

PREVIOUS PRODUCTIONS

OLIVER!
JULY 2016

KING LEAR
FEB 2016

ANIMAL FARM
JULY 2015

MACBETH
DEC 2014

BEAUTY AND THE BEAST
JULY 2014

SWEENEY TODD
FEB 2014

FIDDLER ON THE ROOF
JULY 2013

TWELFTH NIGHT
MARCH 2013

MADNESS OF GEORGE III
DEC 2012

LES MISERABLES
JULY 2012

TITUS ANDRONICUS
FEB 2012

HIGH SOCIETY
DEC 2011

SPECIAL THANKS

Nathan Cole, Gavin Englefield, Missionary Mart, Bob Griggs & Steeldeck,
Wilson's Finance Department, John Beer at TSL, Teachers of Wilson's,
Sam Banner, Lucy Horton, Tom Elwood, Generous Donors.



WILLIAM SHAKESPEARE'S
**A MIDSUMMER
NIGHT'S DREAM**

WILSON'S SENIOR PRODUCTION 2017

9TH & 10TH FEB 2017

7.30PM (DOORS OPEN 7PM)

THE JOHN JENKINS HALL

TICKETS VIA PARENTPAY
Or Reservation On The Door
(BOX OFFICE OPEN)



A

MIDSUMMER NIGHT'S DREAM

BY WILLIAM SHAKESPEARE

DIRECTION & CHOREOGRAPHY

BEN KAVANAGH

COSTUME, WARDROBE & MAKE UP

BARBARA CVEJIK REEVE & DEBBIE STRAW

ASSISSTANTS TO WARDROBE & MAKE UP

HUSNAYN NAZIM & MILES ROBINSON

STAGE MANAGER

CONRAD CONDUAH

DEPUTY STAGE MANAGER/LIGHTING

LUKE SAITCH

ASSISTANT STAGE MANAGERS

CALEB NELSON & MICHAEL OJETUNDE

SOUND

WILL HICKS

STAGE CREW

AYDEN MORGAN, SOLOMON AJUYI, PATRICK SMITH,
ADAM SAKABANI, FINLEY POINTING, JAMAL ELAHEEBOCUS

CREW SENIOR SUPERVISORS

CHRIS GOTTS, EMMANUEL ABEBRESE & ARKADIY PEREMYSLOV

MAGIC ADVISOR

JACK TAPERELL

#DREAM2017 — CREATING THE CHARACTER OF 'BOTTOM'

By CHARLIE D'IMPERIO (*Bottom*)

There were various reasons why I was particularly drawn to Bottom when auditioning for the production. The thought of playing a drunk, homeless person (or “hobo” which feels more appropriate with the American theme of our version) seemed an interesting challenge which definitely appealed to me as an actor. But most importantly I found the huge journey the character undergoes most exciting. Although his first few lines may present him as an unambitious, dull man, the character certainly becomes more exciting to play as the story develops when he is transported into the mystical world of the fairies and performs for the Athenians (Americans in our version) at the end. I think the most important insight I have gained from taking part in the production is that any character and any line can be interpreted in so many different ways. For example, at the end I decided to portray Bottom as being an over enthusiastic, overly nervous and fundamentally bad actor. But, I could have chosen to play him as a fantastically natural or overly confident actor which would have been an equally valid interpretation. Ultimately, I have learnt that acting has such a freedom to it. This can definitely be applied to directing too; I have my suspicions that Shakespeare didn't envisage his play as being set in Trump America over 400 years ago!!

#DREAM2017 — REHEARSING THE FAIRIES' DANCE.

By ED STRAW (*Cobweb*)

When we found out we were to be fairies, we were expecting a more girly look with wings and big ears. We couldn't have been more wrong. Our director's choice to set the play in a post-Trump, apocalyptic depiction of America made us change our looks from head to toe. We were told we were third generation inbred mutants and therefore are weird, and have subtle things wrong with us (e.g. tics and hunches). Rehearsing our dances for the fairies' scenes is always enjoyable and when we finally become synchronised it looks great. Once the routine is pinned down and definite, we practise and practise and practise until we and, most importantly, Mr Kavanagh is happy with our moves. In our first dance we are conveying the fairies weird but joyous, mischievous lives, under the rule of the legless, airy Titania and spider-like, Oberon. When I found out it was to Living in America, I was pleased because we get to dance to such an upbeat, funky song. Then in our second dance, the fairies are showing our loyalty to Titania, by obeying her wish of bringing the transformed Bottom to her fairy bed.

TRUMP

Make America Great Again!

Party
Cups



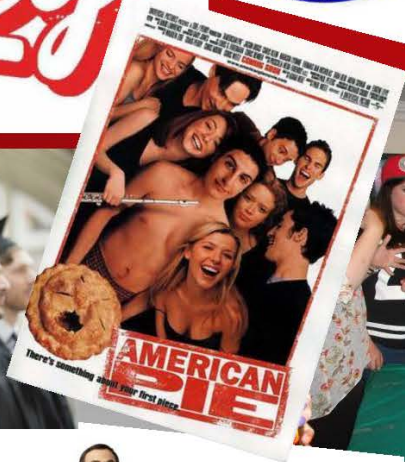
FRAT Party



FEEL
THE
BERN



Yale
UNIVERSITY



STRONGER
TOGETHER
-HILLARY CLINTON 2016-

CRICHTON
UNIVERSITY
CAMPUS
STUDENTS
SOCIATION



ODDBALL
AT CORPORATION
**FRAT
PARTY**
BEER PONG
VODKA MIXER

CNN

FOX NEWS
Channel



BACKGROUND & CONTEXT

BY ALEC WALKER

Nobody could have predicted the Trump victory in the 2016 presidential election. A victory mired in controversy, with allegations of electoral fraud, hacking and the involvement of foreign governments abound.

FLASH FORWARD... The year is 2025, and President Trump's eight years in office have drawn to a close but his legacy lives on in the Establishment Elite, the so-called "Apprentice Generation", and their new leader of the free world, President Theseus, being sworn into office; the Mutant Fairies, who have been hit hard by President Trump's environmental policies, live in the drains; and the 'Deplorables', who were deceived by Trump in the electoral campaign, are now marginalised to the fringes of society and barely managing an existence on the other side of the wall.

Will our lovers, Hermia, Lysander, Helena and Demetrius break free from the establishment's grip, and pursue their own dreams of a life together? That remains to be seen...

#MAGA? #MAHA?

THE COMPANY

THE ESTABLISHMENT

Theseus: Ijaz Swaleh
Hippolyta: Ethan Birkin
Philostrate: Nathaniel Green
Egeus: Alec Walker

THE HIGH-SCHOOL LOVERS

Hermia: Kavana Crossley
Helena: Oscar Taperell
Lysander: Nathan Ferguson
Demetrius: Ezra Jackson

THE MUTANT FAIRIES

Oberon: Felix Hanif-Banks
Titania: Gabriel Lumsden
Puck: Oli Flowers & Nye Flowers
Peaseblossom: Humza Rafi
Cobweb: Aaron Gillett
Moth: Nanda Girish
Mustardseed: Ed Straw

THE DEPLORABLE MECHANICALS

Peter Quince: Harry Sugden
Nick Bottom: Charlie D'Imperio
Francis Flute: Eddie Hamidovic
Robin Starveling: Luke Tindale-Paul
Tom Snout: Max Locke
Snug: Alec Hodgson

