

A MELBOURNE THEATRE COMPANY PRODUCTION



# Shakespeare in Love

Based on the screenplay by  
**MARC NORMAN & TOM STOPPARD**

Adapted for the stage by **LEE HALL**

Music by **PADDY CUNNEEN**

Directed by **SIMON PHILLIPS**

**15 JULY—14 AUGUST**

ARTS CENTRE MELBOURNE, THE PLAYHOUSE

MELBOURNE THEATRE COMPANY  
— EDUCATION PACK PART B —

**MTCC** MELBOURNE  
THEATRE  
COMPANY

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Throughout these notes, look out for these icons for opportunities to learn more:



**Activity**



**Discuss**



**Interview**

# — WELCOME —



The *Shakespeare in Love* set under construction at MTC HQ

*Shakespeare in Love* is undoubtedly the largest-scale show we have undertaken in recent memory. With a cast of 14 – plus a dog – it features 80 incredible costumes crafted by our in-house wardrobe staff, as well as 30 Elizabethan ruffs made by hand and each taking more than a day to craft. *Shakespeare in Love* is as much a feast for the eyes as a fabulously entertaining night at the theatre.

Add to that the technical mastery in every aspect of the set, and a visionary creative team, and this is an Australian premiere production of which we're particularly proud.

Of course, an Elizabethan colossus such as this could be entrusted to none other than Simon Phillips, who has brought his unmistakable flair and precision to this joyous ode to theatre. And what a joy it is. We are immensely proud of the cast, creative team and many master craftspeople we are fortunate to have within MTC, whose remarkable talent and finesse are on show here tonight.

MTC Education helps you to get the most out of your visit to the theatre and to make meaningful connections between the work we do at MTC and your studies. We hope this life-affirming new production inspires your own creative work, and we look forward to continuing the conversation with you throughout the year.

**Brett Sheehy AO**  
Artistic Director & CEO

**Virginia Lovett**  
Executive Director & Co-CEO

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Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand. We pay our respects to all of Melbourne's First Peoples, to their ancestors and Elders, and to our shared future.

# — ABOUT THIS RESOURCE —

Part B of the *Shakespeare in Love* Education Pack for is designed to help you analyse and evaluate the production in relation to your VCE Theatre Studies curriculum. This is a post-show resource, and is best used in combination with Part A of the Education Pack. Teachers and students should consult the VCE Study Design and VCAA documents for information about assessment tasks and examinations.

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## Revisit Part A

Revisit Part A of this Education Pack for information about contexts, setting, characters, theatre styles, and the playwright.

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## VCE THEATRE STUDIES UNIT 4 OUTCOME 3

On completion of this unit the student should be able to analyse and evaluate acting, direction and design in a production. To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3. Always refer to the VCE Study Design and VCAA documents when preparing for assessments and examinations.

### KEY KNOWLEDGE

- the character/s in the production including the function and purpose, objective/s, motivation/s, status and traits
- interpretation of a script in performance by actor/s, director/s and designer/s
- acting skills used by the actor/s to realise character/s, including facial expression, voice, gesture, movement, stillness and silence
- acting and directorial decisions made in interpreting a script and application of direction in the production
- design decisions made in interpreting a script and application of design in the production
- application of elements of theatre composition in the production
- focus and verbal and/or non-verbal language to convey the intended meanings of the script
- the establishment and maintenance of the actor–audience relationship
- the interrelationships between acting, direction, design and theatre style/s utilised in the production
- theatre terminology and expressions to analyse and evaluate a theatre production.

### KEY SKILLS

- analyse the character/s in the production including function and purpose, objective/s, motivation/s, status and traits
- analyse and evaluate interpretation of a script in performance by actor/s, director/s and designer/s, including the acting, direction, design and elements of theatre composition used and the interrelationships between acting, direction and design
- analyse the use of focus, the acting space and verbal and/or non-verbal language to convey the intended meanings of the script
- analyse and evaluate:
  - the acting, directorial and design decisions made in interpreting a script
  - the application of elements of theatre composition in interpreting a script
  - the use of acting and design in the performance
  - the establishment and maintenance of the actor–audience relationship
- analyse the ways that actor/s, director/s and designer/s work with the theatre style/s utilised in the production
- use theatre terminology and expression appropriately

# — CHARACTERISATION —

Hear from members of the cast about the rehearsal process, and how they use voice, movement, facial expression, gesture, stillness and silence to interpret their characters in *Shakespeare in Love*. In this production, the majority of the cast play multiple roles. To read descriptions of each of the characters in the play, revisit Part A of this Education Pack.

## WILL SHAKESPEARE

Will is played by Michael Wahr. The character of Will develops throughout the play, from a bachelor with writer's block, to an inspired poet infatuated with his muse, Viola. When discussing what motivates Will, Wahr says he is driven by hope, love and money:



### Michael Wahr (Will Shakespeare)

'At the heart of Will, I think he is driven by hope. Hope for the best, in himself, in others, and the world. No matter how dark things get, he will still look to the stars, to his dreams and fight against all odds, for better or worse, to achieve them. He is driven by love; for his friends, for Viola, as well as the idea of love, connecting the imagination in all of us. Realistically he is also driven by money, by living from day to day in Elizabethan England, and the hurdles one must overcome in living as an artist in a society.'



### Discuss motivation

Identify three examples from the performance that demonstrate each of the motivations Wahr describes for Will above.

When describing how he inhabits the character of Will Shakespeare, Wahr says his costume helps. The constrictions or allowances of Will's doublets, hose, boots and accessories inform Wahr's physicality. However, Wahr says the text in the script is his best guide for embodying the character of Will:



### Michael Wahr (Will Shakespeare)

'The energy within his text – whether it is in its more contemporary form, or switching to Shakespeare's poetry – helps to get into the man, the mind, and the imagination. The play is so well written that one dances through it vocally. The text leads everything for me, and inspires me, which then leads me to experiment on the floor. When speaking Shakespeare's poetry, I think of it like playing jazz: it's always surprising, catchy, inspiring, and takes me on a journey – and no two journeys are ever the same.'



### Analyse Will

Analyse how Wahr portrayed the character of Will Shakespeare. Make specific observations of his voice, movement, facial expression, and gestures in specific moments of the play. Also think about how Wahr used stillness and silence (e.g. in the play's opening moments, while Will is trying to write what we now know to be Sonnet 18).



Aaron Tsindos and Michael Wahr

## VIOLA DE LESSEPS

Viola is played by Claire van der Boom. She says Viola is driven by her passion for language and for the theatre. 'She has a deep desire to throw off the shackles of social norms,' says van der Boom, 'and live a life full of adventure and true love.' Viola is a higher-class character than Will and the players, but longs to be part of the world of the theatre.

While initially feeling daunted by the thought of working with period dress, songs and sword fighting, van der Boom says these elements soon became the most exciting parts of the rehearsal process. Like Wahr, van der Boom says her character's costumes help guide her movement:



### Claire van der Boom (Viola De Lesseps)

'The large dresses and corsets help with identifying appropriate ways of moving for the time ... I'm hoping to not trip on the hem of a dress going down the steps of the steep tower. Fingers crossed! When playing Kent, I have to pay attention to using more of a chest voice and placing his accent in a lower social class.'



### Analyse Viola and Kent

Recall how van der Boom used her voice, movement, facial expression and gestures to create the character of Viola, and how she manipulated these acting skills to depict Viola in disguise as Kent. How does Viola interact differently with Will, Wessex, the Queen, and the Nurse?



Claire van der Boom as Viola



Claire van der Boom as Viola in disguise as Thomas Kent



Aljin Abella, Michael Wahr and Adam Murphy

## FENNYMAN

Fennyman, self-described as ‘the money’, is played by Adam Murphy. He is an Elizabethan producer who finances the plays that Henslowe puts on at The Rose. He has two henchmen that he uses to coerce people into paying their debts. Fennyman is eventually given a role in *Romeo and Juliet* as the Apothecary, which he takes very seriously. Murphy says his character is initially ‘driven by money, or at least collecting money owed to him,’ but develops a love of the theatre as the play progresses. ‘It’s enjoyable to play the shift in his character,’ says Murphy.



### Adam Murphy (Fennyman)

‘I’ve tried using a strong commanding voice to make Fennyman a dominant figure. As the story progresses, he softens and so does his voice. Especially as he becomes involved in a business he’s not familiar with.’

Murphy adds, ‘it’s exciting to incorporate dance into the play (although I have to remember whether I step off on my left or right foot), and playing the lute is an enjoyable added bonus.’



### Analyse Fennyman

Analyse how Murphy creates the character of Fennyman on stage. Choose a specific scene in the play to analyse, eg. when Fennyman is given the role of the Apothecary in Will’s play.

## WABASH

Wabash, played by Tyler Coppin, is a stuttering tailor who dreams of being an actor. 'Wabash has struggled his entire life with a pronounced speech disorder,' explains Coppin. 'When the opportunity comes along to audition for a role in one of Shakespeare's plays, he summons up the courage and takes it on.' This is a supreme challenge for the shy Wabash:

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### Tyler Coppin (Wabash)

'He gets a role, and is determined to speak Shakespeare's beautiful on stage in front of hundreds of people, knowing full well he might make a fool of himself. But he wants to conquer this. There is the motivation for my character right there. It's a crystal clear arc, fabulous motivation. There's a twist. He's not just given any role, he's given the opening of the play. He will speak the prologue alone onstage in front of all with no previous acting experience, and a massive stutter. What courage!'

Like other cast members, Coppin says his costume helped inform his characterisation. 'Wabash is a tailor,' explains Coppin, 'so he's obviously taken great care to make sure he looks fabulous in his costumes when he goes out on stage for his moment in the spotlight.' Coppin discussed his character with the director, costume designer and wardrobe department at MTC, and the team agreed that Wabash has spent hours and hours making his own costumes. 'This also adds to the character's arc,' says Coppin. 'Wabash loves finer details, and this opens up possibilities for me as an actor. What kind of details would Wabash be obsessed with?'

Coppin says one of his challenges is to play Wabash with truth and understanding, not just playing him for a cheap laugh:

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### Tyler Coppin (Wabash)

'Of course there is comedy in the fact that Wabash, with a stutter, is expected to recite beautiful poetry onstage for the masses. That formula is funny. However, at the same time I need to work out the truth of the human in this situation. It's funny to the audience, yes, but probably not that funny to Wabash. It's a quest, a challenge, a big thing to him. It's an arc, a hurdle to overcome. To think through and delve into what a man like Wabash would go through during a challenge like this is a way to find the truth. His determination to not let his stutter get in the way of his dream of standing onstage as an actor.'

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## RALPH

Peter Houghton plays Ralph, a novice actor who is given the role of the Nurse in *Romeo and Juliet*. Houghton says Ralph is motivated by survival – the players in this world are not wealthy and must do what they can to feed themselves – but also the desire to belong:

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### Peter Houghton (Ralph)

'Ralph wants to play pirates and swashbucklers. But he's a physical coward really. So I flip between his physical bravado ... and his mouse-like courage. He's fun to play – maybe not the sharpest knife in the drawer – but he has a simple desire to fit in, and we can all relate to that.'

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Houghton says one of the biggest challenges of playing Ralph is the choreography he must perform. 'I'm not really coordinated that way,' says Houghton, but he enjoyed the sword fighting in rehearsal. 'My poor little frightened character finds himself in some real fights, so it's a lot of fun working out those sequences – and very funny!'

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Tyler Coppin



Peter Houghton and Daisy



Michael Wahr



## QUEEN ELIZABETH

Deidre Rubenstein plays Queen Elizabeth, who wields her power deftly, but must still operate within the patriarchal and religiously conservative societal structure. During rehearsal, Rubenstein says she was mindful of the many esteemed actresses who have played Queen Elizabeth before her, and also wanted to do justice to playing a historical personage of such power. Part of the Rubenstein's rehearsal process involved negotiating the Queen's vocal and character features amidst the physical challenges of the Queen's spectacular costume:



### Deidre Rubenstein (Queen Elizabeth/Nurse/Kate)

'Obviously a huge challenge is dealing with the beautiful but enormously cumbersome costume. It is truly like wearing a table, so it is very hard to judge distances. I cannot see my feet or see and feel to go up or down stairs. And we are on a raked stage to boot, so that further complicates things. Mercifully, I have been able to wear the skirt in the final week of rehearsals, so I am able to get more used to negotiating the costume. I have to look and feel comfortable, regal and stately.'

Rubenstein also plays Viola's nurse and a tavern tart, and has several very fast costume changes in and out of the Queen. 'This presents another enormous challenge,' she says, 'but I will be helped at every turn by backstage crew. And I know we will all have the most wonderful time performing this glorious play to audiences throughout the season.'



### The Queen's Costume

After reading the Costume Design section of this resource, make connections between Rubenstein's comments and the Queen's costume, using terminology from the costume glossary. Discuss how the costume enhances the character, and discuss how the design functions within the play, specifically regarding transitions and costume changes.

## SIR ROBERT

Francis Greenslade plays Sir Robert, Viola's overbearing father who has betrothed her to Lord Wessex. Greenslade says a lot of his preconceptions about the character went out the window when he saw the costume design:



### Francis Greenslade (Sir Robert/Tilney)

'[Sir Robert] has an enormous phallic codpiece. It's quite a flippant costume. I think he's a man who just wants to make money. He's come to London to make even more money, and that involves selling his daughter to Wessex in return for preferment at court. But the costume shows that he wants to enjoy his money. He's not hoarding it; he's buying the latest fashions, and lives in a swanky house. He enjoys life, and his codpiece is part of that.'

Greenslade chose to give Sir Robert a distinctive accent to distinguish him from his other main character of Tilney (the Lord Chamberlain tasked with censoring the theatre). Tilney is also upper-class, but Greenslade uses voice to show that they're from different parts of England:



### Francis Greenslade (Sir Robert/Tilney)

'I made Sir Robert a northerner with a north country accent partly to accentuate the idea that he's not like those high-born Londoners, he's a man of money.'

During rehearsal, Greenslade commented that he was particularly enjoying the peripheral, non-acting elements, such as learning to sword fight, playing the recorder, and singing in four-part harmonies. 'It's enormous fun and helps keep alive that idea of 'play', which is so crucial for an actor.'

Aljin Abella, Francis Greenslade and Daniel Frederiksen



Laurence Boxhall, Aljin Abella, Andrew Kroenert, John Leary, Tyler Coppin, Michael Wahr, Adam Murphy, Luke Arnold, Francis Greenslade and Peter Houghton



### Ensemble characters

Look through the production photos in this resource and make lists of the variety of characters played by various actors. Make notes about how the actors create each character with their acting skills, and how design elements such as costume, wigs, millinery and make-up are incorporated into their performance. Use insights from the actors above in your analysis of their performance.



### Revisit Part A

Revisit the complete list of characters in Part A of this Education Pack and recall how the cast created each character using acting skills, and design elements. Choose two characters played by two different actors and evaluate how each character was presented on stage.



Luke Arnold, Daniel Frederiksen, Laurence Boxhall and Chris Ryan

# — COSTUME DESIGN —

The costumes in *Shakespeare in Love* were designed by Gabriela Tylesova. There are over 80 individual designs in this production, and each costume is at least two weeks' work by the Wardrobe team at MTC. Most actors in the production play multiple characters, and some characters have different costumes as the story progresses. For example, Viola is seen at court, in disguise as a boy, in her nightgown, and at her wedding, to name but a few of her costume changes. Then there's the added layer of the performance of *Romeo and Juliet*, where the players wear theatrical costumes of their own. Many of theatrical costumes for the play-within-the-play use colour blocking and oversized patterns (several of these garments are made of curtain material).



MTC Wardrobe staff creating costumes: John van Gastel; Juliette Bennie and Madeleine Somers

Each costume tells the audience about its wearer's class, status, and to some extent their personality. To design these costumes, Tylesova has researched Elizabethan fashion and added her own theatrical flair.



## Gabriela Tylesova (Costume & Set Designer)

'It's one of the best periods to do – and the fabric! Especially if you're doing the upper classes who had access to all those trims and laces ... and I love that the men are as fun as the women; their garments are layered, they have the tights, the embroidery, the ruffs ...'

Several male cast members are also costumed as women, complete with wigs and make-up, in scenes such as the royal court, and the tavern/brothel. This echoes the theatrical convention of Elizabethan theatre where women were banned from the stage, and female roles were performed by men.



## Gabriela Tylesova (Costume & Set Designer)

'There are structures underneath [the dresses] to hold the shape, which would normally come apart, and all the bloomers, the cage, then petticoats, then the dress and separately the bodice, laced up to the skirt. Then other pieces like sleeves were attached ... So we're putting it all together with a big zipper down the back. And magnets! We've been using lots of those. They're strong and they're quick.'



## Compare and contrast

Compare and contrast the theatrical costumes for *Romeo and Juliet* to those worn by the players in other scenes. How does Tylesova distinguish between the two? Compare and contrast the costumes for upper class characters, like the De Lesseps, with those of lower class characters like Will. Were details able to be read from a distance?

Source: Northover, K. (2019) *I thought, wait a minute, Game of Thrones!* MTC embraces costume drama on theage.com.au



## Evaluate function

Evaluate how the costume designs function within the story. Were costume changes achieved efficiently? Were prop elements like swords and money pouches effectively incorporated into the designs? How did costumes interact with furniture, lighting, and set elements like the boat?



Tyler Coppin, Daniel Frederiksen, Chris Ryan, Deidre Rubenstein, Francis Greenslade, Adam Murphy and Claire van der Boom;  
(above, from left) Queen Elizabeth costume sketch, and work in progress





(Clockwise from top left) Costume sketches for Viola De Lesseps dressed as Thomas Kent; William Shakespeare as Romeo; Ned Allyn; Viola De Lesseps

# — COSTUME GLOSSARY —

**ART FINISHING:** the process of ‘breaking down’ a costume so it looks more worn and right for the world of the play. Art finishers use things like dyes, solvents and cheese graters to age costumes.

**BLOOMERS:** women’s and girls’ loose-fitting trousers, gathered at the knee or, originally, the ankle.

**BODICE:** the close-fitting upper part of a dress, covering the chest and back above the waist.

**BOMBAST:** a form of stuffing used to pad and add shape to clothing.

**BREECHES:** short trousers fastened just below the knee.

**CODPIECE:** a pouch attached to a man’s breeches or close-fitting hose to cover the genitals. Over time, these were shaped and padded to emphasise the genitals, making them appear larger. Lord Wessex and Sir Robert’s costume include large codpieces that demonstrate their inflated egos.

**CORNETTE:** worn by women, this style of wimple (cloth worn around the neck and chin) consists of a large, starched piece of cloth worn upwards to resemble horns. Viola’s nurse wears a cornette.

**CORSET:** a woman’s tightly fitting undergarment extending from below the chest to the hips, worn to shape the figure.

**DOUBLET:** a man’s short close-fitting padded jacket.

**EMBROIDERY:** the raised and ornamental designs in threads of silk, cotton, or other material, upon the costumes.

**FRIPPERY:** a showy or unnecessary ornament in dress.

**FARTHINGALE:** a hooped petticoat or circular pad of fabric around the hips, formerly worn under women’s skirts to extend and shape them.

**MAGNETS:** while not used in traditional Elizabethan dress, several costumes have concealed magnets to help with quick changes!

**MILLINERY:** theatrical hats and headwear.

**PANNIER:** also called side hoops, panniers are women’s undergarments worn to extend the width of the skirts at the side while leaving the front and back relatively flat. This provided a panel where elaborate decorations and rich embroidery could be displayed – as with Queen Elizabeth’s costume.

**PETTICOAT:** a woman’s light, loose undergarment hanging from the shoulders or the waist, worn under a skirt or dress.

**RUFF:** a projecting starched frill worn round the neck, characteristic of Elizabethan costume. Traditionally made from soft fabric and set with hot irons, the pleats were set with beads of wax.

**TIARA:** a jewelled ornamental band worn on the front of a woman’s hair.

**TOILE:** part of the costume creation process, a toile (pronounced ‘twahl’) is an early version of a finished garment made up in cheap material (eg. muslin) so that the design can be tested and perfected.

**TRIMS:** applied ornaments, such as ribbons, ruffles, tassels, pompoms, fringes and cords.

**TULLE:** a sheer, stiffened silk, rayon, or nylon net used chiefly for veils or ballet costumes.

**WHISK:** large wired standing collar, as seen on Queen Elizabeth’s costume.

**WIGS:** almost all the cast wear wigs at some point in the play. The wigs are made from real human hair, and each wig takes between 50–60 hours to complete.

**SMOCK:** an undergarment to protect the rich fabrics of the upper garments from body oil and perspiration.

**ZIPPERS:** although zippers had not been invented in Elizabethan times, many of the costumes in this production include zippers to help facilitate quick changes. A costume that functions within the specific requirements of the performance is more important than historical accuracy!



Claire van der Boom and Deidre Rubenstein



### Analyse a costume

Choose one character in the play and analyse their costume in a specific scene, using the words in this glossary where relevant. Be as specific as you can when describing colour, pattern, texture, shape, materials and function.

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### Evaluate costume design

Choose a different character, and evaluate their costume design in a specific scene. Does the costume serve the story? Does it enhance or impede the actor's movement as the character? How does it help tell the story?

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### Annotate images

Using terminology from the costume glossary and your own knowledge, annotate the images in this resource. Draw arrows to point out details in the costume designs, and add an explanation of how the costume functions in a particular scene.

# — SET DESIGN —

Gabriela Tylesova has also designed the set for *Shakespeare in Love*. Her design evokes a theatrical version of Elizabethan London, and is adaptable for the various locations in the play. Associate Set Designer, Jacob Battista, explains that set includes extractions of theatre elements seen in Shakespeare's Globe Theatre in London. For example, the blue drape evokes the Globe's painted ceiling, the pillars on the rake are reminiscent of those seen on the Globe's stage, and the on-stage balconies create an intimate playing space like that which Shakespeare originally used. The blue drape is a key design element that bridges the two worlds of the play – Elizabethan England, and the world of putting on a play.



## Gabriela Tylesova (Costume & Set Designer)

'There's Shakespeare's theatrical world on stage, but we needed another world outside of that, the world of 15th century England. So it's quite a layered, meta-theatrical idea.'

Tylesova has used several flying and automated set elements to create the layered world of *Shakespeare in Love*. Battista explains that these design choices, particularly the use of the revolve, aids with the rhythm and pace of the show. Some scenes are only half a page, so the transitions must be swift and fluid to sustain the story's momentum. The combination of short scenes, and a ratio of roughly one actor per three characters, means lots of very quick costume changes. Tylesova's set allows for these to happen upstage behind curtains and masking panels.

The tower on the prompt side of stage helps to differentiate between the class worlds of the story. One side has a timber-clad façade to represent the world of aristocracy, while the exposed side allows the audience to see the spiral staircase within, representing the lower-class world of the play.



Set models constructed by Jacob Battista, designed by Gabriela Tylesova



## Ground plan

Draw a bird's-eye view ground plan of the set design based on your memory of the production and the images in this resource. Use the list of set design elements on the next page to jog your memory.



## Annotate set design images

Using terminology from the list of set design elements and your own knowledge, annotate the images in this resource. Draw arrows to point out details in the set designs, and add an explanation of how the set functions in the scene.

## SET DESIGN ELEMENTS

**APRON:** the forestage, downstage of the raked platform. This area is used at various times throughout the performance, notably during the boat scene.

**BALCONY:** a functional balcony is included in the set design on the off-prompt side of the stage. This is mostly used by the musician, and evokes the intimacy of playhouses like the Globe.

**BLUE VELVET DRAPE:** a key design feature of the set is the large blue velvet theatre draped on the off-prompt side of stage.

**BOAT:** the boat, which sits on castors, is operated by two cast members pulling ropes in view of the audience. The upstage oar is cut short so as not to hit the raked platform. The theatre technology of dry ice enhances this scene and creates the illusion of the boat floating on water. The dry ice machines are concealed within the raked stage.

**CLOTHS:** large painted backdrops, usually made of a fire retardant muslin, often used to depict scenery. *Shakespeare in Love* uses several large cloths: one is painted as an etching depicting Elizabethan London, another is an impressionist design used for the final scene where Will describes his next play, *Twelfth Night* (fun fact: this cloth was used in MTC's 2018 production of *Twelfth Night*), and a third sits upstage of two cut cloths (see below) depicting an opulent royal court.

**COLUMNS:** two columns evoke the playhouses of Elizabethan London – one in the downstage off-prompt corner of the raked stage, and one in the upstage prompt corner. The downstage column has a concealed cupboard in its base.

**CUT CLOTHS:** similar to a cloth, but with a panel removed, usually to create the illusion of perspective in combination with other cut cloths of different sizes. These are used in the court scenes.

**FLY SYSTEM:** *Shakespeare in Love* uses several flying scenic elements. The cloths, gauze and smother are flown, as are Viola's bed, the Curtain Theatre's rope pulley, and basket in final scene. The bed is anti-raked, so that it sits flat on the platform.

**GAUZE:** a semitransparent curtain, painted in the same scenic world as the rest of the set, which operates like a scrim – when the area upstage of the gauze is lit, audience can see through the gauze, but lighting the downstage area only allows upstage action to be hidden.

**MASKING PANELS:** on either side of the stage are scenic masking panels in the same blond timber finish. There is also a large neutral panel (with scenic treatment that matches the blue drapes) that tracks across the stage in the mid-stage position, to disguise upstage set and costume changes.

**RAKED STAGE:** a stage built on an angle, which slopes upward and away from the front of the stage.

**REVOLVE:** a mechanically controlled circular platform that can be rotated to assist with scene changes and transitions. *Shakespeare in Love* uses a donut revolve in the raked stage, with a static centre segment (which also conceals a trapdoor). The tower also sits on a revolve.

**TAVERN BAR:** in the tavern, a timber bar bench is seen on the prompt side of stage. This is moved by actors.

**SMOTHER:** large black wool curtain that light cannot pass through. In *Shakespeare in Love*, the smother flies in downstage at the end of Act 1.

**THRONE:** like the bed, the throne is anti-raked so that it sits flat on the platform. However, the throne is not flown in from above, but rolled into place using a dolly.

**TABLES AND STOOLS:** a variety of tables and stools are used throughout the play, such as in rehearsal and the tavern. These are made of timber and are moved by the cast. They're frequently positioned on the donut revolve so they can be rotated out of the scene.

**TOMB:** the meta-theatrical tomb for Romeo and Juliet has no base, allowing actors to appear out of it via the trapdoor in the raked stage.

**TOWER:** a large tower sits on the prompt side of the stage, with a spiral staircase inside. This tower is a revolving set element.

**TRAPDOOR:** a trapdoor is concealed within the centre ring of the donut revolve in the raked stage. This production will tour to other venues, so the design cannot penetrate the stage deck. This is one reason why the trapdoor is contained within the raked stage. The trapdoor's hinges are upstage, so that the audience can look into the trapdoor.

**WRITING DESK:** Bookending the play are scenes at Will's desk, which sits within the donut revolve and moves smoothly around the stage.

The cast of *Shakespeare in Love*



### Evaluate the set

Choose two consecutive scenes in the play and evaluate the set design, including the transition between the scenes. Use terminology from the list of set design elements above where relevant. Be as specific as you can when describing function, movement, scale, colour, speed etc.

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### Theatre technologies

Using the glossary on the previous page, identify some of the theatre technologies used in this production and explain the impact of their use in specific moments. For example, how dry ice was used to enhance the scene with the boat on the river.



Aaron Tsindos, Claire van der Boom and Michael Wahr

# — LIGHTING DESIGN —



Matt Scott



## Matt Scott (Lighting Designer)

Learn more about Matt Scott's lighting design for *Shakespeare in Love* in this Q&A.

### How would you describe the world of this play? How does lighting play into this?

'The play is essentially a love letter to the world of theatre with a nod to both the order and the chaos that is universal in the history of the art form. Gabriela Tylesova's design is an evocative portrayal of this world, which could perhaps be rather simply summed up as "all the world's stage". Simon Phillips has taken that world and utilised it like an intricate piece of clockwork with everything flowing along swiftly and effortlessly (but with an awful lot of effort really!). The lighting plays very much into this aspect, moving through the piece to draw focus to the action as required and help underline the flow of the story. As a celebration of the craft of the actor, it is also important for light to help facilitate a strong empathy between the audience and the performers, not to mention accentuate the sumptuous costume design.'

### How does lighting help tell the story in *Shakespeare in Love*?

'The story is fast-paced, moving from location to location seamlessly. The lighting should take us through these locations and help sculpt a visual language for the piece as whole. There is no one moment that would really demonstrate this but each transition could be seen as this idea at work. There are times when the lighting also emphasises the romantic nature of the piece – the moments that mirror the plot of *Romeo and Juliet* essentially. The set captures this in the painted cloths that have a decidedly cosmic theme, literally the "heavens above". The lighting heightens these elements in such moments.'



### Discuss lighting and rhythm

Discuss Matt Scott's comments about how lighting helps tell the story in the play. Identify some of the moments when the lighting 'emphasises the romantic nature of the piece'.

### What kinds of lighting technologies are you using in your design?

'The lighting rig comprises mostly of conventional fixtures. However, over the main part of the set that is revolve in a raked stage, due to the constraints of access all of the fixtures are automated. Also, because of a lack of space in the grid, I needed as small and versatile fixture as possible, so I ended up with GLP Impression X4s, which are small and bright LED wash instruments. A painted gauze that flies in and out constantly throughout is also lit with GLP Impression X4 Bar 20s, which are thin LED strip-lights that can change beam size, colour and tilt up and down stage, an updated version of a very old theatre lighting idea – the border batten.'

### How do you collaborate with the other Creatives during rehearsal?

'Having worked with both Simon and Gabriela a number of times, there is actually a lot that goes unsaid – you develop an understanding of the required aesthetic and just go with your instinct. I have been lucky enough to have an Associate Lighting Designer on this project, Clare Springett, who has been diligently making notes about everything that happens in rehearsals, which has been extremely useful for me. I have also been touching base quite a bit throughout the process with Jacob Battista, the Associate Set Designer, who has also produced the documentation of the set design – plans, drawings, models etc. – so that has been an important relationship too.'



Michael Wahr and  
Claire van der Boom

# — MUSICAL DIRECTION —



Andrew Kroenert



## Andrew Kroenert (Musical Director)

Learn more about Andrew Kroenert's work on *Shakespeare in Love* in this Q&A.

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### How would you describe the musical world of this play? What styles/instruments/motifs?

'The music in the play, being set in 1850, has a definite classical (I refer to the Classical era) feel but with heavy folk overtones. It feels like the type of music that young actors in 1800's would have been surrounded with – the sound of hurdy-gurdys, lutes, whistles, bodhrán drums and fiddles.'

### How does music help tell the story in *Shakespeare in Love*?

'The music, whether the underscore or the singing, helps to underpin the action of the show. Whether it is the slightly stuffy music that is played during a dance the De Lesseps's mansion or the rollicking jig played in the tavern, it serves as a marker to set up the world we are entering in any given scene and add to the tension/romance of the dialogue.'

### You also appear on stage in costume as a musician. What's it like to be in the dual roles of Musical Director and a musician within the world of the play?

'It is an interesting – but thoroughly enjoyable – position to be in. In one session I am running music calls, teaching music and giving out notes and corrections, then the next session I am acting in a scene. The whole cast are working their butts off playing numerous roles throughout the play, so I am enjoying joining them in several different roles.'



Adam Murphy, Francis Greenslade, Chris Ryan and Andrew Kroenert

## What are some of the challenges you've enjoyed solving as Musical Director?

'The whole show is performed with beautifully recorded tracks. We are sent each instrument's recording in an individual 'stem', which allows us to pull out that instrument for any piece of music and have it played live onstage. It has been really interesting to see how much of the music we can play live onstage and how it will blend with the pre-recorded instruments. There are times where I will play along with the track and times where I have been able to re-orchestrate a song so it is played completely live on stage. Also, working with tracks that were recorded for a different version of the show has had its difficulties. Sometimes the music was composed and recorded for a specific piece of action or staging in a previous version of the show but doesn't necessarily fit what we are trying to achieve in our version of the show. In this case a track may need to be edited to fit our staging, whether slightly cut or extended.'

## How do you collaborate with the other Creatives during rehearsal?

'Simon (our Director) is a sensation. He really empowers the people in the room – cast, stage management, choreographer, to do their job and do it well. Collaboration is always approached through mutual respect and with the intention to solve a problem.'



### Discuss cohesion

Discuss the music in this production in relation to the theatre composition element of cohesion: unity and balance. Evaluate how the live and pre-recorded music are used in combination.



### Elements of theatre composition

Can you identify an example for each of the elements of theatre composition (cohesion, motion, rhythm, emphasis, contrast and variation) that relates to the music in this production?



Claire van der Boom with the cast of *Shakespeare in Love*

# — FIGHT DIRECTION —



Nigel Poulton



## Nigel Poulton (Fight Director)

Learn more about Nigel Poulton's work on *Shakespeare in Love* in this Q&A.

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### Could you describe the process of taking actors through fight choreography? What's the starting point?

'Ideally the starting point is to equip the actors up with a basic skill set appropriate for the production. In this case we were able to do a small amount of pre-production training with the cast to help them be prepared. Swordplay is not, contrary to perceptions, a natural or intuitive endeavour and time must be spent developing the fine motor skills and allowing the anatomical adaptations to occur in order to implement the choreography in a theatrically satisfying and safe way. The process also involves interrogating the script, liaising with the director, Simon Phillips, and the cast and creatives in order to start to build the work inside the framework of the story and the artistic vision. Then together we slowly start to build the fights – moment by moment, beat by a beat, phrase by phrase.'

### What are some of the challenges you've enjoyed solving in *Shakespeare in Love* as the Fight Director?

'Choreographing sword fights always presents unique challenges because people's skill levels, physicality and experience differ – and these are all elements that influence the work. Also people's expression of ideas, their language, interpretation of principles and ways of story telling are unique and are important considerations in an artistic collaboration. The task is to tell a story using the medium of sword fighting, so integrating the work into the overall story is always challenging. This means finding the right style and tone for the fight and embracing the opportunities presented by the set and the space – there are a lot of actors on stage during some of the sword fights which makes for exciting times. It's a lush, vibrant and dynamic production so my challenge has been to meet that.'

### Are there principles you use when directing swordplay? Does research/history inform your work?

'Yes, absolutely. There are important principles that underpin the work and generally those principles are based in proper fencing theory. Having the actors understand the theory gives them accessibility to the ideas that shape the work. Actors are smart and hungry for knowledge and I find it important to help them understand what they are doing and allow them to engage deeper and have a logic to the work. And absolutely research, and in particular historical research, forms an important backbone, not only to the work itself but also in terms of the body of knowledge that I bring into the room. I am a classical and historical fencer and have a keen interest in these areas. I also have a keen interest in the works of William Shakespeare and in the sword fights that appear quite regularly in his plays and productions. Not only are they dramaturgically intrinsic, they also give us a wonderful socio-cultural window into Elizabethan England.'

### What tips would you give to performers developing fight scenes for the first time?

'Slow is smooth, smooth is fast. Take your time to develop your skill set and then the work. Keep investing in the exercises that have been provided so you can develop your skills and don't rely on the choreography to do that. The choreography will never get any better without a progression of skill. This is something I always say to the actors and I take great effort in having them understand the importance of continual training in order to realise the choreography in the most exciting, effective and safe way.'



### Discuss motion

Discuss the fight choreography in this production in relation to the theatre composition element of motion. How does Poulton manipulate position, pattern, arrangement, proportion and spatial flow?

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### Read the extended Q&A

To read the extended Q&A with Nigel Poulton and hear about how he collaborates with other members of the creative team, visit [mtc.com.au/backstage](http://mtc.com.au/backstage).

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## — ANALYSIS QUESTIONS —

The following analysis questions are offered to help you unpack the performance and make connections between components of the VCE Theatre Studies Study Design. These questions should be considered as a starting point. Discuss your responses with your peers and explore how other members of the audience may have perceived the performance differently. Make sure you use specific examples and evidence from the production to support your ideas. Always consult VCAA documents when preparing for examinations.

Tyler Coppin, John Leary, Chris Ryan and Adam Murphy



### FENNYMAN TORTURES HENSLOWE

- Analyse how one actor used two acting skills in this moment.
- Evaluate how theatre technologies were used to enhance this moment.
- Discuss how the theatre composition element of variation was manipulated in this scene, in the context of the whole play.

Claire van der Boom  
and Michael Wahr



### VIOLA AUDITIONS AS THOMAS KENT

- Analyse how the theatre composition element of emphasis was manipulated in this scene.
- Discuss how one actor used two acting skills in this moment.
- Discuss how design and acting are interrelated in this moment.

Claire van der Boom, Luke Arnold, Laurence Boxhall, Daniel Frederiksen, Michael Wahr and Peter Houghton



### REHEARSALS – WILL SHOWS KENT HOW TO KISS

- Analyse how the theatre composition elements of rhythm and motion were manipulated in this scene.
- Evaluate how costume design enhances this scene.
- Discuss the actor-audience relationship in this scene.

Claire van der Boom and Michael Wahr



### WILL DISCOVERS VIOLA'S TRUE IDENTITY

- Discuss this moment in relation to the entire production, regarding cohesion.
- Identify how the theatre composition element of motion is demonstrated in this scene.
- Discuss the interrelationship between rhythm and one area of design in this scene.

# — CAREERS AT MTC —



## Many hands make a show

The production you've seen on stage is the product of many people's work over many months. Read the list of jobs below, research what each role entails, and discuss what work they did on this production.

### BOARD OF MANAGEMENT

Terry Moran AC (Chair)  
Tony Burgess  
Professor Barry Conyngham AM  
Patricia Faulkner AO  
Jonathan Feder  
Jane Hansen  
Larry Kamener  
Janette Kendall  
Sharmistha Law  
Ian Marshman AM  
Professor Duncan Maskell  
Martyn Myer AO  
Susan Oliver  
Brett Sheehy AO  
Virginia Lovett

### FOUNDATION BOARD

Jane Hansen (Chair)  
Paul Bonnici  
Terry Bracks AM  
Liz Chappell  
Janette Kendall  
Virginia Lovett  
Louise Myer  
Leigh O'Neill  
Hilary Scott  
Rupert Sherwood  
Tracey Sisson  
Richard Tegoni

### EXECUTIVE MANAGEMENT

Artistic Director & CEO  
Brett Sheehy AO  
Executive Director & Co-CEO  
Virginia Lovett  
Executive Assistant to the Artistic Director & CEO  
Nick Doherty  
Executive Administrator to the Executive Director & Co-CEO  
Kathleen Higgs

### ARTISTIC

Producer  
Martina Murray  
Associate Artistic Director  
Sarah Goodes  
Associate Director  
Dean Bryant  
Literary Director  
Chris Mead  
Casting Director  
Janine Snape  
Casting Administrator  
Carmen Lai  
Company Manager/  
Assistant Producer  
Stephen Moore  
Deputy Company Manager  
Leah Milburn-Clark  
**NEXT STAGE**  
Administrator  
Karin Farrell  
Literary Associate  
Jennifer Medway

### CATERING

Catering Manager  
Andrea Purvis  
Assistant Manager  
Anita Lyovic  
Café Staff  
Bev Reinmuth

### DEVELOPMENT

Director of Development  
Rupert Sherwood  
Events Manager  
Mandy Jones  
Annual Giving Manager  
Chris Walters  
Major Gifts Manager  
Sophie Boardley  
Philanthropy Coordinator  
Patrick Crummy  
Partnerships Manager  
Syrie Payne  
Partnerships Executive  
Isabella Wren  
Partnerships Coordinator  
Alice Fitzgerald

### EDUCATION

Head of Education & Families  
Jeremy Rice  
Producer, Development Program  
Karin Farrell  
Education Coordinator  
Nick Tranter

### HUMAN RESOURCES

HR Administrator  
Christine Verginis  
EHS Coordinator  
Liz Mundell

### FINANCE

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IT & Systems Manager  
Michael Schuettke  
IT Support Officer  
Darren Snowdon  
Assistant Accountant  
Irene Budiono  
Payroll Officer  
Julia Godinho  
Payments Officer  
Lisa Maundrell

### MARKETING & COMMUNICATIONS

Marketing & Communications Director  
Vanessa Rowsthorn  
Marketing Manager  
James Wright  
Digital Manager  
Daniel Coghlan  
Marketing Campaign Manager  
Shelley King  
Marketing Executive  
Bonnie Leigh-Dodds  
Lead Graphic Designer/  
Art Director  
Emma Wagstaff  
Graphic Designers  
Helena Turinski  
Victoria U  
PR & Communications Manager  
Rosie Shepherdson-Cullen  
Publicist  
Georgia Fox  
Communications Content Producer  
Sarah Corridon  
Communications Coordinator  
Jacqui Bartlett  
Receptionist  
David Zierk

### TECHNICAL & PRODUCTION

Technical & Production Director  
Adam J Howe  
**PRODUCTION**  
Senior Production Manager  
Michele Preshaw  
Production Managers  
Damion Holling  
James Lipari  
Production Coordinators  
Michaela Deacon  
Marta Losiewicz  
Props Buyer/ASM Swing  
Jess Maguire  
Production Administrator  
Alyson Brown

### TECHNICAL

Technical Manager  
Lighting & Sound  
Kerry Saxby  
Senior Production Technician  
Allan Hirons  
Production Technicians  
Nick Wollan  
Marcus Cook  
Gemma Rowe  
Mungo Trumble  
Technical Manager – Staging  
Andrew Bellchambers  
CAD Drafting  
Jacob Battista  
Pia Guillatt  
Alexander Rothnie  
Staging Supervisor HQ  
Nicholas Stace

### PROPERTIES

Properties Supervisor  
Geoff McGregor  
Props Maker  
Colin Penn

### SCENIC ART

Scenic Art Supervisor  
Shane Dunn  
Scenic Artists  
Tansy Elso  
Colin Harman  
Laurie Davidson

### WORKSHOP

Workshop Supervisor  
Aldo Amenta  
Deputy Workshop Supervisor  
Andrew Weavers  
Set Makers  
Ken Best  
Brian Easteal  
Nick Gray  
Philip de Mulder  
Peter Rosa

### WARDROBE

Wardrobe Manager  
Keryn Ribbands  
Wardrobe Staff  
John Molloy  
Jocelyn Creed  
Costume Coordinator  
Sophie Woodward  
Costume Hire  
Liz Symons  
Costume Supervisor  
Kate Seeley

### Buyer

Peggy Jackson  
Millinery  
Phillip Rhodes  
Margaret Chrisfield  
Kate Powers  
Wigs & Makeup  
Jurga Celikiene  
Kotryna Celikaite  
Julie Cooper  
Art Finishing  
Josephine Johnson  
Billy Heineman  
Ian Tatten  
Wardrobe Maintenance  
Josephine Johnson  
Julie Renton  
Stella Cadzow  
Ulla-Britta Westegren  
Wardrobe Casuals  
Nadya Allsop  
Evgeniya Beletskaya  
Judy Bunn  
Stella Cadzow  
Kate Camilleri  
Janice Chalmers  
Carletta Childs-Buyer  
Adrienne Chisholm  
Claire Cicala  
Simon Doe  
Bianca Faye  
Ellen Figgis  
Joanna Foley  
Val Gaul  
Aisha Haywood  
Hannah Hilton  
Gayle MacGregor  
Louise McCarthy  
Christine Miller  
Lyn Molloy  
Joanne Paterson  
Samantha Peerson  
Amy Quinn-Tatt  
Susan Reid  
Julie Renton  
Angelica Reish  
Tracey Richardson  
Louise Rinialdi  
Chloe Simcox  
Madeleine Somers  
Rosie Torr  
John Van Gastel  
Stephanie Van Gastel  
Karen Wolton  
Tina Wright

### STAGE MANAGEMENT

Christine Bennett  
Ben Cooper  
Brittany Coombs  
Lisette Drew  
Jess Keepece  
Whitney McNamara  
Meg Richardson  
Julia Smith  
Pippa Wright  
Lucie Sutherland

### SOUTHBANK THEATRE

Theatre Operations Director  
Mark D Wheeler  
Building Services Manager  
Adrian Aderhold  
House Services Manager  
James Cunningham  
Production Services Manager  
Frank Stoffels

### Bar Manager

Claire Marsh  
Lawler & Events  
Technical Supervisor  
Tom Brayshaw  
Lighting Supervisor  
Richard Gorr  
Staging Supervisor  
Grant Kennelly  
Sound Supervisor  
Terry McKibbin  
Head Flyman  
James Tucker  
Stage & Technical Staff  
Matthew Arthur  
Trent Barclay  
Sam Berkeley  
Simon Bond  
Michael Burnell  
John Carberry  
Nathan Evers  
Eugene Hallen  
Kylie Hammond  
Adam Hanley  
Luke Hawley  
Jake Hutchings  
David Jenkins  
Louis Kennedy  
Robert Larsen  
James Lipari  
Marcus Macris  
David Mambery  
Stephanie Morrell  
James Paul  
Will Patterson  
Nathaniel Sy  
Raff Watt  
Max Wilkie  
Michael Taylor  
Michelle Thorne  
Joy Weng

### HOUSE & BAR SERVICES

House & Bar Supervisors  
Paul Blenheim  
Sarah Branton  
Kasey Gambling  
Paul Terrell  
Drew Thomson  
House & Bar Attendants  
Faith Angaika  
Stephanie Barham  
Tanya Batt  
Matt Bertram  
Max Bowyer  
Zak Brown  
Michael Cutrupi  
Leila Gerges  
Rosie Howell  
Kathryn Joy  
Laura Lethlean  
Will McRostie  
Natasha Milton  
Yasmin Mole  
Daniel Moulds  
Ernesto Munoz  
Emma Palackic  
Adam Rogers  
Richard Saxby  
Sophie Scott  
Myles Tankle  
Bella Vadielloo  
Rhian Wilson  
Jamaica Zuanetti

### TICKETING

Director of Ticketing Operations  
Brenna Sotiropoulos  
Customer Service Sales Manager  
Jessie Phillips  
Database Specialist  
Ben Gu  
Data Analyst  
Dale Menz  
VIP Ticketing Officer  
Michael Bingham  
Education Ticketing Officer  
Mellita Ilich  
Box Office Supervisor  
Kieran Gould-Dowen  
Subscriptions & Telemarketing Team Leader  
Peter Dowd  
Box Office Attendants  
Brent Davidson  
Peter Dowd  
Luke Lizza  
Bridget Mackey  
Ross MacPherson  
Debra McDougall  
Laura McIntosh  
Daniel Scaffidi  
Tain Stangret  
Lee Threadgold

### COMMISSIONS

The Joan & Peter Clemenger Commissions  
Kylie Coolwell  
Judith Lucy  
Damien Millar  
Ross Mueller  
Magda Szubanski  
Anthony Weigh  
Other Commissions  
Hannie Rayson (with Manhattan Theatre Club)  
**NEXT STAGE Residents**  
Declan Furber Gillick  
Dan Giovannoni  
Melissa Reeves  
Natesha Somasundaram  
Chris Summers  
Kylie Trounson  
**NEXT STAGE Commissions**  
Angus Cerini  
Patricia Cornelius  
Louris van de Geer  
Michael Gow  
Tom Holloway  
Anchuli Felicia King  
Benjamin Law  
Joanna Murray-Smith  
Joe Penhall  
Leah Purcell  
Ellen van Neerven  
Chris Ryan  
Daniel Washington  
Mark Leonard Winter  
Malcolm Robertson MTC  
Foundation Commissions  
Angela Betzien

### OVERSEAS

**REPRESENTATIVE**  
New York  
Kevin Emrick

# — ATTENDANCE INFORMATION —



Aaron Tsindos, Laurence Boxhall, John Leary, Claire van der Boom, Tyler Coppin, Aljin Abella (obscured) and Adam Murphy



When you visit the theatre, share your experience on Twitter and Instagram with the hashtag **#mtcShakespeareinLove** and tag **@melbtheatreco**



Like MTC Education on Facebook for behind-the-scenes information about our Education Program and discover ways for you to get involved with MTC: **facebook.com/MTCEdu**

## CONTENT

This production contains sexual references, mild violence and the use of theatrical smoke and haze. MTC recommends *Shakespeare in Love* for ages 14+/Year 9+. For detailed information, visit **mtc.com.au/production-content-guide**

To read more about visiting with school groups visit **mtc.com.au/education**.

## DURATION

Approx. 2hr 25min including a 20min interval.

## BOOKINGS

Email **schools@mtc.com.au** or phone **03 8688 0963**.

## GENERAL ENQUIRIES

Email **education@mtc.com.au** or phone **03 8688 0974**.