

THE BARON'S MEN PRESENT
**A MIDSUMMER
NIGHT'S DREAM**
BY WILLIAM SHAKESPEARE



**THE
BARON'S
MEN**



The Baron's Men is a sponsored project of The Greater Austin Civic Alliance.
For more information on GACA, visit www.gacatx.org.

AT THE CURTAIN THEATRE
FRI-SAT SEPT 24-25, 2010 - 8:00 PM
FRI-SAT OCT 1-2, 2010 - 8:00 PM
FRI-SAT OCT 8-9, 2010 - 8:00 PM
FRI-SAT OCT 15-16, 2010 - 8:00 PM
GOBLIN MARKET NIGHTLY 7:00 - 8:00 PM
FOR INFO: WWW.THEBARONSMEN.ORG

A Midsummer Night's Dream Team

Master of Production	Andrea Smith
Master of Play	Jennifer Davis
Master of Stage	Leanne Pounds
Master of Light	Amy Lewis
Master of Music	Howard Burkett
Master of Dance	Jennifer Davis
Master of Costume	Dawn Allee
Master of Millinery	Pam Martin
Master of Masks	Jennifer Davis
Master of Fight and Fence	Ryan Crowder
Master of Weapons	James Barnes
Master of Properties and Sets	Laura Trezise
Master of House	Monette Mueller
2nd Master of Play	Garrison Martt
2nd Master of Production	James Barnes
Associate Costumers	Jennifer Davis Pam Martin Cherie Weed
Stitchers	James Barnes Jimmie Bragdon, Suzanne Balling Hallie Casey, Liegh Hegedus Alejandro Rodriguez, Nguyen Stanton Katy Thompson, Kelsey Wilson Casey Weed, Debbie
Maskmakers	Lisa Galvan Liegh Hegedus, Garrison Martt Alex MacDonald, Eva McQuade Michelle Reicheck, Samantha Smith Katy Thompson, Laura Tresize Cherie Weed
Music and Arrangements	Howard Burkett Jennifer Davis, Steve Hendricks, Grant Herreid
Makeup and Hair	Sarah Lee Schroeder Michelle Reicheck

Our deepest thanks go out to Richard Garriott, Steve Hemphill, Greg Dykes, Custom Creation, Dale Flatt, Jim Strain, Ryan Crowder, Rob Matney, Beth Burns, Rondinella Olson, Jean Fuller, David Stevens, St. Matthew's Episcopal Church, St. David's Episcopal Church, Penfold Theater, McCallum Fine Arts Academy, Julie Wright, Scott Tatum, Cedar Park High School, Denton Davies, Robert Stevens and Austin Shakespeare, & Sylvia Gallo, vocal coach extraordinaire...

A Note from our Master of Play...

When I first considered directing a play for this group, *A Midsummer Night's Dream* was one of the ones that jumped to mind because of the number of excellent parts for actors, and the stunning visual possibilities. As an artist, costumer, and mask maker I was personally very excited about the concept of creating Bottom's head, and the other visual effects of the play, and I felt that I could bring that excitement to the rest of the group.

However, as I began to explore the text, what continued to catch me was the beautiful sentiment that runs through the play. *A Midsummer Night's Dream* is all about Love in all its aspects, and how we as human beings are redeemed by the action of love in our lives.

Romantic love of course shows up in our multiple pairs of lovers.

The two sets of young lovers give us a nostalgic look back into the wild fires and passions of youth, while Theseus and Hippolyta show us the more complex relationship of mature lovers, whose lives are complicated by politics, and the necessities of state. Oberon and Titania in turn show us a darker side of love that has turned to jealousy, possessiveness, and mutual aggravation.

The Rude mechanicals show us the love between friends and also show us the importance of loving the social outcast in their acceptance of Bottom with all his quirks and foibles.

Parental Love is shown in both its negative and positive aspects in the character arc of Egeus as well as in the nobles' obligation of the court toward the Rude Mechanicals in their play. And the play ends with the blessing of Oberon and Titania, one of the most beautiful expressions of unconditional and spiritual love ever written.

Each and every person in this play is transformed, not by fairy magic, but by the love they experience from others. The happy ending of this play comes, not from a spell, but from each person's willingness to grow, learn, repent and love.

We hope that you enjoy our *Dream*, as much as we have enjoyed creating it for you.

Jennifer R. Davis
Director

A Note from our Master of Music...

The incidental instrumental music for this production of *A Midsummer Night's Dream* is drawn mostly from the common Renaissance dance music repertoire, with music by Thomas Morley, Valentin Haußmann, Fabrizio Caroso, Anthony Holborne and others, with special emphasis on the music composed by Robert Johnson (not that one, the other one, and not the Scottish one either) for Ben Jonson's early Stuart masques, and, of course, extensively, the publications of Thomas Ravenscroft (the tune "Lady lie near me" figures prominently in the Titania/Bottom scenes). Many of the arrangements in this production were created by our friends Steve Hendricks, Grant Herreid, and of course myself, others were drawn from internet sources and the University of Texas Fine Arts Library.

The songs sung by the Seelie fairies are: first, "The Fairies Daunce" from Ravenscroft's *A Brief Discourse* (1614), which was specially adapted for this production; second, "You spotted snakes" is a Bohemian melody of the 16th century, preserved as a hymn tune, specially adapted and arranged for this production; and third, "Thrice toss these oaken ashes", has words and music by Thomas Campion, adapted from the original lute song (ironically, though usefully, expressing a cynical attitude towards magical means of achieving love) by Jennifer Davis for this production. The remaining music is "centonized", which is to say, derived from stock musical phrases of the period new-stitched to fit this production, or otherwise improvised.

Hope you like it!

Howard Burkett,
Music Director

There will be one 15 minute intermission.

**Please turn off all electronic devices during the performance.*

DRAMATIS PERSONAE

THESEUS, Duke of Athens
HIPPOLYTA, Queen of the Amazons
EGEUS, father to Hermia
PHILOSTRATE, Master of the Revels
LYSANDER, in love with Hermia
DEMETRIUS, in love with Hermia
HERMIA, in love with Lysander
HELENA, in love with Demetrius
SERVANTS TO THE COURT
FIRST HUNTER
SECOND HUNTER
PAGE
QUINCE, a carpenter
SNUG, a joiner
BOTTOM, a weaver
FLUTE, a bellows-mender
SNOUT, a tinker
STARVELING, a tailor
OBERON, King of the Fairies
PUCK, or ROBIN GOODFELLOW
OBERON'S COURT - Servants to Oberon
BATWING, a nocturnal fairy
BOGLE, a wide eyed fairy
CORVUS, a raven phooka
GRIMALKIN, a monstrous henchman
JADEUS, a shadow
POMMELOCH, a poison tree fairy
NIGHTSHADE, a sly and deadly fairy
REDCAP, a monstrous henchman
REYNARD, a fox fairy
TITANIA, Queen of the Fairies
INDIAN BOY
TITANIA'S COURT - Servants to Titania
FAIRY, a flower fairy
COBWEB, an insubstantial fairy
MOTH, a luna moth fairy
MUSTARDSEED, the smallest fairy
PEASEBLOSSOM, a flower fairy
COLUMBINE, a flower fairy
IRIS, a flower fairy
IVY VINEFLY, a flower fairy
MELODY, a musical fairy
LORELEI, a naiad
VINEA, a grapevine fairy
CORALINE, a naiad

Brian Martin
Pam Martin
Garrison Martt
Scott Jones
Alejandro Rodriguez1, Nathan Osburn2
Nathan Vickers1, Jimmie Bragdon2
Karen Alvorado1, Laura Ray2
Kelsey Wilson1, Jenny Lavery2

Robert Stevens
Travis Johnson, Dawn Allee
Trevor Martin
Aaron Niemuth
Eva McQuade
Alejandro McDonald-Villarreal
Heath Thompson
Gene Storie
Samantha Smith, Cherie Weed
Kevin Gates
Casey Weed

Cherie Weed
Trevor Martin
Jimmie Bragdon
Robert Stevens
Nathan Osburn
Karen Alvorado
Laura Ray
Nathan Vickers
Katy Thompson
Suzanne Balling
Alejandro Rodriguez

Jenny Lavery1, Kelsey Wilson2
Laura Wick
Christina Peppas
Sara Billeaux
Kate Clark
Jennifer Davis
Lisa Galvan
Eva McQuade
Lieg Hegedus
Laura Trezise
Sarah Lee Schroeder
Samantha Smith

STAGE CREW Katrina Anderson, Hallie Casey,
Gina Dionne, Lisa Galvan, Sara Lee Schroeder,

MUSICIANS Howard Burkett (percussion), Jennifer Davis (recorder, lute, voice)
Samantha Lundeen (cello, oud), Dave Martinez (viol), Michael Toland (guitar),
Maureen Martinez (recorder, voice, foley), Mike Osborn (percussion, foley),
Doug Schreffler (percussion, foley), Martha Schreffler (recorder, harp)
Alejandro Rodriguez (recorder), Kristen Randolph (violin)

UNDERSTUDIES Laura Trezise (Hippolyta), Robert Stevens (Theseus)

The Baron's Men is a small, independently funded theater troupe dedicated to research and performance of historical theater with our primary focus of the plays of the Elizabethan era. The Baron's Men is very fortunate to be allowed the use of The Curtain Theater, a replica Elizabethan theater, on the property of Mr. Richard Garriott in Austin, TX.

www.TheBaronsMen.org

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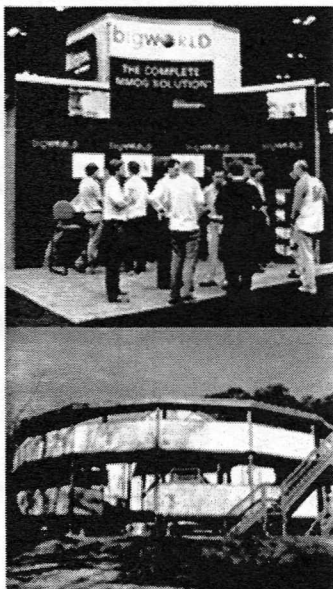
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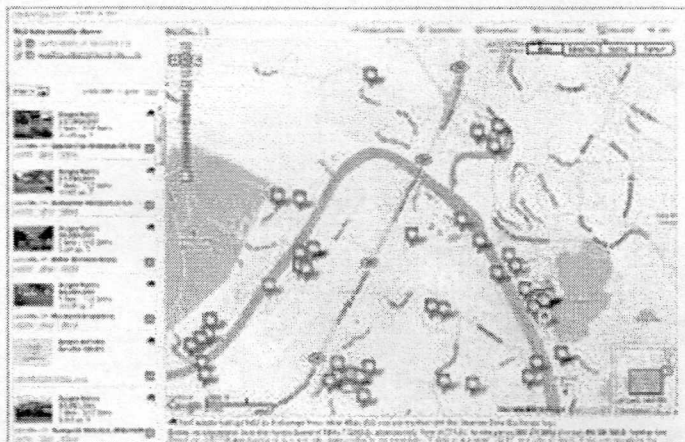
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