Shakespeare’s Globe

in

Love’s Labour’s Lost

by William Shakespeare

CAST

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

There will be one 20-minute intermission.

Cal Performances’ 2009–2010 season is sponsored by Wells Fargo.
**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 vows, 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 Marcadè brings news that the Princess's father has died.

*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**

**Love's Labour's Lost**

**The vow**

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**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 his 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 carefully, 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, witness his Gentlemen of Verona, his Errors, his Love labors lost, his Love 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 1533 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 “re-naissance,” 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 fanaires 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 “Concondiel,” 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 Musicall Banquet of 1610, a collection that includes contributions from composers of different European nationalities. The beautiful anonymous piece “Vuestrs 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 duculins 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,
Ycleped so, so called 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 hardenèd rock that force nor power can move.

Robert Toft, 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, 1766

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, 1820

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 Dumnain; as the result of which we had three out of four gentle men shouting “asides” through the sylvan stillness.

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 figures 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 Pentecost (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 saccbut 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 Sagbutts and Cornetts, Ex Cathedra, the London Philharmonic Orchestra, the Royal Philharmonic Orchestra, and with many internationally renowned conductors, including Sir David Wilcock, Sir John Eliot Gardiner, Kurt Masur, Andrew Litton, Robert King and Matthew Halls. His playing has taken him to Africa, the Far East, and throughout Europe and United States. Mr. Bartle has performed with 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 (Shoichiku 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 (Spinth 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, Kidscapoe and Picture Power. Her television credits include The Bill, Prime Suspect 7, Holly City, More Than Love, Daylight Robbery II, Camin’ Archa, 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

ABOUT THE ARTISTS

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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 theatre 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 theatre 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*, *Pogonation* (New York); *The Homecoming*, *Big White Fog* (Almeida Theatre); *Happy Nought*, *The Mentalists*, *Burn / Citizenship / Chatroom* (National Theatre); *In the Closet*, *Bored in Arabia We’d All Be Kings*, *A Pig’s Party*, *What the Butler Saw* (Hampstead Theatre); *Duck, Talking to Terrorists*, *The Sugar Syndrome* (Royal Court); *Kindertaintransport*, *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); *Candidate*, *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 an **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 theatre 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*, *The Secret Garden*, *Shadows in the Sun* and *The Duchess*. His television credits include *Traill and Retribution*, *The Bill*, *Pericles*, *Coriolanus*, *Midsummer Murders* and *Poisons*.

**Trystan Gravelle** (Beroune) 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*, *Romero 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), *Ago* 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).

**Christopher Godwin** (Holofemne) has previously appeared at Shakespeare’s Globe in *Love’s Labour’s Lost* and *We the People*. His recent theatre credits include *The Price* (New Vic); *The White Devil* (Menier Chocolate Factory); *An Enemy of the People*, *Professor Bernhardi* (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*, *Wayceck*, *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 *Portridge*, *A Handful of Dust*, *Bullshov*, *The New Avengers*, *Hamlet*, *Hurt So Good*, *Jinnah* and *Blackhall*. He has recorded numerous plays and comedy series for radio.

**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*, *Cynane 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*, *City Central*, *Elidor*, *AE*, *Emmerdale*, *Brookside*, *Holbyacids*, *Holbyacids in the City*, *The Frontline* and *Coronation Street* (99% of the violence over the past nine years). His theater acting credits include *Hamlet*, *Amadeus*, *Romeo & Juliet*, *Macbeth*, *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 *Portridge*, *A Handful of Dust*, *Bullshov*, *The New Avengers*, *Hamlet*, *Hurt So Good*, *Jinnah* and *Blackhall*. He has recorded numerous plays and comedy series for radio.
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 War, Beech Is Back, City Central, Editer, 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: Mobol 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, DYeon.

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, Holbach 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 theatre 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 Wethe 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 Rose (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 (Corin Exchange), Savoy (Peacock Theatre Dublin), Mojo Mickybo (Kabosh), Olga (Rough Magic), Candidie (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 (Rockett Pics), Holy Cross (BBC/RTÉ), H2 (Stanbury Films) and The Secret of Roan Inish (Sherry Movies). His television credits include The Clinic (RTÉ) 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 Cornets, 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 toen 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); Gyro 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
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).

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, Cardiology, One Flea Spare (Bush Theatre); My Mother Said I Never Should (Tour and Young Vic); Peribenez (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.

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.

Tom Stuart (Boyar) 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.

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 Merwitzer 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 of The Tempest, The Winter's Tale and The Storm in 2005; all productions in 2004 and 2003; for Twelve Night (Middle Temple Hall and Shakespeare's Globe), The Golden Age (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 Marceline: 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 (Globe Theatre). Her recent work includes performing the role of Grisette in La Traviata (Opera North); choreography for Gate Theatre’s Marceline: 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 (Globe Theatre). Her directing credits include A Square of Sky (The Kosh) and The Handomest Drowned Man (Circus Space). She recently choreographed Romeo and Juliet for Globe Education and recently toured with The Kosh production, The Storeroom.

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