

## THEATER

# A MIDSUMMER NIGHT'S DREAM

Written by William Shakespeare

Dock Street Theatre

May 23 (preview) at 7:30pm; May 25 (preview), 26, 27, 31, and June 1, 2, 8, and 9 at 3:30pm; May 25, 27, 31, and June 2 and 7 at 8:00pm; May 28, 30, and June 3, 5, and 6 at 7:00pm

**SPONSORED BY FIRST CITIZENS**

**A CO-PRODUCTION WITH BRISTOL OLD VIC, SPOLETO FESTIVAL USA, THE KENNEDY CENTER, AND LUMINATO**

Director  
Puppet Design, Fabrication, and Direction  
Puppet Conception, Design, Sculpture, Construction and Direction  
Puppet Conception and Direction  
Designer  
Lighting Designer  
Composer  
Sound Designer  
Movement Director

Tom Morris  
Handspring Puppet Company  
Adrian Kohler  
Basil Jones  
Vicki Mortimer  
Philip Gladwell  
Dave Price  
Christopher Shutt  
Andrew Dawson

### CAST

Snug/Puck  
Quince/Peasblossom  
Helena  
Snout/Mustardseed/Puck/Philostrate  
Lysander  
Flute/Moth/Puck  
Hermia  
Demetrius  
Hippolyta/Titania  
Theseus/Oberon  
Starveling/Cobweb/Onstage Musical Director  
Bottom/Egeus

Saikat Ahamed  
Colin Michael Carmichael  
Naomi Cranston  
David Emmings  
Alex Felton  
Fionn Gill  
Akiya Henry  
Kyle Lima  
Saskia Portway  
David Ricardo Pearce  
Jon Trenchard  
Miltos Yerole mou

Associate Director  
Associate Designer  
Choreographer  
Costume Supervisor  
Puppetry Associate  
Production Manager  
Production Manager (Bristol)  
Company Stage Manager  
Deputy Stage Manager  
Assistant Stage Manager  
Re-lights  
Sound Engineer  
Lighting Operator (Bristol)  
Sound Operator (Bristol)  
Original Set and Scenic Art  
Dresser  
Costume Assistant  
Casting Consultant  
Executive Producer  
Producer

James Bonas  
Molly Einchcomb  
Laurel Swift  
Katerina Hicken  
Joseph Wallace  
Jacqui Leigh  
Jim Leaver  
Robin Longley  
Rebecca James  
Andy Guard  
Rachel Brown  
Jason Barnes  
Katie Davies  
Jonathan Everett  
Fred Stacey, Andy Scrivens, Cliff Thorne  
Emma Cains  
Holly McLean  
Sarah Bird  
Emma Stenning  
Catherine Morgenstern

JOSEPH WALLACE (puppetry associate) is a film and theater director. He is an associate artist of Twisted Theatre, Bristol Old Vic Young Company, and The Wardrobe Theatre. Wallace's short films have won awards and been screened at festivals internationally, and he has created animation for film, theater, and television. Recent works include *Yesterday* at the Theatre Uncut festival, *The Life After* for Bristol Old Vic Young Company, and *Closer Each Day* at The Wardrobe Theatre. Film includes dance, food, and fashion films and the BAFTA Cymru-nominated animation *The Man Who Was Afraid of Falling*.

## CAST

SAIKAT AHAMED (Snug/Puck) has appeared in Bristol Old Vic's *Peter Pan*, *Treasure Island*, and *Bangladesh*, in a scratch performance with Bristol Old Vic Ferment. Other work includes his one-man show, *The Tiger and the Moustache* with Brewery Theatre; *Ali Baba and the Forty Thieves* and *Cinderella* with Tobacco Factory Theatre; *A Fine Balance* with Hampstead Theatre/Tamasha Arts; *East is East* with Oldham Coliseum; *Shepherd's Pie Anyone?* with Theatre Royal, Stratford; *Gym Buddies* with Soho Theatre; *James and the Giant Peach* with Polka Theatre; *Romeo and Juliet* with Settle Festival Theatre; *Journey to the West* with Tara Arts; *Cornershop* with Man-Méla; *The Immigrant Song* with Mainbrace; and *Three Sisters* and *The Matchmaker* with Jermyn Street Theatre. His films include *Frail*, *This Must be the Place*, *East is East*, *Halal Harry*, and *It was an Accident*. On television, Ahamed has been seen in *The Choir*, *Parents*, *Trollied*, *Home Time*, *Monday Monday*, *Being Human*, *Afterlife*, and *7/7 Attack on London*. He has also written *Telling Tales* with BBC Asian Network and *The Tiger and the Moustache*.

COLIN MICHAEL CARMICHAEL (Quince/Peasblossom) trained at East 15. His theatrical credits include years as the 'Ridiculusmus Gimp' in *The Exhibitionists*, *Da Da Music*, and *Say Nothing*. Carmichael worked with Scarlet Theatre on *Love and Other Fairytales* and *The Wedding*, and with Platform 4, Cindy Oswin, Teatro Vivio, and Kirsty Housley. With his own company, Brian, he has co-devised all of the company's shows, including *Billy Holiday*, *Art Factory*, *Man Band*, and *Bournemouth Ballads*. He also works with Kazuko Hohki as a co-creator on *Wuthering Heights* and *Incontinental*. Carmichael's films include *Hot Fuzz*, *St. Trinians 2*, *Burke and Hare*, and *Scar Tissue*. His television appearances include *Black Mirror*, *Coupling*, *Man Down*, *Secret Diary of a Call Girl*, *Comic Strip*, *FM*, and *Eastenders*.

NAOMI CRANSTON (Helena) trained at the Royal Academy of Dramatic Art. Her theatrical credits include *All's Well That Ends Well* and *Anne Boleyn* with Shakespeare's Globe Theatre; *The Importance of Being Earnest* with the Stephen Joseph Theatre; *The Glass Slipper* with Northern Stage; and *Scared To Death* with The Mill at Sonning. On television, she has been seen in *Popatron* and *Doctors*, both aired on BBC.

DAVID EMMINGS (Snout/Mustardseed/Puck/Philostrate) trained at Royal Central School of Speech and Drama. His theatrical appearances include *War Horse* with National Theatre and West End; *Something Very Far Away* with Unicorn Theatre; *Father Christmas* with Lyric Hammersmith; *The Confetti Maker* with New Diorama/Stratford East; and *The Boy from Centreville* with Edinburgh Festival Fringe. His film appearances include Warner Bros's *Sherlock Holmes*; Ruby Films/Film4's *Alice*; Chief Productions's *Mime Poker*; and Greenpeace/Partizan Films's *The Homeless Polar Bear*.

ALEX FELTON (Lysander) trained at Drama Centre London. His theatrical credits include *All's Well That Ends Well* with National Theatre; *As You Like It* with Clwyd Theatr Cymru; *The Winter's Tale* with Old Vic Tunnels; *The Importance of Being Earnest* with Library Theatre; *Passing By* with Finborough Theatre; *The River Line* with Jermyn Street Theatre; *The Reluctant Debutante* and *Pride and Prejudice* with Theatre Royal Bath; and *24 Hour Plays* with Bristol Old Vic. On television, he has been seen in the BBC's *Bonekickers* and *Holby City*.

FIONN GILL (Flute/Moth/Puck) has appeared in *Coram Boy* and *Swallows and Amazons* with Bristol Old Vic; *Beyond* with Karla Shacklock; *L'Autruche* and *Keepers* with The Plasticine Men; *Anomie* with Precarious; *Lost in the Wind* with Lost Spectacles; *Rumplestiltskin* with The Globe Players; *The Hotel* with Mark Watson; *Summer 1871* with Triangle Theatre; *Cinderella* with The Globe Players; *For Provide Life*; *The Great Exhibition* with Triangle Theatre; *The Nutcracker* with Bath Theatre Royal; *A Servant's Christmas* with Triangle Theatre; *Druthers* with Precarious; *General Strike 1926* with New Factory of the Eccentric Actor; and *The Very Last Showdown* with Playground Rules. On screen, Gill has been seen in the film *1234* and on television in *Comic Relief*.

AKIYA HENRY (Hermia) appeared in *Swallows and Amazons* with Bristol Old Vic, West End, and on national tour. Other theater credits include *The Colored Museum*, *Mottled Lines*, *Much Ado About Nothing*, *Henry V*, *The Beggars Opera*, *Hello Dolly!*, *The Tempest*, *Varjak Paw*, *Carmen Jones*, *Safe*, *Coriolanus*, *The Enchanted Pig*, *Under the Black Flag*, *Coram Boy*, *Anything Goes*, *Love's Labours Lost*, *Ain't Misbehavin'*, *Just So*, *A Midsummer Night's Dream*, *Skellig*, *Bintou*, *The Singing Group*, *Closer to Heaven*, and *Into the Woods*. Henry's film appearances include *Rabbit Fever*, *The Best Man*, *Calcium Kid*, *De-Lovely*, and *The Blue Man*. On television, she has been seen in *Silent Witness*, *Captain Mack*, *Casualty*, *Little Britain*, *Doctors*, *Tinga Tinga*, *GCSE Bitesize*, *Yo Gabba Gabba*, and *Noddy*.

KYLE LIMA (Demetrius) is originally from Cardiff and studied at The Royal Welsh College of Music and Drama, graduating in 2009. Lima's theatrical credits include *Aladdin* with Salisbury Playhouse; *Muscle* and *Flyboys* with Chapter Theatre Arts; *Thoroughly Modern Millie* with RWCMD/Sherman Theatre; *Richard III*, *Love's Labours Lost*, *The Duchess of Malfi*, *Les Liaisons Dangereuses*, and *Hay Fever* with RWCMD; and *Habeas Corpus* with Royal Welsh College of Music & Drama/Chapter Theatre Arts. He has been seen on television in the BBC's *Merlin*, BBC Wales's *Perfect Summer*, and ITV's *In Deep*.

PHILIP GLADWELL (lighting designer) has worked as lighting designer for *Love the Sinner* at National Theatre; *No Quarter*, *Oxford Street*, and *Kebab* with The Royal Court Theatre; *Before The Party* with Almeida Theatre; *Miss Julie* with Schaubühne in Berlin; *One For The Road*, *God of Carnage*, *Blood Wedding*, *Hedda Gabler*, and *The Bacchae* with Royal and Derngate; *Cinderella*, *Aladdin*, *Mogadishu*, and *Punk Rock* with Lyric Theatre; *The Arthur Conan Doyle Appreciation Society*, *Melody*, and *In The Bag* with Traverse Theatre; *The Spire* and *Design for Living* with Salisbury Playhouse; *Small Hours* with Hampstead Theatre; *For Once* with Pentabus Theatre; *Further Than the Furthest Thing* with Dundee Rep, Winner Critics Award for Theatre in Scotland for Best Design; *You Can't Take it With You*, 1984, and *Macbeth* with Manchester Theatres; *Thoroughly Modern Millie*, *Radio Times*, *Relatively Speaking*, *Daisy Pulls it Off*, and *Blithe Spirit* with The Watermill Theatre; and *Gypsy* and *The King And I* with Leicester Square Theatre.

DAVE PRICE (composer) is a composer, performer, and sound designer, and is an associate of the award-winning physical theater company Gecko. Theater credits include original scores and sound designs for *Rats' Tales* with Royal Exchange Manchester; *Missing* with Gecko Theatre Company; *A Soldier In Every Son—An Aztec Trilogy* and *Measure for Measure* with Royal Shakespeare Company; *Fen* with National Theatre Studio/Finborough; *Adventures Inside* with Lyric Hammersmith/Love Productions for Channel 4; and as composer and performer: *The Overcoat* and *Tailors Dummies* with Gecko Theatre Company; *Beasts and Beauties* with Hampstead Theatre; and *Troilus and Cressida* with Royal Shakespeare Company. Price recorded several albums and toured extensively with the pop group Aqualung and works with singer-songwriter Gwyneth Herbert as multi-instrumentalist and co-producer of her forthcoming CD, which is the culmination of a residency at Aldeburgh Music. He co-founded the experimental music collective Noszferatu, who recorded *Drempel* for the NMC label and performed at major UK contemporary music festivals and several times on BBC Radio 3.

CHRISTOPHER SHUTT (sound designer) has previously worked for Bristol Old Vic on *Coram Boy* and *Far Away*. For National Theatre, he has designed sound for *War Horse* (Tony Award, NY Drama Desk Award, Olivier nomination), *The Effect*, *The White Guard*, *Burnt by the Sun*, *Every Good Boy Deserves Favour* (Olivier nomination), *Gethsemane*, *The Hour We Knew Nothing of Each Other*, *Philistines*, *Happy Days*, *Coram Boy* (Olivier nomination), *A Dream Play*, *Measure for Measure*, *Humble Boy*, *Play Without Words*, *Albert Speer*, *Not About Nightingales*, and *Machinal*. For Complicite, Shutt has worked on *A Disappearing Number*, *The Elephant Vanishes*, *Mnemonic* (NY Drama Desk Award), *The Noise of Time*, *The Street of Crocodiles*, and *The Three Lives of Lucie Cabrol*. Other credits include *The Playboy of the Western World*, *All About My Mother*, and *Moon for the Misbegotten* with Bristol Old Vic; *Piaf* (Olivier nomination) and *The Man Who Had All The Luck* with Donmar Warehouse; and *Ruined* and *Judgment Day* with Almeida Theatre.

ANDREW DAWSON (movement director) is a director, performer, Feldenkrais practitioner, and fellow at Winchester University. He studied dance with Merce Cunningham in New York and theater in Paris with Phillipe Gaulier, Monika Pagneux, and Jacques Lecoq. He created and performs *Space Panorama* (1987), *Quatre Mains* (1998), and the award-winning solo show *Absence and Presence* (2005); he directed the stage show of *Wallace and Gromit* (1995), *Amnesia Curiosa* (2008), and *Pandora 88* (2003). Recent credits include co-director on *The Heads* for Blind Summit (2013), movement director at English National Opera and the Metropolitan Opera on *Dr. Atomic* and *The Pearl Fishers* at English National Opera. With an Arts Award from the Wellcome Trust, he created *The Articulate Hand* (2011), which premiered at the World Science Festival in New York and was featured in three talks at TEDMED in San Diego. This year he received his third grant from the Wellcome Trust to develop *Chasm of Sorrow*, the story of Anton Chekhov's 1890 exploration to Sakhalin Island.

LAUREL SWIFT (choreographer) specializes in the folk arts. She is the founder and choreographer of Morris Offspring, a young band of morris (English folk) dancers who have appeared on BBC2's *Culture Show*, sold out the South Bank, and are about to undertake a major tour of UK Arts Centres with folk powerhouse Faustus. Swift also appears in *Under Her Skin*, a duo show with performance storyteller Debs Newbold. Directed by John Wright, *Under Her Skin* gives an ancient British folktale a strong contemporary retelling. It is a fully integrated show, inventive and theatrical, yet sharing the tale equally between Newbold's charismatic storytelling voice and Swift's double bass, fiddle, and clogs. Swift plays double bass with Gadarene, fiddle with The Glowworms, and has been given two opportunities to showcase compositions with innovative folk organization Distil: *Pocket Garden* (2007) and *London Haven* (2008).

KATERINA HICKEN (costume supervisor) has been involved in costume for over a decade, working as a maker, costumier, and supervisor within a diverse range of creative environments including theater, feature films, and TV dramas. Throughout this time she has worked on numerous period films including *Goya's Ghost*, *Casanova*, *Perfume*, *Beatrix Potter*, *National Treasure*, and *Belle*. Television dramas include *Miss Austen Regrets*, *Four Seasons*, *Nightwatch*, *Inside Men*, and a recent release, *The Fear*. Theater credits include Rodgers and Hammerstein's *Flower Drum Song* at the Ahmanson Theatre in Los Angeles, *Westside Story* for Bregenz Festival, *Thoroughly Modern Milly* at The Shaftesbury, and *The Sound of Music* at the London Palladium.

BRISTOL OLD VIC is the longest continuously-running theater in the UK, and following a recent £12 million redevelopment project, is now one of the most modern and comfortable with state of the art rehearsal rooms, a dramatically extended forestage, and precision-engineered sightlines giving audiences an even more intimate theatrical experience. Our mission is to create pioneering 21st-century theater in partnership with the people of our energetic city. We are led by artists who see the world with distinctive clarity and whose ability to articulate what they see allows us to understand and engage with our world afresh, whether that be through our 350-strong Young Company, our many outreach and education projects, or helping ascendant artists by nurturing the spark or seed of an idea into something fully formed. We strive to be welcoming, professional, and boundlessly curious; playful, ambitious, and rigorous; resourceful, honest, and generous; collaborative, Bristolian, and world class. Come and play.

HANDSPRING PUPPET COMPANY was founded in 1981 and has grown under the leadership of artistic director Adrian Kohler and executive producer Basil Jones for 30 years. Based in Cape Town, South Africa, the company provides an artistic home and professional base for a core group of performers, designers, theatre artists and technicians. Handspring's work has been presented in more than 30 countries around the world.

## CREATIVE TEAM

TOM MORRIS (director) is artistic director of Bristol Old Vic and has been associate director of the National Theatre since 2004. He was the artistic director of Battersea Arts Centre from 1995–2004 and before that was an arts journalist, broadcaster, and freelance producer. *War Horse*, which he conceived and co-directed with Marianne Elliot, won five Tony Awards, including Best Director in 2011, and continues to play in London and tour internationally. For Bristol Old Vic, Morris's credits include *Swallows and Amazons*, *Juliet and Her Romeo*, and *Does My Society Look Big in This?* Morris's other credits include *The Death of Klinghoffer* with English National Opera and the Metropolitan Opera; *Every Good Boy Deserves Favour* with National Theatre; *A Matter of Life and Death* with National Theatre, adapted from the film with Emma Rice; *Coram Boy* with National Theatre, developed with Melly Still; *Disembodied*, *Newsnight: The Opera*, *Kombat Opera Klubneit*, *Home*, *Passions*, *Unsung*, *To The Island With The Goose*, *Macbeth*, *Oedipus The King*, *Othello Music*, *Trio*, and *All That Fall* with BAC, as director; *World Cup Final 1966*, *Jason and the Argonauts*, and *Ben Hur* with BAC, co-written with Carl Heap; *Jerry Springer: The Opera* for BAC as producer; *Ooogly Boogly*; *Nights at the Circus* and *The Wooden Frock*, both written with Emma Rice for Kneehigh Theatre.

ADRIAN KOHLER (puppet conception, design, sculpture, construction, and direction) is co-founder and artistic director of Handspring Puppet Company and considered to be one of the world's leading masters of his medium. His mother was a thoughtful amateur puppeteer, who, with his father—a yacht builder and cabinetmaker—gave him a firm grounding in woodwork and the creation of moving figures. A bachelor's degree in fine arts at the University of Cape Town followed. He then spent a year at the Space Theatre—the city's only non-

racial venue at the time and another in Birmingham, U.K., at the Canon Hill Arts Centre and Weld Community Arts Center. Kohler then moved to Botswana to run the National Popular Theatre Programme for three years. His puppets for Handspring Puppet Company have been widely acclaimed and exhibited. He has had a solo retrospective at the National Gallery in South Africa, and groups of his works have been shown at The Barbican Art Gallery in London and the Museum for African Art in New York. His puppets are held in public and private collections, including the Constitutional Court in South Africa, the Munich Stadtmuseum in Germany, and the Old Mutual art collection. Kohler received the Michaelis Prize, a lifetime achievement award from Tshwane University of Technology in 2006, and an honorary doctorate in literature at the University of Cape Town in 2012.

BASIL JONES (puppet conception and direction) is co-founder and executive producer of Handspring Puppet Company. In 1990, Jones set up the not-for-profit Handspring Trust, which produced *Spider's Place*, an innovative, multi-media science education series for TV and radio aimed at young learners from disadvantaged backgrounds. He set up the Handspring Awards for Puppetry, which recognize and encourage puppet design, direction, and performance in South Africa. Jones speaks and writes on the subject of puppetry and is interested in growing an international dialogue on the theater of objects. He received the Naledi Executive Directors Award in 2012, a lifetime achievement award from Tshwane University of Technology in 2006, and an honorary doctorate in literature from the University of Cape Town in 2012.

VICKI MORTIMER (designer) studied at the Slade School of Art. Her work in theater includes many productions at the National Theatre, most recently *Last of the Hausmanns*, *Travelling Light* (costume design), *Hansel and Gretel*, and *Hamlet*; several shows for the Royal Shakespeare Company, including *The Seagull*, *Uncle Vanya*, and *The Winter's Tale*; work at the Royal Court; the Donmar Warehouse and the Almeida Theatre; *Don John* for Kneehigh Theatre at RSC and Battersea Arts Centre; *Nights at the Circus* at Lyric Hammersmith (costume design). Internationally, Mortimer worked on *Fiddler on the Roof* and *Nine* on Broadway (costume design), *Easter* and *Night and Dreams* at Dramaten Theatre, Stockholm. Her recent opera credits include *Written on Skin* for Aix-en-Provence Festival; *Orest* for De Nederlands Opera (costume design); *Al gran sole carico d'amore* for Salzburg Festival and Staatsoper Berlin; *After Dido* for English National Opera at the Young Vic; *Die Meistersinger von Nürnberg*; and *St. Matthew Passion* for Glyndebourne.

## HANDSPRING PUPPET COMPANY

### Art Department

Factory Manager and Puppet Engineer (metal work on Oberon/Titania)  
Assistant Factory Manager/Sculptor  
Sculptor and Puppet Engineer (Bottom machine, Oberon's hand)  
Sculptor and Puppet Engineer (scary fairy, large jellyfish)  
Chief Cane Sculptor  
Puppet Builder and Assistant Factory Manager (small jellyfish)  
Puppet Builder and Engineer (lover figures' jointing and carving)  
Sculptor (lover figures' heads)  
Fabric Engineer  
Assistant Puppet Builder  
Studio Assistant  
Puppet Builder  
Component Builder  
Studio Assistants  
  
Intern

James Dee  
Jessica Mias-Jones  
Simon Duncckley  
Andy Mias-Jones  
Thys Stander  
Kyle Daniels  
Ncedile Daki  
Janni Younge  
Phyllis Midlane  
Lyn Holm  
Zweli Ngcombela  
Jonah De Lange  
John Bramwell  
Zanmari Nel, Philip Roberts, Lungiswa Mkwasi,  
Kiara Daniesli  
Karen Zasloff

### Production Department

Executive Producer  
Associate Director  
Finance  
Assistant to the Producer  
Administrative Assistant

Basil Jones  
Janni Younge  
Roderick Bothman  
James Nilsen  
Melanie Roberts

First performed at Bristol Old Vic on February 28.

### THERE WILL BE ONE INTERMISSION.

*Additional support provided by an award from the National Endowment for the Arts.*

*These performances are made possible in part through funds from the Spoleto Festival USA Endowment, generously supported by BlueCross BlueShield of South Carolina.*

**CBS News journalist Martha Teichner hosts a "Conversation with Tom Morris" at 12:00pm on May 25 at the Charleston Library Society, 164 King Street.**

### DIRECTOR'S NOTE

In many ways, Shakespeare's *A Midsummer Night's Dream* is the archetypal love story, relevant in any age. A story of the folly and joy of falling in love. On top of that, it's a play profoundly about the imagination, perfect to explore the nature of the relationship between actors (and puppets!) on a stage, and an audience in an auditorium. This is where we begin with our *...Dream* world: a world where reality blurs with the mystic, a world where fairies—

powerful, magical, mischievous and dangerous—are a reality; an ever-changing world of puppets, *lots* of puppets, and people who fancy each other so wildly they can barely keep their clothes on. Handspring Puppet Company—a Bristol Old Vic Associate Company of international repute—are the most accomplished, magical creators of puppet theater in the world. We hope you enjoy these extraordinary artists applying their breath-taking skill to a classic play of the imagination.

—Tom Morris



DAVID RICARDO PEARCE (Theseus/Oberon) trained at the Bristol Old Vic Theatre School. His theatrical appearances include *A Midsummer Night's Dream* with Bristol Old Vic; *The Sacred Flame* with English Touring Theatre; *The Big Fella* with Lyric Hammersmith/Out of Joint; *The Rover* with Hampton Court Palace/Artluxe; *Alfie* with Stephen Joseph Theatre/Bolton Octagon; *As You Like It* with Grosvenor Park Open Air Theatre; *Romeo and Juliet* with Bolton Octagon; *Saint Joan* with National Theatre; *Privates on Parade* with WYP/Birmingham Rep; *Inglorious Technicolour* with SJT; *Annie Get Your Gun* with Young Vic; *Saturday Night* with Arts Theatre; *Two Cities* with Salisbury Playhouse; and *Sweeney Todd* with Trafalgar Studios. On television, Pearce has been seen in *The Spa* with Tiger Aspect/Sky and *Eastenders*, *Outnumbered*, *Extras*, and *Border Crossing* with BBC.

SASKIA PORTWAY (Hippolyta/Titania) has been seen in *Coram Boy* with Bristol Old Vic; *Hamlet* and *Measure for Measure* with National Theatre; *King Lear*, *A Midsummer Night's Dream*, *Measure for Measure*, *Coriolanus*, *Troilus and Cressida*, *As You Like It*, *Macbeth*, *The Changeling*, *Love's Labour's Lost*, *Othello*, *The Taming of the Shrew*, and *The Cherry Orchard* with Shakespeare at the Tobacco Factory; *Intimate Exchanges* with Cheltenham Everyman; *Richard III* with Ludlow Festival/Exeter Northcott; *The House of Bernarda Alba* with Red Dog; *Blavatsky's Tower* with Theatre West/Angelhair; and *Magpie* with Fairground. Portway's television and radio credits include *Law and Order UK*, *A Tale of Two Castles*, *Paris Brothel*, *Doctors*, *The Gibley Boys*, *Poetry Please*, *One in a Million*, *Great Lives*, *War Music*, and *Mary Mary*.

JON TRENCHARD (Starveling/Cobweb/onstage musical director) trained at the London Academy of Performing Arts. His theatrical credits include *Swallows and Amazons* with West End and on national tour; the title role in *A Government Inspector* with Northern Broadsides; *Animal Farm* with Clwyd Theatr Cymru; *Oh What a Lovely War* with Northern Stage; *Richard III*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *The Taming of the Shrew*, and *Twelfth Night* with Propeller, touring internationally; *The Merry Wives of Windsor* with the Stafford Shakespeare Festival; *Sunset Boulevard* with The Watermill Theatre; *Great Expectations* with New Vic Theatre; *By Jeeves!* with Jordan Productions; *Mack & Mabel* with The Watermill Theatre, National Tour, and West End; *The Secret Diary of Adrian Mole, Aged 13 ¾*, playing Adrian Mole with Belfast Festival; *Peter Pan* with Oxford Playhouse; *Todd! The Demon Barber of Fleet Street* with Kabosh Theatre; *Leonardo's Last Supper* with Regent's Park Open Air Theatre; *La Ronde* with Pentameters Theatre; pantomimes for Qdos, New World and Jordan Productions; and Puck in Benjamin Britten's *A Midsummer Night's Dream* with Queen Elizabeth Hall.

MILTOS YEROLEMOU'S (Bottom/Egeus) theatrical appearances include *The Lion, the Witch, and the Wardrobe* with Kensington Gardens; *You Can't Take It With You* with Manchester Royal Exchange; *One Flew Over the Cuckoo's Nest* with Leicester Curve; *Adelaide Road* with the Royal Shakespeare Company; *Hansel and Gretel* and *Travels With My Aunt* with Royal and Derngate; *Twelfth Night* with RSC—West End and Stratford; *The Comedy of Errors* with Shakespeare's Globe Theatre; *Othello* with RSC; *A Midsummer Night's Dream* with Opera De Lyon; *Tintin* with West End and tour; *Guys and Dolls* with Donmar Warehouse; *Beauty and the Beast* with RSC; *Sleeping Beauty* with the Young Vic; *The Misanthrope* with Chichester Festival Theatre; *Animal Crackers* with Manchester Royal Exchange; *Romeo and Juliet* with Belgrade Theatre; and *The Winter's Tale* with RSC. Yerolemu's film and television appearances include *The Inbetweeners Movie*; Syrio Forel in HBO's *Game of Thrones*; and *My Family*, *Black Books*, and *Absolutely Fabulous* for the BBC.