

SHAKESPEARE'S GLOBE

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Findings from the Globe Opening Season

HENRY V

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1. Preparing the play for the Globe Space

The Text

Before the start of rehearsals director Richard Olivier and Globe artistic director Mark Rylance went through the New Cambridge edition (ed. Andrew Gurr) to cut about 20 per cent of the play¹. The aim was to make cuts of roughly equal length from each act/scene/ Chorus as a means of reducing performance time - in keeping with the production's 'authentic brief' (see 'Research' section below). Reference was made to the First Folio in the decision-making process. Research fellow Pauline Kiernan was consulted about the cuts made in Act 5. It was decided to leave the Epilogue completely intact, and not to cut 20 per cent as planned after discussions about its significances for the overall meaning of the play .

At this stage of preparing the play for performance, the cut text was given to the actors with the understanding that it was a 'provisional' script. The scripts were A4 enlarged photocopies of the pages of the Cambridge edition with the cut lines still readable beneath the deletion scores.

Cuts in the provisional script (from the New Cambridge edn.):

1.Prologue. No cuts.

1.1. 14-15; 32-37; 39; 47-52;

1.2. 24-8; 46-53; 56-64 ('...Fight hundred five'); 65 ('which deposed Childeris'); 70-1; 73; 75 ('who was the son'); 76; 77 ('Of Charles the Great'); 83-85; 111-114; 120-122; 124-126; 145; 150-168; 173; 202-204; 210; 217; 225-233; 239-240; 244-5; 264-6; 269-272; 276-280; 290-3; 304-8.

2.0. 8-15; 29-32.

2.1. 4-5; 20-2; 23-4; 31-2; 33; 46-48; 59-61; 63; 79-84; 88-9;

2.2. 6-11; 17-8; 33-39 ('We judge no less. '); 70-3; 82 ('My lord of Cambridgeshire..')-90; 97-99; 104-5; 108-122; 132-3; 139 ('Their faults are open')-141; 150-2; 158-9; 163-4; 166-7; 174-6; 182-6.

2.3. No cuts

2.4. 8; 12-14; 17; 22; 27; 33-5; 45-8; 49-50; 71-2; 83-85; 87-8; 91; 115-6; 121-7; 134; 145.

3.0. 9.16.17; 18-21.

¹ *King Henry V*, ed. Andrew Curr (Cambridge University Press, 1992). All references are to this edition unless otherwise stated.

3.1.In prose passages part-lines (usually complete sentences) were often cut: 18-21; 24-25;

3.2.10-11; 13-8; 27-35;

3.3.6-7; 23-24; 30; 32-3 40-42; 45-6; 50-51; 57-8; 67-9.

3.4.3-6; 8-9; 11-14; 30-2; 39-41; 44;

3.5 No cuts.

3.6.22-26; 32-5; Cuts from 41-45: 'Bourbon...of Berri,/Aloncon, Brabant, Bar and Burgundy, Jacques Chatillon...Vaudemont,/Beaumont, Grandpre, Roussi and Fouconbridge,/Foix, Lestrelles, Boucicault and Charolais'; 50-3; 62-3.

3.7.2-3; 6-8; 18 ('The Duke of Exeter doth love thee well.')->21;

26 ('with a waffle afore her eyes'); 28 ('which is the moral of it');31; 34 ('A damned death!'); 38-9; 46-7 ('For discipline ought to be used'); 51('I remember him now a bawd, a cutpurse'); 54-5; odd cuts 60-64; 69-70; 78-9; 83; 102-3 ('Advantage is a better soldier than rashness'); 104 ('that thought not good to bruise an injury till it were full ripe'); 110-114; 120; 124-5; 127-8; 140-4.

3.8.16-7; 21-3; 27; 29-30; 49-50; 52-3; 56-8; 59; 68-72; 76-7; 85-6; 98-111; 114-5; 132-6.

4.0.8 ('and through their paly flames')- 11 ('Piercing the night's dull ear. '); 30-1; 37-42.

4.1.8-10; 24-8; 40; 55-6; 65-66; 77; 95-96 ('For though I speak it to you'); 98-9 ('The element shows to him as it doth to me/All his senses have but human conditions'); 100 ('and though his'); 101; 102 ('they stoop with the like wing'); 109-110 ('at all adventures'); 111 ('By my troth, I will speak my conscience of the king'); 116 ('howsoever you speak this to feel other men's minds'); 128 ('some upon the debts they owe'); 130-1 ('their argument?') 132-3 ('who to disobey were against all proportion of subjection'); 137-140; 142 ('nor the master of his servant'); 147 ('some of beguiling')- 149; 150 ('with pillage and robbery'); 151 ('and outrun native punishment');153 ('so that here men are punished for'); 154-6; 160 ('Therefore should every soldier in the'); 161-6; 183-4; 195-6; 199-201; 216; 218; 223-230; 249-251; 254-7.

4.2.11-13;21-22; 23 ('And sheathe for lack of sport') 27-8; 35;

41-2; 46 ('and their poor jades'); 47-50; 58; 60 ('I stay for my guidon'); 61-62;

4.3. 5 ('God's arm strike with us!'); 6-16; 23; 25; 31-3;53-4;

82-3;98-107; 119-121.

4.4.2-3; 10-3; 30-1; 40; 43; 47; 54.

4.5.8-11.

4.6.9; 13-4; 18-9; 33-4.

4.7.6; 12 ('The pig or the'); 13-4; 16; 22-23; 28-9; 34-5; 42-4; 51-3; 58-9; 63; 68-70; 71 ('Killing them twice'); 96 ('I can tell you that God pless it'); 97-104; 115-6; 122; 125-8; 133-4; 146-65.

4.8. 3-4; 16-21; 23-5; 45 ('witness the night, your garments, your lowliness'); 53; 57-8; 67-71; 79-92; 100 ('When, without strategem'); 102-3.

5.0.26-7; 29-32; 36-39;

5.1.6-7; 11-2; 17-18; 21-2; 32-34; 38; 45-7; 59; 66-7;

5.2.5-6; 8; 11, 15-7; 22; 25; 29-30; 32; 48-53; 72-6; 81-2; 84-5; 87-8; 111; 128-130; 132 ('under the correction of bragging be it spoken'); 133 ('Or if I might buffet for me love'); 134; 135 ('and sit like a jackanapes, never off'); 136 ('nor I have no'); 137-8; 145 ('for he perforce must'); 146-8; 150-1; 153 ('a full eye will wax hollow'); 168 ('let me see'); 175 ('But thy speaking of my tongue and I'); 176; 180 ('Come, I'); 181-5; 186; 92-4; 204; 214-220;

122 ('break thy mind to'); 223 ('me in broken English');

245 ('and the liberty'); 246-7; 251; 274 ('if you will'); 276-282; 291-3; 300-310; 315-8; 333-5.

Epilogue. No cuts.

Once rehearsals began the cuts would be discussed among the company at various stages from read-through, to improvised character work, first run, and so on.

Cuts that were reinstated:

1.2.53; 3.3.6-7; 3.3.57 ('Marry, I wad full fain hear some questions tween you two'); 3.4.39-41; 3.7.46-7; 3.7.110-14;

4.1.55-6; 4.1.195-6; 4.3.53-4; 4.7.96-104; 4.8.79-83; 5.2.215-223; 5.2. 274-83; 5.2.291-3; 5.2.299-310.

Additional cuts:

4.1.69 ('I warrant you, you'); 70-2; 5.2.209 ('My comfort is that old age, that ill layer-up of'); 210-11; 212 ('wear me, better and better').

Doubling, cuts and changes

CHORUS:

When the play was cut it was decided to split the Chorus between six of the characters in the play. Richard Olivier explains: 'Within the play we wanted to set up the idea that it was a company of actors telling a story. We couldn't afford an actor to play just the Chorus, and we thought about using one character from the play, but quickly decided that it would draw too much attention to that one character, when we're trying to draw attention more to the story. I thought it was better to draw attention to a certain character in each act - a character who has a certain impact in each act. It developed from there really. Of course the Prologue should have been given by Sam (Wanamaker), but failing Sam's physical presence it seemed to us that the artistic director should do it, although Mark was very much against doing it at first.'

Chorus parts:

- Prologue Chorus played by 'Henry V'
- Act Two Chorus played by 'Duke of Exeter'
- Act Three Chorus played by 'Llewellyn'
- Act Four Chorus played by 'Michael Williams'
- Act Five Chorus played by 'Pistol'
- Epilogue Chorus played by 'French King'

Major doubling/trebling:

The Henry company consisted of fifteen actors to play forty-four to forty-five parts. This required heavy doubling. Academic advisor Andrew Gurr provided notes on doubling, from a base cast of fifteen, the number counted by Platter for a performance of *Julius Caesar*, almost certainly at the Globe, in 1599.²

- Katherine/Boy
- Pistol/Archbishop of Canterbury/Governor of Harfleur
- French King/Bishop of Ely/Erpingham
- Isabel, the French Queen/ Louis, the Dauphin/Thomas Grey
- Michael Williams/ Duke of Orleans/Duke of Burgundy
- Constable of France/John Bates/Scroop
- Lord Rambures/MacMorris/Earl of Cambridge/Alexander Court
- Llewellyn/Le Fer
- Bardolph/Montjoy/Alice
- Gower/Mistress Quickly
- Jamy/Duke of Bedford
- Earl of Westmorland/Nym/English Herald

Other doubling, parts cut, and changes:

² 'On the 21st September, after dinner, at about two O'Clock, I and my party went across the water; in the straw thatched house we saw the tragedy of the first Emperor Julius Caesar, very pleasantly performed, with approximately fifteen characters' Quoted from Ernest Schanzer's translation in his article 'Thomas Platter's Observations on the Elizabethan Stage,' *Notes and Queries*, 201 (1956), 465-7. Thomas Platter visited London from 18 September to 20 October 1599. The Globe was built in 1599.

1.2. SD: Scroop replaces 'Clarence'

2.2. SD: Gloucester replaces 'Westmorland'

2.4. SD: Attendants replace 'Lords'; Rambures and Orleans replace Dukes of Berry and Bourbon; Messenger is Montjoy;

3.1. SD: Enter Gower, attendants (and others) replace Bedford and Gloucester,

3.4. SD: Enter additional characters: 'Nym, Pistol, Gower, Jamy, MacMorris, Attendants and others'; 3.6. SD: Duke of Orleans replaces Bourbon; 'and others' specified as 'Rambures and Attendants'; 3.7. SD: Bedford replaces 'his poor soldiers';

3.8. SD: Dauphin replaces Bourbon throughout the scene;

3.8.82. 'the Dauphin' replaces 'Duke of Bourbon'; 3.8.112 Montjoy replaces 'Messenger'; 4.2. SD: Dauphin replaces 'Bourbon', no 'Rambures and Beaumont'; 4.2.113. SD: Montjoy replaces 'Messenger'; 4.2.37 SD: Rambures replaces 'Grandpre';

4.2.57 Dauphin replaces 'Bourbon'; 4.3 SD: No Salisbury. Add 'and Attendants'; Westmorland replaces 'Salisbury'; 4.3.68 Gower replaces 'Salisbury'; 4.3.129 Gower replaces 'York'; 4.5. SD: Dauphin replaces 'Bourbon', Montjoy replaces 'Rambures';

4.6. SD: Enter add Westmorland and Rambures; 4.7.44. SD: Bedford replaces 'Warwick', add 'and Attendants', cut 'English Herald, and Bourbon with prisoners'; 5.2. SD add: 'Gloucester...and Attendants'

Research work on the play

Following Sam Wanamaker's wish that at least one production of every season would be as 'authentic' as possible, it was decided that one production, *Henry V*, would be given an 'authentic brief' in the Opening Season. Olivier says: 'The way I took it was that we would, as a production, undertake to explore certain authentic production methods or styles. Not that we were trying to make the whole thing as it would have been in the 16th century'.

The 'Authentic Brief'

'Authentic' production methods used for *Henry V* involved:

* An all-male cast. A 'boy-actor' played Katherine. Young male actors played Alice

and the French Queen. A male actor played Mistress Quickly.

* Cuts to the text to speed up performance time.

* Five interval-free performances (with two-minute pauses between each acts necessary for costume-changes).

* Doubling of parts.

* Extensive historical costume research and practice by Jenny Tiramani. *The Henry V* costume team hand-stitched and dyed all clothing with original materials using dress-making methods of the period, with original fastenings, including undergarments that would not necessarily be seen.

* Authentic weapons: swords and crossbows.

Music

* Historical music research by the Globe's Director of Early Music, Phillip Pickett, including the use of period instruments: sackbut, cornett, natural trumpet, slide-trumpet, curtal, drum. The music director and the musicians held extensive rehearsals throughout the preparation period. The flourishes, alarums, tuckets, parleys and retreats - the trumpet calls commanding the horse soldiers and drum rhythms commanding the foot soldiers - were authentic for the English and the French, including the different pitch which the French used, which was lower than the English calls. Philip Pickett explains: 'All the trumpet tunes are the originals that would have been played at the time. The original audience would have recognised the different meanings of the calls': the sound for a retreat, for example, and the alarum Henry hears in 4.7. which has the specific meaning that tells him 'The French have reinforced their scattered men', and prompts him to order every soldier to kill his prisoners. A discussion about these included the point that although modern audiences would not know the difference between a flourish, a parley, an alarum and a retreat, the company agreed that by being aware of the distinction, the actions and responses of the soldiers to what they hear during the 'battle' was a positive help in playing the scene, and that this would, in turn, instill belief on the part of the audience. The timing of the flourishes and parleys etc was given a great deal of rehearsal time.

The incidental music consisted of arrangements by Philip Pickett of original material with a war-like background and included 'The March of Foot' from a keyboard piece by William Byrd, 'The Battle'; arrangements of material from Andrew Newman's 'Pavan', and from four pieces from the 'Mulliner Book': 'La Bounette' etc.

The camp song sung by the English army, 'The Souldiers', is a traditional fourteenth-century camp song sung by the English: It was a song that was sung in English camps up to 1800:

All gallant knights
Don for the day's fight
The breast plates so bright
To battle their foes.

The valiant steed prances
And with spirit dances.
Daylight advances
The night is near gone. [The hour is near come]

Brave men in field
Their stout weapons wield
With shining bright shields
Like Titans enthroned.

Strong spears in rests
Across chargers' crests
Are broken on breasts.
The night is near gone. [The hour is near come]

Hard are the hits
Some stagger some sit
And some this life quit
On the ground where they groan.

Horsemen so gay
On chargers that play
With words made afay.
The night is near gone. [The hour is near come]

The company was offered two alternatives for the final lines of this song: 'The night is near gone', and 'The hour is near come'. The actors felt that the reference to the night in the first was more suitable and in keeping with the mood of night and the coming of the dawn they were trying to create. The discussion led on to one of several relating to the creation of mood and location on the Globe stage. It was agreed that anything that might help the actors and audience to imaginatively create the sense of the passing of the night, not only in this instance (on the eve of the battle of Agincourt in *Henry V*) but in any play which had night scenes, would enhance the performance. Throughout the rehearsal period, the director and actors were conscious that they would be playing in daylight and usually with the sun shining down through the open roof of the theatre, and that there would not be stage lighting effects.

The camp song sung by the French army in the production is a traditional fourteenth-century camp song sung by French armies at the time:

Celle qui m'a demande
Argent pour etre m'amie
Elle m'a fait grand vilenie
Jamais je ne l'aimerai,
Bon gre en ai sainte Gemme
Lui en fault il de retour.

Ne lui doibt il pas sufire
Si se lui donne amour.

Je la quite en bonne joy
Et feray une aultre amie
Puis qu'el demande partie
D'argent qu'avou elle et moy.

Celle qui m'a demande
Argent pour etre m'amy
Elle me fait grand villenie
J'amaiz je ne l'aimerai.

At the end of Act 4, two of the actors were to sing *Non nobis* and *Te Deum*, which are specified in the text:

King. Do we all holy rites.

Let there be sung *Non nobis* and *Te Deum*

4.8. 114-5.

This was sung in the Lords' rooms to signal the end of the act.

* Research fellow PK provided video film of a special performance of authentic jigs which had been researched and directed by academic Antony Green at the Theatre Department of Bretton Hall Institute, which PK and Mark Rylance had attended in the spring of 1997³. The Globe company did experimental work on authentic jigs, particularly the songs, with Philip Pickett, such as 'A proper new ballad, entitled Rowland's Godson' to the tune of 'Loth to Depart'. Work was then done on producing an 'authentic' jig in modern-day language to come after each performance of *Henry V*. The company were reluctant to abandon what they felt were the positive benefits to both actors and audience of performing a jig at the end of a show, namely the sense of 'completing' an experience which had been shared by actors and audience. After much discussion, and further work on the new words for a jig, it was decided that the preparation involved was in danger of using up valuable time and energy which the company felt was needed for *Henry V*. It was decided to find an alternative to an authentic jig.

As the actors' preparation of the play had involved playing African drums, which had led to the idea of opening each performance of the play with the actors coming on stage beating the floor with their staves, it was decided to end each performance with all the actors coming back on stage and drumming. The actors felt that this had grown naturally from the work they had done on preparing the play for performance, and that it would be, in a sense, this particular production's 1997 version of an 'Elizabethan jig'.

³ Thomas Platter devoted a great deal of attention to the jig that was performed after the *Julius Caesar* performance he described. 'At the end of the play they danced together admirably and exceedingly gracefully, according to their custom two in each group dressed in men's and two in women's apparel.' Later in the passage is a description of a visit to a theatre at Bishopsgate (almost certainly the Curtain) where 'in conclusion they danced, too, very gracefully, in the English and the Irish mode. See Schanzer, *Notes and Queries* 201 (1956) 466.

* Management of the stage was planned to be as close to Elizabethan conditions as was possible within the safety constraints of the modern Globe. At the first production meeting of the play, in which technical requirements for the production were discussed, Mark Rylance said that the aim was 'to try not to use modern technology unless we really have to'. Stage management were not in period clothing and it was necessary, for safety reasons, to wear headphones.

* Use of stage trap.

* Use of the lords' rooms/music room in the balcony above the stage by seated playgoers.

* Use of the music room by musicians (although there is no evidence for this at the original Globe until 1609).

* Use of a cannon in the gable (from the *Golden Hinde*)

* Ticket prices set at rough equivalents of Elizabethan playhouse prices (as with all productions at the Globe).

Deliberately non-authentic aspects of the production included extensive actor use of the yard, as a means of access to the stage, for which there is no evidence. Stepping devices were placed against the stage for actors to climb up onto the stage from the yard, and to exit from the stage.

The playing of African drums was a deliberate anachronism intended to represent the 'heartbeat' of the Globe space - an organic building that breathes along with both playgoers and actors during performance.

Pauline Kiernan provided guidelines and research materials for various aspects of the 'authentic brief'. Designer Jenny Tiramani researched costume and design authenticity (including the uses of rushes on the stage). Andrew Gurr provided the director with suggestions concerning the original staging of the play.

The aim, says Olivier, was to decide what elements were going to be 'authentic' and 'hopefully to reinvigorate those authentic methods'.

In the rehearsal room, a 'research table' was set up which the company was encouraged to make use of. This included a facsimile of the First Folio (which was regularly consulted), books on mediaeval military campaigns, particularly Christopher Hibbert's *Agincourt*, academic studies of the play, source material such as Holinshed etc. Specialists in Elizabethan costume, manners and sword-bearing visited the rehearsal room several times to demonstrate movement in costume, hair styles, and social etiquette. The research fellow attending rehearsals (PK) was included in discussions of the play, offered material about the play and its sources, and advised on textual cruxes, characterisation, and Elizabethan theatrical conditions, and provided information requested by the director and actors.

The preparation also included the reading and discussion of myths and fairy tales, particularly the story of St. George and the Dragon, as well as literary texts, such as the mediaeval *Romance of the Rose* translated by Chaucer, and its images of the maiden as a walled garden. Peter Dawkins provided major contributions on western philosophical ideas of the Elizabethan period. Early on in the rehearsal period the whole company spent a weekend at a disused army camp in the country to work on the play and to have the opportunity of exploring the 'brotherhood' theme of the play. This involved ritual work on learning to look on death, of finding ways to gain a deeper understanding of the experiences of the battlefield, dealing with death and survival. The weekend also gave the cast an opportunity to improvise scenes with more freedom and time than is usually afforded in the rehearsal room.

In the rehearsal room

7 April - 17 May

- * 7 April. First read-through, with approx. 20 per cent cuts, without intervals, without jig: 2 hrs 50 mins.
- * Mark-ups with accurate measurements of the stage and mock-pillars in their correct positions. Director Richard Olivier talked to the company about the importance of getting used to the dimensions of the stage and the positions of the pillars.
- * A mock-up 'central opening' (coat stands and white sheets) and hangings.
- * A mock-up 'balcony' for the Harfleur scenes - a wooden chair for the actor to stand on became the 'gates' and the rehearsal room wall became the 'walls' of Harfleur.
- * Items of furniture were tried out in the rehearsal room and most were rejected before the company took the play onto the stage. As Olivier explains: 'Before we started rehearsals I think we were planning on four stools, two different-sized tables, two daises, two thrones, a sail for the Southampton dock, and various other bits and pieces, and gradually as we went through rehearsing we just found the design naturally eroding. Almost every time we'd done a scene with furniture, we'd say. "Right, let's try and do it without the props, and every time we did it without, the scene was better.' Olivier says, 'I felt that as long as there was a kind of truth to the story telling then the building would support that. For me, the ideas such as the one we tried out for the traitor scene playing it as an official ceremony with seven stools placed in a formal arrangement, were getting in the way of the narrative. We didn't want clutter. We didn't want things getting in the way of the story'.
- * Props were kept to a minimum.

Props List:

Act/Scene Description Character

1.1 Genealogical books Canterbury, Ely

1.2 Throne on dais

1.2 A 'tun' of tennis balls Ambassador

2.1 'Papers of arrest' Cambridge, Scroop, Grey

2.4 Scroll Exeter

3.1 Scaling ladders

3.7 Drum and colours, English

Coin for Montjoy King

4.6 Hand ties Prisoners

4.8 Money, crowns

and shilling Llewellyn, Attendants

Papers, French and

English Dead Exeter (later Herald)

5.1 Leek Llewellyn

Cudgel Llewellyn

* Movement and Voice Work: classes attended by actors every rehearsal morning to help physical stamina to keep body and voice supple, but also with the specific purpose of preparing for the particular physical configuration of stage and audience in the Globe space and its acoustics.

* Walking in a wide circle around the 'stage' looking at different 'playgoers' as individuals.

* Many of the blocking changes within the rehearsal room were prompted by the consideration of the Globe stage and its audience. For example, early on in rehearsals of 4.1. when Williams, Bates and Court are discussing the justice of war, the scene was tried with them all sitting down. Interestingly, even in the rehearsal room such blocking made the scene flat, and was rejected. Instead, long diagonal blocking was tried and, again interestingly, felt to be better suited to the intimacy of the scene.

* Blocking and timing were constantly being worked out for the intervals and Chorus at each act. Chorus' exits and characters' entrances overlapped.

* Actors rehearsed scenes blindfold for night scenes.

* Actors rehearsed imagining the Globe audience as the English army and the auditorium as the Agincourt battlefield. The first time the Act V Chorus was run in character, the research fellow made the point that at the line 'You may imagine him at Blackheath...', the play's original audiences would have been aware that Blackheath was just downstream from the Globe, the playwright's cue, perhaps, for the audience to look over their shoulders as if waiting to see Henry V in his 'bruised helmet' and his 'bended sword' - something which the 1997 Globe audience might also do.

* Tried out having a French prisoner killed on stage - and rejected it.

* Research fellow, PK, asked if the company could try reinstating the cuts from the 'French dead' speech in 4.8, making the point that the individual naming of the dead, the emphasis on the importance of the social/political status of the majority of them, and the total number lost had the powerful effect of reinforcing the reality of the number of French losses, and gave a balance to the sense of waste on both sides. The speech was tried out with all the names being spoken. After a discussion, the director said 'we won't make a decision yet'. The reinstating of the cuts was tried every time the speech was rehearsed. It was decided to reinstate five lines:

So that in these ten thousands they have lost

There are but sixteen hundred mercenaries.

The rest are princes, barons, lords, knights, squires,

And gentlemen of blood and quality. (79-83)

* In the second half of the rehearsal period, rushes were strewn on the floor for the actors to get used to moving on them. The actors playing women practised gliding across the rushes in crinoline petticoats and practice wigs.

* The handmade leather shoes and boots were also introduced into rehearsals early on.

* Costume, which has been re-termed 'clothing' to describe authentic dress in Globe productions, was introduced as early as possible. The hand-sewn

undershirts were provided by the costume department as soon as it was possible in the rehearsal period so that actors could start to feel in the earliest stages of working on the play what it would be like wearing them.

Female characters wore practice skirts and practice wigs for the same reason.

* Real swords, shields and helmets, provided by Renaissance sword-fights expert Philip Stafford, were used to get used to moving about with unfamiliar, heavy weights.

* Throughout the preparation period the company concentrated a great deal on ritual work, which was reflected in the director's emphasis on experiencing work on the play as a journey of discovery as a 'circle' of 'storytellers', which is how the company was encouraged to see their role for when they took the play on to the stage and performed it for the Globe audience in the Wooden 'O'. The rituals they performed included those on learning to look at death. The director placed particular importance on finding ways for the actors to have an understanding of the horrors of war and of what it must be like to go into battle with your unit. The company would improvise scenes, not based on physical battle, but on focussing on the moments before the battle, then on coming out alive and finding everyone else dead.

* The military history of Henry V's French campaign was researched and discussed. Christopher Hibbert's *Agincourt* was regularly consulted by everyone, and provided valuable information on the gruelling hardships and extreme length of the campaign.

17 May. Run the play for first time. No interval. Three hours.

Director's notes on the first run

'* Costumes and space will change volume levels and sight lines.

* You need to fill the space out to the sides.

* Motivate moves.

* We need to brush up on etiquette.

* 2.1. Sword fighting is messy and needs sorting out.

* 3.7. Avoid a three-man line-up. Mud in the bog. You need to all agree on the extent you're getting stuck, not one person looking knee-deep and another ankle-deep.

* The French are fencing with words. The scene is character-led, not information-led.

* 4.1 and 4.2: Exits messy and need working out. It will be easier in the theatre.

* 4.6: Prisoners. Screaming heard from off-stage death scenes: we'll see how this all works when we get onto the stage.

* A lot of the blocking and sightlines will need to be worked on when we get the play on to the stage. We need to be flexible.'

2. Taking the play onto the stage

Rehearsals on stage: 20 - 27 May

20 May 1997. The first time the play was taken onto the Globe stage, which was the first day of technical rehearsals of the play: 10.30 am - 10.30 p.m.

- * Long rushes were strewn on the stage and damped down.
- * A builders' scaffolding tower was still being used at the sides of the stage, and the huge crane was still in use in the yard.
- * The mechanism of the stage trap was still being worked out by master craftsman Peter McCurdy, architect Jon Greenfield, production manager Richard Howey, stage manager, Jack Morrison, and head of stage, John Cole during the first stage rehearsals.
- * For 1.3. Bardolph comes up from the trap, followed by Nym. The two hear saucy noises from under the trap: Mistress Quickly, smoothing her dishevelled clothes, and Pistol, adjusting his trousers, emerge from the trap.

Nym and Pistol stand on either side of the open trap in their repeatedly deferred sword-fight.

* Audibility and visibility were tested in all parts of the auditorium on the first day the company took the play onto the stage. Actors took turns to take up positions in all three galleries, particularly at the 'sides' of the stage and in the yard to test the sound. The actors on stage tried facing the *frons scenae* to test the audibility of consonants and syllables. John McEnery tried out the acoustics with his Act 5 Chorus lines and exclaimed that 'it all comes back at you'. One problem that had been anticipated from the experience of the Prologue season was actors' difficulty in hearing their cues when waiting behind the *frons scenae*. Holes were drilled in the two side entrance doors, and tested out.

- * Musicians tested out the Lords' Rooms above the stage.
- * Designer Jenny Tiramani and her team of costume makers worked round the clock to enable full costume to be worn by the characters. Actors practised getting used to wearing authentic, thin-soled leather shoes.
- * There was a voice class taken by the company voice coach Jeanette Nelson on day one. Audibility was tested by Jeanette Nelson, Richard Olivier and Pauline Kiernan from different parts of the auditorium. Jeanette Nelson thought that the theatre 'flatters the actor's voice'. She commented, 'the actors hear their voice coming back at them.' Nelson felt the actors would be needing 'a lot of warming up of the voice before performances'. JN's notes were to do with clarity more than with volume.

* Sightlines were tested from every part of the theatre by RO and PK. RO emphasised to the actors the importance of playing to the sides and to all levels of the auditorium.

The chair of state for 1.2. was a throne on a dais and canopy placed a few feet in front of the central opening. RO urged the actors to 'Be aware of the pillars. Be aware of the people watching behind you!' When the French messenger stands in front of one of the pillars to deliver his speech, he is given a note by the director to stand in a position more visible to playgoers at that side of the stage.

Blocking

The director and actors were already prepared to find that the blocking which had been tried out in the rehearsal room would need to be changed/slightly altered/ refined. The first blocking to be worked out was the opening when the cast come on stage through the central opening and take up positions for the drumming introduction to the play. It was choreographed to make maximum use of the three large dimensions of the stage: the actors stood in positions in all key points of the stage so that the company would embrace every part of the auditorium. RO reminded the actors of the presence of playgoers at the 'sides' of the stage on all three levels. PK tested out sightlines from these positions taking into account the obstructions of the scaffolding, which we were hoping would be taken down before the first public performance. After Henry delivered the Prologue, the cast formed a phalanx, and they retreated from the stage through the central opening with their backs to the *frons*. The company quickly began to adapt to the blocking demands of the Globe stage on this first day.

Several actors felt that it was a natural environment to play in - that an actor was able feel connected to another even with some distance between them. This is an important point about the Globe space, that it encourages blocking in long diagonals.

The *Henry V* actors rapidly discovered that you need to *move* on this stage. John McEnery (Canterbury) and William Russell (Ely) in the first scene of the play found that by coming onto the stage from a side entrance and walking straight alongside the edge of the side of the stage, around the outside of the pillar and along the edge of the front of the stage onto the second pillar, they could conduct their conversation and move at the same time in such a way as to allow all parts of the audience to see them.

For the Harfleur scene (3.4), Bardolph, Pistol, Nym and the Boy run through the yard, carrying a ladder, which they lean up against the stage at one side, and climb up onto the stage. In this production the ladder was not used, as it would have been in original performances, for the English soldiers to scale the wall to climb up on to the balcony. Llewellyn comes through the yard and steps up on beer barrels placed up against a corner of the stage. King Henry and his men enter through one of the two side entry doors on the stage because the balcony above the central opening is to represent the wall, and the central opening, when the Governor invites the English to 'Enter our gates', will become the

gates of Harfleur: Henry and his men 'enter the Town' through the gates. As soon as this moment is played on the Globe stage, we believe that Henry is facing the town of Harfleur. As he turns to face the *frons* and says 'the town', it is Harfleur. The creation of 'place' by the simple act of 'looking' at whatever that place is supposed to be, is a marked characteristic of this space. The stage trap 'becomes' the entrance to the tunnel which MacMorris and Jamy have dug under the walls of Harfleur.

21 May: Second day of technical rehearsals on stage. 10.30 am - 10.30 p.m.

Timing rehearsed for cannon fire and smoke from the trap at end of 3.1. The cannon is fired from over the stage in the gable, after Henry's final line: 'Cry "God for Harry, England and St George!', and simultaneously, smoke rises from the trap. This was tried out four times.

Much work was done on blocking/movement with the pillars. Different arrangements of entrances were tried out for scenes with many characters on the stage. Several entrances worked better when a character entered by a side entrance, and walked in an L-shape around the outside of the stage pillar. In 3.2. diagonal movement inside the pillars was replaced by movement outside the pillars for Llewellyn and for Jamy.

Several blocking arrangements were found to work particularly well for playgoers in the top gallery at the side of the stage, next to the *frons*. For example, in 2.4. the chair of state and canopy is brought on by stage hands through the central opening followed by members of the French court. The French King sits, the courtiers spread out. Exeter enters stage right, walks in an L-shape along the side edge of the stage and around the outside of the stage right pillar, to deliver his lines to the King in front of the stage pillar. The Dauphin stands to the King's immediate right, crosses the stage in a diagonal to the stage left pillar and speaks in front of it. The working out of the blocking for this scene was a particularly helpful example of how to make multiple-character scenes work on the Globe stage for all sections of the audience - what might be called '3-D acting'.

A great deal of attention was paid to the music. Trumpets were tested out on the balcony, then behind the *frons*. Musicians came on stage at different points to play alarums and flourishes.

There were three try-outs of the English camp song: first sung by English 'soldiers' behind the musicians in the balcony; then in the central opening, then hidden from the audience behind the *frons*.

For the beginning of 4.1. the English army came on stage slowly with spread-out blocking. They looked out across the tops of the heads of the groundlings to the 'French camp'. The creation of 'place' was instantaneous. The actors playing the English were focusing more and more on the French camp 'over there', that is, across the yard. Time was spent experimenting with the best place to have the

French camp song sung. In the space behind the music room in the balcony? Or (as was decided) outside one of the entrances to the yard so that the English were looking towards the source of the sound of the French singing above the heads of the groundlings in the yard? The English army *exeunt*, leaving Williams, Bates and Court on stage.

Blocking for 4.1. came next. It is interesting that this pivotal scene, much worked on in the rehearsal room until it had become a scene that 'catches fire', played rather flat the first time on the stage. On the next run, though, with different blocking, the scene was to light up. The blocking was more spread out, the actors moved on the line more. This was a significant example of the importance of being prepared to change blocking arrangements that have been tried out in the rehearsal room once a play takes to the Globe stage.

Blocking work on 4.4 was another example of effective '3-D' staging. Pistol stands in front of the central opening, a rope stretched in a diagonal to the Boy who stands before the stage left pillar. Le Fer enters clutching his longbow, at stage left entrance, and runs straight into the rope to be trapped by Pistol and the Boy. The stage business takes place in the central section of the stage. Pistol and Le Fer exit stage right. The Boy speaks the final lines of the scene at the front of the stage, then exits through the central opening. The short, 24-line scene that follows (4.5.) Was done with spread-out blocking which, again, worked well from the sides of the stage. The Dauphin was brought forward to cross the front of the stage to deliver his lines to the Globe audience as though it were the French army he is pleading with:

Mort de ma vie, all is confounded, all!
Reproach and everlasting shame
Sits mocking in our plumes
A short alarm
O mechante fortune! Do not run away.

At 4.6. Henry enters by the stage left entrance and not through the central opening because the French prisoners, huddled in blankets, are standing with their backs turned in front of the central opening. The hangings are drawn across, then there is the sound of the prisoners being killed. Just before 4.7. there is the sound of a single scream offstage. The hangings are drawn back, and the dead body of the Boy lies in the central opening. Llewellyn and Gower enter stage right. Stage hands drag the body backstage.

22 May. 3rd day of technical rehearsals on stage. 12 - 5 p.m.

More work on the underpinning of the stage trap. This was necessary to ensure that the sound of the actors' footsteps over the trap area would be the same as over all the other parts of the stage floor.

First technical run 6 -10 p.m.

Full run of the play to test technicals.

23 May. Back in the rehearsal room for notes and to discuss the question of the rushes.

- * It was generally agreed that the rushes were causing problems, but there was a willingness to keep trying with them.
- * It was pointed out that the rushes would probably work better when they had worn down: after three weeks on the floor of the rehearsals room, the rushes had completely broken down and were now a more manageable size. Actors playing women said they had to lift up their crinolines which was awkward. One actor made the observation that Burbage would not have moved on rushes; another said that he got wet cold feet in thin leather shoes. Most of the company said they must feel at ease with the rushes. RO commented that the actors tended to be 'bedded down' in them. Some of the actors felt that the rushes distracted them from being 'in' the scene; that they were too aware of 'clomping through the rushes'. It was decided to cut the rushes shorter and to water them just before each performance starts.
- * There was much discussion about blocking of scenes, particularly 5.2. when Burgundy is on stage with Henry and Katherine. Different blocking was tried out to avoid long speeches being delivered by actors standing in one position.
- * Matthew Scurfield asked about the question of rank in relation to Exeter bringing props on to the stage. It was decided to try alternatives.

26 May First Dress Rehearsal 7-10.30 p.m.; 27 May. Second Dress Rehearsal 2 p.m.

The rushes were cut shorter so they looked better and were easier to walk on. The actors playing women said the rushes were much better, and have tried out walking on tip-toe, which also helps.

A great many blocking ideas were tried out. At 3.5. Richard Olivier told the actors 'If you find yourself staying in the same place, I want you to move'. For 3.8. for the scene with the French on the eve of battle, the hangings in the central opening were drawn back on wooden poles to create the sense of the opening of a royal tent. The actors playing the French held goblets of 'wine' and emerged from the 'tent' as if digesting a fifteen-course meal.

In 4.1. work on the blocking for Pistol's threat to the disguised King proved to be a fast lesson in finding out that 'proscenium arch' blocking is particularly ineffective for the Globe stage. To begin with Pistol and Henry were standing without much movement, both facing the yard. The second time, they began to turn to each other, again with little movement. The third time they faced each other, with Pistol much more threatening with his sword and dagger, and continually moving towards the King. The Globe space encourages moving on the line and with actors facing each other to speak and react .

A stool was placed on the stage on which the Dauphin would stand to deliver the beginning of his sonnet, and on which the Constable and Rambures would throw dice at the end of the scene..

Blocking and movement for the 'leek' scene (5.1.) Was experimented with, Pistol being knocked down twice by Fluellen's 'truncheon', ending up with his head hanging over the edge of the stage as he is made to eat the leek.

Matthew Scurlfield playing the Duke of York could not hear his cue from the right entrance and he had to use the other entrance. An important point, this, because it suggests that decisions about entrances and exits in the original staging may have depended on the practical consideration of whether or not an actor could hear his cue.

The stage trap was still being worked on.

After the second dress rehearsal, the company met to discuss problems and difficulties. Mark Rylance said 'we can run the story, it's the technicals that were a problem'. The actors expressed concern about not being able to hear the cues, particularly when there were twenty or so people backstage, with the result, as one actor said: 'I walked on too early, or too late'.

Also there was concern about the time needed for the changes for the army costumes: these would need more work.

The abiding preoccupation of the actors on the day of the second dress rehearsal was: 'Will the technicals work tonight?'

3. The Play in Performance

The audience joins the production

First and second previews 27 May 7.30 p.m./ 28 May 7.30 p.m.

The audience participated in the performance to an even greater degree than audiences in the Workshop and Prologue Seasons. We had already learned how an audience newly liberated, highly visible, and energised by the Globe's uniquely configured relationship between building, stage and auditorium can influence the playing of a scene.

On the first public performance of *Henry V* the empowerment of the audience and the energising of the actors seemed to make the atmosphere doubly-charged. The groundlings in the yard were particularly vociferous at times, especially in their responses to the French lords, who were greeted with progressively louder boos and hisses every time they came onto the stage. Actors Christian Camargo (the Dauphin), Rory Edwards (Orleans) and Craig Pinder (Rambures) were, they said just after the performance, completely taken aback by the audience's reaction to them. Toby Cockerell (Katherine) talked of the cheers his character received when she first came on for the French lesson scene

with Alice (3.5). She was greeted not with boos but with wolf whistles. Henry and the English were cheered on as loudly as the French were jeered.

Quite a number of the higher-paying seated playgoers in the galleries left their seats to join the groundlings standing in the yard because, one imagined, they thought they would feel freer to join in. It is perhaps more accurate to describe some of the behaviour of the audience as a participation in the play rather than a response to it.

At the time, it felt very much a manifestation of the feeling in the theatre of the excitement and celebratory spirit of the first public performance in a brand new theatre, the culminating moment of a long struggle that had been finally won. The impulse on the part of the audience to take part in the event produced both deliberate and spontaneous responses. But subsequent performances suggested that the participation of the audience is simply something which the Globe space encourages.

What makes this effect both more complex (and, paradoxically, more simple) is that the term 'pantomime' is not adequate, and perhaps not even appropriate. At moments when the audience is emotionally moved and goes quiet, its participation is as palpable in its still silence as in its animated noisiness. The vocalised response and the quiet response are essentially the same; in both, the audience can be said to be 'spellbound' by the story.

28 May /29 after the first and second previews:

Actors had found their cue lines difficult to hear backstage.

Director's notes included:

1. Reminders to actors not to be stuck in a position for too long.
2. Entrances - actors have to come in before to get the line delivered.
3. Actors were making positive use of the discovery space.
4. On the decision to show the three traitors, appearing one by one as their names are called, at the entrance doors and discovery space, during the Act Two Chorus: 'three corrupted men -/One, Richard, Earl of Cambridge, and the second/ Henry, Lord Scroop of Masham, and the third/ Sir Thomas Grey, knight of Northumberland...' (22-5), the director and actors felt the audience treated the three as pantomime villains, and that a different approach was needed. It was suggested to show the three traitors in a tableau in the discovery space to 'keep the dramatic irony, without encouraging the audience to hiss and boo'.
5. There was a good deal of discussion about audience responses to the French characters - a progressively active hissing and booing. There was a need, it was felt, for the actors to be able to 'front them out', speak more clearly, and learn ways of dealing with the audience, so that 'we don't lose the sense of the

'whole', of the story; so we don't let a moment get pulled apart. We have to learn to control that.' Another view was that 'We have to go out open-minded. The audience have the right to respond any way they want.'

6. The director stressed the need for 'more volume upstage' and reminded actors that when they are downstage there are people 'behind' you (meaning the playgoers at the extreme sides of the stage on all three levels).

7. Richard Olivier emphasised 'the need to move on this stage'. RO also stressed the need for '*clarity*: Clearly some people aren't going to see everything, but they *hear* everything'. He reminded the actors of the 'forty or so people who don't see anything if you stay hidden behind a pillar', and said 'we owe something to them'.

7. It was suggested that some cork should be given to Henry so that he could black-up to help his disguise in 4.4.

Actors' responses to the first previews:

'We acted as storytellers'.

'The place tells one how the story should be told'.

'The theatre tells us what to do'.

'The Globe tells you how to play it'.

'It tells you when you've gone too far, or not enough'.

'The audience - you get so much back from them. That's an experience I've never had'.

'The audience - there was so much listening'.

'The audience was less rowdy at the second preview'.

'There was a gentler energy at the second preview'.

'As if the audience wants to stretch every moment, to make the thing last longer'.

28 May Rehearsals on stage

* The actors practised looking up at the galleries as they played the scenes.

Theatre building debris was being cleared away. Electricians were at work.

* Tested trap and smoke device - it worked.

* RO kept sitting and standing at the sides of the stage to monitor potential blocking of sightlines.

* The actors spent a lot of time rehearsing lines walking around the stage looking up and around the galleries. RO kept directing the actors to come to the front corners of the stage before the pillars.

Changes through the run

Note: 'Changes through the run' is slightly misleading in the context of this Globe production, because it was not 'pre-set' to the extent that many theatre productions are. As we have seen, preparation in the rehearsal rooms was focussed on flexibility in staging, with a deliberate willingness to make changes once the play was taken onto the stage. An awareness of the differences which the presence of the audience in the Globe space would make to the staging was also an important part of the rehearsal process. Responding to those differences meant that performance on stage was as much, sometimes more, a process of experimenting and exploring as that of the rehearsal period.

Blocking

Not surprisingly, blocking was one of the most significant aspects of changes in staging. Responding to the demands of the configuration of stage and playgoers was a discovery process in itself and meant that the actors were experimenting with the possibilities of '3-D' playing until the last performances of the play. This was perhaps the most noticeable response of the actors to the presence of the audience surrounding them; part of what is meant by the sense they expressed after the two previews about the theatre 'telling us how to play it'.

* There was a general trend towards longer diagonals through the run using the depth of the stage as well as the breadth. Using the depth for diagonals was found to be effective in creating '3-D' playing.

* Another general trend was that of more playing upstage and in front of the *frons scenae*, particularly in scenes which emphasise the intimacy and unity of the English soldiers. This was an important result of the exploration of the stage's '3-D' possibilities: the playgoers at the sides of the stage in the galleries were made to feel more involved.

* At moments when a character was left alone on stage to talk to the audience, the actor would tend to move round the stage more in order to be able to address different sections of the audience on the three different levels, and therefore to move on the line more. But see below...

* An important development of the impulse to keep moving on the Globe stage is that at moments when a character stands still to speak and looks at individuals in the audience it is more effective for being delivered on one spot. This seems to be another example of how the production continues to develop once it is on the stage before an audience.

* There tended to be more spreading out, particularly with the use of positions in front of the two pillars on the corners of the stage when three or more characters were on stage.

* The pillars were used more for what would have been, on stages using controlled lighting, 'out of the spotlight' moments when the focus is on another part of the stage.

E.g. Williams, Bates and Court are grouped around one of the pillars 'hidden' from Henry's view, and Henry hidden from their view before the disguised King is discovered in 4.1.

* The discovery of the dead Boy in the central opening was thought to be confusing to some sections of the audience: the playgoers at the extreme sides of the stage next to the tiring house wall and those in the 'Lords' rooms' in the balcony, in particular. It was decided that the Boy would stagger out of the central opening and die a few inches in front of it.

* The French in 3.8. played the scene more and more drunk through the run. Interestingly, the first time this scene was run in the rehearsal room the actors played it exceedingly drunk. In the final performances, the drunkenness became as extreme, sometimes more so when a section of the groundlings grew boisterous, as when it was played in the first rehearsal. This was one among several examples of the way in which the presence of the audience influenced how the actors would play a scene.

* The rushes were cut shorter and shorter, and were damped down with a large sprinkler before, and frequently during breaks in the performance.

4. Interviews

Toby Cockerell Actor

Katherine/ the Boy in *Henry V*

Stephen/ Mistress Brook in *A Chaste Maid*

The first time on stage was very scary, but then once you started, it was quite reassuring because the space felt quite friendly. But it was still frightening.

The audiences at the Globe were different. I got a big cheer when I came on as Katherine. It threw me a little.

I thought it was going to be impossible to do Katherine. I didn't know how I was going to tackle it. After two weeks doing the scenes a few times it began to make sense. It wasn't really up to scratch until we went onto the stage. Even then, we were still working out blocking. It was very unplanned. It worked because we were free to develop. We weren't told, 'This is what you must do' and 'mustn't do'. It developed.

Not having seen anyone perform on the stage before with a full audience, we didn't know how it was going to work. Everyone was given a chance to make mistakes so that we could see for ourselves why something didn't work. It was always developing right up until the last three weeks of the run. It's different from playing at the Barbican Theatre. There, you can't see anyone. You can tell everyone's listening, but there's just a big blackness out there in front of you. The Globe stage seemed so much bigger. In a way it's easier in a traditional theatre. At the Globe the freedom of the audience and the actors means it's different nearly every night. Because blocking wasn't set, every influence offstage influenced the way we played on stage. So when we started doing *Chaste Maid* our work on that play affected what we were doing with *Henry V*.

If it was raining it made a huge difference. When it was raining, windy or cold, you felt the audience wanted it to be quicker. They were more impatient, or they would lose interest. The play would move much faster in the rain. With some things that meant an improvement; some not. Interval-free performances of *Henry V* felt quicker.

One of the main things about rehearsing Katherine was that after two weeks I had the real costume to try out. It was so precisely made it forced me to move in a certain way - I would just glide across the floor. You can't walk fast at all. There was lots of restriction in the chest, I found it hard to breathe.

It would have been so easy to slip into a pantomime feeling. I didn't want Katherine to be a humorous 'girlie' character. I tried to imagine being a real princess in those circumstances at the time, instead of being a boy actor dressed up as a girl. We did a lot of work on the last scene. The English court was aggressive, powerful; the French court accepting, trying to keep face. I'm so glad the French weren't made to end up being the baddies in this *Henry V*. Katherine was clever - it was a political situation to save France. She would have had discussions with Burgundy about the situation explaining why the marriage was important to France. She is still fighting for France to the end of the war. She's resolving the situation. She gets Henry to drop the heroic warrior act and he realises he's not good at talking to a woman. We decided the last scene must not be a cliché with a happy ending. Having the French king as the Epilogue was perfect.

Katherine's costume was visually stunning. She was so completely different from my other character people didn't realise I was the Boy. Some people didn't realise it was an all-male cast. It shocked a lot of people. I had to forget all about pantomime. After a while it became quite comfortable, I had a long time to think about it. Katherine was one of the first to be cast. I really didn't know what was going to happen. It probably helped that I'm not established in the theatre, and didn't have huge career to risk. It was OK to make mistakes. It was easy to feel you could do something wrong in rehearsals and on stage. We had lots of freedom - it's absolutely essential to make mistakes here.

We talked a lot about the play amongst ourselves, we felt really involved. It gave the play what I call a 24-hour feel.

It's such a lovely feeling when you're on the stage looking down. It looks like there's hardly anybody there. But when you're the audience, it's a huge stage, especially when you're a groundling. When actors come to the front of stage they look like *giants*. The audience was no threat whatsoever. The wolf whistling when I first came on as Katherine was positive. It gave me confidence. For the first few performances - when the French were booed and hissed at, we thought, how insensitive to shout over the actors' lines. But the actors learned to wait, to let them boo, then say the line. I had mixed feelings about the time a group of schoolchildren was disrupting the performance. After all, it must have been that noise level in Shakespeare's day. A worse level, I should think. The kids were having fun. At the time it would have been like that. The actors would have had to find a way of engaging the audience that weren't paying attention. They must have had such a *hard* job - the kind of crowd you get at a football match. It takes a different kind of actor to go on that stage; a different style of acting. To control that kind of crazy audience must have been very difficult. But I'm surprised we had any kids at all. We had school groups at nearly every matinee. It was amazing, the sheer amount of them that wanted to listen.

For the death of the Boy, we had a discussion about whether we should have him there at all as we weren't showing any of the battle scenes; no violence; no battles; no blood. When the Boy was dead inside the central opening, the audience were confused - they didn't all know who it was. Then I did it so that I would stagger through the opening and then die in front of the opening. It was mayhem backstage at that moment. I screamed - of course the text never says the Boy is the character who dies. That was our intervention.

But almost everything we tried that wasn't in the text we would do and decide it didn't work. We would say, 'Stop. No. Take it back to the text, to what is written'. Everything came out of the text - it was already there. It grew out of what was already in the text. What was being said, and how it was being said. It just comes to life on that stage.

The play's so well written. Often with Shakespeare you try to make the play more for a modern audience. I don't think the Globe needs to do that at all. As close to the 'original' is best. You don't know how they did it. Were they better storytellers than modern day actors? He wouldn't have written such brilliant plays if the actors hadn't been brilliant.

There's something really strong about having the audience everywhere around you. The Romans with their Coliseum, the Greeks with their amphitheatres - they were all in the round - it gives some special kind of energy. Sitting at the sides, in the balcony, standing around the stage - you can see everybody else's reaction. There are lots of practical things about the Globe which help us as actors. You can see everyone. If you take in the audience as a whole you realise every single person has the same expression. Mass expression! If they're confused, every face will have an expression of confusion on it. When they laugh, they all laugh at the same moment. When I was not speaking and could spot anyone who was not listening, I would automatically home in on them - they knew and would be embarrassed. They knew you were looking at them.

But what happens between the actors and audiences is not pantomime. It's a serious fantasy, a fairy tale with truth.

William Russell Actor
French King/ Erpingham in *Henry V*
Tutor in *A Chaste Maid*

It's very very different from all the theatres I've ever worked in. Even when I've worked in the round I've never had this wall of people so near and yet in a sense they feel so far. There is the sea of groundlings all around you. I love that feeling of the unexpected and the way in which the audience *always* seems to be with you. It's like a sea - they move with you.

It's difficult to say why it is so different. It's something to do with the amount of wood in the building, I think, and also this strange paradox that you feel almost a sense of shock with all those people around you, but when you go out there you have a sense of - and this happened very quickly - intimacy with them which you don't have in other theatres at all.

The other thing is it is an actor's space. It's very very much an actor's space.

The actors feel relaxed in it. Just as the audience is liberated so in the same sort of way the actors are liberated, so you feel a sense of freedom and excitement which I'm sure conveys itself to the audience and seems to come back to you, so you're sort of double-charged all the time. This is a tremendous feeling for an actor and I've never felt that, even when I've felt the audience all around me and I have played in the round quite a lot and in the open air, but never as it is here. And I think it's something to do with this wall of people in front of you and that little patch of blue up there and the thatch and the wood. Also it's the fact that the audience can become very still *and* they can be noisy and vociferous and spontaneous. But that, in a way, helps you, and I quite like it when they're buzzy and noisy and booing and hissing. I don't like it when it's obviously manufactured and artificial but when it happens spontaneously then I really do like it and I think that's perhaps the key to the whole experience, and that's what it is for an actor here in the Globe, the spontaneity that you feel, and it affects you much more than in other theatres. You react enormously to the audience. You play with them. As I said, it is essentially an actor's place.

You move on the stage in a very different way from proscenium arch stages. You can almost catch yourself by surprise because if you turn sharply or something like that you realise that there other people seeing you who didn't see you before because they're almost behind you. And sometimes they are really behind you, and they're all at different levels - that's another thing which I hadn't really had experience of.

I think the answer really to the question, 'What is different about this space?', is that it's the audience and the contact you make with the audience that makes it

different. Because *that* you don't - you really don't - get anywhere else. People affect you - if you allow them to affect you - in a way and you can play with them. You can understand Shakespeare so well in this space.

We have all these different levels - in a sense it doesn't matter so much - the pillars never bother me in the sense that I can't be seen. It's the voice that's important.

It's what they *hear* that is the key to the thing. And they do hear. I've watched the audience listening, and *I'm* listening in a new way to other actors on the stage.

When some of the audience were very boisterous - if somebody was shouting a lot, I'd 'answer' him, I looked directly at him. I don't think it's anything to do with pantomime. I think that description is absolutely false. There's a link much more with the *commedia dell'arte* tradition which I know has been distorted into pantomime.

It seems to me that the play and the building itself is a stroke of genius. They *did* know what they were doing in those days, the people who built the theatres.

Shakespeare and Burbage got it right. It's an absolute masterstroke. If you go back to Greece, you stand in a great amphitheatre. It's totally different here. People receive from you all the time. They're around you. They're with you in a very intimate sense. I love it that sometimes you can drop your voice down and they're there, they're listening, they really listen to you. That's so exciting for an actor.

How much can you direct in the sense which we have grown accustomed to directors directing Shakespeare? How much can you do that? I don't know. What we need are people who've played the space and can talk about it and assess it, actors who are aware of all these things. There's a limited number of things you can do on that stage in a sense. There's no spotlight where you go down to do the quiet scene or climb up a structure to do another scene. Everything is there just the same. The quality of acting has to be very high.

I have a feeling that the Globe theatre could take more musicality in the actual speaking of the verse - which is difficult for modern actors to do. I don't mean a return to great sonorous voice work but a sense of the music and the rhythms and the poetry, I think, can be used with advantage in this theatre.

David Fielder Actor
Llewellyn/Le Fer in *Henry V*
Davy in *A Chaste Maid*

The shock of the first night - it felt as if we were all at a football match. We all anticipated that there would be something different about playing at the Globe but not something quite as exciting, and...what's the word I want? - *ennobling*.

In the process of acting it had a very different feeling about the relationship between the spoken word and movement - you move and speak at the same time. In modern theatres we're not encouraged to move on the line.

The difference from playing other theatres is at the Globe it's a question of giving to the audience more, you have to open out much more than when you're in a closed box, in a controlled environment. You can still play intimate scenes, but you can't be too close. You don't have to shout, it can be very gentle. Clarity is important, you can pull it in quite small, the sound. You have to listen to the audience, know when to give time to their responses.

The yard? I'm quite sure the original actors wouldn't have played in the yard - it produced too many problems, and we were dealing with a much smaller capacity than the original yard held, today we live in a far more sophisticated society - a lot of niceness goes on in the theatre. You have to shout when you're playing in the yard, whereas you don't have to shout on the stage. I actually adored using the yard. The audience become part of it, and it becomes part of the audience. But I wouldn't think in the original Globe the actors used the yard.

We had so much freedom with our director that we could change our decisions once we got on to the stage. We tried lots of different blocking for most of the scenes. For example, where Llewellyn greets the King about the bridge, I greeted him downstage right, half crossed upstage when he went upstage left. I needed to find a place to stand by the time Montjoy comes on. After trying out many different types of blocking, we ended up with Llewellyn starting on the other side of the stage. It's a question of hot spots and cool spots. In that scene I needed to find a hot spot to say my lines, then end at a cool spot and avoid the hot spot, so that Montjoy could enter and deliver his lines from a hot spot.

My Chorus for Act Three was always different, at every performance. I like playing in the round. I didn't worry that there were people at the sides and behind me. I didn't mind that. I like backs, I like giving the audience my back. One of the reasons I preferred the no-interval performances is that I like people having a choice to decide whether they want to have a wee or a drink, or stay and watch! If you start worrying that when someone leaves to go and get a drink that it's because you're a dull actor, that would be daft. It's part of the freedom and excitement of the place. I would mind in a closed box theatre, though. But at the Globe, it's more like the vast auditoria I've played in China where there are 2,000 people and the playgoers are coming and in and going out all the time.

Hearing cues was a problem sometimes. In *Chaste Maid*, for example, people had trouble hearing cues when there was a band playing backstage. But with verse drama, and the emphasis on story-telling, it's a question of passing on the energy at the end of the line, certainly at the end of a scene. You have to end the line at the right pitch - it's as though you're passing the baton.

If an actor coming to play for the first time at the Globe were to ask me what to prepare for I'd probably say that I think the best thing would be if they're in good condition - physically and voice-wise. The space needs *energy*.

David Lear Actor

Gloucester in *Henry V*

Dick/Nurse/Waterman in *A Chaste Maid*

The audience are exposed. Five hundred - one third of the audience - are standing, and that creates a different atmosphere. Standing up against the edges of the stage, they're linked to the stage. On stage you feel that you're acting not *to* an audience, but acting *with* an audience. It's a much stronger connection than you achieve anywhere else. They become a part of what you're doing.

Also, being in the round - it's not strictly in the round, but thrust, you feel that some of your audience are behind you. The audience is on three sides. And the pillars - obscuring a lot of view - not just the pillars on stage but with people sitting behind pillars in the galleries, this restricts view. So it becomes more of a *listening* theatre. For the actor, it creates a tendency to want to move, to want to create space.

When people are actually listening it creates a different kind of energy. The actor has a different kind of attention and awareness - *at all times*. What becomes really important is how to play the moment, even when you're not speaking.

Nothing about the theatre bothers me at all. I find the whole place very embracing. There is something about the whole theatre that is warm and welcoming - not like a proscenium arch theatre. There is no fourth wall. It's interesting that a few times it's been some of the audience who have put the fourth wall back - like the time when there was a group of schoolchildren shouting, talking to each other loudly and it was difficult to carry on playing.

At the Globe, you have no lights. You have very little sound. You have no stage effects - and because the audience is actually there in front of you in full view, the only thing you have to work on is the audience's belief. Unless you start believing it's very difficult to keep yourself within that world. You can't do that when people are shouting and jeering. But when the audience is cheering and booing and getting engaged with the show it works really well. When they're in that yard they have different perceptions.

As actors we musn't forget the people in the galleries. You must play to the galleries.

The yard can easily be held. It's the people in the rest of the audience that need to be involved. If you try to get them and they're held, you'll hold the groundlings twice as much.

Nick Fletcher Actor

Jamy/Bedford in *Henry V*

Sims/Mistress Bun in *A Chaste Maid*

Joining the Globe Red Company for the Prologue season was my first professional theatre job. I'm used to dark theatre from the university productions I've done. The one thing about the Globe that is more different from anywhere else? Being able to see people's faces is the practical answer, but more vaguely the whole atmosphere is totally different from a traditional theatre. To actually look into people's eyes -

something different happens about your acting; it makes you act differently - more of a relationship going on rather than a presentation.

The Globe space makes me feel better at acting in that I feel much happier about being present and losing myself totally in a pretend idea of another character. Maybe it's because I'm not so experienced so far, but I've found it much easier to do that and occupy other people's heads here than I've done anywhere else - more engaged in what I'm doing. It's the expectation -when you've got five hundred people standing proud right in front of you, who want something from you, and want to share something with you, and I really think that that affects you differently from squinting out at a lot of grey silhouettes who you don't feel any affinity with. You don't feel like anything's being shared. For the the audience it is different too. When you look into the eyes of an actor and that actor looks into your eye at the same time you should be aware at that point that you're actually watching an actor in a role playing a part in a fictional world, but it doesn't break the spell. It depends on how much whoever is in the audience wants to take part, wants to feel a part, feel involved, and if they do, if they want that, then suspension of disbelief and all of that doesn't really come into question because everybody's pretending - they've got to contribute as much for it to work. So if they are contributing then it can really be happening in their imagination.

I'm guessing, but on the strength of the look on people's faces in the audience during Act IV of *Henry V* they're really there, their imagination running riot, they're not thinking about a human being at all.

It was such a surprise to come onto the stage. We didn't know what to expect. I think it would help if we could rehearse on the stage say one day a week from the beginning of the preparation period.

The rushes I found a terrible problem all along. I appreciate why they're there, but they're very difficult to walk on; very slippery when you're running. When I went on to find the Boy dead, and carrying heavy things. It's extremely difficult to

stay upright at speed with 40 lbs of iron on your shoulders waving a sword around.

I didn't find that the costumes that I was wearing were forcing anything on my physicality. You do adopt certain attitudes. One of the first things I was keenly aware of about my Bedford costume was that *it was worth so much money and so much effort and time* that had gone into it, that I did feel quite princely putting it on and the fact that every little detail is correct, I suppose reinforces

that feeling. The main thing that I found though was that the quick changes are very involved because you're doing a lot of tying up of knots, fiddling with bits and pieces, the separating of the different parts - mostly loops - it's quite a frenzy. taking them on and off if you're in a hurry.

Richard Olivier, Director *Henry V*

When I first saw the Globe when I came to see *Two Gentlemen of Verona* in the Prologue Season, it took my breath away. I didn't expect it to look so real, so packed out. Once you were inside there was a feeling of rightness about it. It would take a long time to figure out how to use it, but there was something magical about it right from the beginning.

My first reaction to the idea of directing *Henry V* was initially one of fear: How the hell do we try and work with it? But I felt that as long as there was a kind of truth to the story telling, the building would support that. One of the difficult times was when we were figuring out the design of it, the concept. And every time we came up with an idea – it felt good or looked good for about three days or a week, and then we realised that a design concept is not helpful. For us, for the *Henry V* we were doing, we didn't want clutter, we didn't want things getting in the way. Before we started rehearsal I think we were planning four stools, two different sized tables, two daises, two thrones, a sail for the dock, and various other bits and pieces and gradually as we went through we just found the design naturally eroding. Almost every time we did a scene once we'd done it with furniture we'd say, 'all right, let's try and do it without', and every time we did it without, the scene was better.

In the rehearsal room we started the traitor scene I think at one point as an official ceremony with seven stools, presenting it as an award ceremony to the soldiers on the dock. We did it a couple of times then took the stools away to see what happens when you stand up. We went for that. For me, the ideas were getting in the way of pure narrative, of what was going on, especially with *Henry V* which has such a powerful narrative drive, such a good story that the less you get in the way of it, the better.

The relationship between the actors and the groundlings can make those in the galleries feel excluded, so it depends how it's done; it depends on what measure of awareness it's done on the part of the actors. In one performance, the actors were playing so much to the groundlings – interacting with them – that it was actually getting in the way of the story, so that the groundlings were enjoying the effect they were having on the actors. The actors were able to pull it back to a good measure so that there was a rapport with the groundlings that wasn't self-indulgent, not getting in the way of the story.

It's not like pantomime – there are many different things the audience respond to. One of my favourite moments in the whole season was watching a group of 15 year-old schoolboys. They were chatting amongst themselves, but then when it got to Agincourt they were all standing up against the stage, elbows on the stage and totally spellbound.

I don't know, but I have a feeling that if a new play was written for the space modern language here could be remarkable. It would have to be written for the building to encompass the building and work on the audience's imagination. We seem to have been training writers for twenty years to get more and more realistic and less and less imaginative and this is the kind of building that's going to demand imagination.

Because of the daylight, of course it's not Denmark, but you do believe it – the playwright and the actors make you believe it. Occasionally you're more in the play than knowing it's a play but the ability to hold the two opposites together actually give it this magic. It also gives you a choice: 'Do I want to be an outside observer or do I want to be a participant?' And I think the groundlings are more naturally drawn to being participants, although a lot of people who sat told us they do feel that a sense of participation. I think it's being outdoors, being in slightly uncomfortable seats, having distractions around you. You see people – at the first three times a plane comes over they all look up, and they realise 'Oh yes that's a plane flying across'. Then the next time a plane flies over they realise they have a choice. They either look up again, or say, 'well I know what that is, well actually I'm more interested in this [what's happening on stage]'. So they keep the focus through the distraction. And I think it's to do with the shape of the circle, which is something we did deliberately in the rehearsal room. A circle is inclusive by its nature. No-one is left out. Whereas as soon as you're in a confrontational proscenium-arch type setting you've got an up and down situation. With a circle there's only up. The stage is in some way connected with the audience.

We drew on experience of working with myth, fairy tales and using Shakespeare as a myth in workshops. I've often wondered, why do I never completely buy any of these films that are made about a myth or a fairytale? It's really because they show too much. As soon as they *show* a magical experience, it's always less than what you could have imagined it would be. The battle of Agincourt is told, not shown. You never see the battle. You hear about it. You image a battle; imagine you see somebody on stage.

I think the academic involvement in the Globe project is part of what this place does – it's a unique opportunity for academics and practitioners getting together and having an exchange. I was actually quite nervous about the academic involvement in the beginning. David Freeman [Director of *The Winter's Tale*] and I were both expressing to each other a concern at having an apparently observing eye in the rehearsal room and actors feeling they were being judged. We underestimated the ability of the actors to perform in front of an audience. For the actors and for me to have a resource available to answer questions, that was very valuable.

For the authentic brief, the way I took it was that we would, as a production, undertake to explore certain authentic production methods or styles. Not that we were trying to make the whole thing as it would have been in the 1950s but that we would – with Mark as artistic director and leading actor very much involved, and with Jenni [the designer] – decide in advance what things we were

going to be authentic with and would allow a kind of breath of modern air and hopefully come in and reinvigorate those authentic methods.

The drumming as a heart beat? That had something which nobody in the Elizabethan world would have heard, but it was something I felt would give a life and a lift-off point to the production.

There were a number of reasons for splitting the Chorus the way we did. Within the play we wanted to set up the idea that it was a company of actors telling a story – a company of storytellers. We couldn't afford an actor to play just the chorus. A number of well known actors asked if they could play it. But we couldn't afford to do that. Then we considered having one character play the Chorus throughout. But that would have put too much emphasis on one character of the play. Once you know that can't happen, you're then going to give a very big influence on the play to the character who is playing the Chorus. It would draw attention to the sense of one character more than any other character when what we weren't trying to do was draw attention more to the story. What we could do is draw attention to a certain character in each act, an act in which they have a role. It developed from there really. Mark didn't want to be the first First Chorus. But it is welcoming the audience to the building. It should, of course, have been Sam speaking the Prologue, but failing Sam's physical presence it seemed to us that the artistic director should do that.

I hope the Globe's evoking a new kind of energy – and it could have evoked a very old kind of energy. It's very hard to know how to transfer what happens here into another theatre because it's so different, but that's part of the magic.

The Globe shows you don't have to be in the dark. It seems that the tendency and temptation is to let technology do more and more the audience's work for them. First, you put people in the dark, so they're not worried who's sitting next to them. You put a beautiful set up so they don't have to imagine where they are: the set's told them where they are and then you light it in such a way that you tell people who to look at. Actors know they're on show all the time on that stage. It's more intimate and intense. The energy level of the audience is just different, partly because of the building and partly because of the people who work here are giving rather than taking, primarily – there's not a lot of ego around here. There aren't people making their names here or trying to become well-known. People feel that they're in the service of the building.

I don't think I can draw any general lessons for other directors, but I know for myself, it has reinforced the belief that the play's the thing. Personally I'm not good at mucking about with, and tarting up, some piece of writing I don't really believe in, but I love trying to draw out the best of a piece of really good writing. I think this is a space that allows that to happen in a very pure way. And I'm sure there will be lots of concepts and ideas that will work in this space, but for me, approaching it for the first time, it was really important not to prejudge it and it was actually about stripping away and leaving the toolbox outside at the risk of almost being a bit dull. There was a sense in which I just wanted to allow what was there to come out and not dress it up. To see what *is* there.

Craig Pinder Actor

MacMorris/ Rambures/ Cambridge/ Court in *Henry V*
Robert/ Parson/ Waterman in *A Chaste Maid*

I first came to see the theatre, before I knew I was going to be in the Opening Season, to see *The Two Gentlemen of Verona*. Acoustically there were problems - the stage wasn't finished then. I thought it was exciting. Then, when I knew I was going to be playing the space, it was frightening too. It wasn't until the previews of *Henry V* [playing to audiences] that all that fear went. I found it very welcoming, that space. It didn't feel awkward to move on the stage; it felt quite natural. Standing as a groundling looking at the stage, it seems a huge, grand stage. It is a very different perspective from the one we get on the stage when we're acting on it. The audience are closer to you than in traditional theatres. I have to say there is a tendency for actors to play out front - the proscenium arch view. When we had a lot school kids in the yard who were talking amongst themselves, it wasn't that it was threatening, just that we felt we weren't able to do our job. It made it very difficult to project beyond them to the rest of the audience. I never really felt the audience threatening. I think we found it a little difficult at first to adjust to people responding in the way they did. You're not used to that. It's very different from the way Shakespeare is usually received: when people are in the dark, you laugh, but you don't shout out.

The audience response when we came out as the French in *Henry V* did feel over the top. Maybe we thought it was contrived some of the time. There is lots more potential energy when the audience is standing, and that generates energy onto the stage. The Globe seems to be able to absorb all kinds of energy. Basically it's a listening space. My feeling about the 'authentic brief' we had for the play is that the greatest plays ever written were written in this kind of theatre.

Jeannette Nelson Voice coach

Henry V
A Chaste Maid,
The Winter's Tale
The Maid's Tragedy

The acoustics are very resonant. The theatre flatters the actor's voice. The actors hear their voice coming back at them.

It works better when full than when there's no audience. Acoustically, it likes people. Male and female have to use all their vocal skills, and you need a lot of warming up of the voice before performances. If they don't support their voices effectively the voice is thin, and this is particularly evident with the women's voices if they don't use the full range of resonance, if they don't use the low.

I found the experience in the opening season very exciting. The programme of voice work was fuller than anywhere I've ever worked. I think the preparation classes, the warming up every day, and time spent in the theatre was of great benefit. I think the more work that can be done in the theatre space during rehearsal periods before an opening the better it will be. We were able to get into the theatre early on with the second pair of plays in the season and greatly benefited from this.

I think it's important to stress the positives about the acoustics of the space. It's a question of the actor using his/her training, giving clarity with the word. Without the clarity, it's difficult to hear the word - you hear the sound rather than the word. It isn't volume that is needed, because with volume you get one note. It's also a question of how we use the voice in the modern way. We tend to let the sound go away at the end of sentences. In the Globe, actors have to complete the end of their words and sentences. As the actors grew more confident they didn't have to push the sound so much - there had been a tendency to do that at first. Actors became better able to read the space better. We're used to spaces where the actor speaks out in a 'V' shape; at the Globe the sound travels in an arc shape. The space is not enclosed as it usually is in theatres where there is a set and props so that the actors are not supported by resonance around them - it's open on three sides.

As for the way the language worked in the theatre, I think that the more actors are encouraged to allow the language to express the emotion, rather than to push feeling into the voice, the better it will work. You can't speak Shakespearean language on the back foot. I think the opening season showed us how much is revealed to us by the text, and that this was particularly true of the *Henry V*. Poetry is a gift to the audience for meaning and sense if it's made the most of. A lot of modern plays have subtexts, but with Shakespeare the word is the characters' thoughts at the moment they speak them.

Sue Lefton Movement Coach

Henry V: A Chaste Maid

The Winter's Tale: The Maid's Tragedy

The Globe space heightens the challenges of performing classical plays in large places. In more conventional theatres all of the focus of the audience is on the stage, the lighting, the elaborate set. At the Globe, it's the actor, the text and the audience. The actor's body has more demands made on it; you cannot separate the physical from the text. For an actor it means that your vocal and physical quality is like one mask. You have to give clarity to the movement, to give it shape, colour and plasticity. Everything has to be strongly expressed, so that the audience can feel, 'I don't understand the language, but I do understand what's going on.' The Globe doesn't respond to 'greyness'; it responds to strong definition. Basically it encourages a movement that culminates in a larger physical expression that has to be very clear, that is not always naturalistic, but which is definitely not grand gestures. I think all theatre has an element of satire, a showing up and revealing of the way the world is. It

pushes qualities that make the world work the way it does. Theatre is not a literal piece of work; it's about exemplification, stylisation; it's not like real life. At the Globe, it's a question of 'how do you present something rhythmically and dynamically?' If the actor is unspecific it shows in an unfocused space, open to the air, without controlled lighting.

Warm-ups before performances are particularly important at the Globe.

For the Opening Season our Movement team found that the period of training for the actors paved the way for making movement stronger and at the same time, relaxed.

The actors had voice and movement classes every day. The body needs to be more elastic, more expansive on the Globe stage. I think the actors met the challenge very well. They were relaxed, and at the same time energised. When they got onto the stage it was a question of effortlessly filling it, rather than struggling to fill the space with big gestures. They felt exposed in a new way but able to open out and accept the demands on the quality of energy required by the space.

Rory Edwards Actor

Orleans/ Burgundy/ Michael Williams in *Henry V*

Sir Walter Whorehound in *A Chaste Maid*

It's very difficult to describe what is different about the experience of acting at the Globe. It's a very complex question, and the trouble is, if you start to try to analyse it you have to start talking about things like 'a higher consciousness' which can sound crap. But I would say that I'm glad that whatever chemistry it is, it actually works. Before we opened everyone was still unsure about how it would all work in that space in front of an audience. But it soon stopped being a personal, individual experience. You felt, as an actor, part of the whole project - the architecture, the audience, the company. There's something strangely liberating about the Globe, and to the actors who will be coming to play here I would say it will enhance them as an actor. And the same goes for directors and designers.

The clearest thing we found as actors was the level of communication with the audience. It's not just the fact that you can see them, not just the daylight. It's to do with the actual generation of energy in the circle within the building. It actually allows you to feel involved in the performance. As one of the ushers said, 'I feel part of the play'. In modern theatres, a modern black box, in the darkness, it is mainly about separation. At the Globe there's a sense of something opening up in the hearts and minds of the actors and audience. And it seems to be something, an atmosphere, that's created by the people involved in the project, which is to do with the idea of the continuity of theatre. And that has to involve a spiritual dimension. There is a bridge between Shakespeare and now, and it shows we haven't completely succumbed to the mechanistic world of film and technology.

John McEnery Actor Pistol in *Henry V*
Sir Oliver Kix/ Mistress Tool in *A Chaste Maid*

It was absolutely phenomenal to play the first season at the Globe. It was plain sailing on open seas. Mark (Rylance) was an inspiring captain at the helm, and Richard (Olivier) was so good at giving us the freedom to try things out. The endeavours of everyone involved in all parts of the theatre were cohesive. It's hard to define it exactly, except you were aware of the uniqueness of the experience – it was original to all who took part – the audience, the players, the academics all sharing it for the first time.

I haven't been used to playing among an audience, and it was disconcerting in the opening week to come through the yard. The groundlings could be alarmingly distracting unless you gave a very first purpose to everything you were doing. But after a while this became less unsettling. You need a strong voice for the Globe. One of the treats for me was to get to play the Act 5 Chorus – that teetering on the edge of the character was a surprise.

Matthew Scurfield Actor
Exeter in *Henry V*
Yellowhammer in *A Chaste Maid*

The audience, the building itself is extraordinary. Acoustically it's fantastic. It's like a drum. That feeling of the elements doesn't get dissipated unlike outdoor theatres I've worked in. I think it's to do with having eye contact. In regular theatre it's much easier to cover up the fear; the Globe forces actors to be relaxed even if the character is uptight. Again, unlike traditional outdoor theatre

The audience are very aware.... they let you know what they're thinking, although they're quite polite - I should think in Elizabethan days audiences were not quite as polite. It's fantastic and nerve-wracking at the same time. I don't think the preparation is any different: it's more intense. You have to penetrate the play more deeply so that we know what we're doing in each moment of the play, so that you're never at a loose end. You have to know what is happening every second when you're on the stage, particularly when you're saying nothing. Even if only two people are watching you, you're very noticeable when you're on this stage. The spontaneity of the audience is wonderful. One can't project what's going to happen. A good feeling to have on that stage is of not quite knowing what's going to happen next. There's so much in the regular theatre that helps you to know what can happen next - the lighting, the music. In this theatre, it's vital that actors are *alive*. You can't cover up anything at all.

I think playing *The Two Gentlemen of Verona* in the Prologue Season was probably helpful. Last year, I was incredibly nervous the last week of rehearsals on stage. It felt like a 'temple' to Shakespeare; you feel responsible. Overawed. We just wanted to get the play right. Last year was in modern dress; for *Henry V* costume, and the rushes. I don't think playing costume makes much difference to me to be quite honest. I think initially it does. It's like going out to a party - you're very self-conscious about what you're wearing. You have the first dress

rehearsal, then when you start to play the clothes become peripheral. As long as you feel comfortable, you kind of forget what you're wearing after a time. I was a little bit nervous at the beginning about the rushes because they were tripping us up but that soon got solved. The acoustics are better than last year. With *Henry V* I think we just grabbed the stage and embraced what it has to offer, which has a lot to do with Richard [Olivier] and his ritual work. Allowing us to see everyone's pain, grief, insecurity, made us more secure with one another.

For a director it might be easier to have a design, lighting, the whole concept. Here, all you've all got is the text and the actor basically - and the costume. It's mainly text and actors. I think if you're not comfortable with that - going into the actor's imagination and making the text live - then it would be difficult. It's very hard to impose a concept on a play here. That's fine. But here you have to be prepared. It means almost coming in with a blank sheet, sharing with the actors doubts about how the play may or may not work. What seems to be very obscure on the page to many of the actors, becomes clear if the text is approached in this more open way. With *Chaste Maid* I think the Globe revealed this play. You have to be brave enough to let it reveal itself. You see it revealed at the Globe - all the innuendoes, the sexual references, what the text means. The building does it. Give the Globe a chance and let it reveal the play rather than thinking we control it. We do to a certain extent.

It's so obvious when you go in there - fifteen hundred people plus the actors. So it's never going to be one individual that dominates. People have been amazed at the reaction in *Henry*. You have to have it open-ended otherwise you won't find out what it's like. You can't put a stamp on it before it's had its time

For example, soliloquies at the Globe become a very sharing thing, considering that it's very private as well. Although you're talking to 1500 people on your own it feels really private. It feels like you're able to feel really private and secret, and the playgoer feels the actor is talking to him/her as an individual. Having worked here it's so obvious a soliloquy has to be shared with the audience. To let us into the play; to bring us into that situation; make us more involved. You can't deliver soliloquies - for example, Hamlet's - to yourself. We'll become better actors as the years go on. The communication between the actors and the audience will become more and more personal, a real relationship. Just imagine 'To be or not to be': Hamlet letting us in on his terrible dilemma. I think it can go even further. We've got to be very brave, very careful you don't tread on something. Don't allow yourself to come to any conclusions. I think that's very important.

Steven Skybell Actor

Constable of France/Scroop/Bates in *Henry V*
Touchwood Senior in *A Chaste Maid*

One of the big surprises of this space is that you'd expect with such an open space, one would have to play broad, with *big* gestures, sweeping things, but it was such a unexpected delight when I realised that the audience could pick out

the movement of an eyebrow. They really could see things; they really are watching, the realisation that they could see even small things, that was the real lesson for me. I wouldn't have thought it would be possible, and yet it's proved itself true again and again. They are also really *listening*.

You'd think where we are in history, with cameras and film, you would think this space calls for a less subtle form of acting, but in fact you can have trust that a nuance can be read. It's not about large, bombastic gestures. This space allows for a subtlety you wouldn't expect. To me, I just think that one of the most refreshing aspects of this space is that the audience gets totally engaged and vocalises that engagement. I'm sure in Shakespeare's day actors had to deal with the kind of distraction we sometimes had from the audience. You can't say, 'This is going to be a quiet moment because if someone shouts something at me, then I have to deal with it.'

You have to create a true compelling world on that stage. Everything counts in this theatre. You can't bet on anything. Nothing can be set.

Bill Stewart Actor

Nym in *Henry V*

Snoop/Mistress Jugg in *A Chaste Maid*

Luckily, we did two different kinds of show - *Henry* which is in the main straight, and *Chaste Maid* which is a comedy. But they both demanded a certain kind of style because you *can* see the audience in front of you. It's a different style of working than in an ordinary theatre. You have to take the focus yourself, rather than the focus being given by lights. The main thing is you have to be quite open, a more open outgoing style. I think. You needed a lot of energy. The kind of energy is not a tiring energy at all, it's a sort of joyful energy.

I think if the audience is told you can shout or boo and hiss if you want to, you'd expect a lot of it. But there were very few coming ready to do that. Mainly I think they respond in a quite genuine way. Because it's sort of open air people feel freer

to respond. I didn't find it all distracting. I think there was a surprise the first time we got a few rowdies in the audience, but you got used to it very quickly. I still find the pillars a problem. I was very conscious of them at times but I got used to people at the sides of stage quickly - I've worked a lot at the Crucible in Sheffield so I'm used to that kind of space.

When we went on to the stage from the small rehearsal room we did have to readjust things once we were there. When we first came out it was like footballers coming out of a tunnel. You know, you come out, and the crowd are going 'Yeah!' It's not like a pop concert It's like a football stadium.

Ben Walden Actor
Bardolph/Montjoy/Alice in *Henry V*
Tim in *A Chaste Maid*

Playing at the Globe is very very different because it's much more primal and I suspect much more what theatre was originally intended to be. The actor and the audience are much closer. The audience seems much more part of the play. It's different from a vast theatre when they're out there in the darkness and there's a big divide between the actual action of the play and the audience. Here, it's much more give-and-take than in a normal theatre which makes it certainly more exciting for the actor, and judging from when I've watched other plays, more exciting for the audience too. A lot of the reverence that there is modern theatres goes and it becomes more anarchic.

One of the things you can't do is force people to come and see something they don't want to see. When there were some children who had been forced to come to see the production, when that sort of thing happens, you can feel the audience being negative - you can feel the audience in any theatre but you feel it particularly strongly here. Therefore any distraction - their fidgeting, for example - was very palpable. And you have to get over that to get to the other people who are behind them. But it is infectious - this theatre is totally infectious. There's no hiding in this theatre anywhere. Everyone's sharing everything.

Preparing a role for this space is not really that different. In the rehearsal room it's virtually identical, but then there's a big jump when you get onto the stage here.

Once you get into this space it's what the Globe stage demands. What it demands of you is that you give everything. There are a lot of acting spaces where what you do can be very delicate, very subtle, and at the Globe you can manage to do that as well, but you have to act at full-beam. It's not really a place where you can hide at all. So what this stage does is blow you up to maximum energy. Everything that you're doing, every action makes you play with much more strength. You can play things at a very high level because the stage can take it. If you play things at a low level you have a real problem. The stage responds very well to high energy. And the challenge is to have that energy but to have variations in what you're doing. It loves things being at maximum energy. It's not to do with big gestures. Big gestures are external - that's not so important, it's the inner life that has to be really strong. You can go further and further *and further* and the stage will always embrace it.

Actually you don't notice how big the stage is. One of the things I feel

after two summers playing at the Globe, is that I still feel I don't I do enough to embrace the very back of the audience - not the Lords' Rooms - but the gentlemen's boxes. They are very easy to forget. You have to remember that they are there all the time. There is a tendency to get in front of the pillars out front but that 'out front' is right the way round behind you, it's a circular space, so there is no 'out front' here and you have to remember to play all the circle -

back, sides and front. It's something that's got to be learned. You have to play the whole stage, not just to the front. You can't just act at one level.

I think that anything that's pre-planned is likely to get shaken around a lot

once it's taken on to that stage. Having the experience of doing *The Two Gentlemen of Verona* in last year's Prologue Season didn't really make much difference except that last year we felt a bit like guinea pigs in a way. All through the rehearsals for *Two Gents* there was a fear of what it would be like to get on to the stage, that big space. The first night was a revelation: it was the best theatre I'd ever played in.

When I first went out on to that stage last year I realised something *really* special had been created in theatre. I was in the first scene of *Two Gents* and I remember opening the door and walking on to the stage and feeling, 'Oh God, this is going to be incredible!' The audience - they went wild that night. Right from the start I thought this is going to change theatre, change the way people do theatre. And I think in the long term it will. It will take a long time but I think anyone who works here will never quite see acting in the same way again, because of the energy created and because it makes it clear what theatre is really about. It's for people to meditate on their condition. It really makes that clear in a way that is almost indescribable. And the energy it gives you and the enthusiasm for playing it gives you I don't think ever leaves you after you've done it. So the revelation on that first night last year was realising that this is an incredible new theatre that actors all over the world will long to play in, and I'm here right at the start. I felt very lucky. This year I was relieved that I didn't have the fear of what it would be like working in that theatre because I'd done it before, but the fact that it's a different production, different rehearsal process, seems like a totally different job but the magic that is in that theatre is basically the same.

I think the role of director is different in this theatre and I think that for directors a very strict directorial vision of how a play should look will get broken up here, because the play gets pulled around by the audience shouting out, bawling and all that, because nothing is bigger than the energy that happens once the audience are there, and so anything that's pre-planned is likely to get shaken around a lot.

It's a wonderful storytelling place. It's very easy to listen here. When I saw *The Maid's Tragedy* last night, I'd never read and never seen a production of it, but I found it very easy to understand. I'm sure that was partly because the performances were good, but it's very clear, you can hear very well, the story is made very clear. It is a wonderful listening space. The clarity of what you're saying is so much easier. It's much easier to understand Shakespeare in this theatre I think.

Vince Brimble

Actor Gower/Mistress Quickly in *Henry V*
Sixpence/Mistress Fork in *A Chaste Maid*

The closest to it is the open air work I've done. You have to play large and broad, but the major aspect that makes this so different from anywhere else is the way the audience is involved, and without any particular prompting from us, they seem to expect to be involved, to become involved in a way that doesn't really happen anywhere else, which becomes ultimately a part of the performance.

And that gives an energy you need, it feeds into the play, feeds into the actor but also feeds back into the audience, especially to the seated people who pick up the energy from the groundlings and ultimately come down and join them. That happened quite a lot. Quite a few people would come out of the galleries and down to the yard because it just looked like the place to be. I think it is the best place to watch the show. It's hard work being a groundling; quite tiring. Also it's not easy when it's fairly crowded to find a place where you can see easily. I have to say the pillars create problems. Obviously they have qualities, and add a great quality to the look of the place. I think it seems when the Globe was rebuilt it's quite possible that they didn't have pillars at all, that they spanned right across the stage with a double gable, and I think it's possible that they did that because they felt it was an advantage to do it and I can just imagine watching a performance with no pillars from any position in that wonderful space would be amazing. They obviously have a certain function - you can play about them, around them, but they do create enormous sightline problems. It's not that you feel trapped by them but the problem with the pillars is they do tend to pull you down to the front. It makes it feel like a proscenium stage. The light gets very dingy at the back of the stage in the afternoon. Shakespeare's company, we know, were interested in playing indoor theatres.

You to have maintain a certain flexibility, a sensitivity to the way the audience is receiving things; whether you pump things up, whether you hold things down, whether you increase your volume especially when planes are likely to fly over at any moment.

But you have to keep things very loosely blocked so you can move around, that's always true in the round anyway - that you should never stay in one place too long if you possibly can. You tend to work on diagonals, but especially if you're going to have a large obstruction in the way that you also get in the galleries where there are wooden pillars. When you have set scenes - as in *Chaste Maid* where you have a long scene set around a bed for instance - you can't do anything about that - but it does mean you have a whole scene where some people have a very poor view, or no view at all in some cases. If you don't see people it's often hard to hear them. Comedy is always difficult to play in the round anyway because it has to be very big, but also because if you raise one eyebrow in the round or on three sides, half the audience are going to be able to see it, the other half aren't. There are attendant difficulties, but comedy certainly works amazingly well on this stage. You don't what's going to happen when you go onto the stage. The audience throws everything at you - literally.

Christian Camargo

Actor Dauphin/Isabel/ Grey in *Henry V*
Touchwood Junior in *A Chaste Maid*

I came as a visitor in the Prologue season to watch. I couldn't get over the architecture of the space, and the beauty of it. Then when I came for the Opening Season to actually play the space, I felt awe - as though I were in a high temple, like the chosen playing in this place. It's like being in a church but it's a solemnity that gets cracked by the performance. I was rehearsing at the National Theatre when I came to a performance of *The Two Gentlemen of Verona*. To go from that to this, on a warm sunny day outside, you just came in expecting to enjoy yourself. Whereas you walk in to the National, and you sit and say 'Show me', 'Entertain me'.

I had no expectations of playing this space. It was strange to start rehearsals and see the stage still being made; it put a real freshness to it, and a newness about it. I mean it hasn't been done in how many hundreds of years? So there are no levels to raise to or sink below and you're not competing with the beautiful structure either which is strange. When I first got here as a tourist, I thought how could you compete with this beautiful space as a player doing it for real, but I found as a player there is no sense of competition. It all works together. As a church does, it doesn't exist without the people and without the players. I feel that very strongly as an actor coming into that space and doing a play. There are no expectations and I felt so free and unnervous. Even with all the history attached to it, the history of the Globe and England and English acting, there is such freedom. It's been so calm and a lot of it has to do with Mark [Rylance]. But a lot of it also is the space. It breathes appreciation from all sides.

It's a space that invites everything. I think that everything should be tried in that space. What I've found from acting in it and from working with directors is that the space tells you where to go, what to do, how to walk. The space tells you where you need to emphasise this or that, and where you need to be in the space.

Coming from New York where you have conceptual directors who want to tell you where to go, they're the ones that want to have control. This space, because of the way the pillars are, because of the way the stage is set, because the audience is all around you, there's no way for you to have control over your movements without respecting the stage itself, without listening to it.

When you're preparing a play, in the rehearsal rooms you set; you have to set what you want, of course, but you have to be willing to give up on that when you get into the space. You have to be willing to respect the stage.

5. Summary of Findings

In a Hamburg garret I once saw a production of *Crime and Punishment*, and that evening became, before its four-hour stretch was over, one of the most striking theatre experiences I have ever had. By sheer necessity, all problems of theatre style vanished: here was the main stream, the essence of an art that stems from the storyteller looking round his audience and beginning to speak... We were gripped by living theatre... We were listeners, children hearing a bedside story yet at the same time adults, fully aware of all that was going on... We never lost sight of being crammed together in a crowded room, following a story.

Peter Brook, *The Empty Space*⁴.

Peter Brook's description of the power of what he called 'rough theatre' to conjure up a whole complex fictional world for an audience that becomes gripped by it and yet remains aware that it is listening to a story finds a parallel in the experience of *Henry V* playgoers at the Globe.

Two of the discoveries made at the *Henry V* performances I think can be justly termed revelations. They relate to the boy-actor playing a woman, and to the role of storytelling in the Globe space.

1. The boy-actor

The boy-actor on the Elizabethan and Jacobean stage has been the subject of much academic criticism of the drama of the period in the last twenty years⁵. Studies have focussed on what is perceived to have been the homoeroticism of the boy-actor

in the original staging of the plays when women were forbidden from acting on a public stage in England (also the case in the Netherlands and parts of Protestant Germany). From the experience of seeing a young man in the part of Katherine in *Henry V*, it would seem that some recent scholarship's emphasis on homoerotic effects on the original audiences (apparently taking its cue from certain anti-theatrical pamphleteers of the period who railed against the provocative effects on male playgoers of boys dressed up as women on the public stage) may have to be reassessed. Toby Cockerell's Katherine demonstrated that, as with any aspect of the power of fiction in drama to compel belief, it is possible for audiences to accept that what is before them on stage is a young woman, unless there are potentially self-reflexive allusions to the boy-actor behind the costume within the play (as when Isabel, the French Queen, says in 5.2: 'Happily a woman's voice may do some good/ When articles too nicely urged be stood on'). But the question of whether Katherine is played

⁴ Peter Brook, *The Empty Space* (Harmondsworth: Penguin, 1982; first published 1968) 89-90.

⁵ Recent studies include Stephen Orgel, *Impersonations: The Performance of gender in Shakespeare's England* (Cambridge: Cambridge University Press, 1996); Michael Shapiro, *Gender in Play on the Shakespearean Stage: Boy Heroines and Female Pages* (Ann Arbor: University of Michigan Press, 1994); Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety* (London: Routledge, 1991).

by a male actor or a female actor seems to become an irrelevance. Cockerell himself was surprised that some playgoers didn't know Katherine was being played by a man. It seems that the audiences simply believed 'Katherine' was a young woman.

2. Storytelling

The Globe is pre-eminently a listening space, a place for telling a story. The *Henry V* actors, guided by the director, allowed the story to tell itself in a way that it is not normally possible when a production is concept- or design-led. Without stage lighting to create mood, to convey a sense of day or night, or to give specific focus to characters; without stage properties to create a sense of place, or an intricate stage design to provide a mimetic representation of a play's world, there is nothing to control the audience's imagination except the story and its tellers. The audience's belief is paramount.

3. The audience

The contribution of the playgoers and their imaginations to performances of *Henry V*

is inadequately described by the term 'audience response'. Michael Goldman's comment on the actor/audience relationship in performances of Shakespeare's plays is helpful here: 'The play may rise in Shakespeare's imagination and come home to our own, but it takes place between two sets of bodies, ours and the actors'⁶. Even in the 1995 workshop season with small capacity houses and actors reading from their texts, it was apparent that the actor-audience relationship would need to be redefined:

The sense of a radically new dynamic offered by the Globe space is not in doubt. The Fourth Wall - the invisible barrier that cuts off the audience from the actors with a proscenium-arch stage - is an impossibility at the Globe. There is no physical or psychological dividing line between the playgoers and the players. Related to this potential change to the actor/audience relationship is the way in which the Globe space offers radical possibilities for shared experience on the part of the audience⁷.

At *Henry V* performances the groundlings in the yard tended to dominate the reception of events on stage. They were the most vocal in the hissing and booing of the French, and the cheering of the English. It was impossible for the actors to ignore them, and also sometimes tempting for actors to 'work' the yard. Seated playgoers regularly left their more expensive positions in the galleries to join the groundlings because they felt they would be more involved. Actors quickly realised that they needed to find ways of playing 'through' the groundlings to reach other parts of the audience in the galleries. Impromptu by-

⁶ Michael Goldman, *Shakespeare and the Energies of Drama*, Princeton University Press, 1972, 4.

⁷ P. Kiernan, 'Findings from the Globe Workshop Season 1995', <http://www.rdg.ac.uk/globe> (1995)

play with playgoers would seem to need to be resisted more often than not. If the interaction between player and playgoers is allowed to interrupt the story, the fictional world is subverted and the play suffers.

4. The actor/role relationship.

The company's emphasis in the rehearsal room on creating an imagined fictional space of the play, at the same time imagining the real space of the new Globe, prompts some interesting questions for an understanding of the relation between role and actor, dramatic illusion and audience response at the original Globe. When, for example, the entire company make their first entrance on the stage, an entrance staggered, and in pairs, to take up their drumming positions at all points of the stage and look out at the auditorium, who are they? The characters they will be playing in the play proper? Or the actors who have come to the theatre that day to do their job? It is hard to say. The actors are not in full costume - they come on stage bareheaded in undershirts and hose bearing drums and staves. The distinction between role and actor is further blurred at the end of the show when the actors come back on stage to perform their drumming again. Katherine and Henry have exited through the central opening, a shower of confetti drifting over them from the trap in the heavens, to be followed by the Chorus spoken by the French King who - significantly - conspicuously takes off his crown and gives it to another character to take off stage. The cast come back on stage. This time, the actors playing Katherine, Isabel and Alice are wearing the dresses we have just seen them in, but without their head dresses. Henry wears no crown. Every character/actor has taken off some item of clothing. They start drumming and beating the stage floor with their staves in a variation on the jig tradition, when a jig was offered as an end-piece after the play was over. Are they half in, half out, of character? It is an interesting moment. Each figure on the stage is seen to be simultaneously both actor and role. As with our understanding of the effects of the boy-actor on the English Renaissance stage, traditional scholarship concerning the exact nature of dramatic illusion in Shakespearean theatre will have found reason to reassess some assumptions about the relationships between the extra-dramatic, the meta-dramatic and the staged illusion⁸.

5. Rehearsals.

A result of the artistic policy of trying to create working practices and relationships which encourage company work on the play in all its aspects to be a shared process of discovery was that actors in this production were given less strict parameters than is usually the case. Each production makes its own rules about how its work on the play will be approached, but what the space itself does is to provide a potential for a new kind of relationship to develop between actors and director. Richard Olivier was particularly keen to put this more open and collaborative approach into practice. The actors, accustomed to being given

⁸ For a discussion which argues for a need, in Shakespeare criticism, to redefine the terms 'fiction', 'illusion' and 'metadrama' in relation to a play's audience, see P.Kiernan, 'Dramatic illusion and the reputation of mimesis' in *Shakespeare's Theory of Drama*, Cambridge University Press, 1996, 91-126.

quite well-defined briefs from directors, found this kind of freedom - and shared responsibility - extremely fruitful and productive. Perhaps the most noticeable result was that the 'discovering' possibilities tended to have an 'open-ended' aspect to them, and so the quality of a discovery became as important as the discovery itself. Actors and director felt they were still discovering the play in significant ways well beyond the rehearsal period, and far into the performance period.

6. Blocking

Long diagonals across the depth and breadth of the stage help to create the three-dimensional staging required by the Globe space. In the rehearsal rooms anything that is fixed tends to have to be changed once it is put onto the stage. Moving on the line, and with actors facing each other to speak or react, is a natural way of playing the Globe space⁹.

7. Entrances and exits.

Overlapping entrances and exits worked very well, and are usually a necessary piece of staging at the Globe because it takes two or three lines for an actor to move from an entry door in the *frons* to the front of the stage¹⁰. If the stage is empty, the energy levels in the theatre drop; and apart from the strictly practical point of having to solve the problem of how long it takes to move across such a deep stage, overlapping exits and entrances help to make a production seamless. They also, of course, help to speed up performance time.

8. Use of the stage trap.

As well as being used as the entrance to the 'mines' tunnelled under the walls of Harfleur, for the entrance of MacMorris and Jamy in 3.3, the trap was used as the 'tavern' from which Pistol and Mistress Quickly emerge to make their entrance in 2.1.

The Boy delivered his speech at 3.3.24 from the trap, viewed 'waist-up' from stage level.

9. The central opening.

This was used in different scenes for bringing on the English and French thrones (or chairs of state. The English throne on a dais with canopy backed by cloth of estate and canopy showing the English arms, and the French chair on a dais of state backed by a cloth of estate showing the French arms. These were placed in the '*locus*', or 'authority position, centre-stage, a few feet from the central opening, a little way back from the 'line' in between the stage-posts.

⁹ See P. Kiernan, 'Findings from the Globe Workshop Season 1995' and 'Findings from the Globe Prologue Season 1996'.

¹⁰ For examples of 'early entrances' and the symbolic use of stage doors, see Alan C. Dessen's stimulating study of Elizabethan staging practices, *Rediscovering Shakespeare's Theatrical Vocabulary* (Cambridge University Press, 1995)

The central opening was used to represent Henry's 'tent' and the French lords' 'tent' in their respective camps at Agincourt. The stage hands' drew back the hangings for entrances and closed them after exits. The central opening was not used for the entrances of Henry and his men during the Harfleur scenes where it was used to represent the town walls and then the town gates, through which Henry is invited by the governor of Harfleur to take the town.

The potential for a hierarchy of exits and entrances which the central opening and the flanking doorways of the tiring house offers can also be used to signify a 'downgrading' of status: in 4.5. when the French lords rail against the shame of their defeat, they exit by a side door.

10. Use of the balcony.

For stage action, the balcony was used for certain speeches, e.g. the French King exhorting his princes to bring '[Harry England] our prisoner' in 3.6. This was a good example of what is meant by the term 'listening theatre'. The use of the balcony for delivering rousing speeches spoken by an actor whose voice has the clarity to carry to all parts of the auditorium means that any playgoer in the audience who has a restricted view, or has difficulty focussing on the speaker because of the absence of lighting in the balcony, can follow the language. The musicality of the verse can be exploited to great effect when lines are delivered from the balcony. The governor of Harfleur delivered his speech to Henry and his men from there: as he would have in the original staging. The balcony was used as the walls of Harfleur, and the central opening as the gates of the town. The balcony was not used, as it would have been in the original staging, for the besieging of the town where the English soldiers would have put scaling ladders against the balcony to climb up.

The balcony was used as a musicians' gallery (although there is no evidence for this at the Globe until 1609) for much of the time. There were no partitions in the stage balcony to separate the musicians from the audience. Two actors, Craig Pinder and Steven Skybell, dressed in undershirts and not in character, sang the *Te Deum* and *Non nobis* from the balcony at the end of 4.8.

An interesting effect was produced at the end of 2.4. when, from the stage, Exeter interrupts the French royal flourish playing on the balcony - effectively overriding the French King's order.

At 2.1.69 Mistress Quickly delivers her lines from the balcony urging Pistol, Bardolph and Nym to attend the dying Falstaff.

11. Actor use of the yard.

There is no evidence that the yard was used for play action at the original Globe. For *Henry V* it was used for entrances and exits by the Eastcheap characters and Llewellyn at Harfleur (3.2); and for Pistol's final exit in 5.1.

12. Intervals.

Actors found a noticeable difference after the intervals in the quality of the audience's attention. Everyone felt that the audience was much more responsive in the second half.

13. Interval-free performances. June 21, 24; July 8, 22.

These were, in general, popular with the actors. Richard Olivier thought it flowed better without a fifteen-minute interval in the middle. The actors said it felt quicker, which may sound like a matter of stating the obvious in one sense, but of course it could have felt slower if their energy levels were sagging and they were feeling the loss of a break. There were two-minute pauses between acts to allow for 'costume' changes. Performance time for interval-free performances was cut from three hours, fifteen minutes, to three hours (although it lasted slightly longer when it rained or when moments of actor-audience interaction were prolonged).

No systematic survey of audiences' opinions on interval-free performances has yet been carried out. One would assume that the groundlings in the yard would find it more hard-going than seated playgoers. It did seem to make a difference that the audience in the yard had easiest exits through the theatre doors for the two-minute pauses and indeed, for going outside during playing. Also, as with performances with a fifteen-minute interval, the freedom of movement afforded to the groundlings, even simply knowing that you can move about whenever you felt like a change, or to get a different angle on the stage, greatly helped audience attention-span and willingness to put up with standing. A surprising number in my random and unscientific, questioning of groundlings in the yard after interval-free performances had no objections to standing, including a 68-year-old man, who said it was fine; and a large number said they didn't leave the yard to get a drink or visit the loo because 'we were too wrapped up in it; we didn't want to miss anything'.

14. Acoustics.

The solid oak wood with which the stage is now built made a remarkable difference to the acoustics. (Last season, it was a temporary stage made of plywood and steel). Voice Coach Jeannette Nelson found that the theatre's acoustics are very resonant: 'It isn't volume that is needed. Actors - male and female - have to use all their vocal skills: if they don't support their voices effectively the voice is thin, and this is particularly evident with the women's voices if they don't use their full range of resonance.' The acoustics changed to a considerable extent when it rained. The actors felt as though they were having to speak through a thunderstorm.

15. Cues.

The problem of actors being unable to hear their cues backstage has yet to be solved satisfactorily. No cue lights were used, and one of the musicians had to listen to the play. The drummer learned thirty cues by heart. We don't know what actors did about hearing cues at the original Globe. Actor David Fielder has

made the valuable point that with verse drama and the emphasis on storytelling, 'it's a question of passing on the energy at the end of the line. You have to say the end of the line at the right pitch - it's as though you're passing on the baton.'

16. Warming up the audience.

Drumming backstage. At most performances, and to a lesser or greater degree, the strong rhythmic beat encouraged the audience to join in by stamping a foot, clapping hands, or, in the case of groundlings up against the stage, drumming with their hands on the edge of the stage.

17. Signalling the start.

With a theatre where there is no 'lights down' or 'curtain up' to signal the start of the show, the question of quietening the audience and gaining their attention has to be addressed. With *Henry V* the performance on stage began with staggered entrances of actors to position themselves in different parts of the stage, each playing a drum or beating the stage with a stave, so the start of the play followed naturally from the backstage music. The Prologue Chorus stood at the front of the stage, held his stave aloft to signal the music to stop, beat the stage with it with a resounding thud, and began to speak the Prologue.

18. The weather and performance time.

Performance times are speeded up when it's raining. Actor Toby Cockerell pointed out that the actors could sense the playgoers wanting them to play faster. A surprisingly large number of groundlings stood it out in the rain.

19. The audience and performance time.

Audience responses - particularly laughing - often lengthened performance time by as much as fifteen minutes.

20. Musicians.

Another aspect of the artistic policy was to encourage a close relationship between the actors and musicians. Music was accorded a position of prime importance to the production.

21. Design

The experience of experimenting with the rushes was a good example of how playing the Globe space is able to produce research findings about original staging. The practical use of authentic production methods means that actors can provide what might be termed 'experiential evidence' to be weighed with archaeological evidence and academic scholarship.

22. Scene changes.

Seamless scene changes seemed to be suited to the Globe space - the audience concentrates on whoever is speaking next, and so props can be taken off while the action of the next moment is played without any serious distraction.

23. Period clothing.

To differentiate the approach to authentic dress at the Globe from what we usually associate with the word 'costume', the term 'period clothing' has been used. Historical research was put into practice by using dressmaking methods with materials that were in use at the time. This allowed the actors to feel that they were wearing real clothes rather than the kind of period costume which tends to be made with modern methods, materials and fastenings. The *Henry V* clothing was hand-stitched, including the undergarments, and the different parts of each outfit were fastened in original fashion. This posed some problems for costume changes because of the number of ties that needed to be fastened and unfastened which, of course, took more time than zips, velcro, and other modern methods.

24. Props and furniture.

It is not possible for stage design and stage management to construct and make everything with original materials, tools and methods because of budget restrictions, and the company would also have liked to have been able to carry out research into authentic methods of making props and furniture, e.g. the 'tun' of tennis balls brought to the English court from France. The cannon fired in the gable was borrowed from the replica of the Golden Hinde.

25. Playgoers fainting.

An unusually large number of playgoers fainted during performances at the Globe. Research is being carried out to find out more about this phenomenon.

What helped

As you would expect, much - perhaps all - of what was found to be helpful in preparing the play for the Globe stage is interrelated. It will also become evident that the following ten of the most notable aspects of what helped are dependent to a great extent on the whole company's capacity to embrace working relationships and practices that encourage creative interaction and mutual discovery of the text - and a visible, highly communicative audience.

1. Not 'pre-setting' the production in the rehearsal room.
2. Trusting the story, and trusting the theatre space to support the storytelling.
3. Accepting the challenge of having the 'crutches' of lighting and design taken away.
4. A great willingness to be flexible about blocking and to expect to make changes once the play was tried on the stage.

5. Allowing time and space in the preparation schedule for the development of the exploration and discovery process. For example, the eve of battle scene 4.1 was discussed, improvised and worked on again and again. Everyone felt that so complex a scene needed however long it would take to do justice to it. To have the opportunity to let the whole preparation process to grow from the story was felt to be of central importance in preparing the play for the Globe space.
6. Imagining, while in the rehearsal rooms, what it was going to be like to play in the Globe space, and this meant imagining a visible audience as well as imagining acting on the deep, wide stage and its pillars. It was important to remember: the trap when it was open (!); it's dark; you have to move quietly backstage because of having to hear cues, and you mustn't cough - ironically, all the kinds of restrictions imposed on audiences in traditional proscenium- arch theatres with a darkened auditorium. It is the actors in the fictional world on the stage that are, at times, silent and motionless.
7. Giving thought to the possible responses of the original audiences of the play. This is true of any Shakespeare production in any other theatre space. At the Globe it is perhaps more natural to be prompted to think in this way because of the physical configuration of actor and audience in that theatre. Throughout the preparation of this history play, there kept emerging the question of whether the play should be reflecting Henry's time or Shakespeare's time. Apart from considering the play's obvious anachronisms such as Pistol, where his name is given to a character that was supposed to be living in a time before such firearms were invented, or the play's allusions to contemporary events such as the imminent return from Ireland of the Earl of Essex, a twentieth-century production of *Henry V* that is following an 'authentic brief' will be aware that for the original audiences, the Battle of Agincourt was the recent past. To recover something of the knowledge about the play's events which the original Globe players and playgoers would have brought to a performance of the play, reference was frequently made to modern historians' studies of the battle of Agincourt and brought into discussions of how to play the military scenes.

A good deal of time was devoted to discussions about Canterbury's speech on the Salic Law in 1.1. The director and actors felt it was useful to be aware of its topicality, that the question of the dynastic consequences of Elizabeth I marrying a French Duke, was a burning issue for the original audiences¹¹. A present-day audience would not come to the play with such knowledge, but it was felt that such knowledge and understanding informed the playing of the scene and by extension the audience's understanding.

8. Actors' warm-up on stage - both voice and movement. Both the Voice Coach and the Movement Coach stressed that a good warm-up session was essential at the Globe.

¹¹ Salic Law denied succession through the female line. If Elizabeth married a French prince there was a danger that England would be ruled by France.

9. Using the space just behind the central opening in the tiring house for the psychological warm-up.
10. Allowing time in both the preparation and the performance schedules of the play for the company to get together so that each member had the opportunity to talk about how the whole process was working out out for him as an individual and in the group.

Note on the Globe video archive

The archive of videos of Globe Performance, presently held at the University of Reading, will be transferred to the Globe Centre's library and archive when the facilities are ready. The archive will be retained on site and made available to accredited scholars for viewing for research purposes, but may not be viewed or used for any purpose other than theatre research.