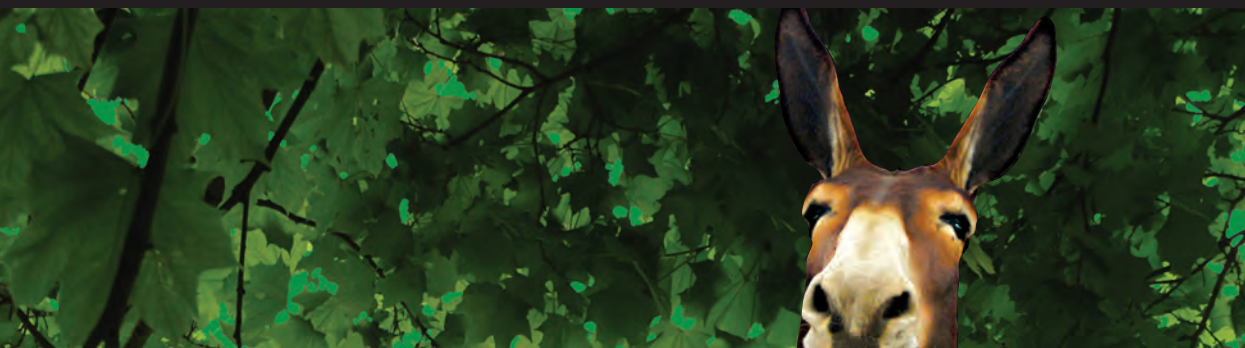




GLOBE
THEATRE

A MIDSUMMER NIGHT'S DREAM

BY WILLIAM SHAKESPEARE



SOME EVENTS IN THE HISTORY OF A MIDSUMMER NIGHT'S DREAM

Chaucer's 'The Knight's Tale' written



Bad harvests in England

Official play-text manuscript (or playbook) made

Wedding of Earl of Derby and Elizabeth de Vere at Greenwich Palace, where the *Dream* may have been performed



c1385 1534 1566 1567 1579 1584 1594-96

Lord Berners' translation of *Huon of Bordeaux* published

Arthur Golding's translation of Ovid's *Metamorphoses* published

Reginald Scot's *Discovery of Witchcraft* published

Shakespeare probably writes *A Midsummer Night's Dream*

Actors' parts are copied from playbook and distributed to members of company

Wedding of Thomas Berkeley and Elizabeth Carey at Blackfriars, where the *Dream* may have been performed

Adlington's translation of *The Golden Ass* published by Apuleius

Thomas North's translation of Plutarch's life of Theseus in *Lives of the Noble Grecians and Romans* published



First performances at the Theatre in Shoreditch?

EARLY PERFORMANCE & PUBLICATION

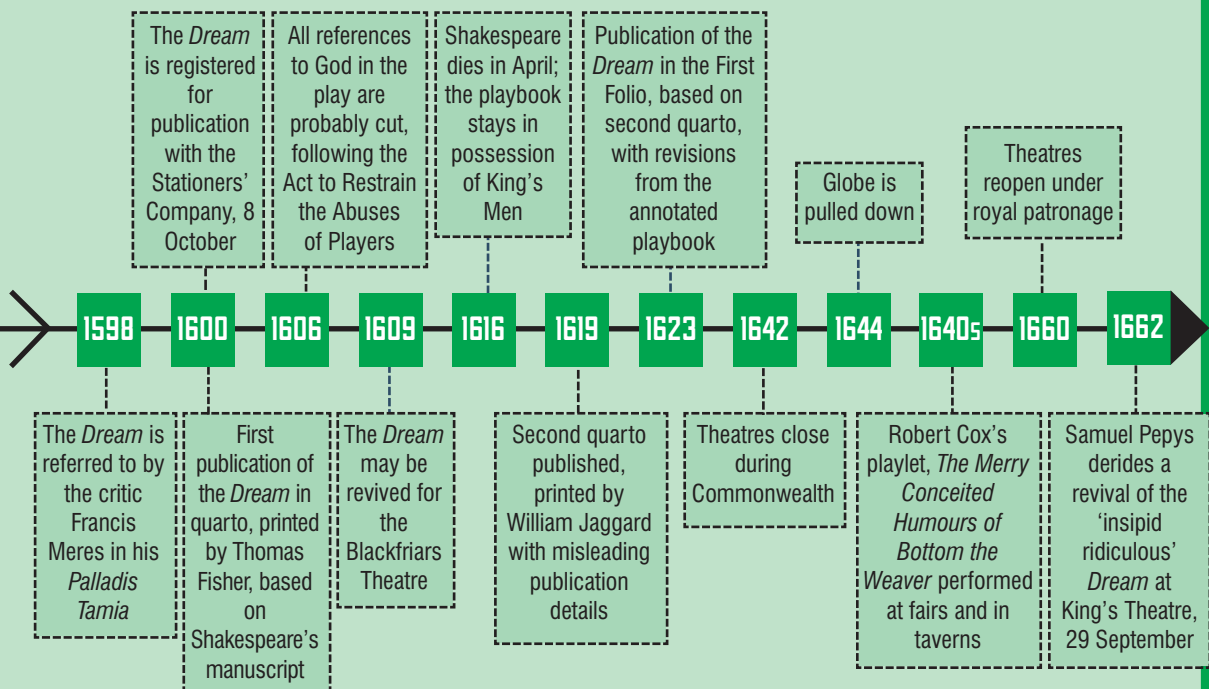
Most scholars agree that *A Midsummer Night's Dream* was written somewhere between 1594 and 1596, the period in which Shakespeare also produced *Love's Labour's Lost* and *Romeo and Juliet*. It had certainly been performed by 1598 because it is cited in an early anthology by the Elizabethan critic and anthologist, Francis Meres. Titania's description of bad weather in Act 2 reinforces this date, for these were terrible years for English agriculture. It was probably written with the Theatre in Shoreditch in mind, a predecessor to the Globe and London's first large purpose-built playhouse.

The play was published in quarto in 1600 and appears to have been set straight from the playwright's 'foul papers' – that is, Shakespeare's own manuscript, rather than the promptbook from which the company worked in the playhouse. This quarto was reprinted in 1619 (after Shakespeare's death), and the text of the play as it appears in the

First Folio seems to have been based on a copy of this later reprint, enriched by supplementary contributions from the promptbook.



Title page of the first edition of *A Midsummer Night's Dream*, published in quarto, 1600. Topfoto



SOURCES

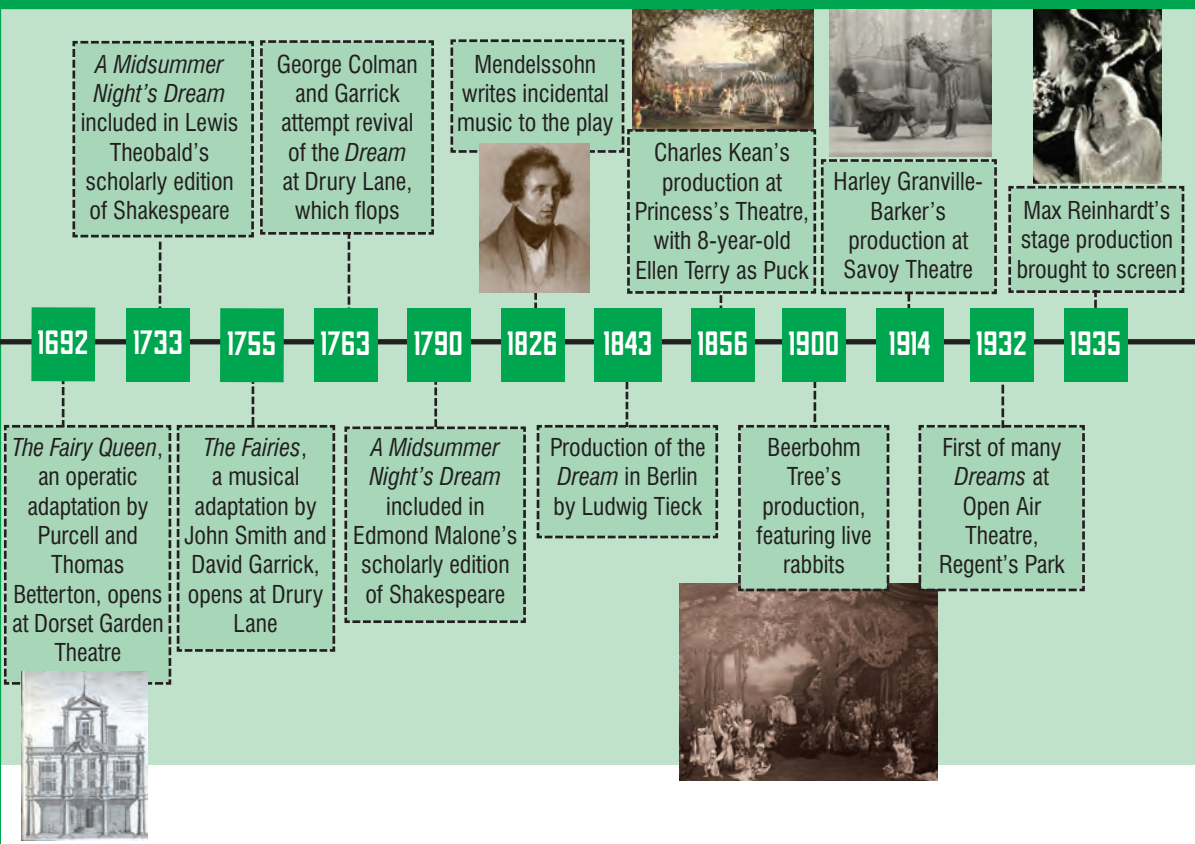
The word 'source' is clumsy in relation to a play like *A Midsummer Night's Dream*. Shakespeare used or adapted names, ideas, images or hints for incidents from various works he certainly knew, and echoed a number more, so that a long list of works can be compiled that probably contributed in some way to the play. The detection of these has its own fascination and is useful in so far as they illustrate the workings of Shakespeare's imagination, but the most notable feature of the play is the dramatist's inventiveness, brilliantly fusing scattered elements from legend, folklore and earlier books and plays into a whole that remains as fresh and original now as when it was composed.

R.A.Foakes, from his introduction to the New Cambridge Shakespeare edition of *A Midsummer Night's Dream*

THESEUS & HIPPOLYTA

The wedding celebrations
 Whilom, as olde stories tellen us,
 There was a duc that highte Theseus;
 Of Atthenes he was lord and governour,
 And in his tyme swich a conquerour,
 That gretter was ther noon under the sonne.
 Ful many a riche contree hadde he wonne;
 That with his wysdom and his chivalrie
 He conquered al the regne of Femenye,
 That whilom was y-cleped Scithia;
 And weddede the queene Ypolita,
 And broghte hire hoom with hym in his contrée
 With muchel glorie and gret solempnytee...

Chaucer, 'The Knight's Tale', from *The Canterbury Tales*



OBERON

If you take the shorter way, you must pass through a wood about sixteen leagues of length, but the way is so full of the fairies and strange things, that such as pass that way are lost, for in that wood abideth a King of the Fairies named Oberon; he is of height but three foot.

***Huon of Bordeaux*, a 13th-century French romance translated by Lord Berners, 1534**

PUCK

Indeed your grandam's maids were wont to set a bowl of milk before him and his cousin Robin Goodfellow, for grinding of malt or mustard, and sweeping the house at midnight... And you know this by the way, that heretofore Robin Goodfellow, and Hob Goblin were as terrible, and also as credible to the people, as hags and witches be now: and in time to come, a witch will be as much derided and condemned and as plainly perceived, as the illusion and knavery of Robin Goodfellow.

Reginald Scot, *The Discovery of Witchcraft*, 1584

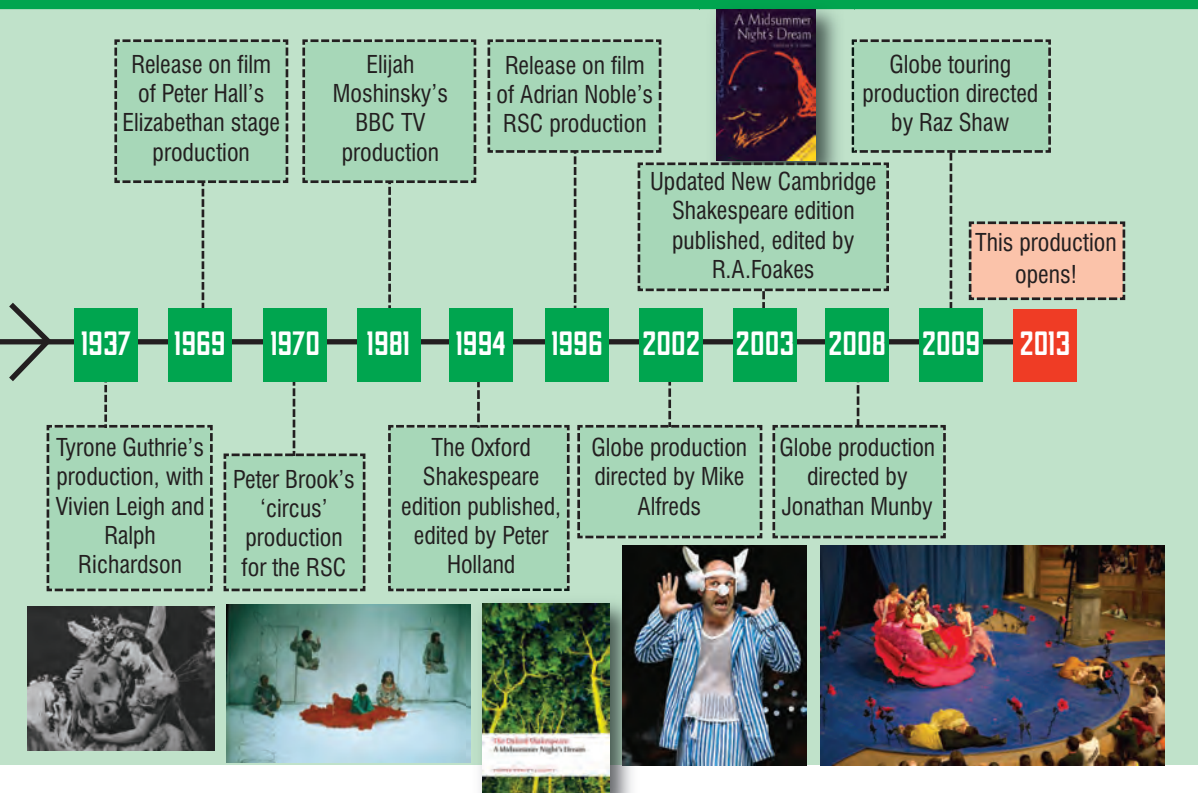
BOTTOM'S TRANSFORMATION

And behold neither feathers nor appearance of feathers did burgeon out, but verily my hair did turn in ruggedness, and my tender skin waxed tough and hard, my fingers and toes losing the number of five, changed into hoofs, and out of mine arse grew a great tail, now my face become monstrous, my nostrils wide, my lips hanging down, and mine ears rugged with hair: neither could I see any comfort of my transformation, for my members increased likewise, and so without all help (viewing every part of my poor body) I perceived that I was no bird, but a plain Ass.

Apuleius, *The Golden Ass*, translated by William Adlington, 1566



A woman falls in love with Lucius, a man transformed into an ass, and takes him to her bed. From a 16th-century Italian edition of *The Golden Ass*, by Apuleius. Charles Walker / Topfoto



PYRAMUS & THISBE

Within the town (of whose huge walls so monstrous high and thick
 The fame is given Semyramis for making them of brick)
 Dwelt hard together two young folk in houses joined so near
 That under all one roof well nigh both twain conveyed were.
 The name of him was Pyramus, and Thisbe called was she...

WALL

The wall that parted house from house had riven therein a cranny
 Which shrunk at making of the wall..
 Now as at one side Pyramus and Thisbe on t'other
 Stood often drawing one of them the pleasant breath from other,
 O envious wall (they said), why let'st thou lovers thus?

LION

But see the chance, there comes besmeared with blood
 About the chaps a lioness all foaming from the wood,
 From slaughter lately made of kine, to staunch her bloody thirst
 With water the foresaid spring. Whom Thisbe spying first
 Afar by moonlight, thereupon with fearful steps gan fly,
 And in a dark and irksome cave did hide herself thereby.
 And as she fled away for haste she let her mantle fall...

Ovid, *Metamorphosis*, translated by Arthur Golding, 1567

SYNOPSIS

THE DUKE SUPPORTS EGEUS

Duke Theseus and Hippolyta are preparing for their wedding, when Egeus arrives with his daughter Hermia, along with Lysander and Demetrius. Hermia and Lysander love each other; but Egeus wants Hermia to marry Demetrius (who is loved by Helena). Theseus insists that Egeus must have his way, and gives Hermia a month to marry Demetrius, or either die or become a nun. Hermia and Lysander decide to run away and to meet in the forest. Hermia tells Helena of their plans, and she in turn tells Demetrius, in the hope that he will like her more for telling him. Demetrius chases after the eloping couple, and Helena chases after him.

THE 'MECHANICALS'

A group of tradesmen meet to discuss a play on the theme of Pyramus and Thisbe which they want to perform at Theseus' wedding. They plan to rehearse in the forest.

OBERON'S REVENGE

Oberon and Titania, the king and queen of the fairies, are arguing over who should have a changeling boy that Titania has stolen. Titania will not give him up, so Oberon takes his revenge by having his servant Puck find a special flower whose juice he will squeeze onto Titania's eyes while she is asleep. This will make her fall in love with the first person she sees upon waking. Oberon, seeing Demetrius reject Helena, tells Puck to put the potion on Demetrius' eyes also. But Puck mistakes Lysander for Demetrius, and Lysander wakes to see Helena, whom he falls in love with and chases after, leaving Hermia alone.

BOTTOM'S 'TRANSLATION'

The rustics begin their rehearsal near where Titania is sleeping. Puck gives Bottom an ass's head. Bottom frightens his friends away, and in doing so wakes Titania. She falls in love with him, and Bottom is treated like a lord by the fairy retinue.

PUCK'S ERROR COMPOUNDED

Hermia, having lost Lysander, thinks Demetrius has killed him, and when he denies it she goes to look for him. Oberon is furious with Puck for his mistake and tells him to find Helena and bring her to him. Oberon squeezes the flower onto Demetrius' eyes while he sleeps. Lysander enters with Helena, begging for her love, telling her Demetrius does not love her; Demetrius then wakes, sees Helena, and begs for her love. Hermia enters and is snubbed by Lysander, while Helena thinks all three are tricking her.

THE SPELLS ARE LIFTED

Demetrius and Lysander challenge each other to a duel. Oberon gets Puck to imitate the two men's voices, leading them around until they fall asleep. Puck puts an antidote on Lysander's eyes so that he resumes his love for Hermia. Oberon then releases Titania from her spell, having received the changeling boy from her. Puck removes the ass's head from Bottom.

DISCOVERY

Theseus and Hippolyta arrive to hunt in the forest, along with Egeus, where they discover the sleeping lovers. They hear their story, and Theseus decrees they shall be married as they wish, despite Egeus' will.

THE WEDDING ENTERTAINMENTS

Bottom is reunited with his friends, and they rehearse their play, which has been selected as one of those to be made available as entertainment at the wedding. After supper, Theseus chooses their play, which is presented in front of an audience of all the lovers. They all retire to bed, and Oberon and Titania enter to sing and dance; Oberon blesses the three couples, and Puck is left to address the audience.

Synopsis adapted from *Shakespeare's Words* by David Crystal and Ben Crystal, Penguin, 2002, price £20.00.

ENTERING THE OTHERWORLD

The supernatural features heavily in this year's season at the Globe – and especially in *A Midsummer Night's Dream*. It's an area of darkness, writes **Diane Purkiss**.

Shakespeare was more deeply interested in the supernatural than any other playwright of his generation. In a theatre trying out forms of dramatic realism, he remained committed to other realms and other seas, and he transformed them. What drove him? Shakespeare's fairies, witches and ghosts share as their background the seismic event of Reformation. For Protestants, what had been normal ideas within the medieval church now became illicit, suspect acts of magic which might even amount to diabolism. Shakespeare was fascinated by the dark and ominous aspects of the otherworldly beings about whom he wrote.

Shakespeare's fairies are much darker than many realise. Take Oberon: the name occurs often in conjurations from the Middle Ages onwards. Oberon teaches 'knowledge in physic and... the nature of stones, herbs and trees and of all metal.' That sounds benign, but was Oberon trustworthy? True, his role in romance is compassionate helper of those in distress; for example, he sends fairy knights to defend a noblewoman condemned to be burnt. However, fairy knights can also be sexual predators; one, Sir Degarré, offers to help a lady lost in the woods, just as Oberon tries to help Helena. But Degarré declares his love for the lady, and then rapes her savagely. This other world of the forest fairies *seems* courtly and polite, but can be deadly.

The queen of the fairies is a problematic figure too. Andrew Man, accused of witchcraft in 1598, gave his view of her: '[she] promised me that I should know all things... and... cure all sorts of sickness'. In exchange, Andrew becomes the queen's lover. In romances, too, the queen of the fairies is predatory. When Malory's Morgan le Fay finds Lancelot sleeping under a tree, she imprisons

him and tries to force him to love her. Andrew also says the queen has 'sundry dead men in her company'. Early Christian sources describe dreams of a goddess called Diana who leads the furious horde of dead men into the air. Despite the efforts of the rational clergy, these dreams were never fully annihilated. Reginald Scot cites them: 'the witches themselves...do hear in the night time a great noise of minstrels, which fly over them, with the lady of the fairies, and then they address themselves to their journey.' That encounter could be an exciting, even redemptive experience for earthbound masculinity, but while Andrew Man becomes a prophet and holy healer, Bottom the dreamer remains earthbound, despite giving the fairy queen carnal access to his body. What Shakespeare had learnt from the hard thinking of the Reformation was the power of bodily comedy to desacralize. The dark upper air could be relieved of the pressure of the demonic by showing the chief demons to be merely a lustful woman, the animals who once formed her train merely a peasant with a donkey's head. Such debunkings suggest deep fear.

In witch trials, we hear of poor women who give up their newborns to the queen of the fairies in exchange for magic powers. In this context, Titania's account of how she acquired the little changeling boy becomes suspect; how *sisterly* it all sounds, but what if the 'votaress' who gives him up were to tell this story? What if all the pain she suffers, her deadly childing, the loss of her baby through death, are simply things Titania does not see? Titania is allowed to take the child with a clear untroubled conscience, but Shakespeare knew perfectly well that fairy abductions of changeling children were evil, as the lines in *Hamlet* show: 'No

fairy takes, nor witch hath power to charm,/ So hallow'd and so gracious is the time.' In overturning Titania's rule, Shakespeare is striking out a line of frightening female figures. Critics have stressed the sexuality in Oberon's interest in the changeling, but have tended to take Titania's word for it that her interest in the boy is purely maternal, oblivious of all evidence to the contrary from the figure's background. Usually such kidnapped boys become the queen's paramours.

Titania appears elsewhere in Shakespeare's imagination as the goddess of witches in *Macbeth*, called Hecate. If we take seriously the claims of the text as we have it, and read it as an integral whole, a strand of the play opens up which is otherwise obscure, a strand which we may dislike because it threatens to connect *Macbeth* with the most troubling and egregious fantasies of continental witchcraft, and so fingering the stage as one of the proximate causes of the leakage of Continental witchcraft beliefs into English and Scottish witch trials. 'Pale Hecate' and her dark offerings are, after all, what 'witchcraft celebrates'. This Hecate is pale because she is the waning moon, the goddess of the darkest night. Lyrically and figuratively, the play connects her with witches, witches who were called 'feyries' by Holinshed. The weird sisters' interest in babies and the disappearance of Lady Macbeth's suckling also connect Hecate back to Titania.

So Oberon, Titania, and Hecate are alike rulers of the restless dead; what then of Shakespeare's ghosts? The historian Nancy Caciola writes eloquently about the way the very category 'restless dead' might be a simplification of the complex process of dying. 'There is a liminal period in which the death of the personality is absolute, but the death of the flesh is not yet complete. It is only when the body has passed through its 'wet' enfleshed stage, and become 'dry' bones that it is

fully defunct. In some parts of Europe, the soul remained in the vicinity of the body for up to 40 days; the dead of Scandinavia 'lived' in the grave until they faded from memory. Hamlet sustains his father's ghost unnaturally by his continued remembrance. Many, perhaps even most of the early modern revenants and stage ghosts were corporeal. So the very Danish ghost of old Hamlet, whose bones have burst their cerements, should make us think of vampires rather than bodiless spirits.

In the cases of both Oberon and the revenant of Old Hamlet, the plays seem to want to rule out one category of being, the demon or devil. While Puck describes the spirits of the dead hastening back to their graves, he does so in order that Oberon can say that 'we are spirits of another sort', able to live in full sunlight. However, this is contradicted by the fact that the audience does not see the fairies except at night, and by the fact that after midnight is 'fairy time'. Similarly, Old Hamlet has provoked a critical outpouring about whether he is a devil or not, all of which ignores the question of what kind of dead person he is. And yet it is this question that is most naturally prompted by a reading of Shakespeare's supernatural characters. When Hamlet asks 'be thou a spirit of health, or goblin damned' he is not only asking if the ghost is damned; he is also asking if it is a goblin, a restless and devouring undead entity, subject to conjuration, but impossible to fathom or control. If he is, he is strangely like Shakespeare's fairies and witches.

Diane Purkiss is Fellow in English at Keble College, Oxford. Her books include *Troublesome Things: a history of fairies and fairy stories* (Penguin, 2000) and *Shakespeare and the Supernatural* (Routledge, 2008).



Dark offerings: 'Hecate' by William Blake, combining imagery from many sources, including *Macbeth* and *A Midsummer Night's Dream*. Courtesy of Tate Britain. Topfoto

CARNAL DALLIANCE

Conventional romance is complicated and subverted by illicit desire in *A Midsummer Night's Dream*, writes **Emma Smith**.

Waiting to get married is an itchy time for many of Shakespeare's lovers. In *Much Ado About Nothing* the plot to bring Beatrice and Benedick together is hatched to fill up the time between betrothal and marriage, while in *Measure for Measure* the bed-trick serves to consummate the long-deferred union of Angelo and Mariana. *A Midsummer Night's Dream* opens with Duke Theseus counting the hours until he can wed his Amazon bride Hippolyta 'with pomp, with triumph, and with revelling'. The play's plot thus serves as a time-filling diversion, a way to pass those lingering hours, just as the mechanicals' entertainment of 'Pyramus and Thisbe' 'hath well beguiled/ The heavy gait of night'. At the play's conclusion, three couples make their way to bed, under the blessing of the fairies:

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.

This stress on marriage has made many critics search for an Elizabethan aristocratic wedding ceremony for which the play might have been written. Although none has been convincingly identified, the wish for this play to be connected to nuptial celebration is a perennial one. David Wiles has defined its genre as that of epithalamium, or poem in honour of marriage. Such interpretations limit the play's depiction of love within the socially conservative impulse towards marriage.

There is, however, another, less demure side to the play's interpretation of love, an idea that then, as now, had carnal as well as romantic connotations. In part the play seems almost satirical in its depiction of the romance convention of love-at-first-sight. By mistakenly applying a love-potion to the eyes of the male Athenians, Robin Goodfellow

confuses the play's couples, making both Lysander and Demetrius turn their attentions from Hermia to Helena. The strong suggestion is that the lovers are interchangeable. Demetrius has turned from Helena to Hermia to Helena again (perhaps still under magical influence); Lysander turns from Hermia to Helena back to Hermia. These confusions, however, merely amplify the play's apparent disinclination properly to distinguish between the two men or to establish them as different characters. Hermia is willing to enter a convent rather than marry her father's choice, Demetrius, but the play does nothing to indicate why she should so strongly prefer Lysander. Even Hermia herself is able only to claim that Lysander is just as good as Demetrius. 'Demetrius is a worthy gentleman,' Theseus admonishes. 'So is Lysander,' she replies. Elsewhere, the play seems to undermine or poke fun at the conventions of romantic comedy. The repetitions of the word 'dote' and images of sight are used sustainably to ridicule the folly of falling in love with outward appearances. Titania's sweet nothings to the donkey-man Bottom end 'how I love thee! how I dote on thee!': her desire for this bestial creature is a comic, even humiliating, echo of the undermotivated affections between the Athenian couples. Even Pyramus and Thisbe, the Ovidian story of tragic lovers which inauspiciously marks the duke's nuptials, is performed with such thumping rhymes and slapstick literal-mindedness that it drives a dramatic coach and horses through the elevated love rhetoric that is so key to the contemporaneous *Romeo and Juliet*.

Titania's dalliance with Bottom in her bower is not simply funny, however. Victorian illustrated editions of Shakespeare's plays neutralised the erotic charge of the scene of their encounter, rewriting the play to make its fairies dainty creatures from the nursery and establishing *A Midsummer Night's Dream* as a play particularly suitable for



Suitable for children: Bottom and Titania in an illustration by Sir John Gilbert. Shakespeare's Globe Library

children. They couldn't have been more wrong. Shakespeare makes his love-potion derive from a flower transformed by Cupid's arrow into the distinctly suggestive 'before milk-white, now purple with love's wound'. An illustration of Robin Goodfellow from the 1620s shows a hairy-legged satyr sporting an impressive phallus: to be puckish in the early modern period was thus to be involved in sexual, rather than innocent, forms of mischief. The Polish director and critic Jan Kott saw *A Midsummer Night's Dream* as 'the most erotic of Shakespeare's plays', but he saw this as a dark force: 'in no other comedy or tragedy of his, except *Troilus and Cressida*, is the eroticism expressed so brutally'.

That sexual desire is the violent, transgressive obverse of romantic love is cued from the beginning of the play. Hippolyta is a captive bride, as Theseus boasts: 'I wooed thee with my sword,/ And won thy love doing thee injuries.' This sadistic opening has its masochistic counterpart in Helena's unswerving devotion to Demetrius: 'the more you beat me, I will fawn on you:/ Use me but as your spaniel, spurn me, strike me'. Even Hermia suddenly recognises her adored Lysander as a threat when they run away from her father, requesting him to lie further away from her and preserve the relationship between 'a virtuous bachelor and a maid'. Romance here reveals its threatening opposite, illicit desire. Recent



Not suitable: Robin Goodfellow enjoying himself enormously in a 1620 collection of his mad pranks and merry jests. Topfoto

productions of the play have been concerned to excavate the wood outside Athens as a kind of dreamscape, in which unconscious desires have full rein. Since Freud, we all know what our dreams are really about. Potential conflict between Theseus and Hippolyta is displaced into the warring between Oberon and Titania (the same actors probably doubled these roles on the Elizabethan stage and often do in modern productions), and the mysterious Indian boy over whom they are quarrelling has been reimagined as an adolescent object of erotic, rather than parental, love. One school party left a recent Stratford production in disgust at its explicit depictions of sexuality, revealing the gap between Victorian ideas of this as a play particularly suitable for children, and modern interpretations of its violent eros. *A Midsummer Night's Dream* emerges from recent studies as a romantic comedy sceptical about romance conventions, ironizing its central marriages, and concerned with love less as idealized courtship and more as physical desire. Perhaps, after all, it is not ideal entertainment for a wedding.

Emma Smith is Fellow and Tutor in English at Hertford College, Oxford, editor of *Five Revenge Tragedies* and author of *The Cambridge Shakespeare Guide*.

EXPLORING THE AMAZON

Shakespeare's Hippolyta is not just Theseus' bride, she is also Queen of the Amazons. **Michelle Terry** examines the traces of her strange and elusive people.

Homer describes them in the *Iliad* as *antianeirai*, meaning 'those who go to war like men'. Herodotus uses the term *Androktones*, meaning 'killers of men'. There is much speculation and little evidence about the Amazons, but despite some blurred distinctions between myth and history, the common narrative is that they were an all-female tribe who lived like soldiers, and pursued and fought men to the death in order to defend their matriarchy.

Contrary to logic and popular belief, neither the name nor the tribe derives from the Amazon River. The Amazonian section of the river was named in 1541 by the Spanish soldier Francisco de Orellana, the first European to explore the area, when an encounter with an all-female tribe reminded him of the Amazons he had read about in Greek mythology. In *The Histories* Herodotus places them in Scythia (modern-day Ukraine), where he suggests they consorted with the Scythian men. They have also been located in Asia Minor, Libya, Persia and the Black Sea region.

Remains of an all-female tribe were discovered in the Altai Mountains of Siberia during an excavation in the mid-1990's, where mummified women were found dating back to 500BC – precisely the period of Herodotus' *Androktones*. Thought to belong to the ancient Pazyryk people and said to resemble the Scythian men that Herodotus had connected them to, one of these – the 'Siberian Ice Maiden' – was found still wearing her feather headdress and surrounded by sacred artefacts. Tattoos decorated her body and she was bow-legged from extensive horse riding. This supported a belief that most of the Amazon fighting was done on horseback (with bow and arrow, sword, double-sided axe and crescent-shaped shield).

The etymology of 'Amazon' has been widely debated. Some scholars have said the word derives from the ancient Circassian, meaning 'moon

mother' or 'mother of the forest', which supports the idea that they worshipped the moon. Other derivations suggest a more violent origin. The Iranian *ha-mazan* means 'fighting together' and *ama-jarah* 'virility killing'; the Indo-Iranian *hamazakarah* means 'to make war'. A Greek derivation (from *n-mn-gw-jon-es*), meaning 'manless and without husband' has also been proposed; another Greek word, *a-mazos*, meaning 'without breast', supports the notion that these women cut or burnt off their right breasts to make it easier for them to pull their bows and arrows during battle. This must belong to myth rather than history, because severing one or both breasts would have resulted in haemorrhage and death.

Multiple narratives have reconfigured, disfigured and reinterpreted the Amazons throughout history, particularly in the mythology, literature and art of ancient Greece. The most famous myth involves Hercules, whose ninth labour, imposed on him by Eurystheus, was to bring back Hippolyta's symbolic girdle, the gift of her father Ares, the god of war. Another legend tells us that Theseus abducted and possibly raped Hippolyta. In another, she was given to Theseus by Hercules. In yet another version it was Antiope, Hippolyta's sister, who married Theseus and produced their ill-fated son Hippolytus who dies at his father's hand. Like Plutarch, Aeschylus, Ovid, Chaucer and many other writers and artists who have been inspired by the Amazons, Shakespeare neither confirms nor denies the myths, but alludes to and re-imagines them to suit his own creation.

The stories explore, among many other things, the battle between the male and the female. *Amazonomachy* was a term coined by the Greeks to celebrate the conquering of the Amazons during the Greek-Amazonian war and became a symbol of the Greeks' ultimate triumph over these female 'barbarians'. However, the Greek-Amazon union presents a paradox: whilst needing to contain and

'Love at first fight' (John Maddox Roberts, *Conan and the Amazon*): a detail from 'Battle of the Amazons and Greeks' by Rubens, c.1617. Hippolyta is to the right of Theseus, in red tunic and peacock-plumed helmet. Alte Pinakothek, Munich. Bridgeman Art Library



order the Amazonian female, there is a simultaneous desire to relish and engage with the passion for war that she inspires. However hostile their interaction, at least there *is* an interaction, a connection with this alluring other. He who triumphs over her is himself conquered and captivated by her; a sexual monster as well as a sexual fantasy, a military equal as well as an enemy. She is as much a 'musical discord' as she is 'sweet thunder'.

If these warrior women are figures of desire and threat, if they represent the marginal, the other, the exotic, unruly, strong, violent, wild woman who must be won and tamed, if they reject marriage as an enslavement to the patriarchy, then the mere presence of Hippolyta, Queen of the Amazonian matriarchy, immediately unsettles and disrupts the patriarchal law and 'natural order' that governs Athens in *A Midsummer Night's Dream*. It is no accident that Shakespeare frames his comedy about marriage, love and imagination with the union of the 'bouncing Amazon... buskin'd mistress and... warrior love' to Theseus, her equally savage yet promiscuous Greek counterpart. Although Hippolyta participates in, rather than resists her

marriage to Theseus, occupying her role as wife and duchess, she never seems to obey or condone the patriarchal terms on which her roles have previously been defined and thereby leaves them open to re-definition.

In his book *Greek Attitudes Towards Women: The Mythological Evidence*, Peter Walcot writes: 'Wherever the Amazons are located... it is always beyond the confines of the civilised world. The Amazons exist outside the range of normal human existence.' Their existence will continue to be debated and interpreted, but there can be no denying that Hippolyta exists in *A Midsummer Night's Dream* and her presence in the opening scene sets up the parallels between war and courtship that extend throughout the play. Whatever the fate of Hippolyta and Theseus, the feminine mystery of the Amazonian 'other' is an important preoccupation for Shakespeare in this play and one that continues to be worth examining, 'howsoever strange and admirable'.

Michelle Terry is playing Hippolyta and Titania in this production.

A MIDSUMMER NIGHT'S DREAM

Huss Garbiya
STARVELING / FAIRY

Tala Gouveia
COBWEB

Tom Lawrence
SNOUT / FAIRY

John Light
OBERON / THESEUS

Christopher Logan
FLUTE / MUSTARDEED

Molly Logan
MOTH

Sarah MacRae
HELENA

Fergal McElherron
QUINCE / FIRST FAIRY

Edward Peel
EGEUS / SNUG

Pearce Quigley
BOTTOM

Stephanie Racine
PEASEBLOSSOM

Olivia Ross
HERMIA

Joshua Silver
DEMETRIUS

Matthew Tennyson
PUCK / PHILOSTRATE

Michelle Terry
TITANIA / HIPPOLYTA

Luke Thompson
LYSANDER

George Bartle
**MUSICAL DIRECTOR (BAND)
/ SACKBUT / SLIDE
TRUMPET / RECORDERS
/ PERCUSSION**

Emily Baines
**SHAWMS / BAGPIPES /
RECORDERS / CURTAL**

Arngeir Hauksson
**GITTERN / RENAISSANCE
GUITAR / LUTE / HURDY-
GURDY / PERCUSSION**

Sarah Humphrys
**SHAWMS / RECORDERS /
CURTAL**

Nicholas Perry
**SHAWMS / BAGPIPES /
RECORDERS / CURTAL /
HURDY-GURDY /
PERCUSSION**

Dominic Dromgoole
DIRECTOR

Jonathan Fensom
DESIGNER

Claire van Kampen
COMPOSER

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Small Back Room
SEASON CONCEPT DESIGN

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BIOGRAPHIES

EMILY BAINES

MUSICIAN

Emily is a freelance recorder player, singer and musical director working all over the UK and Europe, and specialises in a wide variety of historical woodwind instruments. She trained as a recorder player and singer (soprano) at the University of Hull, the Koninklijk Conservatorium in The Hague and the Guildhall School of Music and Drama, where she gained a MMus with distinction and was given a two-year Guildhall Artist Fellowship. Following this she has worked as a guest lecturer at the Guildhall and the University of Hull and is now a scholarship student on the Guildhall's doctoral programme. She performs widely with many period instrument and contemporary groups, including L'Avventura (whose *Handel in the Playhouse* CD was received with great acclaim), The Orchestra of the Swan and Salut! Baroque (Sydney, Australia). Emily has also co-founded a number of successful ensembles, including The Musicians of London Wall (recently selected to perform at the London Handel Festival and also Brighton Early Music Festival's young artist scheme BREMF Live! and featured on BBC Radio 3's The Early Music Show) and The Fellowship of Musickers, specialising in Medieval and Renaissance music, recently returned from a third highly successful tour of Austria and soon to be recording their second album (to be released in early 2014). Last year she worked with The Gabrieli Consort, BREMF Renaissance Players, Shakespeare's Globe and Just Enough Theatre Co. Emily also worked with Jericho House Theatre Co, for whom she acted as Assistant Musical Director on the 17th-century masque *Love Freed from Ignorance and Folly*, as Musical Director for *Into Thy Hands* (Wilton's Music Hall) and as Musical Director for *The Tempest* (St Giles', Barbican).

GEORGE BARTLE

MUSICAL DIRECTOR (BAND)

George studied trombone and singing at the Royal College of Music, London and sackbut and singing at the Schola Cantorum Basiliensis in Switzerland. He appeared in *Love's Labour's Lost* at Shakespeare's Globe and on tour in 2009, *Henry IV Parts 1 and 2* in 2010, *All's Well That Ends Well* in 2011 and *Henry V* and *Twelfth Night* in 2012. He also works as a composer and musical director with Globe Education, having been MD for the *Concert for Winter* in 2012 and composer/MD for *Our Theatre: The Winter's Tale* in 2013. George has worked with many period ensembles and orchestras across the globe, including the Monteverdi Choir & Orchestra, Orchestre Révolutionnaire et Romantique, The King's Consort, His Majesty's Sagbutts and Cornetts, Ex Cathedra, the Gabrieli

Consort, English Touring Opera, Music Theatre Wales, the Royal Shakespeare Company, the Orchestra of the Age of the Enlightenment, the London Philharmonic Orchestra and the Philharmonia Chorus. His music has taken him to Africa and China and throughout Europe and the USA. George has performed for Her Majesty the Queen and His Royal Highness the Prince of Wales, performs regularly on television and radio and can be heard on numerous film soundtracks and pop and classical album recordings. He has worked with a diverse range of artists, from Sir David Wilcocks and Kurt Masur to Eric Levi and Manfred Mann.

GILES BLOCK

GLOBE ASSOCIATE – TEXT

Giles has led the text work at Shakespeare's Globe since 1999, and to date has been involved in almost 60 productions. This season he'll add several new Shakespeare productions to the list. His directing credits at Shakespeare's Globe include: *Antony and Cleopatra* (1999), *Hamlet* (2000) and *Troilus and Cressida* (2005). His posts include: Associate Director at Ipswich Theatre (1974-77), Staff Director at The National Theatre (1977-81) and Director of Platforms at The National Theatre (1981-84). His theatre direction credits include: *The Fawn*, *She Stoops to Conquer* (National Theatre); *Macbeth*, *The Cherry Orchard*, *King Lear*, *Richard III*, *Hamlet*, *Skylight* and *Vincent in Brixton* (Shochiku Company, Japan). In 2000 the Association of Major Theatres of Japan recognised Giles for services to the Japanese Theatre. In recent years, Giles has directed *The Tempest*, *Henry V* and *The Comedy of Errors* at The Blackfriars Theatre in Virginia.

DOMINIC DROMGOOLE

DIRECTOR

Dominic is the Artistic Director of Shakespeare's Globe. **Previous work at the Globe includes:** *Coriolanus*, *Antony and Cleopatra*, *Love's Labour's Lost*, *King Lear*, *Romeo and Juliet*, *A New World* by Trevor Griffiths, *Henry IV Parts 1 and 2*, *Henry V* and a small-scale tour of *Hamlet*. He was Artistic Director of the Oxford Stage Company from 1999-2005 and of the Bush theatre from 1990-1996, and Director of New Plays for the Peter Hall Company in 1996/7. He has also directed at the Tricycle Theatre, in the West End, and in America, Romania and Ireland. Dominic has written two books, *The Full Room* (2001) and *Will & Me* (2006).

JONATHAN FENSOM

DESIGNER

For Shakespeare's Globe: *Henry V*, *Hamlet*, *The Globe Mysteries*, *Hamlet* (tour), *Henry IV Parts 1 & 2*, *King Lear* and *Love's Labour's Lost*. **Other theatre includes:** *The American Plan* (Bath); *The Accrington Pals* (Royal Exchange Theatre); *The Thrill of Love* (St James's); *Our Boys* (West End); *Goat* (The Traverse Theatre); *Six Degrees of Separation* (Old Vic); *Brighton Beach Memoirs*

(Wattford); *Philadelphia, Here I Come!* (Gaiety Theatre Dublin); *A Midsummer Night's Dream* (Canada); *Rain Man, Some Girls, Twelfth Night, Smaller, What the Butler Saw, East* (West End); *Swan Lake* (San Francisco Ballet); *Journey's End* (West End, Broadway); *The American Plan, Pygmalion* (New York); *The Homecoming, Big White Fog, Becky Shaw* (Almeida Theatre); *Happy Now?, The Mentalists, Burn/Citizenship/Chatroom* (National Theatre); *In The Club, Born Bad, In Arabia We'd All Be Kings, Abigail's Party, What the Butler Saw* (Hampstead Theatre); *Duck, Talking to Terrorists, The Sugar Syndrome* (Royal Court); *Kindertransport, Breakfast with Emma* (Shared Experience); *The Tempest* (Tron Theatre); *Crown Matrimonial* (Guildford, Tour); *The Faith Healer* (The Gate, Dublin/Broadway); *God of Hell* (Donmar); *National Anthems* (Old Vic); *M.A.D., Little Baby Nothing* (Bush Theatre); *Be My Baby* (Soho Theatre); *Small Family Business, Little Shop of Horrors* (West Yorkshire Playhouse); *My Night With Reg, Dealer's Choice* (Birmingham Repertory); *After the Dance, Candide, Hay Fever* (Oxford Stage Company); *So Long Life* (Theatre Royal Bath) and *Wozzeck* (Birmingham Opera and European tour). Jonathan was Associate Designer on Disney's *The Lion King*, which premiered at the New Amsterdam Theatre on Broadway and has subsequently opened worldwide. His set design for *Journey's End* was nominated for a Tony Award in 2007. The production won the Tony Award for Best Revival.

HUSS GARBIYA

STARVELING / FAIRY

Huss trained at Rose Bruford. **For Shakespeare's Globe:** *The Frontline*. **Other theatre includes:** *San Diego* (Tron Theatre, Glasgow); *Ash Girl, Quarantine* (Birmingham Rep.); *Made of Stone* (Royal Court); *The Loneliness of the Long Distance Runner* (Nottingham Playhouse) and *Wise Guys* (Contact, Manchester). **Film includes:** *Some Voices and Sex Lives of the Potato Men*. **Television includes:** *Wire in the Blood, The Bill, The Grid, Brief Lives, Buried, Clocking Off, EastEnders, Extremely Dangerous* and *Holby City*.

TALA GOUVEIA

COBWEB

Tala trained at The Bristol Old Vic Theatre School. **Theatre includes:** *Muswell Hill* (Orange Tree Theatre); *Buried Child* (Upstairs at the Gatehouse); *Acute Bliss* (Urban Physic Garden) and *The Shape of Things* (Alma Theatre/The Arts Theatre). **Television includes:** *FIT* and *EastEnders*.

ARNGEIR HAUSSON

MUSICIAN

Arngeir was born in Iceland but came to London for his postgraduate studies on the guitar and the lute at Guildhall School of Music and Drama. He now specialises in authentic plucked instruments from the Medieval, Renaissance and Baroque periods, such as the gittern,

lute, guitar, cittern, theorbo, oud and saz and he teaches and plays their modern counterparts: classical, folk and electric guitars. If the music gets louder he is known to play percussion and turn the handle of the hurdy-gurdy as well. Arngeir has performed in *Love's Labour's Lost, The Merry Wives of Windsor, King Lear, Romeo and Juliet, Henry IV Parts 1 and 2, Henry V* and *Twelfth Night* at Shakespeare's Globe. Besides the theatre he plays with some of the main English period groups and operas such as Glyndebourne, The Sixteen, Ex Cathedra, English National Opera and English Touring Opera, as well as recording and performing with the BBC Concert Orchestra and the BBC National Orchestra of Wales. He regularly performs in the Historic Royal Palaces, Hampton Court and the Tower of London and with his own groups, Bardos Band, Wyrewood and Musica Mappa Mundi.

SARAH HUMPHRYS

MUSICIAN

Sarah studied recorder, baroque oboe and shawm at the Royal College of Music and at the Schola Cantorum Basiliensis in Basel, Switzerland. Sarah freelances throughout Europe and has performed and recorded with leading period instrument ensembles such as Freiburg Baroque Orchestra, the Gabrieli Consort, Fagiolini, the European Union Baroque Orchestra, the Hanover Band, La Nuove Musica, Florilegium and St James' Baroque. She regularly makes radio and TV broadcasts and recordings for films. This is her fifth season as a principal player at Shakespeare's Globe. Sarah is also a member of two chamber groups with whom she performs and records throughout Europe: Ensemble Meridiana, winners of three major international awards, and the recorder quintet, Fontanella. Sarah teaches recorder and coaches baroque and recorder ensembles at the Royal College of Music Junior Department.

EMILY JENKINS

ASSISTANT TEXT

Theatre as Director includes: *Rainbow* (Fringe First Award Winner 2012); *Holiday* (The Bush Theatre); *Cab Fare for the Common Man* (Edinburgh Fringe: The Space@Jury's Inn); *Mojo Mickybo* (The Old Red Lion); *Arabian Nights* (Liverpool Theatre School); *Look at Me* (Theatre503); *Overspill* (Cockpit Theatre); *Sweet Jack Falstaff* and *A Midsummer Night's Dream* (The Manor Garden). **Theatre as Assistant Director includes:** *La Boheme* (The Royal Opera House – Awarded Staff Directors' Observership); *Jeffrey Bernard is Unwell* (Theatre Royal Bath); *Cocteau in the Underworld* (The Arcola Theatre); *Anyone Can Whistle* (Jermyn Street Theatre) and *The Glass Menagerie* (Assistant Dramaturg, Young Vic Theatre). She is Resident Director of the *Poel Event* at The National Theatre and is on a year-long writer's attachment at the Traverse Theatre, Edinburgh.

TOM LAWRENCE**SNOUT / FAIRY**

Tom trained at Exeter University and RADA. **For Shakespeare's Globe:** *Hamlet*. **Other theatre includes:** *Summer and Smoke* (Apollo Theatre and Nottingham Playhouse); *When We Are Married* (West Yorkshire Playhouse); *Oliver Twist* (Library Theatre, Manchester); *Death in Venice* (Snape Maltings/Bregenz Festspielhaus); *House and Garden* (Salisbury Playhouse); *Biloxi Blues* (Vanburgh Theatre) and *Forest Sale* (Royal Opera House, Deloitte Ignite). Tom is a founder member of Punchdrunk, with whom he has co-devised and performed in several site-specific productions, including the South Bank Show Best Theatre Award-nominated *The Masque of the Red Death* and *Woyzeck*, *The House of Oedipus*, *The Cherry Orchard*, *The Black Diamond* and *The Firebird Ball*. **Film includes:** *Age of Heroes*, *Christ's Dog*, *Isaac and Jack and Jill*. **Television includes:** *Shakespeare Uncovered: Hamlet*, *Silent Witness*, *Inspector Lynley*, *Doctors*, *The Rating Game* and *Ingham Investigates*. **Radio includes:** *Night of the Hunter* (Sony Award Winner); *To Sicken and So Die*, *Made in China*, *Dixon of Dock Green*, *Like An Angel* and numerous readings for *Poetry Please*. Tom has made many recordings, including readings of *All Quiet on the Western Front*, *Wild Abandon* and *The Collected Works of John Betjeman*.

JOHN LIGHT**UBERON / THESEUS**

John trained at LAMDA. **For Shakespeare's Globe:** *A New World: A Life of Thomas Paine*. **Other theatre includes:** *Julius Caesar* (Chicago Shakespeare Theatre); *Thom Pain (based on nothing)* (The Print Room); *Luise Miller* (Donmar Warehouse); *Apologia*, *Clocks and Whistles* (Bush); *Hedda Gabler* (Gate, Dublin); *The Giant*, *My Boy Jack* (Hampstead Theatre); *Julius Caesar*, *The Tempest*, *The Seagull* (nominated for the Ian Charleson Award); *In the Company of Men*, *A Patriot for Me* (RSC); *The Night Season* (National Theatre); *Singer* (Tricycle Theatre); *The Master Builder* (Almeida); *The Tower* (nominated for the Ian Charleson Award); *Certain Young Men*, *The Cenci* (The Almeida) and *My Mate's Girlfriend is Titania* (Crescent Theatre). **Film includes:** *Albert Nobbs*, *Scoop*, *Partition*, *Heights*, *The Lion in Winter*, *Benedict Arnold*, *The Good Pope*, *Trance*, *Purpose*, *Investigating Sex*, *Five Seconds to Spare* and *A Rather English Marriage*. **Television includes:** *Shakespeare Uncovered*, *WPC 56*, *Father Brown*, *Endeavour*, *Vera*, *Silk*, *Dresden*, *North and South*, *Dalziel and Pascoe*, *Cambridge Spies*, *Lloyd and Hill*, *Band of Brothers*, *Love in a Cold Climate*, *Aristocrats*, *Cider with Rosie*, *The Jump*, *The Unknown Soldier*, *Holding On* and *Cold Lazarus*.

CHRISTOPHER LOGAN**FLUTE / MUSTAROSEED**

Christopher trained at RADA. **Theatre includes:** *The Magistrate* (National Theatre); *Macbeth* (Sheffield

Crucible); *The Way of the World* (Chichester Festival Theatre); *Drama at Inish* (Finborough Theatre); *The Belle's Stratagem*, *The Rivals* (Southwark Playhouse); *The School for Scandal* (Barbican Theatre); *A Midsummer Night's Dream* (Headlong); *The Picture* (Salisbury Playhouse); *The Comedy of Errors* (Open Air Theatre, Regent's Park); *Philadelphia*, *Here I Come!* (Gaiety Theatre, Dublin); *Twelfth Night* (Thelma Holt Productions); *Shakespeare's Lovers* (Cunard) and *The Quare Fellow* (Oxford Stage Company). **Film includes:** *Hummingbird*, *The Magic Flute*, *Mrs Henderson Presents* and *Esther Kahn*. **Television includes:** *Kerching!* (BBC). **Radio includes:** *The Arab/Israeli Cookbook*.

MOLLY LOGAN**MOTH**

Molly trained at RADA. **Theatre includes:** *24 hour plays* (Old Vic); *Romeo and Juliet*, *From Both Hips*, *Saturday Night*, *You Never Can Tell*, *The Mysteries* (RADA) and *Victory Street* (Soho Theatre/NYT). **Television includes:** *Spoof or Die* (Channel 4). Molly was a finalist for the Stephen Sondheim Student of the Year 2011 at the Queen's Theatre, London.

GLYNN MacDONALD**GLOBE ASSOCIATE –
MOVEMENT**

Glynn trained in the Alexander Technique in 1972. She is past Chairman of The Society of Teachers of the Alexander Technique (STAT). She has worked in the Actors Centre and the Field Day Theatre Company in Ireland, Dramaten in Stockholm, NORSKspillereforbund in Norway, Holback Engstheatre in Denmark, Bremen Opera Company in Germany, Poland, Switzerland, Japan, Australia and the USA. Since 1997 she has been resident Director of Movement at Shakespeare's Globe on all theatre productions. In 2002 she directed *Transforming September 11th* at the Linbury Studio, Royal Opera House for Peace Direct. She shared the Sam Wanamaker Award with Giles Block in 2011 for services to the Globe. She also works on the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden.

SARAH MacRAE**HELENA**

Sarah trained at RSAMD. **For Shakespeare's Globe:** *The Taming of the Shrew*. **Other theatre includes:** *Much Ado About Nothing* (Sonia Friedman productions) and *Men Should Weep* (National Theatre).

FERGAL McELHERRON**QUINCE / FIRST FAIRY**

For Shakespeare's Globe: *As You Like It*, *The Comedy of Errors*, *Romeo and Juliet*, *Love's Labour's Lost*, *Helen*, *The Winter's Tale*. **Other theatre includes:** *Trelawny of the Wells* (Donmar); *A Midsummer Night's Dream* (Milton Rooms); *Guys & Dolls* (Cambridge Arts Theatre); *The Playboy of the Western World*, *Shoot The Crow*

(Druid Theatre Co); *A Whistle in the Dark* (Royal Exchange/Tricycle); *Days of Wine and Roses* (Lyric Theatre); *Peer Gynt*, *Don Carlos*, *Olga*, *The Taming of the Shrew* (Rough Magic); *Shoot the Crow* (Prime Cut); *The Recruiting Officer*, *Savoy*, *Iphigenia at Aulis*, *The House* (Abbey Theatre); *Sleeping Beauty* (Landmark Productions/Helix); *How Many Miles to Babylon?* (Second Age); *Dublin by Lamplight* (Corn Exchange); *Dr Ledbetter's Experiment*, *Candide* (Performance Corporation – winner Best Supporting Actor Irish Times/ESB Theatre awards 2002, Best Actor Dublin Fringe Festival 2002); *Mojo Mickybo* (Kabosh, Best Actor Dublin Fringe Festival 1999, Best Actor nominee Irish times/ESB Theatre awards 1999); *Mixing it on the Mountain* (Calypso) and *Trainspotting* (Common Currency). **Film & Television includes:** *The Anarchic Hand Affair* (Rocket Pictures); *The Clinic* (RTE); *Holy Cross* (BBC); *Omagh* (Channel 4); *H3* (Stanbury Films); *Eureka St.* (Euphoria Films); *The Secret of Roan Inish* (Skerry Movies). **Writing includes:** *To Have and to Hold* (Kabosh, nominated for a Stewart Parker award) and *In the Blink of an Eye* (RTE Radio).

MARTIN MCKELLAN VOICE & DIALECT

For Shakespeare's Globe: *King Lear*, *The Tempest*, *The Taming of the Shrew*, *Henry V*, *The God of Soho*, *Hamlet*, *As You Like It*, *Doctor Faustus*, *A Midsummer Night's Dream* and *Anne Boleyn*. **Recent theatre includes:** *Travels with my Aunt* (Menier Chocolate Factory); *The Accrington Pals* (Manchester Royal Exchange); *The Thrill of Love* (St James Theatre); the 40th anniversary production of *The Rocky Horror Show* (National Tour); *Dandy Dick* (Brighton Theatre Royal); *Life is for Beginners* (Theatre503); *On the Record* (Arcola Theatre); *The Madness of George III* (Apollo Theatre and National Tour); *Our Private Life* (Royal Court); *Hobson's Choice* (Sheffield Crucible); *The History Boys* (National Tour); *When We Are Married* (Garrick Theatre); *Joseph K* (The Gate); *Enjoy* (Gielgud Theatre/National Tour); *Sisters* (Sheffield Crucible); *Timings* (King's Head); *Alice* (Sheffield Crucible) and *Breed* (Theatre503). **Other theatre includes:** *Alphabetical Order* (Hampstead Theatre); *The History Boys* (West Yorkshire Playhouse & National Tour); *Lord Arthur Savile's Crime* (National Tour); *The Lord of the Rings* (Drury Lane); *This Much is True* (Theatre503); *Riflemind* (Trafalgar Studios); *The Laramie Project* (Sound Theatre); *Single Spies* (National Tour); *A Model Girl* (Greenwich Theatre); *My Matisse* (Jermyn Street Theatre); *The Rocky Horror Show* (Comedy Theatre); *Our House* (National Tour); *Christine* (New End Theatre); *The Arab Israeli Cookbook* (Tricycle Theatre); *A Small Family Business* (Watford Palace); *Candida* (Oxford Stage Co.); *The Importance of Being Earnest* (National Tour) and *You Might As Well Laugh* (New End Theatre).

EDWARD PEEL EGEUS / SNUG

Edward trained at Rose Bruford College. **For Shakespeare's Globe:** *Anne Boleyn*, *Troilus and Cressida* and *The Winter's Tale*. **Other theatre includes:** *Chitty Chitty Bang Bang*, *Horse Marines* (Drum Theatre); *On a Shout*, *Nellie Toast* (Hull Truck Productions); *Enemies* (Almeida); *Easter, Singer, Sergeant Musgrave's Dance* (Oxford Stage Company); *Sugar, Sugar, Gong Donkeys* (Bush Theatre); *An Inspector Calls* (National Theatre); *Falling*, *A Collier's Friday Night* (Hampstead Theatre); *All Credit to the Lads* (Sheffield Crucible Theatre); *Richard III*, *The Merry Wives of Windsor*, *Poetry or Bust* (Northern Broadsides); *Richard III* (RSC); *The Dragon*, *Twelfth Night*, *D H Lawrence Trilogy* and *The Changing Room* (Royal Court). **Film includes:** *O Lucky Man!*, *Britannia Hospital*, *Hospital Lassiter*, *A Sailor's Return*, *Force Ten from Navarone*, *Lassiter* and *Shogun*. **Television includes:** *Juliet Bravo*, *Heartbeat*, *All Creatures Great and Small*, *The Sweeney*, *Minder*, *Out*, *The Life and Times of Nicholas Nickleby*, *Doctors*, *Hollyoaks*, *Emmerdale*, *Cracker*, *Hillsborough*, *Clocking Off*, *Dr Who* and *Ripper Street*.

NICHOLAS PERRY MUSICIAN

Nicholas has worked as a musician on more than 25 productions at Shakespeare's Globe, twice as a deputy in an all-woman band. He has also toured with the RSC. His recent concerts and recordings include work for the Gabrieli Consort, I Fagiolini, His Majesty's Sagbutts and Cornetts, and the Orchestra of the Age of Enlightenment. As a serpent player he has performed with the Brodsky String Quartet, the Netherlands Philharmonic Orchestra and as a soloist with the BBC singers. He is a member of The City Musick and the City Waites and has played frequently for film and television. He has worked for many years as an instrument maker in wood and brass, is curator of the musical instrument collection at SOAS, and was until recently the world's only professional serpent leatherer.

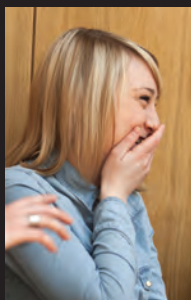
NG CHOON PING ASSOCIATE TEXT

Theatre as Director includes: *Pure O* (King's Head Theatre); *Yolk and Matchmakers* (RADA Studios); *Snap* (Young Vic); *Guiltless* (Southwark Playhouse); *Happy Ever After*, *Teeth* (Theatre503); *Admissions* (King's Head) and *Armed Forces Day* (Riverside Studios). **Theatre as Assistant Director includes:** *Chimerica* (Almeida) and *Someone to Blame* (King's Head).

PEARCE QUIGLEY BOTTOM

Pearce trained at the Manchester Polytechnic School of Theatre. **For Shakespeare's Globe:** *The Taming of the Shrew* and *Doctor Faustus*. **Other theatre includes:** *The Seagull* (Royal Court and Broadway); *Blue Heart* (New York); *Zack* (Royal Exchange Theatre, Manchester) and





Photos Mark Douet

Dysfunkshonalz (Bush Theatre). **Film includes:** *Millions, You Will Meet a Tall Dark Stranger, The Way Back* and *Hereafter*. **Television includes:** *Happiness* and *Cutting It*.

STEPHANIE RACINE **PEASEBLOSSOM**

Stephanie trained at Bristol Old Vic Theatre School. This is her first professional theatre production since graduating in 2012. **Outside of training:** *The Witch* (RSC Bootcamp). **Radio includes:** *The Count of Monte Cristo, Clayton Grange, Clare in the Community, The Archers* and *The Wind in the Willows* (BBC Radio 4). Stephanie won the Carleton Hobbs 2012 Award and was a member of the BBC Radio Rep from July to December 2012, appearing in over 30 radio dramas for Radio 4, Radio 3, Radio 4 Extra and online.

OLIVIA ROSS **HERMIA**

Olivia trained at Guildhall School of Music and Drama. **For Shakespeare's Globe:** *Henry V*. **Film includes:** *All is Forgiven, Father of my Children* (both selected at Cannes Film Festival and The London Film Festival) and *Someone I Loved*. Her television credits include *Carlos the Jackal*.

JOSHUA SILVER **DEMETRIUS**

Joshua trained at RADA. **Theatre includes:** *Trelawny of the Wells* (Donmar Warehouse). **Radio includes:** *Une Vie* and *Clean Slate* (BBC).

MATTHEW TENNYSON **PUCK / PHILOSTRATE**

Matthew trained at LAMDA. **Theatre includes:** *Making Noise Quietly* (Donmar Warehouse); *Beautiful Thing* (Royal Exchange, Manchester) and *Flare Path* (Theatre Royal Haymarket). **Television includes:** *Da Vinci's Demons, Borgia* and *Henry IV Parts 1 & 2*. Matthew won the Milton Shulman Award for Outstanding Newcomer at the Evening Standard Theatre Awards 2012 and Best Newcomer at the Manchester Theatre Awards 2011.

MICHELLE TERRY **TITANIA / HIPPOLYTA**

Michelle trained at RADA. **For Shakespeare's Globe:** *Love's Labour's Lost* and *We the People*. **Theatre includes:** *Before the Party* (Almeida); *In the Republic of Happiness, Tribes* (The Royal Court); *Light Shining in Buckinghamshire* (Arcola); *The Comedy of Errors, London Assurance, All's Well That Ends Well, England People Very Nice* (National Theatre); *The War on Terror, Two Cigarettes, 66 Books, 50 Ways to Leave Your Lover* (The Bush); *The Man Who Had All The Luck* (The Donmar Warehouse); *The Promise* (New Wimbledon Theatre); *The Winter's Tale, Pericles, Days of Significance, The Crucible* (RSC); *Beautiful Thing* (The Sound Theatre); *As You Like It* (The New Vic Theatre, Newcastle-Under-Lyme); *Burial at Thebes* (Nottingham Playhouse) and *Blithe Spirit* (The Peter Hall Company, National tour and Savoy Theatre).

Film & Television includes: *The Cafe* (Sky One – Writer and Performer); *Runt* (Pilot for Fragrant Films); *Law & Order* (ITV); *Reunited* and *Extras* (BBC).

LUKE THOMPSON **LYSANDER**

Luke trained at RADA. This production is his professional debut. **Theatre whilst at RADA includes:** *Bloody Poetry, Six Pictures of Lee Miller* and *All's Well That Ends Well*.

CLAIRE VAN KAMPEN **COMPOSER**

Claire trained at the Royal College of Music, specialising in the performance of contemporary music and studying composition with Dr. Ruth Gipps. Her international career as composer, performer, writer and broadcaster has produced scores for many theatre productions, television and film. In 1990 she co-founded the theatre company Phoebus Cart with Mark Rylance. Their production of *The Tempest* was performed in the foundations of the Globe in 1991. As Director of Theatre Music during its founding ten years, Claire was involved in creating music for over 30 Globe productions between 1996 and 2006. Her recent work includes: *Love's Labour's Lost, Helen, King Lear, Henry IV Parts 1 and 2, Henry V* (Shakespeare's Globe); *Richard III, Twelfth Night* (Shakespeare's Globe/West End); *Boeing-Boeing, La Bête, True West* (West End/Broadway); *Nocturne, Anonymous* (film directed by Roland Emmerich) and *Days and Nights* (film, Christian Camargo, 2012). Her awards include: Vero Nihil Verius Award for Distinguished Achievement in the Arts by Concordia University (Oregon, USA) and the 2007 Sam Wanamaker Award. As a writer, Claire is creating a new play about the castrato *Farinelli*, and also writing both book and music for *Grand Central*, a musical to be produced in New York. She is currently writing a full-length story ballet on *Macbeth* for Pennsylvania Ballet's 50th anniversary in Philadelphia, October 2013.

SIÂN WILLIAMS **CHOREOGRAPHER**

Siân trained at the London College of Dance and Drama. She founded The Kosh dance theatre company with Michael Merwitzer. Siân has worked as choreographer for Shakespeare's Globe since 1999. She has been Movement Director for the RSC, and is a member of The Factory Theatre Company. **Choreography includes:** *The Mouse and His Child, The Merchant of Venice* (RSC); *Mother F* (Articulate Elbow); *Flashmob Dance* (Mark Rylance's *Pop-Up Shakespeare*); *The Glass Slipper, Oh! What a Lovely War* (Northern Stage); *The Snow Queen* (The Rose Theatre, Kingston); *You Can't Take It With You* (Royal Exchange, Manchester); *The Storeroom* (The Kosh); *Adolph Hitler: My Part in His Downfall* (Rho Delta) and *The Magic Flute, The Rake's Progress* (Royal College of Music). **Direction includes:** productions for The Kosh and *The Handsomest Drowned Man* (Circus Space).

Performances include: all of The Kosh productions, *The Odyssey* (The Factory); the role of Grisette in *La Traviata* (Opera North) and *Animal Crackers* (Royal Exchange West End transfer). As well as being choreographer at Shakespeare's Globe in 2013, Siân is also choreographer for *Café Chaos* (The Kosh).

SAMUEL WOOD

ASSISTANT DIRECTOR

Samuel began his career as an actor performing nationally and internationally with some of the largest producing theatres across the UK. Since directing he has both freelanced and held the position of Resident Assistant Director for RADA, West Yorkshire Playhouse and Kneehigh Theatre. **Work as Assistant or Associate**

Director includes: *Above & Beyond* (Look Left Look Right); *You Can Still Make a Killing* (Southwark Playhouse); *Steptoe & Son* (Kneehigh Theatre); *Where Have I Been All My Life?* (New Vic Theatre Newcastle); *King Lear*, *Jack and the Beanstalk*, *Angus, You: The Player* (West Yorkshire Playhouse); *Original Bearings* (Slung Low); *The Workroom*, *The Tyrant* (RADA); *Toad and Sunday Morning at the Centre of the World* (Bad Physics).

As Director: *Laridae*, *The Rain King*, *Little Foot*, *Moments Designed* (West Yorkshire Playhouse); *Casanova Jack*, *Love me Contender*, *Miss Brando* (Theatre in the Mill, Bradford); *Killer Joe*, *4:48 Psychosis*, *Spring Awakening*, *Agamemnon* and *Bacchus and Pentheus Ovid Tales*.



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Ashley Garrett
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Natalie Pray
Christie-Anne Weiss
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Andre & Rosalie Hoffmann
David & Eleanor Holloway
Jessica Lee
Joan Payden
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Dyrk & Margaret Riddell
Susan Robinson
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Yann Samuelides
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Liz Attwell
Bill & Pat Barritt
The Baynes Family
Ciar Brennan
Marcia Brocklebank
Elizabeth Buchan
Dr PJ Burks &
Joao Soares
Paul Byrne
Zarich Catlin-Hallett
Mary Clarke
Sir Paul Coleridge
Anne Connaughton

Dr Charlotte Cory
Alan Cowie
Karen Cunningham
Lawrence Curtis
Patricia Czap &
Simon Stiggers
Dr Diana Devlin
Charles Doyle
Timothy Drew
Dr John & Agnes Garfield
Inna Gavriluk
Alick Glass
Marian Godwin
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Ian Gurling
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