

Setting Sail for yet Another Part of the Forest

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So many 'Dreams', both play and opera, have gone before.

How on earth does one approach the piece now to please and excite yet another audience, expectant and eager to see if yet another and hitherto undiscovered rendering of the piece has been found? At once to be angry and annoyed if offered an attempt to bring some contemporary flair and bored stiff crying 'tedious and dull' if solidly set in tradition.

There is certainly no way you can please all.

More acutely aware of the difficulties of capturing the imagination of the audience than we can recollect having had with any other production, director Christopher Ren-

shaw and myself have been wrestling for the last five months with the problems of the new production of Britten's *A Midsummer Night's Dream* for this year's Aldeburgh Festival.

A joint venture with the Festival and the still alive and kicking English Music Theatre.

The Maltings at Snape. Such an inspiring building. Without proscenium, flies or wings, ones whole approach is geared around the warm Suffolk brick and wooden beamed interior.

Four sets of winch lines to the roof, thirty feet above and one large trap centre stage are the magnitude of the technical facilities.

The biggest headache and in fact what the whole production was eventually designed

