Student Matinee Series

Shakespeare in Love

Study Guide
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Preparing Students for the Performance

Discuss the story
Before you come to the show, consider using the pre-show discussion prompts (p 23) to prime the students with various themes and ideas that they will encounter when they view the play. There are also a few historical resources which may be helpful in providing context for the play (p 19).

OTHER QUESTIONS
Does the theatre have a dress code? What is the typical attire?
Don’t stress about your dress. In most cases, school dress codes will also represent appropriate attire for visiting the theater. Note that all of our facilities are air conditioned/heated for your comfort — consider layering.

How can I know if a particular show will be appropriate for my students?
Information regarding content disclaimers and recommended ages for particular shows may be found on the specific production information page by viewing our production listings.

Can I use my phone/tablet/laptop during a performance?
No — using devices with screens (and particularly ones that also make sounds) disrupts the cast and other patrons. (They are very visible from the stage!) The best thing to do in order to avoid distracting others is to make sure your device is powered off before entering the theatre. However, we absolutely hope that you text/tweet/Facebook everyone you know after the performance to let them know what a great time you had here!

What if I’m late?
If you already have your tickets, please arrive at least 15 minutes prior to the show. If your tickets are being held at the Box Office or you need to purchase tickets, we recommend arriving at least 30 minutes prior to the show. After the performance has begun, it may not be possible to seat you in your assigned seat. If there is an appropriate pause in the production, we will do our best to seat you toward the back of the theater in order to avoid disrupting the performance. You will be able to watch the show from a monitor in the lobby until we can sneak you in. However, please note that some productions simply will not accommodate late seating.

Theatre Etiquette:
1. Do not talk during the show. You can hear the actors and they can hear you.
2. Unwrap all gum and candy wrappers before the performance begins or during intermission.
3. Avoid wearing strong perfumes or cologne — some patrons may be allergic.
4. No photography of any kind is allowed inside the theatre.
Writers, Adaptor, Composer

Sir Tom Stoppard (Original Screenwriter) is a Czech-born playwright. He began his career in England in 1954 as a journalist, soon moving to London in 1960 to start work as a playwright. His first play, A Walk on the Water (1960), which was televised in 1963, soon reached London with a stage version titled Enter a Free Man (1968). His next work, Rosencrantz and Guildenstern Are Dead (1964-65), showed at the 1966 Edinburgh Festival to rave reviews. It became internationally known in 1967 after it was entered into Britain's National Theatre. Additional work includes stage plays Every Good Boy Deserves Favour (1978), The Real Thing (1982) and Rock 'n' Roll (2006). Over the course of his career he has written for radio, television, film and stage. In 1998, he co-wrote the Academy Award winning screenplay for the film Shakespeare in Love.

Marc Norman (Original Screenwriter) is an American screenwriter who co-wrote Shakespeare in Love with Tom Stoppard. Other screenwriting credits include the films Oklahoma Crude (1973), The Aviator (1985), and Cutthroat Island (1995).

Lee Hall (Adaptor) is an English screenwriter and playwright. In addition to adapting Shakespeare in Love for stage, Hall wrote the screenplay for Billy Elliot for which he received an Academy Award nomination. He later adapted it for stage and won the Tony Award for Best Book for a Musical. Some of Hall’s other credits include Spoonface Steinberg and Cooking with Elvis, and a radio play quartet entitled God’s Country.
Paddy Cunneen (Composer) has composed for over 150 productions for companies and theatres, including Cheek by Jowl, the National Theatre, Royal Shakespeare Company, Donmar Warehouse, Out of Joint, Abbey Theatre, Gate Theatre, Druid Theatre, Manchester Royal Exchange, the Royal Court, Liverpool Everyman and many others. In addition, he composes for BBC Radio Drama, RTE Radio Drama and has a number of TV and film credits. He is a recipient of the Christopher Whelen Award for Music in Theatre, the Critics Award for Theatre in Scotland. He musically directed and co-produced the Donmar Theatre recording of Stephen Sondheim's Company, which won the Music Industry Award for Best Cast Album. He is also the Associate Director of Cheek by Jowl.

Performers

Jeremy Aggers (Wabash/Frees/Heavy Two/Ensemble) is happy to return for his fifth show at the Alliance. Alliance credits: Edward Foote; Ghost Brothers of Darkland County; The Whipping Man; The Lion, the Witch, and the Wardrobe. Other local credits: Significant Other, Kimberly Akimbo, The Great American Trailer Park Musical, Based on A Totally True Story (Actor's Express), A Sander's Family Christmas (Theatre in the Square), Bach At Leipzig, Hands on a Hardbody, Singles in Agriculture (Aurora Theatre). Jeremy has three albums under the Brash Music label and over 180 audiobooks under “Jeremy Arthur” and other pseudonyms. Next up: Astoria at Portland Center Stage. Love and many thanks to Kristin.

Chase Steven Anderson (Tilney/Ensemble) is absolutely thrilled to make his Alliance debut! Recent stage credits: Death by Design (Stagedoor Players), Of Mice & Men, Charlotte's Web (Serenbe Playhouse), Love/Sick (Aurora). Film: Tyler Perry's Too Close to Home (TLC), Nashville (ABC), Powers (PlayStation), Satisfaction (USA), Ride Along (Universal), Necessary Roughness (USA), One Tree Hill (CW), plus national commercials for Cheez-It and Farm Rich. Look for him in the upcoming Warner Bros. comedy, Bastards, hitting theaters in December. Chase lives in Atlanta and is proudly represented by Houghton Talent, Inc. B.F.A. Acting/Directing from Columbus State University. Love to family and friends!
Thomas Azar (Will/Ensemble) is excited to mark his Alliance Series debut. Credits include *In the Next Room*, *Angels in America*, *Stones in His Pockets* (The Warehouse Theatre); *Hamlet*, *Women Beware Women* (Shakespeare Theatre/ACA); *Yellow Face* (TheatreWorks); *Romeo & Juliet*, *Richard III* (California Shakespeare Theater); *The Confession* (Alliance/Kendeda New Works Festival); Film: *In a Room at the Edge of Infinity*. Web: “The First Five Years.” M.F.A. Shakespeare Theatre Company’s Academy for Classical Acting at George Washington University. With love to Maegan, Tristan, and Benjamin. ThomasAzar.net

Caleb Baumann (Webster) is ecstatic to be part of this incredible Alliance cast! Theatre credits: *A Christmas Carol* (Alliance Theatre), *A Wrinkle in Time, Around Atlanta on $80* (Alliance Theatre Youth Players), *The Lion King Jr* (The Legacy Theatre). When not performing, Caleb enjoys playing trumpet, filmmaking, swimming, bike riding and hanging out. Caleb thanks his friends and family as well as his wonderful teachers at Alliance Theatre, The Legacy Theatre and Flat Rock Middle School for their love and support. Special thanks to Richard Garner and Jody Feldman for this amazing opportunity!

Scott E. DePoy (Musician, Assistant Music Director/Conductor) is delighted to be working on this show with a cast and crew that are truly inspirational. He has composed and performed music for the Alliance Theatre, Theatre in the Square, Kaiser Permanente and many others. Theatre: *Edward Foote, A Child’s Garden of Verses, Cinderella and Fella* (Alliance Theatre), *Almost Heaven, Ring of Fire, Swell Party* (GET), *Smoke on the Mountain* trilogy (Theatre in the Square, Atlanta Lyric Theatre). Television: “Bloodlands” and “Sleepy Hollow.” Scott also sang on the soundtrack for the movie *Cold Mountain* and at the Academy Awards with Elvis Costello and Alison Krauss.

Barrett Doyle (Peter/Valentine/Barman/Guard Two/Ensemble, U/S Burbage/Marlow/Robin/Ensemble) is an Atlanta-based theater and film actor, scenic designer and visual artist. Barrett has performed with Actor’s Express, Aurora Theatre, Essential Theatre Festival, Georgia Shakespeare, Out of Box Theatre, Pinch n’ Ouch, Théâtre du Rêve, the Weird Sisters Theatre Project and Working Title Playwrights. Founding member of Catalyst Arts Atlanta, a multidisciplinary arts group focused on producing artistic works which engage Atlanta’s diverse civic, social and artistic communities. Graduate of Savannah College of Art & Design and Actor’s Express Professional Acting Internship. Honored to make his Alliance debut back onstage at the Conant with this incredible cast and show!
Artists, cont.

**Allan Edwards** (Sir Robert/Boatman/Ralph/Ensemble) is thrilled to make his Alliance debut. Recent credits: *The City of Conversation, Grand Concourse* and *Waffle Palace* at Horizon Theatre, *One Man, Two Guvnors; King Lear; Antony and Cleopatra* and *Hamlet* at Georgia Shakespeare, *Anne Boleyn* at Synchronicity and *A Walk in the Woods* at Serenbe Playhouse, for which he won a Suzi Award for Best Actor. TV/Film: "Ozark," "Satisfaction," "Vice Principals," "Resurrection," "Being Mary Jane," "Drop Dead Diva," "Dawson's Creek," *Killing Reagan, Hit A Lick*. M.F.A. Acting University of Louisville. Proud member AEA and SAG/AFTRA.

**Thomas Neal Antwon Ghant** (Marlow/Robin (Act Two)/Ensemble) is delighted to once again perform with the Alliance Theatre. He is beyond excited to work with some of the best actors in the region, and friends as well. Recent: *The Mountaintop* (Aurora Theatre), Leland in *Blues for an Alabama Sky* (Alliance Theatre) and Henry in *Race* (True Colors, Suzi Bass winner). The thrill of performing and telling a story to an audience has fueled Neal in his career. He has no interest in changing that going forward. "I am blessed to be a part of this community of performers. Much of what I do is in reverence to that."

**Devon Hales** (Kate/Queen's Attendant/Ensemble, U/S Viola) is thrilled to be back with the Alliance. Atlanta credits: *As You Like It; The Frog Prince; One Man, Two Guvnors* (Georgia Shakespeare), *Red Badge of Courage* (7 Stages), *Knuffle Bunny* (Alliance Theatre, Suzi Bass Winner), *I and You* (Aurora Theatre, Suzi Bass Nominee), *Appropriate* (Actor’s Express) and most recently *The Dancing Handkerchief* (Theatrical Outfit). TV: “Stan Against Evil” (IFC), “Swamp Murders” (ID). Represented by Houghton Talent. Upcoming projects include *Hand to God* (Alliance Theatre) and *Miss Bennet: Christmas at Pemberley* (TO). Many thanks to Jody, Richard and Daniel, and to Mom: Xxoo.

**Christopher Hampton** (Guard One/Adam/Heavy One/Ensemble, U/S Ned Allyn/Lambert/Catling/Ensemble) is thrilled to make his Alliance mainstage debut. He was an understudy in *The Temple Bombing* last year. Christopher has performed regionally around the country at theaters such as Mixed Blood Theater (*Neighbors*), The Boston Court (*Alcestes*), The Independent Shakespeare Festival (*Comedy of Errors*) and the Live Arts Exchange (*Beware.*). He holds a B.F.A. from the California Institute of the Arts, and can be seen most Thursdays at Whole World Improv Theatre. He is thankful for his family and friends for their continued support.
Brian Hatch (Burbage/Ensemble, U/S Will) is overjoyed to return to Atlanta for his Alliance Theatre debut. Atlanta Theatre: Anne Boleyn at Synchronicity, Serial Blackface at Actor’s Express, Madeline’s Christmas at Horizon, R&J at Fabrefaction, Deathtrap at Georgia Ensemble and others. TV/Film/Commercial: House of Cards, Homicide Hunters, Walter Frisk Let’s Go; Adult Swim, AT&T, Zaxby’s. Thanks to Richard, Jody and the Alliance staff for this incredible opportunity. Love to his Colorado family (Hatches), Atlanta family (Coynes), two furballs back in NYC (Toby and Little Stink) and his adventure buddy, Molly Coyne--who he gets to marry on October 8!


Chris Kayser (Fennyman/Ensemble) is an Atlanta native who spent 25 years as a Resident Artist with Georgia Shakespeare—in tents at the beginning, then with A/C and indoor plumbing at the Conant. This feels like getting the band back together. Working for the Alliance with Georgia Shakespeare undertones? I couldn’t be happier.

Tess Malis Kincaid (Nurse/Ensemble) is very happy to be back at the Alliance. Past productions here: One Flew Over the Cuckoo’s Nest, August Osage County, Broke and The Lion, the Witch and the Wardrobe. She has also appeared at True Colors, Horizon, Aurora, Theatrical Outfit, Stage Door, Georgia Shakespeare (Associate Artist) and more. Regional: Arena Stage, Marin Theatre, People’s Light, and others. Three-time recipient of the Suzi Bass Award for Outstanding Lead Actress. Film/TV: “Greenleaf” (recurring), "The Have and Have Nots," "Devious Maids," “Dead Silent,” Finding Steve McQueen and Sleepless. Tess is married to actor Mark Kincaid, and they have a beautiful daughter, Barbara.
Joe Knezevich (Wessex/Ensemble) is grateful to be back on the stage where he started his career and spent 16 seasons playing with Atlanta’s best artists. He was last seen here in Georgia Shakespeare’s One Man, Two Guv’nors. Other GS highlights include Hamlet, Richard III, Much Ado, Noises Off, The Glass Menagerie and Metamorphoses. Alliance Theatre: One Flew Over the Cuckoo’s Nest, August: Osage County, Who’s Afraid of Virginia Woolf. Theatrical Outfit: Storefront Church. True Colors: Smart People. Film and TV: American Made, Hidden Figures, The Change-Up, “Manhunt: The Unabomber,” "The Vice- Principals,” "Halt and Catch Fire,” "The Vampire Diaries."

Bethany Anne Lind (Viola/Ensemble) Alliance: Troubadour, One Flew Over the Cuckoo’s Nest, Edward Foote, August: Osage County, Carapace and 26 Miles. Regional credits: LaJolla Playhouse, Arena Stage, Signature Theatre, North Carolina Shakespeare and Florida Stage. Atlanta: Our Town and Guess Who's Coming to Dinner (Kenny Leon's True Colors), Glass Menagerie and Metamorphoses (Georgia Shakespeare); Aurora Theatre, Synchronicity, Horizon and others. Film: Flight, Crackerjack, Mean Girls 2. TV: Grace Young in “Ozark,” Betsy Shippen in “Turn,” "Stranger Things," "The Walking Dead," "Rectify," "Army Wives," "Drop Dead Diva" and a lead role in the upcoming “Lore.” bethanylind.com For Rozzy. And also everyone.

Meredith Myers (Mistress Quickly/Ensemble, U/S Queen's Attendant/Ensemble) is thrilled to take the stage for her first professional production with a company like the Alliance Theatre! She is currently working towards a B.A. in Theatre and English at Oglethorpe University, where recent credits include Arcadia, Proof, Hair, The Miser, Reefer Madness, Romeo & Juliet and Urinetown. Much love and thanks to friends and family for their continued support!

Alexander Oakley (Abraham/Robin (Act One)/Ensemble, U/S Guard One/Adam/Heavy One/Ensemble) is so excited to have the opportunity to work with the Alliance on his home stage at the Conant Performing Arts Center! A heavily involved theater student at Oglethorpe University, Alex's recent credits include Arcadia, Richard III and Hair with the University Theater Department. He hopes you all enjoy the show, and wants to remind everyone to call their mothers and read more Shakespeare.
Gillian Rabin (Queen's Attendant/Ensemble, U/S Kate/Ensemble) is ecstatic to make her professional theatre debut with the Alliance Theatre! Recent credits on the Oglethorpe University Conant stage include Queen Margaret in Richard III, a tribe member in Hair, Thyona in Big Love, Calaih in Sisters of the Winter Madrigal and Mary Lane in Reefer Madness. A Georgia Shakespeare Theatre Scholar (2015), Gillian is expected to earn her B.A. in Theatre and Communications by 2019. Unconditional love and gratitude to all of her friends and family for their constant support.

Benedetto Robinson (Nol/Sampson/Ensemble, Fight Captain) is thrilled to be working with the Alliance. Recent stage credits include four seasons of the nation's longest running Revolutionary War outdoor drama The Horn in the West (Southern Appalachian Historical Association), The Prince and the Pauper and A Christmas Carol (Hampstead Stage Company), Kathryn May's Changing Tides (Magari Theatre). TV/Film: "HomeSick," "Dice Lords," "Her Name Was Hope." B.F.A. Acting, Elon University. Represented by The People Store.

Stephen Ruffin (Sam/Ensemble) is honored to perform in his third Alliance show. Recent acting credits include Too Heavy For Your Pocket, Tell Me My Dream (Alliance Theatre), Beyond Reasonable Doubt: The Troy Davis Project (Synchronicity Theatre), Romeo & Juliet, A Midsummer Night’s Dream, Two Gentlemen of Verona (Atlanta Shakespeare Company), A Christmas Carol, The Tempest (Hippodrome State Theatre). TV/Film: “Sleepy Hollow,” “Diary of a Wimpy Kid: The Long Haul,” “Survivor’s Remorse.” Mad love to friends, my family and my honeybee.

Armitage Shanks (Henslow) Tipsy with delight to make his Alliance debut, Mr. Shanks is all too happy to be assaulting the Conant stage once again with some of his old chums from his American premiere in One Man, Two Guvnors with the former Georgia Shakespeare company. Mr. Shanks holds the distinct honor of being the last actor standing to have appeared in Arthur Wallace’s Lucy Cycle at Brighton Rep – Heeere’s Lucy, Lucy’s Larceny, Lucy’s Lingerie, Ricky’s Revenge and ‘Splainin to Do. On occasion, Mr. Shanks appears under his nom de guerre R Garner, but please don’t mention that to the coppers. See you at the pub!

Rial Ellsworth (U/S Henslow/Fennyman/Sir Robert/Boatman/Ralph/Wabash/Frees/Heavy Two) is honored to be “at the ready” when needed. He was last at the Alliance as an understudy in *August: Osage County*. Favorite credits: *The Crucible* (Actor’s Express), *Southern Comforts* (Stage Door Players), *Other Desert Cities* (Out of Box), *Proof* (Merely Players), *Philadelphia Here I Come* (Aris) and for something completely different, *Die Mommie Die* (Process Theatre). Rial is also on staff at Dunwoody’s Stage Door players as resident sound designer. He thanks his wife Kathy for her love and support, and the team at St. Joe’s for the incredible work they do!

Rachel Frawley (U/S Queen Elizabeth/Molly/Nurse/Ensemble) is thrilled to make her Alliance Theatre debut with this project! Favorite credits include Abigail in *The Crucible* (Shakespeare Tavern), Charlotte Corday in *The Revolutionists* (7 Stages) and Arugula in *Space Girl* (Weird Sisters Theatre Project). Current projects: Helena/Hermia in Shit-faced Shakespeare’s *A Midsummer Night’s Dream*. TV/Film: *Those Who Deserve To Die* (post production). Producer for the Weird Sisters Theatre Project. Love to family and friends.

Marco Schittone (U/S Webster)
Mark Schroeder (U/S Musician) is happy to be back at the Alliance. Previous credits here: Cinderella and Fella, Goodnight Moon, Falsettos. Mark has been performing around Atlanta since 1991 and has worked at most professional theatres in town, including Actor's Express (Hedwig and the Angry Inch), GA Ensemble (Pump Boys and Dinettes, Buddy: The Buddy Holly Story, Ring of Fire), Theatrical Outfit (Big River) and the Shakespeare Tavern (A Christmas Carol, A Midsummer Night's Dream, The Two Noble Kinsmen, Of Mice and Men, As You Like It, and so many more). Thanks to Jody and everyone involved.

Chris Schulz (U/S Wessex/Tilney/Ensemble) is making his Alliance debut. Atlanta credits: Red Light Winter, The Dumb Waiter (Tribal Theatre Group), Prelude to a Kiss, Incorruptible (OnStage Atlanta), Much Ado About Nothing, All's Well that Ends Well, A Midsummer Night's Dream (Atlanta Shakespeare Company) and others. Los Angeles: Proof (Core Theatre); Winter Light (Demon Theatre). Film: "Down and Yonder" with Cindicate Productions, to be released soon. B.A. in Theatre from the University of Southern California. This is water.

Jeffrey Allen Sneed (U/S Nol/Sampson/Sam/Peter/Valentine/Barman/Guard Two) is delighted to be working with the Alliance Theatre for the first time. Recent credits: The Laramie Project (Independent Artists' Playhouse), The One and Only Ivan (Synchronicity Theatre), Honor the System, Good People (Out of Box), SISU is in the Heart (Fairport Harbor, Ohio and Lapua, Finland). Jeffrey is a graduate of Bowling Green State University and was an apprentice at The Shakespeare Theatre of New Jersey. Love always to Julia and my family. JeffreyAllenSneed.com

Actors' Equity Association, founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theatre as an essential component of our society.
Directors, Designers, & More

Richard Garner (Director, Henslow/Ensemble) is delighted to return to the Alliance Theatre and especially his former artistic home at the Conant Performing Arts Center. For the Alliance, he directed Eurydice in the Hertz Stage and Philip DePoy’s Foxglove for the Teen Ensemble. As co-founder and former Producing Artistic Director at Georgia Shakespeare, productions include Hamlet, Richard III, Metamorphoses, A Midsummer Night’s Dream, Noises Off, The Odyssey; A Journey Home, Antigone a new Musical, Pericles and Titus Andronicus. Other recent projects: Anne Boleyn (Synchronicity Theatre), Hair (Oglethorpe University), The Light in the Piazza (Theatrical Outfit), Dracula (Gainesville Theatre Alliance), The Beaux Stratagem (West Virginia University) and Spring Awakening (University of Georgia). Richard has received Suzi Bass Awards for directing and acting, is a regional finalist for the Zelda Fichandler Directing Award and received an honorary Doctor of Fine Arts degree from Oglethorpe University. He is a graduate of Berry College and the American Conservatory Theatre.

Brandon Bush (Music Director) has performed on GRAMMY® Award-nominated and -winning releases by John Mayer, Sugarland and Shawn Mullins. As a member of the rock band Train, Brandon toured the world indulging in his lifelong fantasy of performing a keyboard solo on a smoke emitting Moog synthesizer. He recently served as musical director for the world premier musical Troubadour at the Alliance Theater. Currently, Bush is touring as music director for his brother Kristian Bush. He also manages the Atlanta-based Songs of the Architect, composes for visual media, and hosts a drive time radio show on Atlanta’s AM1690.
Angela Balogh Calin (Set & Costume Designer) is excited to reunite with Richard in her Alliance Theatre debut. Angela is a Los Angeles-based costume and scenic designer with over 100 productions in local and regional theatres. Recent credits: Two Degrees, The Nest and Shadowlands (Denver Center Theatre Company), The Monster Builder, Abundance and Peter and the Starcatcher (South Coast Rep), Noises Off (Chautauqua Theatre Company), Sense and Sensibility (Milwaukee Rep), Man of La Mancha, The Imaginary Invalid and Romeo and Juliet (A Noise Within Theatre), where she's a resident artist. Her work has been seen at the Old Globe, Pasadena Playhouse, Georgia Shakespeare, Antaeus Theatre and various other theatres in Los Angeles. Angela's designs garnered L.A. Drama Critics Circle, Ovation, Backstage and Drama Logue awards. Angela has designed costumes for 16 film productions in the U.S. and her native Romania. M.F.A. in set & costume design from the Academy of Arts “N. Grigorescu” in Bucharest, Romania.

Ken Yunker (Lighting Designer) is the resident lighting designer for Sarasota Opera. Alliance credits: Troubadour; One Flew Over the Cuckoo’s Nest; Tiger Style!; Native Guard; The Geller Girls; By the Way, Meet Vera Stark; Good People; What I Learned in Paris; Into the Woods; August: Osage County; The Underpants; Mrs. Warren’s Profession. National credits: Florida Grand Opera, Utah Shakespeare, Atlanta Opera, Bermuda Arts Festival, McCarter Theatre, Lyric Opera of Chicago, Utah Opera. Atlanta awards: Suzis for Pancakes, Pancakes!; The Geller Girls and Avenue X, with four other nominations; Abbey artist of the year nomination; featured in Creative Loafing’s Best of Atlanta.

Clay Benning (Sound Designer) has been the Resident Sound Designer at the Alliance Theatre for 17 years and has designed more than 95 productions for the Alliance, including 27 world premieres, 30 musicals and 25 Theater for Young Audiences productions. Recent works include Disgraced; Pancakes, Pancakes!; Cinderella and Fella and Troubadour. Other design work includes Georgia Shakespeare, Atlanta Ballet, Cincinnati Playhouse, Repertory Theatre of St. Louis, Theatrical Outfit, Geva Theatre, Synchronicity Theatre and Georgia Aquarium. Awards: seven Suzi Bass awards for outstanding sound design with 14 nominations. He is a graduate of Presbyterian College (B.A.), North Carolina School of the Arts (M.F.A.) and a member of IATSE/USA829 and TSDCA.
**Artists, cont.**

**McCree O'Kelley** (Choreographer) is an assistant professor of dance at Kennesaw State University. He received his dance training from the School of American Ballet in New York City and the North Carolina School of the Arts. His versatile career as a professional dancer included performing with the Atlanta Ballet, the Metropolitan Opera Ballet and the Broadway National Tour of *Cats* as Mr. Mistoffelees. As a choreographer he has created works for the KSU Dance Company, Pacific Symphony, Ballet Spartanburg, Carolina Ballet, Dance Converse, Theater Converse, Center Stage and Workshop Theater of South Carolina. In 2016 he was selected as one of four finalists for Ballet Arkansas’s choreographic competition, *Visions*. He holds a B.A. in Dance from the University of South Carolina and an M.F.A. in Dance from the University of CA, Irvine.

**Elisa Carlson** (Assistant Director/Dialect Coach) Directing: world premiere of *Moxie* (Alliance Reiser Atlanta Artists Lab/Theatrical Outfit), *The Guys* (Theatrical Outfit), *The Nightingale Rose* (Working Title/GTA), *A Midsummer Night’s Dream, Twelfth Night, Antigone, Much Ado About Nothing* (Gainesville Theatre Alliance), *Orestes* (Guthrie Theater B.F.A.), *Love’s Labor’s Lost* (Theater Emory). Dialect & text coaching: Off-Broadway: The Mint and New Dramatists; multiple productions at the Alliance including *The Temple Bombing, Harmony, Good People, Arcadia, Medea*; multiple productions at the Guthrie Theater including *Disgraced, Major Barbara, M. Butterfly, Intimate Apparel* and world premieres by Tony Kushner; Georgia Shakespeare (Associate Artist). Film coaching: *Baby Driver; Selma; Southside with You; The Good Lie; Sweet Land*. Acting: *The Grapes of Wrath* (Alliance); *Ghost-Writer* (Theater-in-the-Square); *Shadow Language* (Guthrie); *Richard II* (Georgia Shakespeare); *Candida* (Actor’s Express). Professor of Theatre at the University of North Georgia.

**Scot J. Mann** (Fight Coach) is an award-winning and internationally recognized Fight Master and Teacher through the Society of American Fight Directors, the British Academy of Stage and Screen Combat and Director of Theatre at Mercer University. He has choreographed, performed and coached theatrical violence in the U.S., England and Germany with such companies as Steppenwolf Theatre, Alabama Shakespeare Festival, Alliance Theatre and Georgia Shakespeare. Scot served as Fight Director for the world premiere of *Ghost Brothers of Darkland County*, written by Stephen King and John Mellencamp. He has also served as tactics choreographer and gun wrangler for film and television, and on-set swordmaster for the Bollywood epic *Drona* filmed in Jaipur, India. Most recently, Scot co-choreographed the re-opening of *Pirates’ Voyage* in Myrtle Beach with his wife, Kelly.
**Artists, cont.**

**Bret Torbeck** (Stage Manager) is honored to be working with the cast and creative team of *Shakespeare in Love* at the Conant Center. Previous credits at the Alliance include *The Magic Negro, Troubadour, Courtenay’s Cabaret, Born For This, Disgraced, A Steady Rain, One Flew Over the Cuckoo’s Nest* and *Blues For An Alabama Sky*. As a regional theater stage manager for more than 25 years, he has worked all over the country, but is now enjoying exploring Atlanta. While based in Seattle, he was a guest faculty member at the University of Washington for five years.

**Liz Campbell** (Assistant Stage Manager) Recent Alliance credits: *The Dancing Granny; Cinderella and Fella; A Christmas Carol; Ugly Lies the Bone; Pancakes, Pancakes!; Tiger Style!; The Lion, the Witch, and the Wardrobe; Knuffle Bunny: A Cautionary Musical; James and the Giant Peach; Shrek; Charlotte’s Web* and *Wizard of Oz*. Local credits include *Million Dollar Quartet, Dreamgirls, Peter Pan, Monty Python’s Spamalot, Ragtime* and *Joseph and the Amazing Technicolor Dreamcoat* (Atlanta Lyric Theatre); *Dividing the Estate, It’s a Wonderful Life, Confederacy of Dunces* and *Big River* (Theatrical Outfit). She holds a B.F.A. in Theatre from Niagara University. Member of Actors’ Equity Association. Love to Ali and Maggie.
Characters

**Will Shakespeare**, poet and playwright

**Kit Marlowe**, colleague, friend, and inspiration

**Fennyman**, the money, i.e. the producer of Will’s play

**Lambert and Frees**, Fennyman’s henchmen

**Henslowe**, owner and manager of The Rose Theatre

**Richard Burbage**, lead actor of The Chamberlain’s Men

**Mistress Quickly**, wardrobe mistress

**Queen Elizabeth I**, the Queen of England and fan of theatre

**Edmund Tilney**, the Lord Chamberlain, responsible for the Queen’s entertainment and the censorship of questionable content in theatre

**Viola De Lesseps**, a passionate merchant’s daughter who seeks poetry in her life; disguises herself as actor Thomas Kent

**Nurse**, servant to Viola, sassy and loyal

**Sir Robert De Lesseps**, Viola’s father, a wealthy merchant who wants a title

**Lord Wessex**, a titled gentleman who needs money; betrothed to Viola; has an explosive temper

**Ralph**, novice actor, plays Nurse and Petruchio

**Nol**, novice actor, plays Benvolio and Samson

**Robin**, novice actor, plays Lady Capulet

**Adam**, novice actor, plays Gregory, Benvolio, and Serving man

**John Webster**, street urchin, aspires to be a player

**Wabash**, novice actor, Henslowe’s stammering tailor

**Ned Alleyn**, lead actor of the Admiral’s Men, plays Mercutio

**Sam**, actor, plays Juliet

**Peter**, actor, plays Tybalt
Synopsis

The story opens on Will, part writer, part conman, trying desperately to finish a play that he has already sold to two different people, but he is suffering from writer’s block. His friend Marlowe offers some assistance, but still the story won’t come until he finds his muse – Viola. The two are separated by class and duty, but they are still drawn to each other. Viola, entranced by Will’s poetry, determines that she must be in his next play, even though it is illegal for a woman to appear on the Elizabethan stage. Against a bustling background of mistaken identity, ruthless scheming, and backstage theatrics, Will’s love for Viola quickly blossoms and inspires him to write his greatest masterpiece.
Richard Burbage - is considered the first great actor of English theatre, and he was one of the most famous of his time. He founded the first theatre and was a member of Shakespeare's company, The Lord Chamberlain’s Men, later known as the King’s Men. Of the approximately twenty leading roles available in plays produced during his career, he performed thirteen of them – a whopping 65%.

Christopher “Kit” Marlowe – was a contemporary of William Shakespeare and a revered playwright. He is best known for Doctor Faustus and Tamburlaine the Great. A few mysterious interventions in Christopher Marlowe’s life by the British crown have caused some to speculate that he was a spy for Queen Elizabeth I. Unfortunately, at only 29 years old, he was stabbed and killed in a fight.

Queen Elizabeth I – Elizabeth I was queen of England from 1558 to 1603. Her reign is regarded as the golden period of English drama. Although no one knows all of the plays Queen Elizabeth patronized, there is documentation that she saw at least The Merry Wives of Windsor and Love’s Labor’s Lost.

Philip Henslowe – was an investor who built The Rose theatre, the third of the permanent playhouses on London. He partnered with Edward Alleyn and the Admiral’s Men to produce shows for The Rose. Henslowe also used the arena for animal baiting exhibitions. Much of what we know about Henslowe and the theatre of the period has been gleaned from his diaries.
Lord Edmund Tilney – as the Master of Revels, Lord Tilney organized entertainment for Queen Elizabeth I. Although it was his job to censor works that contained what he believed to be morally or politically questionable material, he also supported the growth of theatre in Elizabethan England. He protected the playhouses and playwrights from sometimes hostile civic authorities, so they could operate with some impunity. Tilney also preferred plays as entertainment to masques, because they were less expensive which both provided additional patronage and prestige for theatres.

John Webster – portrayed as a young boy in *Shakespeare in Love*, Webster becomes an English dramatist best known for *The White Devil* and *The Duchess of Malfi*. Webster’s works were dark and intricate presenting a dim view of humankind.

Edward “Ned” Alleyn - was an English actor, entrepreneur, and the founder of Dulwich College. By 1592, at the age of 26, Alleyn was lauded as one of the greatest actors of his time, his reputation being largely earned through his performances in Christopher Marlowe’s plays. Alleyn certainly performed the roles of Tamburlaine and Doctor Faustus in the plays of the same names, and he probably also played Barabas in *The Jew of Malta*. Known primarily as a tragedian, Alleyn’s style was powerful and charismatic. Alleyn helped to manage the Lord Admiral’s Men during the early 1590’s.
The Rose
Built 1587, The Rose was the first theatre built on Bankside, Southwark, just outside of London. Funded by Philip Henslowe and John Cholmley, The Rose was the location of many Shakespearean premieres. It was a 14-sided polygon building with a thatched roof. The Rose was essentially the home of The Admiral's Men, headed by Edward Alleyn, but also housed The Lord Chamberlain’s Men for a period of time. The Rose distinguished itself from other theaters by providing two areas where scenes could be staged, which was beneficial for plays like *Titus Andronicus* which features a scene with the Roman Senators looking down on Titus. The Rose was destroyed around 1606.

The Curtain
The Curtain Theatre was located in Curtain Close, Shoreditch. It provided a venue for plays between 1577 and 1622. It was the home to The Lord Chamberlain’s Men from 1597-1599, and was described by Shakespeare in *Henry V* as “this wooden O.” In 1599, The Lord Chamberlain’s Men moved to the newly finished Globe which was built to replace The Theatre. In 1603, Queen Anne’s Men took up residence at The Curtain. There is no record of The Curtain after 1627.
Angela Balogh Calin, the costume designer for the Alliance Theatre’s production of *Shakespeare in Love*, created original costumes to breathe life into the Elizabethan period. Below is a selection of renderings for the show. From these renderings, a draper will create a 3-D pattern that the Stitchers and First Hands will turn into a costume that an actor can wear.
Shakespeare is credited with creating over 1700 words for the English language. A few of them are hidden in the word search below. Circle the ones you can spot.

- Accommodation
- Amazement
- Apostrophe
- Assassination
- Auspicious
- Bloody
- Bump
- Castigate
- Changeful
- Control
- Countless
- Courtship
- Critic
- Dexterously
- Dishearten
- Dislocate
- Exposure
- Frugal
- Gnarled
- Hurry
- Impartial
- Inauspicious
- Indistinguishable
- Invulnerable
- Laughable
- Lonely
- Misplaced
- Monumental
- Multitudinous
- Pious
- Premeditated
- Reliance
- Road
- Sanctimonious
- Seamy
- Sportive
- Submerge
Pre-Show Questions:
1. What do you believe is more important – romantic love or familial duty?
2. Do you believe there is ever a time when it is right to break the law? What would that situation be?
3. What relevance do you think Shakespeare’s writing has for today’s audience?
4. Should artists be allowed to create any way they see fit, or are there standards of morality that should be considered? Defend your position. If there are standards, who defines what those standards are?

Post-Show Questions:
1. If you were Viola, would you have married Lord Wessex? Why or why not? Would refusing to marry him mean you could be with Will?
2. Was it right for Will to court a woman when he is already married? Defend your position.
3. One of Lord Tilney’s responsibilities was to keep entertainment “decent.” Do you think it is right that someone in the government to determine what a writer can create and present to an audience? How should that government official determine what is appropriate?
4. Will’s play developed from a madcap pirate comedy to a romantic tragedy through the course of the play. Have you ever written or created something that didn’t turn out the way you originally thought it would? Share your experience.
5. Thinking about the costume renderings included in this study guide, how did the final costume compare to the designer’s rendering?
6. List as many quotations, plot devises or allusions to Shakespeare’s works in Shakespeare in Love as you can.

Creative Writing Prompts:
1. Write a letter from Viola to Will about your plan for the future.
2. Write a monologue about the plot of Shakespeare in Love from Nurse’s or Sir Robert De Lesseps’s perspective.
3. Write a dialogue with Queen Elizabeth I in which you explain why women should be allowed to be onstage.
4. Design a promotional poster for the theatrical adaption of Shakespeare in Love.
Shakespeare's Words

Shakespeare is credited with creating over 1700 words for the English language. A few of them are hidden in the word search below. Circle the ones you can spot.
A PLAY IN A LONDON INN YARD IN THE TIME OF QUEEN ELIZABETH.
*Shakespeare in Love* is set in 1593. The two theatres referenced are The Curtain and The Rose, both circled in red on the map.