

DEPARTMENT OF THEATRE AND CINEMATIC ARTS
PRESENTS



A MIDSUMMER NIGHT'S DREAM

ters	Theseus, Duke of Athens
enhardt Biesinger	Hippolyta, Queen of the Amazons
humacher	Lysander
det Siemens	Demetrius
onover	Hermia, in love with Lysander
Smith	Helena, in love with Demetrius
D. Reneau	Egeus, Hermia's father
eenwood	Philostrate, Theseus' Master of the Revels
enhardt Biesinger	Oberon, King of the Fairies
Preece	Titania, Queen of the Fairies
eenwood	A Fairy, in Titania's service
ette Weitnauer	Puck, or Robin Goodfellow, Oberon's jester
uthrie Humphreys	Shadow, in Oberon's service
Smith	Peaseblossom
Cheney	Cobweb
e Marie Milligan	Moth
ward Clark	Mustardseed
. Van Leishout	Peter Quince, a carpenter/Prologue
ersen	Nick Bottom, a weaver/Pyramus
Jenkins	Francis Flute, a bellows-mender/Thisbe
hite	Tom Snout, a tinker/Wall
ean	Snug, a joiner/Lion
	Robin Starveling, a tailor/Moonshine

ANS	
Jones	Piano, Synthesizer
Bradford	Flute, Clarinet, Oboe
onsson	Violin
. Davis	Cello
ldges	Percussion
A. Hatton	Horn
Boren	Conductor
er	Recording Engineer

CTION PERSONNEL

A. Nelson	Director
Christensen	Costume Designer
ding, USAA	Scenographer
on	Choreographer
G. Handley and	
ding	Lighting Designers
Jones	Composer and Musical Director

ICAL PERSONNEL

Walker	Technical Director
Swenson	Costume Consultant
Gray	Costumer
giz Farahnakianpoor	Wardrobe Mistress
sson	Hair and Makeup
d Makeup Class	Hair and Makeup Crew
W. Lewis	Assistant Director
ckern	Dramaturg
Richins	Assistant Technical Director
oley	Scene Shop Foreman
ne K. Beukers	Resident Stage Manager
R. Decker	Production Stage Manager
ettler	Lighting Technician
son	Lighting Technician
ord	Sound (Instructional Support Services)
iston	Scene Painter
Sheranian	Property Master
Morris	Technical Crew
Black	Technical Crew
ney	Technical Crew
Smith	Technical Crew
arnett	Technical Crew
al Christiansen	Technical Crew
Thatcher	Ticket Office Manager
ge	House Manager
ielding	Publicity Director
ilbrick	Publicity Photographer
venson	Public Relations Director

phases of love: youthful, "fanciful" love complete with conflicts, confusions, and final concord among Demetrius and Helena, Lysander and Hermia; mature love between Theseus and Hippolyta; and the renewal of love, after a rift, in the established marriage of Titania and Oberon. The central theme is supported by lesser related themes—such as the friendship between members of the same sex, depicted in the childhood friendship of Helena and Hermia.

The theme of love is appropriate for the occasion for which the *Dream* seems to have been written—as part of the festivities for a wedding in a noble household. In the first speech of the play, Duke Theseus tells his "fair Hippolyta, our nuptial hour/Draws on apace," and everything thereafter relates to this theme of love consummated in marriage. Evidence—such as the number of boys required to play the fairies, and the lavish song and dance called for to lengthen this relatively short play—suggests that the play was initially designed to be acted in a private theatre for noble patrons. Another interesting speculation is the distinct possibility that Queen Elizabeth may have attended the first presentation of the *Dream*. Two direct compliments in the dialogue of the play clearly refer to the Virgin Queen. Of course it is possible they were simply included in the hopes that they would eventually reach the ears of the Royal Court; but it is pleasant to imagine that Shakespeare knew when he wrote the play that his queen would be present at the premiere performance.

The specific wedding for which the play may have been written is difficult to determine, for the exact date of the first performance is uncertain. Scholars have narrowed the date the play emerged to a two-year period between late 1594 and 1596. The play had certainly become known in time to be mentioned in a list of twelve of Shakespeare's plays in Francis Meres's *Palladis Tamia* in 1598. Certain topical allusions indicate the play was probably written after 1594, and stylistic comparisons further restrict the date to before the end of 1596. Between 1596 and 1598, Shakespeare wrote *The Merchant of Venice*, both parts of *Henry IV*, and *The Merry Wives of Windsor*. Despite the genius with which we credit him, he probably did not write the *Dream* at the same time as those plays. Stylistically, there are more similarities between the *Dream* and *Love's Labour's Lost*, *Richard II*, and *Romeo and Juliet* than any other plays, particularly in the lyrical qualities of those plays combined with the unconcealed use of rhetoric. *Richard II* can be dated almost certainly in 1595, *Love's Labour's* in late 1593 to early 1595, and *Romeo and Juliet* in 1594. Comparing these plays reveals that Shakespeare's mode at the time, those qualities of style with which he was experimenting, were lyricism and rhetoric. His earlier plays have some of the rhetoric but no lyricism. In his later plays both the lyricism and the rhetoric are further incorporated into the dramatic structure. It is the presence of both, at the same stage of their development, which characterizes the *Dream* with these other plays of the mid-1590s.

But perhaps it matters little whether the play was written in 1594 or 1597, whether it was initially performed for the nobility, or whether indeed Elizabeth saw the play at all. The play was written. And we can be grateful to have this opportunity once again to enter the magical dream world of the imagination, somewhere between the fairy world and our mortal world, the realm of *A Midsummer Night's Dream*.

MORE THAN FANCY'S IMAGES—SOMETHING OF GREAT CONSTANCY

by Robert A. Nelson, Director

The *Dream* is surely one of Shakespeare's most symmetrically structured plays—even to the point of being mirrorlike. One individual reflects another individual, one group of characters reflects another group, one scene another scene, time after time. But just as the reflection in a mirror is fundamentally different from that which generates the image, so, too, in this play reflections reveal deeper, otherwise hidden truths about the characters—both to others and to themselves.

Theseus, Hippolyta, and Philostrate, models of genteel Athenian nobility, reveal (in our approach to the casting of the play) as Oberon, Titania, and Puck, in the magical dreamworld of the forest, a certain willfulness and pettiness; by the end of the play, however, despite Theseus' insistence upon "cool reason," he and Hippolyta have arrived at a mature, harmonious synthesis of reason and passion. The young lovers, who at the beginning pose in the fashionable attitudes of conventional love, experience in the forest the absurd limits of such self-centered immaturity; and by the end of the play they have matured to a willingness to give themselves in a selfless loving relationship. The "rude mechanicals," the "hard-handed men" who perform a ludicrous play for the Duke's wedding celebration, reflect all the *Dream's* themes—but this time in parody that both the newly married lovers and we can enjoy all the more for the chaos that we have all experienced together in the forest.

Costume Designer James C. Christensen's whimsical, rich, quasi-Greek costumes, masterfully executed by Janet L. Swenson, Sandra Gray, and Mehrangiz Farahnakianpoor, and their crew, create magic and echo beautifully the reflections and the changes in the characters. Likewise, Scenographer Eric Fielding's reflective circles, transforming scrims, and moody lights reemphasize the themes, as do Les Ditson's charming choreography and