

thanks to

Acting Factory committee members, Penrith City Council, Penrith Valley Experience, the staff at Penrith Regional Gallery and the Lewers Bequest, Penrith Light & Sound, Gavin Lockley and the Symphony of Australia, Keith Roberts and the Blue Mountains Musical Society, The Log Cabin, The Three Arts Makeup College, Marine Corp of NSW Inc, Pen Dragon Armoury, Colyton High School, Kim Stevens and the Gilgai Ladies Group, Muru Mittigar, Bundeluk, David Hoey, David B Fowler



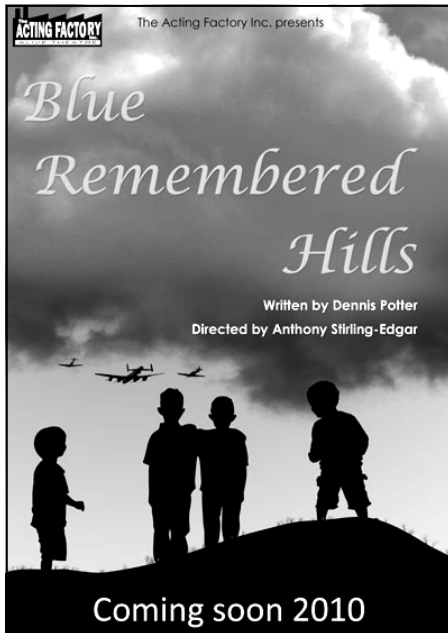
The **Acting Factory** is an alliance of professional theatre practitioners and supporters based in Penrith area. Its mission is to:

- Enhance the local arts landscape and lift appreciation of theatre in the West.
- Establish a focal point for actors, writers, directors and other theatre and film practitioners from the Greater West and Blue Mountains.
- Be an integral part of the community out of which it has grown.
- Offer vital, affordable theatre to the broad community.
- Foster and produce new work, particularly work that is culturally relevant to our area.

The Acting Factory grew out of Richard Brooks' Three Stage School of Acting, which in turn grew out of the original Q Theatre run by Doreen Warburton. A Shakespeare workshop program in 1998 led by Brooks for Q Theatre and Three Stage graduates gave rise to an ambitious, finely-tuned production entitled *Shakespeare, No Holds Bard*. To publicise the performances the group needed a name and, since Three Stage was housed in a factory unit in South Penrith, the name The Acting Factory was coined.

Incorporated in 2001, the groups first production was Gordon Graham's highly controversial play *The Boys*, followed later that year by more great Australian theatre, *The Popular Mechanicals*.

what next?



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presents

A Midsummer Night's Dream



Directed by **CATHERINE LOCKLEY**

cast in order of appearance

Theseus/Oberon, Duke/Fairy King
Hippolyta/Titania Queen of the Amazons/fairies
Demetrius, Beloved of Helena
Lysander, Beloved of Hermia
Egeus, father to Hermia
Hermia, in love with Lysander
Helena, a right maid for her cowardice
Peter Quince, a carpenter
Snug, a joiner
Tom Snout, a tinker
Francis Flute, a bellows mender
Robin Starveling, a tailor
Dog, beloved of Robin Starveling
Nick Bottom, a weaver
Moth, a spirit of air
Puck, a merry wanderer
Peaseblossom, a spirit of water
Cobweb, a spirit of earth
Mustardseed, a spirit of fire

Steven Menteith
Nic Verhoeven
Nicholas Gledhill
Ollie Ford
Paul Newton
Clare Mason
Jessica Wallace
John Tweeddale
Lara Carbone
Ros Hicks
Kevin Ryan
Mitchell Rist
Sully
Matt Perriman
Danielle Maas
Trey Doyle
Suzanne Dunne
Natasha Ross
Celeste

the play

ACT 1 Scene 1 – Port Jackson, The Governor’s residence.

Scene 2 – Within the town, Quince’s house.

ACT 2 Scene 1 – The Old-Growth forest near the town

Scene 2 – Another part of the forest

ACT 3 Scene 1 – Still another part of the forest

-----intermission-----

ACT 3 Scene 2 – Yet another part of the forest

ACT 4 Scene 1 – This is a very big forest!

Scene 2 – Back in town, Quince’s house

ACT 5 Scene 1 – Port Jackson, The Governor’s residence.



production

Director
Designer
Stage Manager
Director of Movement
Lighting Design
Lighting Operation
Sound Operation
Composer
Costume Construction
Set Construction
“Puck” bodypaint design
Location Manager/FOH co-ordinator

Catherine Lockley
Catherine Lockley
Aubtin Namdar
Suzanne Dunne
Brett Jeffers & Catherine Lockley
Brett Jeffers
Chani Hughes-Dawson
Gavin Lockley
Jody Haeden
Paul Newton
Bundeluk
Aaron Wormald

directors notes

I have an obsession. It is called ‘Theatre for the people’. It involves presenting lively, dynamic theatre in the gorgeous Australian outdoors at prices that exclude no one. It involves Local and State Government support and means that live performance becomes an integral part of every community. It means that every child who has to study Shakespeare, or Wilde, or Brecht will already be familiar with their works, they will have seen them LIVE (as they were always meant to be seen). Why should someone have to travel into a major city to see great theatre? Why should every production company have to compete with 30 others in a 10 km radius of Centrepoin tower? Why find a tiny and expensive venue in the inner city when we have a gorgeous natural amphitheatre by a mighty river? Why shove ticket prices up with expensive lighting states when the Australian summer sunset is more beautiful than any state that could be designed? Why create atmosphere artificially when it is right in front of us? And most importantly, why should people go through their days and weeks without live performance as an integral part of life, just because they can’t afford a ticket?

Penrith City Council have been truly visionary in supporting us. If local government would appreciate the relevance and sheer joy that live theatre gives to its populace and work with companies to provide affordable cultural events, we may finally see thriving arts communities everywhere, not just in major city centres. If we can beat down the cultural cringe and finally admit that there are marvellous, talented people everywhere in our great country, we may finally see ground-breaking locally inspired art being valued equally with world-class sports, We may see literature, education and Arts Graduates gainfully employed after graduation. The trick is to take theatre into local and state government budgets. Penrith City Council should be commended for being visionaries in this matter. Because of their assistance we can keep our ticket prices at ‘donation’ level. No-one needs to miss out on our shows. They are open to all and any, and that fact alone makes me so very proud.

Thankyou you from the bottom of my heart to the wonderful people who have formed my cast. Thankyou to the generous souls who have contributed their time and effort. And thankyou, whoever you are, for coming to experience our ‘Dream’ ...tis almost fairy time... Catherine