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„Shakespeare’s Globe:  
A Tripartite Analysis of a Cultural Phenomenon:  
Theatre – Audience – Press“

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O, for a muse of fire, that would ascend  
The brightest heaven of invention,  
A kingdom for a stage, princes to act  
And monarchs to behold the swelling scene!  
[...]

But pardon, gentles all,  
The flat unraisèd spirits that hath dared  
On this unworthy scaffold to bring forth  
So great an object. Can this cockpit hold  
The vasty fields of France? Or may we cram  
Within this wooden O, the very casques  
That did affright the air at Agincourt?  
O, pardon! Since a crooked figure may  
Attest in little place a million,  
And let us ciphers to this great accompt,  
On your imaginary forces work.

*(The Life of Henry the Fifth; Prologue)*



## Foreword

The aim of this diploma thesis is to provide insights into Shakespeare's Globe which are able to reflect action onstage as well as offstage by presenting regulations, policies and the distinctive characteristics of this theatre.

The core of my interest in this topic is to investigate the Globe phenomenon on a tripartite level with regard to the modern Globe theatre, the audience of the Globe, especially the factors that contribute to a unique actor-audience relationship, and the reception of Shakespeare's Globe by the press, realised by a thorough investigation of two plays in numerous productions. Thus the disclosure of this phenomenon will be achieved by a meticulous examination of these three elements.

I am grateful for having had the possibility to go to London within the framework of ERASMUS. Therefore, I would like to thank everybody, in particular Monika Wittmann and the rest of the admission committee, who believed in me so that I received this scholarship grant.

I wish to acknowledge special thanks to the support by Victoria Northwood, Celia Gilbert, Jordan, Sylvie, basically all Globe people who supported me, especially Patrick Spottiswoode.

Above all I would like to acknowledge the generosity, patience, support, influence and expertise of Univ.-Prof. Dr. Werner Huber, without whom this thesis would have remained an idea. I am immensely grateful to him.

Last, but definitely not least, I am deeply grateful to the support, motivation, patience and most of all love of my beloved family and friends (they know who they are...).

*for my loved ones*

# I

## 1. Introduction

This thesis is dedicated to all theatre lovers as it intends to unveil myths that occur offstage in all respects that theatregoers can normally only imagine. Here they will be able to explore insights into in-house business in all respects. However, before examining the way in which the Globe theatre is organised it is necessary to raise the awareness of the reader concerning the long and winding history of the origins of Shakespeare's Globe nowadays. Only by knowing about the achievement of Sam Wanamaker is it possible to understand the realisation and impact of the Globe phenomenon, which forms the core of this work. Only then the cultural significance of this extraordinary theatre in the centre of London can be assessed as it should be done.

After a variegated introduction, the first chapters in *Part II* deal with the Globe phenomenon, two prominent achievements of this theatre, namely visiting productions at the Globe and Shakespeare's Globe on tour, and there will be a look into Shakespeare's Globe backstage. In chapter 3 the audience is investigated as a further member of the cast, which will be accomplished with the help of three major aspects: firstly, there will be a close look on authenticity, secondly, the importance of the actor-audience relationship will be highlighted and finally, audience response will concern the reader.

The following chapters in *Part III* provide critical analyses of the reception of two plays by William Shakespeare in all the productions that were staged at the Globe: *A Midsummer Night's Dream* and *The Winter's Tale*. It provides close and intensive analyses of the overall reception of one of the best known comedies as well as one of the lesser-known and most unconventional tragicomedies by William Shakespeare.

First, there will be a close analysis of the reception of *A Midsummer Night's Dream* including the results (illustrated by graphs) that the author of this paper achieved from the investigation of the Show Reports. Secondly, one will be able to read in detail the perception and general tenor of the critics concerning *The Winter's Tale*. Whenever possible, the reader is also provided with the intentions

and motivations of the directors, if there are data extant. Thus a direct comparison of intentions and achievements of the directors is accomplished; this revelation might be very interesting to observe.

The two analyses of the press reviews mentioned above are for most parts solely based on articles from local and national British as well as international newspapers and magazines. The structure of both analyses will be a depiction of crucial aspects that arise from these newspaper articles. The most prominent aspects will be accumulated and accompanied by positive as well as negative remarks that occur in reviews. Thereby the reader will be able to examine the overall reception of these two plays in its various productions; whether there are differing opinions or a general agreement on the reception of each play.

Moreover, the reader is provided an insight into the general as well as specific notions for or against each play by a comparison of individual arguments and statements by journalists. In addition, this thesis is designed to be read by people who have ever had the chance to see a performance at Shakespeare's Globe as well as those who have not yet visited this theatre. In any case, after having read the following content you will be more than familiar with this famous playhouse.

All of the printed articles used in this work stem from the Globe's Archive.

Therefore, it was not always possible to add the page number(s) of the newspaper articles. However, all the sources that occur in the bibliography were thoroughly checked with regard to their reliability.

Reading reviews concerning recent productions of plays by William Shakespeare, which are constantly staged in the German-speaking as well as the English-speaking theatrical landscapes, there are always inevitable allusions to Shakespeare's days and the theatrical tradition in Elizabethan times.

Sam Wanamaker realised his life's dream. Given that fact, you have the fortune of living in a time that provides the possibility to attend a production at the modern Globe theatre, where the whole topic of Shakespeare will finally start making sense to you. All those myths that one has read and studied for as long as one has been interested in this subject-matter reveal their true meaning by people

watching and actively participating in a performance in this unique and most charming theatre. Christie Carson claimed that “at least part of the Globe Theatre’s success has been due to the cultural moment of its creation” (Carson, 121). Furthermore, she explains that this success has primarily been influenced by the fact that the modern Globe theatre attempts to address a young as well as an aging audience (see Carson, 121). “While the Globe Theatre was initially set up as a scholarly project, it runs as a commercial venture and has succeeded largely because of the broad appeal it has for a range of new and old theatre audiences” (Carson, 121). Certainly the realisation of the reconstruction of Shakespeare’s Globe was accompanied by innumerable problems over decades; therefore, it is unsurprising that since the opening of its gates there have likewise been critical voices that challenged the establishment of this theatre in the theatrical landscape of London.

People have always been wondering what it might have been like to experience a performance in Shakespeare’s time, and they have been fascinated by heritage films, such as *Shakespeare in Love*, although there might be contradicting voices. Nevertheless, these films conveyed a feeling, a glimpse of the idea of one’s innermost idea of the theatre tradition in those days. These established concepts still prevail and shape the theatrical practices that we are producing today. One can hardly read any critic’s review on a performance of a play by Shakespeare that does not refer to our shared common knowledge of Shakespeare’s oeuvre within the framework of the Elizabethan theatre tradition. With regard to press reviews we are repeatedly informed whether Shakespeare would have approved of them or not. On the contrary, we can also read whether a production was what William Shakespeare would have wished. Everybody – every critic, every spectator and every theatre lover – believes that he knows it all; however, what do or can we actually know?

For example, according to Thomas Kühn, who investigated the webpage of Shakespeare’s Globe as a cultural contribution for this theatre to manifest itself in terms of Shakespeare’s iconic status, one of the greatest disadvantages of Shakespeare’s Globe’s online presentation was the non-existence of Shakespeare himself as there was no portrait, no personal data and no description of his work

in 2007 (see Kühn, 457). Moreover, he criticises that this situation resembles the problem of the Globe Exhibition, where apart from the constant mentioning of William Shakespeare, a fact that reminds the visitor of a brand name, Shakespeare himself is completely underrepresented. However, it is exactly this absence that contributes to the iconic status of Shakespeare as a consumer good, which is not explicitly intended by the modern Globe's internet appearance. Kühn likewise complains that besides the appreciative naming of Sam Wanamaker, there is no information on the rebuilding of the Globe to be found.<sup>1</sup>

In 2009, by comparison, there are no difficulties perceivable concerning the representation of Sam Wanamaker and the history of the reconstruction of Shakespeare's Globe, since there is background information regarding all aspects included under the following link: <http://www.shakespeares-globe.org/abouttheglobe/background/>. With regard to critical voices who complain about the absence and a lack of appreciation of Shakespeare, Kühn's argumentation needs to be contradicted as Shakespeare is constantly present at the modern Globe due to the fact that his plays, which are performed, represent and honour him. Besides, this absence of information is in absolute accordance with the mystic figure of Shakespeare about whom one actually knows so little. As far as Bill Bryson and Michael Wood are concerned, one could claim that ninety-eight percent of what we believe to know about William Shakespeare is only based on assumptions. Nevertheless, we are still convinced to be well-informed.

Does this attitude also hold for the modern Globe theatre itself? There is only one thing that you can do to get a clue of what it might have been like back then and what it might be like today if one had the chance to make up one's mind: visit the modern Globe and find out whether your imagination is as close to the truth as you believe it to be.

People of all ages from all over the world visit the Globe; the audience is composed of theatre lovers, tourists as well as school classes who constantly approach a performance with a lot of excitement. However, it is noticeable that besides the international spectrum that is present every day, there are always also

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<sup>1</sup> Most of the information in this paragraph derives from Kühn (see 453-457).

Londoners who treasure their local cultural asset. One Globe phenomenon relates to people who could be referred to as *hard-core* groundlings of the first minute, such as Kevin J., a producer, who has attended every Saturday evening performance of every season since 1997. In 2005, the groundling who had been present most frequently was even awarded a price, which is to be substantiated by the appreciation displayed in the following quotation,

At the end of the show, Mark presented Tony – our most frequent groundling – with a signed program[me] in honour of having attended every performance of *The Tempest*. FOH has encouraged [him] to become a steward on several occasions, but he has always declined. If he were a steward, he says, he would not be able to devote his full attention to the performance (FOH Show Report *The Tempest* – Sept. 27, 2005).

Mentioning groundlings at the modern Globe theatre one needs to differentiate between standing ticket-holders, this means the groundlings, and the people who decide to sit in the galleries, which are realised on three levels. There is an incredible difference between experiencing a performance in the seating areas as compared to the yard. It is true the physical inconveniences that both categories, especially the groundlings, have to face are tremendous. Nonetheless, as a passionate groundling, and this issue will be discussed in more detail, one completely neglects the fact of discomfort since there is not a single circumstance imaginable that would discredit the merit of this experience.

Due to the fact that the author of this thesis received a research fellowship within the framework of ERASMUS, she had the unique chance to go to London to be welcomed at the Globe as researching guest: thus the question of objectivity as opposed to subjectivity arises. Naturally, prejudice was an issue, which has created an enormous challenge in terms of regarding this institution objectively; however, it is the major intention to leave enthusiasm aside and if a passage displays enthusiasm it is always due to the fact that it is based on truthful perceptions of people who are experts on the Globe. Like everybody else who is interested in the theatre scene she had an idea and certain perception of the myth around the Globe theatre, and she had expectations of things that would await her at the modern Globe, when she first visited this place, where she would find the realisation of her personal imagination of Elizabethan, to be more precise Shakespearean theatre tradition. She was simply overwhelmed with astonishment.

To provide background information, one of the reasons that has inspired her to select *Shakespeare's Globe* as the topic of this thesis, relates to the fact that the Globe playhouse of Shakespeare's time has been the most important theatre in Elizabethan theatre history as well as in collective English theatre history. It has not only influenced theatre but also irreversibly changed it forever, since it is the most original theatre experience. Therefore, Shakespeare's Globe, the reconstruction of the Globe and the way it functions in the 21<sup>st</sup> century are worth being investigated within the framework of this diploma thesis. Points of relevance concerned the primary intention to look behind the scenes, and to deal with public reaction and a reception study, including an analysis of selected reviews. In addition, a major focus would have been the distribution of questionnaires and the conduction of interviews concerning recent productions, audience, Globe staff and staging at the Globe, especially with regard to directors and the way of directing a production at the Globe and to whether it differs from a "conventional" production. While the first part of the initial ideas could be realised, the latter project was denied on the basis of legal regulation. Unfortunately, it is not even possible for members of the Globe, who operate in a leading position, to conduct such a survey at the moment. However, perchance regulations are likely to change, wherefore further areas of research interest could possibly be investigated in the future.

At this point, it is inevitable to explain the technical expressions that are used. By talking about *Shakespeare's Globe* and similar terms, such as *the Globe*, the Globe theatre will always be referred to *Shakespeare's Globe reconstructed*, *the reconstructed Globe* or *the modern Globe theatre*, and the period from 1996 to 2008 is indicated. This is the general terminology throughout this thesis unless it is explicitly pointed out that one refers to the original Globes<sup>2</sup> back in Elizabethan times, which will also occur at certain points.

There were two eras of Artistic Direction at the Globe: the unforgettable Mark Rylance (1996-2006) made his mark on the first era and the second era has started with a promising Dominic Dromgoole who was made artistic director in 2006. Barry Day notes on the first Artistic Director, "Actor/ director Mark Rylance is

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<sup>2</sup> i.e. a reference to the First Globe and the Second Globe.

named designate Artistic Director on August 1<sup>st</sup> 1995” (Day, 278). Artistic Director Designate Mark Rylance conducted workshops during this very initial season (see Day, 294). “In January [1996] Mark Rylance officially took up his new job and immediately announced his plans for the year or so ahead” (Day, 306). Mark Rylance expresses deepest humility, appreciation and thankfulness on the occasion of inaugurating the provisional stage,

Prologue Season: August 21<sup>st</sup>, 1996

*I cannot find words to express the good fortune that my generation of actors have had thrust upon them...*

*Not Garrick, Kean, Irving, Ellen Terry, Booth, Walter Hampden, Olivier or countless others have had the opportunity to play the theatre Shakespeare had in his mind's eye.*

Mark Rylance (Day, 314)

During this season *Two Gentleman of Verona* – the selection of this play was criticised – was staged as the first play at the modern Globe; as the Prologue play. Rylance, who himself performed in this production, vindicated his decision with these words, “My objective in this Prologue year [...] is to establish a relationship between the actors and the audience, no more” (Day, 314). The crucial subject of actor-audience relationship – a theatre culture that demands a position of interpretation from its audience rather than reception – will be investigated subsequently in chapter 3.

Disregarding the latest findings<sup>3</sup>, in October 1989 the original site of the Globe was detected (see Day, 219). Concerning this astonishing building and the history<sup>4</sup> of architectural construction of the modern Globe there are some *stepping stone dates* and events to be remembered. After a long period of struggling to realise his life's dream, Sam Wanamaker was presented with initial ideas and concepts by the architect, Theo Crosby, in 1980. However, they were only based on ideas until the foundation was built in 1988. While in 1990, major funding problems suspended work, a five-year plan was presented by Theo Crosby in 1991. In 1992 “February/March Oaks from New Forest and Forest of Dean [were] donated” (Pentagram Supplements, 18); the timberwork started in the course of the year to be finished in December, when the basement columns were completed and works on the piazza were initiated. In 1995, a preliminary “plywood stage”

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<sup>3</sup> See “The Bard's ‘first theatre’ found” (2008), <http://news.bbc.co.uk/1/hi/england/london/7544616.stm>.

<sup>4</sup> All information in the section is taken from Pentagram Supplements.



(Pentagram Supplements, 18) was erected to provide facilities to launch the Workshop Season. In 1996, most of the construction work was achieved and in 1997, final erections were accomplished, such as thatching parts of the house, especially the stage roof, which was likewise boarded up by completion of the Decoration of Heavens and *scenae frons*<sup>5</sup> (see Pentagram Supplements). Finally, the only thatched roof in London was repaired in 2008. Two times each year a conference is arranged. They usually take place around Sam's Day<sup>6</sup> and in October. On the occasion of the conference "Outside In/Inside Out: Shakespeare, the Globe and the Blackfriars" in October 2008, Andrew Gurr praised Theo Crosby as a great solver of problems. This argumentation can be supported by the fact that Crosby intended the *Underglobe* from the outset as the winter stage abiding by the model of the original stage of the Blackfriars.

Nevertheless, this formidable building and its distinctive history are not the major concerns of this thesis; however, in summary, it will provide insights into the Globe phenomenon, the actor-audience relationship, insights into the operation of this theatre that occur onstage as well as offstage, and the reception of selected performances at the modern Globe. This thesis will also attempt to demonstrate that even at the Globe all has not always been well. On the one hand, the major reason has been that the outcome failed to meet expectations. On the other hand, one can only learn what can still be put into practice today concerning the approach to produce Shakespeare plays, which is for most parts only realisable through the meticulous research of Globe Education, where scholars and theatre practitioners investigate everything from early modern printed texts, such as folios from the seventeenth century, to the latest findings that are constantly updated and stored in online databases of research institutions, such as the British Library.

One of the aims in the near future of this theatre is to complete the Shakespeare cycle and another aim is to put the collection of the Globe of Shakespearean productions into reality that have an impact on today's history of reception. This

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<sup>5</sup> i.e. the scenic wall

<sup>6</sup> Explanatory note: Sam's Day occurs on 13 June every year to celebrate the birthday of Sam Wanamaker. See Front of Mind. 3 May 2009, <http://www.shakespeares-globe.org/globeeducation/publicevents/samsday/>.

ambition also contributes to the ambition and self-realisation of the theatre's directors that have shaped the history of this modern theatre existing in the framework of, and being influenced by, an old tradition, on which our shared common knowledge is based. Some of the plays have been staged more than once in the recent past of the modern Globe's existence. One might rightly ask oneself why it is the case that some plays were performed more often than others. One of the most obvious explanations can be provided by referring to the achievements of the artistic director; however, there is certainly more to form the basis of this ambition than the personal intention of making one's mark. Further aspects concern high utilisation of capacities, fundraising and the fulfilment of expectations. What the audience of the Globe is provided with in each theatre season is a balanced mixture of successful productions that are taken up again, which might sometimes also be referred to as recycled crowd pleasers, and new productions that comprise approximately three additional Shakespeare plays plus approximately two modern or rediscovered plays.

A further level of Shakespeare's Globe might be discovered by a thorough comparative investigation of some of the plays that were staged more than once in different productions. In this respect profound questions deal with the following considerations: What can we learn from them and what do they tell us? Can one find the essential recipe for staging Shakespeare today in a manner that is adequate and pleasing enough for the Bard or does the Globe struggle as well as any modern production? By means of exploring two exemplary analyses in *Part III* of this thesis one will be able to make up one's mind. In this part, these questions concerning reception, realised by presenting relevant data, will eventually be satisfactorily answered, such as whether the reception of the play as well as that of the theatre has changed or remained the same in the course of time.

The reasons for the selection of the plays that have been investigated within the research process are listed below and in *Part III*; nonetheless, only a minority of these plays could finally be included in this thesis due to limited space. Therefore, a decision needed to be taken in terms of the plays that would exemplarily substitute for the entirety of the repertory. The ultimate decision why *A Midsummer Night's Dream* and *The Winter's Tale* are included relies on the

following reasons: at first, both were staged in three productions over a time span of twelve years, and both of them had their latest productions in 2008. This season is able to provide valuable insights into the development of the performance practice of particular plays at the modern Globe theatre in the course of the years. Secondly, they occurred in the more than interesting introductory seasons, in which the Globe launched its prologue season and its first official season, namely 1996 and 1997. Thirdly, the 2005 production of *The Winter's Tale* parallels Mark Rylance's farewell season, as I would like to refer to it, who undoubtedly influenced and formed the Globe as its first artistic director in an unforgettable way. These and more reasons have caused the final inclusion of the two plays in its various productions.

Plays	Productions
<i>A Midsummer Night's Dream</i>	1996 – 2002 – 2008
<i>Antony and Cleopatra</i>	1999 – 2006
<i>As You Like It</i>	1997 – 1998
<i>Cymbeline</i>	1999 – 2001
<i>King Lear</i>	1999 – 2001 - 2008
<i>Measure for Measure</i>	2004 – 2005 (Globe US Tour)
<i>Romeo and Juliet</i>	2000 – 2004 – 2007 (UK Tour) – 2008 (European Tour)
<i>The Comedy of Errors</i>	1999 – 2001 – 2006
<i>The Merchant of Venice</i>	1998 – 2007
<i>The Tempest</i>	1998 – 2000 – 2005
<i>The Winter's Tale</i>	1997 – 2005 – 2008 (Tour)

Fig. 1: List of Shakespearean Plays Produced More Than Once at the Reconstructed Globe (Prologue Season 1996 – 2008)<sup>7</sup>

Every production is accompanied by Globe staff that observe and supervise the events at the Globe backstage. By keeping Show Reports, in which everything from the most relevant data to entertaining incidents is documented, the distinctiveness of each production is obtained for all successors, who are interested in them, and who were not so fortunate to see them for whatever reason. In general, the Show Reports, subdivided in the Show Reports and the Front of House Show Reports, are unofficial documents, which are normally only accessible to members of staff at Shakespeare's Globe and researchers who are permitted entrance to the treasures of the Globe's Archive. Permission to gain

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<sup>7</sup> A play that was also produced more than once at the Globe is *In Extremis* (2006 - 2007). However, it is not included in this thesis as it is not one of Shakespeare's plays.

access is consistently regulated, which means that the applicant needs to complete an application form, to provide a letter of recommendation as well as evidence of his identity plus acceptance of the rules (see Front of Mind. 2009.

<http://www.globelink.org/research/libraryandarchive/openinghoursandaccess/> ).

Once you have access to the archive and the library of the Globe, the librarians are extremely helpful and very supportive. Appointments need to be made in advance of every visit. After the initial authorisation to access them, the researcher can come as often as he likes on a first come first served basis due the fact that both rooms are very small with only two tables in the each location. Currently, there is one PhD student working on public reaction, which is the most recent area of research interest of Globe Education.

All in all, these reports are highly entertaining and provide unique insight into events behind the scenes, in front of the stage, on stage and in front of the house. Nonetheless, it needs to be considered that these reports are incomplete in the majority of cases, and they are evidence of the way in which documentation concerning internal business is approached at the Globe. All of these elements contribute to the overall understanding of the way in which individual productions are put into practice in every season. They are, therefore, very precious and can be regarded as the *je ne sais quoi* – as that certain extra something.

Plays	Productions
<i>A Midsummer Night's Dream</i>	1996 (n.g.) – 2002 (g.) – 2008 (n.a. yet)
<i>Antony &amp; Cleopatra</i>	1999 (g.) – 2006 (g.)
<i>As You Like It</i>	1997 (n.g.) – 1998 (g.)
<i>Cymbeline</i>	1999 (n.a.) – 2001 (g.)
<i>King Lear</i>	1999 (g.) – 2001 (g.) – 2008 (n.a. yet)
<i>Measure for Measure</i>	2004 (g.) – 2005 (Globe's US Tour) (g.)
<i>Romeo &amp; Juliet</i>	2000 (g.) – 2004 (g.) – 2007 (UK Tour) (n.a.) – 2008 (Europe Tour) (n.a.)
<i>The Comedy of Errors</i>	1999 (g.) – 2001 (g.) – 2006 (g.)
<i>The Merchant of Venice</i>	1998 (g.) – 2007 (n.a. yet)
<i>The Tempest</i>	1998 (n.g.) – 2000 (g.) – 2005 (g.)
<i>The Winter's Tale</i>	1997 (g.) – 2005 (g.) – 2008 (Tour) (n.a.)

Fig. 2: Availability and Documentation of Show Reports<sup>8</sup>

<sup>8</sup> Legend: g. given; n.g. not given; n.a. not available (yet) – The latter refers to the fact that the reports are given in principle; however, they are preserved by the office of dramaturgy and they are usually only to be released within a period of time that comprises one and a half to two years'

In summary, based on unpublished archival sources as well as press cuttings and the small but exquisite supply of books, this thesis explores questions relating to the Globe phenomenon in every way as it is represented in the tripartite structure of press, audiences and the modern Globe theatre itself.

For the evaluation of the overall reception of each production the author of this thesis decided to use a rating guide that will hopefully ease the understanding of the reception by the press. Furthermore, she will exemplarily provide representative quotations and prominent aspects to give a most comprehensive overview that covers a range of issues and topics to provide an insight into how the individual plays, seasons or productions were received by the critics. A general description of each season's production can be analysed by the evaluation key for the reviews, which is subdivided in five categories: Excellent, Very Good, Good, Adequate and Poor.

## II

### 2. The Globe Phenomenon

On 30 May 1997, only days before finally launching the Opening Season, Patrick Spottiswoode, Director of Globe Education since the initiation of the Globe, was interviewed by Heike Maria Lamers for a German magazine. Asked whether he regarded the recreation of Shakespeare's Globe as a crucial achievement, he responded,

There are so many different reasons or there are so many virtues [...] of having the *Globe*. It will serve so many different purposes from theatre to education in its wider sense. I suppose the prime reason is to allow us to explore the very theatre that Shakespeare wrote his plays for, and to explore the playing conditions and the actor-audience relationship that the *Globe* offers. It is unlike any other theatre. I think we are liberating both the actor and the audience. (Spottiswoode in Lamers, 52)

All aspects that Patrick Spottiswoode addressed at this point will be taken up in the course of discussing topics that are relevant to the Globe. It is interesting to observe how he estimated individual issues in advance of the final opening of this theatre and the topics that he stressed particularly with regard to research. Further subjects that concern the Globe phenomenon, and that one will reencounter further below, are voiced by Spottiswoode, when he mentions his state of anticipation of what to expect from the Globe in the future,

We haven't opened yet, but we are previewing, and already I am very excited by the way language works in the theatre and the way audiences feel part of the play and part of the world, and have sense of community and are aware that they are at an event. So, I think that we are dusting the statue of Shakespeare. (Spottiswoode in Lamers, 52)

By way of comparison, there will be the possibility to investigate audience response as well as audience-actor engagement in chapter 3. In addition, one will see how the use of language has operated by exploration of the structural conditions of this building. Furthermore, apart from various other challenges, Spottiswoode believes that every visitor at the Globe "becomes a student" (Spottiswoode in Lamers, 52) and he intends to assist the spectators to "explore the nature of this theatre space" (Spottiswoode in Lamers, 52).

“I think theatre is very much about the now, it has to engage you in a different way and at the *Globe* the actors have to work on your imagination in a very different way – through the eye but also through the ear” (Spottiswoode in Lamers, 54). The latter can only be supported by Ben Crystal’s argumentation that people sometimes would come to *hear* a play rather than see any action onstage as there would have been too many visitors admitted in the sixteenth century (see Crystal, 56).

In regard to the issue of imagination, a vital, so to speak inevitably precious, contribution to the participation at the Globe theatre, Spottiswoode explains, “[...] in the *Globe theatre* you can also go everywhere because you go nowhere, and your imagination can take you anywhere. [...] Live theatre is about live people” (Spottiswoode in Lamers, 54). He likewise even refers to an “imaginary power” (Spottiswoode in Lamers, 54) that everybody possesses and that everybody can activate to live adventures in their heads. Furthermore, one could argue that theatre is a constant collective creative process, in which art is reproduced and reinvented every single night at every single moment. Moreover, theatre has the power to influence people’s moods in a positive way as it can distract them from their own lives for as long as a production lasts or even leave a lasting impression. Certainly these facts are true with regard to any theatre; however, there is that certain something at the Globe that contributes to increase this effect.

“One of the things I’m hoping is that the *Globe theatre* will attract a much younger audience, who will relax, move about, sit or stand, drink or eat. It’s an event, it’s a happening” (Spottiswoode, 54). Indeed it is valuable to emphasise this perspective and not to run the risk of regarding this theatre as a holy shrine, but as a unique place, where everybody gains unique reminiscences whatever they may be. First and foremost, it is a vivid place to inspire people’s lives who visit this theatre, even if this experience lasts only for a moment. Patrick Spottiswoode’s hope for a young audience has been fulfilled as there are always many school classes and students, who come from all over the world, among the international Globe audience of all ages.

Nonetheless, from the outset there has been the constant fear of how the Globe is regarded by the critics. In this respect, the director Ralph Alan Cohen states, “The harshest critics saw the Globe as little more than a Disneyfication of Shakespeare, but even the critics most sympathetic to the building of the Globe for reasons of historical interest were dismissive of its potential to make important theatre” (Cohen in Carson, 211). In terms of cultural studies, the denomination of the modern Globe as a theatre where a *Disneyfication of Shakespeare* was expected to happen is an argumentation that is somehow deprecating. A further insinuation in anticipation of the experience that would be provided at the Globe was to articulate: “The consensus was – and largely remains – that the best one can hope for from productions at the Globe is well-executed museum theatre, with the corollary that any other more significant production will be at odds with the building itself” (Cohen in Carson, 211). Certainly there is the issue of iconography in relation to the modern Globe, and admittedly this building is very impressive; however, it is audacious to argue that the theatrical achievements would be diminished or overshadowed by it. In addition, it is a harsh evaluation to claim that the Globe is *well-executed museum theatre* at best. In the beginning the positioning of the modern Globe theatre did not occur without interferences; even established directors and actors were cautious to work on this stage (see Cohen in Carson, 211). Nevertheless, rather rapidly the initial problems disappeared and the Globe theatre has continually become the highly respected place that it is today. Cohen helped to make a contribution to create a positive perception of this theatre by creating a list of pros and cons that finally resulted in six major rules, almost imperatives, for directors as well as actors at the Globe that need to be adhered to in order to achieve success at this incomparable theatre. They referred to language, stagecraft, length of the play, collaboration with the audience, time reference as well as the issue of challenging the audience (see Cohen in Carson, 211-225). Selected points will be taken up in the chapter on actor-audience relationship.

In general, there are two possible approaches, in which the Globe can be seen: one is the romanticised version that revives the Elizabethan theatre tradition at its core idea and the other one is the strict dislike by critics as well as scholars, who tended to expect an idealised, romanticised reconstruction of what they regard this theatre to be. As a consequence of their high expectations they are disappointed.



Therefore, in most cases there is only black and white thinking with hardly any *grey* in between. Nevertheless, one can neither regard the Globe as a laboratory, where original practices and Shakespearean performance traditions are tested to their limits, nor can one perceive it as an adventurous theme park. In fact, there is truth to be detected in both approaches. A close examination of them might contribute *a little grey* with regard to the perspective on the Globe phenomenon.

Indeed, a further layer that adds to this phenomenon appears to be iconography. According to Jenny Tiramani, crucial parts of the issue of iconography relate, on the one hand, to the colourful costumes that reflect the style of clothing in the sixteenth century, on the other hand to the decoration of the Globe that is the theatre building itself as well as the stage in particular. In both instances the Great Chain of Being is processed and represented (see Tiramani in Carson, 61). According to critics, a totally different approach to iconography, albeit it is again related to architecture, concerns the fact that there is the atmosphere of an ancient Greek amphitheatre perceivable, which is a further fascinating fact, which can easily be queried, realised within the framework of the Globe phenomenon.

Nevertheless, what is this Globe phenomenon that is constantly being referred to? Unfortunately, it needs to be clarified that there is no satisfactory reply to be provided at this initial stage of the thesis as the entire work serves to explore the various layers that contribute to the constitution of this phenomenon. At this point, a threefold realisation of this issue is presented with regard to its superficial level. First of all, it is only a myth that can hardly be described until the first visit in persona to the modern Globe theatre. Once you are there and provided that you are a theatre lover who has always wondered what it might have been like to see a production in Elizabethan times, the phenomenon will begin to unveil instantly, and you will start to comprehend what is intended to be described. The Globe phenomenon starts to captivate people when they spot and approach this great building for the first time. There is enormous enthusiasm and astonishment perceivable in people's faces when they move towards this theatre for the first time; one can constantly observe how primary excitement finally releases into joy when they realise where they actually find themselves. Secondly, this building looks so charming as if it was created by the influential inspiration of a fairytale

within the framework of all the modern architecture that surrounds this theatre in London's most flourishing district since the turn of the century, when the south part of the River Thames experienced its revival with the construction of the Millennium Bridge.

Thirdly, it is the "Globeness" of the Globe. The Globe phenomenon is formed on the basis of a reconstruction that was as authentic as possible, which is to be comprehended as a reminiscence of Shakespeare's days and respect for his achievements; at the same time it is a contemporary commercial theatre including an education centre as well as the Globe Exhibition. In addition, this phenomenon also relies on the idea of the "Globeness"<sup>9</sup> of the Globe, which is revealed in different instances. Initially, it refers to the way in which Shakespeare's Globe has been created. This might have already tremendously affected the success story of the modern Globe theatre as it is the product of a continuous process that endured centuries, which means as long as the desire for the reconstruction of Shakespeare's inheritance was extant. Franklin J. Hildy explains this concept of "Globeness" likewise by quoting a review from 1997, in which Susannah Clapp, a critic who writes for the *Observer*, states that "[t]he Globe reveals Shakespeare to us in a way no other "new" theatre has [...] In the past 10 years, the stage has gained, in the Globe, a space which has shown at a stroke how a Shakespeare play can be a popular event [...]" (Clapp qtd. by Hildy in Carson, 13). The notion of providing a *popular event* out of the context of a play by Shakespeare at a theatre could be regarded as guaranteed indicator for success in Shakespeare's days as well as today. This statement can be emphasised by Hildy, when she indicates, "But the success of Shakespeare's Globe suggests that history can indeed be used to make important contributions to the present even if it is only to help us see something about ourselves" (see Hildy in Carson, 14). The resulting phrase "essence of Globeness" was coined by Hildy who intended to refer to Shakespeare's Globe theatre in remembrance of historic backgrounds by the realisation of "theatre as its centrepiece", which, however, slightly changed to an "authentic reconstruction" (Hildy in Carson, 14). This is not to be misconceived in terms of perfection due to the fact that it certainly aimed at being as truthful as possible to the data that had been extant of the original Globe playhouses and

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<sup>9</sup> This expression originates from an article by Franklin J. Hildy (see Hildy in Carson 13-25).

mastering the challenge of inclusions that are in accordance with modernity as well as standards that should be fulfilled (see Hildy in Carson, 14). In brief, with regard to the authentic reconstruction of Shakespeare's Globe theatre, Hildy appreciates the "[...] dedication to the idea of authenticity [through which] this theatre has actually identified its own flaws, giving us a new understanding of what issues are important and why" (Hildy in Carson, 15), and this insight can only be gained by comprehending the impact of the Globe's recreation that needs to be perceived within the framework of its re-erection.

## 2.1. The Modern Globe Theatre

In relation to the issue of *Disneyfication*, it is interesting to observe how Ben Crystal describes the modern Globe: "Some consider the Globe to be nothing more than a tourist spot. *It's not* [emphasis added]. We've learnt so much about how to perform Shakespeare's plays in the reconstructed Globe in the last ten years, finally getting to act them in the type of space they were originally written for" (Crystal, 50). This statement, which was written in 2008, provides valuable information for those people who argue against the Globe theatre. It is certainly true to claim that the modern Globe is also a tourist spot as it is a popular theatre of our time; however, first and foremost, the modern Globe theatre is a department of education, as already indicated above, which provides researchers with the latest results as they have the possibility to experience Shakespeare's work within the framework in which it was originally intended to be performed. These findings allow totally different ways of approaching as well as understanding Shakespeare's words since they provide the audience with further layers of meaning in addition to the common knowledge that one is generally aware of from extant data of the first and the second Globe playhouses.

Nevertheless, one might correctly ask oneself what it is that is actually meant by common knowledge about the Globe. Moreover, what is the concept that is to be comprehended by this image of the Globe? Undoubtedly, the response clearly is that the "Globeness" of the Globe is being addressed. As already pointed out, Franklin J. Hildy explains "Globeness" by referring to the enormous variety that the modern Globe theatre has intended to achieve, which, according to experts, is a tripartite aim in the realisation of "a laboratory for the explanation of

Shakespeare's dramaturgy [...], educational responsibility [...] [and] [...] the belief that it could make Shakespeare popular, offering an alternative to the established theatre of its time" (Hildy in Carson, 22). These aims could be regarded as very ambitious; however, they have been approached in the same determined way as the entire Globe project, wherefore, it is indeed unsurprising and "[r]emarkabl[e] [that] Shakespeare's Globe has tried to do all these things and has succeeded beyond the expectations any of us had for it" (Hildy in Carson, 22). Moreover, it could be claimed that the Globeness of the Globe also reveals itself in the occurrence of certain characteristic features, such as the aspect of iconography, which has already been indicated, distinctive features of the Globe in direct comparison to other theatres as well as peculiarities that concern the nature of performing at the Globe. These issues will be encountered below in detail. Thus at this point, one exemplarily refers to the latter with regard to the use of the yard. For instance, it can function as the sea or as a ballroom, in which the audiences can be considered as its fish or as the aristocratic guests. The yard was used to execute fights in the 2004 production of *Romeo and Juliet* as well as in the 2006 production of *Antony and Cleopatra*; otherwise in the 2007 production of *The Merchant of Venice* it was utilised as the *Grand Canal* and it was remodelled into a place for a torch procession – just to name a few. The use of the yard usually comprises a fun factor in combination with the additional aspect of excitement that arises automatically as a consequence. An actor cannot be more adjacent to the audience than acting among the crowd of his spectators. There is an enormous closeness provided and actors can mobilise their audience to rearrange the utilisation of space in the yard. Thus apart from having fun, and in my experience the audience always really enjoyed it and reacted amazed at unexpected evolvments of the action, the space needs to be treated with special care. Rapidly the yard can turn into a hurdle race if members of the audience place their personal belongings on the floor; hence all spectators are advised not to leave their items unattended anywhere in the theatre and must always keep their belongings with them at all times. In addition, the stewards at Shakespeare's Globe contribute to secure the safety of the actors, the Globe audience as well as the smooth flow of the actions that take place in the yard by maintaining order.

## 2.2. Depiction of Two Influential Globe Achievements

Up to this point in time, the reader was able to witness two traditions that emerged during the first decade of the modern Globe's existence. The first refers to visiting companies that gave guest performances always within the approximate time span of a week; it was practised from 1996 to 2001, when the last company visited the Globe. On the contrary, there were occasional opportunities to realise guest performances outside the modern Globe theatre, and this theatre even toured through the US with one of its productions. However, the second tradition of companies touring the country as it is known was not been reinvented until 2007.

Irrespective of occurrences of the plague, when the playhouses were closed down, the famous theatre companies of the late sixteenth and early seventeenth century frequently visited places all over England. They occasionally performed in market towns, but more often at great houses, where they staged plays for the aristocracy. For example, while the Shakespeare company and the King's Men visited places outside London on a regular basis, the Chamberlain's Men were very concerned with building the Globe. They probably did not go on tour for a period of five years until 1602, when they visited Ipswich and Shrewsbury (see Gurr), for instance.

### 2.2.1. Visiting Productions at the Globe

Some of the productions that were staged at the modern Globe theatre were *only* visiting productions at Shakespeare's Globe; however, they were not produced by one of its companies. Some of the visiting theatre companies were British; however basically, they came from around the world, such as Cuba, India, Brazil or Japan. Many of them interpreted the respective plays by Shakespeare in their own way, which made them unique and interesting events at the Globe, in which they revealed aspects of the respective cultural backgrounds. All of these productions can be referred to as modern, popular or performative practices. These approaches are to be opposed to the *original practice* approach which is object of discussion in educational terms at the Globe and which can also be referred to as authentic productions. For the latter it has always been absolutely inevitable that they were kept in the original spirit of Shakespeare's days, such as "all-male-cast" for *Antony and Cleopatra*. However, most of the productions have not been

strictly orientated to the approach of original practice, since many of the Globe productions are also spectacular, modern interpretations that run the risk of being categorised in terms of anti-authenticity (see Conkie, 208-215).

With regard to 1996, the year when Northern Broadsides, the visiting company who staged *A Midsummer Night's Dream* during the prologue season, there are no data extant at all in the form of in-house reports as there had not yet been any custom to keep reports in the initial phase of the Globe's existence. This compulsory tradition did not start until 1997 (see chapter 2.3.3.). Therefore, there are data on the 1999 Indian production of *Kathalaki King Lear* by the Keli Company, which provides insights into presumably fourteen performances; the number corresponds with the existence of the handwritten Front of House Show Reports, providing information on the duration of the guest performance that took place from 6 to 17 July 1999. During this period the weather was generally warm. However, with regard to capacity utilisation, the shows for which the total audience is indicated clearly failed with an average number that amounted to approximately 450 visitors, ranging from 300 to 600 spectators, whereas about a third of the audience were groundlings. All in all, the performances of this production were categorised as smooth shows.

Prior to the Indian visit, the Cuban Teatro Buenída gave guest performances for a week as the second external company. They interpreted *The Tempest* as intertextual play displaying the aspect of cultural fusion, which was likewise perceivable by renaming their version *Otra Tempestad*. The entire event was in Spanish and resulted more or less in a masquerade. In summary, this production could not convince any of the critics (see *Otra Tempestad - The Tempest Reviews Season 1998*).

As far as the 2000 production of *Romeu & Julieta* by a company from Brazil is concerned, the most revealing aspects that are documented in the small selection of Front of House Show Reports – there are again no Show Reports extant as it was the business of the visiting company to keep an account on the actions on stage – concern the information that there were twelve performances altogether, which occurred from 11 July to 23 July 2000. Moreover, they provide insights into

the perception by the audience and as a matter of fact, there were many complaints in the course of the staging of this production as it was in Portuguese and not English. Due to the fact that this announcement was ambiguously advertised in advance, problems caused numerous complaints: firstly, “[o]ne gentleman wanted a refund as his understanding of the performance was of seeing a traditional Shakespeare play at The Globe, not a performance in a foreign language” (First night FOH Show Report of *Romeu & Julieta* – 11 July 2000); secondly, there were “[c]ustomers [who] booked in USA [sic!] to see *Romeu & Julieta* and complained that it was not *Romeo & Juliet* in English.” (FOH Show Report of *Romeu & Julieta* – 16 July 2000); finally there were three further complaints that had originated from online ticket sale. There were American guests who claimed that they had not been informed by the website of the *Ticketmaster Customer Services* that the show was in Portuguese and not English (see FOH Show Report of *Romeu & Julieta* – 18 and 21 July 2000) plus two additional cases concerning the *Ticketmaster Website* (see FOH Show Report of *Romeu & Julieta* – 22 July 2000). Since the box offices could not provide their guests with any refunds, as the tickets had been purchased at the online provider, an FOH<sup>10</sup> Manager intended to call *Ticketmaster Customer Services* and discuss the issue of refunding. Unfortunately, the solution of this case could not be detected.

In 2001, *The Comedy of Errors* was renamed *Kyogen of Errors* and reinterpreted by the Japanese Mansaku Company. They stayed at the Globe for almost a week, from 18 to 22 July 2001. A further time, it was *only* a visiting company, wherefore there are again no Show Reports extant; however, Front of House Show Reports provide insights into the popularity of the approximately five performances that took place. As far as the audience capacity is concerned this visiting production clearly failed due to the fact that forty per cent could fill half the auditorium, further forty per cent the space was filled up to a third and twenty per cent were evaluated as “respectful”. On average, there were constantly the small numbers of 100 to 150 groundlings present. Irrespective of the fact that it did not attract a mass audience the spectators who attended the show seemed to have been taken with the performance, which can be supported by the two subsequent quotations, “Lovely audience. Hilarious actors. All in all a good

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<sup>10</sup> i.e. abbreviation for Front of House.

entertainment. [...] Constant laughter from the appreciative audience, which is always nice to hear” (FOH Show Report *Kyogen of Errors* – 20 July 2001) and “A great night was had by all. Can they come back next year please?” (FOH Show Report *Kyogen of Errors* – 22 July 2001). In addition, a Front of House manager had noticed a very positive résumé for this production, “Comment of the evening, overheard during the outgoing: ‘That was so much fun. It really exceeded all my expectations.’ ” (FOH Show Report *Kyogen of Errors* – 22 July 2001). Finally, there is an impressive instance of appreciation of the brave groundlings included in one of the reports, “A good atmosphere in the theatre tonight. The groundlings stuck it for the most part, despite the torrential downpour about an hour into the performance. Some moved to empty seats in the Lower Gallery – we didn’t try to stop them. Enough dedicated souls stayed in the yard that it didn’t look completely deserted” (FOH Show Report *Kyogen of Errors* – 18 July 2001). Due to fact that there was much devotion perceivable among the groundlings during one performance, the strict Globe staff bent the rules as a special exception.

It is uncertain whether the tradition of visiting companies at the Globe has not continued due to the fact that the popularity among the audience could not meet their expectation in general terms or whether there is just no interest in continuing this experience at the moment. As far as the reception by the press is concerned it is true to say that it is completely variegated for all of the press reviews from positive to extremely negative evaluation, sometimes productions are appreciated for their surprising creativeness and sometimes they are ridiculed as a carnivalesque realisation of a play by Shakespeare.

Besides the practical experience of visiting productions at the modern Globe theatre, the Globe decided to leave the safety zone of its home. It went on tours abroad and finally reinvented a phenomenon of British theatre tradition by initiating Globe Tours that, meanwhile, have toured through Great Britain and Europe since 2007.



### 2.2.2. Shakespeare's Globe on Tour

In 2007, *Romeo and Juliet* was the first Globe production that would be touring through the United Kingdom since Shakespeare's days within the framework of the original tradition of Elizabethan times, which originated due to well known reasons, of touring the country. There are some leaflets and booklets archived in the Globe's Library that are able to convey a small insight into this production; however, there are neither show reports nor tour diaries available at the moment. It might also be the case that there is no documentation given at all. This chapter will demonstrate the only well-documented tour data or at least the only material that is available at this moment in time. Nevertheless, there will be the presentation of a selection of stage reports that have fortunately been preserved from the *Measure for Measure* US Tour in 2005. Therefore, this touring production through the United States of America preceded the first official UK Tour of Shakespeare's Globe in 400 years. In 2008, besides a UK Tour of the production of *The Winter's Tale*, which was a revival of the 2005 production directed by John Dove, a further UK Tour of *Romeo and Juliet* was also a revival tour of this production across Europe.

As far as the 2007 UK Tour of *Romeo and Juliet* is concerned there is only a handful of information available at the present time. One can definitely indicate that the tour started on 17 June 2007 and continued until 2 Sept. 2007, and that there were tour stops in sixteen different locations; whereas the long expected tour start was launched at Shakespeare's Globe and the final performance occurred at Lord's Cricket Ground in London. Unfortunately, there are neither data available on the exact number of performances that were staged nor on the action that took place offstage or onstage.

Nevertheless, according to Jenny Tiramani there were forerunners, altogether eleven external attempts, of staging productions by the Globe in different spaces that preceded, as it were, this first official and traditional UK Tour as well as the *Measure for Measure* US Tour by visiting theatres abroad. In 1996, the production of *Two Gentleman of Verona* visited New York. In 1998, there was a "staging of *As You Like It* at the indoor Tokyo Globe, in Japan [...] but this was the last time a version of the Globe stage itself was attempted in the first ten

years” (Tiramani in Carson, 63). This is due to the fact that playing Globe productions in other spaces does only work to a certain extent; since the same equal balance that was constructed at the Globe can never be provided between audience and cast in any other surrounding than the building in London. In 2001, it was again the Tokyo Globe that was visited with a production of *King Lear* plus a New York visit of *Cymbeline* in the same year. In 2002, it was *Twelfth Night*, which was an original practices production, that was the first to be staged in an authentic “surviving Elizabethan playing space” (Tiramani in Carson, 63); which means that the performances took place on a site that would have already been visited in Elizabethan times. In advance to the three visiting productions of Shakespeare’s Globe in 2004, there were two in between. In 2003, there was a resumption of the 2002 production of *Twelfth Night* that toured the United States of America as the Globe’s *Measure for Measure* US Tour would finally do in 2005 (see Tiramani in Carson, 63-64).<sup>11</sup>

### **2.2.2.1. *Measure for Measure* – 2005 Revival Pre-US Tour**

#### **2.2.2.1.1. Show Report**

The Artistic Director of this *Measure for Measure* Globe production was Mark Rylance and the executive producer was Greg Ripley-Duggan. The first show took place on 6 October 2005. There were a total number of thirteen performances at the Globe, which was a revival of the 2004 production of *Measure for Measure* and which directly occurred before the start of the US Tour. On 16 October 2005, the thirteenth performance was Mark Rylance’s final performance at the Globe (see also 2.2.1.2.); marking the end of a long career and formative years for the modern Globe. On this occasion, he was provided with a farewell in one of the Show Reports, “[...] This was the last performance before the tour of America. [...] *This was Mr Rylance’s last performance* [emphasis added]” (Show Report *Measure for Measure Pre-US Tour* 2005 – 16 Oct. 2005).

There were evening as well as afternoon performances that started between 1 pm and 2 pm, and 6:30 pm or 7:00 pm. The play was divided into two parts with an intermission of fifteen minutes. While the duration of the total playing time centred around two hours and thirty-seven to forty-seven minutes, the total

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<sup>11</sup> All information in this section is based on Jenny Tiramani’s explanations (see Tiramani in Carson, 63-64).

running time comes to three hours. All in all, there were four times two calls while for the rest of performances there was no indication of frequency extant concerning the number of calls that were taken.

The overall résumés comprised positive Globe-intern evaluations. For instance, there was praise for the audience despite the bad weather conditions, “[...] It rained and rained but the audience, a FULL house, loved every minute!!” (Show Report *Measure for Measure Pre-US Tour* 2005 – 12 Oct. 2005) and there was appreciation of the behaviour of school classes, “[...] Really busy house, lots of school parties, who seemed to behave themselves and enjoy the show. [...] The company took 2 bows” (Show Report *Measure for Measure Pre-US Tour* 2005 – 13 Oct. 2005 2pm).

In the course of performing this production, there were problems with actors entering too early in the respective scenes, a curtain that got stuck, actors standing on the trap doors just before they were about to be opened for the following scene; accordingly, they were warned off as it was very dangerous for everybody involved. There was heavy disturbance by helicopters and airplanes during seven performances, which were distracting the concentration of audience members.

#### **2.2.2.1.2. Front of House Show Report**

Unfortunately, the number of the total audience is not indicated for all performances; wherefore, one cannot arrive at a final conclusion in terms of capacity utilisation. However, as far as the résumé is concerned one can exemplarily investigate these two quotations: “[...] This evening’s house was full to the rafters!! [...]” (FOH Show Report *Measure for Measure Pre-US Tour* 2005 – 15 Oct. 2005) and “[...] A busy house incoming with a full house and up to maximum capacity in the yard! A very emotional show, being the last one of course. [...]” (FOH Show Report *Measure for Measure Pre-US Tour* 2005 – 16 Oct. 2005). The latter repeatedly refers to Mark Rylance’s parting as well as this representative quotation, “[...] Mr Rylance made a very moving speech and we were all very emotional, it meant a lot to all of us here on the FOH team and the stewards, some of whom have been here from the very beginning. We wish you well in all that you encounter. [...]” (FOH Show Report *Measure for Measure*

*Pre-US Tour 2005* – 16 Oct. 2005). This incisive event of Mark Rylance's farewell is also mentioned by Christie Carson in detail. Due to the fact that the Globe audience is always informed about the current state of affairs, they knew what the final performance of the all-male original practices production meant. She explains,

[...] the final performance of *Measure for Measure* in October [...], Mark Rylance's last on the Globe stage, was charged in a way that was largely dependent on the audience members' knowledge of the importance of the moment for the Artistic Director. This atmosphere was enhanced by the recognition of the many actors, directors and supporters who attended that performance [...] all of whom were in full view of the audience. If there was any doubt about the significance of the day, the final 'curtain call', followed by the parade of gifts that appeared at the front of the stage, and the impromptu speech by Mark Rylance, made the audience very aware of the fact that it was a special performance. (Carson, 119)

This quotation provides valuable insights into the way, in which Shakespeare's Globe treats and appreciates its audience. They are regarded as equal. Thus, the single members of the audience find their position on the same level as the members of the Globe. The importance of the day had been disclosed to them; thus as active participants they were able to contribute to the creation of an unforgettable moment at the Globe theatre. There will be more information provided and discussed in the subsequent chapter with regard to the subject matter of the Globe audience.

In the Front of House Show Reports, one learns about rather unspectacular problems with regard to people who tried to film the show, one person who tried to steal something from the Globe shop and that one mobile phone was reported stolen. During the pre US show on 15 October 2005 many patrons fainted. Furthermore, there were complaints about restricted view during one show, there was one request for refund due to lack of interest in this show, some cases of minor injuries and illnesses as usual. In addition, there were a lot of students present at each performance; however, there are no major difficulties or extraordinary problems to be reported.

#### **2.2.2.1.3. *Measure for Measure* – Globe Theatre Tour of America 2005**

For the Globe Theatre US Tour the company stopped off to make guest appearances at The Guthrie Theatre, Minneapolis; The Freud Playhouse, Los

Angeles; The Zellerbach Theatre, Philadelphia and The O'Reilly Theatre, Pittsburgh. Actually, there is only one report extant, which resembles rather a tour report combining both elements of the two kinds of the conventional show reports (see the following chapter). Again, there were evening as well as afternoon performances that started between 2pm and 4pm or 7:30pm and 8pm respectively. The division of the play as well as the total running and playing time maintained their length, apart from the interval that was five minutes longer, which means twenty minutes, during the US Tour. The first performance took place on 26 October 2005 in the Guthrie Theatre, Minneapolis. There were presumably forty-five shows and one can conjecture that the Globe toured until December 2005. Moreover, one can assume that there were more shows to follow after the forty-fifth show; certainly in New York and possibly another city as well. However, there is no material extant to testify these assumptions. It is only indicated in one of the subsequent quotations (see 7 Dec. 2005) that there must have been at least one additional stop in a further playhouse during this US tour.

An outstanding fact is to be related to audience response, which must have been simply amazing. Beside great résumés at the end of each show it was not only once that the cast did not only have extra calls, however, they had standing ovations, which is explicitly indicated three times with regard to the first, second and twentieth show. Nevertheless, the show report for the forty-first show indicates in its résumé that even if the houses were not full for most of the performances throughout this tour, there was the greatest appreciation that can possibly be given by the audience, and that is simply standing ovations. This occurred on the occasion of every singly curtain call throughout the tour: “[...] A full house and great audience. [...] I just want to state for the record, as it is not on all show reports, that we have had a *standing ovation during the curtain call every night since our arrival in the USA*” [emphasis added] (*Measure for Measure* Globe Theatre Tour of America 2005 – 3 Dec. 2005).

In a collection of extraordinary representative quotations one is informed about post show discussions (see *Measure for Measure* Globe Theatre Tour of America 2005 – 1 Nov. 2005), one of the press nights which took place in LA (see *Measure for Measure* Globe Theatre Tour of America 2005 – 10 Nov. 2005), and

there is information on a matinee for school classes who were received by the company as a great audience (see *Measure for Measure* Globe Theatre Tour of America 2005 – 2 Nov. 2005). The latter can be completed with this perception, “[...] This morning was the Design For Sharing Performance. It ran at 1 hour with over 500 school children. Very good reaction and lots of interesting questions asked” (*Measure for Measure* Globe Theatre Tour of America 2005 – 16 Nov. 2005). Moreover, an instance is reported, in which audience members were seated in the front rows as the performance was obviously not sold out. Therefore the decision was taken to move the audience to provide more intimacy between the audience and the cast, which caused a delay of the start of the performance: “[...] FOH have started moving audience members from the back of the auditorium to the empty seats in the front and on the side seating, on the request of Mr Rylance. They start doing this on the hour (ie [sic!] at the time the show is due to start), so we give them a couple of minutes to settle” (*Measure for Measure* Globe Theatre Tour of America 2005 – 13 Nov. 2005). Finally, there is documentation of concluding speeches that Mark Rylance gave, such as “[...] Final performance in Philadelphia. Mr Rylance made a speech at the end of the show onstage [...]” (*Measure for Measure* Globe Theatre Tour of America 2005 – 4 Dec. 2005).

In America, as opposed to the problems that occurred in the modern Globe theatre, the cast had difficulties with noise in the auditorium, changes of entrances and variations of stages due to the different locations and the different nature of each theatre. In addition lighting design represented a challenge as the lights were sometimes considered as too bright, such as in LA, where they repeatedly did not work for a moment or the candelabrum, which was upstage, was not working at all, such as in Philadelphia. Again the actors suffered from minor injuries, they were often late and they frequently forgot to wear their props, such as beards and many things more.

To return to the crucial instance of lighting it is necessary to refer to the immense power of candlelight – originally desired to be used – that contributes to a very special atmosphere regarding light quality. For this indoor tour electric candelabra were acquired “[...] but electric candles do not give out the same kind of light as real ones so the lighting was never really close to the original playing conditions,

and, sadly, the health and safety regulations forbade us from playing in candlelight as the actors originally did in the seventeenth century” (Tiramani in Carson, 64). For an original practices production the consequences resulted in layers of anti-authenticity, which are based on the fact that the uniformity of cast and audience was not provided as they did not share the same light. Given the circumstance that there was naturally no daylight and candlelight was not permitted, which correlate as they both create the same warm atmosphere, the situation of lighting resulted in difficulties as it would likewise be necessary to revive the symbolism of the early modern world for a modern Shakespeare audience (see Tiramani in Carson, 64-65).

Out of context one is not able to understand the impact of the light, which is one of the major Globe topics in terms of authenticity, on the production’s realisation for this tour; however, being aware of its importance one can comprehend the problems that are documented in the tour reports. For instance, one can read, “[...] During Act 1 there was a black-out for 2 seconds throughout the whole building including the stage. Everything flickered then went out and came back on again. This did not stop the show as it was not for long. Fine for the rest of the show” (*Measure for Measure* Globe Theatre Tour of America 2005 – 26 Nov. 2005). Finally, at the supposed end of the tour, one learns, “[...] The upstage candelabrum has been cut for the run in Pittsburgh, as the stage is a little more cramped. The front row audience’s legs are actually on the set, so to allow more room upstage it has been removed until *New York*. [emphasis added]” (*Measure for Measure* Globe Theatre Tour of America 2005 – 7 Dec. 2005).

As one can clearly see due to the locations that were mentioned, this tour, obviously an indoor tour, is juxtaposed to the essentially different situation at the Globe playhouse and the tours that were to follow in 2007 and 2008; all of which were touring productions with outdoor performances in natural light only. The Globe attempted to recreate the tours of the original touring company from 400 years ago, which is in accordance with the original English theatre tradition of *Shakespeare on tour* (see Gurr) with outdoor productions; certainly, in the original sense of the idea of open-air theatre.

### **2.3. Shakespeare's Globe Backstage – Insights into the Working Policies of this Theatre**

In this section the reader will be provided with an insight into internal business of the Globe which will be achieved by the outcome of an interview with Celia Gilbert, the outline of advance sales numbers of the theatre, which were kindly provided by the box office, and the inspection of the show reports that document all occurrences at Shakespeare's Globe. At this point, it needs to be emphasised that these reports, although very valuable, are, in fact, incomplete and imperfect documents. Hence they need to be approached with special care concerning final conclusions of the overall success of a season; however, if a conclusion is drawn, it is certainly based on facts that derive from absolute numbers and well documented components of representative parts.

#### **2.3.1. Background Information<sup>12</sup>**

In an interview with Celia Gilbert, who is House Manager of Shakespeare's Globe, some crucial background data could be discovered that facilitate the understanding of processes that occur backstage and which provide a unique insight into the action and activities of the Globe.

##### **Statistics**

- The theatre season runs from April to October with over 250 performances attracting annual audiences of 350,000.
- The theatre has a capacity of 1500 people per performance.
- Up to 700 'groundlings' can stand in the yard for each performance.
- 150,000 people pay just £5 for a groundling ticket every year.

2009 Theatre Season. <http://www.shakespeares-globe.org/press/theatre/>

A couple of questions emerged in the course of working with the Show Reports<sup>13</sup> – the Show/Stage Reports and Front of House Reports – such as questions concerning capacity regulations, exclusiveness of holding such reports, background information on strict policies, terminology and legal regulations.

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<sup>12</sup> This chapter presents a summary of information that derived from an interview with Celia Gilbert on 10 December 2008. Unless otherwise noted in brackets, where all ideas and direct quotations are explicitly credited with their source, all information included originates from Celia Gilbert, who permitted the author to present the content of this interview in this thesis.

<sup>13</sup> See chapter 2.3.3. *Documentation of Productions at the Globe*



Generally speaking, it is nothing special to maintain records like these reports according to Celia Gilbert; however, there is a British regulation<sup>14</sup> that every theatre needs to document everything that happens in relation to the house. Therefore, as it is a legal requirement in Great Britain, it is inevitable to keep reports on in-house affairs. If there is ever a legal claim, this means if something happens, the theatre will be asked to demonstrate the evidence of what occurred in reality.

As the statistics above indicate, the maximum capacity of the theatre totals 1,500 people. The overall audience capacity is subdivided in standing and seating areas, whereas the first category is referred to as groundlings and has a licence for up to 700 visitors. However, in the majority of productions the usual upper limit is 600 people in the yard. The maximum capacity for the groundlings is individually regulated; it depends on the size, set-up and shape of the stage, and obstructions, such as elements of the stage, torch processions, fights, and many more, which usually take place in the yard of the Globe and which vary from season to season or sometimes even from production to production. In these cases, public safety measures are taken off from 600 people. This regulation will allow actor movement and secure the safety of the audience as well as that of the actors at the same time. In summary, a full house allows two maximum capacities; the first one refers to the normal upper limit of 1,500 and the second maximum capacity is adapted to the needs of the actual production in accordance with public safety.

Nevertheless, sometimes – as can be detected in the Front of House Reports – the Front of House staff decide to permit more people than the maximum capacity would actually allow. However, on what basis do they decide to let more audience members in and how many more is the absolute maximum in such circumstances? This is completely dependent on the returns queue, if people do not appear, the amount of groups that are in the yard as well as the set-up of the show and the stage, and it certainly depends on the weather. It is a last minute decision that is taken ten to fifteen minutes before the performance starts; sometimes even five minutes before the beginning of the show.

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<sup>14</sup> See also *Licensing Act 2003*

The strict policies of the Globe staff, in most cases carried out by the stewards, can be ascribed to the strict sanctions that are in accordance with licensing. For example, the reasons for the strict regulations of photography<sup>15</sup>, copyright, seating-standing, and many more, are all based on licensing. There is a crucial fact to be considered when talking about the Globe: it is the only thatched building that is permitted in London today. Hence strict guidelines must be maintained for being allowed to have 600 people standing in the yard. For instance, Southwark could immediately close down the theatre when the groundlings that are officially permitted are not standing but sitting. If someone from the Southwark Council ever observed that, the theatre would immediately be forced to stop operating. As a consequence, the stewards will always friendly but firmly remind every groundling who intends to sit down for a while that he must not do it. Visitors might be and are indeed often confused by this behaviour; however, if they knew about the reasons, which form the basis of the instructions that the Globe staff act upon, they would never even intend to rest.

Since the Globe is a wooden building, it is an element of public safety measure and, in fact, it is part of the licence that at least one fireman needs to be present for every show. Before the start of every show a compulsory briefing takes place, in which the Globe staff supply the stewards with the latest safety regulations. All in all, depending on the set-up of the individual production, there are up to twenty positions in the auditorium; two stewards are required for every position. The ideal number would be about forty stewards for every show; there are indeed usually between thirty-four and thirty-seven stewards present at every show. All of the stewards are volunteers who commit themselves for the whole season; during this time they are asked to work on a minimum basis of two days per week. There needs to be at least one steward for every position to guard every step and every part of the stage to protect the audience, the actors and the theatre.

Different terminology is in use to refer to audience members and areas in the theatre. It is of interest to clarify some of these terms, such as the expression *patron*, which is used to refer to the members of the audience, or the concept *groundling*, which is the usual denomination of people with standing tickets in the

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<sup>15</sup> Cf. <http://www.shakespeares-globe.org/press/filmingandphotography/> (16 Feb. 2009)

yard, who must not be called *yardlings* as some Front of House members wrongly name them; this is definitely the incorrect terminology. The *Lords' Room* is the area behind the stage, which is often occupied by musicians left and right of the musicians' gallery. In the *Steward's Room* the lockers of the stewards are located, where they can place their personal belongings such as the Globe staff practises in the *Green Room*. *Boxes* are the those theatre seats which are like the *Gentlemen's Boxes* traditionally used for the upper class or special guests, whereas *Box P* is especially used for rich guests. In addition, the *Lords'* and the *Gentlemen's Rooms*, which have likewise been decorated with exquisite paintings symbolising iconic images of the world, have remained areas for privileged people (see Mulryne, 154). At the original Globe one needed "to pay three pence to gain entry to the Gentlemen's Rooms, as opposed to the flat rate of a penny charged to gain entry to the yard. [...] The Lords' Rooms, accessed through the Tiring House, cost six pence or more" (Mulryne, 154). In contrast, you have to pay between £24 and £27 for the *Gentlemen's Rooms* at the modern Globe; however, these boxes are mostly only available for matinees. A further important expression that needs to be explained concerns the term *house seats*; they are not automatically at the disposal of visitors in need. It always depends on the tickets that were sold in advance. Usually there are between two to four seats kept for people who might require them. The decision of how many will be available and to whom they will be given is taken five minutes prior to the opening of the show or sometimes even in the course of the show. Details that will occur throughout selected tables of capacity utilisation in the appendix of this thesis refer to the use of expressions, such as "a good house", "fullish" [sic!], "not a full house" and many more. These expressions and phrases are used in the Front of House Reports, when the exact figures from the Globe's Box Office were not available at the time of the composition of the report.

### 2.3.2. Advance Sales by Season<sup>16</sup>

Show& number of performances	Seats	Value in pounds	Sales - Paid tixs	Sales %
R&J 2008 2p.	2986	37,780	1887	63
KL 2008 68 p.	99783	1,707,955	23850	24
MND 2008 70p.	102722	1,758,210	33639	33
MoV 2007 74p.	107639	1,805,992	102323	95
A&C 2006 62p.	98270	1,515,578	78524	80
CoE 2006 51 p.	80835	1,251,879	68875	85
T 2005 63p.	95998	1,420,895	86623	90
WT 2005 76 p.	113404	1,702,080	92919	82
R&J2004 87p.	134074	1,902,731	129552	Only 3058 free tixs
MfM 2004 65p.	97157	1,456,560	80012	Free: 15913

Table 1: Advance Sales by Season

Before 2003, there was a different system of documentation in use at the Box Office of Shakespeare's Globe. Therefore, there are no numbers accessible for this period of time. Nevertheless, since 2004, the advance sales numbers, listed above, indicated by season, are accessible to members of staff and Globe insiders. The rest of the sales numbers is documented in an especially developed computer system that cannot simply be accessed by anyone. Regarding the numbers above one can gain insight into one certainty: obviously one can observe that the numbers provided above only refer to tickets that were sold in advance of the start of the season. In these numbers not the entire amount of tickets that was finally

<sup>16</sup> All data is received by the Box Office.

Legend: tixs – tickets; p. – performance(s); MoV – *Merchant of Venice*; R&J – *Romeo and Juliet*; KL – *King Lear*; MND – *A Midsummer Night's Dream*; A&C – *Antony and Cleopatra*; CoE – *Comedy of Errors*; T – *The Tempest*; WT – *The Winter's Tale*; MfM – *Measure for Measure*

sold is incorporated. Therefore, it can be assumed that those productions that had sold more tickets in advance than others seem to have attracted more interest and could therefore be classified as crowd pleasers.

### **2.3.3. Documentation of Productions at the Globe<sup>17</sup>**

Apart from the representation of the productions in reviews by journalists, awareness-raising in advertisements as well as word-of-mouth recommendation of visitors, there is a further layer, in which the evidence and realisation of a production is documented; this is achieved by keeping Show Reports. The recorded data are stored in the Globe's Archive, to be exact in the Library of the Globe, where all of the extant reports are available in the office of the librarians and can be read in situ by people who have access; however, they must not be copied as they are internal business only. Every single play in productions by one of the companies who staged them at the Globe is documented; depending on the amount of performances, which can vary between approximately ten and ninety-five shows, the dimensions of the reports differ accordingly. For most productions the documentation comprises the size of a public telephone book.

Topics that are included in these reports consider everything from minor details that occurred at single shows to the reference to world events plus how the Globe administered these situations. Another crucial instance, when talking about the Globe is the explicit mentioning of the audience, especially groundlings, wherever possible as this seems to belong to the sort of unique experience that one can only have at the Globe. This fact is naturally appreciated by the Globe playhouse itself, but also by the press as proven in several examples above and further below.

Therefore, this particular issue will likewise be discussed in detail in a section of its own. However, at this point the reader will be provided with a deeper insight into the policies of the Globe theatre, which will additionally contain an

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<sup>17</sup> Most of the underlying information that is included in this chapter is taken from the Show Reports as well as the Front of House Show Reports from 1997 to 2006. The following summary represents a depiction of daily, interesting and sustained events at the Globe, which is based on thorough research in London. This chapter represents the end-product of most crucial instances that were documented by the author of this thesis in a summary out of the reports indicated (see Fig. 2). This report, an unpublished document of 168 pages, is available on request. It comprises the most important facts, data and collections of extraordinary representative quotations. For these reasons it is only feasible to represent a selection of basic as well as outstanding findings (see also Appendix).

evaluation of the impact of audience response apart from sales numbers and representation by the press, by an exclusive gaze behind the curtains.

At first, it is necessary to explain what the show reports actually comprise; therefore, there will be a presentation of the overall nature and structure of both kinds of reports, such as the fact that documentation consists of two parts, which are regulated independently. Secondly, there will be an investigation of the contents of these reports, which will be executed on a superficial level which intends to convey a general comprehension plus a depiction of crucial events and examples that are included to provide the reader with unconventional information.

There are two kinds of reports given for every single production. Generally, apart from the 1997 production of *The Winter's Tale*, which is entitled *Stage Manager's Report*, they are referred to as *Show Reports* and *Front of House Show Reports*; the latter frequently appears in the abbreviated version "FOH Show Reports". In general, the Show Report refers more to the actual set-up of the play and it focuses mainly on the action that happens on stage as well as backstage, which means behind the scenery. Therefore, they could actually or would ideally be referred to as Stage Reports. In 2006, the *Show Reports* were renamed *Stage Manager's Reports*. These reports are stored in loose leaf binders in the Globe Library. As far as the overall structure of both reports is concerned, there are usually two pages of A4 for each show. Moreover, every production incorporates two reports for every show. In general, the Show Reports are slightly more formal whereas the FOH Show Reports are written in a very familiar way as they are only intended to remain internal business.

The content of the Show Reports generally comprises the season, such as "Shakespeare's Globe Theatre 2001", the title of the respective production in combination with the year, such as *King Lear 2001*, the heading "Show Report", the date, the performance number, the performance time with the start of the show as well as the end inclusive of the number of intervals. Thus the reader is always informed about the total running time as well as the total playing time. There is a section, where comments can be placed, such as the indication of problems, ideas for improvements and résumés of each show. The nature of these comments can

correspond to the audience, the situation of the weather, use and change with regard to props, disputes between the actors, injuries, problems in combination with or without solutions, the number of calls taken, orders and the indication of extraordinary events, such as when the director of the production is present or when an approved camera team is present. These are the most relevant aspects; certainly there can be more elements included which slightly changed over the years. However, a stable fact concerns the practice that at the bottom of the page there is the signature of one or two stage managers who are in charge of the report.

FOH Show Reports are usually longer and more detailed than Show Reports. At least, one gains this impression for a large amount of documentation; however, there are consistently reports that are perfectly able to recreate an insight into the action backstage, offstage, onstage and in the auditorium. In addition, there are comments regarding the weather conditions and there is almost always a résumé of the particular show given.

In terms of the general construction of the FOH Show Report, the content comprises the general set-up in relation to the Show Report, which secures that production, date and time are in accordance. Distinct aspects refer to the continual indication of the weather, the number of wheelchair users, the documentation of the number of spectators, which is however rather incomplete for major parts, which happens when the FOH staff do not receive the latest numbers by the box office, and there is space for actual occurrences, stories and quotations. In the final section the names of the respective Front of House Managers are to be found. In addition, a section that is entitled *work needed*. For all seasons concerned one can detect this section in the FOH Show Reports. Sometimes the work in need remains almost the same for a number of shows whereas some things will have been fixed and others will be added as there is always something broken, out of order or in need of inspection.

The section of comments in these reports can provide information on whether it was tricky or not to stop photos prior to the announcement of the show, whether visitors stopped and whether they were happy or not to stop snapping when they

were being asked. There is indication of whether the house was fully booked, the number of extra groundlings that were permitted last-minute entrance, and whether the *Lords'* were fully booked. Apart from capacity utilisation, there is the discussion and presentation of instances of individual stories and how problems were solved, persistent people who are taking photos or attempt to video the performance. In addition, mostly one can find the number of photographers and their position in the audience (and whether they stopped and how when being asked). There are allusions to: firstly, safety measures during the interval concerning security, firemen and house manager; secondly, the collection of lost property; thirdly, the listing of complaints inclusive of the FOH manager's perception of seriousness of each complaint; and finally, cases of double booking and how these cases were handled.

There is indication of the number of people who fainted and where exactly they fainted in the theatre; the number of people who exited feeling faint or nauseous, and whether they collapsed or left the auditorium more or less fine. There are instances of various kinds of illnesses and it is reported on whether people left the show, returned to the play, whether they were taken care of and by whom such as the fireman, first aid room, ambulance and others. For example, there was a case when a man collapsed, probably due to a stroke. In addition to this information, there was a note on who cared for him, that the ambulance was called and there is a detailed report on the actions taken until the arrival of it. Moreover, there are notices with regard to enquiries, such as the possibility of getting a refund on somebody's ticket due to an instant illness or another reason, whether a problem emerged and how the problem was eventually solved.

Selected instances in the FOH Show Reports comprise the following examples in this paragraph. There is documentation of the number of people who left during the show; the kind of reception at the end of the play, and whether the audience approved of the performance or whether they were discontent; whether empty cups, beer bottles, bits of paper, chocolate covered nuts, and many things more were still to be found after they should have been cleaned up; whether the fire alarm was activated during the interval and its reason. There are often comments, which complement in hand-writing details of reports of one manager with regard



to perceptions of another. For example, one will likewise detect the number of tired people who were seated, and sometimes if no problem occurred, there is the conclusion to be found, “Report is boring as it was a very easy show”. There are instances of support within the house, such as when an Exhibition Assistant supported the Box Office. In terms of traffic one normally finds statements on the noise level made by river boats and whether they were noticeably quieter than usual, helicopters that are buzzing over the Globe theatre and planes which are directly passing over it. Finally, in most cases, there is a résumé as well as the evaluation of the behaviour of the audience.

As far as general notes are concerned that are gained from investigating the FOH Show Reports, there is exemplary reference to the documentation of the nature of the audience. For instance, there is information on demographic figures, such as age, social structure plus the amount and occurrence of groups as well as individuals. In addition, there is a precise positioning of extraordinary age classifications, which means that they are always observed with particular care, when very young children, sometimes even babies, or very old people are present in the Globe audience to watch a show. For example, in 2002, one detects records such as “a receptive audience, with a large number of families with young children – especially in the yard.”, “Lots of youngsters in the audience, who were spellbound. Lovely.” or “A lot of schools in today and they were fantastic” (FOH Show Reports *A Midsummer Night’s Dream* 2002).

Throughout all of the seasons that have been investigated one can detect indication of the director’s attendance at a show, the occurrence of the press night, which usually does not occur at the very beginning of the production, and permissions for official videoing and photography. Visits by members of the press at the Globe are always explicitly mentioned. In the same way, visits of celebrities are documented; however according to the extant data there are rarely VIPs present. In 1997, for instance, a review classifies the modern Globe theatre as the place to go: “The Globe is unquestionably the place to be seen enjoying your Shakespeare this summer. The Queen and Prince Phillip, Hilary Clinton and Cherie Blair have already made the pilgrimage and more big names are expected” (Maunsell, 1997: 31). Interestingly, no documentation of the Royal visit could be

detected in the show reports. There were five instances in the reports concerned that indicate the presence of special guests at the modern Globe, such as Tony Blair, Ewan McGregor, Barbara Castle, the Hiltons and possibly Britney Spears. In fact, a heated discussion was initiated whether the last celebrity was actually at the Globe. Rumours are spread on half a page as to whether, “[w]as Britney Spears at the Globe or not!!!!!!” (FOH Show Report *Romeo & Juliet* – 3 June, 2004).

The Globe visit by the former Prime Minister Tony Blair is critically observed by the Globe staff, “*Tony Blair* [emphasis added] was in the audience. He was late arriving back from the interval which caused a slight delay (too much food and champagne in the [G]reen Room). But he and Cherie were happily clapping along at the end. [...]” (Show Report *The Comedy of Errors* – 6 Sept. 1999). This particular performance is evaluated as a successful show by the Globe. Seven years later, actor Ewan McGregor, although he arrived incognito, caused great excitement,

“[...] A fairly gentle incoming at first followed by a bit of a dash. A group called, Intercountry Adoption Centre had booked 3 boxes plus a few seats in MG. There was last minute panic as we discovered **Mr Ewan McGregor**, amongst their party was asking for tickets in a different name at the Box office. The tickets were located just as another of his party arrived to collect their ticket. Foh [sic!] managed to reunite them all in the right boxes and decant one of their bottles of wine which had found its way into the boxes. [...]” (FOH Show Report *The Comedy of Errors* – 12 Sept. 2006)

In 2001, two instances of visits by influential personalities are documented. The first case concerned Barbara Castle, Baroness Castle of Blackburn, who was ninety years old at the time, “BARBARA CASTLE WAS IN, Ian [Note: FOH Manager] was very excited about this. No problems, no helicopters etc. nice easy matinee.” (FOH Show Report *King Lear* – 19 Aug. 2001). Obviously, the company gave a successful performance that afternoon. The second important instance affected the Hiltons, “The Hilton Group were in tonight – lots of them” (FOH Show Report *King Lear* – 1 Sept. 2001); however, the latter aroused not much excitement.

Some general distinctive features are conspicuous. For instance, sometimes reports are shorter when there were two shows on one day, which usually involves a matinee and an evening performance. As a special event there are also midnight performances offered from time to time. Important differences in the overall nature of the reports are revealed in their appearance, which slightly changes in between different productions in one or different seasons. An incident that is very noticeable concerns the earlier versions of the Show Reports which seem to be far more involved in theatrical issues rather than audience response solely; which means that there was a well balanced approach to observe theatrical matters in the early years of the modern Globe. One can only conjecture as to whether there is a slight change from pure interest in high culture to merchandising “Globe culture”; however, it seems that the focus of interest has undoubtedly shifted as the reports have changed in the course of the years; one only needs to be aware of the development of the Show Report from the original Stage Manager’s Reports. Nevertheless, as far as the direction of this shift is concerned one cannot predict the trend at this moment.

#### **2.3.3.1. The Times are Changing**

Perceiving theatre as a reflection of society and times, one can follow the trace of inventions during the elapsed decade, such as mobile phones, and the improvement and distributions of technical devices at the Globe, such as hearing loops that are placed at the disposal of people who are hearing impaired. Developments can obviously be perceived with regard to the Show Reports which were still typed on a typewriter and the FOH Show Reports that were still handwritten in 1998, whereas the reports were typed on computers from then on. Step by step, one can observe the continual emergence of electronic devices, such as Blackberries, cameras, digital cameras, video cameras, over a period of twelve years. In 1997, especially noticeable were constant complaints due to a lack of public telephones, which can be supported by this exemplary note, “[...] more complaints about lack of public telephones” (FOH Show Report *The Winter’s Tale* – 23 July, 1997). Therefore, after a while, Shakespeare’s Globe obviously ordered new ones according to the FOH Stage Report *The Winter’s Tale* – 25 July 1997. However, the emergence of the first mobile phones at the Globe in the Opening Season marked a period of new challenges: “Mobile phone, LOUD mobile phone

went off twice. The person took the call, and gently swanned out of the groundling area deep in conversation...” (Stage Manager’s Report *The Winter’s Tale* – 27 July, 1997). Apparently this was still a time, in which a mobile phone was a prestigious good with which people enjoyed to show off. For instance, this rare occurrence of mobile phones back then can be supported by a critic who lists a number of irritations during the press night among which he mentions, “*even* [emphasis added] the ringing phone of an attendant” (Billington, 1997).

### **2.3.3.2. Globe Topics**

This section reports on persistent topics that especially concern the modern Globe theatre throughout the individual productions; this means that they represent stable elements.

In fact, there are certain Globe topics that are recurring for each production that deserve the right to be emphasised within the framework of this thesis, such as already indicated above the issues of traffic, mobile phones and technical devices of any kind. Instantly, they might not seem to be the most interesting topics in the world, however, they are firmly fixed facts at the Globe and they are more than relevant in relation to this unique theatre. To represent the kind of reports in the press reviews, one needs to discuss a large variety of Globe topics that affect this theatre in a secondary way, such as the praxis of no use of cameras and mobile phones. Admittedly, these topics might sound trivial as it is meanwhile a daily routine in theatres around the world; however, there is a further layer that needs to be added in regard to the modern Globe. In fact, it is not trivial at all to discuss these issues since the Globe theatre enjoys the privilege of being the only licensed open-air theatre in London today and therefore it must obey very strict regulations by the municipal authority as Celia Gilbert points out in her interview. All in all, it may be true to say that there are more or less attractive requests of refraining from the use of technical devices at the beginning of each performance; however, it is only at the Globe theatre that this very special atmosphere is perceivable, which is continually reflected in the press reviews. At the Globe one believes to be in a market place in mediaeval times as the audience is eating and drinking, and it is surrounded by music and dance. In this theatre it is possible that the jester of the play announces this request and asks one to respect the performance by switching

off one's mobile phones; this might happen in the form of a song or a poem before the start of a show. Furthermore, photography is strictly prohibited due to the regulations of the public authority, precisely because, and this fact cannot be stressed enough, the modern Globe is the only permitted open-air theatre in London. A further omnipresent Globe topic concerns likewise traffic, which constantly affects the nature of performing at the Globe and contributes to the construction of the entire event. These topics are also often themes that are discussed by the press and therefore, they can be comprehended as awareness-raising forces in delicate terms, which always concern the modern Globe theatre.

The Globe staff are always very concerned about their audience as they need to strictly abide by the rules to secure a smooth flow of each performance. In terms of photography it is interesting to observe how much impact the pre-show announcement has on the behaviour of the spectators and what occurs when it is omitted, "[...] The audience tonight seemed to be largely a "tourist" crowd which may explain the large amount of would be paparazzi [sic!]. One photographer explained their actions by saying they had attended Corolianus earlier (which has a No Photograph announcement) and as this one did not have the announcement presumed it would be fine. [...]" (FOH Show Report *Antony & Cleopatra* – 8 Aug. 2006). In 2006, besides a representative inspection of a usual day at the Globe, one can detect a novelty in terms of referring to the groundlings, namely "yardlings", which, once again, absolutely is the incorrect terminology that is sometimes used by the managers and not approved by the Globe.

[...] The yard felt a lot busier than the figures [Note: 582] suggest during the first act, the yardlings [sic!] were spacing themselves out in an attempt to alleviate the effects of the extreme heat. The stewards were constantly asking people to stand up and move off the stairways. / The official photographer complained that he had been prevented from taking one of his 'shots' by a steward in the yard who was concerned that the position he had taken up was blocking a fire exit, she had already had to ask several patrons to move from this particular position. [...] (FOH Show Report *The Comedy of Errors* – 26 July 2006)

Furthermore, in addition to the Globe staff's observation they evaluate the behaviour of visitors, which sometimes results in misunderstanding otherwise it can also result in praise, such as in 2001, when a school group positively surprised and convinced them in a very benevolent way, "Something very lovely

happened today – a large group of 10-year-old schoolchildren came to watch the show. They didn't disturb anyone else, and they weren't rude to the stewards. In fact, they were incredibly polite and well behaved. Bromsgrove Lower School – We salute You. Please come again” (FOH Show Report *King Lear* – 7 Sept. 2001). A further example that proves the appreciation, almost surprise, of Globe managers with regard to the stamina of the Globe audience, states, “[...] IT RAINED, IT THUNDERED, THE LIGHTNING LIT UP THE SKY and still the audience stayed!!!! They absolutely loved every minute!!! The stage did get extremely wet and the decision was made to move the jig upstage for safety” (Stage Report *The Winter's Tale* – 28 June 2005).

### **2.3.3.3. Wheelchair Users**

Safety measures are constantly administered with special care. In particular, due to the accurate documentation in the show reports, this holds for wheelchair users who visit the Globe quite regularly. The contents of the Globe's Show Reports present a conspicuously complete documentation of the number of wheelchair users in every single performance throughout approximately the first decade of the Globe, which was accessible in the Globe's Library and Archive. There is no explicit legal regulation for the documentation of the number of wheelchair users; it simply needs to be documented just in case something happens. Therefore, it is really important to document the correct numbers. Assuming that something happens, the theatre will be asked to declare where wheelchair users were located in the auditorium and that they did not exceed the numbers permitted; despite the fact that there are no legal regulations given. For some peculiar reason, these numbers are constantly indicated even if there are no records documented concerning audience capacity. This is due to the policies by the municipal authorities.

The situation of wheelchair users is always observed at the Globe, such as, “[...] ramp should not be used for electric wheelchairs as the weight of the chair could easily tip them back off the slope which is a major health and safety issue [...]” (FOH Show Report *The Tempest* – 28 May, 2005). On a general basis, the Globe staff are very concerned with regard to physically challenged people and try to improve the respective situation by paying attention to their supporting needs and

optimising them as far as possible; this means adjusting ramps as well as maintaining the hearing loop system and the lift.

#### 2.3.3.4. The Weather

In terms of the weather one can possibly find any expression that is used to describe the current state of the weather. To exemplify how difficult daily routine can be for an open-air theatre an occurrence of torrential rain can be observed in the 1999 season. The whole situation developed in the course of the 1999 production of *Antony and Cleopatra*. At the beginning of the season there were the more or less usual problems that occurred presumably with regard to the new rain plan, such as, “[...] It rained towards the end of the show but the “Rain Plan” wasn’t used as it was unnecessary so close to the end of the show. [...]” (Show Report *Antony & Cleopatra* – 4 Aug. 1999) or similarly, “[...] The [sic!] was sporadic rain late in the show, the rain plan was put into effect as efficiently as possible. (There is a rain plan rehearsal tomorrow)” (Show Report *Antony & Cleopatra* – 13 Aug. 1999). The latter quotation emphasises the relative newness of this plan as there is an extraordinary rehearsal mentioned. Three times it is stated that “[...] The rain plan was implemented during the show” (Show Report *Antony & Cleopatra* – 14 & 17 Aug. 1999) plus that there was “[...] [r]ain throughout the show, sometimes heavy [wherefore] [t]he rain plan was implemented. [...]” (Show Report *Antony & Cleopatra* – 18 Aug. 1999). A further difficulty is added when instantly actors are in danger due to the torrents of rain and due to adaptations that the theatre decided upon to be implementations of protective measures,

[...] It was raining for the whole show (the wet weather plan was in place for the entirety and the floodlights went on at the first interval). The stage was wet. 3) Caesars [sic!] standard fell on Mr Jolly’s head, he appeared to be unhurt. 4) Mr McEnery made his exit from the wrong side at the end of act 3/10 (due to the wet weather plan), he collided with Mr Williams on his entrance to no ill effect. [...] (Show Report *Antony & Cleopatra* – 15 Sept. 1999)

In addition, actors do not only slip, but are also hurt as a consequence of this unpleasant situation, “1) Mr Rylance slipped and fell on his coccyx, on what was a wet and slippery stage (leaky roof!). He was in considerable pain afterwards. The stage had been mopped and towelled dry before the show [...]” (Show Report *Antony & Cleopatra* – 22 Sept. 1999). Hence, the Globe opted for improving safety and protective measures for the cast by all means,

1) After torrential rain, which stopped some way into the first act, the stage was very wet and slippery despite efforts to mop and towel dry before the show. Any excess water was towel dried in the first interval. 2) After long deliberation, the whole show was in a rain mode. (It was not raining but the yard was very muddy. [...]) (Show Report *Antony and Cleopatra* – 24 Sept. 1999).

In fact the argument of improvement can be supported with this quotation, “Yard very muddy S.M. [explanatory note: stage managers] put hay down to prevent slipping of audience” (Show Report *Antony and Cleopatra* – 25 Sept. 1999). At the end of this season, one is able to detect the subsequent note,

“[...] The floods were turned on in the first interval. 3) The rain plan was instigated for the battle scenes, because it was raining. “*She was a most triumphant lady*” [sic!]” (Show Report *Antony and Cleopatra* – 26 Sept. 1999).

With the help of these examples, one clearly sees what problems an open-air theatre has to face. In fact, due to the Globe’s *rooflessness*, the stage and its actors need to be protected in the optimum way; however, sometimes the rain can cause more and more severe problems than expected and that is the time, when there is unexpected torrential rain as one was able to read in the quotes provided above. The way in which the theatre (i.e. the stage managers) dealt with this situation is interesting to observe by investigating the steps that were taken. Nonetheless, it appears to be an initial problem of this theatre as it does not occur in the later seasons to such an extent as the Globe staff seemed to have found out how to handle even these circumstances with proficiency after a summer of torrential rain. All in all, it seems to have been a really rainy season in 1999.

### **2.3.3.5. The Traffic**

Traffic concerns an omnipresent issue at the modern Globe theatre. Apart from noises from boats that cross the River Thames, it is mostly aircraft that disrupts performances. The subsequent example offers a daily problem in an outstanding case and the usual achievements for a quick solution of the Globe staff to secure an undisturbed continuation of the show:

“[...] A helicopter caused great disturbance during Act I. We phoned the heliport & Advisory Board & left messages for both of them to radio the helicopter. We then saw police standing on the Millennium Bridge so Tanya went over to find out if it was one of their helicopters – it was. They said it was a military/security operation and that the helicopter would be there another 30 minutes, waiting



for a boat to come by, Tanya explained that *the Globe had a hole in the roof* [emphasis added] & therefore was getting drowned out by noise and asked if they could possibly position the helicopter on the other side of the Thames or come back when the boat approached. They declined (we rather expected they would) however the helicopter did appear to move a little further away from the theatre. Military operation, my foot! It turned out to be the Queen's barge going past – so any complaints, write to the Queen!” (FOH Show Report *Measure for Measure* – 9 July 2004)

#### **2.3.3.6. The Globe Staff**

Generally speaking, there are more complaints when the weather is bad. People who complain about something are generally thanked for bringing the respective problem to the Globe's attention. The Globe staff are always very polite, helpful and respond to justified critique as well as unjust accusations. They are receptive to all requests, albeit they sometimes appear to be very strict; they accept critical feedback and they are willing to adapt their duties to the needs of audience members. Stewards at the Globe are required to follow a strict plan and they need to fulfil the policies that they are constantly informed about within the framework of briefings prior to the start of the shows. One of their duties comprises that people are not allowed to sit down on the floor; however, if they try to, the following can happen,

[...] Lots of groundlings sitting in the yard caused grief for the stewards. They wonder it would be possible to include the usual “no sitting in the yard etc.” in the opening announcement from the stage? It makes all the difference! (For some reason they take an awful lot more notice of someone speaking from the stage than they do of us!) At interval a patron complained to a steward and FOH about the fact that they kept approaching a student group to ask them to stand, as he felt that it was mean of us to keep asking them. We explained the policy for the yard, but he continued the discussion for 10 minutes. At the end of the interval he returned to the steward to apologize, saying that he hadn't realized that we had spoken to them during the incoming... [...] (FOH Show Report *Measure for Measure* – 5 July 2004).

Sometimes it may appear that the Globe staff are all too strict and without exception they are abiding by the rules; however, this behaviour is based on particular reasons as one is likewise informed by Celia Gilbert and therefore never to be perceived as malicious. Still on an observant basis the stewards seem to become stricter from 2005 to 2008.

On the other hand, the Globe noticeably cares for its visitors, which is revealed by numerous examples, in which the shows were interrupted to secure the safety and well-being of people who fainted or suffered from sudden illnesses. There is no doubt that this is a very provident approach of the people who are in charge of this theatre. In most cases, the Globe is concerned to protect the privacy of an ill patron as well as it opts for the smooth run of the procedure of each show.

Accordingly, the Globe staff try to agitate as discreet as possible and approach any situation with special care to guarantee a successful day for everybody at the Globe.

Reading the Show Reports, as indicated above, one learns that even the reports are being proofread to secure a complete documentation, which can be supported by this quotation, “We were late up waiting for musicians. [in handwriting next to this sentence:] *who?*” (Show Report of *A Midsummer Night’s Dream* – 12 July 2002). The people working backstage are very organised, wherefore, nothing must be left out; it is of absolute necessity to constantly document who did what to whom and how.

### **2.3.3.7. Topical Problems of Each Season**

There are always topical problems of each season perceivable in the Show Reports. For instance, whilst the 2000 production of *The Tempest* was constantly disrupted by ringing mobile phones – it is continually indicated when and for how long they rang and there is the precise indication of the disrupted Act/Scene at almost every night - it was the snake that caused most problems in the 2006 season of *Antony and Cleopatra*; finally the snake was not on stage for most parts, and in September and October it could not be used at all for various reasons. The 2004 production of *Romeo and Juliet* could be referred to as the season of fainters. Moreover in 2004, there were many problems with seating and standing tickets. For instance, there were nine performances of *Measure for Measure*, in which a cumulative number of people complained that they needed to stand when they purchased groundling tickets – interestingly enough. As usual people were sitting down anywhere in the theatre, visitors did not feeling like standing, they complained about standing as a groundling, and three pregnant women were offered seats. Moreover, there occurred major difficulties with seating tickets

during thirteen performances; causes concerned patrons suffering from vertigo or physical inability to sit down, such as one person with an artificial leg or another visitor who had a bad back, for instance. Similarly, the 2006 production of *The Comedy of Errors*, apart from numerous instances (mostly groups) of latecomers disrupting the beginning of shows throughout the season, was not unlike the 2001 production of *King Lear* with respect to ticketing problems of all kinds; mostly they could be ascribed to the dubious online service *Ticket Master*. Moreover, the latter production was affected by uncontrolled instances of fire alarm and traffic noise. In addition, air traffic was likewise the major problem for the 2000 production of *Romeo and Juliet*. By comparison, the 1999 production of *The Comedy of Errors* can be referred to as the season of injuries.

In 1998, this concerns especially *As You Like It*, the problem of the season, and this is hardly ever mentioned during any other season, concerned the musicians who faced challenges as they did not know when to start due to the fact that they could not hear the actors over the audience's noise. Therefore, an adaptation to their needs was inevitable; as a consequence, they only experienced severe problems at the beginning of the season.

Big topics of the 2002 season of *A Midsummer Night's Dream* concerned the issues of weather, pigeons and fainters (vomiting and dizzy people as well). However, as the season proceeded the reports on fainters sometimes got less detailed and appeared to be less concerned, such as "3 fainters – non serious." (FOH Show Report of *A Midsummer Night's Dream* – 21 July 2002) or "Lots of fainters as expected." (FOH Show Report of *A Midsummer Night's Dream* – 24 Aug. 2002). Thus the situation was similar to the 2004 production of *Romeo and Juliet*, when the issue of fainters was regarded as a common Globe topic that did not excite the stewards as people constantly faint; however, for these two productions there was an increased amount of them and therefore this topic was discussed in detail throughout both productions.

#### **2.3.3.8. Complaints**

In general, there were hardly any major complaints perceivable during the first decade of the modern Globe's existence and if there were complaints, they mostly

concerned problems with the view, the physical discomfort of either seating or standing positions due to various reasons. One of the most entertaining complaints encounters an instance with regard to standing tickets in the 2005 production of *The Winter's Tale*. This complaint occurred more frequently in this season than usual, representing a special instance that is worth remembering. People were complaining that they had not been told that they needed to stand during the whole performance when they had bought groundling tickets. Otherwise general complaints concern school classes and talkative students.

### **2.3.3.9. Contemporary Documents<sup>18</sup>**

There are a number of crucial contemporary documents and events that affected the world, which are reflected within the framework of Shakespeare's Globe. They could be detected in the course of investigating these in-house reports, such as 9/11, the terrorist bombers in London on 21 July, 2005, the celebrations on the occasion of the opening of the Millennium Bridge, the building of Tate Modern and a reference to the Olympic fire that was transported over the Globe. These historical events are in direct relation to the example of this theatre. A conspicuous fact that contributes to the impact of these events relates to the administering management of each situation. As the Globe audience is regarded as equal to the cast on stage, it is always alerted to the current state of affairs, be it a sudden illness of an actor or the latest topical issue of the day, ranging from tube strikes to events that shook the world. In every other theatre in the world theatre business is operated in a different way due to the fact that the audience is not so much involved in the processes that happen behind the scenery<sup>19</sup>. Certainly this affects the success of the respective performance as the audience actively contributes to the atmosphere in which it takes place by deliberately deciding to stay or to leave the theatre, and by living through the show with all ranges of emotions irrespective of external events.

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<sup>18</sup> Note: The author is certainly aware that this chapter presents long original quotations however they are self-explanatory and would not convey the same message if they were paraphrased.

<sup>19</sup> This argumentation is supported by Christie Carson, when she discusses the issue of democratising the audience (see Carson, chapter nine, 115-126).

A day that changed the world is documented thrice within the reports. A direct relation of the Stage Report and the FOH Stage Report can be detected on September 11,

Due to the tragic events in New York, which became known during Part One [2pm show] Mr Rylance made an announcement at the start of Part Two giving brief details of the incident. He then invited the audience to share a minutes [sic!] silence after which they were given some time to come to terms with what had happened. Part Two commenced without the usual musical introduction. 1 call. (Show Report of *Cymbeline* – 11 September, 2001)

The quotation above provides valuable insights into the way in which the Globe approached this abysmal terrorist attack. The information that is provided within these two representative quotations is almost identical; however, the emphasis is placed in two different directions. While the Stage Report is concerned with the procedure on stage as well as the reception of the performance on this day – noticeably one call – the FOH Show Report provides information on the reaction of individual members of the audience and how they responded to the situation,

During the first act, news came through of a serious terrorist attack in the US. Three hijacked planes had crashed into the World Trade Centre and the Pentagon. The news got a great deal worse very quickly, and the decision was made to make an announcement from the stage. A one-minute silence was observed after Mark explained the situation, and we held the show for a few minutes while everyone composed themselves and FOH were able to get messages to a couple of American students groups. Very few people left. (FOH Show Report of *Cymbeline* – 11 September, 2001)

Three days after September 11 an instance of communication between a patron and the Globe theatre can explicitly be observed,

The flag that has been at half-mast since yesterday has caught itself on the sprinkler head and ripped. It needs some attention as it looks really rather tatty. An American lady in the audience today was also at the *Cymbeline* matinee on Tuesday. She wanted to thank Mark and the rest of the cast for the way they handled the situation and the sensitivity they showed. (FOH Show Report *King Lear* – 14 Sept. 2001)

It can be claimed that this is a sign of true humanity and it indicates the significance of the Globe's reaction to the disastrous events on September 11.

A similar situation occurred – only two weeks after the 7 July 2005 London bombings – on the occasion of the 21 July 2005 London bomb attacks:

Just before opening the house, FOH was notified of the incidents happening around London. However after gathering knowledge on the situation, the decision was made to carry on as normal. [...] FOH

also had a run-in with a teacher standing in the yard with his students. He had brought along two other adults to help watch the students, not realising that they had back problems [...] The situation with this school party quickly advanced to Stage 2, however, as the teacher received a message on his mobile about the events in London, just as a steward approached him to switch off his phone – he snapped at the steward and came out on to the piazza where he talked very loudly to FOH saying that the head of his school requested that he immediately remove the children from the theatre and return home because of the transport situation in London. The teacher and another one of the adults came to FOH office to make phone calls to their school to arrange for the coach to be asked to return. FOH advised him that it was not a good idea to take the children out of the theatre until we were certain the coach had returned for them. Once all arrangements had been made, about an hour later, the children were removed from the yard as quietly and discreetly as possible, and the group departed, not before that same teacher was shouting instructions to the children in the foyer despite encouragement from FOH to please try to tell them ‘sotto voce’. / Another worried sister [sic!] asked if we could please retrieve her sister [sic!] from the theatre, as she was visiting London and did not know her way around the transport system. Visitor Services and FOH tried to assure her that once we located where she was sitting, we would be able to take care of her at the end of the performance until someone was able to get over to pick her up. By the time the show came down, transportation services were beginning to return to normal and police advice was to get ‘London on the move again’. (FOH Show Report *The Tempest* – 21 July, 2005)

In 2004, a report on a joyous event, the journey of the Olympic torch, is mentioned in the Show Report as well as in the FOH Show Report, “The Olympic torch passed by with a helicopter in close pursuit, it hovered for some time over the Globe” (Show Report *Romeo & Juliet* – 26 June, 2004) and: “Within the last 10 mins [sic!] of the show, the Olympic Torch came by the theatre on Bankside for the ceremony to take place on the Millennium Bridge! Therefore, many helicopters were circling in advance of the torch arriving, along with banging drums and general cheering once the procession had arrived [...]” (FOH Show Report *Romeo & Juliet* – 26 June, 2004).

There are data on the emergence and development of one of the most prominent buildings in London of today to be detected in the reports which provide an insight into the difficult circumstance of an open-air theatre, when simultaneously major construction work interferes with regular performances, “Lots of complaints about noise from the building site & The Tate. Extremely noisy! [...]

4 people from Sweden wanted money back after complaining (at the end) about the noise from the building works (The Tate). They were advised to write in & given comp. [i.e. complementary] Programmes” (FOH Show Report of *The Merchant of Venice* – 9 June 1998). In fact, complaints about noise from The Tate are very often indicated in this season. Finally, the official celebrations of the inauguration to herald a new age on the occasion of the reinvention of this degenerated district Southwark is accompanied by the direct reference in the reports, “The fireworks and the opening of the Millennium Bridge happened as planned” (FOH Show Report *The Tempest* – 8 June, 2000).

#### **2.3.3.10. Romance**

Concerning romance the Globe could instantly offer a variety of stories; however, three of the most romantic ones are to be found in the course of the 2004 production of *Romeo and Juliet*. In the first story the Globe had to fulfil an active part. The newly-weds requested for the Globe’s assistance to make a dream come true. Its realisation was supported by Mark Rylance who acted as crucial key figure, “A couple with seats in the Lower Gallery had arranged with Mr. Rylance to have their marriage blessed on stage at the conclusion of the performance. FOH liaised with SM to ensure they would be backstage by the end of the jig. [...]” (FOH Show Report *Romeo and Juliet* – 18 July 2004). In the second case a man realised a truly romantic surprise, “A man arrived at the interval. He had just got off the train from Paris and wanted to surprise his fiancée who was watching the show. We managed to get him a groundling ticket (hey, it was *Romeo and Juliet* after all) and heard later that she had been delighted” (FOH Show Report *Romeo and Juliet* – 19 Aug. 2004). In the final example one is informed about the celebration of a deeply moving anniversary, “A couple were celebrating their 61<sup>st</sup> wedding anniversary today and were completely overwhelmed by the production. ‘We cried and cried’ the gentleman admitted” (FOH Show Report *Romeo and Juliet* – 18 Sept. 2004).

#### **2.3.3.11. Résumé**

Generally, the final résumé provides insights into whether a season was a successful season or not. This can be achieved by measuring the popularity of a production with regard to capacity utilisation as well as verbal conclusions by the

managers. For large parts of the shows no indication of the exact number of people is provided. Sometimes there are no numbers indicated at all. Due to these facts it must repeatedly be pointed out that the managers were obviously not in possession of the complete numbers of the total audience, which is normally provided by the box office. It remains speculation whether the numbers are sometimes simply not indicated for no particular reason or whether a listing of them could convey a negative evaluation of capacity utilisation. For certainty one would need to obtain the extraordinary permission to investigate the computers of the box office. However, a conspicuous fact that needs to be stated relates to the fact that even if the overall season of an individual production was not very successful and even if there was no or only a rudimentary allocation of numbers extant, the last performance was always indicated and almost always sold out.

An outstanding overall résumé can be detected with regard to the 2005 production of the *Tempest*, where, except for three times, a very good conclusion could be drawn for every single show; this included the reception of the shows as well as the Globe audience throughout the season. For the rest of the productions no conclusions can be drawn in a clear-cut way as they would rely on speculation.

As far as the Stage Manager's Reports are concerned it appears to be the case that the most successful season of the ones that were thoroughly investigated was the 2006 production of *The Comedy of Errors*. In general, it appears as if the Show Reports by the stage management are far more dense, better organised and well-structured from this season onwards. It gives the impression as if this 2006 production was the most successful of all plays that were performed more than once; both in terms of audience response, accompanied by positive self-assessment of the Globe itself that is always very critical, reliable and truthful regarding résumé, as well as capacity utilisation. Furthermore, it needs to be noticed, in spite of numerous reports which were not that well-arranged, that this was the best documented show report of all.

#### **2.3.3.12. Audience Response**

Was the play appreciated by the audience, in what ways did the reactions unfold and how is it possible to measure audience response at all? Studying these reports,



the reader is able to consider and evaluate cheers, restlessness, extra comments for individual actors or scenes, additional calls and many aspects more.

Spontaneous rounds of applause for individual actors, scenes, moments or slips of the tongue are very appreciative signs; they are only given when the audience derives pleasure from a performance (see Stage Manager's Report *Antony & Cleopatra* 2006, in particular). In the same respect, one could exemplarily regard the subsequent quotation as very valuable concerning the popular audience response as well as spontaneity of the cast, "A very enthusiastic response at the curtain call. The cast took a second, unplanned call. This was rather ragged but produced a huge cheer from the audience" (Show Report *As You Like It* – 23 May, 1998).

Apart from the concluding résumés of every show, there is the indication of the number of calls<sup>20</sup> that were taken during of each season. Depending on the stage managers that are responsible for the respective season, these insightful data are provided. Unfortunately, with regard to many productions these important numbers are not extant or highly incomplete. Nevertheless, for those productions where the indication is thoroughly accomplished, one can draw unambiguous conclusions in terms of the popularity and the direct reaction of the audience, which can never lie<sup>21</sup>. For instance, investigating the curtain calls of the 2001 production of *Cymbeline*, one learns that the cast took two calls most of the time which corresponds to forty-one out of fifty-two times, whereas six times there was only one call taken and five times there was no indication of the number of calls at all. Therefore, one can conclude that this was not the most popular show with the audience due to the deriving information on the reaction of appreciating each of the performances. Compared to other productions, such as *A Midsummer Night's Dream* in 2002, which will be presented further below, where the number of curtain calls sometimes even amounted to five calls for a couple of shows, this

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<sup>20</sup> At this point one needs to refer to the general way in which curtain calls are taken in London. As distinguished from Vienna, for instance, where there are usually approximately three set calls. In contrast, the standardised number of curtain calls circles around one or two bows in London.

<sup>21</sup> For further interest, all evaluated data that are provided by the Show Reports will be presented in the Appendix in the form of tables and graphs.

production clearly failed to succeed. Accordingly this conclusion can be supported by the findings in terms of capacity utilisation: It was hardly ever sold out.<sup>22</sup>

As a countermove to the audience response that is mostly taken with the event, the Globe casts also take notice of their audiences. Therefore, it might also happen that the actors applaud their spectators for their collaboration. This instance occurred exemplarily on a day when there was heavy rain throughout the performance. Finally, “[t]he cast applauded the remaining groundlings at the end of the show for their commitment” (FOH Show Report *Antony and Cleopatra* – 1 Oct. 2006).

In conclusion, some of these informative reports are fun to read, some are neutral, and some are even boring, which means not entertaining, such as when they only report on duty and issues that need to be documented. However, all in all, they are really amazing as they demonstrably provide unique insights into internal matters and business.

### **3. The Audience as a Further Member of the Cast**

Following the look behind the scenes plus the investigation of representative events, the underlying factors of the Globe phenomenon will be explored in this chapter. Issues that contribute to form its basis embrace everything that concerns the Globe audience, starting with actor-audience relationship, followed by the importance and impact of authenticity as well as audience response plus the essential characterisation of the Globe audience.

This characterisation is repeatedly revealed in the obvious fact that the modern Globe theatre is an open-air theatre. It concerns the certainty that its audience is directly exposed to the elements as they literally have no roof over their heads. “A visit to Shakespeare’s Globe is affected by the time of the day, the temperature, the weather, the political moment and personal circumstances of the individual audience member” (Carson, 118). This quotation highlights the meaning and understanding of the insights gained above as it directly refers to crucial Globe topics that constantly have an impact on every single performance. “While in other

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<sup>22</sup> Lists that indicate the capacity utilisation of the individual production are put at the reader’s disposal in the appendix of this thesis.

theatres these external factors are to a large extent excluded from the performance, at the Globe Theatre they become a part of the theatre-making process” (Carson, 118). Everything, which Carson indicates, is directly and in great detail documented in the Show Reports and the Front of House Show Reports as could be experienced in the previous chapter. Carson detects a formidable instance that provides the basis for the actor-audience relationship for which the Globe is famous. It is based “[...] on the fact that everyone, both on stage and off, must endure the cold or the heat, although some are more protected from the rain. It is interesting that physical discomfort in this environment seems to add to, rather than take away from, the enjoyment of the performance and the vision of the Theatre’s accessibility” (Carson, 122). Indeed this situation even emphasises this shared experience of spectators and cast as they are forced to respond to the actual conditions that allows reaction to unpredictability, a major element in the nature of a Globe performance. A further crucial instance apart from the equality of all participants and the shared realisation of the Globe experience concerns the aspect that everybody is in the same light. Certainly apart from the days in high summer when the sun is not only shining, but also high in the sky whereby the audience gets sunburnt.

In an outdoor playhouse as compared to an indoor theatre, the space is more intimate. Therefore, as “[...] the actor becomes more visible to the audience, [...] the audience becomes more visible, more available to the actor” (Wallace in Carson, 153). Indeed this cannot be denied as visual contact between actors and single audience members occurs constantly. In fact, face-to-face interaction is only possible because actors deliberately make eye contact with their audiences. Besides “[t]he proximity of audience allows a greater truth” (Wallace in Carson, 153). This holds for the entry and intensity of the voice, music, gestures and facial expressions of each actor. These differentiations in terms of outdoor theatre are related to the direct exposition of the sunlight. Indeed the audiences find themselves in the same light as the cast.

For instance, Tim Carroll provides a couple of theories of the overall constitution of the Globe audience. In summary, these audiences are influenced by the fact that the Globe is an open air-theatre, that the performance occurs in daylight and the

way in which the audience is located in the auditorium. This location is in accordance with the distinctive parts that everybody plays by deciding on their position preferred within the theatre (see Carroll in Carson, 40-42). The latter is only realisable by the total freedom of the members in the auditorium who can hold any position and be any character. Due to Carroll “[t]he audience is not only capable of being different people at different times. It can even be different people at the same time” (Carroll in Carson, 41). This argumentation can be supported by a theory of Mark Rylance, who divided the audience into a number of parts that function on the basis of their selected positions within the theatre, which is in direct relation to their expenditure indicating their respective importance. Rylance reportedly often compared the theatre to “[...] a body: the people in the yard as the stomach, the source of the appetite, the people in the lower and middle galleries as the heart, intent on the emotions of the piece; and the people in the top galleries as the mind, looking down from their Olympian height and appreciating the wit of the play” (Rylance qtd. by Carroll in Carson, 41). This could be referred to as a further realisation of the Great Chain of Being at Shakespeare’s Globe.

Interestingly, academics who, according to this argumentative theory, show interest in “the wit and the language” (Carroll in Carson, 41) of the play are exiled to the top galleries in the areas with restricted view. This means that an actor who is in possession of this knowledge and who is aware of where to expect the distinct members of the audience, can deliberately mobilise and utilise his spectators in terms of concentration, tension and excitement, for example.

The audience has likewise the liberty to respond to, or silently accept, what is expressed on stage. It is up to the sensitivity of the audience as to whether they handle the respective moment with a great deal of sensitivity. They are empowered to contribute to the intensity of an aside or a soliloquy, which are constantly realised at the Globe. On the contrary, the audience would also be able to destroy a crucial moment. Hence, one should never underestimate the importance or the impact of a soliloquy at the Globe. This certainty demands for distinctive improvisational skills on both sides of the stage. Furthermore, the audience can decide on the parts they are interested in and whether they are willing to react actively to a situation. Certainly this democracy at the Globe is

very authentic, and undoubtedly, it polarises. Unsurprisingly, this is an issue that provides the basis for discussion among the critics of Shakespeare's Globe.<sup>23</sup>

### 3.1. Authenticity

"Visit the Globe today, where the actors and audience are equally lit, where helicopters regularly fly overhead, and it can be hard to forget the modern world" (Crystal, 46). In this respect authenticity is to be understood in modern terms; once an audience member is used to the spectacular surrounding he forgets what is happening around himself outside of this wooden "O". After a while he remains in this ancient world, a time of the past for a couple of hours and is convinced to experience an authentic representation of one of Shakespeare's plays.

Authenticity of the modern Globe playhouse has already been based on the very initial level of reconstructing the original playhouse by realising a drawing around the turn of 1900 by Poel. In addition, it was a major aim to reconstruct this building as truthfully as possible based on the architectural knowledge that one has been aware of, which included details like the yard, the number of galleries, policies of sitting and standing, the position of the balcony and many things more that concerned this famous open-air theatre. Models, studies and plans regarding the authentic Globe as well as ideas for a modern Globe playhouse arose world-wide in the course of the twentieth century. Besides three companies were founded, the third of which was referred to as the Blackfriars company, which was hosting the future father of the Globe, Sam Wanamaker.<sup>24</sup>

It could be argued that in terms of authenticity one is able to mean anything. Accordingly, there is the explanation of the meaning that the use of this expression implies, and that is certainly first and foremost Shakespeare's language. Moreover, this concept embraces authentic music, authentic instruments and costumes that are inspired by an earlier period in a production of today surrounded by the noise of a metropolis in the twenty-first century. Nevertheless, this is not enough to secure a satisfying explanation in this respect. Claire van Kampen insists that "[o]ur response to the question was to create a selective approach; we decided that what we were ultimately searching to find was accuracy of character detail created

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<sup>23</sup> The content of this section derives from Tim Carroll (see Carroll in Carson, 40-42).

<sup>24</sup> All information used in this summarising paragraph is based on Franklin J. Hildy. See Hildy in Carson, 18-21.

through careful attention to the text and stage directions” (Van Kampen in Carson, 183-185). Thus, one can comprehend authenticity not only on a superficial level but also on the profound level that is exemplified by Van Kampen. Besides she indicates that the Globe audience in the early modern period probably would not have experienced a performance that regarded every detail to create the worlds of Shakespeare’s plays as it is the case today. Concerning these days, she emphasises that “the audience of the day would have been content with much less musical representation and iconography to help delineate different worlds and subtle differences in character status and hierarchy today” (Van Kampen in Carson, 185).

Moreover, given the fact that plays are interpreted in different places at different times, sometimes over long periods of time, by various people, Mulryne and Shewring describe the nature of authentic performances “as constituting an authenticity of performance that is always varying and never complete” (Mulryne, 23). This is an interesting aspect, which contributes to the vital argument of reinventing every single moment of every performance. “Theatre performances [...] represent (re)discoveries of potential meanings encoded in a given script, in response to cultural conditions [...] Every performance records continuity as well as distance” (Mulryne, 23-24). In this respect, one faces the topic of the passing of time interwoven with the omnipresent representations of reinvention, reinterpretation and revival of truly well-known plays over centuries, which instantly reveal themselves in a completely different manner.

An additional aspect with regard to these concepts can be detected in the classification of original practices performances at the modern Globe playhouse that aims at staging plays in original practices (OP) from time to time. In the course of the first decade of the modern Globe’s existence, this was part of the practical Globe experiment that was exciting and difficult, and it is not clear whether there will be a repetition of experimenting on OP at this point in time (see Carson, 33-34). In this respect, Claire van Kampen argues that “[t]he ‘original practices’ approach we developed to address the question of ‘authenticity’, then, can be described as explanatory, using methods that were rigorous yet practical for a contemporary commercial theatre” (Van Kampen in Carson, 185). For instance, in 2004, three (Show numbers: 34, 35 and 36) out of ninety-five shows were

original pronunciation performances (see Show Report *Romeo and Juliet* 2004). For the thirty-fourth show no data were extant; however, as far as the two other performances are concerned, they were completely sold out; and additionally, extra groundlings were permitted for these two shows. Despite torrential rain in the course of the thirty-sixth show, the audience capacity was used to its limits, which proves the success of the realisation of the original practice concepts with the spectators. Nevertheless, this approach was criticised, due to the fact that the way of original pronunciation was sometimes really difficult to comprehend, especially when there was additional traffic noise that interfered with the concentration of the audience to follow the play. Therefore, during the second original pronunciation show the subsequent auxiliary demand could be detected in the FOH Show Report: “An Original Pronunciation performance, wish involved handing out of explanatory leaflets on incoming and during the show” (FOH Show Report *Romeo & Juliet* – 26 June, 2004). In the course of the last, “[t]he third original pronunciation performance [...] we had trouble with helicopters again. [...] The company acknowledged Professor Crystal at the end of the show. [...]” (Show Report *Romeo & Juliet* – 27 June, 2004). All in all, one could claim that original practices do not only evolve from many different aspects but also embrace distinct levels that contribute to the staging of a play, such as language, music and costume. At the initial phase of the modern Globe theatre this experiment was impressive as well as unexpected; wherefore due to unfamiliarity and many further reasons Globe audiences and the majority of Globe directors have been challenged indeed (see Rylance in Carson, 105). As a consequence, the future of OP is insecure at the moment.

Two further exemplary layers can be related to authentic practices, which concern costumes and the jig. At the modern Globe playhouse the fabrics are as traditional and original as possible (see Wood). Hence the costume designers intend to present costumes that are as authentic as possible to provide the spectators with “something pretty to look at” (Crystal, 58-59). This is extremely supportive when fellow members of the audience distract the attention from the others so that they can no longer follow the story without major difficulties. Apart from occasionally performing in original practices costumes, another practice of Shakespeare’s theatrical environment has been revived. In Elizabethan times there would have

been the traditional jig, a particular kind of dance, at the end of every performance. This practice, which is very valuable, has also been revived at the reconstructed Globe and it is included at the end of every show. Its purpose is to release the tensions that are created while the play lasts. In addition, it “is a celebratory affirmation of the story that has been told and the emotional journey the actors and audience have shared [...]” (Crystal, 60-61). After the jig, a moving moment that resolves the problems, the actors take a final bow and the members of the audience find themselves back in their own reality.

In 2006, Rob Conkie devoted a crucial chapter in his book *The Globe Theatre Project Shakespeare and Authenticity* to the precise examination of “Authentic Audiences” (see Conkie, 40-50). This issue represents the most recent and quickly developing research interest at the Globe itself. In fact, it concentrates on one of the major aims of this theatre, which focuses on turning the audience into actors themselves. This aim has already been achieved in the past and will be a crucial aspect concerning the future of the summer stage as well as of the winter site that will be built in reminiscence of the Blackfriars. This means that the theatre is very aware of the importance of the audience; it is worshiped and considered wherever possible.

One of the iconic obstacles to the ‘complete performance’ so esteemed by the theatre critics is the audience itself (themselves) in that their unruly participation has the potential to disrupt the desired completion. Perhaps this frustration represents an unconscious envy of the audience who, at the new Globe, are far more central as receivers of the play and co-creators of its staged meanings. Indeed, the complete performance is only available at the new Globe – as at other theatres, but to a heightened degree at the Globe – when it is played before the participating audience. (Conkie, 40)

It is interesting to observe that there is a comment which positions the Globe theatre on an elevated level as directly opposed to other conventional theatres; however, what contributes to the secret of its enormous success is the unique relationship between cast and audience. The extraordinary collaboration between actors and spectators at the Globe is naturally preceded by investigations in Elizabethan theatre, possibilities at the rebuilt Globe and a touching interview with Mark Rylance.



This is certainly the rhetoric advanced by the early research into performance at the new Globe –

The relationship between the actor and the audience is unique. It is a really interactive experience – Elizabethan theatres expected much more audience participation than modern playhouses. From the very first experimental seasons, it became clear that ‘groundlings’ – those standing in the yard – do respond to this unusual place. [p.40  
<http://www.rdg.ac.uk/AcaDepts/In/Globe/globe.html>  
 (accessed 10 May 1999)]

- and by Mark Rylance’s more recent pronouncements when interviewed by school children about their influence of the audience on the performance.

I learn a lot from the audience – where they laugh, where they’re quiet, where they shift around. Often they will laugh at things and I don’t know what they’re laughing at and I think: “Has my hair fallen out?” Then I’ll realise, “Oh, that’s what they’re laughing at, I never thought of that – that the character said and did that” and then perhaps try to play that laugh.

I’m always trying things with an audience and they either accept or reject them, and then I try something else. It’s a bit like planting a garden. You plant different moments in characters and some of the plants die and some of them live; some of them get too big and you have to cut them down.  
 [Footnote: Alice Wignall, ‘All’s well that ends well’, *Guardian* online, 10 July 2004, accessed 22 July 2004.] (Conkie 40-41)

As one learns from these excerpts a really important part of a performance is the audience itself, since it contributes to the fulfilment of the classic concept of a performance (see Conkie, 40). As far as the 1998 production of *As You Like It* is concerned, it is stated that even before the performance had started the audience had established a close relationship to this production, which could be realised, especially by the amazing support of the groundlings (see Conkie, 41). Furthermore, the spectators are perceived by Conkie in this way: “At the new Globe the construction of the audience has predominantly been [...] playful, popular and anticipatory, perhaps demonstrated most effectively by the production of *As You Like It*. This is the construction of the audience, which has created what might be called new ‘culture response’ [...]” (Conkie, 45) at the Globe. The latter is to be comprehended as praise for the achievements of Mark Rylance<sup>25</sup>.

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<sup>25</sup> For further information read the chapter 3.2.

“At the new Globe the ‘social contract’, and the ‘communication with the work of art’ is accomplished primarily by audience participation, which is encouraged as a reflection of early modern spectatorship<sup>26</sup> and as an extension of historical authenticity” (Conkie 48). On the other hand, Conkie also indicates that this does not mean “[...] that audience members believe that they have gone back in time, but their interaction with representation of a historically authentic past encourages a playful acceptance of it” (Conkie, 48). This can be compared to the argumentation of Mulryne and Shewring, presented above and further below, who refer to the direct interconnection between presence and past reflected in the realisation of the interpretation of today.

Furthermore, there is the concept of relationship between actor and audience that is constantly being addressed; wherefore, there will be a particular section in the subsequent chapter, in which this phenomenon at the Globe theatre will be investigated. In brief, Conkie comments on this issue in the following way,

The social contract between audience and performers of which Bennet speaks is reformulated at the new Globe. Many of the audience members are active rather than passive in their willing submission to the work’s organising principle of participation. In this they become more consciously co-creators of the plays’ meanings, sometimes to the extent that their inventions are somewhat unwelcome to the actors. Their interaction is crucial, however, in that, as a representation or simulation of early modern audience behaviour, they validate the performances as historically authentic. Indeed, irrespective of how culturally alien those responses might be to their early modern equivalents, this kind of interaction helps to create new Globe authenticity as much as the constructed architecture, clothing or playing style. (Conkie, 50)

This discussion demonstrates that there is no clear cut between the issues of authenticity and the relationship between actor and audience possible. Indeed, they should be regarded as more than closely connected with each other, as they are at least converging, if not overlapping for most parts. Still it is necessary to distinguish between them to focus on their individual relevance. Having seen what examination of authenticity at the Globe means, namely referring to authentic audiences, the connection of cast and spectators will be investigated at this point.

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<sup>26</sup> Explanatory note: In the original text by Conkie there is a footnote at this point that reportedly indicates a quotation “by Andrew Gurr, *Playgoing in Shakespeare’s London*, pp. 45-49” (Conkie, 48).

### 3.2. Actor-Audience Relationship

“It [...] became paramount to say to the actors, ‘Don’t speak *to* them, don’t speak *for* them, speak *with* them.’ Eventually, in my last years, I really came to feel that it was not just about speaking, it was about *thinking of the audience as other actors* [emphasis added] [...]” (Rylance in Carson, 107). From the outset, which was as early as 1995, Mark Rylance intended to establish a unique relationship between actors and audience at the modern Globe theatre (see Day, 314) and he succeeded in achieving his aim. It was not pure coincidence that this powerful connection came into being. It is clear that a balanced actor-audience relationship cannot function without regarding the audience as further members of the cast. Therefore, this approach to theatre practice demonstrably has arisen on purpose, which can be supported by many interviews with Mark Rylance, who contributed to the creation of the new cultural response that Conkie is mentioning (see Conkie, 47). Moreover, this alliance forms the basis of a whole research branch today at Shakespeare’s Globe, as already indicated, which was intensified by the publication of the book *Shakespeare’s Globe – A Theatrical Experiment* in 2008. Its release contributed to a focused demonstration of the things that had been extant at the modern Globe from the beginning, which can also be investigated by a thorough examination of reviews. Nonetheless, as Christie Carson mentions in her introduction, she aimed at presenting “the notion that it is the positioning of Shakespeare at the Globe as a populist dramatist supporting commercial theatre rather than an elite artist holding up the subsidised theatre” (Carson, 33).

Throughout “th[is] book both practitioners and scholars return again and again to the idea that the Globe Theatre audience is unique” (Carson, 33). For instance, in interviews with Yolanda Vazquez and Paul Chahidi, two members of the modern Globe theatre, one is provided information on their comments on the crucial bond between actor and audience. Thus the reader is presented their views in the following paragraphs.

Yolanda Vazquez reports on her experiences as an actress at the Globe theatre. She does not only mention that her entire way of perceiving her profession has been affected by performing at the Globe, but also that she perceives her audience in a completely different way. She used to regard her spectators as a crowd in the

dark that came to judge her achievement on stage until she started to work at the modern Globe theatre, where she has learned to appreciate, enjoy and value the audience, whose imagination is immensely valuable to the unfolding of a story. She claimed that she receives most out of the imagination of her spectators. A further crucial insight that she gained refers the overall perception of her approach to acting, which has completely changed since she first interpreted a character at this theatre; and this insight was the encountering of democracy during the rehearsal period. Until 1999, she was told what to do on stage and where to position herself; however, at the Globe she has ever had the freedom to realise her comprehension and her ideas of the respective parts. It is precisely this lack of prescription which “is the reason why a lot of directors think twice about working here, because they are aware that this is an actor’s space” (Vazquez in Carson, 200). As a consequence, one could claim that many directors are very cautious prior to staging a play at the Globe as they need to face their own limitations of competence and skills. Moreover, according to Vazquez a director would need to be very aware of the fact that “the actor really does take over in this space” (Vazquez in Carson, 200) and therefore, he would likewise need to accept it.<sup>27</sup>

The audience is perceived as an additional character for every play that is staged at the Globe. It contributes to every story that is told at the modern Globe theatre, wherefore it can be regarded as a crucial and prominent part of every play that is produced. Likewise, Paul Chahidi, an actor and Globe practitioner, explains in an interview on audience engagement, a crucial issue within the framework of actor-audience relationship. Chahidi<sup>28</sup> describes the Globe audience as, “much more excited and engaged [...] because they are *not* [emphasis added] slumped in their seats being *passive* [emphasis added] – they are an *active* [emphasis added] part of the process of telling the story” (Chahidi in Carson, 209). Moreover, he is fascinated by the intimacy that he is able to perceive with all the visitors, which is even “more so when it is full, and it is like an electric current running through everyone – the words through the actors through the stage and the building, the groundlings and all three levels, a sea of faces” (Chahidi in Carson, 209). This *sea of faces* that he is referring to is directly related to the fact that the audience is not

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<sup>27</sup> All information included in this paragraph is based on Vazquez in Carson, 197-201.

<sup>28</sup> The following information provided in this paragraph represents a summary of Chahidi’s interview (Chahidi in Carson, 209-210).

covered by the darkness of an auditorium, however that it is exposed to the natural light of this open-air theatre. Nonetheless, due to Chahidi *naturalism* would be inappropriate as *truth* is all that counts at the modern Globe theatre. This awareness is true for both sides – the individual actor as well as the single spectator, since either of them needs to be aware of and concentrate on the fulfilment of their distinctive roles. There is an absolute demand for a natural talent of improvisation that an actor would need to realise to be convincing on the Globe stage. Chahidi believes that “this is a place that encourages experiment, and it encourages you to be daring, because you have an audience that are open to a new experience, and it is a totally different space from anywhere else [...] Ultimately, the space forces you to use the language as your main tool” (Chahidi in Carson, 210). He claims that language is the most relevant element for an actor at the Globe as the experience of acting on its stage demands everything from an artist. Therefore, it is absolutely vital that he returns to his basic skills, especially language, as it is one of the elementary tools that are able to provide the basis for a connection between actor and audience. Ralph Alan Cohen, an experienced director at the Globe, argues in the same respect, “Good productions of Shakespeare give primacy to the words of the plays [...] The audience that latches on to the words will go on the imaginative journey that language and good acting inspire” (Cohen in Carson, 213). Therefore, actors need to use and rely on the power of every word.

The famous fourth wall is completely missing at the Globe. Therefore, the whole audience is constantly addressed and especially the groundlings interact with single actors or the whole cast at certain instances of each performance, which creates a special relationship and provides a unique interpretation for every staging of a play, as it might differ totally from the previous one. The special part that the audience takes can ideally be described in this way: “At the new Globe the spectator is encouraged towards activity rather than passivity” (Conkie, 47). This collaboration affected by the crucial instance of activity is only able to exist due to the fact that the Globe audience does not disappear in a darkened auditorium as there are matinees in daylight providing the basis for a concentrated interaction on both sides of the stage. In addition, the tradition of the apron stage

has been reinvented at the Globe theatre. The whole philosophy of performing likewise conveys elements of history.

For this reason, the special actor-audience relationship is reinvented in every single moment on stage. It is precisely this interaction that unites casts and audiences at the Globe, and it is an occurrence that allows many situations, in which improvisation is demanded on either sides. These facts support the contribution by the actors to the audience of a constant creativeness, open-mindedness and reinvention of the Globe phenomenon. Turning the audience into actors themselves is one of the major aims of the modern Globe at the moment<sup>29</sup>. Besides, these certainties also contribute to the decision of people to visit a performance at this theatre.

At this point, one needs to refer in detail to the existence of groundlings, their contribution to create this special atmosphere at the Globe and emphasise their importance. Without the groundlings the modern Globe would definitely not be the theatre that one knows and appreciates today. Andrew Gurr explains, “[...] we proudly entitle the standees (an oddly American term for such a positive posture) in the yard with the name ‘groundlings’ [...]” (Gurr in Carson, xix). Indeed groundlings can be referred to in many terms; however, basically they are simply people who purchase a standing ticket. This might not sound extraordinary until one learns that the groundlings at the modern Globe, as they similarly would have done at the original Globe, circle around the stage from three sides, which means the apron stage and the left and right side of it. This fact involves an audience participation of 270 degrees, including the groundlings as well as the patrons in the boxes that are almost situated on stage. Incorporating these stage boxes in one’s measurement, which were designed to have audiences on all four sides of the stage, one actually needs to indicate a total amount of almost 360 degrees. Thus, holding a standing ticket at the Globe theatre does not mean to stand invisibly at the back of the auditorium or at the back of the stands, however, the members of the audience are enabled to select their preferred position, move around or lean against the stage to directly witness the action on stage and experience the performance at a very intimate distance. This freedom provides the

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<sup>29</sup> This aim was also explicitly mentioned and thoroughly discussed at the Globe Conference „Outside In/Inside Out: Shakespeare, the Globe and the Blackfriars” in October 2008.

spectators with the atmosphere of a popular event, comparable to the notions of a rock concert rather than the sometimes restrained atmosphere that is perceivable at high culture events. The possibility of visiting a performance at the Globe as a groundling provides one with a lot of liberty as one can move around during the performance, encounter actors before or while they are in action and the visitor has the freedom of choosing where he wants to position himself in the theatre – as close as possible to the cast by leaning against the stage or a bit further in the rear section of the auditorium. Certainly there would have been 3,000 spectators at the original Globe (see Mulryne, 21), whereas today there is the limited number of only 1,500 visitors permitted at a single performance. Nonetheless, some of the typical characteristics could be preserved for today's audience, such as shouting while there is action on stage, moving around with food and drink, and many things more that remind the visitor of what it would have been like in Shakespeare's days. Due to the enormous number of spectators that were permitted to a performance at the Globe people sometimes would have come to *hear* a play. Therefore, every word counted. The situation is still indifferent "[a]t the reconstructed Globe [where] this is absolutely the case – there's no one point when you act on the stage to where you can be seen by all the audience, so the pillars make you, ask you, almost *beg* you to walk around them so all the audience get at least a glimpse of you" (Crystal, 56). Moreover, Crystal states that it is not as important to see what is occurring on stage and argues for the necessity of proper understanding of the words by "*hearing* what is being said" (Crystal, 56). Thus it is obvious that the appropriate use of language is the most important tool of each actor; if the cast does not communicate with the audience, they will probably lose them as their concentration will fade away, which is noticed at an open-air theatre to a greater extent as compared with audiences that are covered in the dark. Hence the single spectator becomes not only a visible member of a synthesis of the arts but also a participant in it. All in all, Andrew Gurr renames the modern Globe theatre "Wanamaker project" that initially was not regarded as a crowd-puller (see Gurr in Carson, xvii). Moreover, he states that he had no longer regarded modern audiences as "football crowds", a way in which he classified Elizabethan spectators until he has recognised that today's audiences are indifferent to their Globe ancestors by admitting, "[...] but none of us had any idea that the novelty of groundlings round the stage would transform the experience of

modern playgoing in the way it has done since the first performances at the new Globe in 1996” (Gurr in Carson, xvii).

Nevertheless, as unconventional as this unity of actors and audience may sound for modern playgoers, it is not a recent invention, but a rediscovery of a situation that would have been well known at the original Globe playhouses. It is intentionally supported by the team of the rebuilt Globe. In 1997, Mulryne and Shewring voiced some of their expectations concerning the development as well as the experience of this rediscovery of the stage-audience and the playhouse-audience, “It will be a fascinating matter to see how actors of the rebuilt Globe learn to play upon the imaginations of their audience. We may well learn a good deal from them not only about the tactics of audience engagement but also about that elusive matter, the rhythms of the Shakespearean script” (Mulryne, 22). The importance of this argument cannot be overemphasised as it provides information on two expectations that proved to be correct in the course of the years. Lost or hidden hints in Shakespeare’s words could be reinterpreted and perceived in a totally different way such as the famous lines in *Henry V* that directly refer to the “Wooden O” (see p. VII and press reviews, 1997) plus innumerable instances in his plays that are only to be comprehended in the surrounding of this impressive building. Thus it cannot be stressed enough that some of the text passages only make sense when they are realised by directly addressing the audience; a further proof for the strong relationship between actors and audience that could be revealed at the modern Globe playhouse. This situation has often been investigated as it deciphers the underlying meaning that has not been regarded for a long time. However, one is tempted to claim that this approach (i.e. direct audience address) to rediscover the original meaning of certain lines cannot be described and understood unless you visit the Globe to have a real-life experience.

The fact that there is a clear separation of the stage and the auditorium, albeit there is no clear separation of the audience and the cast, has remained unchanged as well as the situation that the actors are able to, actually even need to, face the people who are watching them as there is sunlight without additional artificial lights. To revert to the separation of stage-audience and playhouse-audience, one needs to emphasise the latter with particular care. The representational act would



have happened in direct visual contact of every member of the audience and every single actor on stage. The situation has not become different as actors still can decide whether they intend to address single spectators at certain instances. Ben Crystal describes the consequences if an actor decides to interact with the audience, “But the magic begins to really spark when the people sitting or standing around the person you’re looking at think you’re looking directly at them too, and so in groups of twenty or so at a time, parts of the audience feels as if a moment of the play is for them and them only” (Crystal, 52). In fact, this happens quite often at the rebuilt Globe and therefore, actors are also aware of an immense power which they can utilise consciously, simultaneously and carefully as it certainly is the case that the actors are not always looking directly at their spectators who believe to be looked at by them; however, if an actor manages to achieve this effect he is extremely professional concerning his acting skills, which is generally acknowledged among artists. The additional layer that makes this acting practice extraordinary concerns reality; while it is true to say that actors are not aware of the number of spectators that contribute to the success of a performance in the dark, which was the usual theatre tradition in the past, an actor at the Globe definitely knows how many people are watching him and how they respond to the action presented on stage. “At the Globe an actor can see if the audience are enjoying themselves, if they’re cold, wet, happy or sad, bored or laughing, talking, crying, or on their mobile phones, and this brings a connection between you that can’t be found anywhere else” (Crystal, 53). All these facts concerning the content of the previous quotation could be read about as they were already addressed when the show reports were topic of discussion. Therefore, one can hold that actors affect the audience as well as single spectators or members of the audience can contribute to influence the cast on stage; it is a constant reciprocal interaction at the modern Globe.

Apart from the distracting mobile phones and planes that fly over the Globe, nothing much has changed over the approximate period of four centuries. Certainly, it is true to say that there is an “acknowledged distance between Shakespeare’s world and ours” (Mulryne, 23) and that “[e]very performance of a classic play represents a negotiation between now and then” (Mulryne, 23). As

these quotations show times have changed, however there is a relation between past and present, which has been undeniably revived in this theatre.

In conclusion, the evidence that is provided in this chapter reveals an assorted variety of issues that affect the success of the special actor-audience relationship at the Globe. At this point, it is necessary to provide a brief summary of instances that have been repeatedly referred to in this section. Firstly, one needs to refer to the extraordinary phenomenon of the actor-audience relationship; secondly, the impact of being exposed to sunlight at an open-air theatre is emphasised, while its underlying tradition is to be regarded in direct contrast to sitting in the dark of the auditorium; finally, the direct interaction that arises between actors and audiences, which is likewise to be perceived as a challenge, cannot be stressed enough. In this respect, Ralph Allen Cohen is regarded as a supporting source. According to him there are “two elements most crucial to the future health of theatre: the performer and the audience” (Cohen in Carson, 212). The collaboration of actors with their audience is to be perceived as acknowledgement. The recreation of the Globe stage in our time is to be regarded as opportunity to liberate Shakespeare in combination with outmoded theatre traditions (see Cohen in Carson, 218). Thus the absence of the famous forth wall provides liberation of the audience that traditionally had been positioned behind the proscenium in a darkened auditorium; this practice had originated in Italy around 1400 (see Cohen in Carson, 218). At that time Brunelleschi had coined the practice of linear architecture. In the surrounding of the dark, the audience would not be recognised since they could only be perceived in the indistinct crowd as everybody knows from establishment theatre (see Cohen in Carson, 218). In comparison, there used to be the English theatre practice of performing in direct exposition to the sunlight, where the audiences were a vital part of the entire action in the early modern period (see Cohen in Carson, 218). Repeatedly, the modern Globe theatre is replacing anonymity. As a consequence this approach to “[o]riginal staging returns power to the audience by relying on them for collaboration [...]” (Cohen in Carson, 218). This empowerment can be equated with a challenge as well as euphoria among the individual members of the audience. This experience of unity at the modern Globe theatre will activate an imagination of its spectators, which they will probably have never known before; in addition, it contributes to a vibrant atmosphere,

where initiation and response are inseparable. This practice of directly addressing one's audience creates incomparable instances of impressive tension. "This transaction is precisely the one at the heart of Shakespeare's text, a text written for the early modern theatre wholly dependent on a collaborative audience – on a collective make-believe" (Cohen in Carson, 219). Nevertheless, the direct contact between audience and actors should be acted with caution as it "[...] should be a way to make the story come alive for the audience; it should never replace the story" (Cohen in Carson, 221). Therefore, audience contact should not be worn out and it should never be artificially stage-managed. Thus the members of the cast are advised to refrain from directly addressing single members of the audience in ways that could evolve as embarrassing or awkward. Audience contact should always and ideally be based on a contribution by the audience to enhance the liveliness of the story that is being told and it should be activated in the appropriate place (see Cohen in Carson, 221).

### **3.3. Audience Response**

In Shakespeare's days, audience response would have differed a great deal from modern audiences; this needs to be stressed explicitly since it does not hold for the overall nature of audiences in any other theatre. Undoubtedly, the audience of the modern theatre at Shakespeare's Globe is different. Surprisingly, according to Andrew Gurr it would not in the least differ from Elizabethan playgoers; this is an insight that one gained above. As one has learned from these explanations, it is obvious that the Globe audience is an extraordinary phenomenon that is very much appreciated. However, mostly this phenomenon is achieved without the audience noticing it and without any intended contribution by them. Actors, theatre practitioners and people who have ever had the chance to experience a performance at the Globe are in accordance with respect to the distinctive character of this theatre as well as what you gain from it. A further characteristic of audience response at the modern Globe theatre is to be comprehended within the framework of surrounding disruptive factors at this open-air theatre as it is positioned in the centre of London. "This is particularly true of afternoon performances at the Globe when the sun and city noises are at their height" (McGowan in Carson, 187). Indeed there are no diversion tactics applicable at this theatre as compared to indoor-theatres, where lighting effects can compensate for

precarious situations. Thus it can be claimed that performing at the Globe includes extraordinary difficulties for the cast that will generally be instantly acknowledged by the audience as any other occurrence on stage and in the theatre.

At this point a recurring issue is discussed again; it is the situation of the general distinction between indoor theatres in contrast to open-air theatres. With regard to the modern Globe theatre one could claim that the policy of lighting, which means simply daylight, is a major part of the key formula that contributes to its success. Furthermore, it can be claimed that the majority of modern audiences, and this fact cannot be emphasised enough, are “so used to sitting quietly and behaving” (Crystal, 54) in the dark. Crystal further denotes that sometimes “[m]odern audiences heckle comedians in stand-up shows, where there is less etiquette in behaving” as compared to conventional theatre audiences. “Globe audiences sometimes heckle the actors, too, when they’re feeling brave. The Elizabethans would have had no reason, no etiquette, to stop them from heckling, shouting, throwing things at the actors, either in appreciation or disapproval” (Crystal, 54). Today the audiences are certainly far better behaved although there are still exceptions to the rule as one can learn from the show reports. By investigating these backstage reports it is feasible to evaluate audience response, apart from reception studies. This can be achieved by analysing concealed indications, such as the number of calls, cited quotations or résumés after the respective shows. One can detect whether and how the Globe recognised the audience response plus how the Globe appreciated it. As far as the number of calls (see chapters 4.6.2., 5.6.1 and 5.6.2.) is concerned it is possible to know each director agrees on a set number of calls for each production. The standardised number usually varies between one and two calls, whereas the amount of two calls has mostly become an unwritten rule. However, one can draw insightful conclusions if there are shows, in which the number of calls exceeds the set limit by one, two or rarely even three calls. Normally, it is decided spontaneously whether an extra call is taken depending on the response of the audience.

### III

#### Two Exemplary Analyses

The two analyses that follow are to be perceived as an exemplary selection of the most prominent aspects and instances that occurred in the course of reading and evaluating data. Obviously, there is no claim to totality as the two plays that are included in this section exclusively serve as representative examples of the overall amount of the aforementioned eleven plays in altogether twenty-eight Shakespearean productions that were produced more than once at Shakespeare's Globe over a period of eleven years from 1997 to 2008. *A Midsummer Night's Dream* and *The Winter's Tale* were selected as they are able to provide crucial insights into the very initial stage of the modern Globe, as there is material extant concerning the Prologue Season in 1996 and the first official Globe season, The Opening Season 1997, which contributes to a profound comprehension of the way in which this theatre operates.

A crucial instance that has already been indicated above in the introduction relates to the fact that the most recent data, which include press reviews as well as Show Reports, are not accessible before a time span of one and a half to two years has elapsed. Therefore, it is an exception that the librarians of the Globe conceded the author of this thesis the favour of permitting her access to the press reviews concerning the 2008 production of *A Midsummer Night's Dream* directed by Jonathan Munby. Nevertheless, due to familiar reasons, it was not possible to look at background data of this season; wherefore, the reader will only be provided with a presentation of the most prominent aspects that characterised each of the hitherto three productions of *A Midsummer Night's Dream* at Shakespeare's Globe, including a concise summary and analysis of the Show Reports of the 2002 production.

The second analysis comprises *The Winter's Tale* in its three productions and presents the most significant results of the entire press reviews. In the case of these analyses the emphasis will be on the Globe itself, topics that concern the Globe and the explanation of the Show Reports from 1997 and 2005, which will display information on the Globe's evaluation and appreciation of audience response and capacity utilisation.

## 4. Analysis I

### 4.1. *A Midsummer Night's Dream*

*A Midsummer Night's Dream* by William Shakespeare is one of the most popular plays that was ever written. It is famous in the disciplines of music, arts and literature, and it is constantly performed on stages around the globe. Therefore, a thorough investigation of the productions staged at the modern Globe seems to be self-evident. Moreover, the play has been chosen as the subject of this section for several reasons: it provides understanding of human nature, where abysmal depths of people's minds are revealed, and it presents human beings who can no longer distinguish between dreamworld and reality.

Of all plays, *A Midsummer Night's Dream* is, with its three productions, one of the most produced Shakespeare plays at the modern Globe. Repeatedly, it needs to be emphasised that the first production was launched in 1996, a year which is known as the Prologue Season of Shakespeare's Globe, before it finally opened its gates in 1997, which is referred to as the first official season. However, this 1996 production of *A Midsummer Night's Dream* was a production by Northern Broadsides as so many that were to follow within the course of the past years and therefore no Globe production itself.<sup>30</sup>

The second production of *A Midsummer Night's Dream* dates back to 2002 and the third one was part of the 2008 Theatre Season under the motto of *Totus Mundus Agit Historionem*, which closed on 4 October 2008 and is classified as a "[s]pectacularly successful season" (Front of Mind, 10 Nov. 2008) by the Globe.

### 4.2. The Three Productions

Regarding the Globe's three productions of *A Midsummer Night's Dream*, one was interested in information that characterised each of these three undistinguishable productions, in their differences and facts that made them special and unique. Moreover, the major focus of each production will be investigated, and it is outlined what has changed and what has remained the same in the course of staging this play at the modern Globe.

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<sup>30</sup> Visiting productions, as the reader was informed further above, have become a popular tradition of the Globe, from the outset of the Prologue Season.

#### **4.2.1. *A Midsummer Night's Dream* 1996**

During the Prologue Season the Globe theatre was put to the test with the 1996 production of *A Midsummer Night's Dream* which resembled an experiment that provided the Globe as well as the cast of Northern Broadsides with the possibility of exercising a variety of dramatic styles; for this production language was the most important aspect. For instance, they could explore ways of speaking, such as efficiency of intonation, use of voice as well as audibility in the auditorium, and the accompanying effects of loudness and sound intensity.

A further exploration concerned the use of space at the modern Globe theatre. Northern Broadsides as the first visiting company were able to expand their knowledge, which they gained by touring in different locations with this production; thus they had experience at their disposal, which they could adapt to Shakespeare's Globe. Still this *engagement* revealed itself as a rehearsal, which means that in the process of this production they constantly detected new approaches to work with the stage, the acoustics and the audience.

#### **4.2.2. *A Midsummer Night's Dream* 2002**

*A Midsummer Night's Dream*, in its 2002 modern practices production will in the long run be remembered as *the* pyjama party at the modern Globe. For a variety of reasons this label is apt as will be seen when the dream within the *Dream* will be the topic of discussion. However, slumber party is not to be understood in a chaste sense since there are many underlying concepts of sexual allusions incorporated in the realisation of this production. This aspect is ranging from the selection of costumes to the use of props within the framework of the set-up of the stage that is based on the notion of dreams within this play; thereby it is positioning itself somewhere in between appearance and reality in terms of social conventions.

#### **4.2.3. *A Midsummer Night's Dream* 2008**

The 2008 production will long be remembered for the Scottish accents of the main protagonists, the lurid colours in which the *royal couple* of the wood as well as the fairies are dressed, and the gorgeous mechanicals' play-within-the-play. The latter can only be approved by personal experience since the author had the

chance of watching one performance of this production in September 2008. The way in which Paul Hunter interpreted Bottom, the Weaver is memorable, especially when he committed suicide in a hundred different ways, and it is unforgettable how creatively the mechanicals' play was put on the stage.

### 4.3. Critical Reception – Analysis of Reviews

The general nature of the press reviews is to be described as follows: first of all, there is an enormous diversity of extant material. While there are only eight reviews preserved at the Globe's Archive concerning the 1996 production of *A Midsummer Night's Dream*, there is an almost equal number of articles; thirty-seven and thirty-six reviews respectively are stored in the archive for the 2002 and the 2008 production of *A Midsummer Night's Dream*.

“Cynics might scoff at ‘yet another’ production at the Globe, but the truth is that now we can look to see how it should be done” (Caines 2002). Certainly this is only one opinion among an enormous variety regarding Mike Alfreds’ production as the insertion of two selected tables of two influential newspapers indicates. They provide an interesting evaluation of the 2002 production with regard to the original articles themselves. The overall reception of this production can be located in the upper midfield between good and very good as the figures below unambiguously demonstrate.

**Table 2: The Sunday Telegraph 9 June 2002**

Cinema	Last week's openings							
	Daily Telegraph	Times	Guardian	Independent	Financial Times	Daily Mail	Daily Express	Evening Standard
Monster's Ball	Good	Good	Good	Good	Good	Good	Good	Good
Unfaithful	Good	Good	Good	Good	Good	Good	Good	Good
Dragonfly	Good	Good	Good	Good	Good	Good	Good	Good
Roberto Stucco	Good	Good	Good	Good	Good	Good	Good	Good
Crush	Good	Good	Good	Good	Good	Good	Good	Good
Gregoire Moulin	Good	Good	Good	Good	Good	Good	Good	Good
<b>Theatre</b>								
The Roman Actor	Good	Good	Good	Good	Good	Good	Good	Good
Life after Life	Good	Good	Good	Good	Good	Good	Good	Good
Wild Orchids	Good	Good	Good	Good	Good	Good	Good	Good
<i>A Midsummer Night's Dream</i> (Globe)	Good	Good	Good	Good	Good	Good	Good	Good
<b>Opera</b>								
Katya Kabanova	Good	Good	Good	Good	Good	Good	Good	Good
<b>Ballet</b>								
1812 Rhythm (Northern Ballet)	Good	Good	Good	Good	Good	Good	Good	Good

**Table 3: Evening Standard 11 June 2002**

LAST WEEK'S OPENINGS — WHAT THE CRITICS SAID										
KEY	Good	OK	Awful	No review						
<b>FILM</b>										
Monster's Ball	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
Crush	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
Gregoire Moulin	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
Roberto Stucco	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
Unfaithful	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
Dragonfly	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
<b>THEATRE</b>										
<i>A Midsummer Night's Dream</i>	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
Wild Orchids	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
<b>OPERA</b>										
Kat'a Kabanova	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
<b>BALLET</b>										
English National Ballet	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
Rome & Jewels	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good

Evening Std 11 June, 2002

Table 2: *The Sunday Telegraph* 9 June 2002. Table 3: *Evening Standard* 11 June 2002



These tables present what the critics said in terms of *last week's openings* in the second week of June in 2002. In this case, the production of interest clearly concerns *A Midsummer Night's Dream*. Table 2 reports on the findings of eight newspapers, whereas Table 3 collected information from twelve different sources.

One review is classified *rotten* by *The Sunday Telegraph*, three times there is the evaluation of the production being *on the turn* and two could be regarded as good, while there was no review given in two cases. The *Evening Standard* documents that five out of twelve times there is no review extant. Furthermore, three instances result in a good evaluation. In comparison, two critics evaluated the production as good and two out of twelve times it clearly fails to convince them. Looking at these graphs in more detail, one could detect that the majority of the résumés is in accordance with each other. In direct comparison, minor variations could be observed concerning two newspapers. On the one hand, the *Guardian* is evaluated in a better way in Table 2, on the other hand, likewise a better conclusion can be drawn concerning the *Evening Standard* in Table 3 by the same newspaper. Finally, the results of an analysis of both figures show that there are no major differences to be detected.

#### 4.4. Prominent Themes

##### 4.4.1. Representation of the Globe in Press Reviews

*A Midsummer Night's Dream* made it to the stage in an early phase of the modern Globe in the Prologue Season, thus it is likewise reflecting the early phase of this unique theatre.

During this season it is noticeable that there is a conspicuous occurrence of critics mentioning the special achievement of the Globe's creation. An exemplary statement was provided by Dominic Cavendish, who indicated in his review for the *Independent* that Northern Broadsides "[...] had stopped off for the night at the ideal home for its globe-trotting production: Sam Wanamaker's dream-turned-reality" (Cavendish 1996).<sup>31</sup> Jeremy Kingston similarly proclaims the distinctive

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<sup>31</sup> One can only refer to it as tragic misfortune that Sam Wanamaker who passed away on 18 December 1993 (see Front of Mind, 21 Feb. 2009, <http://www.shakespeares-globe.org/abouttheglobe/background/samwanamaker/>) was not granted the privilege of seeing his vision come true in the completion of the realisation of his lifework.

approach by an extraordinary appreciation of this theatre, when he directly pointed to the Globe itself as “[t]his round O of a theatre already proved itself as an admirable arena” in his review in *The Times*, and moreover, he referred to Sam Wanamaker’s achievement as “[...] this good-hearted theatre brand new, but already an old friend” (Kingston 1996). Likewise Bill Rodgers, one of the actors of this production, described the unique spirit of performing at the Globe at the end of an interview in this way: “But there is a very special atmosphere in the Globe, it’s a bit like post panto with the audience shouting things out” (Soutar 1996)<sup>32</sup>. Finally, the extraordinary interaction between actors and audience is highlighted as it represented a kind of a rediscovered novelty in the theatrical landscape of London in 1996 (see Kingston 1996). A critic emphasised that “[i]t does not *build* up, it is there from the start [...]” (Kingston 1996).

Six years later Mike Alfreds, the director of the 2002 production of *A Midsummer Night’s Dream*, refers to the authentic character of the Globe. The way in which he perceives and evaluates this unique theatre could be detected in the programme for this production, where he stated his intention and motivation with regard to producing at Shakespeare’s Globe and what it is, in his opinion, that contributes to the original nature of this theatre.

#### The Globe

What I love about the Globe is that it demands a very heightened level of playing. I like naturalism in its place, but it cannot work here. This space demands a huge level of energy and daring on the part of the actor, who must be able to play in a heightened style yet still be truthful, not ‘hammy’, mannered or artificial.

It is the ideal place in which to realize the essence of theatre: here the actors come into virtually empty space and stimulate the audience’s empathy and imagination by means of their own imaginations; both actors and audience create what in fact is not there.

Mike Alfreds talking to Jaq Bessell, Head of Research at Shakespeare’s Globe. (The International Shakespeare Globe Centre Ltd.)

Interestingly, there is at least one critic (see Clapp 2002) who directly or indirectly responds to Mike Alfreds’ argumentation above. One could argue that it is one of the main achievements of Alfreds’ that his intentions are discussed in the press review. Interestingly, with regard to the play “Mike Alfreds said that he

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<sup>32</sup> As the reader could already see above, this comment is a further reference to the aspect of authenticity with Globe audiences.

thought *A Midsummer Night's Dream* a difficult play, which really ends in Act IV when the couples are correctly brought together" (Neill, 14).

At this point, one needs to refer to some of the meanwhile known Globe topics that might again be classified as trivial; however, they are no less important. On the other hand, as explained in the general section on the Show Reports, some of them are absolutely essential when talking about the modern Globe since they constantly recur in the press reviews; wherefore they contribute to seeing this theatre in a very realistic way.

Pervading Globe topics that are reflected in the press review of 2002 and which are mentioned in reference to the Globe deal with the weather, the traffic noise and the strict policy of no use of cameras or mobile phones.<sup>33</sup> For instance, traffic noise is a topic that is taken up by the *Evening Standard*, in cases when aeroplanes are flying over the Globe (see Mountford 2002, *The pyjama game*).

The weather, a fact which is responsible for the mood level at the Globe, is certainly, as unbelievable as it may sound, one of the most relevant topics in the history of this modern open-air theatre. In fact, it influences the sales numbers of tickets, the effortlessness of the cast's agitation on stage and the reception of the performance. The importance of the weather is again proven by the following examples: "Yes, the rain it raineth all day long at the matinee premiere of Mike Alfreds' new production [...]" (Coveney 2002); the weather was also worth mentioning for the *Evening Standard* that refers to "THE incessant drip of raindrops, the rustle of plastic macs [...]" (Mountford 2002, *The pyjama game*); "It may have poured down all afternoon", however, in Freudian allusions "[i]t is not just the damp weather that makes this something of a wet Dream" (Gardner 2002); "IT HAD to rain – of course it did [...] the great British summer was acting true to form on Wednesday afternoon, drenching the groundlings and providing a running, or should that be dripping, commentary of its own" (Cavendish, *Amateur dramatics*). By stating what he says in the previous quotation, Dominic Cavendish also anticipates at the beginning of his review his

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<sup>33</sup> See presentation and discussion of omnipresent Globe topics in chapter 2.3.

really poor evaluation of Alfreds' production, the discussion of which will be continued further below.

A recurring topic addresses the policy of no use of mobile phones or cameras; a further fact that was discussed above. Since the use of mobile phones and photography inside of the Globe are strictly prohibited, especially during a performance, there was a special announcement made before the start of each show in this season, documented by Paul Taylor, "The customary instruction to turn off mobile phones and refrain from using cameras is here delivered in the specific interest of letting us all get a good night's sleep" (*Sweet Dreams are made of this*). Likewise *The Times* reports that "[t]he actor John Ramm asks us to turn off our mobiles as the cast are about to go to sleep" (Johns 2002). This announcement is also an excellent example of creativity at the Globe, which is exactly one of the reasons why it is different from any other theatre in the world.

#### **4.4.2. Nostalgia for the Elizabethan Age**

Retrospective views of what critics imagine Elizabethan times to have been are continually displayed in the press reviews, such as in the conclusion of the *Independent* where an allusion to Elizabethan times can be detected,

The Northern Broadside production was perhaps truest to the flavour of what Elizabethan theatre might have been like [...] They [...] put on a stout and spirited rendition of the Dream, which did not depend on costumes, scenery, sound or lighting effects for its amusing immediacy. (McKee 1996)

In addition to the discussion of the bad weather conditions during the official press night in 2002, there are likewise topics that obviously accompany all discussions of Globe productions, namely that it is an open-air theatre and that there are always some connections to Elizabethan times detectable. A comparable example for *A Midsummer Night's Dream* from 2002 is provided in the following excerpt:

Outdoor Shakespeare always provides new Elizabethan reactions. Surveying the large lantern-like moon that hovers over the Globe, Titania remarks: 'The moon, methinks looks with a watery eye.' Bottom the weaver, rehearsing the play for the nuptials, declares he will move storms and promptly looks menacingly towards the heavens. And the lovers are, naturally, discovered on the dank and dirty ground. (Coveney 2002)

However, it is not only allusions to Elizabethan times that concern the Globe playhouses(s).<sup>34</sup> To be precise, there are also crucial comments and references regarding the stage of the Globe and its use; an instance that is discussed in the *Sunday Times*. In addition, the *Daily Mail* emphasises that “[t]he production takes full advantage of the Globe’s Elizabethan architecture” (Coveney 2002).

Nevertheless, more importantly the critics make reference to the relationship between audience and actors. Jane Edwardes states that she had seen better realisations of the *Dream*; nonetheless, she subsequently adds an outstanding fact, “[...] but once again the relationship between the groundlings and actors is crucial [...]” (Edwardes 2002) in the ways that were discussed above. By including that comment in her review she shows awareness of the true spirit of the Globe, even if the production does not hit the mark. Furthermore, there is another remarkable comment that refers to the bad weather conditions during the press night as a revival of Elizabethan times, which is directly followed by stating that an addition “to the Elizabethan experience” is the fact that “barriers between cast and audience” are removed (Autolycus 2002, *Riverside Dreaming*). The theatre itself is referred to as “Shakespeare’s Globe, the open-to-the-sky replica of the Bankside original” (Autolycus 2002, *Riverside Dreaming*). Some of these exquisite details in the representation within the press are able to convey an idea of the uniqueness as well as the importance of the Globe in the 21<sup>st</sup> century.

In 2008, one of the relevant aspects is again the discussion of the Elizabethan theatre tradition, revealed among others by this quotation, “I think it a pity Munby doesn’t dim the lighting when Oberon calls for a black fog, but maybe he fears that this might work against Elizabethan setting” (Kingston 2008). In the author’s opinion, this is definitely a reason for not dimming the lights since the Globe is known for its preservation of the Elizabethan theatre tradition. Furthermore, the issue of the Elizabethan theatre tradition which is at certain instances also referred to as original practice, at least as far as dramatic style is concerned, is an object of relevance in Thomas Kühn’s article (see Kühn, 450).

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<sup>34</sup> i.e. a reference to the First and the Second Globe.

#### 4.4.3. The Dream and Sexual Connotations<sup>35</sup>

It appears to be in the nature of *A Midsummer Night's Dream* that one must not read too many assumptions into its meaning (see Poppe, 110).

Nonetheless, at certain points of this play one gains the impression that Shakespeare must have anticipated what Freud achieved in his foundation of psychoanalysis, especially in the field of the psychic apparatus (i.e. *id*, *ego* and *super-ego*) and the interpretation of dreams. Themes which occur in this play and which are prominent in the course of the discussion by critics concern the power of imagination in dream worlds versus reality. However, to provide a better comprehension of the wake-sleep-cycle, this means the states of sleeping and being awake, one briefly needs to explain what dreams actually are and what they do.

In Freudian terms, one needs to be aware of the topographic model which deals with the conscious, the preconscious and the unconscious; these three elements influence our perception of reality, and they provide the ground for fantasies and dreams. What does it imply to define a dream in Freud's view? It is the conscious experience while sleeping, which can be remembered or not after awakening. This is referred to as manifest content of a dream, whereas the latent content embraces elements of the unconscious that threaten the sleeping person with awakening him. All in all, dreaming is dreamwork that aims to transform latent into manifest contents. Internal as well as external stimuli influence the dreamer, which can construct his dreams. Besides there is inclusion of aspects of the dreamer's surrounding and assimilation of remains of the day, inclusive of wishes and thoughts that aroused in the course of the day; therefore, gaps in one's memory can arise. The following day, everybody of the *Dream* who has been involved in the nocturnal happenings has difficulties to recall the incidents of the previous night, such as Bottom's transformation, Bottom's and Titania's libidinous confusions, and the *roller coaster* of emotional disasters of the four young lovers. At certain instances the processes of sublimation and repression are elicited under the influence of drugs, in other cases they are caused by the crude nature of love. What happened while dreaming is that the driving impulse of *id* is relieved from

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<sup>35</sup> All information and ideas that refer to the theories of Sigmund Freud, founder of the First Viennese School of Psychotherapy, are based on Freud and Springer-Kremser.

the strict controlling instance of *ego*. As a consequence, the characters of *A Midsummer Night's Dream* were enabled to admit their desires; however the following morning the remembrance of their thoughts and dreams would be all too awkward and intimidating so that they need to forget everything to continue their lives.

The boundaries between the real and unreal, the actual and imagined, life itself and the artifice of the stage, are ill defined in human consciousness; and a life richly lived passes back and forth across the line with ease. So separate worlds in which fairies sing, and workmen dance, and lovers woo, Shakespeare seems to say, are all really one, as is the realm that lies between our dreaming and awakening. Yes, we have seen in a dream, as Puck tells us, but that world is not so different from the one we return to as the curtain falls. (Poppe 116)

It is precisely these aspects of Depth Psychology founded by Sigmund Freud that are taken up by critics with regard to the 2002 production of *A Midsummer Night's Dream*. In particular, it is Mike Alfreds who sets his play in the vast field of dreams and who emphasises the relevance and nature of dreams within the context of *A Midsummer Night's Dream*. He represents daily instances and situations that everybody ritualises before going to bed, starting with the actors wearing nightgowns and brushing their teeth before sleeping, leading to the dreamworld of fairies and supernatural beings in the darkness of the nocturnal wood.

In this context, sexual rejection and frustration are topics of conversation, such as when the start of the show is described “with Theseus waking up in the middle of the night, sexually frustrated” (Smith 2002, 107). When he tried to touch Hippolyta, she denied him any bodily contact (see Smith 2002, 107), which likewise foreshadowed the nocturnal situation of the young Athenians when they are forced to resist temptation. Peter J. Smith also claims that “the production chose to focus on the absurdity and the indignity of sexual craving, rather than its potential dangers or consuming lusts” (Smith 2002, 108). Dominic Cavendish, who is dissatisfied with the entire production, describes the production’s procedure as “[t]hings begin promisingly enough, with the barefoot cast, dressed in attractive blue nightgowns and pyjamas [...] the characters are waking into the dreamworld of a play in which sleep recurrently takes a disorienting hold” (*Amateur dramatics*). However, he criticises that the four young Athenians are

“uncertain even at the end as to whether they are conclusively awake” (*Amateur dramatics*). “In the closing scenes the lovers [...] aren’t allowed fully to register the shock of their midsummer madness as they remain half-asleep” (Johns 2002).

In this respect, one needs to investigate the reception of Alfreds’ idea and how the critics finally receive this production as an undreamed (anti) *Dream*. In the entire press review of 2002, the discussion of the concept of the dream within *A Midsummer Night’s Dream* is omnipresent on various levels, which are explained in a very miscellaneous manner.

[...] Alfreds’ *Dream* is likely to be remembered longest as the slumberwear production. Alfreds’ aim may be to remind us that the whole thing is a dream, but his method lacks logic. People often wear pyjamas when they are dreaming; they don’t necessarily dream that they are wearing pyjamas. Nor is there anything especially dreamlike about the rest of the production (Gross 2002, *Ghostly flower chewer*).

One can clearly draw the conclusion from this quotation that something must have been missing due to the description of incompleteness in face of an obviously good idea.<sup>36</sup> In addition to this topic, the *Guardian* explains that, although there is a positive tone perceivable in this review, “[t]hree hours is too long to dream the dream [...]” (Gardner 2002), which cannot only be attributed to the uncomfortable seats at the Globe (see Gardner 2002).

In the course of that season’s evaluation by critics, it is remarkable how often Mike Alfreds, the director of this 2002 *Dream*, is mentioned; ranging from appreciative comments to rather neutral ones, such as, “[t]his is the best of times for *alfresco* drama lovers [...]” (Autolycus, *Riverside Dreaming*) in the *Financial Times*, followed by discussions in influential and daily newspapers, such as *Daily Mail*, *Sunday Telegraph*, *Evening Standard*, *Sunday Times* and many more. All of them contribute to gaining insights into Alfreds’ creative achievements. In 2002, the critics describe the Globe’s production of *A Midsummer Night’s Dream* in various directions, such as declaring it again as “an *alfresco* version of *A Midsummer Night’s Dream*” (Mountford 2002, *The pyjama game*). Moreover, the *Guardian* underlines that the production by Mike Alfreds “[...] is also funnier than most” (Gardner 2002) plus discussing his achievement with his production,

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<sup>36</sup> Cf.: Irrespective of this opinion, this is to be contradicted by Lyn Gardner’s positioning of this production in the *Guardian*. (see below)



irrespective of its excessive length, with the words, “Above all, Alfreds’ production has clarity of thought, storytelling and verse-speaking, although it is seriously in need of pace” (Gardner 2002). The length of this production as well as the reason for discussing this aspect are linked to the fact that *A Midsummer Night’s Dream* is regarded as one of Shakespeare’s shortest plays. Therefore, this production is criticised for being too long-winded by the press reviews. As proof, additional information for this discomfort could be detected in the Show Reports that provide information on the actual performing time.

Due to the reference to the two worlds in *A Midsummer Night’s Dream*, in which the borders between reality and dream become indistinct, and in spite of the under-representation of sleep (see Taylor, *Sweet Dreams are made of this*), the *Independent* states, “Michael Alfreds’s [sic!] delightful new production at Shakespeare’s Globe stretches this idea [which was presented above] over the whole event” (Taylor, *Sweet Dreams are made of this*). In contrast, Alfreds’ production is referred to as something that is perceived as if the director “[...] has discharged his responsibilities with this simple conceptual framework” (Cavendish, *Amateur dramatics*). In addition to this very negative comment, Dominic Cavendish emphasises with regard to the duration of this production how “[...] incredibly, this shortest of comedies drags on for three hours – feels like waking from one nightmare of amateur dramatics into another” (Cavendish, *Amateur dramatics*). Therefore, as far as the pace of this production is concerned, his perception is in accordance with his colleagues who likewise refer to it in a negative way. Similarly, John Peter agrees with Dominic Cavendish, when he states in his review for the *Sunday Times* that “Mike Alfreds’s [sic!] busy but lumbering production does not quite come into its own until the Mechanicals’ play scene, which really is leaving things rather late. The central idea is a dream, and Alfreds takes this literally [...]” (Peter 2002). As Peter is supportive of this argument, he continues by referring to the setting of the stage and the costumes that underline Alfreds’ central idea of the actors’ wearing nightwear in their imaginative dormitory.

The *Guardian* is one of the few newspapers that introduce the topic of sexual connotations within the framework of press reviews as it reveals sexual allusions

in Mike Alfreds' production. Firstly, Lyn Gardner makes a Freudian reference – that has already been quoted – to the weather, which is to be perceived as a clever way of changing the topic, by illustrating the *Dream* as “a wet Dream” (Gardner 2002). Secondly, she emphasises the “[...] sleepy sexual undercurrent [...]” (Gardner 2002), which appears to be constantly realised by the so-called *double couple*; and finally, she arrives at the following conclusion, which reveals sexual aspects by clearly addressing the notion of suppressed wishes and dreams: “Towards the end it has an atmosphere that captures something of the strange drugged feeling between waking and sleeping or the moist, soporific heaviness that follows sexual satisfaction” (Gardner 2002).

An additional aspect of sexual connotations concerns the play within in the play in the press review of 2002. In one of the reviews, which are clearly affected by this topic, Titania's seduction of the transformed Bottom is described as “[...] a play within his own play, a delicious interlude of unexpected sensuality” (Coveney 2002). In a further allusion to this interesting topic of *A Midsummer Night's Dream*, Ian Johns of *The Times* describes Alfreds' production as a “communal dream-within-a-dream” (Johns 2002). Additionally, the *Daily Mail* proclaims that “[w]hat might have seemed a narrowing approach to the play in fact concentrates its comic power in the imagery of this slightly perverse pyjama game” (Coveney 2002).

In 2002, the unusual and original conception of Alfreds' production was met with mixed reception by the critics; nevertheless, one could argue that it must have been the most interesting, ingenious and fascinating production of the three Globe productions of *A Midsummer Night's Dream* up to this point in time.

Being aware of those representative themes in the press reviews, one can agree with Paul Taylor and can arrive at the following conclusions: it is true “[...] the division between the world of sleep and of wakening gets blurred” (*Sweet Dreams are made of this*); however, it is exactly “the state of dormancy, which occupies so much of our lives, [which is normally] somewhat under-represented in drama” (*Sweet Dreams are made of this*). The state of under-representation is certainly incorrect with regard to Alfreds' production. Thus Paul Taylor continues to argue

that “the play proper is to be understood as a collective dream [...] symbolising the unconscious” (*Sweet Dreams are made of this*); certainly in the Freudian sense.

#### **4.4.4. The Play within the Play**

Interestingly, despite the eminent question of what the director makes out of the mechanicals’ play, the well-known play within the play was not of great importance in the reports on the first two productions of *A Midsummer Night’s Dream* in 1996 and 2002. On the other hand, it was one of the most relevant aspects with regard to the 2008 production by Jonathan Munby, where the comic talents of the actors interpreting the mechanicals represented its climax.

The play within the play definitely hits the nail on the head in this 2008 production, which is reflected in most of the reviews. *Pyramus and Thisbe* is explicitly discussed by Jeremy Kingston, Sarah Dustagheer and Ian Shuttleworth, who further continues to reveal the basic phenomenon of filthy words and sexual allusions. These facts are emphasised by raising the awareness of their existence and by directly drawing the attention of the audience to these occurrences in the play (see Kingston 2008, Dustagheer 7 and Shuttleworth 2008). Furthermore, the mechanicals are appreciated in detail with comments, such as, “The Mechanicals are so joyously funny [...]” (Szalwinska 2008); “The mechanicals’ play is a treat.” (Peter); “The broad comedy of the mechanicals putting on their play-within-the-play is played for all its worth [...]” (Shenton 2008); “The mechanicals’ play was a triumph, particularly Bottom’s protracted death, and people around me shed tears of laughter” (Dutt 2008).

Two actors who interpreted characters in such a way that they will clearly be remembered for their achievement on stage are the actors playing Bottom, the Weaver.

In 2002, it was especially the prominent accomplishment of John Ramm as Bottom, which was referred to as “splendid [...] full of energetic slyness” (Coveney 2002), “better looking than the actress playing Titania” (Young 2002), “very amusing” (Gross 2002) as well as “wonderful” (Gardner 2002) and it was

noticed that “it is John Ramm’s Bottom the Weaver who steals the show” (Marlowe 2002).

In 2008, it was again Bottom who was very passionately evaluated and praised in most of the reviews (see Mountford, Kingston, Gore-Langton, Gardner and Shuttleworth 2008). The two following quotations can be located in a rather neutral centre, “[t]he sublimely comic Paul Hunter makes for an irrepressible Bottom [...]” (Szalwinska 2008) and Bottom “is a self-important little busybody who is led into unexpected maturity by Titania” (Peter 2008). In addition, a rather negative quotation denotes, “The ass in question is Paul Hunter, whose own comedy, for all its busy-ness, is not big enough, and whose death scene, in Pyramus and Thisbe, is as tiresome as it is interminable” (Koenig 2008). Unlike most of his colleagues, Martin Dutt is very appreciative of the interpretation of this character and there is also praise for Paul Hunter’s interpretation of Bottom who is criticised for “stealing the show” (Gausi 2008).

#### **4.4.5. Stage Design**

One did neither learn a great deal concerning the set-up of the stage in 1996, nor did one gain insights into the nature of stage design. As already mentioned, the Globe was still a building site according to reports in 1996. As far as *A Midsummer Night’s Dream* at the Globe is concerned there was always a colour that formed the basis for the arrangement of the entire stage design. In 1996, the colour of the season’s production could not be detected; while in 2002, when even every individual character on stage was dressed in an attributive colour and fabric, the colour of this production was green, it was blue in 2008.

In general, beside the discussion of the importance of the wood, which is always a common topic in the reviews of *A Midsummer Night’s Dream*, the set-up of the stage with sleeping bags all over (see Gross 2002 & Gardner 2002) was a crucial issue, when it was revealed as an imagined dormitory in the 2002 production. In the *Guardian*, the stage was even referred to as “a pyjama- and nightie-clad court” (Gardner 2002) or it was compared to a “sleep-over party” (Taylor 2002, *Sweet Dreams are made of this*). Furthermore, the initial set-up of the stage needs to be imagined with airbeds, sleeping bags, and a variety of pillows and cushions to

create a comfortable atmosphere (see Smith 2002, 107). In the beginning, “[e]ach slept in a single bed except Theseus and Hippolyta, whose airbeds lay along side one another but separated by a vertical barrier formed by another” (Smith 2002, 107). While the four young Athenians rested in “chaste bedding arrangements” (*Sweet Dreams are made of this*).

In 2002, the props on stage included teddy bears, tooth brushes, alarm clocks, books, eye-masks, toilet brushes and further toilet articles that everybody has at his disposal in his bathroom.

In 2008, the set-up of the stage, designed by Mike Britton, was completely different. There were curvy ramps constructed leading from the stage to the yard of the auditorium, which resulted in a smooth mingling of cast and groundlings. The stage was decorated with blue curtains that tried to implement an animate dimension into the imaginative dreamworld.

#### **4.4.6. Costumes**

Scanning the 1996 season’s reviews it is obvious that every critic discussed the issue of costumes and that was for a particular reason. As the company had only arrived hours before their performance in London, their luggage had been left behind in Germany, where they had transferred after a fortnight’s tour to Brazil. It did not arrive in time and therefore, the actors were forced to act in their private clothes irrespective of their appearance on that day. It was not until after the interval of the performance that they were able to change their outfits, and on their entrance in costumes they received cheers and applause (see Soutar and Cavendish 1996). There is no possibility to gain insights into the actual design and style of the costumes, however, there is only information on the relatively traditional costumes in use for this production.

Nevertheless, the experience from 1996 could even be topped by the actors’ appearance in 2002. While the 1996 cast unintentionally performed the first part in jeans and T-shirts (see *Costume drama in denim*), the 2002 cast acted in pyjamas, which happened on purpose. Indeed the actors wore pyjamas, which is

the fact that refers to the notion of dreaming, and this was intentionally emphasised in this season.

The costumes in this “grown-up slumber party” (Gardner 2002) are therefore, by nature pyjamas, kimonos, and nightshirts or in more general terms night wear, whereas Bottom’s donkey ears are made of Titania’s slippers and he also wore white pom-poms as ear muffs (see Coveney 2002 & Gross 2002). Besides, Lyn Gardner praises the master of clothing, “Jenny Tiramani’s costume designs cleverly make the quick change from mortals to sprites entirely irrelevant. In order to transform themselves, the cast merely have to flick a switch and their costumes light up like Christmas trees” (Gardner 2002). This creative approach of distinguishing between the world of mortals and fairies could be realised “with the help of complicated computer programmes and battery packs” (Neill, 14); in this way the actors in their double parts could turn into magic creatures with ease.

With regard to clothes and costumes (see Cavendish, Gore-Langton, Gardner and Dustagheer 2008) there were some issues that were highlighted in the press review in 2008, such as the issue of getting constantly less dressed by peeling off clothes, the issue of nakedness, the issue of black as *the* [emphasis added] colour (see Shuttleworth 2008) at the beginning of the play as opposed to the costumes and colours of the clothes (see Koenig and Dustagheer 2008) that are continually revealed as the play proceeds. Peter Brown likewise emphasises the contrast between the Athenians, who are puritanically dressed in black only, and the colourful clothes of the dreamworld implementing the sharp distinction of reality and imagination (see Brown 2008, 1). Dominic Cavendish as well as Sarah Dustagheer debate “[...] Titania’s shocking pink velvet gown [...]” (Dustagheer, 6) and criticise the costumes designed by Mike Britton in the following way, “But the unlovely look of the fairies – lots of pink and purple, taffeta dresses and smudged make-up, so reminiscent of Eighties New Romantic fashion disasters [...]” (Cavendish 2008). This statement is directly addressing Munby’s idea of permitting this error in taste which was realised by the costume designer.

#### 4.4.7. Language

As pointed out above, Northern Broadsides were the first company to be invited to perform a play at the Globe (see *Aye, it's a reet fine Bard*). As the name of the company already reveals, its members come from the North of England.

Therefore, language was a major topic in the small selection of reviews that have been preserved concerning the 1996 production of *A Midsummer Night's Dream*; this signifies an exceptional wealth in the archive of the Globe as well as in the history of the modern Globe, which was still a building site at that point.

After the situation concerning costume had been mastered, the company was able to proceed as originally planned. As described above, when the actors appeared in their intended costumes after the interval the audience was delighted; due to reports, at least according to Bill Rodgers, there was this mood among the audience: "We got three or four ovations. It was like a rock concert. It proves the power of Shakespeare's language that we could get away with it" (Soutar 1996). Whilst this comment addresses Shakespeare's language in general, there are also specific concerns regarding the use of language by this company. Northern Broadsides are known for their "distinctive Northern accent" (*Aye, it's a reet fine Bard*), which is the natural way of speaking of the actors of this company, since they all hail from the North of England and do not see a point in pronouncing Shakespeare solely in Received Pronunciation or adopt the style of the distinct BBC intonation (see *Aye, it's a reet fine Bard*). Similarly they defend their position, "Didn't Shakespeare come from the Midlands? He wouldn't have had a 'posh' Southern accent, would he?" (*Aye, it's a reet fine Bard*).

In 1996, reportedly, one of the most captivating moments concerned the discovery that even a whisper could be heard at the Globe theatre without any difficulties and that whispering even created better effects than shouting. (see *Findings from the Globe Prologue Season 1996* and Kingston). The significance of this discovery concerns the exploration and best probable use of acoustics, which only marks the beginning of their discovery.

Scanning the reviews of the 2002 production, it is a completely different situation in connection with language. Language is not considered one of the major topics

regarding this production. If this topic is mentioned, two different dispositions are perceivable: firstly Heather Neill believes everything about this production to be creative; she is likewise taken with Alfreds' approach to include neologisms and malapropisms that are comprehensible to today's audiences (see *Tales from the bathroom*). The second observation reveals this production to be careless in terms of use of language; for instance, this can be observed in the *Sunday Times*. After a concise discussion of language and poetry and the explanation that the young lovers could not convince in the least by their interpretation of Shakespeare's language, John Peter complains, "[t]his play is particularly hard to do on *this stage* [emphasis added] because the state-of-the-art equipment for magic-making doesn't exist: it has all to be done, as it was *originally, by poetry, tone and rhythm* [emphasis added]" (Peter 2002). With regard to the discussion on the actor-audience relationship above, the fact that the Globe stage is mentioned in this context can be regarded as an enormous estimation of this idea that the Globe epitomises in general. It forms the basis of any imagination of Elizabethan theatre tradition as well as Shakespeare's language that can only be realised at the Globe. Moreover, *Time Out* reports in its review on the fact that this production failed in the interpretation of language and regards it of rather adequate quality. Nevertheless, the 2002 production is also praised for its way of storytelling.

Language is repeatedly a crucial topic of interest in the framework of which primarily the use of a vibrant Scottish accent is discussed (see Shuttleworth, Kingston, Cavendish, Gore-Langton, Gardner; Dutt and Koenig 2008). Mentioning the aspect of language *The Times* notes, "For some arcane reason the fairies are Scottish" (Kingston 2008). Accents are discussed with regard to the fairies (see Mountford, Shuttleworth, Cavendish, Gore-Langton and Gradner 2008) as well as in relation to the fairy queen, who is referred to as "silky Titania" (Szalwinska 2008), and Oberon (see Mountford, Shuttleworth, Kingston, Gore-Langton and Dutt 2008). Their accents are objects of discussion as well as the doubling of their parts (see Gore-Langton, Gardner, Peter and Koenig 2008), which are occurrences that one could likewise encounter concerning previous productions of this play at the Globe. Most importantly, however, this production is praised for its clarity in expression, such as when Jonathan Munby is praised for his approach to language and that "the actors speak the lines conversationally



and best of all with greater clarity than has been the case in recent productions” (Marples 2008). In this respect, Thomas Mannion and Siobhan Redmond are explicitly praised for their “RP pronunciation [which] is replaced by melodic Scottish accents” (Usher 2008) when they switch from one *first couple* to the other.

#### 4.4.8. Characters

As one expects in a review, discussion of characters and their parts is conducted in detail as is always the case when critics talk about the content of a play. Almost all journalists are referring to single actors and their achievements in a positive as well as negative way; however, the success of the actors in these three different casts are not in the focus of this thesis and therefore, only a few exemplary achievements concerning the 2008 production will be indicated in this respect.

In 2008, a prominent feature concerned the following aspect: Sarah Dustagheer as well as Fiona Mountford discuss the wood as a “key character” in respect of an additional character of this play, which seems to be more in a central position than the “real” characters themselves (see Mountford 2008, *Keep the Dream Alive* and Dustagheer 5-6). In addition, Sarah Dustagheer characterises the wood as “[...] a place of magic and fun, [which] is also potentially dark and dangerous” (Dustagheer 6). This analysis also contributes to the situation of the four young lovers in *A Midsummer Night’s Dream*, who need to face that actually all is not as well as it is believed to be; wherefore, this situation is a direct reflection of a parallel occurrence concerning the wood and the young lovers in the play itself.

#### 4.5. Résumé in Reviews

Concerning 1996, one finds a small selection of conclusive arguments that reach from criticising the visiting company to the place where the play is staged. For example, the *Caterham Advisor* sends out a clear message, “WHAT DO YOU mean, you don’t like Shakespeare? Have you ever seen the Northern Broadside? If you haven’t, then delay your dislike. [...] For this vibrant and rumbustious company bring a life and vigour to the Bard which has to be seen and heard [...]” (*Aye, it’s a reet fine Bard*). This comment is to be understood as an advertisement for this company who supposedly could even convince somebody who is not too

fond of Shakespeare. On the other hand, there is a rather positive reception of the audience at the Globe when it is reported that “[s]pokesman John Martin said the 1,500 capacity audience were told what had happened [by referring to the lack of costumes]. ‘They were very supportive and loved every moment.’ ” (*Costume drama in denim*). It is interesting to observe that ninety per cent of this review is highly appreciative of this production; nevertheless, Dominic Cavendish concludes his review, “Here was the chance to show that with nowt but two pillars and some mock Elizabethan bonhomie, the play could be the thing. [...] But somewhere along the line, the magic just vanished into airy nothing [...]” (Cavendish 1996). Still there is no indication in his otherwise positive review that would anticipate this rather negative résumé. All in all, the success of this season could be located in between adequate and good.

Whereas the dominant issue in 1996 concerned the aspect of language, it was the underlying notion of the field of dreams in 2002. In general, this production is considered as a successful production, which could only be achieved by a collective accomplishment of the entire company, ranging from Mike Alfreds’ skilful use of the space of this stage to the straightforward contact of the cast with audiences by which they humorously captured their hearts.

Direct comparison of the 2002 Globe production with other productions, playhouses and companies is to be found throughout the press reviews, such as the statement in the *Daily Mail*, where Alfreds’ production is regarded as “infinitely superior to” the one of the Royal Shakespeare Company (Coveney 2002); a comment that is supported by Susannah Clapp’s opinion (see Clapp 2002). Furthermore, the modern Globe theatre is compared to other open-air theatre events and locations in London, such as Regent’s Park (see Mountford 2002, *The pyjama game* and Edwardes 2002), Sheffield, Bristol (see Clapp 2002) and the Royal National Theatre and the National Theatre of Brent (see Taylor 2002, *Sweet Dreams are made of this*). In most of these direct comparisons Alfreds’ production convinces, which is still no evidence for its success as one will experience in the course of reading the following diverse final descriptions. Still there is excessive praise of this honest and intelligent realisation of the *Dream* (see Monahan).

While there is conspicuous praise by the *Daily Mail* (see Coveney 2002), *The Spectator*, on the contrary, arrives at a very different conclusion, “The production of *A Midsummer Night’s Dream* at the Globe is a mixed bag. The mechanicals, particularly John Ramm as Bottom, are first rate, but the main players are a disappointment” (Young 2002). Therefore, a severe difference can be noticed. Whilst Michael Coveney praises the achievement of the individual actors in detail, Toby Young simply discusses the appearance of the main female actresses, in an absolutely inappropriate way as he claims ‘Titania’ to be less attractive than ‘Bottom’ (see Young 2002). This statement cannot be taken seriously. Moreover, Michael Dobson thought “Mike Alfreds’s [sic!] production at the Globe [...] shrilly and monotonously so, as only Globe productions can be” (Dobson, 264), which is also a very negative evaluation of the modern Globe theatre.

The *Sunday Telegraph* positions its conclusion in between the two preceding résumés; John Gross evaluates this production with mixed feelings and after discussing it in more or less detail, he arrives at the following conclusion, “Yet the audience had a good time. Whatever its limitations, the production is amiable and open-hearted, and by contemporary standards it plays things straight” (Gross 2002, *Ghostly flower chewer*). Likewise, the *Evening Standard* is in accordance with this position of mixed reception with respect to Fiona Mountford’s evaluation of this production; here she indicates that this is “[...] a distinctly unmagical production” (Mountford 2002, *The pyjama game*) and it is able to turn this rather well-paced play into a “[...] three hour epic” (Mountford 2002, *The pyjama game*). Therefore, her overall résumé is as follows, “A dry, sunny evening may well make this [sic!] It’s a Shakespearean Knockout routine more entertaining, but nothing can compensate for the lack of fairy dust at this production’s heart” (Mountford 2002, *The pyjama game*). Furthermore, cross-references to other productions by Mike Alfreds can be found in the press review of 2002 concerning *Cymbeline* and *Twelfth Night*; the achievement of the director is an issue discussed in all of the productions indicated. Whilst he is regarded as having convinced with his production of *Cymbeline* and his all-male cast in

*Twelfth Night*<sup>37</sup>, he is not able to succeed with regard to the 2002 production of *A Midsummer Night's Dream* (see Mountford 2002, *The pyjama game*).

All in all, there is great appreciation of the accomplishment of the cast by the *Guardian*. Lyn Gardner concludes her review by stating,

[...] this *Dream* is not so engrossing that it all alleviates my doubts about the theme park atmosphere of the place. But it is a jolly and enjoyable experience and, just as there is more than one might think to a dream, the actors offer enormous skill and subtlety in a production that looks easy but is probably hard as hell to deliver (Gardner 2002).

Unsurprisingly, the review of the *Independent* is to be regarded as an extraordinarily good résumé. Paul Taylor, presenting a review of this *Dream* which conveys the impression of a production of excellent quality concludes this evaluation of Alfreds' production at the Globe with the following words: "Ramm and Simon Trinder [...] head the fine company in a *Dream* which, though it could be subtitled "The Pyjama Game", never falls asleep on the job" (Taylor 2002, *Sweet Dreams are made of this*). By contrast, Dominic Cavendish's résumé of Alfreds' production is the direct opposite. In his review for the *Daily Mail* he voices the severe criticism that

[t]hose who persevered to the end duly whopped and cheered Mike Alfreds's [sic!] production as though it were the best thing they'd ever seen. It's not unknown for audiences at open air events to confuse endurance with enjoyment, but such rapturous approval was beyond call of duty: even on the most blissful midsummer days, this show would still be a complete wash-out. (Cavendish 2002, *Amateur dramatics*)

The résumé in *Time Out* is not as devastating as the one of the *Daily Telegraph*; however, it cannot be regarded as better than adequate. Jane Edwardes starts her review by the direct comparison with another season's open air production of *A Midsummer Night's Dream* and immediately concludes, "[...] this is a rare chance to dream at the Globe, and the director Mike Alfreds has tried to make the most of it by turning the play into a sleepover" (Edwardes 2002). Her evaluation does not change throughout her review. There are comments, such as "There's a serious shortage of magic, not helped by failing to make the most of the language" (Edwardes 2002). Finally she concludes, "I've seen funnier productions [...]" so

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<sup>37</sup> Cf. Autolycus "Riverside Dreaming"; in this article there is only positive evaluation of Alfreds' production of *A Midsummer Night's Dream* as opposed to Mountford's conclusion.

much better when the actors don't overdo it, but rather ride the support as if on the crest of the wave" (Edwardes 2002).

In comparison, the reporter of *The Times* has a good opinion of this production after the press night. Ian Johns starts with an introductory metaphor, "THIS new *Dream* resembles a slumber party" (Johns 2002), and concludes his review: "In the end this *Dream* seems more about the magic of performing than the workings of love. It's jolly enough, but the play's sensual magic is lost along the way" (Johns 2002). Sam Marlowe for *What's On* arrives at a similar conclusion, when he claims that "Mike Alfreds' production isn't the most incisive or original you'll ever see, but it could be the most charming" (Marlowe 2002) and he continues by arguing: "The Globe's outdoor setting is ideally suited to this play, and as night falls and the unseasonally [sic!] grey sky turns indigo, enchantment really could be in the air. It may not be especially challenging, but falling under the production's sweet, simple spell is still a pleasure" (Marlowe 2002).

In conclusion, as one could clearly see above there must have been some deficiencies in this production, however, the Globe itself, which is indicated at several instances, compensates those peculiarities by its unique charm. Therefore, it is not surprising that one can detect a review that focuses mainly on the modern Globe theatre, in the review of which many Globe subjects are addressed,

Much disliked by many critics, who object to its heritage appendages, its vocal audiences and its two obscuring pillars, the Globe is loved by me. What you get when it really works is tremendous. There's the sense of seventeenth- and twenty-first century London coming together [...] There's excitement of watching the cast who, able to see their audience close up, undazzled by lights, respond to them in a quick-footed way. There's the rare experience of being in the audience who are not politely respectful, but engaged with the words as if they mattered. And now the theatre is having the best season of its five-year life. (Clapp 2002)<sup>38</sup>

Despite critics' contradictory responses to the 2002 production of *A Midsummer Night's Dream*, it was highly approved by *art connoisseurs* who appreciated the

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<sup>38</sup> This quotation can be regarded as the proof of what is being discussed in the second part of this thesis. It refers to the playhouse in detail, debates the unique relationship of actors and audience at the Globe and it addresses the relatively young history of Shakespeare's Globe, which is connected to the myths of Shakespeare's days. Last, but not least, it needs to be stated that words do matter indeed in every performance at the Globe, which will be supported by everybody who has ever been to the Globe.

way in which Alfred was processing and staging his productions by evaluating Alfreds' ingenious approach of interpretation.

In 2008, a critic of the *Financial Times* was citing a colleague for his résumé, "A colleague once told me: 'A four-star show is excellent in every way; a five-star show is a four-star show plus magic.' This pair of sweet Dreams are a perfect example" (Shuttleworth 2008).

Gardner mentions "some lovely moments" at the end of her review; however, the *Guardian's* final résumé describes the 2008 production as a collage of diverse other productions, as is supported by this quotation, "This looks very much like a Dream that has cherry-picked from other productions, but has no particularly good ideas of its own, except the Scottish accents [...] at this time of year, Dreams are like buses, and a better one is sure to be along very soon" (Gardner 2008); this can be considered a devastating résumé.

Cavendish concludes for the *Daily Telegraph*, "[a]t such moments you glimpse what this production might have been" (Cavendish 2008). This review that would position itself rather in the neutral centre span is in accordance with the résumé in *Metro*, which locates itself somewhere in between good and adequate, "I don't mean to suggest Jonathan Munby's staging is a stinker but the surroundings make up for a few of its shortcomings" (Szalwinska 2008). A further final positioning of this production in a neutral field can be found in the *Evening Standard*, "Not a Dream to remember in the morning, perhaps, but pleasant while it lasts" (Mountford 2008).

A positive résumé can be detected in *Time Out London*,

It might have been the biggest night in British football, but judging by the rapturous applause at the end of 'A Midsummer Night's Dream', most of the Globe's audience wouldn't have wanted to be anywhere else. For director Jonathan Munby has taken Shakespeare's much-loved comedy of errors, bound it in a tapestry of music, magic and madcap ebullience, and launched an irresistible crowd pleaser. (Gausi 2008)

A further very positive résumé is discovered in the *Sunday Times*, "Jonathan Munby's production explodes like joyous fireworks – joyous but firmly

controlled. [...] Don't miss" (Peter 2008). Likewise there is a conclusion, which also highlights the Elizabethan theatre tradition as well as achievements realised by the Globe's theatre practice in an excellent way, "The Globe is one of the London theatre's great success stories, not just in its record attendances but also in new artistic insights it has brought to Shakespeare's repertoire. Night, of course, never falls at this outdoor theatre since the lights are kept on throughout the performance [...]" (Shenton 2008).

Furthermore, a euphoric résumé can be found in *Around the Globe*, "Jonathan Munby's production was a successful realisation of both worlds" (Dustagheer, 5). In the same manner she concludes in the final evaluation, "Jonathan Munby's *Dream* conveyed all the complexities of the play – its humour, darkness and tenderness – in a 'most rare vision' " (Dustagheer, 7). This result can only be confirmed by the following conclusion, "In fact, just about everything about this production is pretty near perfect" (HJ 21).

Finally, the best résumé claims that "[t]his production was everything that Shakespeare would have wanted to see [...] in fact the time passed liked a dream. [...] Shakespeare would have been proud. I swear I saw his shadowy figure among the groundlings with a satisfied smile on his face" (Dutt 2008). This quotation represents enormous praise unless one can only imagine what Shakespeare himself might have thought and felt.

In contrast to the mixed, though overall positive, reception of the 2002 production, the critical authorities of the press clearly seemed to favour the 2008 production by Jonathan Munby, as there are only two negative reviews to be found in the entire press review of 2008. Therefore, it can be claimed that they appeared to have no fundamental objections to this production. All in all, the reception of this production passed without major controversy, even though deficiencies could be detected at certain instances, such as absence of depth in direct comparison with Mike Alfreds' realisation. In conclusion, this production seems to have been the most popular production of all.

## 4.6. Show Reports

### 4.6.1. General Notes

Unfortunately, there are no Show Reports extant for the 1996 production of *A Midsummer Night's Dream*; neither Stage Reports nor Front of House Show Reports. One reason might rely on the fact that it was a production by a company from outside, and it would have been their responsibility to document the staging of the play. A further reason lies in the fact that it was the Prologue Season, as already mentioned above, and that the Globe was still a construction site in 1996.

Nonetheless, there is one document, which is entitled “Findings from the Globe Prologue Season 1996”. It describes how Northern Broadsides captured this pristine theatre and how they turned it from a building site into a real playhouse by exploring the use of space, acoustics and the way in which a production at the almost finished reconstruction of the Globe could be approached (see *Findings from the Globe Prologue Season 1996*).

In spite of the non-existence of Stage Reports and Front of House Reports regarding the 1996 production of *A Midsummer Night's Dream*, there will be a compensation for this deficiency when the 2002 production is discussed in the subsequent chapter, for which, among these three relevant productions, most of the material could be preserved and is likewise available at the Globe theatre at present. However, before the Show reports of 2002 are a detailed object of discussion, one needs to refer to the 2008 production. Unfortunately, the Show Reports of *A Midsummer Night's Dream* 2008 are not available yet as there are generally no reports from Shakespeare's Globe Theatre Season 2008 at our disposal at the moment; due to the fact that they are not even released inside the Globe until one and a half to two years have elapsed.

### 4.6.2. The 2002 Show Reports<sup>39</sup>

In addition to the comprehensive presentation of the Stage Reports and Front of House Show Reports, there will be an exemplary depiction of what is actually contained in these reports in 2002. Sometimes details may not instantly sound

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<sup>39</sup> In this section the author is relying on ideas and direct quotations that were taken from the Show and Front of House Show Reports by Shakespeare's Globe. *A Midsummer Night's Dream*. 2002.



interesting or important, however, all of those aspects create and contribute to the unique way in which the Globe functions. This indicates the position of this theatre as the place in London that theatre lovers could never resist.

On a general basis, through these reports one gains insights into the authentic average duration of a production, for instance. This aspect is relevant as it relates to one of the major points of criticism within the framework of this press review. In this case, one learns that the total running time of a standard performance of *A Midsummer Night's Dream* in 2002 was about two and a half hours plus or minus a couple of minutes and that the total playing time took about two hours and fifty minutes plus or minus the minutes that were added or lost in a single performance. Therefore, one learns that there must have been one interval, which took twenty minutes. It is fascinating to discover the real time in so far as theatre lovers, who could not experience this production themselves however only read about it by investigating these reports, can rely on documents that prove the actual length of the play as it was staged in reality. Thus, analysing the reviews, in which the critics complained that the production was too long-winded, and checking the actual duration of this so-called rather short play, one arrives at the conclusion that it was not only the perception of the critics; in fact, the duration is in accordance with the reports, wherefore, one is tempted to further argue that they could have been bored, for instance. Knowing the average duration of a production, one can draw conclusions that will contribute to its overall evaluation. Finally, the criticism can be better understood.

There were a total number of eighty-nine performances in the course of the 2002 season. An important reason, which formed the basis of the decision to select *A Midsummer Night's Dream* as a representative example for this analysis, relies on the fact that public reaction was very well documented; the same does not apply to an extraordinary number of reports – a fact that is further dependent on the stage managers who are in charge of documenting data for a particular season or production and who report on every performance. In this prescribed framework of reports, they are responsible for emphasising details that are relevant to them. Concerning audience response in this production, there was an extraordinary occurrence of calls, when the cast took more than five bows. For example, one

can detect a comment in one of the stage reports referring to this occurrence, “Tonight for the first time no lights failed. Hooray!!!! A good audience [sic!] The company took **five** calls” (Show Report of *A Midsummer Night’s Dream* – 7 July 2002). All in all, this quotation refers to instances that affected remarkable five occurrences that are presented in the Figure 3 below.

No. of calls n.g.	No. of 1 call	No. of 2 calls	No. of 3 calls	No. of 4 calls	No. of 5 calls
0	0	2	32	50	5
Total number of performances			89		

**MND 2002: Number of Calls**

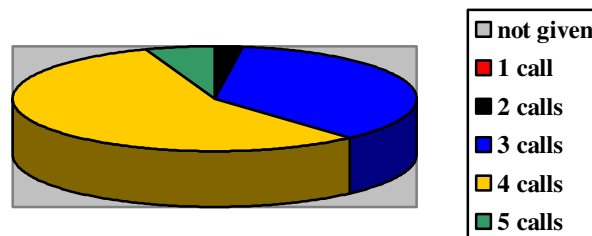


Fig. 3: *A Midsummer Night’s Dream* 2002

Whilst critics regarded the 2002 production by Mike Alfreds as a good, sometimes very good, production, the audience response, which is documented for the total run of *A Midsummer Night’s Dream* in this season, unambiguously indicates a result that must have been excellent. Interestingly, the number of calls is always dependent on the reaction of the audience. If the number of actual curtain calls exceeds the number of set calls, which is normally two, the reception by the critics can be regarded as highly positive. This might seem rather unexpected with regard to the general result in the extensive press review; however, it is an outstanding fact. In addition, public reaction can never lie; even if there is a considerable gap between the opinions of the critics and the audience.

A further prominent issue within the framework of the 2002 press review can be detected in the *Financial Times*, which refers to the capacity utilisation of the Globe as a theatre institution, where it is stated that “[...] the Globe has been a

roaring success, selling well over 90 per cent of its seats – and of the standing room – each season” (Autolycus 2002, *Riverside Dreaming*). This fact, which is to be related to a time span of the first five years of the Globe’s existence, is not only remarkable in itself but even more so in direct comparison with the success stories of theatre companies in general.

In the Stage Reports, there are general comments regarding scenery and props, such as a broken stool or the fact that someone’s shoes are in need of attention; the presence of pigeons and their accompanying inconveniences affecting actors, members of the audience, a part of the stage or a prop – sometimes it is even indicated in which Act and what scene this occurred; or it is indicated that a pigeon laid an egg on stage; whether the stage was slippery or wet due to the rain, how many actors slipped and whether they hurt themselves. Moreover, it is indicated whether actors were having arguments and how they could be resolved. In most instances, colleagues were directly advised by the stage managers to clarify their respective problems.

While the Stage Reports reflect topics that are mostly related to direct action on stage, the Front of House Show Reports, for instance, provide a large variety of terms used to describe the weather and they contain allusions to *work in need* – this is, as already reported, an important extra section in the show reports – the nature of the audience, instances of illness, especially fainters, problems of an open-air theatre, photographers and school classes.

In extracts, descriptions of the weather contain any imaginable kind of weather in innumerable expressions. One exemplary comment reflects the spirit of the Globe in connection with the weather, “Incredibly wet and cold incoming. In fact it was unrelenting rain all through the show. Good for Mac sales, but not much else” (FOH Show Report of *A Midsummer Night’s Dream* – 5 June 2002). That can be comprehended as one can only make the most of this situation.

The influential impact and importance of the press is exemplarily reflected in two direct quotations from one Front of House Show Report, such as,

Backstage lift broken. Very unfortunate as we had two guests using wheelchairs (big motorized ones at that), one of whom was a journalist

visiting us to report on our Access for Disabled Visitors. He was brought through the green Room then lifted up a flight of stairs by Fireman and FOH. [...] It was unfortunate that we were not able to have the lift fixed by the end of the performance, as this would have sent a positive message (especially to the journalist) that such situations are quickly remedied at the Globe. [...] (FOH Show Report of *A Midsummer Night's Dream* - 11 June 2002)

One can see from this quotation that the press and their opinion are extremely important to the Globe. The press is constantly mentioned throughout the Show Reports and Front of House Show Reports. The importance of it is likewise reflected in the following comment, "Joan, one of our stewards, mentioned that one of the major Australian newspapers said this week that the only place to be in London is the Globe (hurrah!) [...]" (FOH Show Report of *A Midsummer Night's Dream* – 11 June 2002).

Documentation of capacity utilisation is revealed as follows with regard to the 2002 production of *A Midsummer Night's Dream*: as already mentioned, there were eighty-nine performances in the course of this production; thirty-seven times there is no indication of capacity utilisation denoted within the show reports. Fifteen out of fifty-two performances were not sold out, which amounts to almost twenty-nine per cent of those productions that were documented. Nevertheless, seventy-one per cent of those documented were completely sold out; whereas in twenty-two cases there were even more groundlings permitted to the yard.

Two quotations reflect and emphasise the position of the groundlings and display the strict policies of the Globe Stewards in the yard; moreover, one is informed about ways, in which the Globe tries to adapt its regulations to specific situations:

One woman with a child on her shoulders in the yard didn't appreciate the fact that she might be blocking the view for other groundlings. The tremendously precocious kid was very upset at not being able to see the stage, having dragged her Mom to the play – she had picked up a copy of Shakespeare two days ago and become instantly obsessed. This touched the soft hearts of House Management, who then offered to seat them in the Lords' Room at interval, making them very happy. Sigh.  
(FOH Show Report of *A Midsummer Night's Dream* – 26 May 2002)

The second quotation reflects the positive attitude of the Globe to make the best of every situation: "Not a full house – plenty open in the yard. [sic!] Fortunate, as it was a very warm day, and this meant the groundlings could find some shade" (FOH Show Report of *A Midsummer Night's Dream* – 26 June 2002).

#### 4.7. General Account of *A Midsummer Night's Dream* at Shakespeare's Globe – Comparison and Contrast

In general, there is not a great deal to conclude regarding the 1996 production except for the observation that there was a rather neutral, though good reception perceivable. As far as the other two productions are concerned, one could argue that some critics simply seem to dislike *A Midsummer Night's Dream* as could be noticed in the presentation and analysis of the press review. For instance, Fiona Mountford cannot be satisfied by either ways of approaching the play. She takes both productions apart and is, interestingly, only impressed by the two distinctive interpretations of Hermia (cf. Mountford 2002 & 2008).

Finally, the overall résumé of Munby's production is very heterogeneous: it seems to have been completely dependent on personal taste whether the critics liked this 2008 production or not.

In this respect, one learns that there is a stable feature in the general reception of *A Midsummer Night's Dream* prevalent, which means that the personal taste of the critics is predominant and influences their general perception of this play; this is a conspicuous fact. Furthermore, one could see that the three productions differed immensely in terms of practical style and the realisation of the basic idea of each director. While the 2002 production is the staging of this play that is received in the best way by the audience, it is regarded as very good by forty-two per cent of the critics and twenty-one per cent favoured Mike Alfreds' interpretation by defining it excellent. On the contrary, sixteen per cent of the critics only thought everything about the production to be adequate or poor. In conclusion, the 2008 production with only one adequate and one poor review is the absolute favourite of the critics since twenty-eight per cent regarded Jonathan Munby's production very good and forty-four per cent declared it an excellent work. It might not have been the most innovative or creative *Dream* of all, however it was definitely not only a crowd pleaser; all in all, it was great fun und will remain unforgettable.

In the 2009 season a fourth production of *A Midsummer Night's Dream* in the twelve-year-old history of Shakespeare's Globe will be part of the touring

productions.<sup>40</sup> Considering the achievements that the Globe gained up to the present with regard to the three productions that were explored within the framework of this thesis, one can eagerly anticipate a further chapter in the Globe's success story of *A Midsummer Night's Dream*.

## 5. Analysis II

### 5.1. *The Winter's Tale*

Distinctive features that concern the development and reception of *The Winter's Tale* at the modern Globe theatre comprise particularly the following aspects of the play: the issue that this play is a tragicomedy and the coming to life of the statue. Note these aspects when you read about the following reception of the productions that were staged at the Globe so far; all of them are discussed by the press in various instances. Nevertheless, above all Shakespeare's Globe itself and the initial phase as well the final year of Mark Rylance are the major topics of interest.

### 5.2. The Three Productions

The three productions of *The Winter's Tale* have an important impact on the realisation of the Globe phenomenon as they were involved in three phases that coined the history of the modern Globe theatre on its way to the establishment of a cultural construct within London's renowned theatre scene.

#### 5.2.1. *The Winter's Tale* 1997

*The Winter's Tale* was selected as the inaugural play, which would be performed at the modern Globe to launch its first official season. The majority of the journalists criticised that the Globe decided against *Henry V* to launch its eagerly awaited opening. Indeed, from a historical perspective, the selection of this play as the first that was to be officially staged at the Globe theatre is in so far surprising as it was not *Henry V*, a play that has a strong relation to the Globe playhouses. Hence, one could question what it was that contributed to this final decision. After the previews, the official press night of *Henry V* occurred only twenty-four hours after that of *The Winter's Tale*. Instantly this would not be

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<sup>40</sup> Cf. "2009 Theatre Season" <http://www.shakespeares-globe.org/press/theatre/> and "Shakespeare's Globe announces 2009 theatre season". (Press release). <http://www.shakespeares-globe.org/docs/Theatre%20Season%20announcement.pdf>

regarded as an issue that could create any problems; however, in fact it caused excitement which was perceivable among the critics in various instances. All in all, the selection of the play, however, was basically only of secondary importance as the modern Globe theatre was in the centre of interest.

### **5.2.2. *The Winter's Tale* 2005**

In 2005, the Globe had already had established its reputation. In this season, the theatre itself and its distinctive features were still the topic of discussion. Indeed this is a fact that indicates a phenomenon that cannot hold for many other theatres. Apart from analysing this discussion in detail, Mark Rylance's farewell, who retired from his era of artistic direction at the Globe, formed the basis for the principal theme.

### **5.2.3. *The Winter's Tale* on Tour 2008<sup>41</sup>**

Shakespeare's Globe on Tour, reinitiated after a break of four hundred years, has become a great novelty in the course of the past two years. After *Romeo and Juliet*'s successful UK tour in 2007, there were UK Tours for *The Winter's Tale* as well as *Romeo & Juliet* in 2008; the latter likewise toured across Europe and was excellently received on the continent. The company visited sites, such as castles, parks and places, where the original Globe would have toured in the Elizabethan age. Hence, the Globe's touring productions have been able to convince its audience to such an extent that they have already become an institution in the course of time. The 2008 production of *The Winter's Tale* was the second production that would be launched within the framework of this re-invented tradition of the old days. It was basically a revision of the 2005 production by John Dove, who redirected this play for the second open-air UK Tour. Unfortunately, there are, apart from the itinerary, again no data accessible yet.

## **5.3. Critical Reception – Analysis of Reviews**

In contrast to the material extant of *A Midsummer Night's Dream*, there is an equally balanced occurrence of articles for both the 1997 and 2005 production of *The Winter's Tale*.

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<sup>41</sup> See Front of Mind 2008, <http://www.shakespeares-globe.org/>.

Critics have often been challenged to find out what Shakespeare might have intended, thought or felt with regard to these productions; this is especially true for the 2005 production. Apart from this issue which repeatedly occurs, a related topic concerns this theatre; the press is discussing Shakespeare's Globe in all aspects. While the main topic in 1997 concerned the overall distinct novelty of this theatre, it was the approach to original practice that the 2005 production focused on. In 1997, most of the reviews reported basically on the general nature of the Globe, such as the publication of the article in *Time Out*, for instance (see Edwardes, 1997). As one would expect of a review, many critics explained the story of this play in more or less detail; it concerns especially the division of this play into the two parts of its tragicomedy. On a general basis, one could claim that *The Winter's Tale* is very often presented as a play of two halves. While the first half embraces a tragedy, which is based on the behaviour of a jealous king who wrongs his wife; the story moves to the genre of comedy in the second half. The first part is set in the courtly environment of Sicily, whereas the second part occurs in the rustic atmosphere of Bohemia. Indeed, in those reviews, in which reference to the story is provided, this was exactly the way in which it was basically described. It could be argued that it was possible to display this distinction of the tragicomedy in the stage design for both productions; irrespective of the mixed receptions.

## **5.4. Prominent Themes**

### **5.4.1. Representation of the Globe in Press Reviews**

Within the press reviews, there are many descriptions of the modern Globe theatre to be detected, such as general data as well as specific details of the architecture, the building, the stage and many issues more. Basically all of those discussions are common knowledge today; in 1997, however, everything was a novelty and therefore, even the wooden benches, which cause backache, are referred to wherever possible, ranging from tabloids to intellectual newspapers. Interestingly, no critic has ever mentioned the advantage of the accessibility of Shakespeare's Globe; however, the press constantly, throughout the years, discusses the issue of physical inconvenience that the Globe audience needs to face. On the contrary, apart from a few exceptions that could be detected in the show reports, the Globe audience hardly ever complains about the physically uncomfortable environment



as it is eager to actively experience an event at the Globe. The majority of the visitors respond positively to the atmosphere, the positioning of this institution as a cultural asset and the experience that they live through as spectators of a performance at the Globe theatre. There is also an exception to the general tenor in the press to be found, such as when Robert Tanitch states, actually enthuses about this theatre, in his conclusion concerning the first play of the first season, “If I can’t recommend the production, I can *wholeheartedly recommend the Globe* [emphasis added]. Those of you who buy seats should definitely stand for part of the performance. It’s an experience quite unlike anything on offer by any other theatre” (Tanitch, 1997: 52). This advice is exactly the same as the explanations which will be found further below in *The Daily Telegraph*; besides Charles Spencer argues whether the Globe was still a building site on the occasion of the press night (see Spencer, 1997: 8). Another interesting general contribution can be detected in the 1997 press review, which influenced the establishment of the Globe phenomenon: even if the production fails to convince the critics, the Globe is extremely well evaluated and appreciated by them.

“The romance of Sam Wanamaker’s dream feels surprisingly like an intimate room” (Edwardes, 1997). Once more, the issue of intimacy of the Globe’s architecture is stressed when the *Financial Times* reports on the fact that “[t]he production’s immediacy is also the virtue of Shakespeare’s Globe theatre. True, the auditorium has its obvious defects. One hears the diverse grinds and chunters of the city. And yet audience noise and chitchat is not amplified as in most theatres” (Macaulay, 1997: 12). Thus it is clear that, although the Globe has indeed no roof, this fact that does not matter in most cases.

In 2005, the creation of atmosphere and mood that can only be experienced at the modern Globe theatre, was approved of in detail, “To see Shakespeare performed in the Globe Theatre is different from watching his work in any other space where the architecture does not convey quite what he intended, where the audience is not so involved, where the intricate and beautifully expressive language is not so fitting” (Reynolds, 36). In fact, the Globe phenomenon is dependent on these issues for large parts.

Admittedly, there is a continual representation of the same issues, questions and answers concerning the Globe. Hence this theatre must be regarded as a constant process of connecting ideas, myths and beliefs in a recurring cycle. Indeed, this fact can only be supported by an incisive statement in *The Spectator*, “Pick any three plays at random and you’ll find dozens of linked ideas” (Evans, 48). As proven, this quotation absolutely corresponds to the truth. A topic that makes an exception to this rule concerns the tradition that every season at the Globe has its own theme. According to this practice every play that is chosen contributes to the overall issue that has previously been selected. In 2005, for example, the season was entitled *The World and Underworld 2005*.

With reference to the 1997 production three crucial issues need to be considered as they, in spite of the relaxed atmosphere where people are eating and drinking, represent problematic instances. The first one refers to actors who are shouting in direct relation to the Globe’s acoustics, the second problem concerns daylight and finally the challenges of seeing and listening are debated on two levels in *The Times*:

That [i.e. issue of shouting and damaging one’s voice] is true for several performers. I think the Globe’s acoustics are better than they fear, and I hope to encounter subtler, quieter effects in the weeks ahead. My other doubt concerns that dull, samey afternoon light. It emphasises how much we have come to rely on lighting designers to concentrate our attention on this actor or switch it to that one. The Globe presents a special challenge both to directors, who may have to think harder about blocking than is usual nowadays, and to audiences, who must learn to listen more acutely to the words that do, after all, themselves paint everything from morning haze to night-time tempests. But the omens are good. (Nightingale, 1997: 35)

This excerpt serves as an exemplary summary of topics that are recurrently discussed with regard to the modern Globe theatre; hence these issues, as they occur in the press review, are subsequently presented in more detail.

Above all, apart from the Globe Exhibition Centre and the Department of Education, the Globe is infinitely more than a theatre as it provides an additional layer with regard to people’s awareness of life. On the whole, one experiences by the way in which the Globe’s representation unfolds that the reconstruction of the Globe, to be more precise Shakespeare’s wooden ‘O’, is an astonishing

achievement. For instance, one would be able to read that this dramatic space provides the ideal ground for the recreation of the Elizabethan spirit. However, whereas some critics make arguments for its revival, others argue that this is fortunately not possible.

#### 5.4.2. Nostalgia for the Elizabethan Age

Robert Butler, critic for the *Independent on Sunday*, refers to an instance that occurred in front of the Globe, where a TV journalist stated: “For an audience [...] this as close as you can get to an Elizabethan theatre-going experience” (Butler, 1997). If this statement was true, there would have been a severe danger of the issue of *Disneyfication* among other tourist traps in London. First of all, he is horrified by the atmosphere that resembles a marketplace, where food and drinks are sold by hawkers. Secondly, he is definitely not in favour of this joint experience, in which actors are united with the audience in the yard. Thirdly, he refers to the stewards who appear to be “over-anxious” (Butler, 1997) to him and they are described as constantly patronising the members of the audience. Finally, he addresses the weather which absolutely created a physical inconvenience to him as a groundling. He concludes his experience with the words that “[t]hankfully, there is no chance of recreating the Elizabethan theatre-going experience: daft ambition, that is. [...] It is not an Elizabethan-themed experience that the Globe ought to offer, but something something [sic!] decisively new” (Butler, 1997). In opposition to the great amount of enthusiastic discussions of reviving old times there is likewise criticism to be found, such as the concerns that modern audiences, who are usually protected in the dark of a proscenium arch theatre, are no longer used to the great liberties that a matinee in an open-air-theatre without artificial lights offers; on the contrary, it would be a surrounding that inspires, almost invites, the audience to have a picnic (see Hassell, 1997: 58).

In 2005, one was able to detect material that even equalled the original practices production by John Dove with a staging of this play back in Shakespeare’s days. *Curtain Up* describes the 2005 production as “[...] an original one. Everything, except the mixed cast, is as would have been available to the theatre of 1599” (Loveridge, 2005). As already discussed in the first part of this thesis, one needs to consider that one can only imagine what theatre would have been like in the

Elizabethan Age; obviously, however, one will never know for sure what it was actually like in reality.

Throughout the 2005 season, there is the recurrent discussion of the importance of the final jig and its purpose as a final release to resolve the tension that was built up; since in the end, after the resolution of excitement, everybody is merry and dances irrespective of the story told on stage.

#### **5.4.3. First Official Globe Season**

When the doors of Sam Wanamaker's life achievement could be opened, finally, there were certainly many articles that reported precisely on his person, provided a small selection of crucial dates and discussed a few, meanwhile common, details on the recreation process; however, most of all, apart from a few sceptical approaches, there was conspicuous enthusiasm everywhere. "A DREAM IS FULFILLED Shakespeare's words are once again heard from the stage of the Globe Theatre, reborn like the phoenix on the south bank of the Thames" (Heltberg, 1997). For instance, Bettina Heltberg enthuses in her article about the reconstructed Globe, which was rebuilt only 150 yards away from original site; she mentions everything from the long way of Sam Wanamaker's commitment to the final realisation of building it; over the destiny of the first and the second Globe playhouses to the presence on the occasion of the inauguration by Her Majesty, Queen Elizabeth II (see Heltberg, 1997). The honour of this visit of the royal couple is also testified by *The Wall Street Journal* (see Levy, 1997: 9).

In the first season of the modern Globe's existence a conspicuous amount of observations of the nature and characterisation of this modern theatre was found. As the only approved open-air theatre in London, this theatre obtains a special position within the cultural sector. Starting with a description of the Globe's beautiful location within a marvellous area of London, Heltberg continues to explain the nature and terminology of the audience at the Globe, where up to 500 groundlings "wander around the pit in front of the stage, drink coke, lean an elbow on the edge of the stage, watch the facial expression at a few metre's distance or take part in the action" (Heltberg, 1997). Basically all data included are very well researched in this report as one can inevitably notice. Concerning

the pros and cons of Shakespeare's oeuvre, she states, "Nonetheless: what works best here at the Globe is the comedy and entertainment in Shakespeare. What does not work is naturally enough Shakespeare's poetry and subtlety [...]" (Heltberg, 1997). Strength and significance attributed to the Globe's peculiarities concern primarily the freedom with which the audience is provided, such as laughing and moving around; however, this could likewise result in "the artistic limitation of the place" (Heltberg, 1997) at the same time (see Heltberg, 1997). The latter represents a fear of artistic failure that was extant among scholars, in particular. On the occasion of the inauguration the atmosphere is described in this way, "Opening and closing with speeches directly to the audience, accompanied by drums and hanging staves, and the cast managing to find laughs where you wouldn't expect them, add to the ambience of pageantry, wildness within control" (Piggott, 1997: 18). This report can be regarded as a positive reception.

A profound topic concerns light and its accompanying effects in direct opposition to darkness. In 1997, the natural light at the Globe as opposed to the darkened auditorium were prominent issues of discussion. *The Wall Street Journal* explains the situation of lighting policy in extensive detail, "There are no lighting effects, though there is floodlighting that illuminates the groundlings as well as the actors for the evening performances. The pit is open to the sky [...]" (Levy, 1997: 9). While this quotation represents a rather neutral description, there is likewise scepticism concerning the use of daylight to be found, "Shakespeare's actors played in the afternoon out of necessity, but daylight has a flattening effect on drama" (Billington, 1997). According to Billington's opinion the Globe should only give performances in the evening (see Billington, 1997).

The critic of *the Daily Mail*, although he is enchanted by the mood of the moonlight, finally confesses, thereby fulfilling a stereotypical cliché, that it is only due the fact that everybody is positioned in the same light at the modern Globe theatre that "[...] this suppressed Englishman, at least, found himself cursing the fact that the Globe's seats are not cast in darkness, so his streaming tears are visible to all. How embarrassing!" (Letts, 2005). Otherwise, one can likewise detect desires for improvement concerning the realisation of dramatic moments at this theatre, such as the hidden hint for improving credibility in the

*Independent*: “For my taste, the Globe has yet to crack the problem of how to communicate a sense of darkness, danger and mental isolation in the daylight world of this theatre” (Taylor, 40). On the contrary, one likewise detects an annotation that conveys the experience of attending an event at this open-air theatre, “It was a beautiful summer evening when I went to the Globe, and the blue evening sky above the stage added to the drama. The sky grew darker as the plot thickened, and gradually the stage lit up as the characters and plot became more colourful” (Reynolds, 36). This impression perfectly indicates how daylight influences and even supports the evolvment of the story as is the case at the modern Globe theatre.

#### **5.4.4. Stage and Stage Design**

Initial surprises with regard to the use of the stage concern facts that “[t]he actors revel in the many moments in the text which are given new life in the Globe. They roam the building, popping up through a trap door as the play’s lowlife, beside the cannon at the top, and scaling the stage in the battle scenes” (Edwardes, 1997). Furthermore, the use of the columns is an issue of discussion as well as the use of the rear and the apron stage. All in all, “[...] this production of *The Winter’s Tale* began to give an idea of the Globe stage’s possibilities” (Miller-Schütz, 23). In general, the set-up of the stage appears to be not as an important issue as compared to its importance in the discussion on *A Midsummer Night’s Dream*. In 1997, basically only the small contribution could be found that the designer Tom Philips made use of a lot of earth and nothing more. On the other hand the 2005 production that was staged in original practices was in general apparently far more interesting to the members of the press. Hence there are no detailed descriptions provided.

#### **5.4.5. Actor-Audience Relationship**

Concerning the 1997 production, *The Independent* enthuses on the great actor-audience relationship, “The actor’s total, beautifully unforced rapport with an audience is a wonder to behold [...] and the Globe provides an arena for it” (Taylor, 1997: 12). Indeed, the phenomenon of this important axis goes beyond any other intimacy between the players and their audience. For instance, Alastair Macaulay points out that “[n]othing seems to come between play and audience”

(Macaulay, 1997: 12); and that is true even if critics allow room for improvement concerning artistic achievements. Further commendatory allusions to the achievement of the actors at the Globe during the first official season are to be detected in the *Research Bulletin* of the University of Reading. It is reported that the actors courageously initiated the establishment of contact between the audience and themselves by communicating with their spectators and by making use of their acting skills. According to this paper they started by primarily addressing the groundlings; by and by involving the people in the seats until the actors finally achieved the collaboration with the total audience (see Miller-Schütz, 22). The previous quotation refers to the 1997 production. For instance, eight years later one can witness the establishment of a tradition by reading in a review that the cast “[...] *in good Globe tradition* [emphasis added] gets the audience to join in with [...] singing” (Attwell, 2005). Furthermore, one detects the similar categorisation of this production as one that “[...] will please both the curious tourists and the Shakespeare buffs. The cast capably convey the play’s strong sense of wavering morality, its theme of personal responsibility that the audience are invited to engage with” (Webb, 2005). It is clear that this statement corresponds to the core of the idea that the modern Globe theatre has always intended to achieve and proves that there is enough room for artistic development; this could be regarded in opposition to the initial fear of artistic limitations. Moreover, the desirable actor-audience relationship is put to the test due to the fact that “[...] the play presents enough twists and character[is]tics to challenge any directors (and audience’s) imagination” (Johns, 40).

#### **5.4.6. Groundlings and the Importance of the Yard**

People of all ages and all nationalities are members of the audience; a fact that can best be observed in the diverse representation of groundlings that one would naturally encounter in the yard (see Neylon, 1997: 32). One of the greatest joys at the modern Globe theatre, according to Paul Taylor, regards the fact that one experiences absolute freedom to move within the yard and to walk among the fellow groundlings (see Taylor, 1997: 12). A further distinctiveness concerns the possibility to evolve actors’ skills in all respects, “What’s clear is the space that celebrates the art of the actor [...] Above all it’s a place for actors who have the power, imagination and skill to use the language and to help the audience use

their imaginations too” (Edwardes, 1997). Indeed this issue of imagination contributes to the realisation of the Globe phenomenon. In 2005, as incomprehensible as it may seem, a *faux pas* was made by Quentin Letts, who used the incorrect terminology when he referred to the people who are standing in the yard; instead of *groundlings* he named them “the £5 promenaders” (Letts, 2005), who, as usual, enjoyed all the possibilities that the yard has to offer (see Letts, 2005).

With regard to the issues of traffic and noise there is no difference between 1997 and 2005 as there are always complaints about aeroplanes that fly over the Globe and plastic cups that crunch in the most inappropriate instances resulting in the atmosphere of a football match – these and more are constantly to be found in the reviews (see Edwardes, 1997). Moreover, one critic advises to purchase a standing ticket since, apart from the lack of comfort of the wooden seats, “the aeroplanes are a constant distraction. Better to risk getting wet and stand, closer to the action, among the groundlings in the yard” (Spencer, 1997: 8).

#### **5.4.7. Authenticity**

Authenticity is a very crucial topic that is discussed repeatedly in all respects. For instance, there is an atmosphere perceivable in the auditorium of the modern Globe theatre that can be equated with that of a marketplace: “Concentration is difficult at the Globe for those who have come to see the plays and not just experience an event: some members of the audience are always on the move, the hawkers hawking, and the stewards intrusively stewarding” (Edwardes, 1997). For the original practices production, eight years later one encounters an impressive statement in terms of authenticity, “Traditionally costumed and spoken, it’s unlikely that the production would have looked or sounded very different when it was first performed at the original Globe on May 15, 1611” (Walker, 2005). Indeed, this review can be regarded as quite something. As far as the aspect of authenticity concerned the 2005 production, it could be claimed that it quintessentially convinced all critics with regard to language, music and the impressive recreations of costumes that were inspired by Elizabethan and Jacobean times.



Above all, it is stated that the entire experience at the recreated Shakespeare's Globe in London could not be more authentic in any other place. It is claimed to be "[...] as near as you can get to being there when the Bard himself was present" (Neylon, 1997: 32). This is true in terms of the unique atmosphere, inside as well as outside realised by the beautiful location of this theatre, irrespective of aircraft passing over people's heads, and the natural conditions with regard to the policy of lighting (see Neylon, 1997: 32).

#### **5.4.8. Mark Rylance's Farewell Season**

Mark Rylance made his mark on the first decade of the modern Globe's existence like nobody else. He held this office as the first Artistic Director from 1995 to 2005. In 1996, on the provisional plywood stage, he contributed to the staging of the first Globe production, which was *Two Gentlemen of Verona*, started on 21 August 1996.

In 1997, he was claimed to be "[...] the best sort of Shakespearean actor, whose accomplished performance is the result of study as well as instinct. Every gesture is right, because he knows what he is doing and why" (Levy, 1997: 9). One could argue that this great appreciation of Rylance's skills as an actor had anticipated the achievements that he would reach as the Globe's Artistic Director in the course of years.

Eight years later one can likewise read, "A[fter taking] a few liberties with Shakespeare as artistic director of the Globe, Mark Rylance goes back to basics with pleasing results for *The Winter's Tale*" (Walker, 2005). In 2005, his valediction was constantly recognised and discussed by the press. For instance, "*The Winter's Tale* is being put on for the first time by Shakespeare's Globe [sic!] in Mark Rylance's last season as Artistic Director" (Loverige, 2005). Note that the 2005 production was the second production of *The Winter's Tale* in the history of the modern Globe theatre and not the first one. Hence this information is incorrect. Nevertheless, at least the fact that it is Mark Rylance's farewell season corresponds to the truth. Apart from discussing the Globe's departing head, critics decided to discuss the fact that his daughter Juliet Rylance was a newcomer to the stage of the Globe; however, this engagement must not be

regarded as nepotism. For instance, she is referred to be “as good as an actor as she is pretty in a part which can be problematic such is the sweetness of Hermione’s daughter” (Loveridge, 2005). All in all, she was warmly welcomed by the press and praised for her great interpretation of *Perdita*.

In conclusion, one is tempted to argue that the following excerpt expresses everything that can positively be stated with regard to Mark Rylance’s achievements as the first Artistic Director at the modern Globe theatre, “If the Rylance decade has taught us anything it is [...] to snap up unconsidered trifles, and to look again at the plays often considered very minor if only to find in them more surprises than in the more familiar mainstream texts” (Morely, 2005). Indeed, a major part of the success story of the Globe is dependent on the existence of Shakespeare’s entire artistic work. Therefore, each play is meant to be included, not only those which are commonly referred to as crowd-pleasers; all should be thoroughly investigated.

#### **5.4.9. Costumes within the Framework of Original Practice**

In 1997, Jenny Tiramani’s modern costume design could only meet disapproval according to Jane Edwardes (see Edwardes, 1997). This observation is also supported by Robert Butler, who describes the costumes as inconspicuous (Butler, 1997). In contrast, in terms of costuming, the 2005 production, with its modern approach, is entirely different from the 1997 production. In the second production of *The Winter’s Tale* at the Globe, which was directed by John Dove, the costumes were described as elegant outfits which were produced out of precious fabrics, such as velvet. Hence Jenny Tiramani achieved to create an authentic result in the tradition of clothing as it used to be fashionable in the sixteenth and early seventeenth century. Therefore in 2005, this original practices production (OP) was thankfully welcomed by the press. After two modern productions that had already been initiated earlier that season *The Stage* enthused, “[...] what a bliss to return to original practices. John Dove’s glorious *Winter’s Tale*, sumptuously dressed by Jenny Tiramani in Jacobean costume, employs contemporary music and dance so happily integrated with plot and performance that it is not simply a museum piece but an evening of unalloyed delight” (Thaxter, 22). This quotation is not unlike the subsequent statement, where this

institution is praised for deviating from modern practices with the words “[...] the Globe returns to its core manifesto for this swansong Shakespeare under Mark Rylance” (Allfree, 2005) including praise for Rylance’s skills as artistic director. In addition, Claire Allfree emphasises, “Out go the modern dress and bold directorial conceits. In some authentic Elizabethan practices and a naturalistic acting style – or as naturalistic as you can get in this vexing, wondrous late play” (Allfree, 2005). In the very same respect, *Curtain Up* describes the 2005 staging of this play as an original production, which “[...] includes fabrics, props and musical instruments. For those looking for authenticity, these original practices are as close as it is possible to get without dressing up the groundlings in Elizabethan costume and giving them sack to swig and pyes to eat” (Loveridge, 2005). On the contrary, marking a rare instance, a great deal of disapproval was detected in the *Financial Times*, where this original practices production is referred to as “damned authentick-costumes [sic!] authentic-practice production” (Macaulay, 2005). Nonetheless, this critic appears not to be well informed on the OP approach at Shakespeare’s Globe as he does not even make use of the appropriate and correct terminology; thus this unreliable reference is not to be taken all too seriously. In summary, apart from the last case, it can be argued that this original practice production was very well received by most of the critics.

#### **5.4.10. Directors and the Reception of their Artistic Approach**

In 1997, “David Freeman, who directs ‘A Winter’s Tale’, appears to have taken all the wrong decision, most especially trying to work against the building before discovering what it has to offer” (Edwardes, 1997). On the contrary, it is emphasised that “[...] David Freeman’s cast varies from fair to good, but rises no further [...] [nonetheless] [t]he result is a splendidly fluent production, if not one with any special point to make about *The Winter’s Tale* itself” (Nightingale, 1997: 35). The latter anticipates and underlines what will be taken up in the final conclusion; namely that the Globe could have chosen any play as inaugural performance.

As the text has very few stage directions, the problem of staging this play arises for the directors. Therefore, there might be too much liberty that provides the basis for free interpretations at the modern Globe theatre for a play that had

originally been written for the stage of the Blackfriars, the famous indoor playhouse. Hence it was intended to be performed by candlelight, which creates a further possible reason for causing problems in terms of producing this play. This argumentation was supported by Mark Rylance, who admitted that “[...] with the first *Winter’s Tale* (1997), it became very apparent how vitally important the story was in this space. It was a very beautiful production, but in a few places, it lost the movement of the story, and you could see the audience shifting and wandering” (Rylance in Carson, 106). Repeatedly he addresses the issue of concentration by referring to instances where the audience was not as engaged in the subject matter as the actor-audience relationship at the Globe would intend it to be. However, interestingly, Rylance is likewise aware that it was the fault of the way in which the director and the cast approached this production. He mentions that the cast “[...] had focused on finding a certain interpretation of a scene and the director would put together these interpretations of the play. [...] We needed to make interpretative choices, but the choices were only how best to serve the story, so it could be played with the audience in one time, one space” (Rylance in Carson, 106). Hence, irrespective of the fact that some moments failed to succeed, it was played for and with the audience. The director was concentrated on telling the story as it had originally been intended, and Rylance is very much aware of the fact that some parts of that production were effective whereas others failed to catch the concentration of the audience.

On the whole, it can be claimed that Freeman’s production had its strengths and weaknesses, such as the critic for the *Guardian* explains. After referring to the distractions by audience movement and chats about the impressive building that do not contribute to the unfolding of concentration and the creation of imagination, he states, “But Freeman [...] certainly base[s] the play on a strong visual idea [...] Freeman is not afraid to push the emotions” (Billington, 1997).

In 2005, throughout this press review, critics noted repeatedly how tiring the 2005 season had been until there “[...] [came] redemption. John Dove has created the best version of *The Winter’s Tale* that I’ve ever seen” (Evans, 48). Indeed, it appears to be the general perception by the press in this season that there was no inspiring production until the start of John Dove’s production. “Director John

Dove has assembled a richly talented cast one that deals equally confidently with the mysterious tragedy of Sicily and the rustic comedy of Bohemia” (Morley, 2005). Likewise *Metro London* appreciates the 2005 production by John Dove, when Claire Allfree praises him for having achieved “some success” (Allfree, 2005). She is not unlike Lizzie Loveridge, critic for *Curtain Up*, with respect to the realisation of this play on the stage of the Globe theatre and the stunning costumes; however, although she is fascinated by the way in which this production is approached, she interestingly mentions that the “[d]irection is limited by original practices” (Loveridge, 2005). However, it is only logical that an original production must be faithful to its reputation concerning authenticity. Thus it is certainly limited as it needs to abide by the rules. This statement comprises approximately the same idea as that of Gareth Webb, who describes Dove’s production as not challenging enough: “[t]hough the traditional dress, music and stage direction of this ‘original practices’ production is, in some ways *unchallenging* [emphasis added]” (Webb, 2005). In 2005, a particular issue that caused the resentment of the press concerned the fact that the separation of the play indicated by Time had been placed at the wrong point, which means different from Shakespeare’s suggestion, which is usually put into practice. In this production, the audience is informed by Time “[...] that there will be ‘a 16 [arch pause] minute interval’ ” (Taylor, 40). Apart from this review the *Independent* approves of “[...] John Dove’s enjoyable “original practices” version of *The Winter’s Tale*” (Taylor, 40). On a general basis, one could cite *The British Theatre Guide* as a summary for the overall reception of this direction, who points out, “Master of Play, John Dove’s staging of *The Winter’s Tale* could hardly be more traditional” (Fisher, 2005). In addition, John Dove is appreciatively referred to as director who “[...] provides a very solid reading of *The Winter’s Tale* and if there is any criticism, it is what whenever possible, he has driven out strong emotional performances in favour of a relative rationality and quiet” (Fisher, 2005).

Finally, fear of the subsequent era of artistic direction is noticeable. Dominique Dromgoole has been the Artistic Director from 2006 onwards; he has taken the future of the Globe’s reputation into his hands. With regard to the 2005 production, “[m]any will argue that this is what Shakespeare’s Globe should be

all about, classic stagings [sic!] of classic plays. It will be interesting to see whether new director Dominic Dromgoole experiments to an extent as Mark Rylance has in the recent season” (Fisher, 2005). This outlook is to be regarded as an enormous appreciation for Mark Rylance’s achievements. In addition, the fact that Dromgoole has revived Dove’s production for the Globe Tour in 2008 can be regarded as a magnanimous gesture.

#### **5.4.11. Language**

Critic Robert Butler mentions appreciatively that “[...] the Globe rejects the director-designer axis that has dominated for so long and returns us to the actor’s words playing on audience’s imagination” (Butler, 1997). Repeatedly the crucial impacts of language as well as imagination are emphasised; two of the most prominent Globe topics. In fact, Butler likewise refers to a further major Globe issue:

If the audience is expected to listen hard, then the actors are expected to speak well. The most important project the Globe should undertake [...] is to establish a crack team of Shakespeare actors who can handle the complexities of his verse with the skill and expressiveness of concert soloist. If they had that, then this project – hearing these plays in this particular space – would make glorious sense (Butler, 1997).

Indeed Robert Butler is right when he claims that one cannot expect an audience that is concentrated on the action when the cast, in return, is not eager to collaborate with them; this starts by properly articulating on stage and results in unambiguous communication.

In 2005, one could detect that in this original practices production, the text was in the focus of interest and not any other accompanying elements of staging a play, however “[...] the text [was] allowed to dominate throughout [...]” the duration of the performance (Fisher, 2005). On the contrary, it is presented that there is neglecting of the subtext, although “[t]he production deals with the text well” (Gardner, 2005).

Moreover, acoustics at the Globe are the central issues of discussion within the framework of reporting on the use of language. “The building has superb acoustics, but they are geared towards passion rather than exposition” (Curtis, 1997: 7). This means that the installations provide great conditions; however,

there is still room for improvement. Furthermore, this can be supported by a demonstration of the early development within the Globe's space that can be detected in the *Research Bulletin* of the University of Reading, "As early as the sixth performance, which was the press night, the actors had begun to adjust their vocal level to the space. They would continue to do so throughout the first weeks until all of them learned to take full advantage of the acoustics of the theatre and avoid shouting" (Miller-Schütz, 1997: 22). On a general basis this is the conclusion of most of the critics as they perceive shouting as inappropriate even in spite of the extant traffic noise that naturally accompanies the effects of an open-air theatre. This conclusion is exactly the same as the insight that one gains in 1997 as well as in 2005, when it is repeatedly stated by the same critic over a period of eight years that the "Globe acoustics work best when the lines are not shouted [...]" (Thaxter, 2005: 22).

#### **5.4.12. Characters**

As already indicated with regard to the discussion of *A Midsummer Night's Dream* the analysis of the different characters interpreted by the actors is not central to this thesis; therefore, there is only a concise overview provided concerning the general way in which this subject is reviewed. For instance, one can read: "The characters, at various times, are angry, jealous, despairing – and yet they do not rage or howl in the process of venting these emotions" (Attwell, 2005). This likewise holds for the interpretation of the actors of the 2005 production, where basically the whole cast is reviewed as convincing. There is the exemplary conclusion that "[f]ortunately the cast of the Globe's new production of *The Winter's Tale* [...] give uniformly fine performances that are funny, emotionally intricate and beautifully Elizabethan" (Webb, 2005). It is especially the accomplishments of the powerful ladies that are praised by critics, such as Yolanda Vazquez, Penelope Beaumont and Juliet Rylance. In addition, Paul Jesson receives good reviews and there are credits given for the comic characters of this production. Certainly the reaction of Antigonus to one of the most curious of all stage directions by Shakespeare, "*Exit, pursued by a bear*" (Act III/sc 3) is discussed in detail.

#### 5.4.13. The Coming Alive of the Statue

It is one of the most magical moments when the statue of the wronged queen finally comes to life. Shakespeare's idea of the coming alive of the statue has certainly been influenced by Ovid's myth of *Pygmalion* (see Shakespeare, 2007: 701). For both productions there was the question of how this crucial scene should be approached and it is interesting to compare how the respective realisation was received by the members of the press.

Six years ago in our first production of *The Winter's Tale*, the issue arose of how to reveal the statue of Hermione [...] we decided to reveal Hermione in the discovery space and let her stay there. Perhaps we thought, it was true that early modern audiences came to *hear a play, not to see a play* [emphasis added], and that our audience would be content to do the same. *They were not* [emphasis added]. (Cohen in Carson, 223)

In 1997, the Globe did not consider the fact that the audience would stand really close to the stage. Therefore, the place of discovery place could not be seen by many spectators. As a result, the audience was naturally discontent, a problematic issue that was displayed in the press review. Indeed, for the majority of the audience the magic of the resolving key scene was inevitable lost due to the fact that their view was blocked. *The Guardian* further criticised that the coming to life scene "was not helped by having Leontes bellow "Oh, she's warm" to the hills" (Billington, 1997) and thereby he directly addressed the actors with the desire that they should avoid shouting as there was no necessity in terms of acoustics.

In 2005, on the contrary, there were no indications reported concerning problems with the view. Nevertheless, its accuracy remains an open question for this season. Criticism likewise arises for this production as the moment when the statue comes alive is reportedly lacking magic, wherefore the line, "O, she's warm!" (Act V/sc 3) is regarded as insufficiently convincing. *The Times* critically discusses the resolving climax of the play, when Hermione comes back to life as a moment that "[...] lacks a magical, moving aura, it has an engaging simplicity" (Johns, 40). Moreover, due to being unspectacular, this moment can definitely not be equalled with the sensational observation of "[...] the second coming. You imagine that they will pop off for a nice cup of tea" (Gardner, 2005).



### 5.5. Résumé in Reviews

Concerning the 1997 production, one likewise finds great words for either the modern Globe theatre itself or the play; however, for the majority of cases the production by David Freeman cannot convince the critics. For instance, there is the poor result to be read that “*The Winter’s Tale* is perhaps one of the wisest, most humane and beautiful plays ever written, but this production calls for a definite could-have-done-better to Shakespeare’s existing standard bearers” (Dowell, 1997: 19). This can be comprehended as fierce criticism regarding this very first production. Furthermore, there is a conclusion that is even worse as far as the 1997 production is concerned, however, at the same time an appreciation of the theatre itself: “The Globe can be definitely more: and the quickest way to prove this is to let a truly great director loose in here”(Taylor, 1997: 12).

With regard to the 2005 production, three negative receptions of John Dove’s production are found. The first one, after regarding the whole production as a test for the audience’s patience and credulity as well as the quality of his direction, Robert Shore finally concludes:

This is not to say that there’s nothing to enjoy – there was no obvious haemorrhaging of groundlings at the interval, which is usually a good indicator of a production’s quality – but in choosing to treat what is essentially a fairytale as a piece of solid realism, Dove has turned his back on the play’s potential to produce real stage magic (Shore, 2005).

In a similar respect, the second one incredibly equals this production with the *Paddington Bear* and eventually states in a disapproving way that “[p]layed like this, period-dress Shakespeare feels about as serious as those cute books about ballet where roles are played by mice” (Macaulay, 2005). Finally, the *Daily Telegraph* concludes: “But too much of the play’s darkness at the start, and sense of rapt wonder at the end, has been mislaid on the journey from page to stage” (Spencer, 2005: 20).

The majority of critics receive the 1997 production with mixed feelings; basically they are in favour of the theatre, however, they also suggest ways of improving the artistic achievements of this novelty in the theatrical landscape. For instance, Jane Edwards concludes, “[n]ow what Rylance needs is a committed company of actors, directors and designers who are able to learn from previous mistakes. That,

plus fine weather and silent stewards, and the season could be a great success” (Edwardes, 1997). Likewise John Gross, critic for *The Sunday Telegraph*, is in accordance with the positioning of this production: “A respectable, six-out-of-ten production, then, though it is hard to see what exactly is gained by presenting it at the Globe, as opposed to anywhere else” (Gross, 1997). Although, it is not considered as poor, it is not able to convince. Besides, the résumé in the *Evening Standard* argues comparatively by declaring that “[t]he Globe’s director Mark Rylance hopes to foster a rowdy atmosphere similar to that of Shakespeare’s time in this fascinating, flawed space, but he’s going to need better productions than this to do it” (Curtis, 1997). Unsurprisingly, the review of this production is regarded as relatively poor; nonetheless, upcoming productions are anticipated by the critics. This argumentation is clearly supported by Charles Spencer for the *Daily Telegraph*, when he states, “Some of the acting elsewhere is worryingly rough and ready, but these are early days. I await *Henry V* in which Rylance himself plays the title role, with eager impatience” (Spencer, 1997).

In brief, despite the fact that there are obviously some deficiencies as far as the first production is concerned, there is a recommendation for this theatre to be detected in the press. “In any case: the Globe’s Elizabethan theatre is a multitudinous total experience, a London visit one must allow oneself, according to Mark Rylance even ‘the place where Shakespeare wanted us to meet him’. I agree, but with modifications: one can *also* meet Shakespeare again in this place” (Heltberg, 1997). All in all, although this production is not taken with Heltberg, the Globe clearly leaves an impression on her as theatre that does not provide a one-dimensional way, however, as a place, where many things are possible.

In 1997, critics generally tried to avoid to draw premature conclusions; this observation can exemplarily be detected in *The Guardian* that states, “It is too early to come to lofty conclusion [...] But these early days at the Globe, and advance reports suggest good things of the accompanying *Henry V*” (Billington, 1997). Moreover, *The Daily Telegraph* argues in this direction when Charles Spencer, after calling “[t]he Globe experiment as heroic enterprise” (Spencer, 1997: 8), says almost exactly the same concerning early days and expectations for *Henry V* (see Spencer, 1997: 8).

Interestingly, eight years later the production is, due to the reports, received in a better way; still there are problems perceivable, however, not to such an extent as with regard to the first production of *The Winter's Tale*. In 2005, there is once again also mixed reception of the production detectable. For instance, some reviews evaluate the play in a positive way; despite the fact that the production cannot convince a couple of critics as it fails to fulfil expectations (see Dowel, 2005: 19 and Tanitch, 2005). For example, *Theatreworld Internet Magazine* reviews this production in a good, although slightly disappointed way,

The production did not hold any great surprises, with its authentic costumes, sets and props. Had I not known what to expect in terms of plot, there were moments when the story would have been difficult to follow. I also wanted to see more made out of the fantasy and mythological elements, instead of them being reduced to realism (Shawe, 2005).

Quite a good review can be detected in *Metro London*, “It’s not as moving as it might be, but it’s enough” (Allfree, 2005). The following statement that “[t]he production only improves as it continues [...]” (Letts, 2005) can be compared to the *Express*, in which this production is described as story that “works best from moment to moment” (Morely, 2005). In addition, this critic concludes that “[...] this new Globe production does not make the case for the *Winter's Tale* as a great play, but then no production in my lifetime ever has” (Morely, 2005). On the contrary, while there is conspicuous praise by Sheridan Morely, *The Times* benevolently arrives at the subsequent conclusion: “By the end, you feel that all the characters deserve their reconciling jig. “A sad tale is best for winter,” one character observes. Dove and his company show that it’s not bad in summertime, either” (Johns, 40). In this respect *The Sunday Times*, including suggestions for improvement, acknowledges, “This is an unembellished production, short on magic, but strong on narrative [...] The Globe needs to work more on how to handle both the space and words. But this production is moving in the right direction: real Shakespeare is neither difficult nor boring, and the thunderous applause was well deserved” (Peter, 2005). On a general basis, however, this production, as demonstrated by *What's On*, can definitely be regarded as “[...] a solid production, with a few of the crowd-pleasing anachronisms and stunts which Globe audiences have come to know and love [...] The hallmark of this production is its simplicity and clarity [...] if you’re a bit of gentle Tudor time-

travel, there's much to enjoy here" (Chappell, 2005). Finally, although the director is accused of having staged this play half-heartedly, this résumé clearly states, "In fact, there is quite a lot right" (Gardner, 2005).

For both productions there is great appreciation of the accomplishment of the modern Globe theatre. Initially it is stated that "[t]he new Globe is not an academic exercise, or a Disney style tourist trap, but a vibrant contribution to the theatre [...]" (Levy, 1997: 9). In fact, it is interesting to see that many critics refrain from questioning the quality of this theatre and that quite contrary to initial assumptions it is received as enrichment in the cultural sector. The great axis of actor-audience relationship is regarded in the subsequent conclusion in *The Times*, which directly addresses the underlying notion of the idea of theatre, "The Globe has every chance of making a vital contribution to London's culture [...] They are talking to you, asking you questions, involving you in fairs. At the Globe you, too, are part of the debate. Isn't that what theatre is all about?" (Nightingale, 1997).

Ultimately, it can be concluded for the 1997 production that "[a]lthough the actors were aware that critics had not always liked the production, they did not notice any mixed response among the audience, because the ones who enjoyed it always outnumbered the others and kept it alive" (Miller-Schütz, 1997: 22). Indeed, one could see above that although the realisation of this play was enjoyable, the critics did not regard this production as excellent; otherwise, the audience was delighted by it, which is supported by the evidence of the Show Reports.

In 2005, the overall impression of a production of excellent quality was conveyed almost throughout the press review. With regard to the entitling of this play as well as the influential contribution of this open-air theatre the *Daily Mail* does not leave a doubt about its appreciation of the 2005 production that "[maybe] it's a subconscious response to the title, but the darker and cooler it gets as evening sets in at the Globe, the better John Dove's production of *The Winter's Tale* seems to become. This uneven play usually gets worse the longer it goes on, but here the opposite is true" (Letts, 2005). This appreciative reception holds for the majority of the reviews in 2005, where apart from the few excerpts quoted above, almost

all of the critics evaluate the original practices production directed by John Dove in a positive way; some of the reviews are very good, whereas others can even be classified as excellent. For instance, it is stated that although “[t]he end of the play may be light-hearted [...] the audience is left with a strong sense of what-could-have-been. This is Shakespeare as it should be; a production to make you laugh and make you think” (Webb, 2005). One could claim that it is hardly possible to expect any better reception than this one, which again refers to a core topic; namely that one can only be given an idea of what Shakespeare would have approved. Regarding the issue of authenticity, an excellent evaluation is found in *The Spectator*, “This honest and hugely enjoyable production is an enormous popular success” (Evans, 48).

## 5.6. Show Reports

### 5.6.1. The 1997 Show Reports<sup>42</sup>

In 1997, one call was set. For most of the performances there was one additional call, and, as one has learned above, an extra call is an excellent sign for the positive reception of a performance. The total number of performances was fifty-six shows. Two of the show reports were missing, wherefore, no indication of the calls that were taken for these performances was extant. It is extremely conspicuous that only one out of fifty-six performances took this one call that was initially set by the director. Normally there was an extra call taken as the indication of forty-nine times documents. This can be referred to as an indicator for a very good achievement in terms of audience response, as it provides valuable insights into the positive appreciation of this inaugural production at the modern Globe theatre. Finally, there were four performances at the end of which three calls were taken. All in all, one could claim that this was an extremely well received season.

No. n.g.	No. of 1 call	No. 2 calls	No. 3 calls	No. 4 calls	No. 5 calls
2	1	49	4	0	0
Total number of performances			56		

<sup>42</sup> All data provided in this section derive from the Stage Manager’s Reports and FOH Show Reports *The Winter’s Tale* 1997.

### WT 1997: Number of Calls

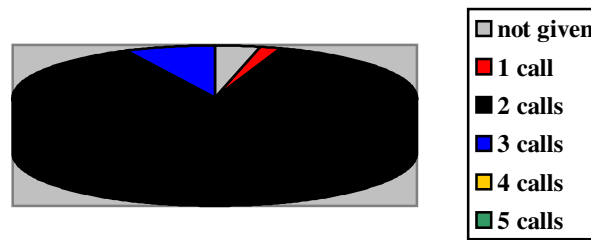


Fig. 4: *The Winter's Tale* 1997

In 1997, the *Show Report*, which was already typed as opposed to the FOH Show Report, was referred to as *Stage Manager's Report*; this title appears to have been a sensible idea for these reports as it is far better to imply what these reports actually comprise, since they focus on the action onstage and backstage; the areas of work that are executed by the stage managers.

*The Winter's Tale* was performed from 27 May 1997 to 20 Sept. 1997. As far as the duration of the play is concerned the total playing time usually amounted up to approximately three hours and seven minutes plus or minus fifteen minutes and the total running time of the entire show inclusive of two intervals took approximately three hours and a half. The duration of the play seemed to have been one of the major problems of the season as it varied enormously and therefore, it was an object of thorough discussion for the entire season. For instance, there were two press nights for the first official production of this Globe season. On the occasion of the second press night there were three curtain calls (see Stage Managers' Report *The Winter's Tale* – 5 June 1997). On that day there were two shows. The first one was a matinee with a rather small audience and it was reportedly the fastest show up to this point. The critic for *The Guardian* indicates that the Globe theatre opened “not with trumpets and drums but to a half full house” (Billington, 1997). This observation is supported by the review in *The Morning Star*, which reports on “the smallish audience, and more importantly, the small number of ‘groundlings’ ” (Campbell, 1997: 8). In direct contrast, according to the Stage Manager's Report the second show that occurred in the evening was a very long-winded performance; a fact that was especially conspicuous after the

rapid performance of the afternoon (see Stage Managers' Report *The Winter's Tale* – 5 June 1997). This finding holds for the whole 1997 production as its pace would have been in need of a revised version; mostly the shows were either too long winded or very fast, such as the show on 27 June 1997, when a document indicates that the performance lasted “2 hours 49 minutes FASTEST EVER” (Stage Manager's Report *The Winter's Tale* – 27 June 1997). Nonetheless, it is common knowledge in the profession of theatre makers that very often a fast show is a sign or an indicator for a very successful performance.

After a number of previews, show number thirteen is referred to as the “[o]fficial first performance [...] Mark R[y]lance] made a lights down speech after the curtain call dedicating the perf. [sic!] to Theo Crosby & Polly Hope” (Stage Manager's Report *The Winter's Tale* – 19 June 1997). Again one can observe Mark Rylance's crucial position as leading and driving force who made his mark on the modern Globe theatre during its initial stage like nobody else. A further example that is representative of innumerable instances that can be found in the show reports of the first decade concerns the fact that whenever there was an incisive, unusual incidence in the course of a performance the show would be stopped to secure the well-being of the person concerned and everybody else, such as

Man fell off asleep and fell off end of row. Actor stopped show! Lori + 2 doctors attended. Man had badly bruised face but no other injuries – just badly shocked. Was asked by M.R. to remove him but doctor advised not to for a few more minutes. Lori advised M.R. to go on with show – regardless man was eventually escorted out – sat outside for a while then left. (FOH Show Report *The Winter's Tale* – 19 June 1997)

All in all, the Globe has always shown exemplary behaviour as it constantly handled each crisis very responsibly. In a collection of extraordinary representative quotations one learns that the audience was often very young, whether the audience was appreciative of the show and apart from the lack of public telephones that was mentioned further above, there was the first encountering of fainters at the Globe (see Stage Manager's Reports and FOH Show Reports *The Winter's Tale* 1997).

Problems during the first season concerned initial difficulties of running the house such as lack of coffee, problems with printing tickets, wherefore they had to be

handwritten, wrong starting times for the shows were indicated, the toilets were not working properly for a number of shows, lifts were very often out of order, there was oversubscription of the *Lords' Room* and many things more (see Stage Manager's Reports and FOH Show Reports *The Winter's Tale* 1997).

In terms of audience response there is not a clear cut conclusion to be provided as there was not a continuous amount of self-evaluation provided for all of the shows. In summary, one could claim that the entire production was well received, in most cases supported by the expression "smooth show". Résumés for fifteen performances can be found; one show each was regarded as very poor and one as good. Four out of fifteen shows are classified as adequate, whereas three shows could be referred to as a very good success. Finally, the rest of the shows documented are received in an excellent way.

### 5.6.2. The 2005 Show Reports<sup>43</sup>

As was the case for the 1997 production of *The Winter's Tale*, the unvaried amount of one call and there were seventy-five performances, which means that there were nine additional shows in comparison to the production that had officially opened the inaugural season at the modern Globe theatre.

No. n.g.	No. of 1 call	No. 2 calls	No. 3 calls	No. 4 calls	No. 5 calls
24	2	49*	(1)*		
Total number of performances			75		

WT 2005: Number of Calls

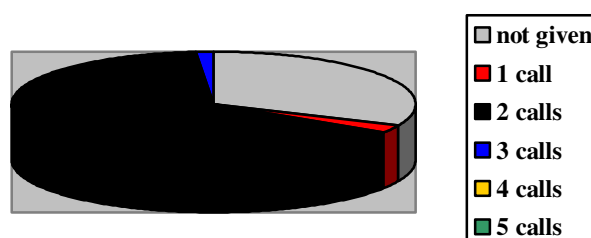


Fig. 5: *The Winter's Tale* 2005

<sup>43</sup> All data provided in this section derive from the Show Reports and FOH Show Reports *The Winter's Tale* 2005.



\* There was one occurrence when the entire cast took two calls and a single actor took three calls: “3. The company took 2 bows and Mr Padden 3!!!” (Stage Report *The Winter’s Tale* – 24 June 2005). To be exact, forty-nine out of seventy-five times there were two curtain calls, which equates with two thirds of the entire performances. As far as authentic audience response is concerned this can be regarded an excellent evaluation. The period, in which the cast took two calls, affected especially the mid of this season.

The 2005 production of the *The Winter’s Tale* was staged from 2 June 2005 to 1 Oct. 2005. The sum total of the duration of each performance, and notably this is to be supported by the same amount of time in the press review, comprised two hours and forty-five minutes including two intervals that lasted approximately eighteen minutes. Originally, the intermission had been intended to take sixteen minutes as allusion to the elapse of a time span of sixteen years in the play. Thus the total playing time resulted in two hours and thirty minutes plus or minus a couple of minutes. Therefore, the whole production is far shorter than the 1997 version. In addition to the seventy-five shows there were two rehearsed performances, which seemed to have been well appreciated due to the data extant, where the obvious indication is to be found that the company took two bows; however, there are no stage reports given for those two performances. Show number ten was the Press Night, which occurred on 15 June 2005. Unfortunately, there was no indication of the number of calls in twenty-four cases. As far as two shows are concerned, the number of one set call was realised.

In terms of capacity utilisation the documentation is far from complete (see Appendix Table 7) as there is hardly ever an indication of the total numbers provided; however the phrasing, “A packed yard reaching 691 groundlings!!” conveys the perception that in regard to capacity utilisation concerning the seventy-fifth performance this production had probably not been the most successful one. Irrespective of the numbers that attended the performances, this show was a huge success with regard to audience response. There are a sum total of seventy-one comments (see Fig. 8) concerning the reaction of the audience recorded. Almost a third of the quotations denote an excellent evaluation, whereas eleven performances had a good reception by the audience and only one was

adequately received by them. The majority of the reactions comprised a very good result of thirty-four out of seventy-one events, which concerns almost one half of the production. Besides descriptions of *ecstatic*, *amazing*, *fantastic*, *enthusiastic* and *lovely audiences*, there was, even if only a small audience was indicated, a truly appreciative reception for this production. In conclusion, the overall evaluation represents an incisive résumé of a very positive audience response.

- “5. A SOLD OUT performance with a FANTASTIC audience. Very well received show. Mr Rylance went on at the end of the jig to welcome our newcomers to the Globe stage. Excellent [sic!] evening!!!” (Stage Report *The Winter’s Tale* – 4 June 2005)
- “Very appreciative audience.” (FOH Stage Report *The Winter’s Tale* – 5 June 2005)
- “[...] It became increasingly humid during the performance but yet again, a FANTASTIC audience who thoroughly enjoyed themselves!” (Stage Report *The Winter’s Tale* – 19 June 2005)
- “[...] Really pleasant evening, with a really amazing audience!!! Really up for a good time and thoroughly enjoyed every minute!!! 3. The company took 2 bows.” (Stage Report *The Winter’s Tale* – 26 June 2005)
- “[...] IT RAINED, IT THUNDERED, THE LIGHTNING LIT UP THE SKY and still the audience stayed!!!! They absolutely loved every minute!!! The stage did get extremely wet and the decision was made to move the jig upstage for safety.” (Stage Report *The Winter’s Tale* – 28 June 2005)
- “[...] 2. Started off sunny then the rain came and then.....hot sunshine!!! Poor audience. Lots of school parties in today, who behaved extremely well and enjoyed the show. [...]” (Stage Report *The Winter’s Tale* – 29 June 2005)
- “[...] Very warm afternoon, not a full house but an appreciative one. [...]” (Stage Report *The Winter’s Tale* – 10 July 2005)
- “[...] a truly FANTASTIC audience!!! 2. The company took 2 bows to rapturous applause and cheers!!!” (Stage Report *The Winter’s Tale* – 12 July 2005)
- “1. A pleasant afternoon with a strangely quiet audience. [...] the company took 1 bow.” (Stage Report *The Winter’s Tale* – 10 Aug. 2005)
- “1. Really warm evening with an ecstatic audience!!!!!! 2. The company took 2 bows.” (Stage Report *The Winter’s Tale* – 17 Aug. 2005)
- “[...] A full house and a fantastic audience!!!!!! 3. The company took 2 bows.” (Stage Report *The Winter’s Tale* – 28 Aug. 2005)
- “[...] A small but lovely audience. 3. The company took 2 bows.” (Stage Report *The Winter’s Tale* – 1 Sept. 2005)
- “A warm, pleasant afternoon, with a small audience. [...] A good, clean and fast show.” (Stage Report *The Winter’s Tale* – 6 Sept. 2005)
- “[...] A pretty young audience today who seemed really reserved to start, then they showed their appreciation at the jig!!!! 3. The company took 2bows.” (Stage Report *The Winter’s Tale* – 9 Sept. 2005)
- “A really breezy evening but with a packed house!!!! What a fantastic crowd!!! They REALLY enjoyed it and that lifted the company to a new height. 2 The company took 2 bows.” (Stage Report *The Winter’s Tale* – 11 Sept. 2005)
- “1. What an amazing evening !!! A full house and an extraordinary reaction!!! [...]” (Stage Report *The Winter’s Tale* – 13 Sept. 2005)
- “[...] Fantastic audience and what a reception!!!!!! 3. The company took 2 bows.” (Stage Report *The Winter’s Tale* – 17 Sept. 2005)
- “[...] a really lovely audience. Young crowd but very attentive. [...]” (Stage Report *The Winter’s Tale* – 30 Sept. 2005)
- “[...] A massive audience and a fantastic reception for our last show! Two well deserved curtain calls.” (Stage Report *The Winter’s Tale* – 1 Oct. 2005)
- “[...] Busy audience wise and yet again, a very warm and enthusiastic welcome throughout. 5. The company took 2 bows and were very relieved to make their way home. A very busy week but with a wonderful production as a result.” (Stage Report *The Winter’s Tale* – 5 June 2005)

Table 4: Selection of the Most Representative Résumés

Some general issues that were revealed in the course of the season concerned the topical problem of the season with regard to the Globe's hearing aids; there were at least up to five complaints over a period of six evenings, whereas two times the induction loop was not operation. All in all, it was a popular production for school groups and students from all over the world. A novelty of the season related to fact that there was bag search in operation, even in advance to the 2005 attacks, interestingly. During the time span between 2 to 10 July 2005 bags were searched five times and people were advised to keep their belongings with them at all times. In this respect a reassuring precision is noticeable with which the Globe staff approach such an action:

All bags were searched during the incoming today. One gentleman approached FoH and protested against having his bag searched as it was an invasion of privacy. FoH told him that although they understood where he was coming from the theatre felt it beneficial to carry out bag searches. He then asked what would happen if he refused to have his bag searched. FoH told him that unfortunately he would be refused entry into the theatre. Upon hearing that the gentleman agreed to have bag searched by FoH and when he saw FoH at the end of the show made a point of saying how much he had enjoyed it!" (FOH Show Report *The Winter's Tale* – 10 July 2005)

General impressions that one gains from investigating the show reports on the 2005 production of *The Winter's Tale* concern the fact that it appears to have been a successful season as the individual performances were very well received; however, capacity utilisation is hardly ever indicated and it seems to have been a rather small audience if it is indicated. Unfortunately, there are hardly any artistic indications provided. Generally speaking, many school groups visited the Globe in the course of this production. All in all, both seasons were equally successful in terms of audience response; this conclusion is based on direct comparison of curtain calls. Finally, concerning the investigation of the press reviews, it can be claimed that the 2005 season was more successful than the 1997 production of *The Winter's Tale*.

### **5.7. General Account of *The Winter's Tale* at Shakespeare's Globe – Comparison and Contrast**

In 1997, there remained no uncertainty that in the eyes of the press the artistic achievement of this production of *The Winter's Tale* was not a major success as can be seen in the following quotation, "Altogether *Henry V* is far preferable to

the other Shakespeare offer during the opening season, *A Winter's Tale* [sic!] directed by Australian David Freeman" (Heltberg, 1997). In principle, however, it could have been any production of a play by Shakespeare that was selected as the inaugural play of the first official Globe season. There was too much excitement about the final realisation of the Globe phenomenon and there was an enormous number of news concerning the modern Globe theatre that the actual performance on stage could have vanished. However, as far as the press reviews are concerned, all was not well in 1997. This dissatisfaction, which was caused, had already originated from the fact that *The Winter's Tale* preceded *Henry V*. There were very high expectations as everybody eagerly anticipated the realisation of their own ideas of experiencing a play at this theatre. Therefore, frustration was presumably inevitable. Ameliorations were desired in numerous instances. Nonetheless, the critics appear as if they did not want to draw premature conclusions at this early stage of the Globe's existence; wherefore, they sometimes bent the rules and seemed to turn a blind eye to the first official production at the rebuilt Globe in anticipation of their expected first night of *Henry V*. Thus the modern Globe theatre has constantly been guaranteed a chance for the next day. Ultimately, one was informed that although the production had been a disappointment there was only one conclusion possible due to the fact that "[...] epic mythology [came] alive on the Globe stage. It was a pleasure to sit in the gallery, the smell of oak in your nostrils, and witness the re-making of history" (Piggott, 1997: 18). And this was done in spite of the Globe's initial incompleteness, which included, although intentional in many cases, very low standards of technical equipment in all directions, distraction by constant audience movement and noise inside as well as outside the theatre.

In contrast to the mixed, though not devastating reception of *The Winter's Tale* in 1997, the critical authorities obviously seemed to favour the 2005 production. In summary, as opposed to the successful classification of the 2005 production by John Dove, the 1997 production by David Freeman could be categorised as a disappointment; however, the Globe was given a further chance. Indeed it corresponds to the truth when one claims that the modern Globe theatre has not passed up the opportunity to convince in artistic terms as it has been achieved from the outset of the architectural realisation of this building.

## 6. Conclusion

Theatre should always be thought of as the realisation of a story at the very moment in which it is told on stage and it should remain the powerful genre that it was originally intended to be. Therefore, it is absolutely vital and inevitable that one is aware of the fact that “[t]he future of theatre lies not in ways it can imitate film but in the ways in which film can never intimate theatre. Directors at the Globe and the Blackfriars can and should be leaders in that movement” (Cohen in Carson, 222). This is an impressive perception of the nature of theatre and contributes to a crucial fact that has been presented further above, namely that theatre is always reinvented every single night. This holds for any theatre in the world; however, it is especially true for the modern Globe theatre. According to Cohen, directors at the Globe have the unique chance to test modern theatre practices in vivo as they have the opportunity “to challenge the very behaviour of an audience and expend the idea of what being at a play means” (Cohen in Carson, 224). At this point, one can likewise refer to the initial thought that centred on our lack of knowledge in respect to what one can actually know about Shakespeare and what it would have been like to attend a play in Elizabethan times. The first artistic director of the Globe, Mark Rylance, once said in an interview, “[i]t always seemed to me logical that a theatre artist as great as Shakespeare was probably going to have a pretty great theatre. And if you could find out honestly and faithfully what it was like, you were probably going to be on the winning side” (Cohen in Carson, 224). Literally this argumentation takes the wind out of any critics’ sails who discuss the issue of direct comparisons with Shakespeare’s days, and what they presumably would have been like. Thus no modern interpretation can be equated with the theatrical achievements in early modern times.

This thesis intended to prove the importance of the basic idea of theatre in our time, how the past influences the present situation and how this particular theatre, Shakespeare’s Globe, contributes to gaining insights into the impact that this theatre has left on the theatrical landscape. Indeed, the indication of the Globe’s status as a unique occurrence could be achieved. It was pointed out how it attracts people’s attention from all over the world and why it is as successful as it is. Certainly this cultural construct has its critics and the extant critical views

testified its significance in the theatre scene and are to be regarded as very valuable in terms of areas that are in need of improvement.

The reader could examine the initial stage of the modern Globe's existence, which had been influenced by Mark Rylance for huge parts. Therefore, it was essential to investigate the first and the last production that were staged under his era of artistic direction as his achievements have left an inextinguishable finger print on the history of this cultural construct. In summary, important issues that concern the foundation of the Globe phenomenon rely on facts, such as the moment of its creation, the building as an open-air theatre from an architectural point of view, the famous axis of actor-audience relationship and the condition of lighting, which means daylight and its impact on the way in which every single story is told at this theatre.

The Show Reports and the Front of House Show Reports – albeit they do not represent scholarly papers – intended to provide an overview of the way in which the Globe functions during the process of a performance. The aim of including these reports in this thesis was to highlight all the layers and those instances that had an important impact on the development and the contribution that led to the creation of the theatre that has positioned itself among the large institutions of influential playhouses in London. Ultimately, the obvious fact that these reports are incomplete and imperfect cannot be emphasised enough; however, they are as informative and unique as the entire Globe and every single member of the staff.

Furthermore, this thesis attempted to indicate the general reception of two plays (*A Midsummer Night's Dream* and *The Winter's Tale*) in various productions at Shakespeare's Globe over a period of twelve years.

Certainly not everything of importance could be analysed in this thesis. Therefore, the author intended to discuss the most crucial issues and quotations to provide the reader of this thesis with a realistic insight into the general tenor and reception of these two plays by the press. As one was able to experience in the course of reading, there is no general conclusion to be drawn concerning the overall reception of the productions concerned. In the author's opinion, it seems to be a

“natural law” that reviews differ and therefore, there will always be a mixture of receptions that vary from very positive to very negative comments. Finally – and this seems to be generally acknowledged – every critic is right. Therefore, it is unsurprising that the nature of reception has not changed in the course of time.

A further fact that was also very interesting to experience in the process of researching and writing this thesis was studying the way in which different newspapers wrote their reviews. There were differences regarding style that varied from giving a complex content of the play to simply discussing the actors and the production of the plays. Some also only represented advertisements. Moreover, it seemed as if some journalists out of this generation of critics have a very critical position regarding either today’s productions of Shakespeare’s plays or Shakespeare’s plays in general. Certainly, one does not know; however, it is obvious that some authors generally depicted negative elements of these productions in their reviews, whereas others simply have a passion for the genuine character Shakespeare’s Globe, which cannot be diminished.

At the beginning of this thesis one could follow the discussion of the *Disneyfication* of Shakespeare. Indeed the Globe had initially polarised two distinctive groups; while on the one hand people awaited the realisation of the most romantic theatre of our time, on the other hand there was a group of critics among that the modern Globe theatre had to prove its reputation within the framework of the renowned theatre scene. This can likewise be observed by Christie Carson:

Actors and directors, as Rylance points out, often condemn the Theatre without visiting it. Increasingly, critical opinion in the press has swung towards favouring the work at the Globe because of its popularity with audiences. Meanwhile academic discourse has begun to take the Theatre more seriously as an influential London theatre as the study of performance has worked its way into the mainstream of Shakespeare studies. (Carson, 123)

Thus this observation highlights that it took the modern Globe longer to establish itself in the London theatre scene. A further contribution to its establishment will be the realisation of the indoor theatre at Shakespeare’s Globe, as the latest interesting development concerns the reconstruction of the stage of the Blackfriars, which had originally been the winter stage of the Globe. According to Andrew Gurr there was a winter as well as a summer location that coexisted for

more than forty years. In 2008, initial plans were beginning to be realised to reconstruct this former winter stage at the modern Globe theatre, which has not been given a name at this point in time. In conclusion, this reconstruction will unsurprisingly initiate new discussions in terms of the cultural responsibilities of this theatre project as well as it will be expected to satisfy the demands of the Globe audience.

The basic intention of this thesis concerned the accomplishment of an extensive overview of all aspects that contribute to the creation of the Globe phenomenon, which was revealed on various levels: human, artistic, architectonic, practical, commercial, cultural, historical and journalistic. Indeed the Globe experienced critical voices as well as it could achieve enormous successes from 1996 to 2008. In conclusion, this thesis has attempted to indicate, discuss and make reference to those aspects that provide the basis to position this unique theatre as Shakespeare's Globe in London.



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## **8. Appendix – Concise Selection**

The graphs and listings provided are based on research that emerged from thorough investigations of the Show Reports and Front of House Show Reports at Shakespeare's Globe, and they intend to provide an overview of the content of the in-house policies of documentation concerning reception and capacity utilisation at this theatre. All of the figures and tables were designed by the author of this thesis. Further tables concerning plays that were produced more than once at the reconstructed Globe (see Fig. 1) are available on request.

## 8.1. Number of Calls – Graphs - Examples

### *Antony and Cleopatra* 1999

No. n.g.	No. of 1 call	No. 2 calls	No. 3 calls	No. 4 calls	No. 5 calls
Total number of performances			45		

### A & C 1999: Number of Calls

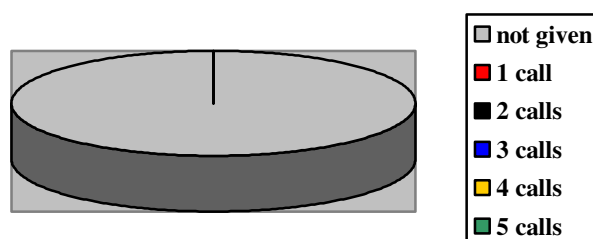


Fig. 6: *Antony and Cleopatra* 1999

### *Antony and Cleopatra* 2006

No. n.g.	No. of 1 call	No. 2 calls	No. 3 calls	No. 4 calls	Calls SET
2	0	0	0	0	60
Total number of performances			62		

### A & C 2006: Number of Calls

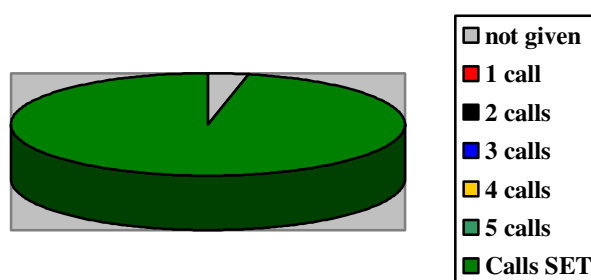
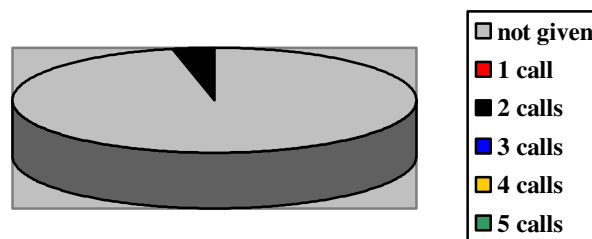


Fig. 7: *Antony and Cleopatra* 2006

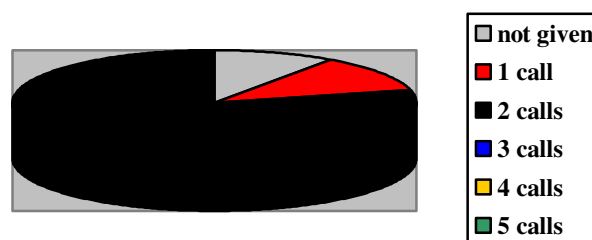
***As You Like It 1998***

Number of calls planned: 1

No. n.g.	No. of 1 call	No. 2 calls	No. 3 calls	No. 4 calls	No. 5 calls
60	0	2	0	0	0
Total number of performances			62		

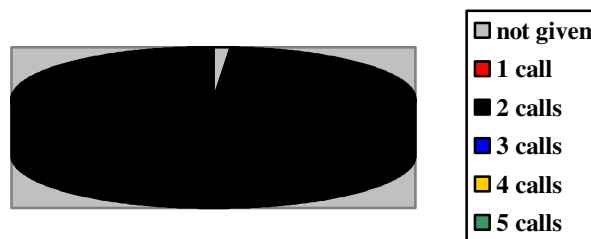
**AYLI 1998: Number of Calls**Fig. 8: *As You Like It* 1998***Cymbeline 2001:***

No. n.g.	No. of 1 call	No. 2 calls	No. 3 calls	No. 4 calls	No. 5 calls
5	6	41	0	0	0
Total number of performances			52		

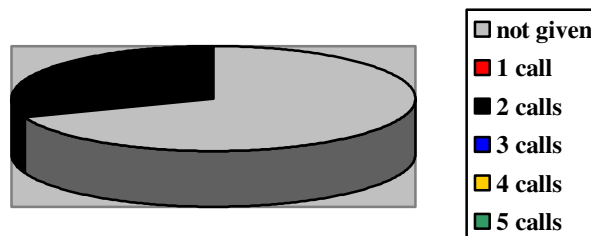
**C 2001: Number of Calls**Fig. 9: *Cymbeline* 2001

***Measure for Measure 2004***

No. n.g.	No. of 1 call	No. 2 calls	No. 3 calls	No. 4 calls	No. 5 calls
1	0	69	0	0	0
Total number of performances			70		

**MfM 2004: Number of Calls**Fig. 10: *Measure for Measure* 2004***Measure for Measure – 2005 Revival Pre-US Tour***

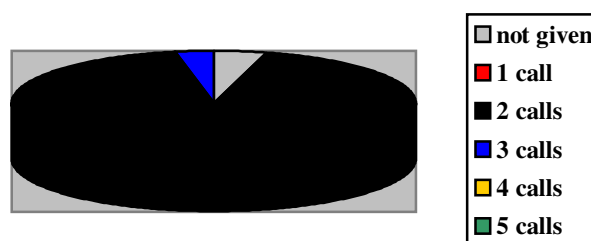
No. n.g.	No. of 1 call	No. 2 calls	No. 3 calls	No. 4 calls	No. 5 calls
9		4			
Total number of performances			13 at the Globe (pre US Tour)		

**MfM 2005: Number of Calls**Fig. 11: *Measure for Measure* 2005

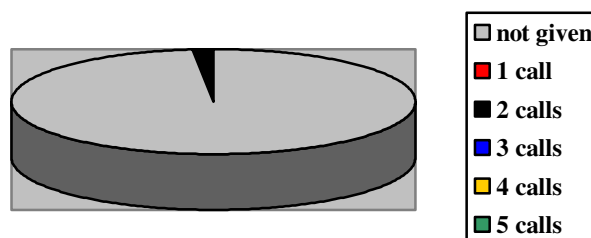


***Romeo and Juliet 2004***

No. n.g.	No. of 1 call	No. 2 calls	No. 3 calls	No. 4 calls	No. 5 calls
4	0	88	3	0	0
Total number of performances			95		

**R & J 2004: Number of Calls**Fig. 12: *Romeo and Juliet* 2004***The Tempest 2005***

No. n.g.	No. of 1 call	No. 2 calls	No. 3 calls	No. 4 calls	No. 5 calls
62	0	1	0	0	0
Total number of performances			63		

**T 2005: Number of Calls**Fig. 13: *The Tempest* 2005

## 8.2. Capacity Utilisation - Examples

### *A Midsummer Night's Dream* 2002 (26 May 2002 – 27 Sept. 2002)

No.	Groundlings	Wheelchair users	Total audience
1	Full + 31 extra gr.	2	full
2		0	
3		0	
4		0	
5		0	
6June		0	
7	Full with 20 extra in the yard	0	Very full house
8	Full – 50 odd tickets left	0	Seats full
9		1	
10		2	Full press night
11		1 in yard	
12		1	
13ng			
14		2	
15		0	
16		1	
17		2	
18ng			
19	+ 32 extra groundlings in the yard	1	
20		1	
21		1	
22		1	
23		0 + people on crutches	
24		2 + a multitude on crutches	
25ng			
26ng			
27		0	
28	Plenty open in the yard	0	Not a full house
29		1	
30		1	
31	Full + 30	3	Full house & Lords Room
32		1	
33July	Full	3	full

34	full	1	Full House & Lord's Room
35		1	
36		1	
37	Full	2	Full House & Lord's Room
38	Full with extra in the yard	0 but patrons needing use of the lift	Full house
39	Full + extra in the yard	0	Full house
40	A lot open in the yard	2	Seats were full
41ng			
42		0	
43	Full with a few extra in the yard	0	A full house
44		2	A full house
45	Full + extra 30 in yard	1	A completely full house
46	(July 18)	2	A full audience despite the Tube Strike
47	Full house with extra in the yard	0	A full house
48			
49		4	A full house, full Lord's
50	Full + extra	0	A full house
51	Full + 20	2	Full house
52	Full + 50	1	Very full house!
53	Full + 35 extra in the yard	0	A full house
54Aug.	Full + extra in yard	0	Absolutely packed house with a full Lord's and extra in the yard
55		0	Full house
56		3	Full house
57		2	Full house
58	Full + 40 extra in the yard	1 + 2 people needing the lift	A full house
59	Full + extra	1 + 3 people needing the lift	Full house
60	Full + a few extra in the yard	2	A full house

61ng			
62	Some room in the yard	2 + 5 needing lift	Not a full house Aug.
63		2 in yard	
64	Full+a few extra in the y.	1	A full house
65		2	Lord's Room closed, seats were available in the house – stewards needed elsewhere
66		1	A full house+full Lord's
67	Full (end of Aug.)	1	Almost full – very few seats available
68		0	Almost full – some seats
69	Some room in the yard	2	Not full today – odd seats here&there
70Sept.	Full + 40	0	A full house
71		1	A full house
72	Not a full yard (Sept.)	1 + 1 lady on crutches	Not a full auditorium
73		0	Full house
74	Yard open	0	Seats open
75		0	A full house
76	Full + extra	2	A full house+full Lord's
77	Full – 20 groundlings	3	A full house – 20
78		1	Plenty of seats left
79	A handful open in the yard	0, 1 needing lift	Nearly full house
80		1	Full house
81ng			
82	Full – 98 groundlings	0, trio required lift	98 Groundlings short of a full house
83		0, 1 needing lift	Not a full house
84	Next to no-one in the yard (fine weather – no ex.)	0	A tiny audience(Sept.20) 197 sold, 91 comps. [i.e. complementaries (=

			free tickets for VIPs)]
85	Full + 60!	1	A full house
86	Very full yard	0	
87		0	Not full
88		1	Almost full house
89	Full + 63 in yard	1	Full house

Table 5: *A Midsummer Night's Dream* 2002***The Winter's Tale* 1997 (27 May 1997 – 20 Sept. 1997)**

No.	Groundlings	Seats	Wheelchair users	Total audience capacity 1997
1-9ng				
10				Full 6/15
11				1800 6/17
12				1200 6/18
13				800 6/19
14				900 6/20
15				1250 6/20
16- 27ng				
28				1100 7/9
29	350 in yard	350 seated		700 7/11 matinee
30				1100 7/11 evening
31ng				
32				Full 7/15 m.
33				Full 7/15 e.
34				900 7/17 m.
35				Full 7/17 e.
36				1020 + Door
37				1150 7/19
38				950 7/23 m.
39				1150 7/23 e
40				n.g. 7/25 m.

41				1200 7/25 e.
42- 44ng				
45				900 7/31 m.
46				1300 7/31 e.
47 Aug.				1300 8/2 m.
48				Full 8/2 e.
49				1050 8/28 m.
50				Full 8/28 e.
51				1000 9/2 m.
52				620 9/4 m.
53				1050 9/10 m.
54				950 9/12 m.
55				Full 9/18 m.
56ng.				

Table 6: *The Winter's Tale* 1997***The Winter's Tale* 2005 (2 June 2005 – 1 Oct. 2005)**

No.	Groundlings	Wheelchair users	Total audience
1		2	Sold out house!!!
2		2	
3		0	
4		0	
5		2	A good house
6		0 but 2 requiring the lift	Quite a busy house tonight
7		1	A good house
8		0, but 3 parties requiring the lift	A busy house tonight
9		1	
10		1 (in the yard)	
11		0	
12		1 in yard on ramp, 1 Box P	
13		1	
14		0	
15		n.g.	An almost full house

16	Busy yard tonight	0	A busy house with a busy yard tonight
17		3 (1 in yard)	
18	Little yard	1	A full house seated with little yard
19	Quite a full yard	1 electric + 1 on ramp	A full house seated and quite a full yard
20		0 but 2 requiring the lift	
21		1 with 5 others requiring the lift	
22	A fairly healthy yard	2	A good house with most of the seats taken and a fairly healthy yard
23 July		1 in yard on ramp	
24		1	
25		1	
26		0	House was completely full
27		2	
28		1	
29		0	Not a full house (hot!)
30	Full + extra in the yard	1	A full house with extra in the yard
31		4 (3 in yard)	
32		1 in yard	
33		0	
34		2	
35		0	A very busy house tonight
36		0	A busy house this afternoon
37	"Full with extra in the yard (very busy there)" (21 Jul.)	1 + a guest with sticks	An almost full house (seats not full)

38		1 disabled with little walk frame	
39		3 in yard (1 on ramp)	
40		2 (1 ramp)	
41		0	
42		2	
43		0	
44		2	
45 Aug.		0	
46		0	
47		3 with 1 more requiring the lift	
48	Several extra in the yard	1	A full house with several extra in the yard
49		2	
50		3	
51		1	Small audience
52		3 (all in yard)	
53		1	
54		2 (1 on ramp)	Lovely, but small audience
55		0	
56		0	
57		0	
58		1 + much lift travelling	
59		3	
60		1	Full house
61 Sept.		1	A fairly quiet house this afternoon
62		2 (1 in yard)	
63		2	Small audience
64		0	
65		2	
66	Good yard too	2, 1 on ramp	Full house seated and a good yard too
67		1	



68		3 (1 on ramp)	
69		4	Busy house
70		0	
71		1	Full house (busy evening)
72		0	
73		1	
74	A more than half full yard	2	A healthy house with a more than half full yard
75 1Oct.	A packed yard reaching 691 groundlings!!	2	n.g.

Table 7: *The Winter's Tale* 2005***Kyogen of Errors 2001 (18 July – 22 July 2001)***

No.	Groundlings	Wheelchair users	Total audience
1	~ 150	2	Half full
2	150	0	Half full
3	100	0	1/3
4	100	1	1/3 (2pm)
5	Good	0	Respectable

Table 8: *Kyogen of Errors* 2001***Kathakali King Lear 1999 (Indian production) (6 July – 17 July 1999)***

No.	Groundlings	Wheelchair users	Total audience
1	250	0	600
2	n.g.	0	n.g.
3	n.g.	0	n.g.
4	n.g.	0	n.g.
5	507	0	400
6	150	1	450
7	150	2	400
8	507	0	400
9	n.g.	0	n.g.
10	n.g.	0	n.g.
11	200	1	450
12	150	1	400
13	100	0	300
14	n.g.	2	n.g.

Table 9: *Khatalaki King Lear* 1999

***Measure for Measure – 2005 Revival Pre-US Tour (6 Oct. 2005 – 16 Oct. 2005)***

No.	Groundlings	Wheelchair users	Total audience
1 6 Oct. 2005		0	Quite a full house and yard
2 7 Oct. 2005		1	Fairly busy house
3 8 Oct. 2005 2pm		1	
4 8 Oct. 2005 7pm		0	
5 9 Oct. 2005 1pm		1	
6 9 Oct. 2005 6:30		0	
7 12 Oct.20057p m		0	
8 13 O. 2005 2pm		2	Full house
9 13 O. 2005 7pm		1	Full house
10 14 O. 2005		1	
11 15 O.2005 2pm		2	
12 15 O.2005 7pm		1	Full to the rafters
13 16 Oct. 2005 1pm	Up to the maximum capacity in the yard	Only people with walking difficulties	Full house

Table 10: *Measure for Measure – 2005 Revival Pre-US Tour*

***Measure for Measure* – Globe Theatre Tour of America 2005 (26 Oct. 2005 – 7 Dec. 2005)**

<b>No.</b>	<b>Location</b>	<b>Date/Performance time</b>	<b>Total audience/House</b>
1	The Guthrie Theatre, Minneapolis	26 Oct. 2005 / 7:30	n.g.
2	The Guthrie Theatre, Minneapolis	27 Oct. 2005 / 7:30	n.g.
3			
4			
5			
6			
7			
8	The Guthrie Theatre, Minneapolis	1 Nov. 2005 / 7:30	750
9	The Guthrie Theatre, Minneapolis	2 Nov. 2005 / 1pm	~ 1100
10			
11	The Guthrie Theatre, Minneapolis	3 Nov. 2005 / 7:30	600
12			
13			
14			
15	The Guthrie Theatre, Minneapolis	6 Nov. 2005 / 1pm	~ 950
16			
17	The Freud Playhouse, Los Angeles	10 Nov. 2005 / 8pm	~ 580
18	The Freud Playhouse, Los Angeles	11 Nov. 2005 / 8pm	~ 480
19			
20	The Freud Playhouse, Los Angeles	12 Nov. 2005 / 8pm	~ 540
21	The Freud Playhouse, Los Angeles	13 Nov. 2005 / 2pm	~480
22			
23			
24	The Freud Playhouse, Los Angeles	16 Nov. 2005 / 8pm	~ 350
25			

26			
27			
28			
29			
30			
31			
32			
33			
34			
35	The Freud Playhouse, Los Angeles	26 Nov. 2005 / 2pm	~ 420
36			
37	Zellerbach Theatre, Philadelphia	30 Nov. 2005 / 7:30	824
38			
39	Zellerbach Theatre, Philadelphia	1 Dec. 2005 / 7:30	760
40	Zellerbach Theatre, Philadelphia	2 Dec. 2005 / 8pm	800
41	Zellerbach Theatre, Philadelphia	3 Dec. 2005 / 2pm	960
42			
43	Zellerbach Theatre, Philadelphia	4 Dec. 2005 / 3pm	880
44	O'Reilly Theatre, Pittsburgh	6 Dec. 2005 / 7:30	540
45	O'Reilly Theatre, Pittsburgh	7 Dec. 2005 / 7:30	340

Table 11: *Measure for Measure* – Globe Theatre Tour of America 2005

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## 10. Abstract

### 10.1. English Version

#### **“Shakespeare’s Globe: A Tripartite Analysis of a Cultural Phenomenon: Theatre – Audience – Press” (282 words)**

The famous Globe playhouse of Shakespeare’s time has been the most important theatre in Elizabethan theatre history as well as in collective English theatre history. It has not only influenced theatre but also irreversibly changed it forever, since one is tempted to regard it the most original theatre experience. Therefore, the reconstruction of Shakespeare’s Globe and the way it functions in the 21<sup>st</sup> century are worth being investigated within the framework of this diploma thesis.

A play selection of productions that were each staged thrice over a period of twelve years at the reconstructed Globe will provide the basis for gaining insights into the latest reception history of the Globe. This will be exemplified by the presentation of two plays, namely *A Midsummer Night’s Dream* and *The Winter’s Tale*; both of which are representative of incisive seasons that shaped this theatre.

Topics, prominent elements and events relating to the Globe are at the centre of interest throughout this thesis. They contribute to the creation of the Globe phenomenon that is reflected in the tripartite realisation of theatre, audience and press. This phenomenon is revealed and highlighted in all respects, ranging from daily instances over Globe policies to extraordinary achievements. A further point of relevance focuses on Mark Rylance, who made his mark on the initial phase of Shakespeare’s Globe as the first Artistic Director.

Based on unpublished archival sources, which are reflecting in-house documentation policies of this theatre as well as its working method, press reviews of selected productions, and books and papers concerning the modern Globe theatre – onstage as well as offstage – this thesis explores the first decade of its existence within the reception process and establishment of this cultural construct.

## 10.2. German Version

### **“Shakespeare’s Globe: Analyse der Trias eines Kulturellen Phänomens: Theater – Publikum – Presse” (275 Worte)**

Das Globe, das berühmte Schauspielhaus in Shakespeare’s Tagen, war das bedeutendste Theater in der Elisabethanischen Theatergeschichte sowie in der kollektiven englischen Theatergeschichte. Es hat das Theater nicht nur beeinflusst, sondern auch für immer unwiderruflich verändert, weil es, wie man versucht ist zu behaupten, das ursprünglichste Theatererlebnis darstellt. Aus diesem Grund ist es von Bedeutung die Rekonstruktion von Shakespeare’s Globe und die Weise wie es im 21. Jahrhundert funktioniert im Rahmen dieser Diplomarbeit zu erforschen.

Eine Stückauswahl von Produktionen, die jeweils drei Mal über einen Zeitraum von zwölf Jahren am wiedererrichteten Globe produziert wurden, bildet die Basis für Einblicke in die aktuelle Rezeptionsgeschichte des Globe. Anhand der Präsentation zweier Stücke wird diese beispielhaft durch *Ein Sommernachtstraum* und *Ein Wintermärchen* in Szene gesetzt; beide repräsentieren einschneidende Saisons, die dieses Theater geprägt haben.

Im Zentrum des Interesses dieser Diplomarbeit stehen Themen, die sich direkt auf das Globe beziehen, sowie herausragende Elemente und Ereignisse, die mit ihm in Verbindung stehen. Schließlich tragen alle von ihnen dazu bei das Globe-Phänomen zu kreieren, das in der Trias von Theater, Publikum und Presse verwirklicht wird. Dieses Phänomen wird in jeder Hinsicht, angefangen bei der täglichen Routine, über grundsätzliche Richtlinien bis hin zu außergewöhnlichen Ereignissen, beleuchtet. Ein weiterer Fokus richtet sich auf Mark Rylance, der als erster Intendant die Anfangsphase von Shakespeare’s Globe bedeutend geprägt hat.

Basierend auf unveröffentlichtem Archivmaterial, welches die hausinterne Methode der Dokumentation des Theaters sowie seiner Arbeitsweise darstellt, Pressespiegeln ausgewählter Produktionen, und Büchern sowie wissenschaftlichen Arbeiten, die sich mit dem modernen Globe Theater



beschäftigen – auf der Bühne sowie hinter den Kulissen – untersucht diese Diplomarbeit die erste Dekade seines Bestehens im Rahmen des Rezeptionsprozesses und der Etablierung dieses kulturellen Konstrukts.

## 11. Curriculum Vitae

### PERSÖNLICHE INFORMATION

**Name:** Veronika Mandl  
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### AUSBILDUNG

#### **Studium:**

- seit WS 2008: Diplomand am Institut für Anglistik; Diplomprüfung voraussichtlich im SS 2009; Thema der Diplomarbeit: „Shakespeare’s Globe: A Tripartite Analysis of a Cultural Phenomenon: Theatre – Audience – Press“ (Rezeptionsstudien)
- WS 2008/09: ERASMUS-Aufenthalt in London: Forschungsarbeit für die Diplomarbeit in der Library und im Archiv von *Shakespeare’s Globe, British Library* und Studium an der Universität *Royal Holloway, University of London*
- seit Oktober 2006: Diplomstudium der Anglistik an der *Universität Wien*
- seit Oktober 2004: Studium der Anglistik, Psychologie und Philosophie (Lehramt) an der *Universität Wien*
- Oktober 2001 - 2004: Studium der Medizin an der *Universität Wien* (vorzeitig beendet - ohne Abschluss)

#### **Schullaufbahn:**

- 2001: Matura am Sacre Coeur Pressbaum
- 1993: Gymnasium Sacre Coeur Pressbaum
- 1989: Volksschule Pressbaum

### STIPENDIEN

- WS 2008/09: Erhalt des ERASMUS Stipendiums und des Auslandstipendiums *Top Stipendium* vom Land Niederösterreich

### ARBEITSERFAHRUNG

#### **Praxiserfahrung:**

- WS 2008/09: Mitarbeit an *Shakespeare’s Globe* (z. Bsp.: Tätigkeit als Stage Manager bei der Globe Projekt-Serie “Read Not Dead”; Betreuung der Konferenz: „Outside In/Inside Out: Shakespeare, the Globe and the Blackfriars“ 23.-26. Oktober 2008; unterstützende Funktion bei Buchpräsentation, etc.)
- 10. November 2008: Erste Veröffentlichung einer Zeitungskritik in *the founder Vol.3/Issue 4*
- 11.-13. Mai 2008: Mithilfe als Student Helper bei der Konferenz „Weltbühne Wien / World Stage Vienna – International Conference on Drama, Theatre and Cultural Transfer“ am Institut für Anglistik und Amerikanistik an der *Universität Wien*

#### **Freelance Jobs:**

- seit Sommer 2006: Übersetzungstätigkeiten
- seit 2004: Nachhilfestunden in Englisch

#### **Ferialjobs:**

- Sommer 2006: Lehrerin und Betreuerin eines English Summer Camps (*Camps4you*)
- Sommer 2004: Callcenter-Job bei der Firma *i-profi*
- Sommer 1999 & 2000: Büroassistentin bei der *UTA Wien* (Telekommunikationsgesellschaft)

- Sommer 1998: Bürohilfe im *Theater an der Wien*

#### **Auslandsaufenthalte:**

- WS 2008/09: ERASMUS-Aufenthalt in London: Forschungsstipendium für die Recherche der Diplomarbeit in *Shakespeare's Globe* und Studium in *Royal Holloway, University of London*
- Juni 2007: Exkursion Anglistik Wien „London and the London Theatre Scene“ (1 Woche)
- August/September 2005: Aufenthalt in New York; Besuch der *Aspect-Sprachschule* im *Empire State Building* (3 Wochen)
- April 2000: 3 Wochen England in Paignton/Devon bei einer Gastfamilie; Besuch der *Devon School of English*
- Februar 1997: 1 Woche Malta bei einer Gastfamilie; Besuch einer Sprachschule

## **QUALIFIKATIONEN & INTERESSEN**

#### **Zusatzqualifikationen:**

- Übersetzungskurs in *Royal Holloway, University of London*: Translation ‚German into English‘ (authentische Texte wie Peter Handke, Gabriele Wohmann, Sarah Kirsch, Zeitungsartikel, etc.)
- Übersetzungskurse an der *Universität Wien* im WS 2007/08 (Shakespeare in German translation) und im WS 2006/07 (Translation course - Grundkenntnisse)
- Jänner 2006: Abschluss der Practical Phonetics/Oral Communication Skills-UE an der *Universität Wien* (British English)
- April 2005: Teilnehmer des Viktor Frankl Kongresses „Der Wille zum Sinn“ (inklusive Besuch von 2 Workshops unter der Leitung von Prof. Haddon Klingberg von der *Northpark-Universität/Chicago*)
- seit Herbst 2003: Gründungsmitglied und aktives Vorstandsmitglied des Absolventen-Vereins der Alt-Pressbaumer „*Alumnarum et alumnorum societas Sancti Cordis Pressbaumiensis*“
- Sommer 2003: 4-wöchige Famulatur im *St. Josef Krankenhaus* auf der Gynäkologie
- Sommer 2001: 3-wöchiger Workshop an der Theaterakademie in Graz (Theater & Stimmbildung)

#### **Sprachen:**

Muttersprache: Deutsch

Fremdsprachen: Englisch – fließend (8 Jahre in der Schule + 4,5 Jahre (i.e. 8 Semester) an der *Universität Wien* + 1 Semester in *Royal Holloway*), Französisch (4 Jahre in der Schule + 1 Semester in *Royal Holloway*), Italienisch (3 Jahre in der Schule + 1 Semester in *Royal Holloway*), Latein (6 Jahre)