



Shakespeare's Globe



Research Bulletin

Interviews with Company Members from the 2002 Theatre Season

The Season of Cupid and Psyche

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Rehearsal period and the space

One of the unique things about the rehearsal process here is that we have a very long time to prepare. I have done a lot of Rep work where you perhaps only have 3 weeks to rehearse. Depending on the play of course, it can be done, it helps if you know the play before hand. We did *All my Sons* up in Leicester last year with 3 to 4 weeks rehearsal. I think the Golden Ass encountered particular problems for this reason of having very little rehearsal time. The other two plays were in production so it was difficult to get both casts together to rehearse at the same time. Mark (Rylance), Peter (Oswald) and Tim (Carroll), however, had done a lot of preparatory work over the year, but there was still a lot of cutting and rewriting to be done. I'd say on the *Dream* that we had more than enough time. I think perhaps with comedy especially, there comes a stage in rehearsals when you actually need an audience there to know what you've got. We tried to keep a freedom in the *Dream* by not really blocking it, which I feel is important in a long run. Mike encourages people to be inventive, and not to rely on too many props. Having said that, I don't think every production put on at the Globe has had this kind of freedom from blocking.

It is good to have time to get on top of your part and know what your character's motivations are before you go up. This gives you a strong sense of purpose and security on the stage, and an ability to adapt to whatever happens then during the run. During the last few weeks of rehearsal we were running the play a lot. I think in the Globe more than other theatres, the audience really are a crucial part of the performance whereas in a black box the play could perhaps live on its own. At the Globe there is no pretence that they are not there. We had plenty of preparation for this, through the Masters, but you have to learn about this sort of thing through your own experience. I found it quite strange to step out on stage and see all these heads! The stage is quite high, so the groundlings are on the level of your feet. It is actually deceptively big in that auditorium, but brilliant to play in.

Initially we were quite worried about audibility. Especially in the bad weather, during stormy nights the volume of water coming off the roof makes a fierce racket. At the start I think we did have a problem being heard. Stuart (Pearce) was helpful with this. I believe there was a tendency in earlier years when less was known about the space, to over-compensate. We did a lot on voice and diction in the first few weeks of rehearsal. During the run we got feedback from friends. Mike went away after the opening three weeks to work in the US, so after that we were on our own. He tries to sneak in occasionally, without us knowing, to see what we're up to, if we're playing his notes, but we know where he sits in the lower gallery!

The Stage

My character doesn't have too much to do with the edges of the stage. It is quite interesting watching Simon (Trinder) as Puck and how he utilises the pillars. One of the things that Mark suggested is that you can, if you wish, make them invisible. So say you're talking to someone on the other side of the pillar, you can carry on speaking to them as though you could see them. In that way they become unobtrusive. I'm not actually sure how much we've done that. We've hid behind them and leant on them and banged our heads on them and this seems to be how they evolved in this production. We were well briefed to take into account the sight-lines – so those sitting at the side of the stage get their money's worth! But the Lords Rooms have always been problematic.

Character Work

One of the things we did was to make lists of what our characters said about themselves, and about the other characters in the play, and what was said about them, how they were talked about, and from that we were able to get a clearer picture of who they were and how they thought.

Focus

In the Globe there is always a lot of movement and disco parties going down the Thames! So there are a lot of things that can distract you. It's a problem actors have anyway – keeping their concentration, so it's crucial you know what you're doing in the scene. No actor ever forgets that he's on stage. No matter how involved you are in a scene, you are always striving to be fully immersed in the world of the play but you never lose that awareness of where you are, the external world. In the Globe particularly it might be more difficult to focus your attentions.

Masters

Stuart (Pearce) engaged us in some useful exercises. As actors we are freelance and we do a wide variety of different types of work. This makes different requirements on the voice. It was good to be put through my paces again, he reworked things we were familiar with, but it was useful. We do very long runs so it's crucial that the voice is used in the right way and people don't start straining them, especially when you are tired.

Giles (Block) was very useful to us earlier on too; he concentrated on verse. A lot of the *Dream* is in verse, as opposed to prose. It was extremely useful to have him there. One of the pitfalls for modern actors doing this type of thing is that we are trying to break up the verse too much. Very often there are complicated ideas or two or three clauses within one sentence. The way to make this understood often is to keep the momentum running through a line until you hit the end of it where as your first instinct may be to break it up.

The Golden Ass

It's interesting doing a new piece, and given the time restrictions, there wasn't much opportunity to discuss amongst the cast what was happening. So very often it was; 'you go there and do something!' We were all trying to find our way to some extent, the people in charge had a clearer vision, but I'm afraid early on the actors simply had no idea what they were doing! It was quite a delight for us to see how it all came together. One of the problems during the rehearsals was that we didn't have everybody who was going to be in each scene actually rehearsing that scene. We took the nucleus of each scene and its dialogue and then the extras were fed in. Another thing was that everyone had 5 or 6 parts and the script was still being cut and re-written. You weren't sure until the last week whether you were going to have time to do a costume change and whether you could make it out of one scene and into the next! There were times when some of us had to leave a scene early, so there were a number of logistical problems in that respect. Having said that, I really enjoyed doing it and it was a great success. The season is long and at that stage of the run it was brilliant to have the impetus of a new project to work on.

The style of it was so unique and lively. I think everyone loved the design – the music hall themes and the circus, the costumes, it was great.

Interview with Jem Wall
Snug, *A Midsummer Night's Dream*
Byrrhena / Hypotrophus, *The Golden Ass*

Rehearsal room to the stage

It is always a big leap to move out of the rehearsal room in any production. In the Globe there are different challenges because it is outdoors and a unique space. It has been a very long rehearsal period, 10 weeks, and from a very early point, after three weeks I think, we had movement and voice sessions on the stage, so I'd actually say it was easier. For example, the show I did before, we had four weeks rehearsal at Bristol Old Vic and then only two days on the stage. It helps being able to rehearse on the stage.

Physical/vocal requirements

This is the first time I have performed at the Globe, although I have played in the round before. This is slightly uneven – there are people in the Lord's Rooms and you have to be aware of that although there are not that many as a rule. There are also people to either side to consider. Obviously vocally it is very particular and a real challenge. However we were very well prepared with voice work and experimenting with the space, whereas in other theatres you go in on the techs and just have to adjust to the space whereas here we were given time.

Vocal work

We did a lot of work on finding your own 'note'. Often in a theatre piece you are sometimes encouraged to speak deeper, or higher, or find 'voices', but I think here you are encouraged to find your own note, and whatever that note is it has to be you. That was explored with the sessions with Stuart (Pearce). That's what stopped me from straining my voice I think. You can get there and think 'well it's open air, everything's got to be big and loud', but of course those things aren't true. It really is possible to be subtle on that stage.

We do an exercise where we have voice levels ranging on a scale from 1-10. 1 is just tripping off the edge of the stage, sotto voce, but you can still be heard in all of those. Until you get to 10 which is shouting. I mean you would hardly ever use 1, or 10, but you use a lot in between. You should technically be able to do that with your 'head' voice, your 'chest' voice, and your own 'note'. There is time to practise this over ten weeks.

Physically being able to work in the space I believe there is no substitute for time on the stage. The Globe is unique in that you are able to work on site a lot of the time, not just during the tech.

Master system

This system works very well because you have a number of people focusing on different areas, and that is quite luxurious. I mean with Giles (Block), typically he would mark your script weekly, so you get individual feedback on how you are doing in rehearsals. Giving suggestions, lines you are missing out etc. There is also Mike (Alfreds) director, overseeing the whole thing and Glynn (Macdonald) on movement. On *The Golden Ass I*, like a number of people, was a man having to play a woman.

Movement and playing women

I just had to call on Glynn (Macdonald) and it was great to have her there. The practicalities of *The Golden Ass* rehearsal period were very different to the 10 weeks on the dream. It was very quick, and because it was involving both companies it was an hour here and an hour there; more like an opera rehearsal I imagine. Imagine this, imagine that... it was very pragmatic. It was a difficult process and unenjoyable to be perfectly honest. It was really unsatisfactory, but necessary. It came together in the last week, but we were all very tired and it was very hot. Again, the practicalities of doing two shows, you would often have only an hour and half between finishing rehearsals and doing a show, it was very bitty. In contrast to the Dream rehearsals which were very involved.

For example, when I was working out how to play a woman, it was pretty much 'put on a funny voice and get on with it'. So in my spare time I went to see Glynn for extra sessions, which was extremely helpful. Movement is crucial to playing a woman so the work with her gave me a clue; she gave me four or five things to indicate that I was playing a high class woman. The costume helped, but the movement came first and was the most important thing. For example, never walk in a straight line, always in curves, never show your thumbs, always fingers; soft gentle hands and standing side on. Certainly putting the heels on made a huge difference – I immediately started taking small, short steps. From the tangible, practical things - a voice came.

Directing and ensemble work

Mike had a real focus on ensemble and he has a very clear process of how to make that work. We did a number of exercises to develop that ensemble feeling. For example: ball game. Each person is given a number, and then all run around the room throwing the ball to the next number. This can gradually be developed more complicatedly, replacing numbers with names etc. The thing you're developing through that is: if the ball drops who is responsible? Of course it's a mutual responsibility. It is up to the person catching to make themselves available, as well as the responsibility of the thrower. I think there is a strong parallel here with how we relate to each other on the stage. It is also to do with focus and making yourself available, it's about being there when you are required and getting out of the way when you're not. It does give everyone a purpose, even if it's to stay out of the way.

For the mechanicals there are six of us, so ensemble is really key. The reason I took the job was primarily to work with Mike (Alfreds). He gave me the choice of whether to work on Egeus and the first fairy, which has a lot more lines, I mean the mechanicals effectively have ten or twelve lines if you look at it, but in terms of stage time you feel like you have more time on stage than say Egeus. The attraction of doing it with Mike is that you know you are going to work in an ensemble way. Also everyone played a fairy as well as their part. You all enter into at least two worlds which requires a lot of imagination.

Another exercise we engaged in later on in the rehearsals was the points of concentration exercise. There are many ways of doing this, but one way was to play a scene and the point of concentration was a certain character, i.e. Snout or Bottom, so everyone's lines were focussed on that particular person. This gave a great richness of choice, effectively six choices, so that on any one line you can play it to/for/about any of those people.

Going back to the analogy of lines being passed like a ball across the stage. If I have a line, to make it work it is up to you to receive the line to make it work. You have to make sure you are always available. You also need to be constantly aware of everything – your actions and movements because they can either increase or decrease the focus from where it should be. Mike's method encourages you to develop taste; there is no set structure that we decide on during rehearsals and we keep that structure. Inevitably, we go out everyday and we do things differently, say things differently. You make mistakes, of course, but you have to be thinking and fresh all the time.

The audience/actor relationship

This is where the game is for me at the moment. The last couple of plays I've done have been almost more extreme than playing at the Globe in their use of shared light. This is a major philosophical thing to have. This was when I was working on a co-production at the Young Vic and the National theatre studio, *Andora*. It was very much encouraging a debate with the audience so the idea was to be in the same light as the audience. It wasn't theatre of cruelty, with the audience in really bright light, but it was shared light. I was playing a pretty unpleasant soldier who gave a vicious kicking to a young Jewish boy. This meant I could talk directly and say 'well he was asking for it'; I could make the questions in the text real questions, directed at the audience. There were other actors behind the usual seats in the Young Vic so we talked over the audience to the audience. So the invitation was very much 'debate this'. But because it was the Young Vic I don't really think this worked because they were still thinking 'I'm in the theatre, I can't do this.' But here, however, because there is no roof on, it is immediately a different physical surrounding. The audience will go with it. At the beginning of the second act in the *Dream*, Paul (Higgins) who plays Oberon, came on and said 'I wonder if Titania be awaked' and a member of the audience shouted out 'she is, she is awake!' On another of his lines – 'I wonder what she be in love with' they called out 'An ass!' and Paul said 'No?!' Then of course Puck comes on and says exactly that and Paul looked at the audience member and the theatre was in uproar. That was wonderful.

Authority and the audience

The audience is a big draw, it's quite something having 1500 people laughing at your jokes and hanging on your every word. This is very tempting to go there and sometimes we go there too much, I'm sure. So we do have to hold back and say 'don't go for laughs, just hold back on that moment'. It is good to have laughs but there are other things here to be explored.

Focus

I don't believe this interaction draws me out of the focus. I don't see such a disparaging relationship between the two. I think your attention in all performance should have a consciousness of the audience. You should always be listening to the audience, there shouldn't be a time when you are so locked in a scene that you are unaware of them. In the end this is what we're doing – a play for the people who have come to see it, they are actually the most important people and our main focus should be to get the story over to them. This issue has to be handled sensitively in any theatre, but it is strong here because of the amount of people. They get excitable at the Globe, the theatre as an event is stronger here than anywhere else. This is more than a theatre. If you look at places that are trying to make new theatre, the Almeida for example, they are taking 'theatre' out of the theatre space in site-specific sets. The focus in this society is to fund places, not people and I think it would be more successful if it took a greater focus on people. Having said that, this is a good place to fund because there is a tangible excitement present here.

The Golden Ass

There is not often the opportunity to do something on this scale; 28 or so good actors playing, it's very humbling, and it does survive a lot on good will and energy. It has gone down a storm. I think stylistically it's wonderful – the design work and the concept that was done way in advance. The artistic team clearly knew what style they wanted it to be. The rehearsals had to be about pragmatism whereas the inventiveness went on before hand. The real creative energy happened a good 2 years ago. It's very bold and very clear, which works fantastically in the space. I think it's wonderful that the Globe does this new work, new writing. They're definitely exploring this with Peter Oswald. I think there's a responsibility to encourage people to come and see 'the Shakespeares', but at the same time 'let us show you this'. It's analogous to what I was saying about the audience, in that you teach the audience to listen in a different way. Although both Peter's plays were written recently, they are based on old stories so there's a classical theme. I'd like to see the Globe actually put on some modern writing. Why not get Edward Bond to put on a play here about the modern world – is that do-able?

Final comments

There are certainly things that I will take away from my experience here. It is definitely a place to learn. It was great for giving an actor a chance to learn because so often you have

to just get on with it. The long rehearsal period of being able to be in the space, having the movement classes and the voice and text sessions was great. Also, Mike (Alfreds) is a teacher as well as a director, a more Eastern-European approach. He teaches Laban techniques, amongst other things and we can really use this knowledge as we are given the time to learn. It is a long run, and there are a lot of shows, but its do-able. The theatre is always full and that is fantastic as an actor. Obviously every actor has different things to learn and different interests to pursue, but there is opportunity for all this which I think has been the best thing about working at the Globe.

Interview with Keith Dunphy
Demetrius, *A Midsummer Night's Dream* /
Robartes, a robber / Timino's Mother, *The Golden Ass*

On the stage

Although a fairly gradual process, I did find it a huge leap, moving from the enclosed space of the rehearsal room to hitting the Globe stage and performing the play. I think the audience have a key role in the performance of plays at the Globe; they are such a beast, especially the Groundlings who are at times no more than a few feet away from you. This is an interesting part of the space - in different parts of the auditorium people get different views of the play, so they all experience slightly different stories, miniature plays in themselves. This is fantastic because you really rise to the occasion as an actor; obviously you do all the work in rehearsals, which is important, but then I also found that you have to leave that flow in a way and explore a freedom trusting that it is all there. With Mike (Alfreds) we completed rehearsals feeling pretty solid as a company. This meant that when we got on the stage in front of the audience we were able to discover new things every night. Each audience laughs at different things and this just creates a wonderful experience. I mean, it can be very taxing on an actor too because it requires such focus and energy. You have to be constantly pushing, and I don't mean pushing as in the sense of over-acting, but keeping that pulse and that energy going all the time.

Physical and vocal requirements

Working in a theatre space or a studio space that is inevitably more enclosed than the Globe, it is easy to be subtle, or speak softly, secure in the knowledge that the audience can hear you. In the Globe I think this is more difficult, although, having said that, it has a wonderful acoustic and is fantastic to speak in. I have found that, as the season goes on, every actor realises that you can be very soft and speak very lightly and still be heard. It is lovely for the audience to experience this as Shakespeare is so often 'played big', and I do not think that is the most effective way to do it. The subtlety, clarity of thought, and intention can be maintained, sending out the right sense of what you want to say. You do not have to shout in a space like the Globe.

I have also become more aware of the fact that there is not one point in the auditorium where all the stage can be seen by a member of the audience. This means the audience's eye is drawn to characters who are perhaps not the main focus of the story; they look to them to watch their interpretation of the action. This means you have to be alive and focussed all the time in the space, your movements and your reactions to what is going on around you are relevant at all times. There is no place to hide as an actor in this space, you have to be in the story all the time.

The space

There are definitely strong points on this stage: the corners, at the front of the stage can be very advantageous points. Again, upstage from the pillars, centre stage is great for everybody, especially to speak soliloquies. If you are bold enough to walk right down to the lip, then it is possible to speak very softly. Those are the main advantage points in playing the space. You certainly learn more throughout the season, the more you play the space.

Direction throughout the rehearsal period

There was no blocking at all within this play (*MND*), Mike (Alfreds) does not block. It is all about actions and objectives and your wants in a scene. Mike believes that if you have those instilled in you then the blocking will emerge from this. I suppose a traditional directorial approach would be to block an entire play. Mike's approach can occasionally make it difficult for us as actors – some nights if you are tired, (it is natural not to be firing on all cylinders all the time) then things can go slightly wrong because you don't have any blocking to fall back on. You can't get staid so it is essential to be on the ball at all times with Mike's work. Having said that, I would also say this is a really positive element of Mike's approach – you really have to step up to each performance, keeping it fresh all the time.

Ensemble work

Mike's rehearsal approach had a strong focus on ensemble work. I have done a lot of ensemble work so I really enjoyed it; I think this approach can really enhance a play, make it shine. If it is a four-man play then it is not quite so relevant, but for big plays like Shakespeare I always think ensemble work is crucial. If you have a tight ensemble then it makes a play come to life. Instead of having one or two people as stars that shine with everyone else in the background, everyone gets a good run at it. For example, we all play fairies as well as our own roles; we're like a big team. This creates a good atmosphere; we are all having fun on the stage. I think this really comes across to an audience too, it gives them the freedom to feel like they can laugh or smile or cry.

Focus on the stage

There is a distinct difference in focus here from the conventional black box theatre where the audience would clap and laugh, but you know they are not going to interrupt the story. Here the audience are so involved with the story that, as an actor, your focus has to be kept half on them and then also very much on what you are doing. It is impossible to block them out entirely in this space, it simply wouldn't work. At some points there are thunders of laughter and sometimes you have to acknowledge that and stop and take it on. I find this makes for great 'live play', live acting. Having to stop and say a line twice makes the actor alive.

You also learn how to use these unique elements of playing at the Globe to your advantage, for example external things like helicopters. A couple of weeks ago, two big army helicopters were circling overhead whilst I was engaged in a subtle moment. I looked up in acknowledgement because it would have been unnatural not to. The audience responded to this and laughed before I continued to speak after it had passed. It is impossible to compete with something as thunderous as that.

Working with the Master of Verse

I enjoyed this system immensely. I found it helped me a lot. Giles (Block) was there to help with any questions or queries about the language. When actors come to Shakespeare we don't just pick up a book and act it, we have to study the play to make it our own. GB is fantastic because he is a constant presence to ask questions, and he is simply a wealth of knowledge. He helps to make the language sit with you.

He didn't so much engage us in exercises; I would speak lines out and then have the chance to say, 'that's not sitting with me'. If I read something and I didn't quite understand it, then GB would question me, without ever telling me, and just tease the ideas out of me. This way the sense of a passage becomes your own, even if this takes five or six times of saying it. Giles didn't appear to have a definitive set way of working, but always seemed to me to be very open as a person.

Working on *The Golden Ass*

The rehearsal period was very different, as Tim (Carroll) and Mike have such different approaches to directing. *The Golden Ass* is also a completely different project altogether. It requires a big, bold, brash style of playing from an actor. It is full on, 'big stuff', so you have to give that to it. I found it very enjoyable to do. All the choices in how it was directed were very bold: the costumes, the set design, direction. It is like a big celebration as an actor to do a play like this, a different beast altogether.

Any advice for new actors at the Globe

The Globe requires you to be 'in it and on it' all the time. You cannot relax; your energy has to be constantly focussed. You also need to work hard on your voice in this space. It is crucial to warm up thoroughly every night. Clarity of thought and intention, and really getting the sense of the language, not only into your head, but into your body as well is important. Performing on this stage is not just an intellectual experience, but a really physical one as well. The most important thing I would say is not to be scared of the space, go in there and use the space to celebrate yourself as an actor. It is such a fantastic place, be bold, don't hide, just go for it.

Interview with Liam Brennan
Orsino, *Twelfth Night* / Old Woman, *The Golden Ass*

Acting in the space

I had the benefit of having worked here on Macbeth last year. The Globe is an intimidating space when you first play in it, but confidence comes with familiarity. I found I was getting there towards the end of Macbeth last season, but there was something hugely valuable about coming back to something not completely alien.

Subtlety

The attitude of trying to be intimate and small is something that is sometimes done without trying. I think that sometimes people may try to achieve that, but are unable to due to the stage. Some people are just too 'big' in their acting. It's all down to personal taste and individual style.

Pillars

Things like negotiating the pillars can be quite daunting. I remember last year walking round the pillars and addressing the sides felt like a really scary prospect, for some odd reason, but this year it wasn't at all.

Strong points of the stage

I don't think there are any particularly weak spots. There is what is described as the 'valley of death', but I think people say that because if you stand exactly between the pillars then it does obscure you from the maximum number of spectators that you can be hidden from. However, that is not that many people, it's not ideal but it's only the width of the pillar. It cuts you off from perhaps 20 people on either side. I suppose the corners are good because with a turn of the head you feel like you are encompassing the whole auditorium. Extreme USC and DSC are also really strong – Mark (Rylance) spends a lot of time up there so there must be something in it! We had the stage marked out in the rehearsal room with practice pillars, alongside a talk from Mark at the start of the season, this gives you a pretty good idea of the dimensions of the space.

Rehearsal time

I did feel we had plenty of time on the stage, of course you can always say that more time would have been great, but generally no, I felt very prepared.

Authentic practice production

To help us with this some people from the Tudor Group came into one rehearsal session. This was helpful to a certain extent; they gave us a flavour. It could have become more a case of trying to impersonate ways that people walked and talked and ate that really we can't be definite about anyway, but there are obviously certain things such as clothing that were helpful to hear about. There are some items of clothing that really restrict the way that you stand, sit and move. But I think it would have been in danger of becoming a bit gimmicky if we had spent more than an afternoon with them.

Swords

I didn't carry a sword. This was something I did ask the Tudor Group about. They said that for someone with the status of Orsino, it would have been equally appropriate for my servant to carry a sword and be armed on my behalf – it's just laziness really!

Status

We did do a bit of work in this in rehearsals, with the Tudor Group again. However, I feel this got a bit lost and forgotten during the run in terms of how people related to me on stage. For example, in Act V, I felt this especially.

You see, this is the first time that I step out of my household and this would have been a huge event; everyone knows that the Duke has been locking himself away in the house. Suddenly he comes out, so metaphorically there should be the equivalent of a red carpet preceding him wherever he goes. Also, being dressed in my finery, I would have been an amazing sight to exit out onto the street. This wasn't me being selfish, if I had seen that with anyone else playing Orsino, I would have felt the same.

The other problem I had was at the beginning of Act V, in the way that Feste was begging for money from me. It felt more like we were old friends than beggar and Duke at the most distant ends of the social scale. I think this was due to the interpretation of the text, rather than in the text itself. This moves onto the old point that one of the greatest problems of playing high status is that you can't, other people have to play it for you. It's like when you watch the Windsors on the TV, they don't do a thing, it is how everyone else *reacts* to them that displays their status. Everyone who meets them look like rabbits caught in headlights. They are actually relaxed and casual. One of the problems with actors generally, I think, is that they find it difficult to play low status, in an aspiration towards confidence, people think 'I'm not going to be an ordinary beggar/servant, I'm going to be the cheekiest beggar or servant ever, and not play what is asked, whereas nine times out of ten, the text demands that you do play what is there. But being human beings we play these games, often for the attention. Not every actor has the taste and the integrity to say 'ok, my job here is to defer and throw focus onto that other person' and be happy with that. It wasn't a huge deal, but if I'd watched it or directed it I think I

would have felt that was an issue. We were striving as a company for accuracy in so many ways, and we spent hours talking and working on it, but what matters, when the chips are down, is whether that materialises in the performance.

Directing

This is the second time I have worked with Tim (Carroll). Even though this show had been done at Middle Temple, I never found that there were any problems with ideas being imposed from that production. Also the demands of the Globe stage are so different to that of Middle Temple Hall. So despite the short rehearsal period, I think that Tim handled that really well; personally I never felt that I was being nudged in a very particular direction. I believe I gave a very different performance from that of the Middle Temple Hall Orsino.

Tim's directing style generally is to allow the actor a lot of freedom, he is very content to initially sit back and see what you have to bring and offer to a scene. It is later on that he will feed his preferences into that. This is by far the best approach to directing that I have ever come across.

Orsino

I don't actually come face to face with Olivia until the end of the play in Act V. This, I feel, helps with the slightly obsessive nature of my infatuation with her that we see at the start of the play, before Viola arrives. I decided, for myself, that I had probably never talked to Olivia, I imagine I had seen her, in public, but not actually hold a conversation with her. This can happen, you can fixate on someone when you don't really know them. One of the reasons why I came up with the idea of the bench scene was because I think it was really important for me to go on a journey with Viola. Otherwise the end would be so shallow, me saying 'well if I can't have you, I'll have you'. There has to be a movement towards this interest in Viola, otherwise it's abrupt and makes Orsino look like a very shallow man.

The audience

I spoke very directly to the audience in my first scene, but I felt thereafter the object of Orsino's attention is Viola. I don't think it would have been quite right within the context of what Orsino is saying. The same was true last year with Macduff, there were literally one or two lines that I said to the audience, but the rest of the time he was so driven and focussed that it wouldn't be right to be 'courting' the audience.

Focus

I think this audience interaction *could* draw our focus away, but I don't think it necessarily does if it is done in a controlled way. The audience are part of it, especially at the Globe, and you can speak to them whilst remaining in the story in your head. By the same token, if it isn't done skilfully and with taste then it can be difficult. At the end of

the day we are there to serve the audience, not a sense of fun that the actors can have by almost showing off and thinking 'I can entertain you by talking directly to you'. It definitely has its place but it has to be handled with care. It is very seductive, in a personal way, because it very much reflects on the actor who is doing the scene.

The Golden Ass

A different thing altogether! I have to admit that in rehearsals I didn't think I was going to enjoy it at all. I wasn't sure what to make of it. However, it was actually the audience who taught me that it was a good piece of work and that it was enjoyable. For me, overall it was slightly too cartoonish. For example, the Robbers Cave, I feel would have been truer to the book and the story if it was a sinister, frightening thing. By making them cartoonish, I'm not sure what we gained, apart from a laugh. I think it went against the spirit of that section in the book. Having said that, it was fun to do. For my own taste I could have done it with a bit more darkness.

The Old Woman

I didn't really 'play' a woman. I spoke to Tim about this and I said 'Look, I'm a 38 year old man, there is no way in which I can truthfully try to be an old woman.' All I could have done was a load of crap 'old woman acting'. I tried to give my lines outside of the story a tasteful bit of flavour, of something older than me, and more feminine. We agreed that during the telling of the story I should tell it as me, I just happened to be wearing a big black dress. Otherwise, it would have been too much to spend 40 minutes doing that kind of acting. If it had been a 38-year-old woman then that may have been different, but sometimes something is so beyond you it is pointless.

Final comments

You are given a lot of well-intentioned advice at the Globe, and what I'd say is that, like anything, listen to it but preserve your own opinion as well. There is an awful lot of talk about how different the Globe is; unusual, special, difficult. There is a lot in that, but at the end of the day, good acting is good acting whether you're in a studio or the Globe. Good acting is about trying not to 'act' as far as you possibly can, and trying to be as honest and truthful as you possibly can. Listen to the advice, but remember it's the same job as it is in front of a camera or radio-mike, you just have to do it a bit louder(!)

Interview with Patrick Lennox
Snout (Wall), *A Midsummer Night's Dream*
Robber/Timinos, *The Golden Ass*

Transition from rehearsal room to stage

I thought that the unusually long nine-week rehearsal period was great. When I first heard about that time-span, knowing that I was playing Snout, I thought I'd not have to be in often. Mike (Alfreds), however, likes to focus on ensemble work in the rehearsal room for the whole nine weeks, and that turned out to be brilliant; Mike has a very thorough way of working. He lets you run wild with your character work, with everybody taking on the mantle of each other's characters for an afternoon. So at any point we might be devoted to looking at Wall, or Snout, or establishing what a Tinker actually does. I had associated 'Tinker' with an Irish Tinker, a Gypsy, but we didn't go down that route, which in retrospect I'm glad about! In terms of getting into character within that rehearsal process, I like to take everything and throw it in, which we then whittled down together, with Mike telling me: 'Less, less...'. It's very interesting to cut it down that way. Part of the rehearsal process for me is curbing the humorous edge that I apply to my roles!

The directing process

In the ensemble pieces Mike gets us to work entirely to the way he would like it to look on completion, but it's never heavy-handed. His skill lies in never letting you feel like you are being dictated to. Because of time restrictions with *The Golden Ass* rehearsals Tim Carroll was limited to telling us more or less what to do, yet if we came to a creative impasse he would throw it open to us to contribute ideas. That was a very nice way of working as well. Mike's style is 'slowly, slowly, catchy, monkey' whilst Tim is more spontaneous, grabbing hold of something valuable as it comes up, although Mike would also pick up on your initiatives and comment on them. For *A Midsummer Night's Dream*, when we began work on the 'mechanicals' scenes, and especially the Pyramus and Thisbe play, we were shown to a props table laden with props associated with bedrooms and bathrooms. We just lifted things up and ran with them, each time trying something different. We were allowed to be very bold, which is unusual. I think in future work at other theatres I'll find myself constrained again, by comparison.

The run

Mike likes the production to evolve continuously throughout the run, and nothing is blocked. As long as we keep strictly to the script and each 'intention' then we can be free with the subtleties. Those of us that played the mechanicals all grasped that very quickly, and felt very comfortable working that way. Of course, some performances threw up choices that were quite clearly wrong, but once you've committed to something you must go with it despite that knowledge. The next time you perform you just don't choose it. It's a sort of Darwinian process of elimination. I like to think that it's survival of the

fittest when it comes to what we do onstage, and I believe it has worked that way. *A Midsummer Night's Dream* both allows and encourages courage, and without courage on stage it's stale.

The Globe audience

Because of the thrust stage, the audience has an incredible power. In other theatres, when you are in a black box and acting to lights, you cannot feel the emotion of the audience. The Globe audience, however, emotes very strongly. I felt a change during the World Cup and Wimbledon; that emotive reaction was heightened, they were very fiery. In fact, Mike always warned us to be careful that they didn't dictate to us, and that we would have to fight them sometimes and not pander to them. It is possible to re-assert control on this stage- simply because you can see them. So you might direct something out to an individual, actually looking at them, hoping that they return your gaze!

Keeping focus

I really enjoy any audience interaction, and I don't have a problem with focus. I do stand-up comedy on the London circuit, an arena in which you are talking straight to an audience and perhaps even inviting them in to your world. But you have to strongly control them because you are the one with the microphone. I find that all helps my acting a great deal. It was only when I heard that Kevin Spacey did stand-up that I felt I could tell other actors I did! Actors and Comedians usually have a very antagonistic relationship. Colin (Hurley) does brilliant stand up and you can see that he has the same sort of control on this stage. When you first do an acting job it can be very intimidating, you can easily believe that all those people are the ones in control. But that isn't true, and here you can look straight at them and let them know who is in control, and yet that doesn't distract me. It's very empowering to be in that position and I hope it's not a corrupting power.

There are occasional times when there is an extremely noisy Chinook helicopter coming over, we might all break and look up because it just has to be brought into the story. It's not necessarily supposed to be funny, but you can't just stumble ahead if the audience focus has turned to that noise. To acknowledge that the focus has shifted elsewhere is the right thing to do- and if you do then they love that mutual acknowledgement. Within the context of the story, you can be a scared mechanical in the wood to whom that helicopter becomes just another weird demon that's responsible for Bottom's transformation. It's perilous to divorce yourself from outside stimulus. Once you've done that you can turn back to the play. Even if the noise doesn't cease, it becomes void once it has been accepted in that way. The audience will be looking at you as an actor and wondering how you will cope with the distraction. So you show clearly that you won't be distracted.

Physical requirements of the space

We spend a lot of time with Mike Alfreds and Stuart Pearce acknowledging that it is a very difficult stage. You have no microphones, for example, (which I prefer), but you

take all those differences on board. I've worked on open-air stages before so my voice is very strong, and I don't have any worry about that at all. As to the potential difficulties of the pillars and the rest of the stage, Mark took us through all the strong and weak points. It's purely technical. You are also onstage so many times during the nine-week rehearsal that there is no problem; it is always in the back of your mind that one day you will be actually dealing with it. Finally it becomes like riding a bike; just as you never think about your balance, you never think about the pillars. It's not that you actively avoid the 'Valley of Death' (the space directly between the two pillars) but you don't go in there all the same. It has also been very useful watching old hands such as John Ramm, Phillippa Stanton and Geraldine Alexander who know the stage from previous seasons.

Hot spots

Mark showed us things such as, if you walk downstage from the two side entrances, and take 2 steps in, it is not a very strong position. However, if you take 4 steps in, then it's very strong. After 8 steps you are right up near a pillar but it's still strong. Then of course the corners, which are brilliant - very, very strong. You always have a few 2-3 bays that feel special when you are down there, and also the groundlings. Upstage remains strong, but unlike other theatres it isn't the place everyone wants to go to. There's another quadrant from where the pillars are that runs diagonally from the apex of the very downstage corner. You can run a diagonal through the pillar and the quarter there is interesting to move around. When the mechanicals were working on ensemble, we were given a note that we should gather in a bunch. That type of grouping is a nightmare on a conventional stage, but here it is totally different because there are people on three sides. You can give yourself any number of variations on that 'bunch'. For example, if Bottom moves somewhere then you can move with him or straggle behind him. It could be described as a shoal of fish in that you can collectively move and change direction very easily. It's very light, dynamic and liberating.

On a conventional stage you often have excessive props: sofas, drinks cabinets and so on, and that restricts the places to walk to what I call 'rat runs', i.e. the line behind the sofa, in front of the coffee table. It feels much more constrained. With the bare stage in *Dream*, and only a few lilos and hot water bottles to dodge, you are freed. In *The Golden Ass*, too, there is only the cauldron in the middle, which acts like a natural fireplace, this immediately makes you all want to congregate around it. It is possible to have a very strong focal point like that, but still use all the space.

The place of the play-within-the-play on the Globe stage

It's a gift to an actor to play a bad actor! For the rest of the *Dream* you are your character and hopefully you do that realistically, but suddenly we step out to do this play, and we are crap, absolutely appalling. That's what's so humorous about it! But saying all that, it has to stay real. You have to put yourself in that situation. For me, I imagined friends say, who aren't actors and might have to do a best man's speech. They start acting really strangely, with cringingly bad body movements and you can't hear them, and they run out of breath and so on. I've got years worth of watching friends doing those speeches to

take inspiration from! Hopefully people in the audience identify with what you are doing too. If it wasn't true then it wouldn't be funny.

Advice for new actors

Come and work here! If you work for a big theatre, you can get institutionalised very quickly; it's really not like that here at the Globe. For everyone I've met, there's no sense of doom and gloom, or dread of Monday, there's a great feeling, a really great karma here. I feel Mark (Rylance) was a great champion of that. On the first day here he welcomed us so warmly, and encouraged us to speak to him if there was a problem with anything, anywhere. This was a great joy as in some theatres you go to you meet people who work there and you can see they can't stand it! Its very tricky in theatres these days, rehearsal periods have gone down from 5 to 4 to 3 weeks now, which is terrible. I've turned up for the opening night of under-rehearsed plays with a huge pressure to play to the critics hanging over the show. Here, however, it feels like theatre for the sake of theatre. Brave, bold theatre. I can't say enough how fantastic I think a show like *The Golden Ass* is for British Theatre. It will never be done anywhere else. The whole experience of having thirty actors on stage, two opera singers, puppeteers and a full orchestra, that amount of money, for 22 performances is quite unique. It's been lauded by the critics, and quite rightly; they have actually said that it defies any cynics that said the Globe was just a theme park. It's having faith in a great writer and story.

Interview with Peter Shorey
Valentine, Twelfth Night
Aristomenus, Venus, The Golden Ass

Transition from the rehearsal room to the stage

One of the first things that was said when we gathered as a group of actors, after the 'formal induction' on the first day, was that actors who had previously worked here didn't feel that they had been allowed enough time on stage during the rehearsal period. Certainly when I arrived I considered the stage a monster and I was completely frightened of it. The stage is so big and the pillars were something I thought I had to be taught a great deal about. I thought the sight lines were going to be almost impossible, but it was actually quite simple.

I never thought that I would ever work here, but it did cross my mind that if I ever did then it would be an incredible job to do. The simple instruction we were given in terms of the stage was just to keep moving. Mark (Rylance) did a Globe plan, a 'flow diagram', which helped. He drew a diagram of the best ways to move within a theatre in the round. You do things in curves and you move in circles. If you do move in a straight line then you have to move as fast as you can and walk diagonally. If you don't want to walk diagonally then you have to make your moves exact. Mark reassured me of these techniques, although this was nothing new that I hadn't experienced in other theatres.

Audience

Once you have conquered the stage, the last fear to overcome was the audience - you can actually see their faces when you walk on stage. I also have rarely worked in front of that many people so it was petrifying. I found having the Tiring House walls open prior to the play really helpful. It's kind of like horse-racing with jumps; the horses enter the arena and they have to trot all the way round to the start. As they make this journey, the jockeys stop by the fences and let the horse have a look at each jump, to get them used to it. This is what it feels like before the start of the show; like we are standing there, getting dressed and looking at the audience, with the time to think 'oh right, this is the mountain we have to climb. They're not scary after all'.

Dressing

I am dressed in the Tiring House before the audience come in, my call is an hour and a quarter before the show. Wardrobe pin me up and tie me up and then I button myself up in the Tiring House in front of the audience and put my sword and belt on etc. I really enjoy this experience, there are several of us who do: Liam (Brennan) does especially, and also Michael (Brown) stands there looking like he loves everyone in the world. It seems to help him get into character. Rhys (Meredith) is different again, he gets down there as soon as he can; he loves it. I think, to be honest, he knows his costume is really

interesting and expensive (you can buy bits of the cloth in the shop), and he wants to show people the whole process. He really does look remarkable when he puts it on and he uses this moment to be constructive and educational - a useful member of the company. In terms of interaction with the audience, I sometimes speak to the people who are standing at the side of the stage, as does Mark (Rylance).

Focus/fiction

During the first ten years of my career I worked with young people, based primarily in Theatre in Education. One of the things I learnt from this is that young people need to know rules, they quite often demand them, and this is often how they educate themselves. Some of the programmes I took part in focused on breaking these established rules, just to see what happens when you push the borders. In theatre, I don't think there's anything wrong in admitting that we're going to tell a story. We do break this story-telling once or twice during the show, for example when we come on and sing 'Hey Robin'. It is exciting to see the look on people's faces. I've never seen anything draw an audience's concentration in more than that. The singing really is beautiful and we all look wonderful. There is not another point when we are all seen together, except for the jig.

There are also times when we turn to the audience. For example, when Sir Andrew says 'I would not undertake her in this company', he speaks directly to the audience. Likewise when Feste says to Olivia 'Take away the fool gentlemen', Mark turns and looks to the audience and the audience love it. I love it!

I haven't had a chance to do this as I have quite a different role. I feel a particular duty to keep a focus on stage.

Keeping focus on the stage

It is a hard job, especially for me. At risk of sounding arrogant, in the last ten years or so, I've been playing lead roles in repertory theatres, really big companies, so it's quite a change for me to come and play a role like this. However it is an amazing opportunity to actually learn about the space and how they work here; also to watch Mark and hear him speak. I feel I have learned a great deal, but I have to admit during the past months there have been times when it's a real strain. However, my main focus is to do the job as well as I can. For example, when I have watched plays here, some actors stare out and move at inopportune moments, pulling focus towards themselves when there is actually no need.

As an actor you are aware that in a space that holds 1600 people, they are not all going to be looking at Viola or Olivia all the time, they will watch you as well. Concentration is very important and you have to remain inside your role otherwise the energy doesn't remain as channelled.

Authority and status

There has been a bit of strife/contention over authority on stage. For example, if the Duke comes on stage then he has to be acknowledged as the highest-ranking person in society. However, when he enters we are all doing our own thing, for example when the Duke comes on stage, sometimes I am playing Olivia's servant so I feel bound to look to Olivia. There was no extensive talk about status during rehearsals. However, it seems that during Liam's solus session he was asked whether he wanted a relationship with his servants and he obviously decided against that. Liam's main relationship is formed with Cesario, but this doesn't mean that I can't put my stamp on my part; Orsino has formed a relationship with Cesario and Valentine has been usurped, Cesario takes over my role as communicator between Orsino and Olivia because Orsino believes that he will be more successful. This means that I have to balance my duty as a focus-keeper and my other duty to my role. I have found this very challenging. In my tiny way, I have developed a really strong deep character for Valentine, and that may sound daft but it's got me through the season and it's been very rewarding too.

In terms of how far to acknowledge distractions that take place in the yard I would take you back to my 'rules' point. I did a version of *Hobson's Choice* at Birmingham Rep, set in 1910. There are 3 daughters and the two younger daughters (one played by a black girl) have two boyfriends. The black girl's boyfriend was white, and the white daughter's boyfriend was black. The press went on about the integrated casting, but the audience completely accepted it. We presented the audience with a new rule, and they understood it. The rules in this theatre – people standing, talking, eating, moving about, bringing children with them – are understood by both audience and actor. So in the same way, a baby cries, so what, I won't get distracted by that; if somebody's fainted, well that will be over in a minute. It is within the audience's capability to carry on with it, acknowledge incidents like this and carry on.

When I was younger I went to a school near Stratford-Upon-Avon; I used to hitch-hike over to Stratford and buy standing tickets at the back of the theatre. I persevered and went loads of times seeing some things more than twice, but I still came away thinking 'they're not doing it properly, I still don't understand lots of things, surely it isn't just for posh people'. This turned me off Shakespeare for good, or so I thought, and I never really did any. I discovered panto instead!

I came and worked with Sam in 1977, when it was just a building site with a temporary theatre. I was general dogsbody, clearing, stage-managing. I acted in a play, and helped organise music hall evenings. I stayed for about 7-8 months, but still wasn't able to completely see Sam's vision of presenting Shakespeare.

This opinion of Shakespeare turned around in 1997 when I came to the first night of *Two Gentlemen of Verona*. At this time there were people employed who dressed up as Tudor people, wandering around the yard selling biscuits. I thought 'oh yeah they're probably M&S muffins', but looking back they probably weren't. Considering, for *Twelfth Night* we have got someone who bakes the bread for the show in an 'authentic' way. When I

came to see *Two Gentlemen of Verona*, I wasn't expecting anything wonderful, but something wonderful did happen, I understood the play, every word of it. I had never read it, but you can see something here knowing nothing about the play and come and discover or rediscover it.

This is definitely something to do with the architecture, aside from the fact that it was fantastically directed and acted. It was a delightful surprise; the design was inspirational, particularly the costumes. I just enjoyed the beauty of the flow of the material, the simplicity of her outfit and the flesh she was showing, and Mark's beautifully tailored suit as Proteus.

They used the balcony, for example, the moment when the letter was opened on the balcony. This was the first time that I really understood what was being said. The character showed the letter to the groundlings, but remained in character. I was astonished that you could stay in character whilst engaging in exchanges with members of the audience. Some productions demand that more than others, like Puck in *A Midsummer Night's Dream*.

Working with the Master of Verse

I'm not sure that I am able to analyse the effect that the whole master system has had. I respect Giles (Block) enormously. The sessions that I had with him ran so well because of his extensive experience and knowledge. He obviously has opinions, but rather than saying "no, Peter, that's not right what you're doing there, you haven't realised it means this, ignore that punctuation" or "oh, I think the idea that you just had is very naïve", he says "oh yes, I hadn't considered that", or "oh, yes I have thought that one through, how about you do it like that, what would that sound like, have a go". He is not didactic, he doesn't lay down the law, but rather helps you to discover things for yourself. The sections we explored with him from *Troilus and Cressida* or *Hamlet* were handled in really small portions. In the group work, we didn't study *Twelfth Night* text specifically, well, with me at least as I don't have a vast number of lines.

Ensemble

I am essentially a team player, I love working with people. No matter how people get on offstage, when you walk onstage you get on with the job. I suppose I do feel a big sense of responsibility, but that's a global thing with me. In my view if you don't like what you're doing then don't do it, get out.

Pillars

At times when it's not important for me to be seen then I just stand still, or if I know I've got to stand somewhere for a long time and I have to seem to be intensely interested for a long time, then I get in a position by the pillars. I normally stand at the back, to stay out of the way, but also as it's a place where most people can see you.

Physical requirements

This is an interesting question as I am registered disabled. I had an accident on the stage 10 years ago which left me for a while paralysed from the waist down. I have got most of the feeling back, but I have very weak ankles and some numbness in my legs. So the jig is sometimes a trial for me as my shoes are not supported and my ankles sometimes give way, but I try. I disguise it, I limp. I like dancing, I used to do ballet and tap dancing so I'm strong. You have to be strong and fit to work here.

Posture and pose

The Tudor Group spent some time with us, telling us how we should stand, and explained how when we put the costumes on it would feel right. This really was the case; when I put my costume on I felt so 'held' from the waist up. You cannot help but stand upright. I love that moment when you're in the tech and you get your costume. I explore the physicality as much as I can beforehand, and in my head I know exactly what I'm going to do vocally as well. So when I step into my costume I just have that injection of something else, something extra.

It only takes 10 minutes to get in my costume, to pin all the lace in (cuffs and collars). I can't put the lace on myself. You read in history books that the high nobility, probably even now, have Lords and Ladies of the bed chamber who held primary responsibility for the wardrobe.

Directing

Tim (Carroll) puts his directing very simply. He says he likes to try many different interpretations and then he picks the best way. It sounds like he believes that we are just creatures sitting waiting for him to do the picking. This makes some of us cross. But no, of course, it's not like that, he's joking! It is definitely a two way process. We did discuss things through within the rehearsals. I like Tim a lot, I've worked with him twice before. He has left me alone pretty much on this production, although I can always ask him questions without feeling stupid. He calls me his 'go-for' man, which is an American football term. The go-for man is the person who stays on his feet whilst everyone else falls over, keeping his eye on the man with the ball all the time. I feel quite honoured that he refers to me in these terms.

Coming back to the Globe

I've heard rumours that in terms of playing here again, people are written and asked if they would like to come back. Mark said, unofficially, that everyone in the *Twelfth Night* company would be asked to do *Twelfth Night* when it goes on tour. I'm very keen to come back.

Interview with Keith McGowan **Musician, *Twelfth Night***

Instruments

We had basically five different ensemble sounds for *Twelfth Night* at The Globe. Before the show we played hautboys and sackbut from the Musician's Room on the balcony. 'Hautboy' was the common Elizabethan word for the instrument I usually call a shawm, and the family of shawms (we used three sizes of shawm on the show) developed into the family of oboes in the 1670's. Sackbut was the common English name for the trombone even in Handel's time. This is the sort of ensemble that the Waits (city watchmen/musicians) might have used for civic events, processions and for dances and entertainments when some 'amplified' music was required.

To describe the atmosphere of the households of Olivia and Orsino we used a consort of recorders with theorbo (a large lute with additional bass strings).

A consort of curtals normally accompanied Sir Toby Belch and Sir Andrew Aguecheek. Curtal was the old English word for the instrument we'd call a bassoon, which is short or 'curtailed' as the passage inside the wooden body doubles back on itself. The sound of a curtal consort is particularly fruity.

There was one cue for a mixed consort of violin, flute, lizard (a tenor cornett in a serpentine form), sackbut, curtal and theorbo. Although we're used to mixed ensembles these days, it was rather unusual in the seventeenth-century to be able to match up a band like this, and this rare treat had associations with notions of social harmony. It seemed appropriate to use this sound at the moment Sebastian agrees to marry Olivia.

For the jig and curtain call we used an ensemble of rauschpfeifen, a very loud sort of shawm, but one where the player's lips don't touch the reed. The player blows into a cap that goes over the reed on top of the instrument. It's a bit like a bagpipe chanter without the bag, so each very loud note can be articulated with the tongue.

Picking up cues

We take word cues from the actors for most of the cues, though occasionally we use a visual cue (at the beginning of the play the music stops when Orsino comes into our view, as if we stop the music out of respect). Stage management give clearance for the music that begins each half, to ensure that we stay with the schedule front of house.

Freedom to improvise

The pad we used for the pre-show contained about 20 historical English pieces for hautboys in five parts, so we could make a sequence of tunes to suit the audience,

whether they needed warming up or calming down! Some of the more lively pieces in the pre-show music and the jig we used for the curtain call gave the band an opportunity to pep up the lines. Elizabethan professional musicians would have a natural disinclination to play a tune exactly the same twice, and the band used improvisatory techniques to add variations (or divisions) to embellish the repeats.

Development and adaptation

As the production in The Globe was based on performances in Middle Temple Hall we already had a lot of the cues points and melodic material from that production to help us. The music was re-scored for the louder instruments we used for the Globe production (Middle Temple used a softer, broken consort). In an historical practices production we try to use historical material that has come down to us from original publications and manuscripts, so the ensemble pieces are usually fixed. The rehearsal period for the band was typically fairly intensive, so I made a number of 'improvements' to the scores (to make the music sound more 'full' in the space, or to extend or shorten a piece), but all the sort of thing we might have come to if we'd been an Elizabethan band that had played together for years.

Authentic practice discoveries

The varied score would not have been possible without the versatility and expertise of the band members, who are all adept at a variety of different instruments, as you would expect of a Waits ensemble. A number of people remarked that this looked like a band of individuals, which is very much the case. Robin is pretty unique as a lutenist who can drum well (as we found out), and Nick's workshop skills are as great an asset to a production as his chameleon-like ability to assimilate new instrumental techniques. Tom egged us on to fill the drum break in the curtain call with a dance, Bill's recorder divisions developed beautifully through the season and were recorded last week on the CD we're preparing of music from the show, and Sharon, as the only woman on stage, got under the skin of the role of the Waits' apprentice, Roger.

Rehearsal time

I'd always prefer to have more time to prepare our stage presence with the director and cast. Having attended rehearsals with the *Twelfth Night* company, I'm very aware of the extensive improvisatory resources they can dip into to build a character and stretch the sinews of a scene, skills that the musicians often don't have naturally but can emulate, rather in the way that the cast can be taught to sing as an ensemble without musical training. The musicians all enjoyed watching the play from the balcony and being able to enhance the action on stage, but if some help were on hand from the director and acting company during rehearsal to guide us on our entries, reactions, positions etc. I feel we could improve the contribution we make to the look of the production.

Working with the elements

The costumes are historically hot, and we've all done enough work in heritage interpretation to know not to expect to dress for comfort at work. The conditions are not usually so extreme that they affect performance, and we try to find a costume during fitting that will allow us to play normally.

Instruments

Warm days seem to make the wood of the theatre ring, the lute strings stay tight and the drum skin resounds well. Damp days don't bring out the best sound from the band, and tuning can be unpredictable after a downpour.

Aural and visual judgement

When the principals have been playing we have had very few serious accidents that require action. Unexpected applause or laughter can make things difficult, though Robin and Kaz both adapted very well to the mirth that always accompanied wet performances of Feste's final song ('... the wind and the rain'), which was greatly helped by the rapport that Peter Hamilton-Dyer developed with the band.

The 'depping' system

The depps have to take all the responsibility of the principal during the show (memorised cues, movements and positions to learn, etc.) and will have to commit for the season, and will come as a stranger into a company that has been socializing for weeks, although they will often play only a handful of performances, so it is not necessarily a very enticing prospect. We try to make life as easy as possible for them. It often works well to have a musician working on another production to deputise, as their schedule is likely to suit and they are already a familiar face in the green room, although this needs to be balanced against the need to share the work around and encourage new talent.

We were always aware of the anxiety in the company that surrounded the arrival of an unfamiliar face in the balcony when a deputy came in for the first time, but the more time the deputy can spend with the company the faster we can hope they will assimilate. It is suggested that next year the depps have more rehearsal time after the play has opened.

Re-arrangement of sets and ensemble

We managed to assemble a committed group of depps that could replicate the bundle of instrumental sounds used by the principals, albeit not necessarily on exactly the same instrument. Some of the instrumental skills were hard to duplicate: there are few professional hautboy players in England, so Nick, Bill and I all made use of Keith Thompson as a dep, who then had three subtly different scenarios to learn. Some doublings were impossible to reproduce satisfactorily: when Robin was unavailable we resorted to using two musicians, a theorbo player and a drummer, to take his place.

Although this may seem extravagant, I would rather see it from the point of view that Robin's unique skill was excellent value, and worth the additional cost when he was unavailable.

As the band functioned like an historical waits band of individuals I sometimes treated the absence of one player as a chance to take advantage of the personal skills of another. For instance, there was an occasion when, at rather short notice, none of the usual deps could cover a single Sunday show in July. I used this as an opportunity to re-score the music slightly to suit the cornettist and trumpeter Richard Thomas, who has played at the Globe on a number of productions in previous seasons. This sort of re-scoring is relatively simple using modern music software.

The acting company will occasionally comment when the band sounds different, which makes them aware that one of the principals is away, though maybe we should do more to encourage the cast to embrace the fact that historical music is flexible, in the same way that we relish the variety the actors bring to their scenes from day to day.

Ensemble between the company as a whole

Both productions of *Twelfth Night*, in Middle Temple and The Globe, seemed to come together in an organic and natural way, and the integration of musicians and acting company worked very well. The social club is very useful place to get to know the company in which you work, the members of the companies, and staff from front of house and other departments, and we all hope that it will be able to continue.