

*A
Midsummer
Night's
Dream*

by William Shakespeare



UW

**School of
DRAMA**

**The Playhouse Theatre
29th Season
177th Production
October 26 - November 6**

A MIDSUMMER NIGHT'S DREAM

By WILLIAM SHAKESPEARE

Director	MARK JENKINS
Set Designer	CRAIG B. WOLLAM
Costume Designer	JEFFERY A. HANSON
Lighting Designer	CRAIG B. WOLLAM
Technical Director	MALCOLM BROWN
Stage Manager	JUSTIN ALLEY
Stage Manager	JOSEFIN O'BRIEN
Musical Director	JASON WEBLEY
Choreographer	WADE MADSEN
Fight Consultant	MICHAEL HEELAN
Propmaster	ALEXANDAR DANILCHIK

— PRODUCTION CREDITS —

Assistant Stage Manager	Angela Vokolek
Scenic Artists	Margaret Landry-Navarro, John McDermott
Electricians	Drama 212 students
Running Crew	Diane Anderson, Sean Baik, Clarissa Brockway, Heidi Eng, Victor Holtcamp, Michael Jackson, Sara Jaecks, Kelly Jamieson, Veronica Lavenz, Jason Mack, Stephen Merrit, Donna Morrison, Leah Weathersby, Dina Wood
Set Construction Crew	Evan M. Alexander, Justin Alley, Kate Brinton, Mike Cook, Margaret Landry-Navarro, Kyle A.Lemoui, Jeb Lewis, Amy Sinisterra, Craig B. Wollam, Ira Woyar
Assistant Costume Designer	Doris E. Landolt
Costume Construction Crew	Drama 211 students
House Management	Lindsey Baca, Veronica Lavenz, Kelli Summers
Production Office Staff	Charles Harper, Carys Kresny

— CAST — in order of appearance

Philostrate
Theseus
Hippolyta
Egeus
Hermia
Lysander
Demetrius
Helena
Peter Quince
Nick Bottom
Francis Flute
Snug
Tom Snout
Robin Starveling
Puck
Cobweb
Oberon
Titania
Peaseblossom
Mote
Mustardseed
Cobweb

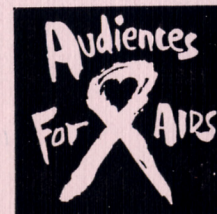
SARA BETTS
NEIL F. WORDEN*
VICTORIA BEAVAN*
HEATH KELTS*
STEPHANIE STEPHENSON*
MARIO BURRELL*
GILLEN MORRISON*
LISA J. MOORE*
HEATH KELTS*
DAVID G. FRAIOLI*
CHRISTINA CHANG*
WADE CLEGG
TODD SIBLE
ETHAN KOZAKI
TRACY BRYCE*
CHRISTINA CHANG*
KEVIN A. KING*
ADRIANNA DUFAY*
VICTORIA BEAVAN*
SARA BETTS
NEIL F. WORDEN*
MONA T. RAMIREZ

*Member of The Professional Actor Training Program

There will be one fifteen-minute intermission.

ACKNOWLEDGEMENTS

Drama 101, 391, and 210 students, Alexandar Danilchik,
Seattle Opera, Seattle Repertory Theatre, Intiman Theatre Company,
A Contemporary Theatre,



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Some excerpts from the director's journal

"You can be in my dream, if I can be in yours."-Bob Dylan

Why do this play? Samuel Pepys: "...the most insipid ridiculous play that ever I saw in my life." Modern critic Rene' Girard calls it "...a veritable explosion of genius...[his] first mature masterpiece."

A director is at least in part, an interloper. It's my turn to tromp through this forest. I will leave my footprints whether or not I want to. Every work of art is, inherently both assertion and confession. These may be camouflaged in the work but are the source of the work.

What interests me about this play? I think it's the playing out of the anarchy of desire. There is dark mischief afoot. Woody Allen defending his leaving Mia for his stepdaughter said: "The heart wants what it wants." He could have added "And its wants can be abrupt, arbitrary, and temporary." Rather than lamenting this human folly Shakespeare celebrates it. He seems to be saying that the price of true love (romance) is to first stumble around in baser motive like lust and jealousy until one is rendered a fool.

Jan Kott and Girard examine this play by stripping away the external conveniences of fairys manipulating events. They follow the action of the play assuming the characters themselves "invent" the beckoning fairys so that they may live out their secret desires in the permissive forest of a dream. Set loose in the forest, each character in attempting to ravel up another ends up unraveling his or her self.

This is a play of eros, benign deaths and renewal. The people, after awakening from their dreams, are blessed with stability, fidelity and fertility. The species and the society are safe once again having tolerated, incorporated and then, tamed, eros, youth and anarchy. Even the poor folk are temporarily allowed an opportunity to rise above their fates, to have their moment of fame in the spotlight and, more importantly, of self expression before they dance back to isolated stalls, to their obscure and undervalued labors.

Who will see this production? The faithful, the random the uninitiated, the seasoned, the jaded...and me. Best stick with me and hope the others will go along.

- Mark Jenkins