

ACTORS FROM THE LONDON STAGE SPRING TOUR 2016



A Midsummer Night's Dream

by William Shakespeare

Venue Name
Performance Dates
Performance Times



ACTORS FROM THE
LONDON STAGE



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THE AFTLS APPROACH

For most of his working life, William Shakespeare was a sharer in the King's Men, London's leading theatre company. He knew the actors he was writing for and collaborated with them on seeing the plays into performance.

All theatre is a collaboration, of course, and, while actors can no longer collaborate directly with Shakespeare, the Actors From The London Stage (AFTLS) company always aims to work with him, respectfully and creatively, throughout the rehearsal process. For forty years (since 2015 is the 40th anniversary of our founding), our company's aim has always been to make his words exert their magic and their power in performance, but we do this in a vital, and perhaps unconventional, way. We have no massive sets to tower over the performers and no directorial concept to tower over the text of Shakespeare's play. In fact, AFTLS does not have a director at all; instead, the play has been rehearsed by the actors, working together to create theatre, cooperating with each other in their imaginative engagement with the play's words. And hundreds of thousands of playgoers over the forty years of AFTLS's existence have hugely enjoyed doing exactly that, for the words are what Shakespeare used to create places and people, ideas and arguments, conflict and, sometimes, resolution, all the concerns that make up the very stuff of drama.

Now the actors ask you, the audience, to perform that same kind of imaginative engagement that Shakespeare was thinking about when, in the Prologue to *Henry V*, he instructed his spectators: "Think, when we talk of horses, that you see them, / Printing their proud hoofs i' the receiving earth / For 'tis your thoughts that now must deck our kings."

We seek a new collaboration, working only with and for you, the members of this audience, in the way that only live theatre can. It is not a hard job for people to do, even though we are now used to having everything shown us on screen, and even though we usually no longer rely on the powers of the imagination and collaboration to bring a play's world into being. If you share the fun of collaborating with us, then the excitement of the performance will be richly rewarding for you and for the actors, for this special act of working together, actors and audience combined, marks the latest stage of that long journey *A Midsummer Night's Dream* has made from Shakespeare's writing the play with and for the actors he knew so well. So, tonight, watch and listen and, in his words again, "let us... / On your imaginary forces work."



Peter Holland

McMeel Family Chair in Shakespeare Studies
Associate Dean for the Arts, College of Arts and Letters
University of Notre Dame

ABOUT ACTORS FROM THE LONDON STAGE

Actors From The London Stage (consisting of five British Shakespearean artists from such companies as the Royal Shakespeare Company, the Royal National Theatre of Great Britain, and Shakespeare's Globe Theatre, among others) is an educational program developed in 1975 by Homer Swander at the University of California, Santa Barbara. The theatre company is now based in London and at the University of Notre Dame. The artists devote a large part of their time to lectures, workshops, seminars, and informal meetings with students. Their stay provides students and faculty with a unique opportunity both to observe extraordinary performances and to discuss literature and the art of theatre in depth with some of the most talented artists from some of the most important theatre companies in the world. Contact us at www.aftls.nd.edu.

Founder

Homer Swander

Academic Director

Peter Holland

Founding Directors

Tony Church

Lisa Harrow

Bernard Lloyd

Sir Patrick Stewart

Associate Directors

David Acton

Bruce Alexander

Gareth Armstrong

Matthew Davies

Caroline Devlin

Tim Hardy

Vivien Heilbron

Jennifer Higham

Richard Neale

Michael Palmer

Martin Parr

Eunice Roberts

Alison Skilbeck

Chris Staines

Lucy Tregear

Alinka Wright

ABOUT SHAKESPEARE AT NOTRE DAME

Actors From The London Stage is a national outreach program of Shakespeare at Notre Dame. Shakespeare at Notre Dame consists of the McMeel Family Chair in Shakespeare Studies, the Notre Dame Shakespeare Festival, Actors From The London Stage, ancillary lectures and events, and library collections. Shakespeare at Notre Dame's mission is to become a pre-eminent venue for the study and performance of the works of Shakespeare, providing Notre Dame and the wider community with an on-campus culture steeped in the works of William Shakespeare — both on the page and on the stage.

Executive Director:

Scott Jackson

General Manager:

Debra Gasper

Audience Development Manager:

Aaron Nichols

THE PLAYERS

Samuel Collings	Lysander/Oberon/Flute/Cobweb
Chris Donnelly	Bottom/Demetrius/Egeus/2nd Fairy
Ffion Jolly	Helena/Quince/Hippolyta/Quince/Moth/Mustardseed/1st Fairy
Patrick Moy	Theseus/Puck/Snout/Peaseblossom
Claire Redcliffe	Titania/Hermia/Snug/Philostrate/Starveling

ABOUT THE PLAYERS



SAMUEL COLLINGS (Lysander/Oberon/Flute/Cobweb) His theatre credits include *A Midsummer Night's Dream* (Squerryes Court); *Macbeth* (Omnibus); *Sleight & Hand* (Highbrow TV/BBC Arts/Edinburgh); *Softcops*, *Antony & Cleopatra* (RSC/Public Theater NYC/Miami Gablestage); *Othello*, *A Midsummer Night's Dream* (Chester); *Mansfield Park* (UK Tour); *Collision*, *Stand Up Diggers All* (Latitude); *Lady Windermere's Fan*, *Edward II*, *Lady From The Sea*, *The Comedy Of*

Errors (Royal Exchange); *The Black Diamond* (Punchdrunk); *Sexing The Cherry* (Southbank Centre); *The Man With The Flower...* (Oxford Playhouse/Greenwich Theatre/Tour); *12 Dancing Princesses* (V&A); *The Carnival* (Southwark Playhouse); *Breakwater* (Liverpool Everyman); *So Little Of You Left* (Young Vic Genesis/Tour); *Dr. Faustus*, *School For Scandal* (Greenwich Theatre/Stage On Screen); *Ex*, *The Big Break* (Hampstead Theatre); *The Garden* (Riverside Studios); *Without Laughing* (Theatre 503); *An Inspector Calls* (Dukes Lancaster); *The Alice Project* (BAC/Spill/Sprint); *Dr. Faustus* (Liverpool Playhouse); *Lock The Gates* (Lyric Hammersmith); *Misper*, *Dido & Aeneas* (Glyndebourne); *Hanging Around* (Kneehigh/NYT); *The Curse of the Egyptian Mummy* (Regent's Park). Television and film credits include *New Tricks*, *The Bible*, *Holby*, *The Insiders*, *HEX*, *NSPCC*, *Doctors*, *Dan Clark's Guide To Work*, *Envoi*, *Sc.25*, *Bluebird*, *The Briefcase*, *A Tale of 2 Girls*, and *Message In a Bottle*. Radio credits include various BBC productions and live broadcasts.



CHRIS DONNELLY (Bottom/Demetrius/Egeus/2nd Fairy) has worked extensively in schools and universities and presently runs the education and outreach arm of Shakespeare at the Tobacco Factory. He teaches Acting and Voice on a freelance basis and directs/teaches at the Bristol Old Vic Theatre School when available. Chris is delighted to be back with AFTLS, having performed previously as Feste/Orsino/Fabian in *Twelfth Night* and the title role in *Macbeth*. Chris has also

had the pleasure of being part of the highly acclaimed, award-winning *Shakespeare at the Tobacco Factory* theatre company ensemble since its inception in 2000, enjoying such roles as Launce (*Two Gentlemen of Verona*), Bottom and Puck (*A Midsummer*

Night's Dream), Stephano (*The Tempest*), Iago (*Othello*), Autolycus (*The Winter's Tale*), Pompey (*Measure For Measure*), Tranio (*The Taming of the Shrew*), and Diomedes (*Troilus and Cressida*). He has appeared in leading contemporary roles both in London, in rep, and on various tours. Chris also has many television credits including *No Offence*, *Derren Brown: Fear and Faith*, *Prime Suspect*, *Vital Signs*, *Fat Friends*, *Silent Witness*, and the character of Damion Spinks in *Eastenders*. Radio experience includes many plays for BBC Radio 4 including *Soldier Soldier*, *Call Waiting*, and *Gilgamesh* – all award-winning dramas.



FFION JOLLY (Helena/Quince/Hippolyta/Quince/Moth/Mustardseed/1st Fairy) trained at Bristol Old Vic Theatre School. Theatre credits include *Fields Unsown* (Attic Theatre); *The Energy Show* (Science Museum Live); *Mansfield Park* (No.1 tour); *The Girl with the Iron Claws* (The Wrong Crowd); *Sam Rose in the Shadows* (Tucked In); *Money Matters* (Nabokov); *Fitzrovia Radio Hour* (No.1 Tour); *Macbeth* (Baz Productions); *Richard II*, *The Comedy of Errors*, *A Midsummer Night's Dream*, and *The Tempest* (Shakespeare at the Tobacco Factory); *Othello* (Creation Theatre Company); *Auricular* (Theatre 503); *The Elephant in the Room* (Wimbledon Theatre); *Basura* and *Race For Paradise* (INCA, Southwark Playhouse). Film credits include *Camel Toe* (Sonny), *Timedancer* (Microsoft), *All the Wars* by The Pineapple Thief (Macfarlane Productions), *Callum* (Broken Hearted Youth), *O Romeo, Romeo...* (Paul Purnell Films). Radio credits include *An Unchoreographed World* (BBC Radio 4), *Romeo and Juliet* (Wireless Theatre Co.). Ffion has also provided her voice talents to several video games including *Divinity: Original Sin* (Pitstop Productions) and *The Book of Unwritten Tales 2* (OMUK). She was nominated for the Ian Charleson Award for her work on *A Comedy of Errors* (SATTF). Ffion has led workshops in schools on behalf of Shakespeare at the Tobacco Factory, the Fitzrovia Shakespeare Hour, and The Soho Theatre. At Hurtwood House she coaches people individually on how to get accepted into drama school.



PATRICK MOY (Theseus/Puck/Snout/Peaseblossom) trained at the Royal Academy of Dramatic Art. He has worked extensively in theatre throughout the UK and Ireland including seasons at the Royal Shakespeare Company, Shakespeare's Globe, and the Abbey Theatre. He has played leading roles in productions including *Abigail's Party*, *The Lieutenant of Inishmore* (Curve, Leicester); *Richard II* (Ouroboros/Everyman/Abbey); *The Playboy of the Western World*, *The Importance of Being Earnest*, *The Glass Menagerie* (Lyric, Belfast); *The Taming of the Shrew*, *The Merchant of Venice* (RSC); *Titus Andronicus* (Shakespeare's Globe); *Hamlet*, *The Importance of Being Earnest*, *She Stoops to Conquer* (Abbey); *The Duchess of Malfi* (Loose Canon); *Amadeus* (Ouroboros); *The Playboy of the Western World*, *Lovers* (Lyceum, Edinburgh). Other productions include *The Comedy of Errors* (Shakespeare's Globe); *The Clearing* (Shared Experience). He was nominated for the Ian Charleson Award for the role of Malcolm in *Macbeth* (Lyceum, Edinburgh). He has also worked in television, film, radio, and has narrated many audiobooks and voiced a regular character on the CBeebies animated series *Footy Pups*. He has a postgraduate award in "Teaching Shakespeare in Theory and Practice" from the University of Warwick/RSC.

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CLAIRE REDCLIFFE (Titania/Hermia/Snug/Philostrate/Starveling)

trained at The London Academy of Music and Dramatic Art, the oldest drama school in the United Kingdom. Her theatre credits include *Much Ado About Nothing* (AFTLS); *A Midsummer Night's Dream*, *Cyrano De Bergerac* (Grosvenor Park Open Air); *Charlotte's Web* (Derby Playhouse); *Stepping Out* (Salisbury Playhouse); *Quality Street*, *Outward Bound*, and *Perchance to Dream* (Finborough); *When We Are Married* (West Yorkshire Playhouse); *Great Expectations*, *Tom's Midnight Garden* (Manchester Library); *As You Like It*, *The Merchant of Venice*, and *Much Ado About Nothing* (Lamb House, Rye); *Oliver* (Cyprus); *Hamlet* (The Factory); *Top Girls* (Watford Palace and Greenwich Playhouse); *Felt Effects* (Theatre 503); *High Society* (West End); *The Lion, The Witch and The Wardrobe* (West Yorkshire Playhouse); *Kindertransport* (Bolton Octagon – MEN Best Actress Nominee); *Question Time* (Arcola); *A Midsummer Night's Dream*, *High Society* (Open Air Theatre, Regent's Park); *The Road To Ruin*, *Engaged*, and *The Beggars' Opera* (Orange Tree Theatre, Richmond); *Rosencrantz and Guildenstern Are Dead* (Theatr Clywd Cymru). Television credits include *Cuckoo* (BBC), *Doctors* (BBC), *EastEnders* (BBC), *Holby City* (BBC), *The Royal* (ITV), and *Auf Wiedersehen Pet* (ITV). Film includes *Charlotte Gray*, *The Busker* and *The Coin* (Short), and *Carvery* (Short).

LUCY CULLINGFORD (Movement Director) Recent theatre credits: *The Jew of Malta* (Royal Shakespeare Company); *Constellations* (Manhattan Theatre Club, Broadway/West End/Royal Court); *Abigail's Party* (Curve Theatre); *The Mother*, *Intimate Apparel*, *The Double* (Bath Ustinov); *The Spanish Golden Age Season* (Bath Ustinov/Arcola/Belgrade); *The Revenger's Tragedy* (Hoxton Hall); *20 Tiny Plays About Sheffield* (Sheffield Crucible); *Yerma* (Hull Truck/Gate Theatre). As Choreographer: *The Secret Adversary* (Watermill Theatre). Lucy is currently Children's Dance Repetiteur on *Matilda The Musical*, RSC.

BOBBY DELANEY (Composer/Musical Director) is an actor and a composer. As an actor he has worked in the West End, in Regional Rep' and on tour. Composing and Musical Direction credits include *Calamity Jane* (Watermill Theatre and tour); *As You Like It*, *The Merchant of Venice*, *A Midsummer Night's Dream*, and *Twelfth Night* (The Lamb Players).

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production crew credits, etc.

THE STORY

Duke Theseus of Athens, returning from a victory over the Amazons, announces he will marry Hippolyta, the Amazons' queen in four days' time. Egeus complains to Theseus that his daughter Hermia refuses to marry Demetrius, the man Egeus has chosen as her husband, because she is in love with Lysander, whom Egeus rejects as a suitor for her. Athenian law means that Hermia must either marry Demetrius or choose between death and becoming a nun. Lysander and Hermia agree to flee Athens through the forest to marry at his aunt's house. They tell Helena, Hermia's friend, of their plans. Helena loves Demetrius but he is not remotely interested in her. To try to win Demetrius' interest, she decides to tell him about the others' elopement.

Quince, Bottom, Flute, Starveling, Snug, and Snout, a group of Athenian workers, set about organizing their production of a play to be performed at Theseus' wedding.

In the forest, Oberon, the King of the Fairies, is arguing with Titania, the Fairy Queen, because he demands she should hand over a human orphan boy to him to be his page. To punish Titania for refusing his demand, Oberon orders Robin Goodfellow, the Puck, to bring him a flower whose juice will cause her to fall in love with the first being she sees.

Helena is chasing Demetrius through the woods. Oberon, pitying her plight, orders Puck to anoint Demetrius with the love-juice so that he'll fall in love with Helena. Oberon then anoints the sleeping Titania with the flower. In the forest, Lysander and Hermia lie down to rest. Puck, thinking Lysander is Demetrius, anoints him with the flower's juice. Helena appears and awakes Lysander, who immediately falls in love with her and pursues her. Hermia, waking to find her self alone, sets off to find Lysander.

In the forest, the workers arrive to rehearse and to solve their play's production problems. Puck appears and transforms Bottom, giving him an ass's head. The other actors flee in terror. Titania awakes and falls in love with Bottom, ordering her fairy servants to attend on him.

Oberon and Puck realize Puck put the love-juice on the wrong human. Oberon tries to remedy this by anointing Demetrius with the flower so that he'll fall in love with Helena. He does but now both men love Helena, she believes they are teasing her, and Hermia is confused by Lysander's change of affection. Oberon orders Puck to make a thick fog to separate the four lovers and force them into a deep sleep, so that the confusions can be resolved. Lysander is given the antidote.

When Bottom and Titania fall asleep, Oberon gives Titania the antidote and Puck takes off Bottom's ass's head. Oberon and Titania are reconciled.

At dawn, Theseus, Hippolyta, and Egeus arrive in the woods, hunting. They find the lovers who, waking, explain that Demetrius now loves Helena and the two couples are properly sorted out. Theseus overrules Egeus' demands for the law and approves the matches and a triple wedding. Bottom awakes, dimly remembers the night's events and heads home.

In Athens, after the triple wedding, the aristocrats watch the workers' play, 'Pyramus and Thisbe'. At midnight, all leave for bed. The fairies end the play, blessing the marriages.

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