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# TIM SUPPLE'S SELL OUT MAGIC

This most attractive comedy explodes into existence through the amazing skills of actors, dancers, musicians, martial arts experts and street acrobats from the Indian subcontinent. Director Tim Supple's ***A Midsummers Night Dream*** was poked and prodded with different influences and detail but still stayed true the original Shakespearian story line, themes and plot.

The play follows the mysterious and adventurous night of four young Athenian lovers. Hermia is acutely in love Lysander; a high status male who is of equal status to Demetrius. Egneus, Hermia's Father has promised Hermia to Demetrius whom Lysander and Hermia despise after he has wooed Hermia's Best friend Helena, leaving her misleadingly devoted to Demetrius. Hermia and Lysander are followed by Demetrius and Helena as they elope to the Athenian wood, where the themes of myths, dreams and madness come in to key.

Having taken two years to produce the play had already created high expectations having previously causing a colossal sensation in India and enjoying two sell-out runs in the UK during the Royal Shakespeare Company's Complete Works Festival.

Performed in English and another 6 languages of the Indian Subcontinent, The play's orientation of language and Bollywood piece attracted audiences to the theatre from all nationalities. However the play's dialogue was constructed in such a way that it was easily followed by keeping the prominent lines English and the body language melodramatic.

In the descriptive setting of the play music and movement inevitably take presence. The first immense moment happens when the paper-clad that is the back wall is brutally torn apart by a fanatic group of mischievous, dancing, frenzied fairies, when the changing of the second scene. This eruptive commotion gives a sense of erotic mayhem, physical and mental danger. Fairy Queen Titania imbeds herself in a fallen strand of red silk to create a womb-like divan.

I believe the actor's betrayal of their character was excellently portrayed through the use of text. In particular the way lovers trade insults and their affront with vituperative dislike, so that Lysander makes the most of "you minus of hindering knot-grass made" which is addressed to the heartbroken Hermia. And there is a miraculous moment in the play when Bottom plays the dying Pyramus announces "my soul is in the sky" and the astonished courtiers gaze upwards in expectation and awe.

Bottom is appropriately assigned the line, since his performance exemplifies the virtues of this production. Bottom has dignity, weight, and the total devotion and perseverance of the common artisan that has turned actor. His transition to the ass builds up to one magnificent moment when the fairies turn the tying of his dangling phallus to a merry dance with thread. Another one of Supple's many techniques to bring out the demonic otherness of the setting, this time underlining the Athenian Wood.

The though-of protagonist of this play Puck trips about astatically after having creating the confusion and mystification of the mere mortals. His humour and light headedness is emphasized through commanding Oberon. Only in one scene, we see Oberon exultant; he joins his Titania in a drum-driven, foot-pounding number that induces a dark sexual excitement

Supple has created this play so dominantly in a way that it has brilliantly created a world on the stage. We apprehend and grasp this play as one of multiple transformations that Shakespeare can be interpreted as. The play was wonderfully examined and founded in this visionary sub-continental version of Shakespeare's well known and arguably most popular play.