Based on the screenplay by Marc Norman & Tom Stoppard

Adapted for the stage by Lee Hall

Music by Paddy Cunneen

A co-production with Royal Manitoba Theatre Centre

Direction by Daryl Cloran

Originally produced on the West End by Disney Theatrical Productions & Sonia Friedman Productions, directed by Declan Donnellan, and designed by Nick Ormerod

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Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it’s funny, cry when it’s sad, gasp when it’s shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members.

To ensure the most positive experience, please review the following information prior to arriving at the theatre.

**The following items are not allowed in the theatre:**

- Food and drink (except that which is sold during intermission and/or permitted by the Citadel Theatre, such as bottled water and ice cream).

- Cameras and other recording devices (please note that taking photographs or other recordings in the theatre is strictly prohibited by law).

**Basic courtesy:**

- Turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre.

- Do not place your feet on the seat in front of you.

- The actors onstage can see and hear the audience during the performance - it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as fellow audience members.

- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.

- For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.

- Please do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

**Inappropriate behaviour:**

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member. Inappropriate behaviour includes, but is not limited to:

- Talking in the audience

- The use of laser pointers or other light or sound-emitting devices

- Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)

Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission.
CAST

Ralph  ROBERT BENZ
Sam    TRISTAN CARLUCCI
Mistress Quickly  PATRICIA CERRA
Will Shakespeare  ANDREW CHOWN
Queen Elizabeth  SARAH CONSTIBLE
Nurse   PATRICIA DARBASIE
Burbage PAUL ESSIEMBRE
Peter   MATTHEW FLETCHER
Kit Marlowe GABE GREY
Webster TOM KEENAN
Ned     KAYVON KHOSHKAM
Wessex KEVIN KLASSEN
Adam/Boatman ANDREW MACDONALD-SMITH
Henslowe GARETT ROSS
Nol     RAY STRACHAN
Robin   LUC TELLIER
Wabash  FARREN TIMOTEO
Tilney/Sir Robert de Lesseps JOHN ULLYATT
Fennyman ASHLEY WRIGHT
Viola de Lesseps BAHAREH YARAGHI
The Dog SIZZLE

CREATIVE TEAM

Director  DARYL CLORAN
Set & Costume Designer  CORY SINCENNES
Lighting Designer  SCOTT HENDERSON
Sound Designer  MATT SKOPYK
Choreographer  LAURA KREWSKI
Fight Director  JONATHAN HAWLEY PURVIS
Assistant Director  SUZANNE MARTIN
Dialect Coach  DOUG MERTZ
Vocal Coach  DON HORSBURGH
Dance Captain  ANDREW MACDONALD-SMITH
Fight Captain  GARETT ROSS
Production Dramaturg  JOSHUA WICKARD
Stage Manager  MICHELLE CHAN
Assistant Stage Manager  KATHRYN BALL
Apprentice Stage Manager NYSSA BEAIRSTO
Lee Hall (born September 20, 1966) is an English playwright and screenwriter. He is best known for the 2000 film *Billy Elliot*. Hall was born in Newcastle upon Tyne, Northumberland, in 1966, the son of a house painter and decorator and a housewife. He was educated at Benfield Comprehensive School. As a youth, he went to Wallsend Young People's Theatre, along with Deka Walmsley and Trevor Fox, who later appeared in both *Billy Elliot* and *The Pitmen Painters*. He went to Fitzwilliam College, Cambridge, where he studied English literature and was taught by the poet Paul Muldoon. After leaving Cambridge, he worked as a youth theatre fundraiser in Newcastle and at the Gate Theatre in London. In 1997, his playwriting career was launched with the broadcast of his radio play, *Spoonface Steinberg*, on BBC Radio 4. *Spoonface Steinberg* is the tale of a young autistic Jewish girl who is dying of cancer.

Hall's most commercially successful work is *Billy Elliot*, the story of a North Eastern English boy who, in the face of opposition from his family and community, aspires to be a ballet dancer. The inspiration for the screenplay was drawn, in part, from the A. J. Cronin novel *The Stars Look Down*, which is also set in an English coal mining community during a strike, and similarly tells the story of a miner's son who goes against the grain. Initially a 1999 film directed by Stephen Daldry, for which Hall wrote the screenplay, and for which he received an Academy Award nomination, *Billy Elliot* was later turned into a stage musical, with music by Elton John and lyrics by Hall. It is enjoying a long run in the West End and opened on Broadway in 2008. It won Hall the 2009 Tony Award for Best Book of a Musical.

Hall had more limited success with his comedy *Cooking with Elvis*, the protagonist of which is an Elvis Presley impersonator who has been paralyzed in a car crash. It was originally a 1995 radio play but it became a stage play in 1999. Hall's fondness for moving from one medium to another can also be seen in his work *I Luv You Jimmy Spud*, which began as a 1995 radio play but was later adapted by Hall into a stage play and a film, *Gabriel and Me*, starring Billy Connolly and Iain Glen.

He has also translated plays by Carlo Goldoni, Bertolt Brecht, and Herman Heijermans, and co-written the screenplays for adaptations of Jane Austen's *Pride & Prejudice* and Kenneth Grahame's *The Wind in the Willows*.


Hall was the original writer on the screenplay for a film adaptation of Michael Morpurgo's *War Horse*; he shares credit on the finished film with Richard Curtis, who was brought in by Steven Spielberg. His most recent TV work is an adaptation of Nigel Slater's autobiography *Toast*, starring Helena Bonham Carter and Freddie Highmore and set in Wolverhampton, West Midlands. First broadcast on BBC One in December 2010, *Toast* received a gala at the 2011 Berlin Film Festival and was released in cinemas on August 11, 2011. He also worked on the screenplay for the yet-to-released Working Title film *Hippie Hippie Shake*, based on Richard Neville’s memoir *Hippie Hippie Shake: The Dreams, the Trips, the Trials, the Love-ins, the Screw Ups: The Sixties*.

Other projects in the pipeline include a biopic of Elton John called *Rocketman*, a stage musical adaptation of Pink Floyd's *The Wall* and a film adaptation of George Orwell's *Down and Out In Paris and London*.

Hall married film director Beeban Kidron, who was the initial director of *Hippie Hippie Shake*, in 2003.
SHAKESPEARE IN LOVE

ABOUT THE SCREENWITERS

TOM STOPPARD

Playwright Sir Tom Stoppard was born Tomás Straüssler on July 3, 1937, in Zlín, Czechoslovakia. He grew up in Singapore and India during the Second World War, and moved to England in 1946 with his mother and stepfather, his own father having been killed in Singapore. Educated at schools in Nottinghamshire and Yorkshire, he became a journalist working for the Western Daily Press (1954-58) and the Bristol Evening World (1958-60), and became theatre critic for Scene magazine in London (1962-63). He began writing plays for radio and television, including The Dissolution of Dominic Boot (1964), A Walk on the Water, televised in 1963, and The Stand-Ins, later revised as The Real Inspector Hound (1968). Albert's Bridge (1968) was first broadcast by BBC Radio in 1967.

Rosencrantz and Guildenstern Are Dead (1967) premiered at the Edinburgh Fringe Festival in 1966. The play came to the attention of Kenneth Tynan, then working for the National Theatre, and it was produced at the National in 1967 and on Broadway in 1967, winning a Tony Award for Best Play (USA) in 1968. The Real Inspector Hound was first staged in 1968, followed by productions of Albert's Bridge and If You're Glad I'll Be Frank, both in 1969.

His play Jumpers (1972) was staged at the National Theatre in 1972 and his adaptation of Lorca's The House of Bernarda Alba was first performed in the same year. Travesties was first staged by the Royal Shakespeare Company in 1974, transferring to New York in 1975, where it won a Tony Award for Best Play. Every Good Boy Deserves Favour (1976) was inspired by his friendship with Viktor Fainberg, who had been imprisoned in Czechoslovakia by the Soviets, and Stoppard began to speak out on behalf of dissidents, including the Czech playwright Vaclav Havel, who had been charged with subversion. Professional Foul (1978) was written for Amnesty International's Prisoner of Conscience Year in 1977.

On the Razzle (1982), adapted from Johann Nestroy's Einen Jux will er sich machen, was staged at the National Theatre in 1981, followed by The Real Thing (1982) in 1982. Stoppard was on the board of the National Theatre from 1989-2003. His trilogy of plays set in 19th century Russia, The Coast of Utopia (2002), was first staged at the National Theatre in 2002.

Stoppard was knighted in 1997. He lives in London. His latest plays are Heroes (2005), and Rock n Roll (2006). He has written the screenplay for The Bourne Ultimatum, and a new English version of Chekov’s Ivanov (2008).

MARC NORMAN

Marc Norman was born on February 10, 1941 in Los Angeles, California, USA as Marc Brian Norman. He is a writer and director, known for Shakespeare in Love (1998), Cutthroat Island (1995) and The Killer Elite (1975). He has been married to Dale Moore since 1967. They have two children.

With playwright Tom Stoppard, Norman won the Oscar for Best Original Screenplay in the 71st Academy Awards of 1998, for his script of Shakespeare in Love; he also shared in the Best Picture Oscar for the film as co-producer. Norman and Stoppard won the Silver Bear for an outstanding single achievement at the 49th Berlin International Film Festival.
HENSLOWE: Let me explain about the theatre business. The natural condition is one of insurmountable obstacles on the road to imminent disaster ... But it always works out in the end.

FENNYMAN: How?

HENSLOWE: I don’t know. It’s a mystery.

I have been drawn to theatre all my life because of its collaborative nature. So many other art forms are solitary - a novelist sitting alone at her computer, a painter alone at his canvas - but theatre is built by a community of artists coming together and imagining the impossible. And somehow, no matter how big the obstacle, by opening night, it all magically comes together.

While Shakespeare in Love is a beautiful love story, it is also the story of an ensemble of actors and outcasts coming together to defy all odds and create something beautiful. They break the rules, and reimagine who is allowed to participate in the storytelling, and the story becomes richer for it. And tonight, we too, have come together with the very same intention, to create something beautiful for you. You are an integral part of that. Without you in the audience, there would be no production. We are creating this together. That’s the profound thing about theatre - we all come together in a space, for a moment, to create something that will never be exactly the same. It is ephemeral and magical. And it is why I keep coming back.

This is the first production I have directed at the Citadel. I am so excited to be sharing this story with you, and I look forward to sharing many more magical experiences with you in the future.

Enjoy the show!

Sincerely,

Daryl Cloran
Artistic Director
References to Elizabethan Literature

Much of the action of the play echoes that of *Romeo and Juliet*. Will and Viola play out the famous balcony and bedroom scenes; like Juliet, Viola has a witty nurse, and is separated from Will by a gulf of duty (although not the family enmity of the play: the “two households” of *Romeo and Juliet* are supposedly inspired by the two rival playhouses). In addition, the two lovers are equally “star-crossed” — they are not ultimately destined to be together (since Viola is of rich and socially ambitious merchant stock and is promised to Lord Wessex, while Shakespeare himself is poor and already married). There is also a Rosaline, with whom Will is in love at the beginning of the play. There are references to cinematic versions of Shakespeare, such as the balcony scene pastiching the Zeffirelli 1968 film, *Romeo and Juliet*.

Many other plot devices used in the play are common in Shakespearean comedies and other plays of the Elizabethan era: the Queen disguised as a commoner, the cross-dressing disguises, mistaken identities, the sword fight, the suspicion of adultery, the appearance of a “ghost” (*cf. Macbeth*), and the “play within a play.” According to Douglas Brode, the plot deftly portrays many of these devices as though the events depicted were the inspiration for Shakespeare's own use of them in his plays.

The play also has sequences in which Shakespeare and the other characters utter words that later appear in his plays, or in other ways echo those plays:

- On the street, Shakespeare hears a Puritan preaching against the two London stages: “The Rose smells thusly rank, by any name! I say, a plague on both their houses!” Two references in one, both to *Romeo and Juliet*; first, “A rose by any other name would smell as sweet” (Act II, scene ii, lines 1 and 2); second, “A plague on both your houses” (Act III, scene I, line 94).
- Shakespeare utters the lines “Doubt thou the stars are fire, / Doubt that the sun doth move” (*from Hamlet*) to Philip Henslowe.
- As Shakespeare's writer's block is introduced, he is seen crumpling balls of paper and throwing them around his room. They land near props which represent scenes in several of his plays: a skull (*Hamlet*), and an open chest (*The Merchant of Venice*).
- Viola, as well as being the lead female character in the play, is the name of the lead character in *Twelfth Night* who dresses as a man after the supposed death of her brother.
- At the end of the play, Shakespeare imagines a shipwreck overtaking Viola on her way to America, inspiring the second scene of his next play, *Twelfth Night*, a scene which also echoes the beginning of *The Tempest*.
- Shakespeare writes a sonnet to Viola which begins: “ Shall I compare thee to a summer’s day?” (*from Sonnet 18*).
- Shakespeare tells Henslowe that he still owes him for “one gentleman of Verona,” a reference to *The Two Gentlemen of Verona*, part of which we also see being acted before the Queen later in the play.
- Backstage at a performance of *The Two Gentlemen of Verona*, Shakespeare sees William Kempe in full make-up, silently contemplating a skull, a reference to the grave diggers scene in *Hamlet*.
- In a boat, Shakespeare tells Viola, who is disguised as Thomas Kent, of his lady’s beauty and charms, she dismisses his praise, as no real woman could live up to this ideal, this is a ‘set up’ for Sonnet 130: “My mistress’ eyes are nothing like the sun.”
Christopher Marlowe is presented as the master playwright whom the characters consider the greatest English dramatist of that time — this is historically accurate, yet also humorous, since the play’s audience knows what will eventually happen to Shakespeare’s reputation. Marlowe gives Shakespeare a plot for his next play, *Romeo and Ethel the Pirate’s Daughter* (“Romeo is Italian … always in and out of love … until he meets … Ethel. The daughter of his enemy! His best friend is killed in a duel by Ethel’s brother or something. His name is Mercutio.”).

Marlowe's *Doctor Faustus* is quoted repeatedly: “Was this the face that launched a thousand ships/ And burned the topless towers of Ilium?” A reference is also made to Marlowe’s final, unfinished play *The Massacre at Paris* in a scene wherein Marlowe seeks payment for the final act of the play from Richard Burbage. Burbage promises the payment the next day, so Marlowe refuses to part with the pages and departs for Deptford, where he is killed. The only surviving text of *The Massacre at Paris* is an undated octavo that is probably too short to represent the complete original play. It has been suggested to be a memorial reconstruction by the actors who performed the work.

The child John Webster, who plays with mice, is a reference to the leading figure in the next Jacobean generation of playwrights. His plays (*The Duchess of Malfi*, *The White Devil*) are known for their ‘blood and gore,’ which is humorously referred to by the child saying that he enjoys *Titus Andronicus*, and also saying of *Romeo and Juliet*, when asked his opinion by the Queen, “I liked it when she stabbed herself.”

When the clown, Will Kempe, says to Shakespeare that he would like to play in a drama, he is told that “they would laugh at Seneca if you played it,” a reference to the Roman tragedian renowned for his sombre and bloody plot lines, which were a major influence on the development of English tragedy.

Will is shown signing a paper repeatedly, with many relatively illegible signatures visible. This is a reference to the fact that several versions of Shakespeare's signature exist, and in each one he spelled his name differently.

**HISTORICAL INACCURACIES**

Both the film and play are “not constrained by worries about literary or historical accuracy” and include the following anachronisms:

- The characters refer to Virginia tobacco plantations, at a time before the Colony of Virginia existed.
- A leading character is a member of the House of Wessex, which died out in 1066.
- Queen Elizabeth I never entered a public theatre, as she does in the film.
- Between *Romeo and Juliet* and *Twelfth Night*, Shakespeare wrote 10 other plays over a period of six years.
- The biggest historical liberty concerns the central theme of Shakespeare struggling to create the story of *Romeo and Juliet*, as he simply adapted an existing story for theatre. The Italian verse tale *The Tragical History of Romeus and Juliet* had been translated into English by Arthur Brooke in 1562, 32 years before Shakespeare's *Romeo and Juliet*. 
Since William Shakespeare lived more than 400 years ago, and many records from that time are lost or never existed in the first place, we don't know everything about his life. For example, we know that he was baptized in Stratford-upon-Avon, 100 miles northwest of London, on April 26, 1564. But we don't know his exact birthdate, which must have been a few days earlier.

We do know that Shakespeare's life revolved around two locations: Stratford and London. He grew up, had a family, and bought property in Stratford, but he worked in London, the centre of English theatre. As an actor, a playwright, and a partner in a leading acting company, he became both prosperous and well-known. Even without knowing everything about his life, fans of Shakespeare have imagined and reimagined him according to their own tastes.

**BIRTH AND CHILDHOOD**

William Shakespeare was probably born on or about April 23, 1564, the date that is traditionally given for his birth. He was John and Mary Shakespeare’s oldest surviving child; their first two children, both girls, did not live beyond infancy. Growing up as the big brother of the family, William had three younger brothers, Gilbert, Richard, and Edmund, and two younger sisters: Anne, who died at seven, and Joan.

Their father, John Shakespeare, was a leatherworker who specialized in the soft white leather used for gloves and similar items. A prosperous businessman, he married Mary Arden, of the prominent Arden family. John rose through local offices in Stratford, becoming an alderman and eventually, when William was five, the town bailiff — much like a mayor. Not long after that, however, John Shakespeare stepped back from public life; we don’t know why.

Shakespeare, as the son of a leading Stratford citizen, almost certainly attended Stratford’s grammar school. Like all such schools, its curriculum consisted of an intense emphasis on the Latin classics, including memorization, writing, and acting classic Latin plays. Shakespeare most likely attended until about age 15.

**MARRIAGE AND CHILDREN**

A few years after he left school, in late 1582, William Shakespeare married Anne Hathaway. She was already expecting their first-born child, Susanna, which was a fairly common situation at the time. When they married, Anne was 26 and William was 18. Anne grew up just outside Stratford in the village of Shottery. After marrying, she spent the rest of her life in Stratford.

In early 1585, the couple had twins, Judith and Hamnet, completing the family. In the years ahead, Anne and the children lived in Stratford while Shakespeare worked in London, although we don’t know when he moved there. Some later observers have suggested that this separation, and the couple’s relatively few children, were signs of a strained marriage, but we do not know that, either.
MARRIAGE AND CHILDREN CONTINUED

Someone pursuing a theatre career had no choice but to work in London, and many branches of the Shakespeares had small families.

Shakespeare's only son, Hamnet, died in 1596, at the age of 11. His oldest daughter, Susanna, later married a well-to-do Stratford doctor, John Hall. Their daughter, Elizabeth, Shakespeare's first grandchild, was born in 1608. In 1616, just months before his death, Shakespeare's daughter, Judith, married Thomas Quiney, a Stratford vintner. The family subsequently died out, leaving no direct descendants of Shakespeare.

LONDON THEATRE

For several years after Judith and Hamnet's arrival in 1585, nothing is known for certain of Shakespeare's activities: how he earned a living, when he moved from Stratford, or how he got his start in the theatre.

Following this gap in the record, the first definite mention of Shakespeare is in 1592, as an established London actor and playwright, mocked by a contemporary as a “Shake-scene.” The same writer alludes to one of Shakespeare's earliest history plays, Henry VI, Part 3, which must already have been performed. The next year, in 1593, Shakespeare published a long poem, Venus and Adonis. The first quarto editions of his early plays appeared in 1594. For more than two decades, Shakespeare had multiple roles in the London theater as an actor, playwright and, in time, a business partner in a major acting company, the Lord Chamberlain's Men (renamed the King's Men in 1603). Over the years, he became steadily more famous in the London theatre world; his name, which was not even listed on the first quartos of his plays, became a regular feature — clearly a selling point — on later title pages.

FINAL YEARS

Shakespeare prospered financially from his partnership in the Lord Chamberlain's Men (later the King's Men), as well as from his writing and acting. He invested much of his wealth in real estate purchases in Stratford and bought the second-largest house in town, New Place, in 1597.

Among the last plays that Shakespeare worked on was The Two Noble Kinsmen, which he wrote with a frequent collaborator, John Fletcher, most likely in 1613. He died on April 23, 1616. We also do not know the cause of his death. His brother-in-law had died a week earlier, which could imply infectious disease, but Shakespeare's health may have had a longer decline.

The memorial bust of Shakespeare at Holy Trinity Church in Stratford is considered one of two authentic likenesses, because it was approved by people who knew him. The other such likeness is the engraving by Martin Droeshout in the 1623 First Folio edition of Shakespeare's plays, produced seven years after his death by his friends and colleagues from the King's Men.
A BRIEF TIMELINE OF SHAKESPEARE’S LIFE AS FAR AS IT IS KNOWN

1556 Robert Arden dies and leaves his daughter, Mary, property in his will
1557 John Shakespeare marries Mary Arden
1558 Elizabeth I is crowned Queen
1564 Shakespeare is born and baptized
1576 The first public playhouse is built in London
1579 Shakespeare’s father gets into financial difficulties
1582 Shakespeare marries Anne Hathaway in November by special license
1583 Shakespeare’s daughter Susanna is born
1585 Twins, Hamnet and Judith, are born to Anne and William Shakespeare
1589-90 Probable dates for *Henry VI Part I*
1590-91 Probable dates for *Henry VI Part II and III*
1591 The first reference to Shakespeare in London’s literary world
1592-93 *Richard III* and poem *Venus and Adonis*
1592 *The Comedy of Errors*
1593-4 Poem, *The Rape of Lucrece*
1593-99 *Sonnets*
1593 Christopher Marlowe fatally stabbed in a tavern brawl in Deptford
1594 *The Two Gentlemen of Verona*
1594-95 *Love’s Labour’s Lost*
1594-96 *King John*
1595 *Richard II*
1595-96 *Romeo and Juliet* and *A Midsummer Night’s Dream*
1596 Shakespeare’s son Hamnet dies
    The Shakespeare family is granted a coat of arms
    The Globe Theatre is built
    *The Merry Wives of Windsor*
1596-97 *The Merchant of Venice, Henry IV Part I*
1598 *Henry IV Part II*
1598-99 *Much Ado About Nothing*
1599 The Globe opens, *Henry V, As You Like It, Julius Caesar*
1600 John Shakespeare dies
1600-1601 *Hamlet* and poem *The Phoenix and Turtle*
1601 *Twelfth Night, Troilus and Cressida*
1602-03 *All’s Well That Ends Well*
1603 Queen Elizabeth dies
    James I becomes patron to the Lord Chamberlain’s Men. They become known as the King’s Men.
    Shakespeare makes his last recorded performance in a play by Ben Jonson
1604 *Measure for Measure, Othello*
1605 *King Lear*
1606 *Macbeth*
1607 *Antony and Cleopatra*
    Shakespeare’s daughter, Susanna, marries Dr. John Hall
1608 Shakespeare’s granddaughter, Elizabeth Hall, is born
    Shakespeare’s mother, Mary, dies
1607-8 *Coriolanus, Timon of Athens, Pericles*
1608 The opening of Blackfriars Playhouse
1609-10 *Cymbeline*
1610 Shakespeare returns to New Place in Stratford
1610-11 *The Winter’s Tale*
1611 *The Tempest*
1612-13 *Henry VIII*
1612 The Globe Theatre burns down
    *The Two Noble Kinsmen*
1616 Shakespeare writes his will in March and dies in April
1623 Hemming and Condell collect all Shakespeare’s plays together and publish them
In 1593 London, William Shakespeare is a sometimes player in the Lord Chamberlain’s Men and poor playwright for Philip Henslowe, owner of The Rose Theatre. Shakespeare is working on a new comedy, Romeo and Ethel, the Pirate’s Daughter. Suffering from writer’s block, he has barely begun the play, but starts auditioning players. Viola de Lesseps, the daughter of a wealthy merchant, who has seen Shakespeare’s plays at court, disguises herself as “Thomas Kent” to audition, then runs away. Shakespeare pursues Kent to Viola’s house and leaves a note with the nurse, asking Kent to begin rehearsals at the Rose. He sneaks into the house with the minstrels playing at the ball, where Viola’s parents are arranging her betrothal to Lord Wessex, an impoverished aristocrat. While dancing with Viola, Shakespeare is struck speechless, and after being forcibly ejected by Wessex, uses Kent as a go-between to woo her. Wessex also asks Will’s name, to which he replies that he is Christopher Marlowe.

When Will discovers Thomas/Viola’s true identity, they begin a secret affair. Inspired by her, Shakespeare writes quickly, with help from his friend and rival playwright Christopher ‘Kit’ Marlowe, completely transforming the play into what will become Romeo and Juliet. Then, Viola is summoned to court to receive approval for her proposed marriage to Lord Wessex. Shakespeare accompanies her, disguised as her female nurse. There, he persuades Wessex to wager £50 that a play can capture the true nature of love, the exact amount Shakespeare requires to buy a share in the Chamberlain’s Men. Queen Elizabeth I declares that she will judge the matter when the occasion arises.

When Richard Burbage, owner of the Curtain, finds out that Shakespeare has cheated him out of both money and the play, he goes to The Rose with his Curtain Theatre Company and starts a brawl. The Rose Theatre company drives Burbage and his company out and then celebrates at the local pub. Viola is appalled when she learns Shakespeare is married, albeit separated from his wife, and she realizes she cannot escape her duty to marry Wessex. Will discovers that Marlowe is dead, and thinks he is to blame. Lord Wessex suspects an affair between Shakespeare and his bride-to-be. Because Wessex thinks that Will is Kit Marlowe, he approves of Kit’s death, and tells Viola the news. It is later learned that Marlowe had been killed in an accident. Viola finds out that Will is still alive, and declares her love for him.

When Edmund Tilney, the Master of the Revels, is informed that there is a woman player at The Rose, he closes the theatre for breaking the ban on women. Viola’s identity is exposed, leaving them without a stage or lead actor, until Richard Burbage offers them his theatre. Shakespeare takes the role of Romeo, with a boy actor as Juliet. Following her wedding, Viola learns that the play will be performed that day, and runs away to the Curtain. Planning to watch with the crowd, Viola overhears that the boy playing Juliet cannot perform, and offers to replace him. While she plays Juliet to Shakespeare’s Romeo, the audience is enthralled, despite the tragic ending, until Master Tilney arrives to arrest everyone for indecency due to Viola’s presence.

But the Queen is in attendance and restrains Tilney, instead asserting that Kent’s resemblance to a woman is, indeed, remarkable. However, even a queen is powerless to end a lawful marriage, and she orders Kent to “fetch” Viola because she must sail with Wessex to the Colony of Virginia. The Queen also tells Wessex, who followed Viola to the theatre, that Romeo and Juliet has won the bet for Shakespeare, and has Kent deliver his £50 with instructions to write something “a little more cheerful next time, for Twelfth Night."

Viola and Shakespeare say their goodbyes, and he vows to immortalize her, as he imagines the beginnings of Twelfth Night, imagining her as a castaway disguised as a man after a voyage to a strange land.
Shakespeare’s London

William Shakespeare came to London some time after 1585. The first reference that we have of him is in a pamphlet, written by the playwright Robert Greene in 1592, called ‘Greene’s Groatsworth of Wit.’ In this pamphlet Greene wrote: “for there is an upstart crow beautified with our feathers, that with his Tygers hart wrapt in a Player’s hide supposes he is as well able to bombast out a blank verse as the best of you and being as absolute Johannes factotum is in his own conceit the only Shakescene in the country.” It is understood by this reference that, by 1592, Shakespeare was already established as both a player and a playwright.

During Elizabeth’s reign, the population of London doubled due to the influx of people dispossessed of their land by the enclosure system and forced to seek a living in the city. Religious refugees from France and the Netherlands also thronged to London. The city was crammed north of the Thames river inside a wall of rough stone and tile capped by brick and stone battlements, which ran in a semi-circle from Fleet ditch in the west to the Tower in the east. The wall was broken by seven gates and on the south side the only entrance was across the Thames by London Bridge above the archway of which hung heads of traitors stuck on poles by way of a warning to incomers.

London was a city of contrast with hundreds of gabled houses, merchants’ mansions and walled gardens and beautiful churches, whilst the poor of London crowded into slum tenements made from timber, mud and plaster and built on any available space. In back alleys, the projecting upper storeys blocked out sunlight. Rubbish and excrement from the many markets in London clogged the channels in the street and ravens hovered about slaughter houses. The town ditch outside the walls was a source of infection, with the black rats multiplying and spreading the plague-carrying flea. The many parishes of London were run by vestry holders who performed many roles including churchwardens, constables and surveyors, whilst the city itself was governed by the Lord Mayor and Common Council.

The city, as distinct from the court at Westminster, was secular, commercial and industrious. It was organized into 26 wards with their aldermen selected by the Livery Companies. The Organization of Guilds and City Companies was very strong and the Lord Mayor was selected from one of the 12 major companies in turn.

Whilst Queen Elizabeth and her courtiers loved watching plays and were patrons of the playing companies, the City Fathers disapproved both on the grounds that they encouraged working people to idleness and taking time off from their work, and that they gave rise to immoral behaviour and particularly influenced women! Moreover, since thousands of people gathered together in a small space, the Council considered the playhouses to be unhealthy places that spread the plague. It was, therefore, forbidden for plays to be performed within the city precincts and so the playhouses developed outside the city walls in the suburbs, which were expanding rapidly, particularly along Bishopsgate to Shoreditch and south of the river Thames in Southwark.
Elizabethan Theatre
In 1576, James Burbage a leading member of a prominent troupe of players, the Earl of Leicester’s Men, borrowed capital from his brother-in-law, the grocer John Brayne to build the first permanent playhouse at Shoreditch. He called it The Theatre. The following year, The Curtain playhouse came into being close by in Shoreditch (now known as the East End). James Burbage was the father of Cuthbert and Richard Burbage.

A decade later, Philip Henslowe built the Rose playhouse across the river in Bankside. Bankside was already established as a place for entertainment with its bear-baiting pits, brothels, bull-fighting arenas, and inns. Philip Henslowe, a famous theatre manager of the time, left a diary from which we have learnt much about the organization of theatre companies, the props they used, the plays performed and the playwrights who wrote for them, in addition to the construction of the theatre itself. For example, we know from Henslowe’s diary that the Rose was built with a timber frame sat on brick foundations. In 1989, Imry Merchant Developers began building in the area in which the Rose was built and the remains of the Rose theatre were discovered. These remains revealed two phases of the theatre’s construction, the original building in 1587 and a second phase of reconstruction, which is also suggested in Philip Henslowe’s diary when he speaks of “such charges as I have layd owt abowte my play howsse.” The Rose held 1,600 people and was full on most days on which it was open.

We know from sources such as these that these early playing companies were co-operatives, where some of the actors were sharers in the company, which meant that they collected payments, planned the repertoire, hired other actors, organized backstage activities, ordered props and costumes, employed musicians, supervisors and storekeepers, and commissioned and purchased new plays. The main company usually consisted of a handful of regular players with boy apprentices who played all the female roles, and journeymen players who were employed for particular pieces. In England, it was forbidden for women to appear on the stage on grounds of immorality. The person who controlled the performances of plays on behalf of the government was the Master of Revels. In the 1590s, this was a man called Edmund Tilney. Playhouses could be closed for many reasons, among them outbreaks of the plague, sedition and immorality, which would certainly have included women appearing on stage.

Women did, however, attend the theatre, although this was not formally approved. In fact, every level of society went to the plays, including apprentices, law students, craftsmen, pickpockets, ballad sellers, merchants, and nobility. It cost one penny to stand in the yard of the playhouse and another penny for a seat in one of the covered galleries. A cushion to make watching the play more comfortable cost a further penny and a seat in the lords’ room cost approximately sixpence.

A scene in the playhouse in the film Shakespeare in Love.
Love and Marriage

Generally speaking, the situation in Elizabethan society was that marriages were arranged. Among those who owned property decisions about marriage were made collectively by family and kin. Many factors affected these decisions, including political patronage and accumulation of wealth. Property and power were the main factors that influenced negotiations for marriage.

The third very important factor that governed marriage and family structure from the sixteenth century until the nineteenth century was the dowry system, which was, more or less, a financial transaction. In England, brides were not usually able to provide property in the form of land. (Shakespeare’s mother, Mary Arden, was unusual in that her father had left her a house and land in his will - i.e. the house near Stratford called Mary Arden’s House.) Since the bride could not normally provide land, she was expected to bring to the marriage a dowry in the form of a substantial cash sum. This was called a ‘portion’ and went directly to the father of the groom. In return, the father of the groom guaranteed the bride a yearly payment or annuity, called a ‘jointure’ if she survived her husband as a widow. Under this system, daughters were often seen as a drain on family finances, although they were also thought useful for making political connections and were often judged on their potential for breeding healthy children.

In high society, the patronage of royalty was, of course, highly valued and the Queen’s approval to a marriage had to be sought and given. Honour was also important to men and an honourable reputation was gained through such things as military glory, achievement, keeping good faith with people, good background, and good marriage conditions. An honourable reputation was sufficiently important enough for people to fight duels over. A man’s reputation could be affected by the reputation of the woman to whom he was betrothed or married. A future bride was supposed to be a virgin and, as a wife, was expected to be faithful. The Sermon of the State of Matrimony from the Elizabethan Church Book of Homilies said: “Let women be subject to their husbands as to the Lord, for the husband is the head of the woman as Christ is the head of the church.”

In fact, many religious moralists of the time opposed arranged marriages on the grounds that they could be used to encourage parents’ covetousness and could lead not only to misery, but also to adultery and crime. Of course, human behaviour was not always in line with the rules set out. William Shakespeare married Anne Hathaway in November 1582, and their first child, Susanna, was born in May 1583.

The poets and dramatists of the period frequently wrote of more romantic love. Shakespeare wrote a sequence of sonnets about love, and his plays often show us the difficulties of trying to balance the aspects of love, marriage, and society’s expectations. Queen Elizabeth I was known as the Virgin Queen but there has always been discussion over her relationship with her ‘favourites’ at court. One of these was the Earl of Essex – Robert Devereux. We will probably never know the true facts.

Shakespeare in Love links the many aspects of the play through the idea of love in life and on stage. In the play, Queen Elizabeth (played by Dame Judi Dench in the film) sums up the question when she asks, “Can a play show us the very truth and nature of love?”
The original idea for *Shakespeare in Love* came to screenwriter Marc Norman in the late 1980s. He pitched a draft screenplay to director Edward Zwick. The screenplay attracted Julia Roberts, who agreed to play Viola. However, Zwick disliked Norman’s screenplay and hired the playwright Tom Stoppard to improve it (Stoppard’s first major success had been with the Shakespeare-themed play *Rosencrantz & Guildenstern Are Dead*).

The film went into production in 1991 at Universal, with Zwick as director but, although sets and costumes were in construction, Shakespeare had not yet been cast, because Roberts insisted that only Daniel Day-Lewis could play the role. Day-Lewis was uninterested and, when Roberts failed to persuade him, she withdrew from the film, six weeks before shooting was due to begin. The production went into turnaround, and Zwick was unable to persuade other studios to take up the screenplay.

Zwick got Miramax interested in the screenplay, but Miramax chose John Madden as director. Miramax boss Harvey Weinstein acted as producer, and persuaded Ben Affleck to take a small role as Ned Alleyn.

The film was considerably reworked after the first test screenings. The scene with Shakespeare and Viola in the punt was re-shot, to make it more emotional, and some lines were re-recorded to clarify the reasons why Viola had to marry Wessex. The ending was re-shot several times, until Stoppard eventually came up with the idea of Viola suggesting to Shakespeare that their parting could inspire his next play.

Among the locations used in the production were Hatfield House, Hertfordshire (for the fireworks scene), Broughton Castle, Oxfordshire (which played the role of the de Lesseps home), the beach at Holkham in Norfolk, the chapel at Eton College, Berkshire, and the Great Hall of Middle Temple, London.
The film *Shakespeare in Love* won seven Oscars, including Best Picture.

Gwyneth Paltrow won a Best Actress Oscar for her role as Viola de Lesseps. It was her first (and, to date, only) Oscar win, and she cried while accepting the award.

Judi Dench, who portrayed Queen Elizabeth I, won a Best Supporting Actress Oscar for her role, even though her combined screen time in the movie equaled about eight minutes total.

The film came first (in 1998), then the play adaptation, which was first staged in July 2014, in London’s West End at Noel Coward Theatre.

Some of the characters, such as William Shakespeare, Christopher Marlowe and Ned Alleyn, are based on real people. Other characters, like Viola de Lesseps, are fictional.

The story references actual Shakespearean plays, such as *Twelfth Night*, *Romeo and Juliet* and *Macbeth*.

No one knows the exact year that *Romeo and Juliet* was written but experts place it at 1595, as it had to have been written between 1591 and 1596. The play and film *Shakespeare in Love*, which depicts William Shakespeare as he writes *Romeo and Juliet*, takes place in 1593.

Shakespeare had two “lost years” periods: 1578-82 and 1585-92, where we don’t have any records to reference what he was doing or what he may have been working on.

The story plays fast and loose with historical facts – for example, it references the plantations in Virginia but the Colony of Virginia wasn’t established until 1607.

The Sunday Telegraph claimed that the film prompted the revival of the title of Earl of Wessex. Prince Edward was originally to have been titled Duke of Cambridge following his marriage to Sophie Rhys-Jones in 1999, the year after the film’s release. However, after watching *Shakespeare in Love*, he reportedly became attracted to the title of the character (played by Colin Firth), and asked Queen Elizabeth II to be given the title of Earl of Wessex.
PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre.

Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.
1. What references to other Shakespeare plays do you recognize in each of the following?
   a) storylines b) characters c) language d) props

2. List the order of events in *Shakespeare in Love* that relate directly to *Romeo and Juliet*. How has the order been changed? Why do you think those changes have been made?

3. Who are the parallel characters in *Shakespeare In Love* and *Romeo and Juliet*? *Twelfth Night*?

4. What contemporaries of Shakespeare are present in the play? Does the way in which they have been represented in the play correlate with your knowledge of them from other sources? Why might there be differences?

5. Compare and contrast Marlowe and Shakespeare from *Shakespeare in Love* to information from historical sources. Why you think they have been represented in this way?

6. How is the contrast between the life of the rich and poor been conveyed in the play?

7. How realistic a portrayal of sixteenth century London do you think the play gives?

8. Discuss the attitudes of Viola de Lessep’s father and Lord Wessex towards marriage. How does this reflect Juliet’s position in Shakespeare’s play *Romeo and Juliet*?

9. How does the play explore the truth and nature of love?

10. Did you expect the play to end in the way that it does? Why or why not?

11. Is Viola convincing as a man? Why or why not?

12. Why does the society of the time forbid women from acting? Do you think Viola would change public perception? What can Viola do as a woman that a male actor cannot?

13. What are the advantages to having a man play a female role? What are the drawbacks?

14. Both Will and Viola dress as a different gender during the play. How does each actor play the part? Which role is for dramatic reasons, and which is comical, and why?

15. How does Queen Elizabeth I influence the style of theatre that is popular at the time?

16. How does the difference in Will and Viola’s class affect their relationship? How might this be different if they were in the same social class?

17. Why do the Puritans object to the theatre?

18. Is *Shakespeare in Love* a romance, comedy, tragedy or some combination of all three?
Shakespeare in the classroom: https://www.youtube.com/watch?v=FAfih_YUgMk


http://mentalfloss.com/article/75621/12-lavish-facts-about-shakespeare-love

https://www.writersstore.com/from-mailroom-to-oscar-winner-marc-norman/

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https://en.wikipedia.org/wiki/Marc_Norman

https://literature.britishcouncil.org/writer/tom-stoppard

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http://www.luminarium.org/encyclopedia/alleyn.htm

http://www.shakespeare-online.com.biography/richardburbage.html


http://www.folger.edu/shakespeares-life
Curriculum Connections:

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum. We outline below some (but not limited to) objectives which are developed through the viewing of live theatre:

Drama (Elementary)

Third Goal
To foster an appreciation for drama as an art form

Objectives The child should:
1. develop an awareness of an respect for potential excellence in self and others
2. Develop a capacity to analyze, evaluate and synthesize ideas and experiences
3. Develop an awareness and appreciation of the variety of dramatic forms of expression.

Specific Learner Expectations:

Intellectual—develop and exercise imagination; develop concentration

Emotional—explore emotion; control emotion; express emotion

Social—understand others; discipline self; develop appreciation of the work of self and others; cope with emotional responses

Integrative—learn to respond to stimuli; e.g., music, pictures, objects, literature; test and reflect on the consequences of dramatic decisions

Drama (Junior High)

GOAL I
To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives The student will:
• strengthen powers of concentration
• extend the ability to think imaginatively and creatively
• extend the ability to explore, control and express emotions
• extend the ability to explore meaning through abstract concepts
• develop the ability to offer and accept constructive criticism
develop the ability to offer and accept constructive criticism

GOAL III
To develop an appreciation for drama and theatre as a process and art form.

Objectives The student will:
• develop awareness of various conventions of theatre
• develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible
• develop the ability to analyze and assess the process and the art
• develop recognition of and respect for excellence in drama and theatre
SHAKESPEARE IN LOVE

CURRICULUM ALIGNMENT

Drama 10-20-30

GOAL I
To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives
The Student will:

- extend the ability to concentrate
- extend understanding of, acceptance of and empathy for others
- demonstrate respect for others — their rights, ideas, abilities and differences ($)
- demonstrate the ability to offer, accept, and reflect upon, constructive criticism.

GOAL II
To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives
The Student will:

- demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III
To develop an appreciation of drama and theatre as a process and art form.

Objectives
The student will:

- explore various conventions and traditions of theatre
- broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible
- demonstrate the ability to assess critically the process and the art
- demonstrate recognition of and respect for excellence in drama and theatre
- develop an awareness of aesthetics in visual and performing arts.