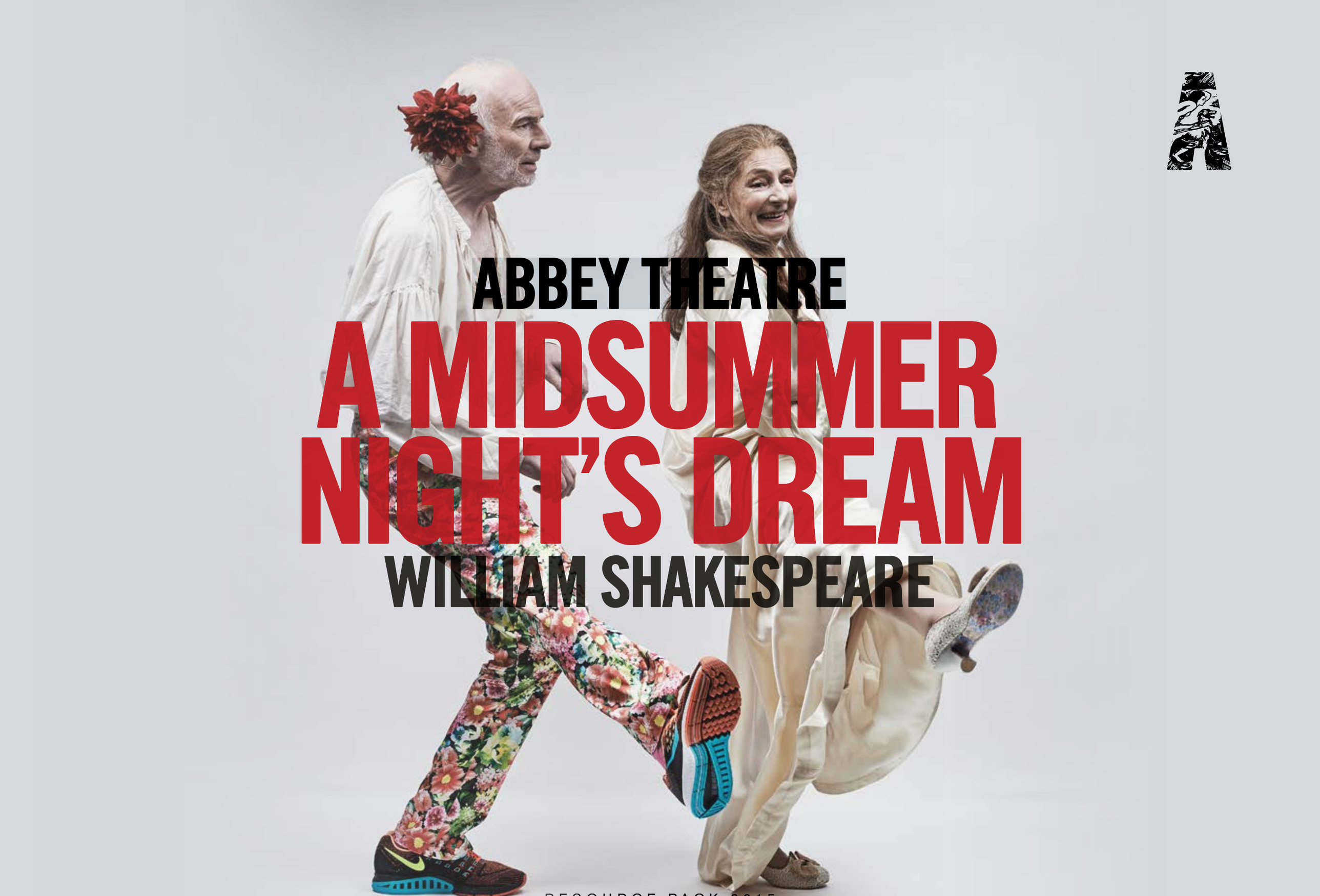

ABBEY THEATRE

A MIDSUMMER NIGHT'S DREAM

WILLIAM SHAKESPEARE

RESOURCE PACK 2015

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CHAPTER TWO

THE STORY

THE STORY

ACT 1

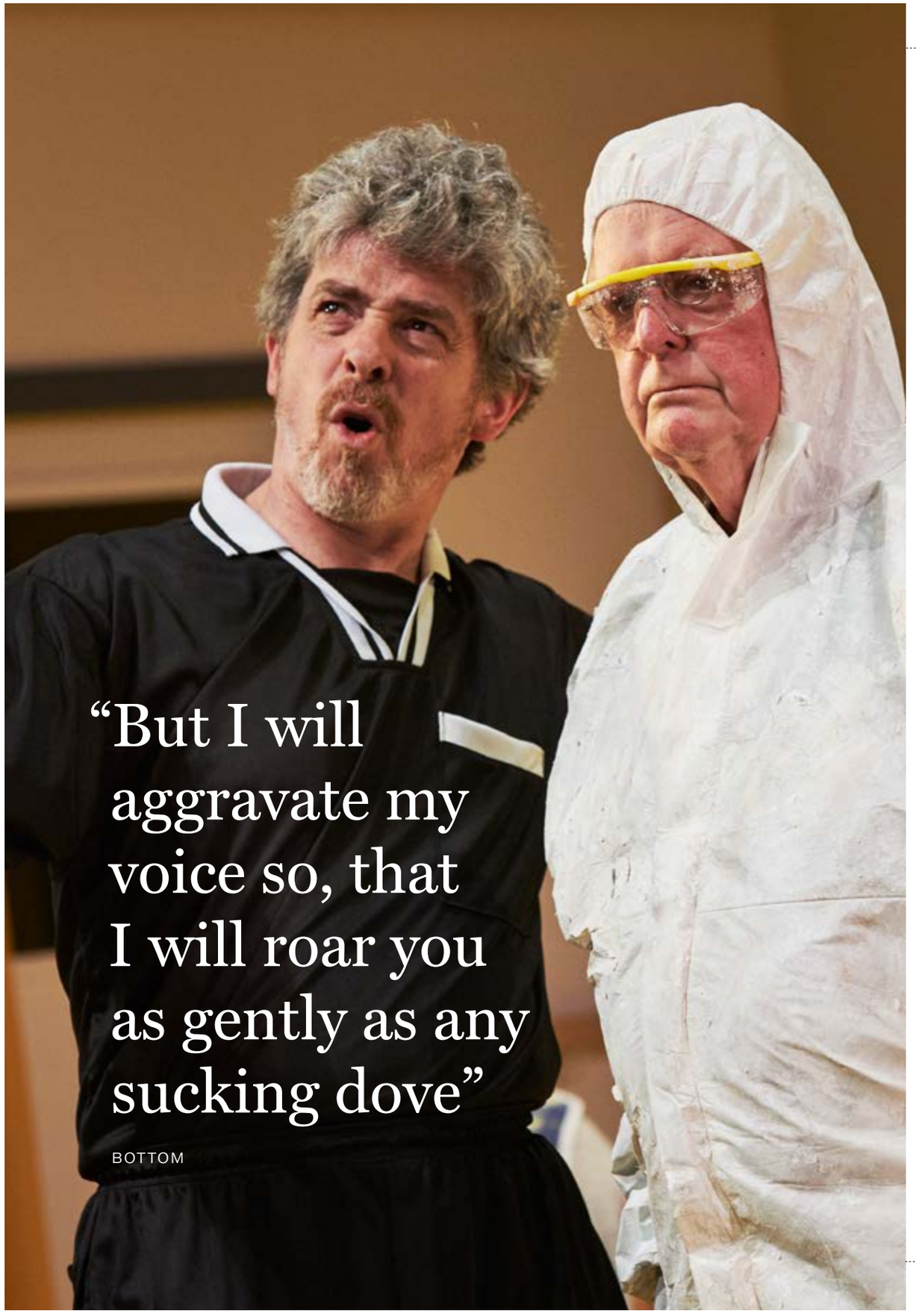
SCENE ONE

Theseus, Duke of Athens, and Hippolyta, Queen of the Amazons, are preparing for their impending marriage. Egeus, one of Theseus's subjects, arrives to ask Theseus to help him: his daughter Hermia refuses to marry Demetrius, the man he has chosen for her. Instead, she wants to marry Lysander. Under Athenian law, a daughter who refuses to marry the husband her father has chosen is condemned to die. Theseus offers another choice to Hermia that she must choose between following her father's wishes or entering a convent. Left alone, Hermia and Lysander decide to run away together to escape Athenian law. As they are leaving, they meet Helena, Hermia's friend who is in love with Demetrius. Hermia tells Helena that they are eloping. Helena decides that she will tell Demetrius about the elopement, hoping that this will make him love her.

SCENE TWO

A group of amateur actors gather to organise a play that they will perform as part of Theseus's marriage celebrations. Peter Quince, the leader, assigns roles, and instructs the team to meet for rehearsal the following night "*at the duke's oak*".

IMAGE: Áine Ní Mhuirí (Hermia), Gina Moxley (Helena) and John Kavanagh (Lysander)



ACT 2

SCENE ONE

Oberon and Titania, the king and queen of the fairies, hold a tense meeting in the woods. Titania accuses Oberon of rampant infidelity, and teases him about his mistress Hippolyta getting married to Theseus. Oberon demands that Titania give him a young boy that she has adopted, but Titania refuses, and exits with her coterie of fairies.

Oberon swears revenge: he sends his sidekick, Robin Goodfellow (also known as Puck) to find and bring to him the flower that can cause a sleeping person to fall in love with whatever she or he sees upon waking.

Oberon sees Demetrius running away from Helena, who pledges her love to him even as he insults her. When Puck returns with the flower, Oberon tells him to use the love flower on Demetrius, too, so that he falls in love with Helena.

SCENE TWO

Oberon finds Titania sleeping, and pours the juice from the love flower on her eyes. Then Puck finds Lysander and Hermia asleep, and mistakes them for Helena and Demetrius. He pours the love juice into Lysander’s eyes and leaves. Helena comes upon the sleeping pair, and wakes Lysander—and he falls in love with her instantly. Confused, Helena runs away, and Lysander follows her, leaving Hermia all alone.

IMAGE: (top) Andrew Bennett (Nick Bottom) and Des Nealon (Tom Snout)

ACT 3

SCENE ONE

The amateur actors are rehearsing their play. Puck spies on them, and decides to play a trick with an actor named Nick Bottom: he turns Bottom's head into a donkey's head, and the sight of him scares away all the other actors. Left alone and not knowing why, Bottom starts to sing, and wakes the sleeping Titania. She falls in love with him because of the love potion on her eyes, and instructs her fairy assistants to attend to Bottom's every need.

SCENE TWO

Oberon is delighted to hear that Titania has fallen in love with a donkey, but enraged to discover that Puck has bewitched Lysander instead of Demetrius. Finding Demetrius asleep, Puck now puts potion on his eyes. When Helena happens to wake him up, he falls in love with her. Helena thinks that Demetrius is making fun of her, and grows even more angry when Lysander arrives and continues to declare his new love for her. Hermia arrives, and the two men reject her in favour of continuing to praise Helena—which infuriates Helena, who thinks that Hermia is in on the joke too. Oberon and Puck see the chaos of fighting going on between the four lovers, and Oberon commands Puck to keep them away from one another until they fall asleep.

SCENE THREE

Puck succeeds in keeping the four lovers away from one another by creating a dense fog in the woods. The lovers each fall asleep in the same grove, utterly unaware that the others are nearby. Puck sprinkles love potion in Lysander's eyes so that when he wakes up, he will fall back in love with Hermia.

"A calendar, a calendar! Look in the almanac; find out moonshine, find out moonshine!"

"Yes, it doth shine that night."

BOTTOM AND PETER QUINCE

IMAGE: David Pearse (Egeus and Peter Quince), Des Cave (Robin Starveling), John Olohan (Snug), Andrew Bennett (Nick Bottom), Des Nealon (Tom Snout) and Peadar Lamb (Francis Flute)

ACT 4

SCENE ONE

Oberon observes Titania doting on the donkey-headed Bottom, and decides to lift the spell. Titania wakes up from the enchantment, and Puck removes the donkey head from Bottom. Oberon and Titania reunite happily and leave with Puck. Meanwhile, Theseus, Hippolyta, and Egeus enter to find the four lovers asleep on the ground. They wake up, and Lysander is once again in love with Hermia. Demetrius still loves Helena, so he petitions Egeus to let Hermia marry Lysander after all, and Theseus decrees that the two now happy couples will get married alongside himself and Hippolyta. Confused but happy, the four young lovers decide that it was all just a dream.

SCENE TWO

The amateur actors are anxiously looking around for Bottom, who hasn't been seen since the night before. Bottom arrives in a flurry, refusing to explain his absence but urging everyone to get ready for the performance.

IMAGE: Fiona Bell (Titania and Hippolyta) and Declan Conlon (Oberon and Theseus)

ACT 5

SCENE ONE

After the triple wedding, Bottom, Quince, and the whole cast present their very silly, melodramatic tragedy, about two ill-fated lovers. When the play ends, the three newly married couples hasten to bed.

SCENE TWO

Puck, Oberon, and Titania, satisfied with the hijinks of the last two days, bid farewell to the audience. In case we have been offended by any part of this story, Puck advises us to think of it all as a dream.

IMAGE: Daniel Reardon (Puck and Philostrate)

IMAGE: Gina Moxley (Helena) and Barry McGovern (Demetrius)

CHAPTER THREE

THEMES

RECURRING THEMES

While there are a variety of compelling themes running through *A Midsummer Night's Dream*, this will focus on themes that are emphasized in Gavin Quinn's production at the Abbey Theatre.

You can begin to get a sense of the themes of the play simply by looking at the title: it takes place on **Midsummer** (an ancient carnival celebration of the summer solstice), at **Night**, and it is a **Dream**. From that information alone, we know that we are entering into a world where darkness reigns and the conventional order is turned upside down.

IMAGE: Áine Ní Mhuirí (Hermia), John Kavanagh (Lysander), Barry McGovern (Demetrius) and Gina Moxley (Helena)

RECURRING THEMES

LOVE

“love and passion and stupidity and fighting is part and parcel of the human experience right through to death.”

RONAN PHELAN, ASSISTANT DIRECTOR

Midsummer is all about love: the random manner in which we fall in love with another person, the crazy things that love will make us do, and the intense physical and emotional experience of being in love. In Quinn’s production, set in a nursing home, this theme is pushed even further. Instead of simply seeing young people going mad over love, we see older and elderly people going through the same insane things that young lovers do. This approach emphasizes that narcotic power of love, and how it is a constant through life, no matter what our age. As Ronan Phelan, the assistant director of the production, explains, “love and passion and stupidity and fighting is part and parcel of the human experience right through to death.”

IMAGE: John Kavanagh (Lysander) and Gina Moxley (Helena)

RECURRING THEMES

FANTASY OR ALTERED STATES

Director Gavin Quinn and designer Aedín Cosgrove worked in a psychiatric nursing home when they were younger, and Quinn was struck by this complete world in which "[the patients] used to slag each other off about who was the craziest." *Midsummer* is a play in which people exist in a complete, distorted world, one in which narcotics and tricks of perception alter their experiences and their understanding of themselves and others. By setting this production in a nursing home, where medical professionals administer various narcotic substances and where the world outside can seem very distant, Quinn and Cosgrove heighten the impact and deepen the significance of fantasy and inebriation.

IMAGE: Stella McCusker (Peaseblossom)

RECURRING THEMES

TIME

The first topic of conversation in Midsummer is time. In the first line of the play, Theseus says to his bride-to-be, Hippolyta, that he is impatient for the four days to pass until their wedding:

> Now, fair Hippolyta, our nuptial hour Draws on apace; four happy days bring in Another moon: but, O, methinks, how slow This old moon wanes! she lingers my desires, Like to a step-dame or a dowager Long withering out a young man revenue.

She replies by saying that the time will come soon enough:

> Four days will quickly steep themselves in night;
> Four nights will quickly dream away the time...

Time is a particular focus for this production of Midsummer. Gavin Quinn has added four sonnets and an extra prologue, all written by Shakespeare, to the original text. All of these extra pieces relate to time: he explains that the added prologue is about “the claustrophobic feeling of time.” Again, the decision to place the action of a play in a nursing home populated by elderly people brings the theme of time into particularly stark relief: people who are aware of the end of their own lifetimes, and people who are stuck in the suspended time of institutionalisation.

IMAGE: John Kavanagh (Lysander) and Áine Ní Mhuirí (Hermia)

IMAGE: Barry McGovern (Lysander), Gina Moxley (Helena), Helen Roche (Moth) and Peadar Lamb (Francis Flute)

CHAPTER FOUR

CONCEPT

THE CONCEPT FOR THIS DREAM

The Abbey's new production of *A Midsummer Night's Dream* is set in a surprising location: a nursing home for elderly people. Well known for his bold and unconventional productions of Shakespeare and other classic plays, director Gavin Quinn has cast some of the most well-respected veteran actors to perform roles that are ordinarily played by much younger people. Through this approach, he is aiming to present an honest and unfussy exploration of fantasy, love, and the passage of time.

What makes this production of *A Midsummer Night's Dream* different?

GAVIN QUINN, DIRECTOR: The characters are residents in an old folks' home. It's only a conceit—it's only impressionistic. You see them in wheelchairs in the home, and they're goofing off. And then they lose their wheelchairs, and they're running around like crazy fairies. So it's that idea of fantasy about themselves. As if they were younger. Your memory changes as you get older—you remember things from thirty years ago, you think about being young. We're expressing all that.

The idea was to get all these really good Irish actors together in the same room. So normally you see one or two of these senior actors in a show, but never the whole lot of them together. So with this ensemble, it's interesting to see what'll happen. And they have such great skills, and they're able to speak it very well, so it'll be interesting for them to be in the same company.

RONAN PHELAN, ASSISTANT DIRECTOR: There's such a generosity in the approach, such generosity in the idea that your interior life, your dream life, that your emotional life, if not your intellectual or your physical life, continues forever, and that love and passion and stupidity and fighting is part and parcel of the human experience right through to death. There is a real pathos to that, but it's not being indulged, which is going to make it all the more surprising and moving. It's also about old people having the craic.

In the 80s and 90s, directors would often say "*All right, we're going to do the Merchant of Venice in 1937 in Girona*," and then it becomes an algorithm that they have to figure out—"*he would have to be the doctor in the village, maybe she works in the grocery*"—having to squeeze it all through that prism. Whereas with this, it's "*Okay, this is the context of the first act, really*." And then after that, it all just dissolves into fairy land.

Where did the idea for this production come from?

GAVIN QUINN, DIRECTOR: Aedín Cosgrove, the designer of *A Midsummer Night's Dream*, and I worked in a psychiatric nursing home about twenty years ago as a part-time job, doing art therapy with older people. We remembered that experience and the atmosphere in this psychiatric nursing home where they used to slag each other off about who was the craziest. It was this complete world. So we had this idea—you know, Midsummer Night's Dream is all about this idea of a dream at nighttime, in the woods—so, this idea of interpreting that as a sort of narcotic dream, which it is to a certain extent. And then we came up with the idea that it'd be really lovely to see it as a dream going back—so the idea of having the lovers old. And then we thought, "*Well, actually, why not have everybody old*? *Oberon and Titania could be like the younger people in charge of the older people.*"

Drawing: John Olohan

What will it look like?

GAVIN QUINN, DIRECTOR: It moves from an impressionistic idea of a nursing home to self made fantasy, which is nighttime, into art, basically. The set resembles a nursing home but also an art gallery. It's white walls and yellow floors. It's kind of like an institutionalised space, but then in the second half, in Act II—there was going to be a ceiling [in Act I] but it was cut from the budget—it's very low, you know, and then it goes up to seven metres. So it has that feeling of space. It looks like big white walls, basically.

DANIEL REARDON, ACTOR: He has motorized wheelchairs and walking aids and they're being used to great effect so far, whizzing around the place, and all the trappings of a geriatric ward are in place. It's going to be brightly lit, in the day room of this hospital, and then very dark, bleakly lit nighttime situation. I won't give too much away about the costumes, because it will be quite a surprise when you see the costumes on some of the people involved. And of course that would inform to some extent the character, the delivery of the lines, when you're dressed in a certain way.

Who are the characters in the world of this production?

DANIEL REARDON: **Theseus** and **Hippolyta** are **the clinical directors**, the psychiatrists, the **Rude Mechanicals** are the **staff of the hospital**, and the lovers—**Hermia** and **Helena** and **Lysander** and **Demetrius**—are…**clients**, or **patients**, or whatever the polite term is for inmates of these kinds of institutions. And as it happens in this production, **Egeus**, who is Hermia's father in the text, is **now her son**. And he comes in objecting to his mother carrying on with this unsuitable older man! And it's so real, as well. These things happen. Traditionally of course, the lovers are young and enamored, starry-eyed, but when these lines of young love are spoken by old people, it gives an added dimension to it. Of course they're still very beautiful, very funny, but in this context they become quite heartbreaking as well. And the difficulty and the poignancy and the problems with these kinds of relationships that do happen in nursing homes, people do find love, and they do believe that they are once again young lovers, even though they're geriatrics.

Now, I play **Puck**, who is a combination of the **chaplain** of the facility by day, and then this **demon** of the nightmare world. He is not the kind of traditional, impish, benign little chap who looks after things and messes things up, and gets things wrong. He is a nasty piece of work! He does these things because he enjoys them! And he makes these mistakes because they make him laugh. And he's not the most obedient of servants, although he says "*I jest to Oberon and make him smile,*" but he does it with a "*what's in it for me?*"

Drawing: John Olohan

Drawings: John Olohan

CHAPTER FIVE

THE TEXT

RELATING TO THE TEXT

When director Gavin Quinn works with his own company, Pan Pan, his productions are often a blend of an original classic play (such as *Hamlet*, *A Doll's House*, or *Oedipus*) mixed with more contemporary writing, including plays, academic essays, and original text. However, in Midsummer, Shakespeare's original text is performed almost exactly as written.

IMAGE: (Top) Andrew Bennett (Nick Bottom) and Des Nealon (Tom Snout). (Right) Daniel Reardon (Puck and Philostrate), Stella McCusker (Peaseblossom), Gina Moxley (Helena), Peadar Lamb (Francis Flute) and Andrew Bennett (Bottom) during rehearsals.

Has the original text been changed much?

GAVIN QUINN: I've added in **four sonnets**, and an **extra prologue**, which was originally an epilogue which Shakespeare wrote for the first court performance in front of Queen Elizabeth. It addresses the queen about her age, and how she'll live forever. It's about the claustrophobic feeling of time, and so I thought it would be good to start it that way.

This play is different from other Shakespeare plays because it's shorter but a lot of the language is very plot driven. It's comedy, so it's all plot, plot, plot. I have made edits, I've lost about twelve pages, I've cut Puck's speech down to one line. I will make more cuts, but the actors get annoyed; they've started to learn the lines. It needs a few more cuts. But they're the kinds of cuts you make after seeing an act, or two acts, and you say, "*We don't need that half a scene, because we've managed to assimilate that information. We get it.*"

BARRY MCGOVERN, ACTOR: He's changed lines like "*Where art thou, proud Demetrius?*" to "*Where art thou, Demetrius you arrogant bastard?*" When I got the working script originally, I said, "*What's this? He's changing the text of Shakespeare!*" For example, there's a line near the beginning that Gavin has added for me, and it's a bit of a funny, witty, modern line, and I was saying, "*I can't say that!*" Well, now I'm saying it! Because we discussed it, and he likes it, it's his idea, he thinks it will work.

At the beginning, to be fair, he did say, "*If this doesn't work we can change it. We'll see how it sounds.*" And that's fine by me. And he likes it, and it's working, so I'm saying it. Everybody's gonna know it's not Shakespeare—well, most people will know it's not Shakespeare.

Funnily enough, in the reading, these lines [the lines added by Gavin] got the biggest laugh of all the lines in the play. So, you know, who am I to say these are not better than Shakespeare? Maybe if Shakespeare were here now, he'd say, "*Yeah! Say that! Put that in! Change it! Change it!*" Samuel Beckett used to say that.

Is there the danger of losing parts of the original play in this production?

GAVIN QUINN: I don't think so. **Shakespeare is all about productions. It's about the productions you see and remember.** This is an honest interpretation, because it comes from the text. There's an awful lot of text about time and age in the original text. And even at the beginning, Theseus talks about an old woman making her son wait for the inheritance. So there's a lot of references to death and age. And the sonnets [that Gavin has added] are there as a kind of link to that. Shakespeare wrote the sonnets around this time—just before this, actually, when the theatres were closed for several years. He wrote sonnets and became a better writer. And so it links in well, and the themes in the sonnets link in very well with the show. **It is a comedy, but it's a very strange comedy. And a lot of it is already so theatrical. It lends itself to all kinds of interpretation.**

CHAPTER SIX

REHEARSAL

THE REHEARSAL PROCESS

In rehearsing A Midsummer Night's Dream with this cast of older veteran actors, Gavin has been tasked with presenting a very unconventional approach to the play to people who have worked with Shakespeare for decades. There are some actors—such as Daniel Reardon—who have worked with Gavin before, and others—such as Barry McGovern—who are working with him for the first time. Any rehearsal process requires the director and the actors to develop a shared language and trust as they bring the piece to life, but this production in particular demands clarity and confidence from the director, and a fair leap of faith from the actors.

IMAGE: John Kavanagh (Lysander) David Pearse (Egeus and Peter Quince) during rehearsals.

What have rehearsals been like?

RONAN PHELAN: It's a lot of practice. Gavin loves practice, so it's as little talk as possible, keep doing it and doing it, and there's minor changes here and there. **It's sculpted more than directed**, it's shaped and moved towards certain things. **He gives actors a lot of freedom**, and I think it freaks them out. Particularly if you're talking about the intergenerational thing. **Sometimes it's interpreted by the older actors as him not directing them, but he wants them to be a creative force within the room.** He's looking to feed off their ideas as opposed to him imposing all his ideas on them.

GAVIN QUINN: I've been dealing just with the actors for the last while. They want to know what's happening in the scene, "*what am I doing here,*" but actually there's another level where **it's like an installation** with these actors. In the first scene, everyone's onstage. It's not just Lysander or Hermia talking about love, or Egeus coming in, it's seeing the other actors onstage. A lot of it is simultaneous. The audience are going to get that experience, not the actors. So that's the difference, I suppose. **It's like a live sculpture**, with loads of people wandering around. And they will appear in different scenes. They're all wandering around the corridors. You can drift in and drift out of scenes. I haven't really gotten to that stage yet, because they feel like they're upstaging each other.

DANIEL REARDON: On the first day of rehearsal, we had the first reading in the rehearsal room, at the table. Then usually, in my experience with other directors, table work can go on. Sometimes I think it's going on a bit too long. But that first afternoon, that table was pushed away, and we were on our feet, tripping around with Zimmer frames and wheelchairs and running around the place and trying things out.

We went through the text, but we were on our feet! We went through it scene by scene and tried things out and he'd say, "*Well, we'll see, we'll see,*" "*Am I in the wheelchair now?*" "*We'll see.*" And this is day one! And so it was remarkable. You're just riding this wave, and it was exhilarating.

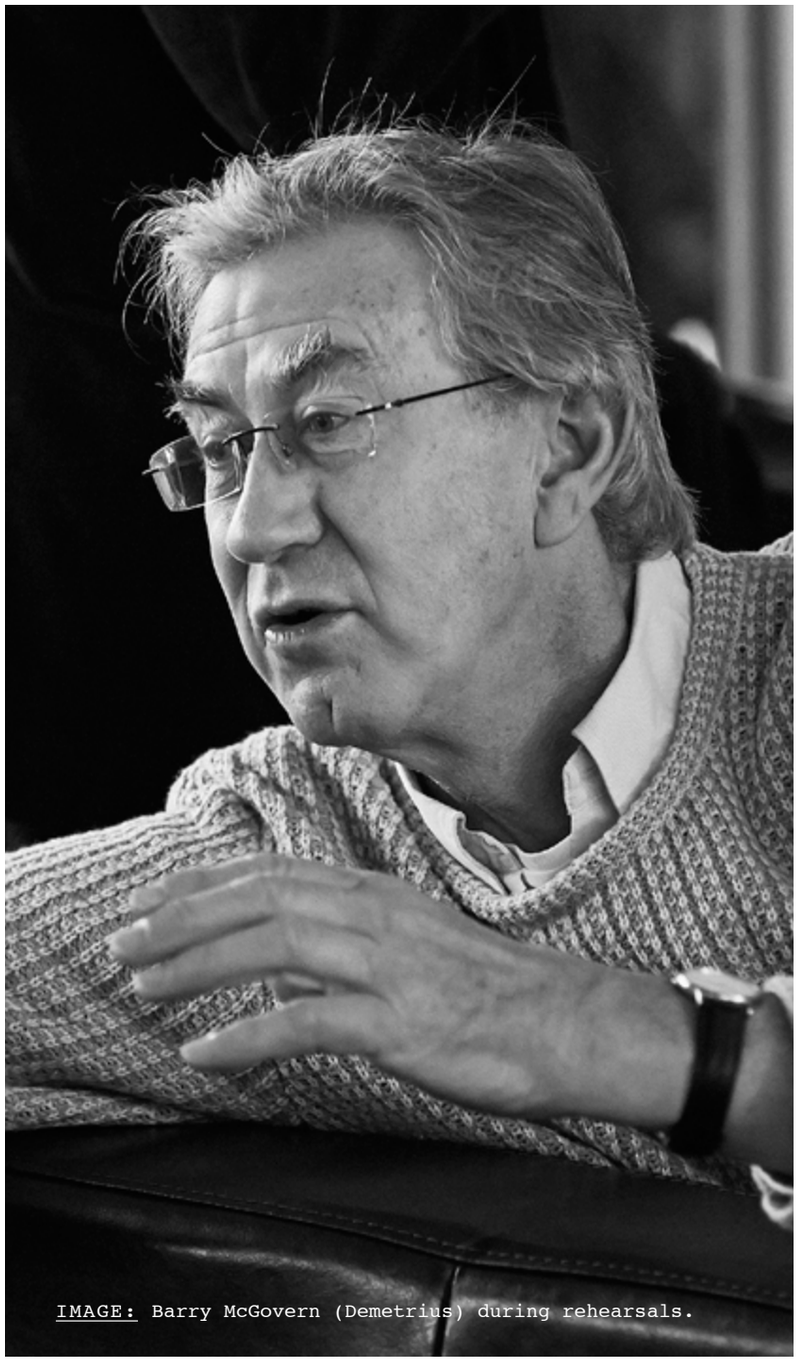


IMAGE: Barry McGovern (Demetrius) during rehearsals.

IMAGE: Daniel Reardon (Puck and Philostrate) during rehearsals.

What has it been like to rehearse this unconventional production of *A Midsummer Night's Dream* with a cast of very experienced older actors?

GAVIN QUINN: It's tricky enough. **I decided that we wouldn't talk about the play at all and just start rehearsing it from day one, because then at least that would be our common language.** Slowly but surely, it's taken a couple of weeks, but I've gotten to know people individually a bit better. I try to keep it very simple, but there's some misunderstanding about what it means to act "*out*" and not be "*in*" all the time. You don't need to act in, the audience can see you talking to that other person. I'm trying to make it a bit more circular. A lot of the time, they have to feel secure in what they're doing. It's good when they're lost, but actors want to be secure. It's about getting that balance right.

But also, you can really collaborate with them, because they want to do good work. So it's good fun—you know, **the concept and the idea is only a starting point.** A lot of the scenes have changed dramatically from what I would have thought or intended.

People will have to discover things for themselves as well. Otherwise it gets too prescriptive, you know? And it begins limiting their imagination. It's tricky, though: you want it to be a certain way, you want everyone to be in the same play. That's the important part.

They've got habits—acting habits—that are forty or fifty years old, and either you let them go, or they become part of the show. So we'll see. But mostly they make great choices and have great ideas. And once they have a throughline—it's an old folks' home, then at nighttime they sneak into the common room, it's like when kids sneak into a place at nighttime. So they get that idea.

After a while, it's very difficult to tell people's age anymore. And you forget that the actors are eighty or whatever. If you're around older people all the time, it's quite a strange experience. It's a good thing—surround yourself with eighty-year-old actors, makes you feel like you're the young fella!

It'll be interesting to see how they all cope. This week [week four of rehearsals] will be interesting, to go, "*Of course we could do it that way, but let's not do it that way. Let's do something different.*" Trusting that you don't have to do all this extra business on stage. Not be so logical. But the text does a lot of the work.

IMAGE: Declan Conlon (Oberon and Theseus) and Fiona Bell (Titania and Hippolyta) during rehearsals.

DANIEL REARDON: Gavin really did have a very clear picture of what he wanted. And it was then his job, it seems to me, to convince the actors that this is a workable and a realistic situation. So the questions that we fired at him would be things like, "*Well, if Bottom is a staff member, then when we do the play, when we're rehearsing the play, what is he then?*" And he says, "*Well, he's still a staff member. And they're putting on a show for the patients and the other staff in the hospital.*" And these sort of worries, for instance, at night when the lovers are having the big fight, and they're running away from each other and running back, are we still patients? "*Yeah, but you're in your head! This is your dream world!*" **A real kind of trust is involved as well**, that he knows how he wants to have it portrayed. And it's a matter then of the actors to **be clear in their heads as to where they are when they're doing these things, when they're speaking these lines, and then going for it, playing it for all it's worth.** There might have been some initial worry as to who and where these people are, what their personalities would be, but I think now he's quite clear.

The questions that have come from the actors who have never worked with Gavin before—of course, it was fascinating to see just how skillful a good director must be to deal with questions coming from artists who mightn't be used to his methodology.

To go from my own experience, when I first worked with Gavin [in 2010]—I had never worked

with Gavin before, I had seen Pan Pan productions, and always been very struck by their wild originality—but the first time I worked with him, it was a shock. For me, it was an artistic, a philosophical shock… And it was Shakespeare the first time with me, in *Playing The Dane*, it was Hamlet. And **I was cast as Polonius, and went in expecting to "present" Polonius as I had been imagining and playing Shakespeare for the past forty years. And that was immediately just kicked out the window!** And I found it exhilarating, very funny, it was just so entertaining every day. And of course he has a wonderful group of actors with him. But it was also quite terrifying.

You realise he is concerned with **the truthfulness of the line, the connection with the audience**, the fact that the audience must at all times be with the text, be with the actor saying the words. You're not just standing there, spouting Shakespeare's wonderful lines because you like the way it sounds—that's not the way he wants it at all. Gavin is a great believer in the truth of the lines being spoken, in the personality of the individual actor coming out in the lines. So with a production like this, when there are some wonderful, well established actors who have never worked with Gavin, I can sympathise in some way with how some of the actors were feeling.

You've got some magnificent veteran actors, and it's great because they're watching and enjoying and having a laugh at what's going on. And then you know that you can consult with these wonderful actors—Des Cave, John Olohan, Barry McGovern, John Kavanagh. At one point they were just standing there in the midst of a scene, and somebody made the remark: "**There's 350 years of experience here!**"

BARRY MCGOVERN: It's a different way of working than I'm used to, I suppose. But that's okay. If it all works out—we've got time—that's his way of working. Different generations have different ways of working, and hundreds of years ago it would have been something that we just couldn't have believed… The whole idea of director is a rather recent phenomenon.

All that matters in the end of the day is, is it entertaining to the people going to see the play? **The show must be the show. And it must be enjoyable, it must be entertaining. And that's the bottom line.**

IMAGE: Máire Ní Ghrainne (Mustardseed), Áine Ní Mhuirí (Hermia), Des Nealon (Tom Snout) and Shaadan Felfeli (Indian Boy) during rehearsals.

IMAGE: L-R Shadaan Felfeli (Indian Boy), Declan Conlon (Oberon and Theseus), Fiona Bell (Titania and Hippolyta), John Kavanagh (Lysander), Áine Ní Mhuirí (Hermia), Gina Moxley (Helena), Barry McGovern (Demetrius) and Andrew Bennett (Nick Bottom) during rehearsals.

CREDITS

A Midsummer Night's Dream
Resource Pack 2015

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