

The Arch 200 Club

70 years ago, Southern Railways founded a theatre group at Waterloo. The spirit of amateur theatre has survived through changes of name and nationalisation and is now struggling with the costs that came with privatisation. Please help us to continue to entertain you by becoming a member of the Arch 200 Club.

The Club exists to help the continued existence of the Network Theatre as a building in the face of ever increasing overheads. Membership subscriptions fund projects that are for the general good of the theatre, not productions themselves. Membership costs a minimum of £5 a month.

Every month three membership numbers are drawn and half that month's subscriptions paid out in prizes.

There is so much more that needs to be done. The staging needs replacing and some parts of the theatre that the audience do not see are in desperate need of refurbishment. If there is a large enough membership it might even be possible to shorten the wait for the gentlemen's toilet.

More details are available from Nigel Williams at arch200@networktheatre.org

Coming up



Remember Me - an anthology

A fusion piece involving movement, film, projection and music. The stories that go untold. The stories of every day suffering of the people behind the face of war.

Auditions: 15 & 16 July | **Performances:** 23 to 26 Sept



Happy Chuffing Christmas by Kirsty Eyre

A culture clash between Athena Warburton, Goddess of Barnsley and Sophia Ferrari, Siren of Siena. Packed with spirit, this is one Christmas you'll never forget.

Auditions: 1 & 11 Sept | **Performances:** 01 to 05 Dec

For more information about Network Theatre Company,
upcoming readings, auditions and performances visit
www.networktheatre.org



07-11 July 2009 - 7:30pm

Network Theatre, 246A Lower Road, London SE1 8SF

www.networktheatre.org

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Network
Theatre
Company

Message from the Chairman

Good evening ladies and gentlemen and welcome to the Network Theatre Company's production of A Midsummer Night's Dream.

Andy Bradshaw makes his directing debut with Network, and his daughter Zoe has choreographed the dancing, while Andy's brother Roger has written, produced and recorded the original music for the show.

We welcome both old and new faces to the large cast of this exciting and pace-setting production, and (without giving too much away) their enthusiasm and enjoyment is very much apparent under the direction of Andy.

I cannot let this opportunity pass by without mentioning the Company's 70th anniversary this year.

What a wealth of talent we've seen over the years, and long may it continue. Our 70th anniversary revue will be held on 17th October, when we hope as many past as well as present members will join us for the evening.

Please make sure you give your e-mail details to any of our committee members, and we'll keep you informed of events.

Thank you for coming to see tonight's production.

I hope you will sit back and enjoy, and don't forget the Green Room bar which is open before and after the show, as well as during the interval.

Kay Murray
Chairman
June 2009



Suzy de Lezameta - Hermia

A Midsummer Night's Dream is Suzy's first foray into Shakespeare. Network Theatre credits include Opposites Attract (Mary), The Kitchen (Winnie) and was part of the touring production of Facades by Keith Wait. She also appeared at the Edinburgh Fringe as Eva in Alan Ayckbourn's Absurd Person Singular. Suzy has recently made her first push into film as Jessica in Rock and Roll Stole my Soul by Adam Simcox, which will be released later this year. Previously, whilst living in Paris, she studied with the Bilingual Acting Workshop (affiliated with the American University of Paris) where she worked with the SUSU theatre group in several productions.



Zoe Bradshaw - Fairy

Zoe first choreographed at Network Theatre when she was ten for a musical theatre production of The Taming Of The Scrooge, where coincidentally she played Andy's character's daughter in the show. She made her West End debut two years ago at Her Majesty's Theatre and has performed twice at Disneyland Paris. Her other credits include Jane Banks in Mary Poppins and Ruth in Blithe Spirit among others. Zoe trained at Hewitt's stage school.



Zoe Hart - Hippolyta

Previously a director for Network with An Ideal Husband earlier this year, Zoe makes her debut as an actor here. Her theatre credits include a national tour of Bad Girls, directed by Vicky Ireland MBE in association with Polka Theatre, Nurse Ratched in One Flew Over The Cuckoo's Nest and Mollie in Animal Farm (the musical), Mopsa in Shakespeare's A Winter's Tale at The Cockpit Theatre. She has taken part in rehearsed readings at Stratford Circus, has made several short films and has also recorded various audio books, including Down With The Romans and How The Incredible Human Body Works. She recently sang live jazz with Anita Wardell at the Royal Festival Hall.

Want to see your name here?

Why not join Network Theatre Company and realise your ambition! Come to a reading or audition for a part in our forthcoming programme.

Or if you'd rather keep out of the limelight, we have many roles behind the scenes - join in backstage, front of house, or with the many other tasks necessary to keep the Network Theatre Company and our little gem of a theatre running.

Pick up a leaflet and an application form in the Green Room, see our website at www.networktheatre.org, or just speak to one of our members tonight. And maybe we'll see you here soon!

**Sacha Walker - Puck**

Sacha Walker joins Network Theatre from Woodhouse Players in Leytonstone where she has appeared in many productions including Dracula the Panto (Lucy), Metamorphosis (Chief Clerk), Daisy Pulls It Off (Sybil), One for the Road (Gila) and Christmas Carol (Ghost of Christmas Past). She also directed Wuthering Heights and co-directed Wyrld Sisters. Sacha has really enjoyed being a part of the hard working company for A Midsummer Night's Dream and will miss it very much.

**Sharan Hunjan - Cobweb**

Sharan has performed in several productions for Network, including iff (Olivia), The Kitchen (Betty), The Suburban Spaceman and more recently You're a Good Man Charlie Brown. Sharan is also an active member with the Civil Service dramatic society for who she has featured in, Popcorn, Departures, Time To Kill, Babes. She also recently performed with the Civil Service in a drama competition in Plymouth for which they won a prize.

**Sheila Murphy - Fairy**

Sheila joined Network Theatre in 1995 and since then has had a variety of roles including Romaine in Witness for the Prosecution, Gertrude in On the Razzle and Solanio in The Merchant of Venice. She has performed in several Eurostar Pantomimes as a Mohican feathered chicken, an Edna Everage lookalike and an Orange Alien. She recently played Dickie's mother in Dick Lothario Goes Tits Up at the Cafe de Paris.

**Sophie Carter - Fairy**

Sophie has been dancing since the age of three at Hewitt Performing Arts in Romford. She is trained in ballet, tap, modern and hiphop and performs annually at the Queen's Theatre in HPA's pantomimes. Sophie has performed at Her Majesty's Theatre in 2006 and London Palladium in 2003. She is hoping to take her B.A.T.D Associate Teachers exam in November.

**Sophie Darley - Helena**

Sophie is thrilled to be taking on the role of Helena. Having played a variety of roles including Agamemnon (Clytemnestra), Harlequinade (Edna Selby), The Crucible (Abigail), The Clink (Queen Elizabeth I) Harmony in the student written Three Whole Days at the Edinburgh Fringe Festival, and most recently Hortensio in The Taming of the Shrew, Sophie is thoroughly enjoying her first production with the Network Theatre.

**Steve Simler - Snug**

Steve has appeared previously in Facades and The Three Musketeers at the Network Theatre and has performed in various venues in East London with other groups. He is excited about performing his first Shakespearean play and can't wait to say... 'ye verily foresoothe' and other Elizabethan type vernaculars!

A Midsummer Night's Dream

Welcome to the 2009 Network Theatre Company production of A Midsummer Night's Dream!

The play is probably one of Shakespeare's most accessible and familiar pieces - and possibly one of the most misunderstood. My desire to bring this to the stage was in part driven by my love of the Bard, but also because I am fed up with the general fluffiness so often portrayed in modern productions. There isn't really anything fluffy about it at all you see.

If we consider when A Midsummer Night's Dream was written, there was a great deal of superstition and belief in fairies, in some deep rural areas in the UK and Southern Ireland, there still is.

Thus, when Puck gleefully describes the mischief he creates amongst the villagery, it was no idle fear the writer was playing on. Shakespeare has written a darker undercurrent to the play than is at first read. Consider Oberon and Titania. When the play opens we learn that because of their falling out, the natural world is in a state of disorder.

Oberon and Titania are powerful forces of nature. She is an embodiment of femininity, he of masculinity. They are an ethereal yin and yang. Oberon is not some benevolent creature either. When Puck calls him "King of Shadows" we should be in no doubt that's what he means. Much of the disharmony in the play stems from his initial sense of vengeance at the perceived wrong Titania has done him.

Of course, the main theme of the play is love. Shakespeare explores the euphoria, confusion and over-riding passion that love can drive, for good or bad. For love itself is a paradox is it not? Anyone who has been in love, knows what the pain of first love is like. But how can the joy of loving and being loved be so painful? But it is, and oh boy, does Shakespeare play with it in this masterful lyrical interplay of ideas.

The production you are about to see plays with these themes. Gone are notions of tippy-tappy floaty fairies and in are the darker edges of the fairy world set to a backdrop of hard rock. All performed by what, as the director of this show, I can only say is a wonderful group of actors that I feel privileged to have worked with. In fact, the whole production team have been a credit to themselves, the company and Network Theatre as a whole; my thanks go to every single one of them.

I write this slightly envious of you, the audience, as you are about to do something I can't - which is to sit down and enjoy the show. Due to having to step in to play Oberon at the 11th hour, I find myself in the wings waiting to go on... Enjoy!

Andy Bradshaw
Director

Synopsis

First Half

The play opens with Theseus and Hippolyta meeting to celebrate their forthcoming wedding. They are interrupted however, by Egeus, a noble, coming to him to ask his judgement under Athenian law regarding his daughter Hermia. He brings with him two would be suitors, Demetrius and Lysander. Demetrius is favoured by Egeus, but Hermia refuses point blank to marry him as she is in love with Lysander.

The judgement is harsh, as under Athenian law, her father has the right to insist that she either dies or abjures forever the society of men in a nunnery. With this in mind, Lysander and Hermia resolve to run away to get married. Their tryst is interrupted by Helena, the former girlfriend of Demetrius with whom she is still very much in love. They tell her of their plans and Helena resolves to tell Demetrius in the hope she can gain favour with him.

Meantime, a group of workmen from Athens meet to rehearse a play which they are going to offer as an entertainment option for the wedding of Theseus and Hippolyta. The director is Quince, a would-be Steven Spielberg, who struggles to keep control of the irrepressible Bottom.

As evening draws on, the woods darken and Oberon's lieutenant and chief mischief maker, Puck, chances upon one of Titania's fairies in the wood. We learn that Oberon and Titania are not talking to each other - and even when they do, they fight with such fury that they terrify the fairy folk.

This is confirmed with the arrival of Oberon and Titania who are not exactly pleased to see each other and goad one another with their respective infidelities. Titania reminds Oberon that their rowing is causing the natural world to fall into disorder. The central issue is a changeling child that Titania covets for her following, but Oberon is insistent he has the boy to be his henchman.

Oberon is furious with Titania's obdurate stance and is determined to avenge what he considers to be a tremendous affront to his authority as King and her husband. He summons Puck and orders him to find a magical flower enchanted by accident by Cupid, the juice of which will make anyone under its spell fall in love with the next living creature they see.

Once possessed of the flower Oberon chances upon Demetrius shunning Helena's advances. As a means to an end, and perchance because it suits his sense of humour, he resolves to make Demetrius fall in love with Helena by using some of the magic potion, a job he charges Puck with. Puck however, armed only with the description of a man wearing Athenian clothes, mistakes Lysander for Demetrius and charms his eyes instead. This is unfortunate as the next person he sees is Helena. Lysander now loves Helena and leaves Hermia alone in the woods to pursue his new love.

Oberon in the meantime has enchanted Titania's eyes as she sleeps in her fairy bower, whilst Puck has chanced upon the rude mechanicals meeting to



Kevin Healey - Snout

This is Kevin's third appearance for Network Theatre, following Humble Boy and An Ideal Husband... Other recent productions include Restoration, as a blind swineherd - with delightful sound effects! - (Common Touch Theatre), and Scapino! (St. Mary's Drama group.) He is looking forward very much to being a witty partition...



Louise Guthrie - Fairy

A Midsummer Night's Dream is Louise's first production in 25 years, since an acclaimed performance in a piece by Brecht. She has greatly enjoyed the experience of working in a Network Theatre production and hopes to tread the boards again in the future.



Michael Mayne - Egeus

Michael has been at Network for four years playing a variety of parts, from a boy in Blue Remembered Hills to Shylock in The Merchant Of Venice. He directed Cold Comfort Farm, The Kitchen and You're a Good Man Charlie Brown, as well as Not About Heros and Lysistrata, which he took to Prague and Edinburgh respectively



Nigel Williams - Theseus

Nigel has appeared in many Network productions, most recently Amy's View. He has directed Sailor Beware, The Deep Blue Sea, Two Planks and a Passion, Female Transport, A Family Affair and the premieres of Russell Razzaque's Psychological Barrier and iff by Andrew N. Hill. Other work includes The Beggars Opera, Monsieur de Pourceaugnac, A Karaoke Wedding (Union Theatre), Funny Money (Lyric and Savoy).



Nik Lysiuk - Demetrius

Nik Lysiuk is making his debut with Network Theatre and is delighted to be playing Demetrius, a part he has wanted to play for a long time. He believes this might even top his previous stage highlight when he played 'second lamb' in the nativity play in school. His most recent credits include extra work as well as appearing in a short film called The Anniversary.



Richard Webb - Lysander

Richard was first attracted to Network by its comfy sofas and unlimited supply of tea, two of his favourite things. This is second show here, after a barnstorming performance as virtually everyone else in The Three Musketeers last year. As a permanently confused person, Lysander is the perfect role for him. He won't be giving up the day job, though, which we think is a shame. Richard's pugilism skills are legendary, which audience members will have the opportunity to witness in this production.

**Gary Mahoney - Flute**

This is Gary's first production with the Network Theatre. Previous productions include *The Visit* and *Fear and Misery in the Third Reich*. He has been learning the craft of acting at City Lit and Central for the last three years. He is pleased to be moving on from playing the hard man character in Germanic plays! Gary surprised himself the other week by announcing that he'd be going out to buy a dress... (for *Thisbe* of course).

**Irene Fumagalli - Fairy**

Irene studied in Italy under Marino Zerbini for whom she was in *Visita Di Condoglianze* (Ms Pelaez); *Il Teatro Comico* (Lelio) and *L'Hôtel du Libre Echange* (Vittoria). Irene also studied at the school of Teatro del Popolo in Gallarate and whilst now in London, continues her studies, particularly of action theatre.

**James McKendrick - Quince**

James's acting credits at Network include *Amy's View*, *Lysistrata* and *Facades*, the latter two plays transferring to the Prague Fringe and Riverside Studios respectively. He recently appeared in *Silver Age Adieu* at the Orange Tree Theatre and the Brighton Fringe and in *Taming of the Shrew* Other acting credits include Edinburgh Fringe productions *Teachers' Playground* and *Love Intrigues*, *Written in Water*, *Rosencrantz and Guildenstern are Dead*, *The Good Doctor* and *Antigone*. James has also directed Jim Cartwright's *Two*.

**Jennie Rich - Starveling**

This is Jennie's second Shakespearian role having played *Nerissa* in *The Merchant of Venice*. Past roles for Network also include *The Kitchen* (*Demeter*), *The Rover* (*Moretta*) and an angry Stage Manager in *Opposites Attract*. She also spent last autumn learning how to swash-buckle in style for *The Three Musketeers*. Jennie has also written and acted in low budget horror and fantasy films with *Megropolis 1*. She is having fun being a "rubbish actress" as *Starveling*.

**Julian Farrance - Bottom**

After a youth wisely misspent on various theatrical endeavours Julian has only recently returned to the stage, appearing in *Hobson's Choice*, *A Christmas Carol* and *Last Tango in Little Grimley* for Woodhouse Players in North London. *A Midsummer Night's Dream* is his first appearance for Network Theatre. Julian is looking forward to showing the world his *Bottom*.

**Juliet Heap - Mustardseed**

Juliet has been involved in a number of productions since moving to London, starting off in a production of Terry Pratchett's *Wyrd Sisters* at BAC and playing *Elfine* in *Cold Comfort Farm*. This is her second production at Network Theatre, showing her wide ranging skills, from "buxom" bar wench to a dancing fairy; sword fighting, singing and dancing - is there anything she can't do?

rehearse their play in the woods. Puck fixes an asses head on Bottom out of sheer bedevilment. The result of which is that Bottom's compatriots are terrified by him and run away. Leaving him alone in the woods singing to himself. Which wakes Titania... Who sees Bottom next and falls instantly in love with him...

Second Half

As the second half opens, Oberon wonders what Titania next saw and is delighted when Puck tells him that his wife is now in love with an ass. Oberon's mood changes however when he discovers that Demetrius is still in love with *Hermia*. Unamused, he chides Puck for his mistake and decides to take matters into his own hands and charms Demetrius' eyes himself.

All of this would be fine, were it not for the fact that when Demetrius wakes, he sees *Helena*, falls madly in love with her and protests his love in no uncertain terms. *Helena* however, being pursued by the enchanted *Lysander* now thinks that the pair of them are playing a cruel joke on her. This is made worse by the arrival of *Hermia* who cannot understand why *Lysander* left her alone. The ensuing scene results in chaos. *Helena* thinks that *Hermia* is part of a conspiracy with the men and *Hermia* thinks that *Helena*, using her height has filched *Lysander's* heart. Confusion reigns as *Lysander* and *Demetrius* resolve to fight to settle their differences and *Helena* runs away from *Hermia*.

Oberon, witnessing this, is furious with Puck and demands that he make up for it by leading all the lovers through the woods to one place so that the mistakes can be undone. Oberon leaves Puck to do this, impersonating *Lysander* and *Demetrius* to lead them a merry dance through the enchanted wood. Oberon goes to Titania to obtain the changeling child as she would be unable to resist him under enchantment.

As Titania leads Bottom to sleep, we see that she is still madly in love with him. Bottom, frankly, is enjoying the attention immensely. While they sleep, Oberon sees them lying on the ground and suddenly feels sadness for the indignity he has heaped upon his Queen. He has the boy, but we sense it is a hollow victory. Oberon resolves to make things right and releases Titania from enchantment and orders Puck to do the same to Bottom.

With Titania and Oberon reunited and intent on going to Athens to bless the weddings of *Theseus* and the lovers, it is left to a rather puzzled Bottom to try and work out what has happened to him. Thinking it all a dream he decides to find out his colleagues and tell them what happened.

Bottom finds his friends, and delivers one other piece of great news. It turns out that *Theseus* has chosen their play to be performed at the wedding night celebrations. The play is, to say the very least, unique...

As evening falls and bed calls, Titania and Oberon bless the couples and the palace and the play resolves with order being restored to the world.

Production credits

Director	Andy Bradshaw
Assistant Director	Emily Godowski
Choreography	Zoe Bradshaw
Music Composition and Production	Roger Bradshaw
Stage Manager	David Harvey
Assistant Stage Manager	Eshani Weeresinghe
Sound	Paul D'Orley
Lighting	Dan Young
Set Design and Execution	Jo Bunnell
Front Of House Manager	Hannah Few
Box Office	Nigel Oatway

Special thanks to:

Roger for the time spent in composing and recording the fantastic original music featured in this production (check out the rest of his music on www.raider.uk.com) and to **Zoe** for the dance choreography while juggling her A Levels at the same time, no less!

Paul D'Orley for being in right at the ground floor on this production and being there consistently.

Dan Young for inspired lighting.

Particular thanks also go to those who gave of their time and creativity to create the wonderful set used in this show, namely **Jo Bunnell**, **Steven Bunnell**, **Kim Lennox** and **Zanna Mercer**.

To the whole cast, who have worked so hard and been committed and enthusiastic from the first rehearsal, well done to all of you.

Finally, to my Assistant Director **Emily**, an invaluable and steadfast support throughout. Thanks Ems, I couldn't have done it without you!

Company biographies



Andy Bradshaw - Oberon

Making his debut as a director and stepping in at short notice to play Oberon, Andy's theatre credits include, The Merchant of Venice (Bassanio), Romeo & Juliet (Friar Lawrence) and Macbeth (Macbeth), Abigail's Party (Lawrence), Guys & Dolls (Nathan Detroit), The Pajama Game (Sid Sorokin), City Of Angels (Stine), iff (Alan Peterson), Extra Time (Barney), Lust (Pinchwife), Oh What A Lovely War (Field Marshall Sir Douglas Haig), and many others. Andy won critical acclaim for his portrayal of John Lennon in the radio play Mr Lennon for Oneword Productions.



Claire Garrigan - Titania

Claire trained at the Guildhall School of Music and Drama. Her theatre credits are many and include The Country Wife (Margery), King Lear (Cordelia), Twelfth Night (Viola), Absolute Hell (Elizabeth), Hamlet (Ophelia), Suddenly Last Summer (Catherine Holly), a tour playing the title role in Hedda Gabler for Questors Theatre, Dead Kennedy's Children (Clara), Much Ado About Nothing (Hero), Alls Well That Ends Well (Helena), Whale Music (Caroline). Bloody Poetry (Clair), Dolores (Dolores). Worked on Children of Eden for The RSC. Films include, Dirty Style Blues (Ella) for Partners Ltd, Eat Yourself Fitter (Gothic Daughter) for Bristol Films Ltd.



Eleni Young - Peaseblossom

Originally from Kent, Eleni moved to London three years ago. She started working in musical theatre but has now started to concentrate working in acting. She has appeared in a range of work both on stage and on screen including roles at Sadler's Wells Theatre, the BBC, and Channel Four and is now currently working as a scare actor, so watch out! A Midsummer Night's Dream, is Eleni's third show with the company after appearing first in Opposites Attract as Juliet and An Ideal Husband, as Mrs Marchmont and is looking for the next adventure.



Emily Carmichael - Moth

Emily's theatre credits include Oliver!, Inherit the Wind, The Crucible, Show Boat. You will be able to see her starring in an original ensemble piece, The Dearly Beloved at the Camden Fringe Festival this August. Her film credits number A Minor Indiscretion, Time Warped, The Making of Robin and Last Move. Emily begins studying at the London School of Dramatic Art this September.



Emily Godowski - Philostrate

Having featured on the Network stage in various guises (from NY cops to desperate housewives to musketeers), Emily is a first time Assistant Director with a view to broadening her experience of theatre and eventually directing herself (watch this space). A PA in real life, she is used to being an extra pair of eyes and ears but helping to realize Andy's vision of A Midsummer Night's Dream has been a lot more fun. She is also playing Theseus' PA, Philostrate. Typecasting, anyone?