



## APPENDIX: PRODUCTION DETAILS

### *Richard II*

May 26, 1995–February 17, 1996

The Cottesloe Theatre (Royal National Theatre, London)

*Cast (in order of speaking)*

*Richard II*: Fiona Shaw

*John of Gaunt*: Graham Crowden

*Henry Bolingbroke*: David Threlfall

*Thomas Mowbray*: David Lyon

*Duchess of Gloucester*: Paola Dionisotti

*The Lord Marshal*: John Rogan

*Edward, Duke of Aumerle*: Julian Rhind-Tutt

*First Herald*: Jonathan Slinger

*Second Herald*: Jem Wall

*Sir Henry Green*: Henry Ian Cusick

*Sir John Bushy*: Nicholas Gecks

*Edmund of Langley, Duke of York*: Michael Bryant

*Queen Isabel*: Brana Bajic

*Henry, Earl of Northumberland*: Struan Rodger

*Lord Ross*: Richard Bremmer

*Lord Willoughby*: John McEnery

*Duke of York's Serving Man*: Jem Wall

*Sir William Bagot*: Danny Sapani

*Harry Percy*: Jonathan Slinger

*Sir Stephen Scroop*: Jude Akuwudike

*A Welsh Captain*: Danny Sapani

*Earl of Salisbury*: David Lyon

*Bishop of Carlisle*: John Rogan

*First Lady*: Paola Dionisotti

*Second Lady*: Elaine Claxton

*Head Gardener*: John McEnery

*First Gardener's Man*: Henry Ian Cusick

*Second Gardener's Man*: Jem Wall

*Lord Fitzwater*: Jude Akuwudike

*Thomas, Duke of Surrey*: Nicholas Gecks

*The Abbot of Westminster*: Richard Bremmer

*Duchess of York*: Paola Dionisotti

*Sir Piers of Exton*: Richard Bremmer

*Exton's Man*: Henry Ian Cusick

*Keeper at Pomfret Castle*: John McEnery

Music played and sung by Eleanor Alberga (music director), Rebecca Arch,  
and Irita Kutchmy, with Elaine Claxton (soprano)

*Director*: Deborah Warner

*Designer*: Hildegard Bechtler

*Lighting*: Peter Mumford

*Music*: Arturo Anecchino

*Company Voice Work*: Patsy Rodenburg

*Sound*: Freya Edwards

*Richard II* played in repertory with David Hare's *Skylight* during its run in the Cottesloe. The production toured to the Maison de la Culture de Bobigny (Paris) from January 13 to 28, 1996, with the same cast. The production also played at the Salzburg Festival at Perner Insel Hallein from July 25 to 28, 1996, with one change to the cast: Richard Bremmer replaced David Threlfall in the role of Bolingbroke.

### *King Lear*

February 21–March 15, 1997

The Haymarket Theatre (Leicester)

*Cast (in order of appearance)*

*Earl of Kent*: Colin McCormack

*Earl of Gloucester*: Robert Pickavance

*Edmund*: Jeremy Brudenell

*Lear*: Kathryn Hunter

*Duke of Cornwall*: Glyn Pritchard

*Duke of Albany*: David Acton

*Goneril*: Kate Seaward

*Regan*: Gabrielle Reidy

*Cordelia*: Hayley Carmichael

*King of France & Gentleman*: Michael Hodgson

*Duke of Burgundy & Curan*: Jonas Finlay

*Edgar*: Simon Roberts

*Oswald*: Nick Cavaliere

*Fool*: Marcello Magni

*Directed by*: Helena Kaut-Howson

*Chorus Work*: Marcello Magni

*Designed by*: Pawel Dobrzycki

*Lighting Design by*: Jenny Cane

*Sound Design by:* Paul Bull  
*Voice Coach:* Mel Churcher  
*Fight Director:* Renny Krupinski

This production transferred to the Young Vic Theatre, London, from June 25 to August 2, 1997, with the same cast. It subsequently toured to the Panasonic Globe Theatre in Tokyo (November 21–29, 1997) and the MID Theatre in Osaka (December 2–4, 1997).

### *The Tempest*

May 12–September 10, 2000  
 Shakespeare's Globe Theatre (Bankside, London)  
*Dramatis Personae, The Red Company*  
*Prospero:* Vanessa Redgrave  
*Miranda:* Kananu Kirimi  
*Antonio:* Martin Turner  
*Alonso:* Terry McGinity  
*Sebastian:* Sam Parks  
*Ferdinand:* Will Keen  
*Gonzalo:* Robert McBain  
*Adrian:* Tas Emiabata  
*Francisco:* Jonathan Oliver  
*Trinculo:* Paul Chahidi (subsequently replaced by Steven Alvey)  
*Stefano:* Steffan Rhodri  
*The Master of the Ship:* Tas Emiabata  
*Boatswain:* Jonathan Oliver  
*Ariel:* Geraldine Alexander  
*Caliban:* Jasper Britton  
*Juno:* Besa Berberi  
*Iris:* Kate Fleetwood  
*Nymphs, Reapers, Spirits, Mariners:* Victoria Nolan and members of the Company  
*Violin:* Steve Bentley-Klein/Joe Townsend  
*Drummer:* Michael Gregory/Phil Hopkins  
*Double-Bass:* Andy Lewis/Dave Ayre  
*Clarinet:* Merlin Shepherd/Dai Pritchard  
*Accordion:* Kevin Street/Mark Bousie  
*Master of Play:* Lenka Udovicki  
*Master of Verse:* Tim Carroll  
*Master of Design:* Bjanka Ursulov  
*Master of Music:* Nigel Osborne  
*Master of Dance:* Laurie Booth  
*Masters of Movement:* Viktor Bischoff, Jackie Matthews, Glynn McDonald  
*Master of Voice:* Stewart Pearce  
*Research Officer:* Jaq Bessell

This production played in repertory with the Globe Theatre's three other productions of the 2000 season: *Hamlet* and *The Antipodes* (both performed by the White Company) and *The Two Noble Kinsmen* (performed by the members of the Red Company, except for Vanessa Redgrave).

### *A Midsummer Night's Dream*

March 16–May 12, 2001

The Albery Theatre (London)

*The Company*

*Helena*: Tilly Blackwood

*Mustardseed*: Jonathan Broadbent

*Quince*: Selina Cadell

*Demetrius*: Stephen Campbell Moore

*Snout*: Debbie Chazen

*Egeus*: Julian Forsyth

*Bottom*: Dawn French

*Puck*: Lee Ingleby

*Hermia*: Gillian Kearney

*Lysander*: Will Keen

*Cobweb/Philostrate*: Alex McIntosh

*Starveling*: Geraldine McNulty

*Titania/Hippolyta*: Jemma Redgrave

*Flute*: Paul Rider

*Snug*: Joanna Scanlan

*Oberon/Theseus*: Michael Siberry

*Moth*: Laura Wilson

*Peaseblossom*: Hannah Young

*Presented by*: Katharine Doré Management Ltd.

*Directed by*: Matthew Francis

*Designed by*: Lez Brotherston

*Lighting Design by*: Mark Henderson

*Original Music Composed by*: Mia Soteriou

*Sound Designed by*: George Glossop

*Choreography by*: Etta Murfitt

*Additional Music*

Act One: "I Double Dare You" (Larry Clinton and his Orchestra)

Act Five: "Sing, Sing, Sing (With a Swing)" (Benny Goodman)

### *Richard III*

May 25–September 28, 2003

Shakespeare's Globe Theatre (Bankside, London)

*Queen Margaret/Messenger/Ghost of Henry VI*: Linda Bassett

*Lord Stanley*: Penelope Beaumont  
*Sir Robert Brakenbury/Lord Grey/Earl of Richmond*: Louise Bush  
*Duchess of York/Sir James Blunt*: Penelope Dimond  
*Duke of Buckingham*: Amanda Harris  
*Murderer 2/Sir Richard Ratcliffe/Richard, Duke of York*: Liza Hayden  
*Lord Hastings/Messenger/Earl of Surrey*: Anna Healy  
*Richard III*: Kathryn Hunter  
*Edward IV/Bishop of Ely*: Liz Kettle  
*Lady Anne/Young Elizabeth*: Meredith MacNeill  
*Anthony Woodville, Lord Rivers/Sir James Tyrrel/Scrivener/Messenger/Duke of Norfolk*: Jules Melvin  
*Murderer 1/Sir William Catesby*: Ann Ogbomo  
*Jane Shore/Marquess of Dorset/Edward, Prince of Wales*: Laura Rogers  
*Duke of Clarence/Executioner/Lord Mayor/Sir William Brandon*: Rachel Sanders  
*Queen Elizabeth*: Yolanda Vazquez  
*Hautboy/Voice*: Sarah Humphrys/Nick Perry  
*Field Drum/Hautboy/Voice*: Sharon Lindo/Nick Perry  
*Field Drum/Voice*: Gillian McDonagh/Corrina Silvester  
*Sackbut/Trumpet/Voice*: Abigail Newman/Kate Rockett  
*Musical Director/Hautboy/Voice*: Belinda Sykes/Nick Perry  
*Sackbut/Trumpet/Voice*: Emily White/Laura Sherlock  
*Master of Play*: Barry Kyle  
*Masters of Clothing*: Jenny Tiramani, Luca Costigliolo  
*Master of Properties and Hangings*: Jenny Tiramani  
*Master of Historical Music*: Keith McGowan  
*Master of Theatre Music*: Claire van Kampen  
*Master of Singing*: Belinda Sykes  
*Master of Dance*: Siân Williams  
*Masters of Fights*: John Waller, Jonathan Waller  
*Master of the Words*: Giles Block  
*Master of Movement*: Glynn MacDonald  
*Master of Voice*: Stewart Pearce

This production was staged as part of the Globe Theatre's "Season of Regime Change," and played in repertory with *Richard II*, *Edward II* (both performed by the Men's Company), *Dido Queen of Carthage* (performed by the Men and Women's Company), and *The Taming of the Shrew* (performed by the Women's Company, with the addition of Janet McTeer).

### *The Taming of the Shrew*

August 10–September 28, 2003  
 Shakespeare's Globe Theatre (Bankside, London)  
*Grumio*: Linda Bassett

*Vincentio*: Penelope Beaumont

*Tailor*: Louise Bush

*Gremio*: Penelope Dimond

*Tranio*: Amanda Harris

*Biondello*: Liza Hayden

*Baptista*: Anna Healy

*Katherina*: Kathryn Hunter

*Pedant*: Liz Kettle

*Lucentio*: Meredith MacNeill

*Petruchio*: Janet McTeer

*Curtis*: Jules Melvin

*Joseph*: Ann Ogbomo

*Bianca*: Laura Rogers

*Widow*: Rachel Sanders

*Hortensio*: Yolanda Vazquez

*Musical Director, Sackbut*: Abigail Newman/Kate Rockett

*Shawm, Bombard, Recorder, Bagpipes*: Belinda Sykes/Catherine Latham

*Shawm, Recorder*: Sarah Humphrys

*Shawm, Bombard, Bagpipes*: Sharon Lindo

*Tabor, Frame drum*: Gillian McDonagh

*Theorbo*: Elizabeth Pallett/Linda Sayce

The production was conceived and cast by Barry Kyle and staged by Phyllida Lloyd.

*Master of Play*: Phyllida Lloyd

*Masters of Clothing*: Imogen Ross, Jenny Tiramani

*Master of Properties and Hangings*: Jenny Tiramani

*Master of Historical Music, Research, and Musical Arrangements*: William Lyons

*Master of Music*: Claire van Kampen

*Master of Dance*: Siân Williams

*Master of the Words*: Giles Block

*Master of Movement*: Glyn MacDonald

*Master of Voice*: Stewart Pearce

*Trainer in Comedic Play*: Marcello Magni

### *Much Ado About Nothing*

May 23–September 25, 2004

Shakespeare's Globe Theatre (Bankside, London)

*Leonato*: Penelope Beaumont

*Antonio*: Penelope Dimond

*Hero*: Mariah Gale

*Beatrice*: Yolanda Vazquez

*Margaret*: Joy Richardson

*Ursula*: Lucy Campbell  
*Don Pedro*: Belinda Davison  
*Benedick*: Josie Lawrence  
*Claudio*: Ann Ogbomo  
*Balthasar*: Joyce Henderson  
*Don John*: Rachel Sanders  
*Conrade*: Hannah Barrie  
*Borachio*: Gabriel Reidy  
*Dogberry*: Sarah Woodward  
*Verges*: Jules Melvin  
*George Seacoal*: Joyce Henderson  
*Second Watchman*: Joy Richardson  
*Third Watchman*: Penelope Dimond  
*A Sexton*: Lucy Campbell  
*Friar Francis*: Jules Melvin  
*Musical Director/Bombard/Recorder*: Belinda Sykes  
*Bombard, Recorder*: Sharon Lindo  
*Hautboy, Recorder*: Sarah Humphrys  
*Sackbut*: Abigail Newman  
*Theorbo*: Elizabeth Pallett  
*Percussion*: Gillian McDonagh  
*Master of Play*: Tamara Harvey  
*Master of Clothing*: Luca Costigliolo  
*Master of Properties and Hangings*: Paul Burgess  
*Master of Historical Music/Musical Arrangements and Research*: William Lyons  
*Master of Theatre Music*: Claire van Kampen  
*Master of Dance*: Siân Williams  
*Master of the Words*: Giles Block  
*Master of Movement*: Glynn MacDonald  
*Master of Voice*: Stewart Pearce

This production was staged as part of the Globe's "Season of Star-Crossed Lovers," and played in repertory with *Romeo and Juliet* and *Measure For Measure*, both of which were performed by mixed-gender casts.



# NOTES

## 1 Introduction: Wearing the Codpiece

1. William Shakespeare, *The Two Gentlemen of Verona*, 2.7.49–61. I use the *Norton Shakespeare* to quote from Shakespeare's plays, and hereafter all references are cited in the text.
2. Under artistic director Mark Rylance, the Globe Theatre mounted all-male productions of *Henry V* (1997), *Julius Caesar* (1999), *Antony and Cleopatra* (1999, in which Rylance controversially played Cleopatra), *Twelfth Night* (2002, in which Rylance played Olivia), *Richard II* (2003), and *Edward II* (2003). Edward Hall's all-male Propeller Theatre Company has performed well-reviewed productions of *A Midsummer Night's Dream* (2003), *The Winter's Tale* (2005), and *The Taming of the Shrew* (2006).
3. William Shakespeare, *King Lear* (conflated text), 3.4.98. In this scene, Lear is prompted to his realizations about the nature of humanity by a naked *man's* body, which demonstrates that the male is the standard of experience by which the idea of the "universal" is formed.
4. Interestingly, Bloom admits to the absence of a "definitive Shakespeare" in the acknowledgments to *Shakespeare: The Invention of the Human*; yet he does not consider the impact this has on his view of the plays as authoritative and universal.
5. He fails to mention, for instance, Kathryn Hunter, Marianne Hoppe, Maria Casares, and Olympia Dukakis, all actresses who played the role between 1985 and 1998, possibly because he had not seen their performances, but also presumably because they did not offer suitable models for his own.
6. Shakespeare beat out fellow finalists William Churchill, Charles Darwin, Isaac Newton, William Caxton, and Oliver Cromwell to claim the title. See "Bard is Millennium Man," *BBC News*, January 1, 1999, [http://news.bbc.co.uk/2/hi/uk\\_news/245752.stm](http://news.bbc.co.uk/2/hi/uk_news/245752.stm).
7. This piece responds to TV personality Carol Vorderman's gaffe on *Who Wants to Be a Millionaire?*, in which she was unable to correctly identify Sir Toby Belch as a character from *Twelfth Night* and subsequently pronounced Shakespeare "dull as ditchwater." The incident sparked a furor in the press, which included lengthy evaluations of Shakespeare's place within the culture. This article concludes with



the writer chiding, “Miss Vorderman really ought to have known better.”

8. Although Mullenix’s book is about the American stage, she suggests that the development and decline of women’s cross-gender performance was similar in Britain.
9. There is much more interest in women’s cross-gender performance of Shakespeare on the contemporary American stage, where actresses have had more opportunities to play male roles, ranging from Hamlet to Falstaff to Henry V. There are also theater companies who use all-female casts to produce Shakespeare, such as the New York-based Women’s Shakespeare Company, the Los Angeles Women’s Shakespeare Company, and the Charlotte, North Carolina-based company Chickspeare. Further, many companies, such as the Oregon Shakespeare Festival, the Georgia Shakespeare Festival, the Judith Shakespeare Company in New York, and the Folger Shakespeare Theater in Washington, D.C., explore nontraditional gender casting. This willingness on the part of American companies to cast women (and often men) against gender bolsters my claim that using such casting in Britain is perceived as a threat to Shakespeare and to national identity.

## 2 The King’s Many Bodies: Fiona Shaw’s *Richard II* (1995–96)

1. Fiona Shaw, interview with the author, London, March 17, 2001.
2. The designation of Richard as “effeminate” originates with Coleridge (1960), who wrote: “[He possesses] an intellectual feminineness which feels a necessity of ever leaning on the breast of others, and of reclining on those who are all the while known to be inferiors. To this must be attributed as its consequences all Richard’s vices, his tendency to concealment, and his cunning” (135).
3. I use three main sources to analyze this production: the promptbook, a video recording of the stage production (from the November 18, 1995, matinee performance), and the television film. The major difference between stage and film versions is the cuts. Warner used a full text for the stage production, which ran three hours and forty-five minutes, and cut a lot for the film, which runs two hours and fifteen minutes. Richard Bremmer also replaced David Threlfall as Bolingbroke in the film version.
4. Their work together includes productions of Brecht’s *The Good Person of Sichuan* (1989, in which Shaw played both male and female roles), Ibsen’s *Hedda Gabler* (1990), Beckett’s *Footfalls* (1994), a one-woman rendition of T.S. Eliot’s poem *The Waste Land* (1997), Euripides’s

- Medea* (2001), an adaptation of Jeanette Winterson's novel *The Power Book* (2002), *Julius Caesar* (2005), and Beckett's *Happy Days* (2007).
5. I distinguish between Shakespeare's and Shaw's Richards through pronouns. When discussing the character within the Shakespearean text, I use "he" and "him." When analyzing Shaw's interpretation of this character, I use "she" and "her," despite the fact that Shaw played Richard as a man. This distinction is preserved in the other production chapters as well.
  6. The term "queer" is a deliberately slippery concept, used by Teresa de Lauretis (1991) to "transgress and transcend—or at the very least problematize" the categories of "gay" and "lesbian" (iii).
  7. Catherine Silverstone (2007) notes in her essay on the production that this was one of two program covers; the other had no illustration (212).
  8. Although the stage direction "to the Lord Marshal" is not always included in editions of the play, it is included in the edition used by Warner and recorded in the production promptbook. It is therefore clear that Warner decided to change the addressee from the Marshal to Richard. This stage direction is also included in the Norton edition, from which I quote here.

### 3 Playing with Contradictions: Kathryn Hunter's *King Lear* (1997)

1. Helena Kaut-Howson, interview with the author, London, March 12, 2001. Quotations attributed to Kaut-Howson throughout this chapter refer to this interview, unless otherwise noted.
2. When Kaut-Howson was artistic director of Theatr Clwyd in North Wales, Hunter played Sister Jeanne in John Whiting's *The Devils* (1992) and Serafina in Tennessee Williams's *The Rose Tattoo* (1995). They have since worked together again on Federico Garcia Lorca's *Yerma* at the Arcola Theatre in 2006.
3. Janelle Reinelt (2001) writes of Complicité: "Several of its founders trained with Jacques Lecoq and Phillippe Gaulier, comprising two processual, intensely somatic and extra-textual approaches to performance that link the company to a European tradition of physical theatre work. Through its twenty-seven productions touring forty-two countries, Complicité has used diverse bodies and multiple languages as fundamental elements of performance" (373). Hunter's credits with the company include Clara in Dürrenmatt's *The Visit* (1991, for which she won an Olivier Best Actress Award), Paulina in *The Winter's Tale* (1992), *Out of the House Walked a Man* (1995), and Susan Barton in *Foe* (1996).

4. Hunter played the male Antiochus and Cerimon and the female Bawd in Phyllida Lloyd's 1994 production of *Pericles* for the National Theatre. She has also played the androgynous, mutative title character in Caryl Churchill's *The Skriker* (1994, National Theatre), a seven-year-old cancer patient in Lee Hall's *Spoonface Steinberg* (2000, Ambassador's Theatre), and Dr. James Barry, a woman who lived most of her life as a man, in Sebastian Barry's *Whistling Psyche* (2004, Almeida Theatre).
5. I quote from the Norton's conflated text throughout this chapter, since this version most closely resembles the text used by Kaut-Howson for her production.
6. Some reviewers criticized Brook for cutting the servants who help the blinded Gloucester in 3.6, and for cutting Edmund's deathbed repentance and subsequent retraction of his orders to kill Lear and Cordelia.
7. As Martin Esslin notes in his introduction to Kott's book (1964), Eastern Europe—and "Poland in particular"—is "the vantage point from which Shakespeare can be seen and reinterpreted with the highest degree of relevance, of fresh, revitalized significance." This is because "Poland could well be regarded as a focal point of the mid-twentieth century. Poland has been through the whole gamut of that experience" (xiii), having suffered under both Nazi and Bolshevik occupation and since it was the site of the Nazis' concentration camps. Because Kaut-Howson, like Kott, comes from this background, she was perhaps particularly well-equipped to understand and illuminate Shakespeare's play.
8. I use three main sources to analyze this production: notes from my viewing of the February 22 performance in Leicester, the London promptbook, and a video recording of the August 2 matinee performance in London. Unless otherwise noted, I use evidence from the London run.
9. In addition to drawing on her mother's death to create this frame, Kaut-Howson may have been inspired by Tadashi Suzuki's adaptation *The Tale of Lear*. The play featured a similar framing device in which the Fool, dressed as a nurse, read to the aged (male) Lear in a hospital. "It is his memories and his fantasies which provide a framework within which Shakespeare's *King Lear* is performed.' . . . Suzuki regards the world as a mental hospital where we all, men and women, are patients, and where we have neither doctors or nurses nor hopes for recovery" (Takakuwa 2000, 37).
10. As far as I can tell, only one critic regretted the loss of the frame story in London, and for a telling reason. Nicholas de Jongh, writing in the *Evening Standard* (July 3, 1997), described the change as "misguided . . . since a woman can make a believable King Lear only if it's her fantasy projection of being a male monarch."

11. There is ample evidence that Holm's *Lear* has joined the ranks of legendary performances. Eyre filmed his production for the BBC in 1998, and it was subsequently televised for Masterpiece Theatre in the United States. Further, a number of books on *King Lear* in performance include a chapter or section on Holm: Leggatt's second edition of his *Shakespeare in Performance* volume, Grace Ioppolo's sourcebook, and Jay L. Halio's *King Lear: A Guide to the Play*.
12. Terence Hawkes (1992) notes, "It is not without significance that Goneril's husband is called Albany (the old name for Scotland) and that Regan's husband is called Cornwall (the old name for Wales and the west of England) . . . leaving Cordelia's 'third' . . . appropriately signaled as England" (125).
13. Hopkins (2005) writes, "According to mediaeval and Renaissance authors, the historical King Leir was the founder of the city of Leicester, whose name, indeed, means Leir's Castle" (116).

#### 4 Gender in Exile: Vanessa Redgrave's Prospero in *The Tempest* (2000)

1. I use a number of sources to analyze this production: three live performances (which I attended on June 2, June 8, and June 10, 2000), two video recordings (May 18 and July 7, 2000), and the production promptbook.
2. Christine Dymkowski (2000) notes that although *The Tempest* was staged at the indoor Blackfriars theater, the play "would also have played at the Globe: there was no distinction in the repertoires of the two theatres nor any need for one, since the indoor theatre did not offer any facilities unavailable at the amphitheatre" (5).
3. Nigel Reynolds wrote in the *Daily Telegraph* (January 19, 2000) that the Globe reported an £800,000 profit based on ticket sales of £2.4 million, despite the fact that the theater charges only £5 for groundling tickets and can only perform from May to September.
4. Jaq Bessell, interview with the author, London, March 14, 2001. All quotations attributed to Bessell in this chapter are drawn from this interview, unless otherwise noted.
5. Kiernan (1999) observes that the early seasons at the Globe revealed that these corners "were powerful positions to play, and 'hot' spots for interacting with the playgoers," even when the character is just listening or watching, as Alexander often was (63).
6. Hartley is, however, talking about a 2003 production of *The Tempest* at the Georgia Shakespeare Festival in which Prospero was "regendered" female. Jan Akers played the character as "Prospera," which created significant differences from Redgrave's performance as a male Prospero. This production belongs to a recent tradition of

playing Prospero as a woman, which includes Valerie Braddell's 1991 performance for the Oxford Stage Company and Demetra Pittman's 2001 performance for the Oregon Shakespeare Festival.

7. Gielgud performed the role onstage four times, at the Old Vic in 1930 (dir. Harcourt Williams), at the Old Vic in 1940 (dir. George Devine), at Stratford in 1957 (dir. Peter Brook), and at the National in 1974 (dir. Peter Hall). He played the role a final time in Peter Greenaway's 1991 film *Prospero's Books*, in which the magus, engaged in writing the play's narrative, speaks nearly all of the lines.

## 5 Staging and Subverting Nostalgia: Dawn French's Bottom in *A Midsummer Night's Dream* (2001)

1. This description was used in a news item on the online London Theatre Guide; the headline read "Dawn French to play Bottom in feminist *Dream*."
2. The sources for this production are fewer than those used in previous chapters; there is no extant promptbook or video recording. I use my notes on the March 17, 2001, performance to analyze the production.
3. Francis's Theseus and Hippolyta fulfilled Tom Clayton's vision (1999) of them: "Theseus has a good deal of the country squire about him, and Hippolyta herself is on the horsy side, the two of them dog-fanciers together....[They are] Anglo-Athenian-mythical country gentry" (65).
4. Much of the current scholarship on nostalgia characterizes it in a negative light: Susan Bennett (1996) argues that nostalgia is "conservative... promot[ing] a false and likely dangerous sense of 'we'...[displacing] individual pasts...into a collective nostalgia which is often highly and powerfully regulatory" (5). Lowenthal's essay puts a more positive spin on the subject, arguing that nostalgia acts as a kind of necessary safety valve for dealing with the post-modern world.
5. Hewison's chapter details the National Trust's efforts to preserve England's country houses, and analyzes the romanticization of the country house in such television series as *Brideshead Revisited*. The identification of the country house with a romantic, traditional England can be seen in John Harris's description for the glossy book *British Greats* (2000): "The Great House broods over its parkland.... The Plantagenet lions of England glint yellow in the ducal flag that tops all.... The house is framed in gardens that have been fashioned by generations of gardeners.... These are all evidences of continuity of possession" (58).

6. Peter Holland (1994), in his introduction to the Oxford edition, takes exception to Kott's reading, arguing that in Shakespeare's play "sexuality is diminished rather than intensified" (73). Harold Bloom (1998) agrees, rejecting what he calls "the prevailing notion that sexual violence and bestiality are at the center of this humane and wise drama. . . . Shakespeare, here and elsewhere, is bawdy but not prurient" (148).
7. I say "himself" because although Francis uses "we" and "you," he also refers to "a man's life" and uses the masculine pronoun repeatedly. He therefore undercuts his own claims about the play's universality (not to mention the purportedly "feminist" nature of the production).
8. As Gary Jay Williams (1997) argues, many Victorian productions of the play were explicitly nationalistic, seeking to consolidate British national identity through an invocation of the glories of empire: "[The play] became a medium for the representation of British national identity throughout the nineteenth century" (77).
9. French and Saunders were initially the only women in the group, which included fellow up-and-comers Adrian Edmondson and Rik Mayall. The group wrote and starred in a number of films for Channel Four, including *Five Go Mad in Dorset*, *Five Go Mad on Mescaline* (both spoofs of Enid Blyton's Famous Five children's books), *Slags*, *Summer School*, *Wedding*, and *Strike* (which won the Golden Globe Award in Montreux, 1988).
10. Examples are drawn from two video compilations: *French and Saunders: The Ingénue Years* (BBC Video, 1990) and *French and Saunders: Living in a Material World* (BBC Video, 1996).
11. Examples are drawn from *The Vicar of Dibley, Volume One: The New Girl in Town!* (BBC Video, 1994). Anne Hole (2003) takes a different view of the series, arguing that "despite the apparent conservatism of *The Vicar of Dibley*, ostensibly a very gentle comedy, the representation of the vicar as a fat woman is a direct result of the work of *French and Saunders*" (326).

## 6 Vice-Versa: All-Female Shakespeare at the Globe Theatre (2003–04)

1. These lines were printed in the programs for all the productions in 2003.
2. This passage has been oft-quoted in Globe promotional materials. It is no accident that the first fully staged production at the Globe during its opening season in 1997 was *Henry V*.
3. To analyze these three productions, I use a combination of live performances, video recordings, promptbooks, and interview materials from the Globe's website.

4. In an interview on the GlobeLink website, Sarah Woodward (2004), who played Dogberry in *Much Ado About Nothing*, reveals, “There’s no makeup, no greasepaint. We aren’t even allowed a bit of mascara. I think that’ll be quite freeing.”
5. John F. Cox’s work on the play’s production history indicates that it is conventional to delay the kiss between Beatrice and Benedick. Although some couples have kissed in 4.1, as in Kenneth Branagh’s 1993 film version, others have waited until the very last scene, as in this production.
6. Along with the performance I attended on June 20, 2004, I watched four recorded versions of this moment in the Globe archive. There was applause at all of the performances except for the June 1 matinee; instead, there were some shocked gasps at first, followed by a few approving cheers. This indicates that not all audiences responded exactly the same, and that some, at least, were conscious of the fact that they were watching two women.
7. The scene in 4.4 includes one of Richard’s more sexually repugnant moments: he attempts to seduce Queen Elizabeth into wooing her daughter for him. Elizabeth resists, reminding him, “thou didst kill my children,” to which Richard replies, “But in your daughter’s womb I bury them, / Where in that nest of spicery, they will breed / Selves of themselves, to your recomfiture” (4.4.353–356). Hunter kissed Vazquez after saying, “Bear her my true love’s kiss” (361).
8. Sher leaned forward on two crutches and had a large hump on his back, conveying the impression of Richard as a “bottled spider” (1.3.240).
9. Elizabeth Schafer (2002) cites the productions by Charles Marowitz (1973) and Michael Bogdanov (1978) for emphasizing the “sheer brutality” of Petruchio’s taming (47). Often in such productions, Petruchio is physically very violent to both Kate and his servants, both on- and offstage.
10. This production is a rarity in using an actor in the role of Troilus. The dog has made an occasional appearance throughout the play’s performance history, but usually remains offstage. Schafer (2002) notes that past productions have used a real spaniel and a glove-puppet in the role (177).



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