



7-9 & 13-15 October

Queens Park • Toowoomba

21 & 22 October

Seafront Oval • Hervey Bay



6-8 October

Cobb & Co Museum Toowoomba



12 October

Queens Park • Toowoomba



21 October

Seafront Oval • Hervey Bay



A Testival for the Tuture

The 2011 USQ Shakespeare in the Park Festival is special. We are glad you have chosen to be a part of it.

This year we present AMidsummer Night's Dream (directed by Scott Alderdice) in Queens Park, Toowoomba and at the Seafront Oval, Hervey Bay. It was ten years ago when Scott successfully directed this same play for USQ but on that occasion presented it in Toowoomba's Empire Theatre. This was the first time USQ had chosen to produce a live Shakespearean production off campus: the result of a ioint venture between ABC Education Unit and the University, which sought community involvement and needed a large stage to accommodate this. Little did Scott or the other organisers of the event realise, that this 2001 theatre production was to be the catalyst for the creation of an annual Shakespearean festival.

The inaugural USQ Shakespeare in Queens Park Festival in 2004 presented an outdoor season of *Hamlet*, complemented by pre-show performances by community members. As the Festival continued each year, it

typically included school workshop days in the park as well as a mainstage theatrical production. Several Festivals have also incorporated additional activities which have added a dynamic new element to the season including an adaptation of a Shakespearean play for primary school touring: late night cabaret: and breakfast in the park with wandering minstrels. By 2007, the Festival had added a touring component and transported the event's entire infrastructure, cast and crew to the Seafront Oval in Hervey Bay: which it continues to do to this day. The Festival then added another leg to the tour in 2008-09 by presenting at the USQ Springfield Campus. Changes such as these led to the decision to drop the 'Queens' from the name of our annual event to better reflect the variety of outdoor spaces we now visited.

Since that first foray into the park in 2004, the annual USQ Shakespeare in the Park Festival has grown to attract over 5 000 people each year to experience the works of Shakespeare live in the great outdoors. The Festival has become one of the key ways the University positively engages with the region in which it resides and services. It is also a wonderful opportunity to showcase the skills and talents of USQ's students and staff, and to help equip undergraduates with the practical experience required to go on to fruitful careers in the performing arts.

Now, as we celebrate ten years since the decision to present Shakespeare off campus, we move into the next phase of this annual event. Signals of change are already present in the Festival this year.

For the first time we welcome members of USQ Alumni to the cast of our featured play: A Midsummer Night's Dream. Seven professional actors. who were trained at USQ and many of whom have been involved in past Festivals, have returned to perform alongside our current cohort of thirdyear Theatre students. Their presence signals our devotion to USQ students, even after they have graduated and commenced their careers. Their inclusion in 2011 is the start of a continued collaboration with USQ Alumni in our future Festivals.



This year we have moved away from the traditional schools workshop day in Toowoomba to instead connect with the local secondary schools community by offering To Glee or Not to Glee. This activity sees teams from local schools create eight minute 'Glee-like' music/dance performances inspired by one line of text from A Midsummer Niaht's Dream. Another USQ Alumnus has coordinated this event and worked directly with school teachers and their students to create the public performances. A day spent in the park involved directly in technical rehearsals and then performing at night on our outdoor stage provides these school students with an experience that enhances their learning of, and engagement with, Shakespeare. This change in approach demonstrates our willingness to find new ways to bring Shakespeare to life for young people studying his plays at school.

It is also in 2011 that we include a three-day academic symposium featuring local, national and international Shakespearean scholars brought together to share knowledge around the theme of 'Reverie' and A Midsummer Night's Dream.

This new component highlights our desire to benchmark our work against the work of other Shakespearean scholars around the world. It marks the start of a dedication to research, tied in directly to this annual event, and in collaboration with other tertiary institutions.

We are at the brink of the next exciting stage in the development of the Festival. Just as we moved to the Empire Theatre and then to the parks to encourage the wider community to experience live Shakespearean performance next year, we will return to the USQ Toowoomba campus to broaden the communities we engage with and to grow the Festival.

By moving back to the USQ campus environment in 2012 we will be able to continue to present Shakespeare live on our outdoor stage and to welcome all members of our local community to enjoy theatre under the stars.

By returning to the campus, we will be better equipped to grow our event to include other art forms and activities such as film, visual art, performing arts, symposia and other Festival

components, utilising the variety of outdoor and indoor facilities of the university.

We will continue our commitment to teaching and learning and to community engagement, while furthering our desire to achieve success in research, and collaboration with USQ Alumni, universities, and Shakespearean practitioners from around the globe. It is our intention to lift this regional event to international status over the next decade.

Dr Rebecca Scollen Manager, USQ Artsworx





The Regional Arts Development Fund (RADF)

The Regional Arts Development Fund (RADF) is a highly successful state and local government partnership that supports professional and emerging professional artists and arts practitioners living in regional Queensland. The RADF program focuses on the development of quality art and arts practice for, and with, regional communities. RADF is a partnership between the Queensland Government through Arts Queensland and Councils to support local arts and culture. All 55 eligible Councils in Queensland are participating in the RADF Program. Fund guidelines and application forms are available from the Arts Queensland website www.arts.qld.gov.au/funding/radf.html or from Toowoomba Regional Council's customer service centre on 131 TRC.





Bizoo book launch at Toowoomba Regional Art Gallery **2011**Funded by the Regional Arts Development Fund (RADF)
Photograph: John Elliott





The life and Work of William Shakespeare

William Shakespeare lived according to his own text: A man of many parts, and a man for all the world. Each generation in turn since his death seems to have found some new, distinct quality in his plays that meets its concerns or catches its preoccupations. So who was this sublime genius? Where did this universal talent have its origins?

As far as family and place are concerned, the answers are quite ordinary: William Shakespeare was born of modest origins in an inconspicuous Midlands market town. He was born on 23 April 1564, in a small English town; Stratfordupon-Avon. He married Anne Hathaway at the age of eighteen, but left his wife and children in Stratford when he moved to London in the late 1580s, possibly joining one of the theatre companies that had passed through his home town.

It can be seen through
his successful legacy that
Shakespeare's knowledge
and practical experience
was extraordinarily rich
and revealing, especially
in comparison to other
playwrights of the period, such
as Christopher Marlowe or
John Webster.

Shakespeare produced most of his known work between 1589 and 1613. His early plays were mainly comedies and histories, genres he raised to the peak of sophistication and artistry by the end of the 16th century. He then wrote mainly tragedies until about 1608, including Hamlet, King Lear, Othello and Macbeth: each considered some of the finest works in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Shakespeare's culture is engrained in his work. While the literary and artistic achievements of the Renaissance

have meant that the period has often been termed the 'Golden Age', the economic and social conditions of the period were far from ideal. War, disease, famine and high unemploym

high unemployment made life arduous and fragile at best. Shakespeare was heavily influenced by the conditions of his time and his plays address some of the deeper anxieties of his day.

As theatrical scholar Arthur Kinney (2000) notes: No performance was simply make believe; and no performance was innocent of truth.

English drama of the Renaissance gives us our most immediate and accurate portrayal of the period which gave it birth.







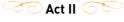
Scene 1

Athens. The palace of THESEUS. During the public celebrations of Duke Theseus upcoming marriage to the Amazonian warrior, Hippolyta, a rich merchant named Egeus interrupts the ceremony to make a formal complaint against his daughter, Hermia, and her two young suitors. Demetrius and Lysander. The furious Egeus demands Hermia give up her love with Lysander and marry his preferred choice. Demetrius. Under threat of death, Hermia agrees to elope with Lysander. They plan to flee through the woods the following night. In a spiral of events. Hermia's best friend Helena, in an effort to win the heart of Demetrius decides to tell Demetrius of their elopement and all four lovers end up fleeing into the woods.

Scene 2

Athens. A room in QUINCE'S house.

The Mechanicals amateur dramatic group, led by Peter Quince, with Snug, Flute, Snout, Starveling and the indomitable Bottom, meet at Quince's house to plan a special performance for Theseus' wedding day. In order to guarantee their privacy the group decides to rehearse in the wood the following night.



Scene 1

A wood near Athens.

In the forest, two fairies, Puck (Oberon's servant) and Peasblossom (Titania's servant), meet by chance in a glade. Puck warns Peasblossom to keep Titania out of Oberon's sight, for the King and Queen of Faerie are locked in a mighty battle of wills. The King and Queen are at war over who has the right to bring up a changeling boy stolen from a human King.

When King Oberon and Queen Titania enter, they explode into an argument over the boy. Having warned Oberon that their continued battle is destroying the natural world, Titania storms off at his intransigence.

Oberon vows to take revenge on her before the night is out. He sends Puck to seek a white-and-purple flower called love-in-idleness, which was once hit with one of Cupid's wayward arrows. He says that the flower's juice, if rubbed on a sleeper's eyelids, will cause the sleeper to fall in love with the first living thing that, upon waking, he or she sees.

Scene 2

Oberon is interrupted by the arrival of Helena and Demetrius in the wood. Though he protests he no longer loves her, Demetrius cannot persuade Helena to give up her impassioned pursuit of him. Puck returns with the flower and Oberon gives Puck a small sprig with the instructions that he find Demetrius and drop the juice of the flower in Demetrius' eyes so that he will fall in love with Helena.

As Puck goes in search of Demetrius, Oberon goes off to find Titania.

Scene 3

At Titania's bower, the fairies sing her to sleep and invocate a spell of protection around her. But Oberon breaks through her guard and drops the love potion in Titania's sleeping eyes.

Scene 4

Another part of the wood.

Halfway through the journey in the forest, Lysander and Hermia lose their way and decide to sleep and wait for the coming day.

Puck arrives on his search for 'an Athenian youth' and mistakes Lysander for Demetrius. He places the love juice in Lysander's eyes.

As Puck leaves, Helena and Demetrius run in. Demetrius escapes Helena and leaves her in the wood, where she discovers the sleeping Lysander. When she wakes him, Lysander, under the influence of the 'love-in-idleness' flower, immediately falls desperately in love with her and pursues her into the woods.

Hermia wakes from a nightmare to discover Lysander has disappeared. She wanders off into the forest alone.





Scene 1

The wood. TITANIA lying asleep. The Mechanicals, led by Peter Quince, set up their rehearsal just near to where Titania lies asleep.

After fixing up some problems with their play, Bottom goes into the bushes to await his next cue. Puck arrives and decides to play a trick on the humans. He transforms Bottom into an ass (a sexual monster), and when Bottom reappears his frightened friends flee.

Bottom is left alone in the forest, unaware that he has been transformed, he begins to sing a song to cheer himself up. The song awakens Titania and she immediately falls in love with him.

Titania summons her fairies and they capture Bottom and take him to Titania's hower

....

Scene 2

Another part of the wood.

Oberon discovers Puck's mistake with the lovers and sends him to remedy it. To fix Puck's mistake, Oberon streaks Demetrius' eyes with the 'love-in-idleness' flower. In moments, Helena and Lysander arrive, and when Demetrius is woken by the noise, he soon joins Lysander in declaring his love for Helena.

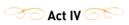
Helena believes that they are both mocking her and refuses to believe that either one loves her. Hermia appears and in the confusion, Helena now believes all three are in a plot to mock her.

As the men run off to duel for Helena, Hermia turns on Helena and their friendship is broken.

Scene 3

A wood near Athens.

Oberon instructs Puck to bring a storm to the forest and to gather the four lovers together. He then has Puck put an antidote potion in Lysander's eyes so that he will return to his love for Hermia.



Scene 1

The wood. Lovers lying asleep.

Having won the human boy from Titania's care, Oberon removes the potion from Titania's eyes. Though Titania suspects what Oberon has done, the Faerie King and Queen are reunited, and they fly off together into the forest.

As dawn breaks, Theseus and Egeus are startled to find the Athenian youths sleeping in the glade. They wake them and demand their story, which the youths are only partly able to recall—to them, the previous night seems as insubstantial as a dream. All that is clear to them is that Demetrius and Helena love each other, as do Lysander and Hermia.

Theseus announces the two couples will be wed at the same ceremony as he and Hippolyta.

As they depart the forest Bottom emerges, believing he has fallen asleep and that his friends have abandoned him in the forest. He sets off for Quince's house.

Scene 2

Athens. A room in QUINCE'S house

Back at Quince's house, the craftsmen lament the loss of Bottom and with him, their chance at performing at Theseus' wedding. Suddenly, Bottom arrives and brings with him news that their play has been short-listed for performance at the wedding. Overjoyed, they all rush off to the Palace.



Scene 1

Athens. An apartment in the palace of THESEUS.

Theseus and Hippolyta and the four newlywed young lovers are at their reception. A list of plays are presented for their entertainment and Theseus chooses the Mechanicals production of 'Pyramus and Thisbe'.

The Mechanicals perform their play.

Once all have retreated to their bedchambers for the night, Oberon, Titania and Puck return to the palace. Oberon and Titania enter and bless the palace and its occupants, so that the lovers will always be true to one another, their children will be healthy, and no harm will ever visit Theseus and Hippolyta. Oberon and Titania take their leave, and Puck makes a final address to the audience



A Note from the Director

Love looks not with the eyes but with the mind, and therefore is winged cupid painted blind.

Shakespeare wrote A
Midsummer Night's Dream
to be performed at an
Elizabethan wedding
reception. Within that
atmosphere of sometimes
riotous revelry, Shakespeare
presented a story which
investigated the nature of
that ephemeral and shifting
experience or emotion, 'love';
and which examined through
comedic style, the many facets
of human behaviour in pursuit
of love.

And of course, it would not be Shakespeare if he did not include arguments for and against the patriarchal dominance of women by their male partners. So, in the opening scene, Theseus is presented as the 'renowned Duke of Athens', a city Elizabethans would have recognised as the pinnacle of civilized order. Theseus has conquered the Amazonian warrior, Hippolyta, and is now to wed her as an Elizabethan symbol of patriarchal order: man as ruler over his life partner.

Immediately, Shakespeare challenges this notion with the dispute over Hermia's choice of Lysander as her lover against the wishes of her father, Egeus. But now Shakespeare pushes the rule of the patriarchy to an extreme by having Egeus demand Hermia marry according to his will, or be put to death, according to the law of Athens. Theseus, the Athenian leader, and through him, the notion of unquestioned male dominance, is now thrust into the light of public scrutiny by the Elizabethan audience.

The 'Lovers', Hermia,
Lysander and their counterparts, Helena and Demetrius,
take us to the forest, where,
as a contrast to Theseus and
Hippolyta, the King and Queen
of Faeries, Oberon and Titania
are embroiled in a mighty
battle over who has the right
to bring up a human boy child.
Who has the right to influence
the next generation of males.
And with this battle looms the
potential destruction of the
human world.

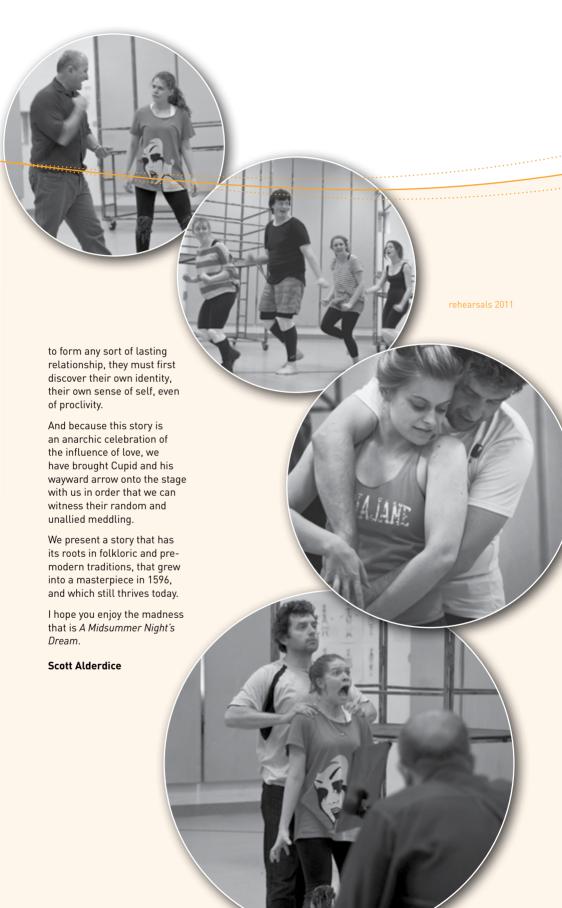
In order to reassert his control, Oberon enlists two intrinsically unsound and unreliable forces; the power of love, as represented by Cupid's stray arrow-shot-flower, and the irrepressibly irresponsible agent of chaos, Puck.

And so begins a calamity of interchangeable infatuation which leads to a complete mockery of any notion of the reliability of love. And this story, Shakespeare purposed to be presented at a wedding!

Of course, as with any good romantic comedy, everything turns out well in the end.

Order is restored, with a little necessary learning along the way, 'Jack gets his Jill' and all 'shall be well'.

So what does this story, 415 years old. have to say to us in 2011? Well, if there's one thing about love it is that it is ever changeable. Fused with the trappings of past gone generations, and inspired by the trend to take our modern mores from the examples and icons of celebrity, we have made our Theseus and Hippolyta pop superstars. Our world of faerie has become the virtual and extreme world of what we dream celebrity to be. And our real humans, have become the clown troupe, the mechanicals. The young lovers are, as Shakespeare wrote them, almost completely interchangeable, identified only by the needs they project upon each other. In order



Costume Designs









After a successful career as a theatre director and then Artistic Director of the Riverina Theatre Company, **Scott Alderdice** spent several years as co-director of a commercial production house, Encore Productions. In 1996, Scott was a guest director of *The Caucasian Chalk Circle* for the University of Southern Queensland and joined the staff as a full-time Lecturer in Acting in 1998.

During his time at USQ, Scott has written and directed more than a dozen plays and cabarets including *Isobel* (1998), *East of the Sun West of the Moon* (2005) and *Zac The Hero* (2006). He has also directed *Richard III* (1999), *A Midsummer Night's Dream* at the Empire Theatre (2001), *The Good Woman of Szechuan* (2003) and *Mother Courage* (2006) as well as directing the graduation showcase productions since 2000.

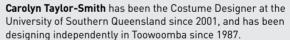
In 2003, Scott also produced and directed a professional production of *This Is Our Youth* and in 2005 wrote, produced and directed *Clown Verona*, a clown adaptation of *Romeo and Juliet*.

In July 2003, Scott was appointed USQ Head of Theatre and immediately initiated the establishment of the Shakespeare in the Park Festival with his colleagues Stafford Mortenson and Associate Professor Kate Foy. Scott has been Artistic Director of the Festival since its inception in 2004 and has directed *Hamlet* [2004]. *Macbeth* [2007] and *Romeo and Juliet* [2008].

In 2011, Scott will be directing the Shakespeare in the Park Festival production of *A Midsummer Night's Dream* as a ten year celebration of the university's large-scale student productions of Shakespeare.



Designer 🤇



As an award-winning couturier, Carolyn operated an exclusive retail outlet specialising in one-off creations for which she received numerous regional and state industry awards.

Whilst at USQ, she has designed the costumes for Shakespeare in the Park Festival productions of *The Taming of the Shrew* (2005), *The Comedy of Errors* (2006), *Macbeth* (2007) and the set and costumes for *Romeo and Juliet* (2008), *The Tempest* (2009) and *Twelfth Night* (2010). Carolyn has also designed the costumes for USQ Opera Studio productions of *The Marriage of Figaro* (2001), *Love, Lust and Obsession* (2003), *The Beggar's Opera* (2004), *Carousel* (2006), *Cosi fan tutte* (2007) and *The Magic Flute* (2007).

In 2008, Carolyn independently designed the costumes for the Australian premiere season of *Bronte* for Three Sisters Production in Brishane

The Shakespeare in the Park
Festival is not only an exciting
community event, but also a
valuable learning experience for
emerging theatre professionals.
For the past eight years, the
Festival has provided USQ
students with an important
platform from which to launch
their careers.

It is no surprise that many of these young actors have gone on to established solid, and in many cases, award-winning careers.

This year, Festival organisers have invited seven Alumni actors to join the cast of *A Midsummer Night's Dream*. These actors represent some of the very best

theatre professionals drawn from across the past nine years of the USQ Theatre Program. They will add an exciting new dimension to the Festival and also provide invaluable mentoring to the final-year acting troupe who will appear alongside them in the production.

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Sasha Janowicz

Sasha started his theatre work in 1986 in Minsk, Belarus. He studied English literature at the Silesian University in Poland and performed with the Kochanowki State Theatre Company in Radom, with the Wybrzeze State Theatre Company in Gdansk, Nowy Teatr and Rondo Theatre in Slupsk (1995-7). Sasha graduated from USQ in 2002 majoring in Acting and in 2004, completed his Acting Honours. His stage credits whilst at USQ include *Dead White Males* and *Our Town* (2001) and *Blood Wedding* (2002). Professionally, he has appeared with the Queensland Arts Council; Queensland Theatre Company; TheatreActive8; La Boite Theatre; 4MBC Classic Players; Wybrzeze Theatre Company, Gdansk; Nowy Theatre, Slupsk, Poland; and New Theatre, Sydney. Sasha produced and acted in the first production of his play *The Kursk* in 2007 and its national tour in 2009. *The Kursk* was awarded three Matilda Awards and received a 2010 Helpmann Award nomination. In 2011, Sasha took part in the first production of Eugene Gilfedder's *Empire Burning* co-produced by Eugene Gilfedder and Metro Arts, Brisbane.

Lauren O'Rourke

Lauren graduated from USQ in 2007 with a Bachelor of Theatre Arts, majoring in Acting. During her time there, she performed in Mother Courage and her Children (2006), Emma (2007), Clown Verona (2007) and as Lady Macbeth in the 2007 Shakespeare in the Park Festival production of Macbeth. Since graduating, Lauren has appeared in Queensland Theatre Company's That Face (2009), performed and taught as an instructor with shake & stir theatre co, and worked in various short films. Her television credits include The Strip and East of Everything. Lauren is also a passionate music composer/singer/songwriter, writing for both theatre and film. Her composing credits include the soundtracks for the Shakespeare in the Park Festival productions of Macbeth and Romeo and Juliet as well as Mother Courage and her Children, Beyond Blood and various corporate entertainment events.





Hannah Ellis

After many years with the Australian Acting Academy and performing in five productions with the StageDoor Dinner Theatre, Hannah completed her Bachelor of Theatre Arts (Acting) at USQ in 2009. During her time there, she appeared in the 2009 Shakespeare in the Park Festival production of *The Tempest, The Threepenny Opera, The Rimers of Eldritch, Our Country's Good*, and Lazarus Won't Get out of Bed in 2008, directed by Kris Weir. Since completing her degree, Hannah also spent eight months touring with the Queensland Arts Council in Unplugged. Hannah also has a strong passion for clowning, which began during the USQ Shakespeare Festival children's show, *Tempest in a Teacup*, directed by Scott Alderdice. This passion carried her into children's theatre, with the original show, *The Rubbish Dump Forrest* and also a gig at the Woodford Folk Festival, *The Gremlins* (2010) directed by Hayden Spencer.

Christopher Hunter

Christopher graduated from USQ with a Bachelor of Theatre Arts (Acting) in 2008. Whilst at USQ, he appeared as Romeo in the Shakespeare in the Park Festival's 2008 production of *Romeo and Juliet* and has since appeared in a number of short films and stage productions including recent work with Scott Alderdice on the *Shakespeare Room* video project. Later this year, Christopher will make his debut appearance in the Queensland Theatre Company production of *Pygmalion*.





Kate Murphy

Kate completed a Bachelor of Theatre Arts majoring in Acting at USQ in 2008. The highlight of her time there, was appearing in the role of Juliet in the 2008 Shakespeare in the Park Festival production of *Romeo and Juliet*. Since graduating, Kate has performed and toured for the Queensland Arts Council in *Hermes Goes Environmental*. She has also worked with Scott Alderdice on the *Shakespeare Room* film project and is currently working for shake & stir theatre co as a Drama Instructor for schools throughout Brisbane.

Matthew A Walsh

Matthew has spent the last year working in Germany, where he appeared in David Burton's one-man-play, *Furious Angels* (2011), and then went on to work with White Horse Theatre Company, a Shakespearean based company in Berlin. Matthew graduated from USQ in 2009 with a Bachelor of Theatre Arts (Acting). During his time there, he appeared as Skelly in *The Rimers of Eldritch* (2008), Filch in Brecht's *Threepenny Opera* (2009) and Prospero in the 2009 Shakespeare in the Park Festival production of *The Tempest*. In 2010, Matthew appeared in the lead role of Orlando in QPAC's season of *The Secret Story of Cinderella* written and directed by the Artistic Director of Harvest Rain Theatre Company, Tim O'Connor; as well as playing the voice of Gobbler in Commonwealth Bank's *Coinland* which aired on the Disney Channel.





Emily Curtin

Emily graduated with a Bachelor of Theatre Arts (Acting) in 2010 from USQ. During her training there, she played Viola in the 2010 Shakespeare in the Park Festival production of *Twelfth Night* under the direction of Lewis Jones; Donna in *Totally Over You* directed by Bernadette Pryde; toured a shake & stir theatre co-production of *Thus I Die* (2009); and in 2008 played Helen in an adapted children's version of *A Midsummer Night's Dream* in the annual USQ Children's Festival, directed by Barbara Lowing. Emily appeared as Lucy in the Empire Theatre's 2010 production of *Cosi*, directed by Sam Atwell and, in 2009 played Pippa and Daisy in a Zeitgeist Theatre production of *Bloom* directed by David Burton. Earlier this year, she performed the roles of Dilly and Abby in David Burton's LaBoite Theatre Scratch project, *Sleep, Rest and Repose*.

USQ proudly supports the alumni actors appearing in A Midsummer Night's Dream



At USQ we want to continue the relationship with our students beyond graduation.

If you have studied at USQ, no matter how many years ago or how recently, please keep us in your life.

The USQ Alumni Network. Keeping you connected.



UNIVERSITY OF
SOUTHERN QUEENSLAND
Alumni Network





In order of appearance

a mythic demi-god capable of making people fall in love

Cupid's 'messenger of love' - since she regularly pierces hearts, she knows what people are truly feeling

a heroic Duke of Athens, engaged to Hippolyta represents power and order

father of Hermia -

a vigorous defender of the patriarchy daughter of Egeus -

loves Lysander and is childhood friend of Helena

young Athenian man, in love with Hermia, previously with Helena supported by Egeus

young Athenian man in love with Hermia rejected by Egeus

young Athenian woman, lovesick for Demetrius

carpenter and the nominal leader of the craftsmen's play

a weaver - an overconfident and incompetent actor

a bellows-mender with gender dysphoria

a tailor - neurotic and misunderstood

a tinker - too cool to be interested

a joiner - shy and slow

Oberon's jester, a mischievous shape-shifting sprite

King of the fairies - powerful and brooding

Queen of the fairies - beautiful and passionate

legendary Queen of the Amazons, betrothed to Theseus

Theseus's Master of the Revels

attendant fairies to Titania

Sasha Janowicz





Kate Murphy



Christopher Hunter Demetrius





Matthew A Walsh Lysander



Hannah Ellis Puck



Lauren O'Rourke



We love it!



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Production Team

Director Scott Alderdice

Designer Carolyn Taylor-Smith

Musical Director & Composer Morgan Chalmers

Vocal Coach Melissa Forbes

Choreographer Christine Strahan

Fight Choreographer/

Movement Consultant Nigel Poulton

Lighting Designer Ben Andrews

Dramaturg Laura Schwenke

Production Manager Andrew MacDonald

Production Supervisor/

Tour Manager Michael Smalley

Senior Technician Bob Horstman

Technical Supervisor Timothy Panitz

Audio Engineer Shane Howarth-Crewdson

Wardrobe Supervisor/

Costume Maker Tonia Pawlyszyn

Design Assistant Maddie Barlow

Stage Manager Katie Lyons

Head Microphone Technician Jess Schutt

Assistant Stage Managers Lindy Fry, MJ Joyce, Riley Nicholls, Sarah Williams

Technical Crew Ash Ascough, Greg Collard, Luisa Di Pompo, Tammy Linde,

JT Thomas

Wardrobe Crew Alyce Curran, Katie Hurst, Steve Pirie

Set Construction Fallon Blewonski, Marcus Oborn, Jai Slade, Deanne Van

Prooyen, Jess Webb

Costume Construction Alyce Curran, Katie Hurst, Sam Kollasch, Steve Pirie,

Anneke Woodcock

Front of House Manager Jeanette Wedmaier

Special thanks to: Greg Fox, USQ Electrician

Col Wells, Production Advisor

Damian Herde, rehearsal and behind the scenes photography



EliZabethan Weddings

Elizabethan weddings were lavish affairs, with feasting. music, and dancing, Many of the customs that have become routinely practiced in today's weddings actually derived from Elizabethan times. Exchanging vows and rings. the wedding cake, the garter, the bridal party procession, entertainment, dancing, party favours for quests, and the bride wearing and carrying bouquets decorated with love knots, all have origins in that period of history.

The major difference with Elizabethan wedding customs to a modern day Western marriage is that the woman had very little, if any, choice in who her husband might be. Elizabethan women were subservient to men and were dependent on their male relatives to support them. Elizabethan women were raised to believe that they were inferior to men and that men knew better. Disobedience was seen as a crime against their religion.

Marriages were frequently arranged so that both families involved would benefit.

Marriages would be arranged to bring prestige or wealth to the family - a surprising fact is that young men were treated in a similar way as women!

Many couples would meet for the very first time on their wedding day.

Regardless of their social standing women and men were expected to marry. A lot of single women were thought to be witches by their neighbours.

Elizabethan weddings, on balance, were more of a business arrangement based on a prosaic view of strengthening social position rather than marrying for the modern view of being in love. Parents would often marry off their children to increase the farm size

Elizabethan women were expected to bring a dowry of money, goods, and property to the marriage. The dowry was also referred to as her marriage portion. After marriage Elizabethan women were expected to run the households and provide children.

The law gave a husband full rights over his wife and she effectively became his property. It was common in the 16th century for a father to be the supreme head of the family and would lay down the law to his submissive wife, and their brood of children.

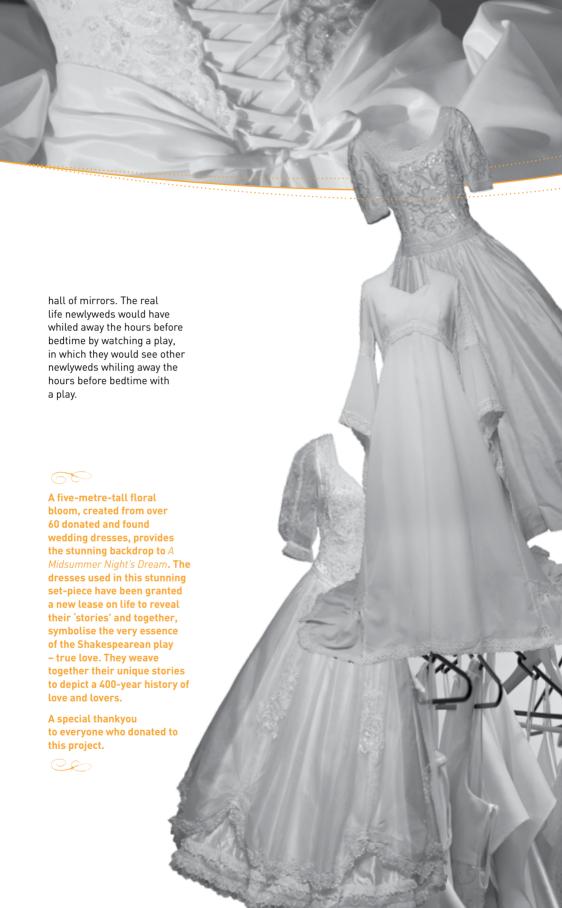
The Elizabethan weddings were huge festive celebrations and most of the town would attend. Bridesmaids helped the bride get ready at her house. The procession was noisy and usually incorporated musicians.

The Bridal procession all stood through the service and anyone could attend the wedding if space was available. The special feast had to be carefully planned and elaborate dishes would be presented to the guests. One of the most important customs was for the groom to remove the bride's garter. This would symbolise the bride giving up her chastity to the groom and furthermore becoming his property.

During this period, there was a major focus on love being consummated inside marriage. The final ritual blessing of the bridal beds can be seen as the culmination of the elaborate festivities, including song, music, dancing, and plays that often accompanied the upper-class Elizabethan marriages.

If Shakespeare wrote

A Midsummer Night's Dream
specifically to be played
at a wedding ceremony, it
would have been as in a





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Midsummers Eve

The title of the play, A Midsummer Night's Dream, comes from the concept of midsummer madness.

According to well-known Shakespeare professor Marjorie Garber (2005), it originates from folk culture in England (also in Ireland, Sweden and other parts of medieval Europe) that on Midsummers Eve, madness, enchantment and witchcraft would invade and transform the world.

Summer Solstice or Midsummer's Eve is the longest day of the year and the shortest night.

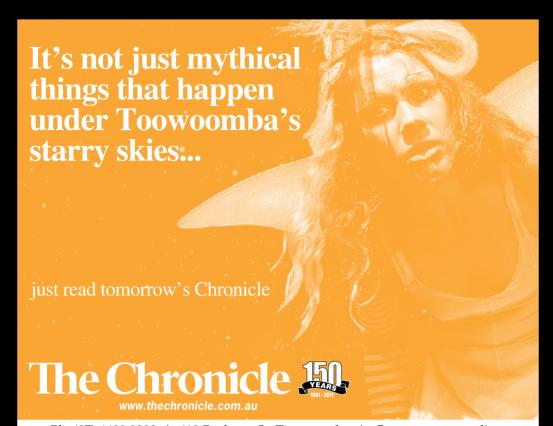
The exact date and time of the Summer solstice varies every year, occurring on or about 21 June when the sun enters zero degrees Cancer. This year the solstice occurred on 21 June at 12.45am EST.

The idea of Midsummers Eve is an old one; dating back to Agrarian festivals held when spring plowing and planting were over, and harvesting was a long way off. The holiday is primarily symbolic of new beginnings. During this period people are also keen to escape to the countryside because the plague was more prominent in the warmer seasons.

The holiday was usually celebrated with summer games such as sports, performances, drinking and dancing. Witches, fairies and mischievous sprites were thought to play pranks on livestock and human beings.

This was one of the best times of the year to collect a variety of magical paraphernalia. The June full moon is called the Honey Moon because this is one of the most appropriate times to collect the bees' honey. June is named for Juno, goddess of weddings (among other things). The Honey Moon was typically the time for newlyweds to celebrate and drink mead as an aphrodisiac. Mead is brewed from the collected honey at this time (about 10 days before the solstice) and drunk during the celebration.





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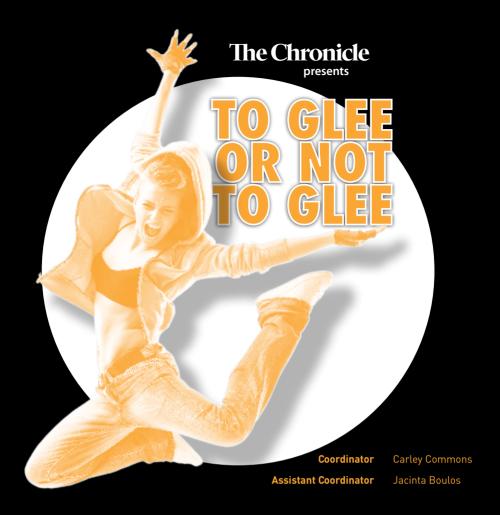
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For all those Gleeks out there, To Glee or Not to Glee is the event for you!

Presented by Toowoomba Chronicle, *To Glee or Not to Glee* is an exciting new school event in the USQ Shakespeare in the Park Festival program.

This one-night only event (**12 October**) showcases the extraordinary talent of secondary schools <u>from across the Darling</u> Downs as they present a song and dance number in true Glee style.

Teams competing in the 2011 event include school choirs, music students and in some cases, specially-formed Glee choir groups! The participating schools include Oakey State High, Christian Outreach College, Toowoomba State High – both Mt Lofty and Wilsonton campuses, Dalby State High, The Glennie School and the Toowoomba Grammar School vocal group, The Grammarphones.

In preparation for *To Glee or Not to Glee*, schools were asked to choose songs that fit within one of the three key themes from A Midsummer Night's Dream:

The course of true love never did run smooth (Act I, Scene I),

I have had a dream (Act IV, Scene I), and

Ill met by moonlight (Act II, Scene I)

The resulting compilations of pop medleys and power ballads will battle it out to win the inaugural *To Glee or Not to Glee* extravaganza. Special guest judges will choose a winning performance and the winning teams will be presented with a range of suitable prizes donated by the USQ School of Creative Arts. Warning, slushies may or may not be administered to those teams who don't perform well on the night!

Let your Gleek flag fly, sing along and enjoy the fun and excitement of To Glee or Not to Glee.

Shakespearean Reverte Symposium

6-8 October 2011 • Cobb & Co Museum

Conference Coordinators

Dr Darryl Chalk Dr Laurie Johnson

Administrator

Carley Commens

An academic symposium is being held for the first time in conjunction with the Shakespeare in the Park Festival on 6-8 October. An initiative of the University's Public Memory Research Centre, the symposium will be conducted in Toowoomba's magnificent Cobb & Co Museum, with papers and workshops on the theme of Shakespearean Reverie.

Keynote speakers will be:

- Mary Floyd-Wilson (North Carolina), author of English Ethnicity and Race in Early Modern Drama and member of the Academy of Distinguished Teaching Scholars, University of North Carolina
- Paul Yachnin (McGill), past President of the Shakespeare Association of America and author of The Culture of Playgoing in Shakespeare's England: A Collaborative Debate (with Anthony Dawson), and Stage-wrights: Shakespeare, Jonson, Middleton and the Making of Theatrical Value





reverie noun [rev-uh-ree]

In our world, 'reverie' captures the idea of being lost in thought, even daydreaming, and we get this sense of the word from the early moderns.

But in many other senses in which the term 'reverie' is now obsolete, the early moderns also understood it as something less fanciful.

In its French origins, the term denoted madness, wildness, uncontrollable rage or, for that matter, uncontrollable delight, revelry and absurdity.

In the year that the Shakespeare Festival focuses on *A Midsummer Night's Dream*, the symposium appropriately reflects on the theme of 'reverie' in Shakespeare's theatre.

Papers will cover a range of approaches to this theme.

A series of teaching workshops are also being conducted in the symposium schedule, and special presentations will be provided on The Lost Plays Database and the Digital Renaissance Editions, along with a seminar on the history of open air Shakespeare festivals in Australia, including our own Shakespeare in the Park Festival in Toowoomba.











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We hope their *Shakespeare* in the Park experience leads to exciting career opportunities.



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Shakespearean Workshops

Traser Cast Workshops



Project Co-ordinator

Ari Palani

Workshop Leaders

Cassie Bell, Patrick Dwyer, Ainslee Palmer, Ellen Sachs

The University of Southern Queensland has an extensive outreach program, providing interactive educational opportunities for students across southern Queensland.

Since 2006, the Shakespeare in the Park Festival has hosted a varying array of interactive learning opportunities for primary and secondary school students in Toowoomba, and Hervey Bay (since 2007). Devised and presented by the University's School of Creative Arts' staff and undergraduates, the workshops offer participants an insight into Shakespeare and his works.

This year, Fraser Coast students will explore the mesmerising world of A Midsummer Night's Dream through physical, historical,

performative and other theatrical means - adding a whole other dimension to their Shakespeare in the Park experience.

As Shakespeare is such a widely used and recognised part of the secondary school curriculum, the workshops will draw strongly on the history and analysis of the play together with the added benefit of behind-the-scenes insight into this year's production.

Participants will engage in a variety of activities designed to help shape their understanding of the early modern word and world, and in turn provide USQ undergraduates with valuable hands-on experience in teaching and learning.

The workshop team this year is led by USQ Children and Young People's Theatre Lecturer, Ari Palani together with the second-year Bachelor of Creative Arts, students





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USQ Fraser Coast is delighted to support *Shakespeare on the Bay – A Midsummer Night's Dream* for 2011.

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