

Wednesday, November 4, 2009, 8pm  
 Thursday, November 5, 2009, 7pm  
 Friday, November 6, 2009, 8pm  
 Saturday, November 7, 2009, 2pm & 8pm  
 Sunday, November 8, 2009, 3pm  
 Zellerbach Hall

Shakespeare's Globe  
*in*  
*Love's Labour's Lost*  
 by William Shakespeare

*Artistic Director for Shakespeare's Globe*  
 Dominic Dromgoole

*Director*  
 Dominic Dromgoole

*Set and Costume Designer*  
 Jonathan Fensom

*Composer*  
 Claire van Kampen

*Choreographer*  
 Siân Williams

*Fight Director*  
 Renny Krupinski

*Lighting Designer*  
 Paul Russell

*Text Work*  
 Giles Block

*Movement Work*  
 Glynn MacDonald

*Voice Work*  
 Jan Haydn Rowles

*Globe Production Manager*  
 Paul Russell

*U.S. Production Manager*  
 Bartolo Cannizzaro

*U.S. Press Relations*  
 Richard Komberg and Associates

*General Management*  
 Paul Rambacher, PMR Productions

*Executive Producer, North America*  
 Eleanor Oldham and John Luckacovic,  
 2Luck Concepts

*Executive Producer for Shakespeare's Globe*  
 Conrad Lynch

*There will be one 20-minute intermission.*

*Cal Performances' 2009–2010 season is sponsored by Wells Fargo.*

*Love's Labour's Lost*



John Haynes

CAST

*Ferdinand, King of Navarre* Philip Cumbus

*Berowne* Trystan Gravelle

*Longaville* William Mannering

*Dumaine* Jack Farthing

*The Princess of France* Michelle Terry

*Rosaline* Thomasin Rand

*Maria* Jade Anouka

*Katherine* Siân Robins-Grace

*Boyet, a French lord in attendance on the Princess* Tom Stuart

*Don Adriano de Armado, a braggart from Spain* Paul Ready

*Moth, his page* Seroca Davis

*Holofernes, a schoolmaster* Christopher Godwin

*Sir Nathaniel, a curate* Patrick Godfrey

*Dull, a constable* Andrew Vincent

*Costard, a rustic* Fergal McElherron

*Jaquenetta, a dairy maid* Rhiannon Oliver

*Other parts* Members of the Company

*Musical Director, recorder, shawms, dulcian, ocarina, hurdy-gurdy* Nicholas Perry

*Recorders, sackbut, shawms, tenor* Claire McIntyre

*Viol, percussion* David Hatcher

*Sackbut, hunting horn* George Bartle

*Baroque guitar, theorbo, percussion* Benjamin Narvey

*Love's Labour's Lost**The vow*

The King of Navarre and his three friends, Berowne, Longaville and Dumaine, swear to devote themselves to three years of study, abstaining from all distractions, particularly of the female kind, with only Armado and Costard to entertain them. They are confounded, on signing the vow, when Berowne remembers that the Princess of France and her three ladies, Rosaline, Maria and Katherine, attended by Boyet, are on an embassy to Navarre's court.

*Love and letters*

Armado has decided to arrest Costard for being in the company of a woman, thus breaking the King's edict—the woman being Jaquenetta, with whom Armado himself is in love. The ladies arrive, and the King and his lords fall in love with them. Armado frees Costard, on condition he delivers a note to Jaquenetta; Berowne charges Costard with a letter to Rosaline; and the two letters get mixed up.

*The vow is broken*

The four lords enter one by one and voice despair about their love for their particular woman, and one by one are overheard by the others. They decide to tear up their vow, and woo the ladies. They disguise themselves as Russians, but Boyet tells the ladies beforehand, and the ladies change identities with each other. The lords enter, and each woos the wrong woman. They leave, and on their return are mocked by the ladies.

*The Nine Worthies*

Armado then approaches the schoolmaster Holofernes and the curate Nathaniel to join with him, Costard, and the page, Moth, to present the Nine Worthies as entertainment to the nobles. This provides the nobles with many opportunities for comment and laughter. The mood changes when Marcadé brings news that the Princess's father has died.



John Haynes

*Marriage deferred*

As the ladies prepare to leave, the lords affirm that all their expressions of love were genuine, but the Princess claims that everything they said was in jest. The ladies tell the lords that, if they are serious, they must carry out certain tasks for a year, and then return to offer marriage. The lords agree. Armado then presents the learned men in a dialogue between the owl and the cuckoo, representing winter and spring, by way of conclusion.

*Synopsis adapted from David and Ben Crystal's Shakespeare's Words (Penguin, 2002).*

**William Shakespeare**  
*Love's Labour's Lost***Sources**

Unusually, no literary source is known for the story of *Love's Labour's Lost*, although the play has a certain basis in historical fact. It is, in fact, unique in Shakespeare's plays in portraying, if nominally, historical figures still living when the play was first performed. A King of Navarre (later Henry IV of France, 1553–1610) did keep about him two lords called the Duc de Longueville and the Duc de Biron. Biron (in Shakespeare, "Berowne") even became known in England as an associate of the Earl of Essex when Essex led a force to France in support of Henry during the French civil war of 1589–1592.

The lives of the real Henry and his courtiers were spent largely in the field or conducting affairs of state—but the King is known to have had one (very extended) holiday, at his family seat at Nérac in southwest France in the late 1570s. He was joined there by the wife from whom he had been separated for some years, Marguerite de Valois. She brought with her not only her mother, Catherine de Medici, but also a train of attractive young women to divert the King.

Theirs was a very open marriage. Gossip about the atmosphere of the King's long vacation may well have had some influence on the composition of *Love's Labour's Lost*. Theories advancing other, more arcane influences, such as the long-held view that Shakespeare was secretly representing an atheistic coterie around Sir Walter Raleigh (the so-called "school of night"), have now been discredited. While no direct source has been uncovered for the other characters in the play, it is clear they owe something to the clowns, pages, pedants, braggarts and country priests of the Italian *commedia dell'arte*.

*Nicholas Robins, Shakespeare's Globe*



John Haynes

**Early performance and publication**

Shakespeare probably wrote *Love's Labour's Lost* in 1594–1595. It would have been performed at the Theatre in Shoreditch, a forerunner to the Globe and the first substantial purpose-built playhouse in London. The title page of the first (surviving) edition of the play advertises the fact that it was presented before the Queen "this last Christmas" (meaning either 1596–1597 or 1597–1598). This would have been at Whitehall Palace. The same quarto edition is the first play to bear Shakespeare's name on the title page—an indication, perhaps, of its author's rising status as well as that of the playwriting profession as a whole. The title page also boasts that it is a "newly corrected and augmented" version of the play, but this is probably an exaggeration. It is more likely to be a straightforward reprint of an earlier edition now lost. The text was set carelessly, probably from Shakespeare's original manuscript (or what scholars term "foul papers"). The play was reprinted in the 1623 First Folio of Shakespeare's plays, where the editors seem to have based their version largely on the quarto edition, but corrected it with reference to the company's promptbook.

Behind the text of *Love's Labour's Lost* there moves the shadow of its vanished sequel, *Love's Labour's Won*. Until the mid-20th century, the only external indication that such a play had ever existed could be found in a list of Shakespeare titles praised by the critic Francis Meres in his *Palladis Tamia: Wit's Treasury* of 1598:

As *Plautus* and *Seneca* are accounted the best for Comedy and Tragedy among the Latines: so *Shakespeare* among the English is the most excellent in both kinds for the stage; for Comedy, witnes his *Gentlemen of Verona*, his *Errors*, his *Loue labors lost*, his *Loue labours wonne*, his *Midsommers night dreame*....

Since no copy of the play had yet turned up, scholars began to think that Meres may have been mistaken. But in 1953 someone noticed two pieces of very old scrap paper that had been used as backing for the spine of a book of 17th-century sermons. They turned out to be pages from the ledger of an Exeter stationer (or bookseller) recording business transacted in August 1603. On closer inspection, it seemed that, within his stock of playbooks, he had once kept copies of the following:

*marchant of vennis*  
*taming of a shrew*  
*knak to know a knave*  
*knak to know an honest man*  
*loves labor lost*  
*loves labor won.*

*Nicholas Robins, Shakespeare's Globe*

### A note on the music

In composing the dance music for this production I have taken a wide interpretation of the term “renaissance,” drawing on music from Spain, France and Italy; Italy in particular, with the *saltarello* (a type of hopping dance), the *caccia* (or “hunt”) and the robust, vigorously sensual and Arab-influenced *trotto*. All these were enjoyed in the 15th-century Florence of Marsilio Ficino, one of the renaissance founders of the kind of philosophical “academe” which, fostered by the Medici, spread from Florence to France, and to which the King and his friends have sworn their allegiance.

The trumpet and cornet fanfares familiar from many regal contexts on the Globe stage have been put aside in favor of the bagpipe, frame drum, horn and, occasionally, the shawm and hurdy-gurdy, an ensemble more suitable to a forest and a royal hunting retreat. These instruments are joined by

recorders for “Concolinel,” the song sung by Moth in Act 3. This French chanson, with its bawdy and rhythmically repetitive style, playfully exploits the words “con” (“cahn” or “coun” being the then sound of the word for female genitalia) and “cul,” the French equivalent of “arse” or “bum.” Armado, the Spanish courtier has no idea of the real meaning of these words, but thinks that the song is innocently about the sweetness of spring cuckoos, so Moth succeeds in mocking the Spanish and the French at the same time, which would have very much pleased Shakespeare’s audience of the 1590s.

The influence of a more serious vein in Spanish music is felt in the piece I have chosen from Robert Dowland’s *Musical Banquet* of 1610, a collection that includes contributions from composers of different European nationalities. The beautiful anonymous piece “Vuestros Ojos”—originally written for the vihuela, a forerunner of the modern Spanish guitar—creates part of the musical background to a story in which young people can’t help falling in love with each other in spite of their resolutions.

Last but not least, two dulcians suggest the world of Holofernes and his sidekick Nathaniel as they display the benefits of “a good old-fashioned English education.”

*Claire van Kampen, composer*

### Lasting impressions

*Love's Labour Lost*, I once did see a play,  
 Yclepèd so, so callèd to my pain,  
 Which I to hear to my small joy did stay,  
 Giving attendance on my forward dame,  
 My misgiving mind presaging to me ill,  
 Yet was I drawn to see it 'gainst my will.

This play no play but plague was unto me,  
 For there I lost the love I likèd most;  
 And what to others seemed a jest to be,  
 I, that (in earnest) found unto my cost.

To everyone (save me) 'twas comical,  
 Whilst tragic-like to me it did befall.

Each actor played in cunning wise his part,  
 But chiefly those entrapped in Cupid's snare;

Yet all was feigned, 'twas not from the heart;  
 They seemed to grieve, but yet they felt no care.  
 'Twas I that grief indeed did bear in breast,  
 The others did but make a show in jest.

Yet neither feigning theirs, nor my mere truth,  
 Could make her once so much as for to smile;  
 Whilst she, despite of pity mild and ruth,  
 Did sit as scorning of my woes the while.

Thus did she sit to see Love lose his love,  
 Like hardened rock that force nor power  
 can move.

*Robert Tofte, from Alba: The Month's  
 Mind of a Melancholy Lover, 1598*

In this play, which all the editors have concurred to censure and some have rejected as unworthy of our poet, it must be confessed that there are many passages mean, childish, and vulgar; and some which ought not to have been exhibited, as we are told they were, to a maiden queen. But there are scattered through the whole many sparks of genius; nor is there any play that has more evident marks of the hand of Shakespeare.

*Samuel Johnson, Notes on Shakespeare, 1765*

The characters in the play are either impersonated out of Shakespeare's own multiformity by imaginative self-position or out of such as a country town and schoolboy's observation might supply—the curate, the schoolmaster, the Armado (who even in my time was not extinct in the cheaper inns of North Wales) and so on. The satire is chiefly on follies of words...the frequency of the rhymes, the sweetness as well as the smoothness of the metre, and the number of acute and fancifully illustrated aphorisms, are all as they ought to be in a poet's youth. True genius begins by generalizing and condensing; it ends in realizing and expanding. It first collects the seeds.

*Samuel Taylor Coleridge, marginalia on  
 Love's Labour's Lost, 1820s*

Much of the verse is charming; even when it is rhymed doggerel it is full of that bewitching Shakespearean music which tempts the susceptible critic to sugar his ink and declare that Shakespeare can do no wrong. The construction of the play is simple and effective. The only absolutely impossible situation was that of Biron [Berowne] hiding in the tree to overlook the king, who presently hides to watch Longaville, who in turn spies on Dumain; as the result of which we had three out of four gentlemen shouting “asides” through the sylvan stillness. No. 1 being inaudible to 2, 3 and 4; No. 2 audible to No. 1, but not to 3 and 4; No. 3 audible to 1 and 2, but not to 4; and No. 4 audible to all the rest, but himself temporarily stone deaf. Shakespeare has certainly succeeded in making this arrangement intelligible; but the Dramatic Students' stage manager did not succeed in making it credible.

*Bernard Shaw, from a review of Love's Labour's  
 Lost at the St. James Theatre, 1886*

The scene—a park of the King of Navarre—is unaltered throughout; and the unity of the play is not so much the unity of a drama as that of a series of pictorial groups, in which the same figures reappear, in different combinations but on the same background. It is as if Shakespeare had intended to bind together, by some inventive conceit, the devices of an ancient tapestry, and give voices to its figures. On one side, a fair palace; on the other, the tents of the Princess of France, who has come on an embassy from her father to the King of Navarre; in the midst, a wide space of smooth grass. The same personages are combined over and over again into a series of gallant scenes—the princess, the three masked ladies, the quaint, pedantic king....

*Walter Pater, Appreciations, 1889*



## Shakespeare's Globe

Shakespeare's Globe is a unique resource dedicated to the exploration, enjoyment and understanding of Shakespeare's work and the playhouse for which he wrote.

The project to reconstruct the Globe was initiated by the Chicago-born actor and director Sam Wanamaker, who spent decades raising funds and public interest for Shakespeare's most celebrated theater. The Globe is now one of the best-loved theaters in London and occupies a place at the center of a range of exciting artistic and educational activities.

### The Globe Theatre

The Globe Theatre is a faithful reconstruction of the open-air playhouse first built in 1599, where Shakespeare worked and for which he wrote many of his greatest plays.

Each year, the theater season runs from April to October with productions of the work by Shakespeare and modern authors, and plays to an audience of 350,000 who experience the "wooden O," sitting in a gallery or standing as a groundling in the yard, just as they would have done 400 years ago. In recent years, Globe touring productions have also brought Shakespeare to theaters and historical sites around the UK and Europe. This tour of *Love's Labour's Lost* marks the third time The Globe Theatre has toured to North America. Previous productions were the award-winning *Twelfth Night* and *Measure for Measure*.

### Shakespeare's Globe Exhibition

Shakespeare's Globe Exhibition is the world's largest exhibition devoted to Shakespeare and the theater in which he lived and worked. It explores the remarkable story of the Globe and brings Shakespeare's world to life using a range of interactive displays and live demonstrations. Open throughout the year, Shakespeare's Globe Exhibition is one of the most exciting ways to

discover and rediscover the Globe. A guided tour of the theater is included in the ticket price. Our guides conduct fascinating half-hour tours of the auditorium, describing the reconstruction process, bringing the space to life with colorful stories of the original theater and explaining the ways in which the Globe works today as an experimental theater.

### Globe Education

Over 100,000 people of all ages and nationalities, from pre-school to postgraduates, participate in Globe Education's year-round program of public events, workshops and courses. From October to April, all workshops and courses include practical work on the Globe stage. Globe Education also runs an extensive program in the local community and creates national and international outreach projects for students and teachers. Graduates and scholars are invited to participate in Globe Research seminars, symposia and conferences and to make use of the Globe Library and Archive. Each year, Shakespeare's Globe provides approximately ten distinct educational programs for universities throughout the United States.

## Members of the Company

**Jade Anouka** (*Maria*) trained at GSA Conservatoire. Her theater credits include *Blood Wedding* (Southwark Playhouse); *Twelfth Night* (York Theatre Royal); *The Merchant of Venice*, *The Taming of the Shrew* and *Penelopiad* (Royal Shakespeare Company); *Dick Whittington*, *Golden Boy* (Greenwich Theatre); *Handa's Surprise* (Little Angel Theatre); and *UnStoned*, *Outright Terror* (*Bold and Brilliant* (National Youth Theatre). Her film credits include *Happy Hour*, *Bubble Trouble*, *It's Time* and *That Serious Face*. Her television credits include *USS Constellation: Battling for Freedom* (History Channel).



**George Bartle** (*musician*) began his musical education in Ely Cathedral Choir, recording a solo CD in his final year, age 12. He later studied at the Royal College of Music, London, with Arthur Wilson and Lindsay Shilling on trombone and singing with Kenneth Woollam, gaining a BMus with honors, PGDip(RCM) and being awarded several prizes including the Director's Golden Jubilee Award. He has also recently completed his studies on sackbut and singing with Charles Toet and Gerd Türk at the Schola Cantorum Basiliensis in Switzerland. Mr. Bartle has worked with the Monteverdi Choir and Orchestra, Orchestre Révolutionnaire et Romantique, The King's Consort, His Majesty's Sagbuts and Cornetts, Ex Cathedra, the London Philharmonic Orchestra, the Royal Philharmonic Orchestra, and with many internationally renowned conductors, including Sir David Wilcocks, Sir John Eliot Gardiner, Kurt Masur, Andrew Litton, Robert King and Matthew Hall. His playing has taken him to Africa, the Far East, and throughout Europe and United States. Mr. Bartle has performed for Her Majesty the Queen and His Royal Highness the Prince of Wales, performs regularly on television and BBC Radio 2, 3 and 4, and can be heard on numerous film soundtracks and album recordings.

**Giles Block** (*text work*) has led the text work at Shakespeare's Globe since 1999, and to date has been involved in over 20 productions. This season he will add the Globe's three new Shakespeare productions to the list. Directing at Shakespeare's Globe includes *Antony and Cleopatra* (1999), *Hamlet* (2000) and *Troilus and Cressida* (2005). Posts include Associate Director at Ipswich Theatre (1974–1977), Staff Director at National Theatre (1977–1981) and Director of Platforms at National Theatre (1981–1984). Theatre direction includes *The Fawn*, *She Stoops to Conquer* (National Theatre); *Macbeth*, *The Cherry Orchard*, *King Lear*, *Richard III*, *Hamlet*, *Skylight* and *Vincent in Brixton* (Shochiku Company, Japan). In 2000, the Association of Major Theatres of Japan recognized Mr. Block for services to the Japanese theater. During the last three years, he has directed *The Tempest*, *Henry V* and *The Comedy of Errors* at the Blackfriars Theatre in Virginia.



**Philip Cumbus** (*Ferdinand, King of Navarre*) trained at RADA. This season at Shakespeare's Globe he has appeared in *Romeo and Juliet* and *Helen*. His previous work at Shakespeare's Globe includes *The Merchant of Venice* and *Holding Fire*. His other theater credits include *The Man Who Had All the Luck* (Edinburgh Lyceum); *A Month in the Country*, *Vincent in Brixton* (Salisbury Playhouse); *Edward II* (BAC); *The Seagull* (Northcott Exeter); *The Duchess of Malfi* (West Yorkshire Playhouse); *In Praise of Love* (Minerva Theatre Chichester); *Great Expectations* (Cheek by Jowl/RSC); *The Fence* (The Wrestling School); *The Little Mermaid* (Sphinx Theatre Company); and *The Soldier* (Edinburgh Fringe). His television credits include *My Hero*, *Hope and Glory* and *A Touch of Frost*.



**Seroca Davis** (*Moth*) trained at Anna Scher. Her previous credits at Shakespeare's Globe include *Love's Labour's Lost* (2007 production) and *We the People*. Her other theater credits include *Don Juan in Soho* (Donmar Warehouse); *93.2* (Royal Court Theatre Tour); *Master Juba* (Albany Theatre); and *Little Sweet Thing* (UK Tour). Her film credits include *Innocent Pink*, *London Bird Can't Fly*, *Kidscape* and *Picture Power*. Her television credits include *The Bill*, *Prime Suspect 7*, *Holby City*, *More Than Love*, *Daylight Robbery II*, *Comin' Atcha*, *Homework High*, *Snap*, *Criminal Justice*, *Horne and Corden* and *Mitchell and Webb*. Her radio credits include *Hands* and *Starmaths*.

**Dominic Dromgoole** (*Director*), the director of this production, is also Artistic Director of Shakespeare's Globe. He was Artistic Director of the Oxford Stage Company (1999–2005) and the Bush Theatre in London (1990–1996), and Director of New Plays for the Peter Hall Company (1996–1997). He has also directed at the Tricycle Theatre, in London's West End, and in America

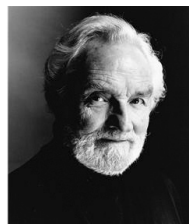
and Romania. Dominic has written two books, *The Full Room* (2001) and *Will & Me* (2006). His previous work at the Globe includes *King Lear*, the 2007 production of *Love's Labour's Lost*, *Coriolanus* and *Antony and Cleopatra*. This year he has also directed *Romeo and Juliet* and the world premiere of *A New World*, a new play by Trevor Griffiths about the great Anglo-American radical Thomas Paine.



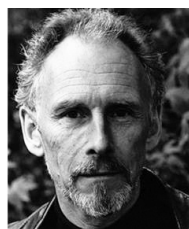
**Jack Farthing** (*Dumaine*) graduated from LAMDA in 2009. He also appeared in *Romeo and Juliet* and *Helen* at Shakespeare's Globe as part of the 2009 season. Other theater credits include *The Odyssey*, National Theatre directed by Tom Cairns, *Days of Significance*, *The Maid's Tragedy*, *The Prisoner's Dilemma*, *The Seagull* and *Our Boys*, all at LAMDA. Film credits include Jane Campion's *Bright Star*.

**Jonathan Fensom** (*Set and Costume Designer*)'s theater productions include *A Midsummer Night's Dream* (Canada); *Rain Man*, *Some Girls*, *Twelfth Night*, *Smaller*, *Blackbird*, *What the Butler Saw*, *Journey's End* (West End); *King Lear*, *Love's Labour's Lost* (Shakespeare's Globe); *Swan Lake* (San Francisco Ballet); *Journey's End* (West End, Broadway); *The American Plan*, *Pygmalion* (New York); *The Homecoming*, *Big White Fog* (Almeida Theatre); *Happy Now?*, *The Mentalists*, *Burn / Citizenship / Chatroom* (National Theatre); *In the Club*, *Born Bad*, *In Arabia We'd All Be Kings*, *Abigail's Party*, *What the Butler Saw* (Hampstead Theatre); *Duck*, *Talking to Terrorists*, *The Sugar Syndrome* (Royal Court); *Kindertransport*, *Breakfast with Emma* (Shared Experience); *The Tempest* (Tron Theatre); *Crown Matrimonial* (Guildford, Tour); *The Faith Healer* (The Gate, Dublin/ Broadway); *God of Hell* (Donmar); *National Anthems* (Old Vic); *M.A.D.*, *Little Baby Nothing* (Bush Theatre); *Be My Baby* (Soho Theatre); *Candide*, *Charley's Aunt* (Oxford Playhouse); *Small Family Business*, *Little Shop of Horrors* (West Yorkshire Playhouse); *My Night with Reg*, *Dealer's Choice* (Birmingham Repertory); *After the Dance*, *Hay Fever* (Oxford Stage Company); *So Long Life* (Theatre Royal Bath);

and *Wozzeck* (Birmingham Opera and European tour). Mr. Fensom was Associate Designer on Disney's *The Lion King*, which premiered at the New Amsterdam Theatre on Broadway and has subsequently opened worldwide. He was nominated for a Tony Award for best set design for *Journey's End*, which won a Tony in 2007 for Best Revival.



**Patrick Godfrey** (*Sir Nathaniel*) trained at the Central School for Speech and Drama. Previous credits at Shakespeare's Globe include *The Frontline*, *Timon of Athens*, *The Winter's Tale* (1997 production) and *The Maid's Tragedy*. His other theater credits include *The Big House* (Abbey Theatre); *As You Like It* (Crucible Swan); *The Iceman Cometh* (Almeida/ Old Vic/Broadway); *Three Sisters*, *Mary Stuart*, *His Dark Materials* (National Theatre); and *Nicholas Nickleby* (Aldwych and Broadway). Mr. Godfrey has also spent 10 years with the Royal Shakespeare Company. His film credits include *Heat and Dust*, *A Room with a View*, *Maurice*, *Remains of the Day*, *Ever After*, *Count of Monte Cristo*, *Shadows in the Sun* and *The Duchess*. His television credits include *Trail and Retribution*, *The Bill*, *Pericles*, *Coriolanus*, *Midsomer Murders* and *Poirot*.



**Christopher Godwin** (*Holofernes*) has previously appeared at Shakespeare's Globe in *Love's Labour's Lost* and *We the People*. His recent theater credits include *The Price* (New Vic); *The White Devil* (Menier Chocolate Factory); *An Enemy of the People*, *Professor Bernhardt* (Arcola); *Uncle Vanya* (Birmingham Repertory Theatre); *Home* (Oxford Stage Company); and *The Importance of Being Earnest* (Oxford Playhouse). His other theater credits include *The Canterbury Tales*, *The Two Noble Kinsmen*, *The Taming of the Shrew*, *The Tamer Tamed*, *Cymbeline*, *The Relapse*, *Woyzeck*, *The Devil Is an Ass* (Royal Shakespeare Company); *Twelfth Night*, *Troilus and Cressida*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *As You*

*Like It*, *Love's Labour's Lost*, *Henry IV Part 1* (Open Air Theatre, Regent's Park); *The Woman in Black* (Fortune); *What a Performance* (Queen's); *Noises Off* (Savoy); *Ten Times Table* (Gielgud); *Hay Fever* (Albery); *All Things Considered* (Hampstead); and *The Guv'nor* (Young Vic). He has played in seasons at Greenwich, Chichester, York and Southampton, and spent seven years working for Alan Ayckbourn in Scarborough, where he premiered in many new plays. His television credits include *My Family and Other Animals*, *Nice Work* and *Holding the Fort*. His films credits include *Porridge*, *A Handful of Dust*, *Bullshot*, *The New Avengers*, *Hamlet*, *Hurt So Good*, *Jinnah* and *Blackball*. He has recorded numerous plays and comedy series for radio.



**Trystan Gravelle** (*Berowne*) trained at RADA. This season at Shakespeare's Globe he has appeared in *Troilus and Cressida* and has previously appeared in *King Lear*, *The Frontline*, *We the People* and *Love's Labour's Lost* (2007 production). His theater credits include *Leaves of Glass* (Soho Theatre); *The Birthday Party* (Theatr Clwyd); *The Winter's Tale* (Ian Charleson Award Nomination), *Pericles*, *Hamlet*, *Macbeth*, *Romeo and Juliet*, *As You Like It*, *The Taming of the Shrew*, *A Midsummer Night's Dream* and *Days of Significance* (RSC). His film credits include *A Way of Life*, *Hurt So Good* and *Hamlet*. His television credits include *The Chosen* (BAFTA Cymru Award Nomination), *A470* and *Cardiff*. His radio credits include *Theremin* (Radio 4), *Seven Princesses* (Radio 3), *The Intruder* (Radio 3), *Five Wedding Dresses* (Radio 4) and *The Interior* (Radio 3).

After graduating in his native Iceland, **Arngeir Hauksson** (*musician*) studied the classical guitar and the lute with Robert Brightmore and David Miller at the Guildhall School of Music and Drama in London. He won the Portallion Solo Guitar Prize in 1998 and the Portallion Chamber Music Prize in 1997 and 1998. Mr. Hauksson now specializes in music from the medieval, renaissance and baroque periods on authentic instruments. He has performed in *King Lear*, *Love's Labour's Lost*

and *The Merry Wives of Windsor* at the Globe and regularly plays with the ensembles The Sixteen, Ex Cathedra, Bardos Band, Sociall Musick and Wyrewood in Britain and abroad.

**David Hatcher** (*musician*) was born in Warwick and upon attaining the LTCL diploma went on to study viola da gamba with Charles Medlam and recorder with Philip Thorby at Trinity College of Music, London. He began his career based in England, touring to America, Israel, France, Germany and the Netherlands. He has broadcast for both the BBC and independent radio and television. In 1987 he moved to Japan, where he was to remain for the next nine years, taking an active and leading part in that country's flourishing early music scene. He has recorded with Evelyn Tubbs, The Consort of Musicke, Chelys, Sprezzatura, and the Japanese ensembles Ensemble Ecclesia and the Bach Collegium of Japan. In addition to his performances in the UK, he regularly returns to Japan to play and record. He divides his time between teaching and playing for the Royal Shakespeare Theatre, Shakespeare's Globe, The Consort of Musicke, The Corelli Orchestra, The Harp Consort and many other period orchestras and ensembles.

**Renny Krupinski** (*Fight Director*) is an Equity Registered fight director, award-winning actor, writer and director. His theater fight credits include, for three seasons at Shakespeare's Globe, *The Revenger's Tragedy*, *Cyrano de Bergerac* (Royal Exchange, Manchester); *The Three Musketeers* (Northern Ballet); and work with the Abbey Dublin, Royal Exchange Manchester, Belfast Lyric, Basingstoke Haymarket, Liverpool Everyman and Playhouse, Theatre Clwyd, Library Manchester; Oldham Coliseum, Bolton Octagon, Leicester Haymarket, West Yorkshire Playhouse, Live Theatre Newcastle, Young Vic, RSC, *Les Misérables* (first UK tour, Germany, Belgium). His television fight credits include *The Bill*, *The Chase 2*, *Love Lies Bleeding*, *Distant Shores 2*, *Blue Murder 3*, 4 and 5, *City Central*, *Elidor*, *A&E*, *Emmerdale*, *Brookside*, *Hollyoaks*, *Hollyoaks in the City*, *Peak Practice* and *Coronation Street* (99% of the violence over the past nine years). His theater acting credits include *Hamlet*, *Amadeus*, *Romeo & Juliet*, *Macbeth*,



*The Merchant of Venice*, *Great Expectations* (Royal Exchange Manchester: *Manchester Evening News* Award Best Supporting Performance). His television acting credits include *A Touch of Frost*, *The Falklands Play*, *Beech Is Back*, *City Central*, *Elidor*, *Just Us*, *Silent Witness*, *The Bill* and *Brookside*. His directing credits include *Romeo and Juliet*, *Bare*, *The Comedy of Errors*, *Titus Andronicus*, *Arabian Nights* and *Lady Macbeth Rewrites the Rulebook*. His writing credits include *Bare* (Michael Elliot Prize: Mobil International Playwriting competition), *Katie Crowder*, *Lady Macbeth Rewrites the Rulebook*, *The Bill* (for three years) and many BBC Radio comedies. He has a new screenplay, *Jump*, and a new stage play, *D'Eon*.

**Glynn MacDonald** (*Movement Work*) trained in the Alexander Technique at the Constructive Teaching Centre in 1972. She has worked in the Actors' Centre and the Field Day Theatre Company in Ireland, Dramaten in Stockholm, Norskspillersforbund in Norway, Holback Engstheatre in Denmark, Bremen Opera Company in Germany, Poland, Switzerland, Japan, Australia and the United States. Since 1997, she has been resident Director of Movement at Shakespeare's Globe on all theater productions. In 2002, she directed *Transforming September 11th* at the Linbury Studio, Royal Opera House, for Peace Direct. She works for Globe Education giving movement workshops for schools, undergraduates and Continuing Professional Development for teachers. She heads the Movement Department for the Conservatory Training Program for Rutgers University at the Globe and has made a documentary on the work called *In Form and Moving*. She has also written three books and is a Director of Bardo Productions.



This season at Shakespeare's Globe **William Mannerling** (*Longaville*) has appeared as Bottom in *A Midsummer Night's Dream* and has previously appeared in *Love's Labour's Lost* (2007 production), *In Extremis*, *Antony and Cleopatra* and *We the People*. His other theater credits

include *A Midsummer Night's Dream*, *The Lion, the Witch and the Wardrobe*, *The Winter's Tale* (Royal Shakespeare Company); *Rookery Nook*, *The Inland Sea* (Oxford Stage Company); *Summer Lightning* (Theatre Royal, Northampton); *Present Laughter* (Theatre Royal Bath); *Stephen's Last Night in Town* (Jacobs Well Prods); *Vincent River* (Hampstead Theatre); *The Divine Right* (Birmingham Rep); *The Merchant of Venice* (Birmingham Rep and National Tour); and *The Winslow Boy* (Gielgud). His film credits include *Master and Commander*, *Breaking the Code* and *Jackpot*. His television credits include *Tchaikovsky*, *Holby City*, *The Infinite Worlds of HG Wells*, *Inspector Lynley Mysteries*, *Heartbeat*, *The Coral Island*, *Unfinished Business* (series 1 and 2), *Wuthering Heights*, *Casualty*, *Dalziel and Pascoe*, *Black Hearts in Battersea*, *Cadfael*, *The Old Curiosity Shop* and *Sharpe's Company*.

**Fergal McElherron** (*Costard*) trained at the Dublin School of Acting. His previous work with Shakespeare's Globe includes *Romeo and Juliet*, *Helen* and *The Winter's Tale*. His other theater credits include *The Playboy of the Western World* (Druid Theatre Company), *The Taming of the Shrew* (Rough Magic), *Days of Wine and Roses* (The Lyric Theatre), *Don Carlos* (Rough Magic), *The Recruiting Officer* (The Abbey Theatre, Dublin), *A Whistle in the Dark* (The Royal Exchange), *Dublin by Lamplight* (Corn Exchange), *Savoy* (Peacock Theatre Dublin), *Mojo Mickybo* (Kabosh), *Olga* (Rough Magic), *Candide* (The Performance Corporation), *Iphigenia at Aulis* (Abbey Theatre), *The House* (Abbey Theatre Dublin), *Shoot the Crow* (Druid Theatre Company). His film credits include *The Anarchic Hand Affair* (Rocket Pics), *Holy Cross* (BBC/RTE), *H3* (Stanbury Films) and *The Secret of Roan Inish* (Skerry Movies). His television credits include *The Clinic* (RTE) and *Eureka Street* (Euphoria Films).

**Claire McIntyre** (*musician*) studied at the University of Birmingham, where her interest in early music was encouraged and developed. Since

graduating with honors in 2004, Ms. McIntyre has performed with various ensembles, including The Sixteen, His Majestys Sagbutts and Cornetts, Ex Cathedra, The King's Consort, The English Cornett and Sackbut Ensemble, I Fagiolini and The Gabrieli Consort and Players. She was a semi-finalist in the 2006 International Early Brass Competition in Toulouse, and is currently studying with Charles Toet at the Schola Cantorum in Basel, Switzerland. Ms. McIntyre has previously performed at the Globe in *King Lear* and on the 2007 tour of *Love's Labour's Lost* to Seoul, South Korea.

**Benjamin Narvey** (*musician*), lutenist and musicologist, was born in Montreal in 1978 and began his musical training in 1981 at the Royal Conservatory of Music in Toronto. Upon completion of conservatory in Canada, he took a Bachelor of Music degree from the Guildhall School of Music and Drama in London, where he studied the lute and continuo with David Miller. Mr. Narvey has also refined his understanding of diverse aspects of period lute performance under the tutelage of Paul O'Dette, Nigel North, Hopkinson Smith and Robert Barto. Augmenting his career as an historical performer, Benjamin is also active as an academic specializing in the French Baroque. He took his master's degree from the University of Oxford in 2004, where he researched Enlightenment tonal theory with special reference to the writings of Jean-Philippe Rameau. He continued at Oxford, where he recently completed his doctoral thesis, *The French Lute During the Reign of Louis le Grand*, the first cultural history of the lute in France during the *Grand Siècle*. In 2008, he won the Goldberg Musical Essay Competition.

Mr. Narvey currently resides in Paris, where he pursues his research as a post-doctoral fellow at the École Pratique des Hautes Études (Sorbonne), all while continuing his career as a professional lutenist.

**Rhiannon Oliver** (*Jaquenetta*) trained at the Royal Academy of Dramatic Art. She has previously appeared at Shakespeare's Globe in *Love's Labour's Lost* (2007 production), *We the People*, *Antony and Cleopatra* and *In Extremis*. Her other theater credits include *Great Expectations* (Clwyd Theatr Cymru); *Cyrano de Bergerac* (Basingstoke Haymarket); *The Vortex* (Manchester Royal Exchange); *Rookery Nook* (Oxford Stage Company); *Under Milk Wood*, *The Accrington Pals*, *A Christmas Carol* (Lancaster Dukes Theatre); and *Sleeping Beauty* (Young Vic at the Barbican and New Victory Theatre, New York). Her film credits include *Summertime* (Tornado Productions). Her television and radio credits include *Torchwood* (BBC Wales) and *The Pickwick Papers* (BBC).



**Thomasin Rand** (*Rosaline*) graduated from the Royal Scottish Academy of Music and Drama in July 2009. *Love's Labour's Lost* marks her professional debut. Her theater credits while training include *Spring Awakening*, *A Woman of No Importance* and *Much Ado About Nothing*. Her other credits include *Pool (no water)* (Arches Live) and *Crime and Punishment* (Edinburgh Festival). Ms. Rand was a BBC Carleton Hobbs Radio Bursary nominee and represented the RSAMD at the Shakespeare's Globe Sam Wanamaker festival.



**Paul Ready** (*Don Adriano de Armado*) trained at LAMDA. His theater credits include: *Three More Sleepless Nights*, *Time and the Conways*, *Waves* (international tour), *Major Barbara*, *Saint Joan*, *Attempts on Her Life*, *Mother Clapp's Molly House* (also West End) and *some trace of her* (National Theatre); *The Pillowman* (Curve, Leicester); *Forty Winks*, *Terrorism*, *Black Milk* and *Crazyblackmuthafuckingself* (Royal Court); *Romeo*

and *Juliet* and *Twelfth Night* (Liverpool Playhouse); *Romance* (Almeida); *World Music* (Donmar Warehouse and Sheffield Crucible); *The Comedy of Errors* (Bristol Old Vic and New Vic); *One Flew Over the Cuckoo's Nest* (Garrick); *Cuckoos* (Gate Theatre; National Theatre Studio); *The Beggar's Opera* (Wilton's Music Hall); and *NO! I'm from Harborne, He's from Moseley* (Crescent Theatre). His film credits include *Pierpoint*, *Dresden*, *Maybe Baby* and *Angels and Insects*. His television credits include *Pulling*, *Holby City*, *Trial and Retribution*, *Twisted Tales*, *Born and Bred*, *Blackpool*, *Life Begins*, *Jeffrey Archer—The Truth*, *Heartbeat*, *Tipping the Velvet*, *Chambers*, *Harry Enfield Presents*, *Plain Jane* and *Doctors*. His radio credits include *Billiards at Nine Thirty*, *The Girl from the Sea* and *Coram Boy*. Mr. Ready was commended for a 2004 Ian Charleson Award.

**Siân Robins-Grace** (*Katherine*) played Hermia, Snout and Cobweb in the Globe's touring production of *A Midsummer Night's Dream* this season. She was the understudy for Juliet in the Royal Shakespeare Company's *Romeo and Juliet*. Her other theater credits include *The Duchess of Malfi* (Oxford Playhouse).



**Jan Haydn Rowles** (*voice coach*) is a Voice and Dialect Coach for theater, television and film. Her previous work at the Globe includes Head of Voice and Dialect (2008) and *The Merchant of Venice* and *Holding Fire* (2007). Her other theater credits include over 12 productions with the Royal Shakespeare Company, including *Breakfast with Mugabe*, *The Crucible*, *Twelfth Night*, *A Midsummer Night's Dream*, *Antony and Cleopatra*, *The Merry Wives of Windsor*, *Three Days of Rain* (Apollo); *Generations*, *Mules* (Young Vic); *My Child, Alaska*, *The Pain and the Itch*, *The Miracle, Over There* (Royal Court); *Betrayal*, *Absurdia* (Donmar Warehouse); *Kindertransport*, *Mine*, *Ten Tiny Toes* (Shared Experience); *Shadowlands*, *The Winslow Boy*, *The Herbal Bed* (Salisbury Playhouse); *Who's Afraid of Virginia Woolf?*, *Pretend You Have Big Buildings*, *Henry V* and *The Children's Hour*

(Manchester Royal Exchange). Ms. Rowles's musical theater credits include *Mary Poppins* (Prince Edward), *Fiddler on the Roof* (Savoy Theatre) and numerous Cameron Macintosh nationwide tours. Her television credits include *Frankie Howerd: Rather You Than Me*, *Faking It* (the Football Manager and the Fashion Designer), *Gordon Ramsay's Cookalong*, *Hairspray*, *The School Musical*, *The Brief* and *Super Storm*. Her film credits include *Brothers of the Head*, *I Could Never Be Your Woman*, *Brick Lane*, *Mr. Nobody* and *When Did You Last See Your Father?* Ms. Rowles is co-author (with Edda Sharpe) of *How to Do Accents* (2007) and the forthcoming *How to Do R.P.* (Oberon Books, 2010).

**Nicholas Perry** (*musician*) plays many early wind instruments and has worked as a musician on over 20 productions at the Globe (including twice as a deputy in an all-woman band), and also with the Royal Shakespeare Company. His recent concert and recording includes work for the Gabrieli Consort, His Magesties Sagbutts and Cornetts, Dufay Collective and Ex Cathedra. He has worked as a serpent player with the Brodsky string Quartet, the Netherlands Philharmonic Orchestra and as a soloist with the BBC singers, is a member of the Citie Waites and has played frequently for film and television. He has worked for many years as an instrument maker in wood and brass.

**Paul Russell** (*lighting designer*)'s theater lighting credits include *Liberty* (Lifeblood Theatre Company/Shakespeare's Globe tour); *Love's Labour's Lost* (Shakespeare's Globe on tour); *Hard Times* (The Watermill, directed by Guy Retallack); *Trainspotting*, *Backstroke in a Crowded Pool*, *Cardboys*, *One Flea Spare* (Bush Theatre); *My Mother Said I Never Should* (Tour and Young Vic); *Peribanez* (Arts Theatre Cambridge); *Closer* (Royal National Theatre/Tour); *Not a Game for Boys*, *Herons*, *Mother Teresa Is Dead* (Royal Court Theatre); *Exquisite Sister*, *Four Nights in Knaresborough* (West Yorkshire Playhouse); *Romeo and Juliet* (Young Vic Theatre); and *M. Butterfly* (Singapore Repertory Theatre). Mr. Russell is resident production manager at Shakespeare's Globe Theatre, London.



**Tom Stuart** (*Boyet*) trained at Central School of Speech and Drama. This season at Shakespeare's Globe, he appeared in *Romeo and Juliet* and *Helen* and has previously appeared in *Much Ado About Nothing*, *In Extremis* and *Antony and Cleopatra*. His other theater credits include *Edward II* (BAC); *Absolute Beginners* (Lyric, Hammersmith); *Love and Other Fairytales* (Scarlet Theatre Company); and *King Lear* (Greenwich Playhouse). His film credits include *The Calling*, *Atonement*, *A Good Year* and *Gypo*. His television credits include *Charles II* and *Horne and Corden*.



**Michelle Terry** (*The Princess of France*) trained at RADA and has previously appeared in *Love's Labour's Lost* (2007 production) and *We the People* at Shakespeare's Globe. Her other theater credits include *All's Well That Ends Well*, *England People Very Nice* (National Theatre); *Broken Space Season*, *50 Ways to Leave Your Lover* (Bush Theatre); *The Man Who Had All the Luck* (Donmar Warehouse); *The Promise* (New Wimbledon Theatre); *The Winter's Tale*, *The Crucible*, *Pericles*, *Days of Significance* (Royal Shakespeare Company); *Beautiful Thing* (Sound Theatre); *Blithe Spirit* (Peter Hall Company; national tour and The Savoy Theatre); *As You Like It* (New Vic; Newcastle-Under-Lyme); and *Burial at Thebes* (Nottingham Playhouse). Her television credits include *Law & Order* (ITV) and *Extras* (BBC TV). Her writing includes *Suddenlossofdignity.com* for the Bush Theatre. Ms. Terry won the Manchester Evening News Theatre Award (2008) for Best Actress in a Visiting Production.

**Claire van Kampen** (*composer/Musical Director* (*Company*)) trained at the Royal College of Music, specializing in the performance of contemporary music and studying composition with Dr. Ruth Gipps. In 1986, she joined the RSC and the Royal National Theatre, becoming the first female

musical director with both companies. Her international career as composer, performer, writer and broadcaster has produced scores for many theater productions, television and film. In 1990, she co-founded the theater company Phoebus Cart with Mark Rylance. Their production of Shakespeare's *The Tempest* was performed in the foundations of the Globe in 1991. As Director of Theatre Music during its founding 10 years, Ms. van Kampen was involved in creating the music for over 30 Globe productions between 1997 and 2006. Recent Globe productions include *Love's Labour's Lost* (2007), *King Lear* (2008) and *Helen* (2009). Her awards include the Vero Nihil Verius Award for Distinguished Achievement in the Arts by Concordia University (Oregon) and the 2007 Sam Wanamaker Award (with Mark Rylance and Jenny Tiramani for their "Original Practices" productions at the Globe). Her recent work includes *Observe the Sons of Ulster Marching Towards the Somme* (Hampstead Theatre); *Bash* (West End); *Boeing-Boeing* (West End and Broadway); *I Am Shakespeare* (Chichester Festival Theatre); *Peer Gynt* (Guthrie Theater, Minneapolis); *Romeo and Juliet* (Middle Temple Hall Festival). Her film credits include *Nocturne* (2009). As a writer, Ms. van Kampen is creating a new play about the castrato Farinelli, and is also writing both book and music for *Grand Central*, a musical to be produced in New York.



**Andrew Vincent** (*Dull*) has appeared in *Romeo and Juliet* and *Helen* at Shakespeare's Globe this season and has previously appeared in *Love's Labour's Lost* (2007 production), *We the People*, *Coriolanus*, *Under the Black Flag*, *In Extremis* and *The Winter's Tale*. His other theater credits include *The Man Who Had All the Luck* (Edinburgh Lyceum); *Sweet William*, *The Merchant of Venice*, *Antigone*, *Henry V*, *A Woman Killed with Kindness*, *Oedipus*, *The Cracked Pot*, *Macbeth*, *Merry Wives* and *Alcestis* (Northern Broadsides). His television credits include *Moving On*, *Cold Blood*, *Life on Mars*, *Doctors*, *Emmerdale*, *Casanova*, *Max and Paddy* and *Cold Feet*.

**Siân Williams** (*choreographer*) trained at the London College of Dance and Drama. She founded The Kosh dance theater company with Michael Merwitz in 1982 and has performed in all its productions. Her choreography and theater awards include the *Manchester Evening News* Dance Theatre Award, Cairo Experimental Theatre Award, New York Film & Television Festival Bronze Medal, and Best Foreign Theatre Presentation in Chile. Ms. Williams has contributed to the choreography or been Master of Dance for the Globe Theatre Company for *The Tempest*, *The Winter's Tale* and *The Storm* in 2005; all productions in 2004 and 2003; for *Twelfth Night* (Middle Temple Hall and Shakespeare's Globe), *The Golden Ass* (2002), *The Two Noble Kinsmen* and *Macbeth* (2001). Her recent work includes performing the role of Grisette in *La Traviata* (Opera North); choreography for Gate Theatre's *Mareiluisse*; Movement for the Royal Shakespeare Company on *The Winter's Tale*, *Timon of Athens*, *Macbeth*, *As You Like It* and *Jubilee*. Ms. Williams recently performed in *Twentieth-Century Girls*. Her other choreography includes *Yerma* (Arcola Theatre); *I Am Shakespeare* (Chichester Festival); *Romeo and Juliet* (University of South Florida); *The Rake's Progress* (Royal College of Music); *A Better Place* (English National Opera); and *Adolf Hitler: My Part in His Downfall* (Rho Delta touring production). Her directing credits include *A Square of Sky* (The Kosh) and *The Handsomest Drowned Man* (Circus Space). She recently choreographed *Romeo and Juliet* for Globe Education and recently toured with The Kosh production, *The Storeroom*.

**Special thanks** to Tim De Vos, Charles Ash, Olly Clark, Jonathan Goldstone, Ben Porter, Mark Richards, Michelle Tomas, Yolanda Vazquez, Virgin Atlantic, the Duchess of Albany and her attendant John C Wallner; each and all of the many people at the eight host venues; and especially Tom Fontana, whose generosity is always remembered and appreciated.

#### Staff for the Company

<i>Executive Producer, North America</i>	2Luck Concepts, John Luckacovic and Eleanor Oldham
<i>Executive Producer for Shakespeare's Globe</i>	Conrad Lynch
<i>General Management</i>	Professional Management & Resources

	<i>U.S. tour</i>
<i>Press Representation</i>	Richard Kornberg
<i>U.S. Production Manager</i>	Bartolo Cannizzaro
<i>U.S. General Manager</i>	Paul Rambacher

	<i>Love's Labour's Lost</i>
<i>Director</i>	Dominic Dromgoole
<i>Set and Costume Designer</i>	Jonathan Fensom
<i>Composer</i>	Claire Van Kampen
<i>Choreographer</i>	Siân Williams
<i>Fight Director</i>	Renny Krupinski
<i>Lighting Designer</i>	Paul Russell
<i>Text Work</i>	Giles Block
<i>Movement Work</i>	Glynn MacDonald
<i>Voice Work</i>	Jan Haydn Rowles
<i>Costume Supervisor</i>	Sarah Bower
<i>Assistant to the Costume Supervisor</i>	Caroline Brett
<i>Fencing Consultant</i>	Phillip Stafford
<i>Puppet Director</i>	Steve Tiplady
<i>Archery Consultant</i>	Jonathan Waller
<i>Assistant Director</i>	Charlotte Bevan
<i>Production Manager</i>	Paul Russell
<i>Company Manager</i>	Marion Marrs
<i>Stage Manager</i>	Laura Routledge
<i>Deputy Stage Managers</i>	Vicky Berry, Tamsin Palmer
<i>Theatre Technical Manager</i>	Paul Williams
<i>Technical Stage Manager</i>	Daniel Lockett
<i>Props Coordinator</i>	Bella Lagnado
<i>Wardrobe Manager</i>	Hannah Lobelson
<i>Wardrobe Assistant</i>	Fiona Albrow
<i>Wigs Manager</i>	Liz Evans
<i>Puppet Consultant</i>	Lyndie Wright
<i>Scenic Artist</i>	James Rowse at DAP Studios
<i>Props Makers</i>	Suzy Bourke, Jane Jones
<i>Costume Makers</i>	Debbie Gamble, Jane Gonin, Jackie Hallatt, Charles Hanrohan, Marian Malloy, Hilary Marshner, Stevie McTeer, Else Threadgold, Jude Ward
<i>Puppet Makers</i>	Nele de Craecker, Rupa Dauwenf
<i>Hat Maker</i>	Karen Shannon, Chloe Simcox
<i>Shoe Maker</i>	Harr Shoes
<i>Wigs</i>	The Wig Workshop
<i>Carpenters</i>	Simeon Tachev, Kes Hayter, Brendan McSherry
<i>Research</i>	Dr. Farah Karim-Cooper, Sarah Dustagheer, Melissa Huggins, Cecelia Istria-Dorland, Claire Waters, Penelope Woods

	<i>Shakespeare's Globe</i>
<i>Artistic Director</i>	Dominic Dromgoole
<i>Executive Producer</i>	Conrad Lynch
<i>General Manager</i>	Lotte Buchan
<i>Music Manager</i>	Tom Bird
<i>Casting</i>	Helen Hillman, Charlotte Bevan
<i>Assistant to the Artistic Director</i>	Fiona Moorhead
<i>Music Assistant</i>	Sarah Rennix
<i>Marketing Manager</i>	Kate Walker
<i>Press and Public Relations Manager</i>	Fran Eyles
<i>Theatre Intern</i>	Abbie Morrow