 50 minutes. They skipped a page of dialogue and because Philostrate was blocked from his entrance with the tea in Act Five by some extra bodies, Theseus decided to add, "So,

Demetrius, how's that marriage working out for you?" to fill the space. Needless to say, the cast and I let him know that will never happen again. I said, "At least speak in iambic pentameter!" Luckily they all got the reference. That may mean they actually learned something. A few technical bobbles happened, too, but I still maintain that given their inexperience, they are doing a fine job. Sean's mother even stopped by after school to tell me that Sean told her that he was assuredly going to fail because all the actors knew their lines and everyone would know he wasn't going to do his job well. Again, this comment, however typically adolescent it appears on the surface, relates directly to Sean's issues. I plan to have various cast members approach Sean at varying times to reassure his abilities. This job is good for Sean. I want him to feel successful because he's a great kid and he needs to feel what it's like to get the job done right and be appreciated for it. That's important. After the performance all of the fairies were invited to my house for a henna party. It was modeled after the Moroccan women who hold henna parties for important occasions. A friend of mine who had experience with henna, because she had traveled extensively in Morocco, came over with her two daughters to lead the henna party. These three applied henna on all of the girls present. They were willing to do it for the fun of it! One fairy was not allowed to come as her parents forbid any body art, even if temporary. I encouraged her to come for the party, but she had to babysit again; she babysits her younger sister on a regular basis, which is why she

often missed rehearsals, but was not replaced as it is out of her control, obviously. Although it will take a couple of days for the henna to become truly dark, it will be a nice accent to their appearance. I even got a henna tattoo on my hand, too!

Thursday, May 11

Opening night. I've been dreaming, no pun intended, about this night for over three years and it was finally here. And what drama we had, and a little theatre, too. Today, I discovered that Egeus hadn't pulled up her grades enough, as originally thought. When I called her father, he wouldn't let her come perform. So, I called Tom Beckett at da Vinci Arts Middle School to see if I could use his Egeus, as they just closed their own Midsummer a couple weeks ago. I figured if we borrowed some costumes and a mask, might as well try the same for a character. Luckily, Claire was able to make it for us tonight. She did an outstanding job and even adjusted the Athenian language she had memorized with our Moroccan references. Love that. If that wasn't enough, Hippolyta/Titania threw up multiple times before the show because she is sick. And then, one of the fairies slapped Theseus/Oberon because she thought he was making fun of her, as she said he has in the past, and she didn't think that was okay. Ironically, she is a member of our school's Voices Against Violence troupe. Sigh. After his tears and anger, the vomiting episode, and the replacement Egeus, it all went off pretty well. Still haven't got the right sound levels for the music behind some of the monologues, although it was better

tonight, and the transition music could be louder. I was pleased and received lots of positive feedback overall. Although visibility isn't perfect in the palace scenes, the shadowy effect of the lighting, due to break-up gobos, works well for the forest. I just have to figure out who is going to play Egeus tomorrow night since Claire has a previous engagement and won't be able to come. A blank stage should prove an interesting substitution! Okay, so I'll find someone. Usually I'm the last resort, but I have been known to stand in for students before. However, I think I'll start with the seventh grade theatre students.

Friday, May 12

Well, today I called Egeus's father again about her academic progress to see if it was acceptable enough for her to perform tonight. I told him I thought I'd call on a daily basis to check in and see when her grades were acceptable enough, figuring if she did bring them up, she'd get to perform on whatever night it was. He was confused why I was calling when he had told me yesterday she couldn't perform and was disappointed that I hadn't told Tina I was calling him to begin with, as if I needed to check in with the student to call the parent. He said she was upset all night about it. In fact I had talked with her. Given his mental health issues, it's difficult to communicate with him in a logical fashion and determine truth. Yet, I still need to support his decisions regarding his daughter and not be at odds either. So, I asked if he would consider letting her perform

just tonight because it is my thesis project and my chair was coming to evaluate me, beyond the obvious reason that she's worked at her role and deserves at least one evening performance, in my opinion. He then said it was up to Tina to decide, which seemed at opposition with him stating that he determined whether or not she performed based on her grades, as indicated by a previous discussion. I wasn't going to argue, however, and ultimately asked Tina, who immediately agreed to perform instead of attend a high school informational night, the alternative planned for the evening by her father. When she was on the phone with her father, a conversation I had both the principal and counselor monitor, just in case, she asked if he was going to come watch her perform and it was obvious that he said no, to which she responded, "That's okay, I love you" through tears. It's tough to watch because I have very mixed emotions. On the one hand, she needs to get her grades up and I want to support the parent and not go against his wishes for consequences; at the same time I disagree that not letting her perform is the best way to do that when it affects a larger group of people, as well as my project, of course. I will have to do a follow up note to him, thanking him for giving consideration on my behalf in allowing her to perform despite his misgivings, and my preference to shake my head in disbelief. I am glad that she performed, because I think she deserved the opportunity in the long run. My dad, his partner Arminta, and my friend Amy came to see the performance, as well as Wes. Compared with the previous two runs, I saw even more characterization, a

continued struggle with articulation, actors rushing their lines, and projection problems for some folks. Wes and I met afterward to discuss the challenges, improvements, problems, and successes. I concur with his evaluation as most of his comments are the same thoughts I have about the show.

Monday, May 15

Spent the morning class reviewing lines with the new Egeus, a student from my seventh grade Theatre Arts I class. Ran both scenes with her. I'll probably pull her aside tomorrow, if I get a chance, and see how she's feeling.

Tuesday, May 16

We were dark. Boy it's nice to have my afternoons back for getting caught up. After all, I have work samples to score, state testing to finish, and progress reports all due this week. Got thank you gifts taken care of and thank you notes written.

Wednesday, May 17

The cast had their pick-up rehearsal today in front of the middle school, as if it was an in-school performance. Because Max was still on the east coast, returns tomorrow, I had to step in as Snout and Wall. The show was a bit rocky, but about right for a pick up rehearsal, I guess. I know performing in front of peers didn't help nor did the peers in the audience since they were squirrely. Hope that means Thursday and Friday will go smoothly because tickets are selling quickly.

Thursday, May 18

The performance was better than yesterday, but not quite as strong as last Friday. Still working out some nuances. We had a full house, however, unusual for Thursday in the second week. Normally, it would be around forty, but we had over one hundred. It's possible we could attribute the turn out to the PTSA meeting held beforehand, intentionally trying to piggyback and increase audience size, or perhaps just because it's my thesis show. Lots of former students were in attendance, as well as my previous student teachers, and the first Winterhaven Humanities teacher who started the theatre program with two Shakespeare shows. She loved it and I'm glad that I could make her proud of what she started, enhancing it of course. We sold out of flutes and rock candy, and almost out of coin purses, which surprised me. Guess I'll restock some for tomorrow. Charlie dog did better tonight since he couldn't see me hiding in the back.

Friday, May 19

Closing night. Moth was ill and never came to school thus I had to fill in for her in the belly dance. Luckily Maren was able to be at the performance all night so she could stand in for her other roles and lines, as well as do her part as a ring artist. For the most part, it was a solid performance, much like the Friday before. We had a full house that included State Representatives Diane Rosenbaum and Carolyn Tomei. I spoke with them at intermission and they enjoyed the production thus far.

After the show, they waited until I was available to give me huge hugs and then speak to me about how impressed they were with the whole production. They're even considering coming again next season! I gave them thanks during my after show moment, and they appreciated that, as well. I was so grateful that the cast not only had flowers for me, which was sweet, but also had made a beautiful scrapbook with everything from the henna party to belly dancing to pre-show and post-show activities. What a wonderful and thoughtful gift I will cherish. I was able to take some time to read their letters to me at the cast party on Saturday after I gave them the letters I had their parents write. I'm hoping they will read them again on their own and again when they are older and can appreciate what their parents have written. Multiple parents told me that they wrote heartfelt letters, which was the aim. I had asked them to write about how theatre had affected the lives of the students in positive ways, and what types of growth they saw over the course of the last few months. They are a tremendous group of students and I will miss them dearly as I have thoroughly enjoyed the last three years with the whole group like no other. This experience is one I will continue to treasure for the remainder of my educational theatre days and beyond.

**CENTRAL WASHINGTON UNIVERSITY
THEATRE ARTS GRADUATE PROGRAM**

THESIS PROJECT/ PRODUCTION PERFORMANCE EVALUATION

STUDENT- WENDY JO STROM

SS# 

UNDER CONSIDERATION IS DIRECTION OF: A MIDSUMMER NIGHT'S DREAM

EVALUATOR'S NAME:

TITLE:

PLACE OF PERFORMANCE: WINTERHAVEN SCHOOL AUDITORIUM

DATE OF VIEWING:

DESCRIPTION OF PERFORMANCE VENUE:

DESCRIPTION OF CONCEPT:

DESCRIPTION OF THE ACTUAL PRODUCTION DIRECTION AND/OR REALIZED DESIGN OF SETS, PROPS, COSTUMES, LIGHTING, SOUND:

HOW DID THE PRODUCTION DIRECTION OR DESIGN IMPLEMENT THE IDEAS EXPRESSED IN THE CONCEPT STATEMENT?

APPROPRIATENESS OF CHOICE OF SCRIPT FOR ABILITIES OF PERFORMERS, AUDIENCE, VENUE, AND/OR ACADEMIC SETTING?

ADDRESS THE FOLLOWING IF APPLICABLE: CLEAR DELINEATION OF UNITS OF ACTION, MOTIVATED BLOCKING, VISUALLY INTERESTING COMPOSITION, VISUAL EXPRESSION OF METAPHOR, USE OF PICTURIZATION IN STORYTELLING, CLEAR AND BELIEVABLE CHARACTERIZATION, ADEQUATE USE OF BODY AND VOICE, UNITY OF PRODUCTION ELEMENTS, CREATIVE PROBLEM SOLVING.

WITHIN THE CONFINES OF THIS PARTICULAR PERFORMANCE VENUE, WAS THIS PRODUCTION SATISFACTORY OR UNSATISFACTORY?



CENTRAL WASHINGTON UNIVERSITY

May 17, 2006

A MIDSUMMER NIGHT'S DREAM by William Shakespeare, Adapted by Jo Strom Lane as A MOROCCAN MIDSUMMER NIGHT'S DREAM, at Winterhaven School, Portland, Organ. Produced by Winterhaven School's 14th Avenue Players.

Viewed Friday night, May 12, 2006.

Directed by Jo Strom Lane in partial fulfillment of the requirements for the degree, Master of Arts in Theatre Production

A MIDSUMMER NIGHT'S DREAM is one of Shakespeare's most produced comedies, and for good reason. The play abounds with opportunities for both professional and amateur actors. All can have fun with these characters and with this plot. And directors can create inventive time and place in which to set the action, often selecting modern (or near modern) times and look.

Jo has selected a current-day Morocco, setting the play in King Theseus' palace and the nearby forest (for the most part), and embellishes it with costumes true to the location. The overall "look" is wonderful and one of the best I've seen in middle school productions. Supported by her staff, she makes the production fit into the small Winterhaven stage, and the action works very nicely from any staging position. She is fortunate to have a "small" theatre. (Now, if she only had lights!)

The "action" in the house also works. Jo has lined the inside of the theatre with a dozen or so "booths" in which Moroccan market-place items are hustled by eager students in full Moroccan attire. I ended up buying a photo of myself with a veiled girl, some "hand-made" yarn to wrap around my neck, and some sugar candies for the people in my row of seats.

Together with the booths, the atmosphere was enhanced by a table of Moroccan food for sale and an educational display about the culture. What a learning experience for these forty or so students!

The Moroccan theme works well for the play itself. By changing a few words (i.e. Marrakech for Athens, etc.), the audience is taken gently to that place and immediately accepts the convention. The setting is lovely and the costumes mostly successful.

Theatre Arts

400 East University Way · Ellensburg WA 98926-7460 · Office: 509-963-1766 · Fax: 509-963-1767

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Of considerable importance for this play is the ability of the director to draw truthful performances from the actors. This is a huge task in middle or high school theatre, as the director often must teach basic acting before she can begin on the play that is in rehearsal, and she must work with those students who are available and willing to make a serious commitment to a lengthy rehearsal period. As with dance, music, art, and some sports, theatre provides a clear measurement of achievement, as the director/performer responds to training and demonstrates learning. The demonstration is in the public arena. In middle school theatre, especially if the director selects to produce a classical work, all of her strengths and weaknesses are displayed to the public.

Jo's production is extremely successful in some areas and needs more work in others. Of special importance is the invaluable learning experience the production has been for the students. They've learned how to speak the language of the world's greatest playwright, how to understand classical structure, basic acting, technology, design, integration of all elements to create harmony, and probably won't realize the extent of their learning and growth for many years. But one day they will look back on this experience and realize they are no longer afraid of Shakespeare.

The overall technology of the production (set by Jo with help from Rod Langdahl, Jeff McBride, and Derek Lane), lighting by Jo, Dena at Hollywood Lights, and operator Jacob Bades-Storch, sound by Jo and operator Sean Brandom, costumes by Liz McBride, Wendy Archibald, Laura Hoffer, and Connie Pyles, and stage management by Ian McBride, is as good as I've seen in these circumstances. Jo has other assistance from executive producer James Avison, assistant director Alexis Shusterman, memory coach Andy Soulek, and belly-dancing lessons from Tiffany Slotke. In addition, Dianna Risley created a meticulous and wonderful souvenir program. This staff supports the play and the actors in necessary and helpful ways. The setting creates a fine environment for the action and the costumes clearly identify time and place.

The floor plan is excellent and allows the director to move actors around gracefully, which she does, creating many lovely pictures. Overall, the environment is first rate for this production.

Acting, as in all middle or high school productions, varies from experienced to beginner – and that is as it should be. Alex Ries has great overall vocal presence as Theseus and Oberon, Naomi Handfling is especially strong as Hermia, as is Drew Matte as Bottom. Chad Powell is believable as Demetrius and Sam Bennett as Lysander was believable if you close your eyes – because he really hurts the character by playing with lots of hair hanging in his face. Sam might like the “modern” look but it has nothing to do with Lysander. The Mechanicals are solid, and I loved the dance between Lion and Pyramus. The Fairies are lovely, but I would have liked a different approach to their costumes. Other actors show promise but speak too quickly to be understood, thus not as believable. The foundation is pretty solid all around, so the acting should grow as the production continues to play.

In the overall acting, I was especially impressed by the director's ability to teach some Shakespeare language skills to the actors. All spoke with strong projection and supported the ends of their lines – even when the lines were spoken too rapidly! The vocal work and overall discipline, with a few exceptions, was very strong for this age group.

The director finds a good tempo for the show, even when the actors are not speaking correctly, and I have no doubt she will improve that problem as the show continues to play. Overall this show is a huge accomplishment with students.

Some other problems include the irritation of flash cameras going off throughout the production, the inability of some actors to phrase the language, the Fairy dance which, while pleasant, lacks focus, and the individual bows take too long. But the curtain call is mostly effective, there is a lovely bower tableau, and Charlie (the dog) is delightful on stage.

Jo pretty much gets rid of the “let's pretend” style of acting, the nemesis of amateur acting, and there's none of that. This accomplishment draws a great bravo from me. Jo needs more time with other parts of the language and acting skills. But her directing skills with this age group are clearly demonstrated and leave no doubt about her ability.

One of Jo's jobs as director is to apply what she is learning in the master's program to her production. This challenge can often be very difficult, especially when working with young students. But creating a real experience has to be the goal and Winterhaven has created a real experience. I look forward to seeing another show in the future.

I enjoyed my evening; and I enjoyed the displays and the refreshments at intermission. Thank you for a lovely visit.

Sincerely,

Wesley Van Tassel, Ph.D.
Professor

Self Evaluation

To create an original Shakespearean production with the most produced Shakespearean comedy, I felt the Moroccan theme worked well. The Moroccan music in the lobby helped establish mood, the tent with the Moroccan culture kit on display aided in the educational component, and the information posted in the hallway during intermission helped the audience understand the culture beyond the director's notes. I was pleased with the little touches: the Moroccan food during intermission, a short pre-show belly dance, music in the background, and the souk sales and roving peddlers. Each of these areas helped in creating the world in which the play took place.

To apply this Moroccan theme to Shakespeare's play, with the multitude of ideas I had, was both exciting and challenging. I was pleased with how I staged the initial lovers' and felt like I created strong pictures to tell their story. Other pictures that created strong images included Titania with Bottom in the bower, Hippolyta with her attendants in the bower, the fairies on their rings, and Oberon watching Demetrius and Helena fight. After working on it multiple times to get the staging to work, the fight scene involving Demetrius, Helena, Hermia, and Lysander became enjoyable rather than tedious. The play-within-a-play could have had more comedic bits, although it worked in performance. I had to add small bits at a time while I explained to the cast why they would be funny. I worked time and time again to achieve the timing since they weren't quite getting it and it just wasn't funny or entertaining. I felt like the

lovers' waking up scene was competent, but I could have been more inventive with the blocking. Much like the audience, I loved both the fairies' and mechanicals' belly dancing scenes.

Several scenes did not come out as I had hoped. I'm not sure how many people witnessed the pre-show moment where Egeus catches Lysander buying love tokens for Hermia and then escorts him out to set up the opening scene. I wish I could have made that scene more prominent. The opening entrance of the king on his throne was used to establish the king's dominance. Later, in the dream, the queen was supposed to ride in the chair for her entrance, and, finally, both king and queen were to ride on the chair at the end. However, during the rehearsal process we found that the chair, and the mechanicals holding it, could only hold one person's weight. As a result, I chose to wait for the queen to ride on the chair at the end of the play to show her newfound dominance. This was not my original idea, but worked at some level. However, the mirage was the most disappointing scene because the original image I had showed the attendants transforming into fairies and then back again during the mirages. At the same time, the audience would see Hippolyta wake up as Titania, a woman of power. Instead, the mirages were reduced only to scene shifts. I continue to ponder how I might have created the mirage more effectively for the audience from the image I have in my head.

Overall, the language was far improved from the start. The cast enjoyed working on it and worked hard at it. Unfortunately, despite my best efforts, I still had a freight train in Titania

and Hippolyta, a quiet Fairy, one lackluster Puck and Philostrate, and an undifferentiated Theseus and Oberon. However, several students really stood out and stretched themselves. The actor playing Lysander originally wanted to play Bottom, a comedic character, which is the type of character he prefers. Instead, he took a risk and was willing to play the more serious role, and I dare say he liked it. Hermia continually commented about her growth throughout the process as she improved exponentially by working on the various acting exercises. Demetrius had the impulse to run in the hallway prior to his entrance to make sure he sounded out of breath for his scene. He felt it would be more realistic. I am most proud of Helena. The actress who played Helena was scared to say one line of dialogue in sixth grade, even with the entire cast around her coaxing her to go for it. By Midsummer, just two years later, she clearly articulated a monologue, albeit in her high register, in front of hundreds of people for multiple performances.

Technically, I wished there were more modern touches in the overall production to show, but it was hard to replicate traditional garb on women riding motor scooters or having credit card sliders at the various souks. I liked having a Stage Manager and I'm particularly glad he took a tech class in high school to help in his preparation. He still needs more practice at leadership and assertiveness, but I am pleased that I will have the same tech crew back next year even though they no longer attend Winterhaven, or so they promised me.

The costumes worked well for the majority of the characters. Many of the clothing items were purchased in Morocco, but most were purchased or made here. I thought both blended well, although I wished I had more modern touches represented. In particular, I loved the look of having the female lovers wear headscarves at the top of the play, and liked that they progressively shed their head coverings as the play progressed. Likewise, I liked the choice I made to not have Hippolyta covered as a sign of her rebellion. Costume quick changes worked out fine and it helped to have stations in the hallway. The longest change was offset by employing the seventh grade cast members to dress the stage for the wedding, thus buying time and giving the audience something to see without just sitting there. I'm glad I included the seventh graders as a part of the show to model the production expectations I have during mainstage shows. This will help them prepare for next year's season and gave me the opportunity to test the group's ability to focus.

As an additional note, I am thankful that da Vinci Middle School had a better ass mask to complete Bottom's costume. The ones that I had created just didn't quite work. Although the mask was too big, it was the best of the bunch.

The scenery was a challenge for me. I still wish that the bower arches transformed into trees like the arches stage right and left did, as that was the original idea. Unfortunately, it wasn't very feasible to implement because of the changing location of the bower. I thought the rings added a much-needed

magical element to the production, but it took lots of energy to make it happen at the last minute. This was primarily due to the fact that the original batten bent. I wasn't sure if it was going to happen at all, but it did and it was well worth it! The stage extension, with the levels contained within it, was fabulous. I liked how it created a more intimate space with the audience and helped to connect with the souk world, too. If I would have had the money, or someone to donate a bunch of carpets, I would have liked the audience sit on poufs or on the floor to keep the Moroccan theme going and complete the look in the house. However, the souks, which flanked the audience seating areas, turned out very well and I was satisfied with them.

Not to my surprise, the lighting was barely adequate, but the sound worked fairly well. Given my past experiences in the space, the lighting was better than normal. I had more instruments and positions, but still not enough front light. The lighting certainly reinforced Oberon as good king of shadows, whether intentional or not. Fortunately, ten Fresnels were donated to me from another school, the first instruments we have owned, and a parent donated two pars. Because of these donations, I was able to rent three dimmer packs and a console, which allowed me to have some back light, and even a couple of instruments for high side light. I also rented two Source Four ERS instruments that allowed me to use gobos for the first time in a production. Lighting is one area, in particular, that I hope to continue to improve. Because it is such a small space,

having a boom box with a couple of speakers usually takes care of the sound. Having built a new lighting and sound booth improved both of those areas considerably.

Overall, I am proud of the accomplishments of all involved in the production, and am thankful for having such an incredible cast of students. I will miss them genuinely next year and wish I could work with them for another four years. Oh, to think what I could push them to do!

Production Photographs as Examples of Research Application
for
Winterhaven School's
Fourteenth Avenue Players
A Moroccan Midsummer Night's Dream



Quince with Snug at leather and shoe souk
Pre-show
Costumes, Props, Scenery details close up



Hermia with Lysander
Act I, Scene 1
Staging, Scenery, and Costumes



Demetrius with Helena
Act II, Scene 2
Staging and Lighting



Demetrius, Helena, and
Lysander
Act II, Scene 2
Staging and Lighting



Flute
Act III, Scene 1
Lighting and Scenery details



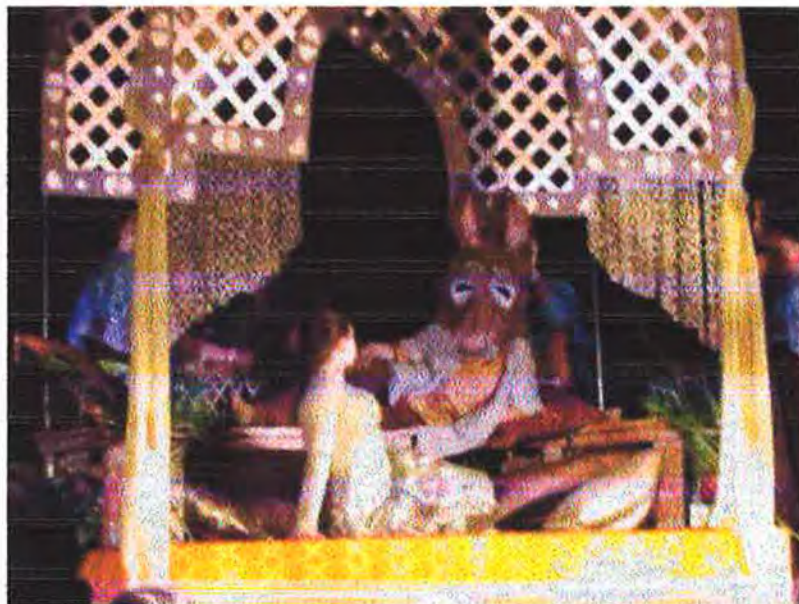
Flute
Act III, Scene 1
Costume



Bottom with Titania

Act III, Scene 2

Scenery, Staging, Mask, and Costume



Bottom with Titania and Fairies

Act III, Scene 2

Scenery, Staging, Mask, and Costume



Snug as Lion

Act V

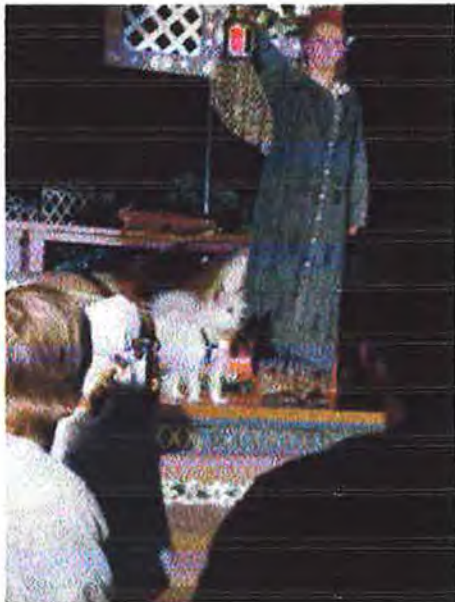
Costume



Lion with Moonshine

Act V

Costume, Scenery



Starveling as Moonshine with

Charlie as Dog

Act V

Costume, Lighting



Moonshine with Dog, Lantern,
and Thornbush

Act V

Costume, Props, and Lighting



Bottom as Pyramus with Flute
as Thisbe while Attendants,
Hippolyta, and Theseus
observe the play

Act V

Costume, Props, and Scenery



Bottom as Pyramus with Snout
as Wall while Attendants,
Hippolyta, and Theseus
observe the play

Act V

Costumes, Props, and Scenery



Snout as Wall while Theseus, Helena, and Demetrius observe the
play within a play

Act V

Costume, Props, and Scenery



Philostrate, Theseus,
Hippolyta, and Attendant
Costumes of Humans



Lysander, Hermia, Helena,
Demetrius
Costumes of Lovers



Back: Helena, Demetrius, Lysander, Hermia
Front: Hippolyta, Theseus, Philostrate

Act V

Humans' and Lovers' Costumes for Wedding, Headdresses for women



Back: Puck, Fairy
Front: Oberon, Titania
Costumes of Fairies after
transformation



Moth, Cobweb, Mustardseed,
Peaseblossom with Titania and
Bottom with Ass Mask
Costumes of Fairies and Mask
for Bottom



Hippolyta and Fairy
Costume close up



Fairy
Henna and Fairy Make up



Back: Snout as Wall

Middle: Bottom as Pyramus, Snug as Lion, Flute as Thisbe,

Peter Quince as Narrator

Front: Starveling as Moonshine, Charlie as Dog

Costumes of Mechanicals' Pyramus and Thisbe

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November

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
<p>KEY: <u>Underlined text</u> = After school rehearsals from 3-5 P.M. <u>unless otherwise noted</u> Performances are noted in bold</p> <p>Plain text = In school class rehearsals from 9-10 A.M. <i>Italicized text</i> = school events, breaks</p>		1	2 Clean up from fall performances; continue to discuss <i>Midsummer</i> and mirage concept related to both the play and Morocco	3	4	5
6	7 Improvisation exercises—character	8	9 Improvisation exercises—character	10	11	12
13	14 Read through scenes for auditions	15	16 Read through scenes for auditions	17	18	19
20	21 <i>Parent-Teacher-Student Conferences</i>	22 <i>Parent-Teacher-Student Conferences</i>	23 <i>No School Thanksgiving Break</i>	24 <i>THANKSGIVING BREAK</i>	25 <i>THANKSGIVING BREAK</i>	26
27	28 Auditions	29	30 Auditions			

2005

December

<i>Sun</i>	<i>Mon</i>	<i>Tue</i>	<i>Wed</i>	<i>Thu</i>	<i>Fri</i>	<i>Sat</i>
				1	2	3
4	5 Call backs	6	7 Call backs	8	9	10
11	12 Actor's workshop: research, dramaturgy, and the actor's role of preparation	13	14 Actor's workshop: History and culture of Marrakech, Morocco continued previous discussions, and design meetings with parents and students	15	16	17
18	19 <i>WINTER BREAK</i>	20 <i>WINTER BREAK</i>	21 <i>WINTER BREAK</i>	22 <i>WINTER BREAK</i>	23 <i>WINTER BREAK</i>	24
25	26 <i>WINTER BREAK</i>	27 <i>WINTER BREAK</i>	28 <i>WINTER BREAK</i>	29 <i>WINTER BREAK</i>	30 <i>WINTER BREAK</i>	31

2005

January

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1 KEY: Lovers Humans Fairies Full cast Mechanicals	2 No School New Year's	3	4* Acting exercises + articulation, projection; breath support	5	6← *MEMORIZATION DUE 1/4/06: The., Hip., Phil., Ege. I.1 pg. 3-6 IV.1 pg. 43-49	7 Lovers I.1 pg. 4-9; II.1 pg. 17-18; II.2 pg. 20-23 Mechanicals I.2 pg. 9-12 Fairy, Puck II.1 pg. 13-19
8	9 Scansion lesson; PROJECTS DUE!	10	11* Meter lesson Incl. caesura	12	13← *MEMORIZATION DUE 1/11/06:	14 Oberon, Titania II.1 pg. 14-19
15	16 No School MLK Jr. Day	17	18* Kick the box exercise; Beats & intensions	19	20← *MEMORIZATION DUE 1/18/06:	21 Oberon, Titania, Fairies II.2 pg. 19-20
22→ Blocking begins	23 Blocking Act I, Scene 1	24 Blocking Act I, Scene 2	25* Blocking Act II, Scene 1 Blocking Act II, Scene 2	26 Blocking Act III, Scene 1	27← *MEMORIZATION DUE 1/25/06: Lovers III.2 pg. 31-42	28 Mechanicals III.1 pg. 24-28 Puck II.2 pg. 20-23
29	30 Blocking Act III, Scene 2	31 Blocking Act III, Scene 2 cont. Act IV, Scene 1				

2006

February

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1* Blocking Act IV, Scene 2 Blocking Act V, Scene 1	2 Blocking Act V cont.	3← <u>*MEMORIZATION</u> <u>DUJ: 2/1/06:</u>	4 <i>Titania, Puck, Fairies</i> III.1 pg 26-31
5→ <u>Review blocking begins</u>	6 <u>Review Blocking I.1</u>	7 <u>Review Blocking I.2</u> <i>Portfolio Night 3-7</i>	8* <u>Review Blocking II.1</u> <u>Review Blocking II.2</u>	9 <u>Review Blocking III.1</u>	10← <u>*MEMORIZATION</u> <u>DUJ: 2/8/06:</u>	11 <i>Oberon, Puck</i> III.2 pg 31-42
12→ **Possible family and cast dinner out @ P.M. Marratech Restaurant Confirmation TBD	13** <u>Review Blocking I.1,2</u>	14 <u>Review Blocking IV.1</u>	15* <u>Review Blocking IV.2</u> <u>Review Blocking V 2/3 Musical @ 7</u>	16 <u>Review Blocking V</u>	17← <u>*MEMORIZATION</u> <u>DUJ: 2/15/06:</u> <i>Lovers</i> IV.1 pg. 46-49	18 <i>Mechanicals</i> IV.2 pg. 49-51 <i>Oberon, Puck, Titania, Fairies</i> III.1 pg. 43-49
19	20 <i>No School</i> <i>President's Day</i>	21 <i>No School</i> <i>Prof. Dev. Day</i>	22 <i>No School</i> <i>Prof. Dev. Day</i>	23 Belly dancing lessons; snake charmer demonstration; etc.	24	25
26→ <u>Development rehearsals begin</u>	27 <i>The. Hip. Phi. Ege. Term. Lys. Dem.</i> I.1 pg. 3-6	28 <i>Der. Hel. Ober. Puck</i> II.1 pg. 17-18 <i>Lovers and Puck</i> II.2 pg. 20-23	Workshop with Connor Kerns, Artistic Director Quintessence Theatre Co. on Feb. 22.			

2006

March

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 Lovers I.1 pg. 6-9 Mechanicals I.2 pg. 9-12 IV.2 pg. 49-51	2 All Fairies II.1 & II.2 pg. 13-20	3	4
5	6 Mechanicals, Puck III.1 pg. 24-28	7 Oberon, Puck, Lovers III.2 pg. 31-42	8* Full cast IV.1 pg. 43-49 All Fairies III.1 pg. 26-31	9 Full cast V.1 pg. 51-64	10← *MEMORIZATION DUE 3/8/06:	11 Humans, Lovers, Mechanicals, Fairies V.1 pg. 51-64
12	13 The. Hip. Phi. Ege. Herm. Lys. Dem. I.1 pg. 3-6	14 Dem. Hel. Ober. Puck II.1 pg. 17-18 Lovers and Puck II.2 pg. 20-23	15 Lovers I.1 pg. 6-9 Mechanicals I.2 pg. 9-12 IV.2 pg. 49-51 4/5 Musical @ 7	16 All Fairies II.1 & II.2 pg. 13-20	17	18
19	20 Mechanicals, Puck III.1 pg. 24-28	21 Oberon, Puck, Lovers III.2 pg. 31-42	22 Full cast IV.1 pg. 43-49 All Fairies III.1 pg. 26-31	23 Full cast V.1 pg. 51-64	24	25
26 →This week will be	27 SPRING BREAK set construction,	28 SPRING BREAK props construction,	29 SPRING BREAK costume construction,	30 SPRING BREAK and finishing the	31 SPRING BREAK booth.	

2006

April

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2 → **NO PROMPTING **MEMORIZED **OFF BOOK	3 *** Act I	4 Act II	5 Act III Act IV	6 Act V	7	8
9	10 Act I	11 Act II	12 Act III Act IV	13 Act V	14	15
16	17 No School Teacher Plan Day PAPER TECH***	18 Run through	19 Fairy song and dance Run through	20 COSTUME PARADE & Quick change rehearsal #1	21	22
23	24 Make up application review; P.U. Lights	25 FULL Run through	26 Specialty make up application workshop FULL Run through	27 FULL Run through	28 Dry tech/O2Q No actors; tech only; check levels	29
30	Possible workshop with Dr. VT on 4/17 re: language	→ Only fully memorized students may attend!	***Paper tech for techies only; no actors			

2006

May

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 Scene work	2 <u>Wet tech #1</u> <u>Q2Q with actors</u>	3 Quick change practice #2 <u>Wet tech Q2Q #2</u>	4 <u>1st Dress Rehearsal</u> <u>3:00-5:00 P.M.</u>	5	6 Promo performance in Shakespeare Garden <u>@ 2 P.M.</u>
7	8 Opening and closing group scenes	9 <u>2nd Dress Rehearsal</u> <u>3:00-6:30 P.M.</u> <u>→Bring snacks!</u>	10 In school Final Dress Rehearsal Call @ 9:00 A.M. Show @ 1:00 P.M. Dark	11 Performance Call @ 5:00 P.M. Curtain @ 7:00 P.M.	12 Performance Call @ 5:00 P.M. Curtain @ 7:00 P.M.	13
14	15 Pick up rehearsal	16 Dark	17 Pick up rehearsal Dark	18 Performance Call @ 5:00 P.M. Curtain @ 7:00 P.M.	19 Performance Call @ 5:00 P.M. Curtain @ 7:00 P.M.	20
21	22 Post-show clean up	23	24 Thespian voting	25 <i>Thespian Induction</i>	26	27
28	29 <i>No School</i> <i>Memorial Day</i>	30	31 Post-show discussion and feedback			

2006

Strom Travel Notes

Midsummer Tour 2005

Jo Strom and Derek Lane, travelers

7 July

Our trip started with a bang, no pun intended. Before boarding the plane to London, London experienced their first-ever terrorist attack: three bombs exploding at King's Cross Station Underground. On the news, continual updating of the number of victims, evidence collection, and who did it. It's the 9-11 of London—al Quaida is named. So far, no trouble with travel there. 8 July when arriving, we were outside the city and made our way directly to Stratford without much more than a typical traffic delay.

8 July

Flight to London; pick up rental. Driving proved an adventure in and of itself. I like the roundabouts so long as I know the exit in advance. Had a few too many close calls, but nothing major. English drivers are very speedy no matter the width of the street. They tend to go very quickly and not take much pause. The variable speed roads are a brilliant idea for alleviating the major traffic congestion, even on "country" roads. The emergency vehicles, police cars, et cetera are very colorful with neon colored squares on the sides. Meandered about Stratford a bit to get a sense of the town. Staying at Alveston Manor, the hotel where Shakespeare allegedly performed A

Midsummer Night's Dream for the first time. Nice place, but spendy for what you get. Ate some yummy pasta. Given the very long flight, we're both exhausted and looking forward to sleep. Looking forward to Royal Shakespeare Company's A Midsummer Night's Dream and horse drawn carriage tomorrow beyond shopping. Took picture of MND tree.

9 July

After a delicious, full English breakfast at Alveston Manor, complete with yogurt, fruit, toast, meats, cheeses, pastries, eggs, sausage, bacon, and fresh squeezed orange juice, we wandered around Stratford. A farmer's market, stores, and other sights were enjoyable. We saw RSC's MND in the Royal Shakespeare Theatre, after which was a romantic carriage ride around Stratford where our English gap-toothed chauffer showed us some local sites. We took pictures of the many buildings and churches, including the one in which Shakespeare and family are buried. That night it was dinner at the Garrick Inn, re-named after David Garrick, the actor who, in the 1700s, worked to produce theatre as close to the original as possible, perhaps for the first time. Our last stop before the next four star hotel, Stratford Victoria, was a ghost tour of the Falstaff Experience. Very serious in its presentation of ghosts, spirits, and the supernatural, but humorous in its actual level of terror. The unusual thing at Stratford Victoria was the use of the Vingcard or keycard. Put it in a box by the door to engage the lights. Without it, it was very dark in the room and the

outlets wouldn't work either. Can't forget your key when you leave! Birmingham received a threat and city center evacuated.

10 July

Today was our last day in Stratford. We spend the morning eating another smashing English breakfast before going to Shakespeare's birthplace to see artifacts and read information about his life. Afterward, we went to the church to see his grave. Gorgeous pipe organ and intricate hand-carved woodwork was gorgeous. We left Stratford and toured the English countryside including the cities of Woodstock, Bicester, and Worchestershire. We saw the Blenheim Palace in Bicester. It was set far back up a long walk with ornate turrets. Beautiful. Driving those 85 miles proved exhausting by the time we reached our London hotel. In the heard of Piccadilly Circus, the hotel was difficult to find with so many people, cars, and narrow streets. London is bustling with activity and it's exciting to be in the heart of theatreland and within walking distance of so much. Birmingham getting back to normal. Much on the news.

11 July

Woke up to room service with a continental breakfast. Out and about London using the Original Sightseeing Tour Bus. We saw the Sherlock Holmes Museum with a charming host. Next, we did the London Dungeon Tour. Took longer than expected, but it was a fun, cheesy "thriller" experience. Then it was off to the Tower of London to see the crown jewels and tour the tower. We took

the boat tour down the Thames and saw the Houses of Parliament, Tower Bridge, Big Ben, Trafalgar Square, and Piccadilly Circus where we are staying. Just a moment's walk and we are at the hub of the action, clearly heard in our hotel room, too, near the Eros Statue. For dinner, we ate at Harry Ramsden's Fish and Chips. Oh my, that was good. The fish nearly melted in your mouth! Now we are entirely exhausted and ready for bed. Despite being only a few stations away from the bombing, streets are clear and everything appears back to normal.

12 July

Ah, today was a day to sleep in and relax. Again, we ate a continental breakfast in the room before venturing out to hop on and hop off around London. We rode by Westminster Abbey, Buckingham Palace, the Houses of Parliament, and multiple other sites, like yesterday. We stopped near the Blackfriar's Bridge to go to Shakespeare's The Globe Theatre. There, we were groundlings as we watched a portion of Pericles, standing room only. Luckily, we came at the right moment when several performers were doing acrobatics and using trapeze even in the audience. What perfect timing in the show. After the performance and a snack, we made our way to the Tate Modern Museum where we had the pleasure of viewing artwork from Picasso, Matisse, Rodin, Rothko, Warhol, Monet, Pollack, Lichtenstein, and Magritte, among others. Also saw interesting display of architectural models. By evening, we made our way through Piccadilly, Leicester Square, and SoHo to the St. Martin's

Theatre to see the worlds' longest running play: Agatha Christie's The Mousetrap. The theatre was exquisite and the show, divine. We ate Indian food and made our way to the hotel to pack and sleep.

13 July

Last day in London. Wanted to go into the Left-Handed Store, but each time we tried, it was closed. Took a few more photos of Piccadilly Circus before getting some last minute items and heading to the airport. A travel day with a flight to Amsterdam briefly then on to Paris. The Hotel Abrial isn't as close in as the London Hotel Regent, but the bathroom certainly is larger. The Regent's was added later and was the size of a closet while this one is definitely normal sized. Late arrival in Paris. Took the bus to Pont Millot, but then a taxi to Hotel Abrial. Already hearing fire crackers to celebrate Bastille Day. Ate at a quaint street café juste à coté, next door...actually around the corner. Delightful couple with local folks visiting. Had a brief conversation with owners in French. Stilted, but was able to communicate somewhat in comprehensive sentences. Time for bed and a fresh start to see the city tomorrow. Vive la France!

14 July

Happy Bastille Day! (Happy Birthday Angel I love you -Derek)
Today we ventured to city center via the Metro. It was easy to navigate the Metro like DC or NYC. We met L'Open Tour at rue

Auber and toured around Paris. We saw many sites: La Tour Eiffel, L'Arc de Triomphe, rue de Champs-Elysees. We stayed on the Champs for the afternoon shopping, eating, and walking around. We bought a couple of shirts, ate at Café George V, and watched the Eiffel Tower fireworks from beside L'Arc de Triomphe at 10:30 P.M. During the day, many soldiers were seen throughout the city wearing official uniforms. At multiple sites, tanks, jeeps, and other vehicles were surrounded by troops as a presence for Bastille Day. There as a parade in the morning we missed, but saw another in the afternoon at L'Arc de Triomphe atop the tour bus. Many war veterans were also present. We took the Metro home, tired. Great first day here. Needed more cold water and it was good to have wet hair during the day since there is little air conditioning.

15 July

We explored near the hotel making a stop in the Moroccan tourist agency to get a map of Marrakech. We also found the supermarché to have A/C which is NICE for these hot days. Found two other Metro stops which is helpful. Today we spent most of the day at La Louvre, a magnificent and mammoth building. Multiple stories and wings house a multitude of famous sculptures, paintings, and artifacts from every era. We saw the Mona Lisa, Hermaphrodite, Victory, Venus de Milo, Pierrot, St. Sebastian, the Lace Maker by Vermeer, many paintings by Reubens, Giotto paintings and works, Tete de Chevaux, and others. We again caught the last bus of the day to les Champs-Elyses. We did some shopping, but no

purchasing. We've really gotten the hang of the Metro system and navigated ourselves back to the hotel for another douse of water on our heads before heading out to dinner at the local café where we can sit and watch passers-by. Had wet hair all day and most of the Louvre is climate controlled.

16 July

Ate another delicious continental breakfast. Seems to be filling enough to last most of the day. Since we got an extra day on the L'Open Tour Bus due to grace of schedule stop changes for Bastille Day, we used our pass again to stop at the magnificent Notre Dame. We passed by it several times on previous days atop the tour bus, but saw only the front. Although splendid and ornate, it is the flying buttresses that are the most awesome sight. After studying them and wishing to see them one day, never thinking I would, to gaze on them from the beautiful adjoining garden was spectacular. We then walked along the Seine River looking at the street vendor postcards and paintings. After a few purchases, we made our way to the Eiffel Tower. It's HUGE! compared with the Statue of Liberty. Wow. The structure is interesting to see and the lifts are particularly impressive as they have been in use since the Eiffel Tower was built in 1899 (Eiffel 1832-1923). There, we purchased one crepe each: citron sucre et fraise confiture = lemon with sugar and strawberry jam. A perfect treat for the day...again. At our first stop of the day, pre Notre Dame, we checked out the office of Tourism for Morocco, closed on the weekend unfortunately, and found a Hagen-

Daas place juste à coté, fortunately. After La Tour Eiffel, we circled back around to explore the gift shop of La Comedie-Française, the original and national theatre of France, home to a resident company who frequently performs Molière. We stood in line for last minute tickets and decided to see Tartuffe tomorrow, after Versailles, if we can. It would be worth the wait! Once we decided about the theatre, we went to Grand Magasin to see the shops closing. Tonight we got take out at a delicious place near the hotel. At first, the hotel seemed like it was in a sketchy part of Paris, but although the neighborhood isn't top notch, it works and there are a number of delicious shops and restaurants within minutes of the hotel. We repacked for Morocco because we will check our bags into the next hotel in the morning so we have very little with us in Morocco. We plan to take two empty suitcases for any items purchased and the backpack of our things. This should suffice for the few days we'll be gone.

17 July

Continental breakfast at the hotel. Took bags not going to Morocco over to the Comfort Bastille, Cardonne Metro stop. Made our way to get tickets for Tartuffe at La Comedie Française ce soir. Went on the Paris Vision tour bus to Versailles. Saw ornate and size to extreme. Largest palace on the globe. Saw King's bedroom, etc. before being ushered out due to security reasons as an unattended bag was discovered and reported. Luckily we got to see all of Versailles open to the public, but

not the gardens as they closed, too. However, we did get to the Post Office and one more crepe before returning to Paris. That night we ate at Café Comedie de la Française across the street and saw Tartuffe. Interesting production and we both knew the story which helped since it was entirely in French, of course, bien sur.

18 July

Traveled to Marrakech early morning. Lots of Westerners, but mostly French tourists. Private driver to hotel. Bought two different days of travel in Marrakech: one with a private guide. This allows us to stop as needed and get an English explanation. First tour is in French, however, and proved interesting. Although we understood many words, the overall narrative was on lost on us. We just followed the crowd each time we stopped so we wouldn't get left behind. Ironically, we wound up being the last of the group on the bus because the driver didn't know to drop us off when making the rounds to the other hotels nor did we know to tell him until making our way to the outskirts of town. He didn't speak English and we didn't speak Arabic that made it more complicated. Although he knew some French, the other couple on the bus who did speak some English, assisted in translating. It all worked out, but the adventure made me realize how quickly the city changes into the desert beyond the city and that the Atlas Mountains, although close by view, are not close at all. We joined the French language tour as many French vacation here to see some basic sites. Ate dinner at the

hotel. Opted for spaghetti since we'll have an authentic meal tomorrow for lunch. Today we experienced our first bargain with a bottle of water for \$1 or 100 dirham and we were hustled to buy a necklace outside the gardens. We chose not to ride a camel, but watched instead. We bought several curios at the pharmacie Arabian which was a sales pitch indeed, but fun, particularly in French. Gave us a taste of inside the Medina, the area of the souks or marketplace. Not a place to be at night at all or during the day without a private guide, but certainly tempting with the atmosphere in the city. We will adventure out again tomorrow.

19 July

With a private English-speaking guide, we got to see the real Marrakech. Khalid, our tour guide, was born and raised in Marrakech. Our first stop was at Theatre Royale. We learned it was built in 1970, but not opened until 2002. The front showed many playwrights, including Shakespeare. Wonder how it translates into Arabic, well, the people also speak French because of the French rule 1912-1956. Took pictures outside. Next we ventured to the tallest, most recognized building, a symbol of Marrakech, the mosque or Le Minaret de la Koutoubia. Learned about folks who get pictures taken for money in the beautiful garden outside; they wear Mexican hats, oddly enough, and used to sell water, but must sell pictures now for money. The mosque ruins are from the 11th century old palace that later became the current mosque. It was built by Spanish Muslim,

Andalusians; non-Muslims are not allowed into the mosque so we took pictures from outside. From the mosque, you can see all four quarters of Marrakech: Kasbah, Medina, European Quarter, and French Quarter. Next stop: Most of the palace was open today even though a crew was making a period film there. Several famous films have been shot in the riad, or center, of this location, including Indiana Jones. It is here where we learned about four architectural features of Moroccan buildings: white marble floor from Italy, mosaic flower pattern tiles from Morocco, stucco stencil and plaster from Arab, and cedar wood carved from Berbers. 300 million Arabs and 1 billion Muslims. This palace is from various time periods, but a lot from 1897. All interior implies Arab Moroccan; Jewish is when there's a balcony not as private. Another stop was one souk before lunch. That was a rug dealer. He showed us many beautiful hand made rugs and described their significance before it was our turn to purchase. This was our first opportunity at Berber bargaining where the price is negotiated as a general practice. We overspent our budget, but got a great deal on four rugs—small compared with many seen. Then, we ate lunch, a typical Moroccan meal for two and a half hours complete with music and belly dancer. We spent the rest of the afternoon in the souks, for the most part. We saw all of the different makers creating the goods we purchased from leather to iron work to rugs. We haggled again at an auction house filled with trinkets and antiques and bottles and Berber silver galore. Many beautiful items (brass, copper, etc.) all over the walls, floor, ceiling. Again, spent

too much, but got a good deal. Last stop in the souks was a dress shop where we got some clothing items for the show. One stop we made in the middle of the Medina was the Ben Youssef, a school building from the 16th century where folks came to work in the souks by day and learn other times. Students were there until 1972. Students learned all typical subjects and memorized the Koran. Going across the square in the market was interesting with snake charmers, henna tattooing, fresh squeezed orange juice, monkey brains and sheep's heads for sale, and musicians playing next to storytellers. We did not see the acrobatics, but the evening market is awake until one in the morning with activity. Busy is the morning since it is not as hot so folks take a long time to eat and nap in the early afternoon when it is hot, but then go out again at night. Dinner across the street again at the café. Good food for cheap. Both of us ate for around \$10 including the tip. Throughout the day, I asked Khalid many questions related to Midsummer as I could when the time arose. Although when we were in public he answered Derek, not me, I was able to get several kernels of knowledge that applied to the show. I asked the guide about the current king, but he said the information about the current king is private until his death and that he couldn't discuss it, particularly in public, as "someone is always listening." He did share that although arranged marriages still occurred, more and more couples are finding their own mates, but in turn, the divorce rate has increased. In our days here, I observed traditionally dressed women covered head to toe riding motor scooters around town.

Bananas grew in abundance in the desert and made for an easy snack. Most marketplace owners, mechanicals, were highly impoverished, much like workers in Mexico. Because we were with a guide, few persons approached us to sell trinkets. When one man was bold enough to sell us scarves, our guide was quick to have a heated conversation with him in Arabic first. All of it fascinating.

20 July

Woke up early and ate Moroccan pastries for breakfast. Went to the duty free shops for last minute buys for the show. Plane took off late, but flight was uneventful. We did meet a woman born in Africa who spoke English, French, and Spanish and had traveled extensively in France, Morocco, and Chile as an Air France employee. Very interesting to speak with her since she talked about how Marrakech is one of the cities still struggling to hold onto its culture while embracing Western influences. Once in Paris, took Orlyval to Metro back to hotel. Got to call Arnaud! I haven't talked with my high school French pen pal since, well, high school when I called him once. Very expensive call. I always said I'd come to meet him, but wow! I'm actually here in France to meet him. We will meet him for dinner at his house since the child, Florian, must go to bed early. Went to a corner Greek Café for yet another delicious meal with lamb sandwich and chicken cous cous. Spent the evening reorganizing the suitcases to fit all of our stuff in it. Oh, so much stuff,

but it was a good idea to bring two empty suitcases so that we could fit it all in with some room.

21 July

Slept in; continental breakfast; got pastries nearby; went to clothing store to get good sale buys; lingerie store too expensive, but cool tights; went to Monoprix to finish trinket shopping, get camera, lunch, breakfast, undies. Took Metro to Bastille then Metro to Sacre-Coeur. Tremendous city view after climbing many, many stairs. Went into the garment district to see beautiful fabrics; cheap clothing stores nearby with major sales on NAFNAF clothing, like a GAP store. Took Metro to hotel to freshen up then met Arnaud and Stephanie and Florian, their 17 month old child. Had a nice (sympathique) mean Southern France style: duck, cheese, wine, salad, etc. Shared culture, stories, pictures, etc. Took photos with family; Arnaud was kind enough to drive us all the way back to the hotel from the outskirts of Paris. Had a wonderful visit and encouraged them to visit the United States when they could. Perhaps one day I'll get to take them places in les Etats-Unis. We return to reality early tomorrow.