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**Festival Shakespeare:
Celebrating the Plays on the Stage**

**Festival Shakespeare:
Celebrando las Obras en la Escena**

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**Festival Shakespeare:
Celebrating the Plays on the Stage**

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Introduction

... and the walls became the world all around.

Maurice Sendak¹

A theatre is a physical location in which multiple spaces, whether real or imaginary, are conjured up. In the theatre, the walls become the world all around. It is my interest in theatre in general and in theatre festivals in particular, in how they transform the walls of venues and cities into the world all around, which has prompted this dissertation. In the adventure of the theatre to bring the whole world into a single space, the works by William Shakespeare appear, making us travel from the deck of a boat that is about to shipwreck to the coast of a remote island without abandoning the physical locations of the theatre festivals in this study. This dissertation suggests that not only all the world is a stage, but also that a stage, a festival stage to be precise, can be turned into the world itself.

In spite of the increasing attention paid to Shakespeare in performance in recent years, the study of Shakespeare in theatre festivals is yet to be examined in depth. The celebration of Shakespeare in festival contexts dates back to 1769, with David Garrick's Great Shakespeare Jubilee. Paradoxically, the festival which can be credited as the predecessor of all future Shakespeare theatre festivals did not include the performance of any play. It was not until the 19th century that celebrating Shakespeare became synonymous with performing the plays. Since then, Shakespeare in performance has been a useful mean to commemorate the author in national, international and even transnational festivals. Shakespeare theatre festivals, those specifically devoted to the performance of Shakespeare's works, have sprung not only in English-speaking countries, but all around the world, with Shakespeare festivals periodically held in places as distant as Nice or Buenos Aires.²

¹ Maurice Sendak, *Where the Wild Things Are* (New York: Harper Collins, 1988).

² These are examples of Shakespeare festivals in non-English speaking contexts. The Festival Shakespeare Buenos Aires was created in 2011, whereas the Shake Nice Festival only dates from 2015. For more information on these festivals see Festival Shakespeare Buenos Aires, <<http://www.festivalshakespeare.com.ar/>> 15 Oct. 2015; Théâtre National Nice, <<http://www.tnn.fr/fr/>> 15 Oct. 2015.

Shakespeare's presence is also noticeable in regular theatre festivals, that is, those not strictly devoted to the performance of his plays. Two of the better known theatre festivals in Europe, the Edinburgh International Festival (EIF) and the Festival d'Avignon (from hence Avignon Festival), programmed Shakespeare's plays in their opening seasons in 1947. Shakespearean productions in these two festivals, as well as in many others, have been constant, generating interesting associations between the festival phenomenon and Shakespeare. These range from cultural associations (e.g. the inclusion of Shakespeare's plays can be an indication of the self-proclaimed high cultural status of a festival), marketing associations (the label 'Shakespeare' guarantees a certain amount of audience that will attend the show just because they know the play or simply the author), or even political ones (for instance, many Shakespeare festivals in the United States are free, targeting a varied audience and giving rise to a democratic way of accessing theatre).

Festival Shakespeare: Celebrating the Plays on the Stage focuses on theatre festivals, Shakespeare theatre festivals and the specific case of Shakespearean productions in regular theatre festivals. This dissertation takes as its main hypothesis that the insertion of Shakespearean productions in theatre festivals has an effect at the levels of production, reception and performance. By looking at Shakespearean productions this study is not restricted to what is commonly known as 'the Shakespearean canon,' but aims to expand its scope to encompass as well adaptations, appropriations and spin-offs related somehow to Shakespeare. This 'Shakespeare' is therefore the one that Graham Holderness defines as 'the cultural construction, the ideological force, the myth,'³ which does not refer any more to the physical author that once existed or the canon of his plays, but to the institution and industry that have outgrown the author.

The dissertation has three main aims: first, to provide a framework to define theatre festivals; second, to place Shakespeare inside this phenomenon, tracing a cultural history of the evolution of Shakespeare festivals from the Jubilee to our days; and, third, to examine Shakespeare's presence in regular theatre festivals in the cities of Edinburgh, Avignon and Almagro in order to articulate Festival and Fringe Shakespeare as critical concepts.⁴ The

³ Graham Holderness, *Cultural Shakespeare. Essays in the Shakespeare Myth* (Hertfordshire: University of Hertfordshire Press, 2001) 4. Holderness first articulated this idea in *The Shakespeare Myth*. See Graham Holderness, *The Shakespeare Myth* (Manchester: Manchester University Press, 1988).

⁴ Avignon is located in the south of France. Almagro is a town in La Mancha, Castile, Spain.

methodology combines an extensive literature review of the history of Shakespeare festivals, Shakespeare in performance and the specific festivals under study, with archival research about Shakespearean performance in the different festivals, recordings of the productions, when available, and my own experience as a festival-goer. The nature of the study is, therefore, necessarily interdisciplinary, combining Shakespeare and Theatre studies, thus creating a dialogue between the two disciplines. Theatre festivals and productions are described here under the light of Willmar Sauter's idea of the theatrical event, and are defined as events that extend beyond the actual moment of performance.⁵ The theoretical framework is also infused with the ideas of other critics on Theatre studies, such as Ric Knowles's analysis in *Reading the Material Theatre*, in which he proposes that meaning in theatre is the product of the intersection of the conditions of production, condition of reception and performance,⁶ or Henri Schoenmakers's suggestion to conceptualise festivals as meta-events (i.e. macro events composed of different individual theatrical events).⁷

In Shakespeare studies, theatre festivals have not attracted critical interest until recently.⁸ It is only in recent years when some attention has been paid to festivals as forms of popular culture (Graham Holderness, "Everybody's Shakespeare" 2001; Douglas Lanier, "Shakespeare Tourism and Festivals" 2002), and as source of global Shakespeare thanks to events such as the World Shakespeare Festival in 2012 (Susan Bennett and Christie Carson, *Shakespeare beyond English* 2013; Paul Edmonson, Paul Prescott and Erin Sullivan, *A Year of Shakespeare* 2013; Paul Prescott and Erin Sullivan, *Shakespeare on the Global Stage* 2015). Some research has been also conducted on Shakespeare theatre festivals in Europe (Florence March and Janice Valls-Russell, "Shaking up Shakespeare in Europe – Two new Festivals" 2016). Apart from these, there are some catalogues including lists of Shakespeare festivals (Glenn Loney and Patricia Mackay, *The Shakespeare Complex* 1975; Ron Engle, Felicia Londré and Dan Watermeier, *Shakespeare Companies and Festivals: An International Guide* 1995; Marcus D. Gregorio, *Shakespeare Festivals around the World* 2004; Amy Scott-Douglass, "Appendix C: Web Resources for Shakespeare Companies and Festivals" 2007),

⁵ Willmar Sauter, *The Theatrical Event: Dynamics of Performance and Perception* (Iowa City: University of Iowa Press, 2000).

⁶ Ric Knowles, *Reading the Material Theatre* (Cambridge: Cambridge University Press, 2004).

⁷ Henri Schoenmakers, "Festivals, Theatrical Events and Communicative Interactions," *Festivalising!: Theatrical Events, Politics and Culture*, eds. Temple Hauptfleisch et al (Amsterdam: Rodopi, 2007) 39-47.

⁸ Nevertheless, reviews of festival productions have frequently featured in journals as *Shakespeare Bulletin*, *Shakespeare Quarterly* or *Cahiers Élisabéthains*.

but their vision is partial as they are mostly concerned with festivals in North America. Even more unexplored is the case of Shakespearean productions in theatre festivals not exclusively devoted to Shakespeare, with Florence March's *Shakespeare au Festival d'Avignon* as the sole book-length study to date about the presence of Shakespeare's plays in a regular theatre festival.⁹

Research on Shakespeare and festivals is a growing field, as the existence of seminars on this topic in several conferences indicates. The conference Shakespeare 450, held in Paris in 2014, included the seminar Shakespearean Festivals in the 21st Century,¹⁰ gathering a range of professionals – from scholars to theatre practitioners – to examine contemporary festivals and their Shakespeares; likewise, the European Shakespeare Research Association Conference of 2015 held a seminar entitled European Shakespearean Festivals,¹¹ dealing with Shakespeare in European theatre festivals. This dissertation aims to be part of this expanding field, contributing to the study of the historical evolution of Shakespeare festivals, as well as to the analysis of Shakespearean productions in regular theatre festivals.

Key research questions in this project include: 1. How did Shakespeare and the festival form become interrelated? 2. How do Shakespeare festivals integrate the general characteristics of theatre festivals? 3. How do Shakespearean productions relate to the history and identity of different theatre festivals? 4. How do the material conditions of a festival (i.e. space, time, etc) affect the productions? 5. What are the consequences and the effects of theatre festivals in relation to Shakespeare as a local and global author? 6. How do the festival productions negotiate the concept of Shakespeare in performance? In order to address these and other questions, the dissertation has been structured into four different parts: 1. Conceptualising Theatre Festivals, 2. Shakespeare Festivals, 3. Festival Shakespeare, and 4. Fringe Shakespeare.

The first part establishes the theoretical framework of theatre festivals as cultural events. Chapter 1, "Defining Festivals," offers an overview of the upsurge of festivals in

⁹ Florence March, *Shakespeare au Festival d'Avignon: configurations textuelles et scéniques, 2004-2011* (Montpellier: L'Entretemps Éditions, 2012).

¹⁰ This seminar was convened by Nicoleta Cinpoes (University of Worcester), Paul Edmonson (Shakespeare Birthday Trust), Florence March (IRCL-Université Paul Valéry Montpellier 3) and Paul Prescott (University of Warwick).

¹¹ The conveners of this seminar were Florence March (IRCL-Université Paul Valéry Montpellier 3) and Paul Prescott (University of Warwick).

Europe after the Second World War, followed by a comprehensive revision of definitions by various authors. Etymological, anthropological and theatre definitions are useful to shed light on the concept of ‘theatre festival,’ whose meaning is often taken for granted but rarely examined from a critical perspective. Chapter 2, “Festival Constituents,” studies the basic elements of theatre festivals (space, time, audiences, and the gathering of theatrical events inserted in the same festival structure) and how the festival context multiplies the possible meanings of these elements. These two chapters seek to demonstrate that theatre festivals generate a context of production, performance and reception that is different from the one outside the festival frame.

The second part examines early forms of Shakespeare’s commemoration and presents a historical account of the development of Shakespeare theatre festivals in English-speaking contexts from the Jubilee to our days, tracing the evolution of Shakespeare festivals from local (e.g. the Shakespeare Jubilee) to global events (e.g. the World Shakespeare Festival). Chapter 3, “The Origins of Shakespeare Festivals,” looks at the inception of the first forms of Shakespeare festivals in their primal location, Stratford-upon-Avon. This chapter introduces the Jubilee as the predecessor of all Shakespeare festivals yet to come, explains how theatrical performances enter the anniversary celebrations of the 19th-century, and focuses later on the festivals in the Shakespeare Memorial Theatre, the first well-established institution to hold a Shakespeare theatre festival on a regular basis. Chapter 4, “Modern Shakespeare Festivals,” is concerned with Shakespeare festivals after the Second World War, in particular with the staging of the history cycles in England, the phenomenon of Shakespeare festivals in North America and Shakespeare festivals in England featuring companies of international origin.

Articulating Festival and Fringe Shakespeare as critical concepts is at the core of this dissertation. The third and fourth parts draw on the theoretical and historical framework of the previous chapters to address directly the main hypothesis, analysing how festivals have negotiated meanings of Shakespeare in performance that are unique to the festival context. Festival Shakespeare is defined as a theatrical event combining Shakespearean productions and festivals. Such concept highlights the dynamic processes of production, performance and reception in the festival context – a context in which Shakespearean productions are not in isolation, but in close contact with other productions and festival activities. While the label

Festival Shakespeare can be applied to any Shakespearean theatrical event in a festival, its variant Fringe Shakespeare refers to theatrical events in a specific festival context: alternative festivals. Alternative festivals often set certain conditions that affect productions in several respects: reduced visibility in the programme, competing to get attention in an overcrowded festival market or in order to win a prize, time and space restrictions or limited financial support. Festival and Fringe Shakespeare are, thus, useful concepts to explore different dimensions of the theatrical event of Shakespeare in performance in any festival context.

In order to examine the characteristics of Festival and Fringe Shakespeare, the focus is on Shakespeare's presence in the festival cities of Edinburgh, Avignon and Almagro. Each city holds two festivals: an official festival (the Edinburgh International Festival, the Avignon Festival and the Almagro Festival), and an alternative festival (the Edinburgh Fringe, the Avignon Off and the Almagro Off). The three official festivals have in common their origin in times in which cultural life was undergoing a very significant renovation. The Edinburgh International Festival and the Avignon Festival opened their doors in 1947, in the aftermath of the Second World War, and the Almagro Festival appeared in 1978, three years after the end of Franco's dictatorship in Spain. These three festivals are curated events, with artists performing by invitation. The Edinburgh Fringe and the Avignon Off were conceived as a response to the official festivals in 1947 and 1966 respectively, and both are open-access festivals, which means that artists can inscribe in the programme without having to be selected by any individual or committee. The Almagro Off – the youngest festival in this study – is a contest inside the official festival dating from 2011. The attention to these six festivals provides a panoramic vision of Shakespeare in current theatre festivals in Europe, with special interest in 21st-century performance until the anniversary of Shakespeare's death in 2016.

Part 3 discusses different aspects of Festival Shakespeare in connection to some of the main characteristics of each of the official festivals. Chapter 5, "Theorising Festival Shakespeare," introduces the three festivals, Shakespeare's role throughout their history and describes the general features of Festival Shakespeare. The EIF's emphasis on internationalization paves the way to examine examples of Shakespearean productions in languages other than English in chapter 6, "Heteroglossic Theatrical Events: Global Shakespeare at the EIF." The festival provides an ideal context to explore the connection

between Shakespeare in performance, language and the festival circuit. Special attention is paid here to how some Shakespearean productions are designed to adapt to the global spectator of international festivals. Chapter 7, “Avignon, Shakespeare and Audience Reception,” conceptualises Festival Shakespeare as a piece of programming at the Avignon Festival, looking at how some of the mechanisms of the local dimension of the festival interact with the reception of Shakespearean productions. The aim of individual festival seasons established by the organisers, the contact with other productions, and the characteristics of commissioned productions (conceived with the festival context in mind) influence the reception of Shakespearean productions. At the Almagro Festival, whose actual name is Festival Internacional de Teatro Clásico de Almagro [Almagro International Festival of Classical Theatre], Shakespeare’s works appear amidst those of Spanish Golden Age playwrights and are often performed in an original 17th-century venue, the Corral de Comedias. Chapter 8, “Shakespeare at the Almagro Festival,” investigates, first, the tension between Festival Shakespeare and productions by Spanish authors and, second, how Shakespearean productions at the Corral de Comedias have negotiated new meanings of Shakespeare in performance, generating an interplay between Renaissance and Golden Age theatre.

Part 4 shifts the attention to alternative festivals and Fringe Shakespeare. Chapter 9, “‘Shakespeare as you’ve never seen it before’: Shakespearean Productions at the Edinburgh Fringe and the Almagro Off,” redefines the concept of fringe theatre, formerly associated to radical and innovative productions in the festival context, and updates it to describe the tendency of Fringe Shakespeare towards popularised approaches. The chapter exposes the effects of the material constraints of these festivals (often leading to reductions in cast, duration and setting), and categorises the most recurrent performing trends in Shakespearean performance (appropriations, solo shows, new writing, adaptations into unusual styles and parodies). Due to the large number of Shakespearean productions at the Edinburgh Fringe and the Avignon Off, Fringe Shakespeare is also defined as the possibility to curate your own mini-Shakespeare festival within the festivals. Lastly, chapter 10, “And the winner is...: Shakespeare at the Almagro Off,” examines the distinct features of Fringe Shakespeare in a different type of alternative festival: a contest. The chapter explores how the contest favours theatrical creativity, in particular the approaches of winning productions. It also explains how

the Almagro Off – a liminal space in which companies stand as candidates until they win the award – leads to the blend of Fringe Shakespeare into Festival Shakespeare.

This dissertation intends to fill a gap in both Shakespeare and Theatre studies. It aims to engage in the debate about Shakespeare in performance in the 21st century, at the time that contributes to the field of Theatre studies by elaborating a theoretical framework on theatre festivals. The historical account of Shakespeare theatre festivals will enable the reader to understand how these events have evolved in parallel to the rise of globalization. The project offers new approaches to the study of Shakespeare in performance and to the theories of production and reception in the specific context of theatre festivals. It is beyond the limits of this work to give an in-depth analysis of all the Shakespearean productions in the festivals under study, which means that a door is left open for future research in these and other festivals.

Part 1

Conceptualising Theatre Festivals

1 Defining Festivals

1.1 Theatre Festivals: An Overview

Since the Second World War, Europe has been covered by festivals as it was covered by cathedrals and monasteries in the Middle Ages.

Bernard Foccroulle¹

The reconstruction of Europe after 1945 involved not simply the reparation of the physical devastation caused by the war, but also the renovation of European cultural life. Arts, music, cinema and theatre festivals were created all across the continent to retrieve both national and European cultural capital. That was the case, for instance, of the Cannes International Film Festival, which had its origins in the 1930s, although it was not until 1946 that the festival was officially held. The following year, 1947, was particularly prolific in the emergence of festivals. In the after-war spirit of cultural recovery, Jean Vilar founded the Avignon Festival in the South of France. When the Avignon Festival started in September 1947, the Edinburgh International Festival was already running from 24 August, this first season ending on 13 September. Four years after the Cannes Festival, another essential film festival was inaugurated, the Berlinale (1950), and the San Sebastián International Film Festival appeared only three years later

¹ Unless indicated otherwise, all the translations are my own. ‘Depuis la fin de la Seconde Guerre mondiale, L’Europe s’est couverte de festivals comme elle s’était couverte de monastères et de cathédrales au Moyen Âge.’ Bernard Foccroulle, ‘Au Coeur des Identités Européennes,’ *L’Europe des Festivals: de Zagreb à Édimbourg, points de vue croisés*, ed. Anne-Marie Autissier (Toulouse: Éditions de l’attribut, 2008) 11.

(1953).² As Dennis Kennedy has argued, ‘cultural reconstruction seemed to lend itself to the idea of the festival, a celebration of the amount of recovery already accomplished.’³ Serving as evidence of the ability to recover from one of the darkest periods in European history, the upsurge of festivals left the continent covered by them, and festivals such as the Avignon Festival or the Edinburgh International Festival, among others, placed the performing arts at the core of this process of cultural reconstruction.

The origin of contemporary art festivals in general and theatre festivals in particular should be traced back to Ancient Greece, where the annual celebrations in honour of Dionysius gathered performances of comedies, tragedies, and dithyrambs in an ambience of festivity and exaltation. This festive atmosphere continued in later gatherings of performances as those in the medieval mystery plays or the Renaissance pageants,⁴ the antecedents of what are commonly known today as theatre festivals. In fact, the experience of theatre as part of everyday life and not as a special event is quite a recent phenomenon. It is not until the mid-16th century when theatre was freed from its placement in court or church and abandoned the city squares and streets to occupy a space built specifically for theatre performance (e.g. the Elizabethan playhouses in England, the *corrales* in Spain).⁵ The opening of the new venues allowed working classes to access this type of entertainment on a regular basis. Until that moment, attending an artistic performance was generally connected to official celebrations or private entertainments. The upsurge of theatre festivals across Europe after the Second World War returned that sense of exceptionality, capitalising on the celebrations of the arts and associating specific cultural events to particular dates in the calendar.

² Among all the upstanding European festivals that still exist today, only a few such as the Bayreuth Festival, the Salzburg Festival or the Glyndebourne Festival Opera were founded before the Second World War, dating back to 1876, 1920 and 1934 respectively. The first season of the Venice Biennale also took place before the war, in 1895. However, its well-known architecture section opened in the 1980s.

³ Dennis Kennedy, “Memory, Performance, and the Idea of the Museum,” *Shakespeare, Memory and Performance*, ed. Peter Holland (Cambridge: Cambridge University Press, 2006) 334.

⁴ There is a field of study on Renaissance festivals known as ‘Festival studies.’ For more on Renaissance festivals see, for instance, Roy Strong, *Art and Power: Renaissance Festivals, 1450-1650* (Woodbridge, Suffolk: Boydell Press, 1984); and Margaret Shewring ed., *Waterborne Pageants and Festivities in the Renaissance: Essays in Honour of J.R. Mulryne* (Farnham and Burlington, VT: Ashgate 2013).

⁵ César Oliva and Francisco Torres Monreal, *Historia básica del arte escénico*, 7th ed. (Madrid: Cátedra, 2003). 109. For more information on the development of European professional theatres in the 16th century see Bruce McConachie, “The Rise of European Professional Theatres,” *Theatre Histories: An Introduction*, ed. Gary Jay Williams, 2nd ed. (London and New York: Routledge, 2010) 173-174.

This study focuses on theatre festivals in the West, particularly in Europe. Even though similar art festivals might be found in other cultures, the need to delimit the field of study has determined this decision. Theatre festivals as events specifically devoted to performance have not existed as such until recently; notice that Greek theatre festivals were in fact religious festivals, and the same is true of later celebrations involving series of plays. Theatre festivals still tend to be quite diverse events that are not necessarily restricted to the performing arts, and they often encompass a wide range of artistic and cultural activities. Many well-known art festivals are not completely restricted to theatre, as is the case of the Edinburgh International Festival (EIF), in which theatre occupies only a portion of its general programme.⁶ Faced with such miscellaneous events, the following section seeks to define the term ‘festival’ as a cultural and theatrical phenomenon.

1.2 In Search of a Definition

The difficulty in defining the concept of festival has its origin in the variety of events bearing that name today. From arts to culinary shows, countless events are labelled under that designation even though they have little to do with each other. The anthropologist Alessandro Falassi considers that,

Yet little explicit theoretical effort has been devoted to the nomenclature of festive events or to the definition of the term *festival*. As a result, the meaning of *festival* in the social sciences is simply taken from common language, where the term covers a constellation of very different events, sacred and profane, private and public, sanctioning tradition and introducing innovation, proposing nostalgic revivals, providing the expressive means for the survival of the most archaic folk customs, and celebrating the highly speculative and experimental avant-gardes of the elite fine arts.⁷
(emphasis in the original)

The multiplicity of meanings of the word ‘festival’ makes it necessary to find a specific definition for theatre festivals.

⁶ The festival programme includes as well classical music, ballet, opera, exhibitions, etc.

⁷ Alessandro Falassi ed., *Time out of Time: Essays on the Festival* (Albuquerque, N.M.: University of New Mexico Press, 1987) 1.

In his essay “Festivals, Theatrical Events and Communicative Interactions,” Henri Schoenmakers observes that the lack of analytical approaches regarding the concept of festival suggests ‘that the word “festival” is one of those many words about which we know what is being signified when we are in the culture itself.’⁸ Schoenmakers remarks the importance of defining festivals not in a vacuum, but within a specific cultural realm. The purpose of this section is, therefore, to explain the functioning of theatre festivals within western culture. However, culture, as Schoenmakers seems to understand it, can have a more specific meaning than that of western culture or tradition. Culture can be identified in this case with the particular cultural context in which a specific festival takes place. Therefore, the chapter creates a theoretical framework that allows the analysis of theatre festivals pertaining to the western tradition and that permits the examination of their particularities, which are the result of both their specific characteristics and the cultural context in which they are inscribed. Although the purpose of this dissertation is to define theatre festivals in particular, many of the definitions can be applied to other types of festivals; likewise, definitions of festivals from other fields are borrowed and adapted to describe theatre festivals.

Before focusing on the specific term ‘theatre festival’ it would be useful to see what is generally meant by ‘festival,’ in spite of the difficulties pointed out by Schoenmakers and Falassi. The second entry of the Oxford English Dictionary defines ‘festival’ as,

- a. A time of festive celebration, a festal day. Also occasionally, a festive celebration, merry-making; and b. A musical performance or series of performances at recurring periods, mostly of three years, e.g. the Handel Festival, the Birmingham and Norwich Festivals ... Also applied to a series of films, theatrical performances, etc.⁹

The key elements introduced in this definition are, first, the notion of celebration, connecting festivals in general with those in Ancient Greece. Festivals are next defined using the example of music performances, the term ‘festival’ referring to concerts (in isolation or in series) that are repeated at recurring periods. Although these periods do not have to be of three years, this tendency of repetition notes another characteristic of festivals: their periodicity. As the last sentence of the definition indicates, the term ‘festival’ can be used to speak about gatherings of other artistic activities, as cinema or

⁸ Schoenmakers 29.

⁹ “Festival,” *Oxford English Dictionary*, 2nd ed. (Oxford: Clarendon Press, 1989).

theatre. The examples in the OED (the three of them classical music festivals) receive the name of their locations (the Birmingham and Norwich Festivals) or the composer to which the festival is devoted (the Handel Festival). Place and theme are crucial to describe festivals. The specific location is often a defining feature of their identity, as the numerous examples of festivals called after the city where they are held demonstrates (e.g. the Avignon Festival, the Salzburg Festival or the Edinburgh International Festival). The same happens with the theme or the author to which the festival is dedicated, as in the case of the numerous Shakespeare festivals across the United States (e.g. the Oregon Shakespeare Festival, the Utah Shakespeare Festival or the Harlem Shakespeare Festival).

Falassi describes festivals as ‘an event, a social phenomenon, encountered in virtually all human cultures.’¹⁰ Festivals are defined here not as mere series of artistic activities, but as events. This implies that they have an identity on top of that of each single activity, an identity underlying the series as a whole. The communal aspect of festivals is also perceived by Falassi, as he points out that a festival is ‘a social phenomenon.’ Festivals take place within a community or across different ones, but they do always require the involvement of a group of people. They are, moreover, pan-cultural manifestations, as they take place in ‘virtually all human cultures.’ Distinct cultures generate different types of festivals and, as the variety of meanings attached to the word suggests, different types of festivals can appear within the same culture. Falassi concludes that festival environments have three key aspects: ‘time, space, and action.’¹¹ Time, in the sense of daily time, is disrupted during festivals; place gains new significances, because festival locations alter their regular use and meaning; and action receives extra attention, as there is an intensification of special activities that is not usually encountered as part of everyday life. The coincidence of these three aspects gives rise to an alteration of normal life time, which is ‘modified by a gradual or sudden interruption that introduces “time out of time,” a special temporal dimension devoted to special activities.’¹² As events, festivals are therefore defined by an alteration of time, space and action in relation to their everyday conditions.

¹⁰ Falassi 1.

¹¹ Falassi 6.

¹² Falassi 4.

Theatre theorists have also attempted to define festivals. In his *Dictionary of the Theatre*, Patrice Pavis states that,

We sometimes forget that *festival* is the adjectival form of the feast. In Athens in the fifth century, at religious feasts celebrating, for instance, Dionysius, comedies, tragedies and dithyrambs were performed. These annual ceremonies marked a favoured time of rejoicement and encounter. From such traditional events, the festival has retained a certain solemnity of celebration, an exceptional and periodic nature that is sometimes rendered meaningless by the proliferation and trivialization of modern festivals.¹³
(emphasis in the original)

As Pavis comments, the term ‘festival’ comes from feast, implying that festivals are a time for celebration. *The Oxford Dictionary of English Etymology* traces the origin of the term as follows, ‘Middle English (as an adjective): via Old French from Medieval Latin *festivus*, from Latin *festivus*, from *festum*, (plural) *festa* “feast.”’¹⁴ The sense of celebration in the etymology explains why festivals are often considered not as being held but celebrated. Festivals are marked as time to celebrate, as events for feast not in the sense of banquet, but in that of celebration involving the generation of certain festive ambience, which echoes Falassi’s ideas about festivals and their special conditions of time, space and action. In origin, festivals were religious feasts, that is, events of ritualistic nature that were celebrated on the honour of deities.

Pavis looks back to Ancient Greece to explain the nature of festivals as ceremonies that were the occasion for happiness and social gathering. These implications, as the author argues, might be lost now due to the trivialization and proliferation of modern festivals. The opening of the definition (‘We sometimes forget...’) paves the way to introduce some of the key features of past festivals and to mention the aspects Pavis considers that are now, if not completely lost, at least threatened. This beginning seems to address its readers and asks them to contribute to the preservation of festivals as occasions for celebration with some ritualistic quasi-religious features, in which theatre festivals should become a deliberate celebration of the performing arts.

¹³ “Festival,” Patrice Pavis, *Dictionary of the Theatre: Terms, Concepts, and Analysis* (Toronto; Buffalo: University of Toronto Press, 1998).

¹⁴ *The Oxford Dictionary of English Etymology* (Oxford: Clarendon Press, 1995).

The trivialization of festivals noted by Pavis could be considered a consequence of their proliferation and of their conception as mere pastime – a cultural product often designed following similar patterns to be consumed by a target audience. Nevertheless, Pavis ends his analysis connecting the upsurge of festivals in France in the 20th century with the resurgence of this ritualistic aspect. In his view such resurgence,

reflects a deep-seated need for a time and place in which an audience of ‘celebrants’ can meet periodically to take the pulse of theatre life, sometimes to compensate for a dearth of performances seen during the winter months and, more importantly, to feel that they belong to an intellectual and spiritual community while recovering a kind of cult and ritual in modern form.¹⁵

By turning to their ritualistic overtone after having noted that contemporary festivals run the risk of being trivialised, a tension latent in modern festivals can be read between the lines of Pavis’s definition: that between festivals as the heirs of the ritualised Ancient Greece festivals and their contemporary placement in the cultural market.

Apart from the definitions in dictionaries, regular and specialised, two key collections of essays (Temple Hauptfleisch et al eds., *Festivalising!* 2007; Anne-Marie Autissier ed., *L’Europe des Festivals: de Zagreb à Édinburgh, points de vue croisés* 2008)¹⁶ present a variety of views on festivals that help to shape the definition of theatre festivals. In *L’Europe des Festivals*, Anne-Marie Autissier exposes an extended definition of the term,

A festival is, first of all, a *festive event*, a programme full of artistic representations transcending in quality the regular programme to reach an *exceptional* level in a specific location. As a consequence, it presents a unique beauty that can be only achieved *during a limited period of time*.

These characteristics can be the result of the high quality of the works presented (simultaneously classic and experimental) and of the search for perfection, as well as of the use of the environment, creating a special atmosphere composed by the landscape,

¹⁵ “Festival,” 4th entry, Pavis, *Dictionary of the Theatre*.

¹⁶ Temple Hauptfleisch et al eds., *Festivalising!: Theatrical Events, Politics and Culture* (Amsterdam: Rodopi, 2007); Anne-Marie Autissier ed., *L’Europe des Festivals: de Zagreb à Édinburgh, points de vue croisés* (Toulouse: Éditions de l’attribut, 2008).

the characteristics of the city, the commitment of the dwellers and the cultural traditions of all the region.¹⁷ (emphasis in the original)

This definition, Autissier explains, is the result of a survey carried out by the European Association of Music Festivals to eighty experts in the field of music in 1957. The specific context of the survey (elaborated by a music festival association and answered by music experts more than fifty years ago) seems to restrict the definition to music festivals, but it serves the purpose of defining theatre festivals too. Five defining points are introduced here: festivity, artistic representations, transcendence, specific location (place) and limited run (time). The mention of artistic representations immediately separates arts festivals from other types of festivals, while it opens up the definition to art festivals in general. The coincidence in time and space marks these events as unique, even more in our 21st-century world, in which the concept of ‘presence’ has been redefined due to the role of new technologies. Reunion in a specific time and space, that is, in a specific spatio-temporal context, is still a necessary condition for festivals to take place.¹⁸

Apart from the coincidence in time and space to hold a festive event, Autissier points out that festival artistic activities should transcend ‘in quality the regular programme to reach an *exceptional* level in a specific location.’ The transcendence in quality is due to the nature of the vast majority of festivals, where the most important artists of each field are invited to participate; however, the inclusion in a festival is not a guarantee of quality. Festival organisers might attempt to design a festival programme which, according to their own standards, meets the highest quality possible. To do so,

¹⁷ ‘Un festival est tout d’abord un *événement festif*, un programme complet de représentations artistiques qui transcende la qualité de la programmation habituelle pour atteindre un niveau *exceptionnel* dans un lieu précis. En conséquence, il présente une beauté singulière qui ne peut être atteinte que *pendant une période de temps limitée*. Ces caractéristiques peuvent découler de la haute qualité des œuvres représentées (à la fois classiques et expérimentales) et de la *poursuite de la perfection*, tout comme de l’utilisation de l’environnement, créant une *atmosphère* particulière à laquelle concourent le paysage, le caractère de la ville, l’engagement de ses habitants et les traditions culturelles de toute une région.’¹⁷ (Emphasis in the original). Anne-Marie Autissier, “Quel rôle pour les associations de festivals?,” *L’Europe des Festivals: de Zagreb à Édimbourg, points de vue croisés*, ed. Anne-Marie Autissier (Toulouse: Éditions de l’attribut, 2008) 128.

¹⁸ The quick evolution of the digital world is nowadays transforming this, raising questions about whether it is possible to recreate those feelings of the here-and-now of theatre in a digital space. The different digital initiatives that were carried out in 2012, coinciding with the London Olympics, are an example of this. One of these initiatives was linked to the Globe to Globe Festival, with the 37 productions of the festival available online all summer in the arts platform TheSpace.org in an attempt to generate a sense of festival on the Internet.

they should take into account the characteristics of the festival, the expectations of their audience and, last but not least, their budget. However, as quality is a subjective parameter, judgements about quality always remain in the hands of the individual spectators.

Although Autissier only speaks about transcendence in quality, there can be another dimension of transcendence, that of quantity. The transcendence in quantity can have two origins: in the large number of artists that are invited or in the characteristics of the festival itself. This second example typically corresponds to those festivals in which artists do not have to be invited, but where they can participate regardless of their quality or trajectory. Such is the case of open-access festivals (usually under the label ‘fringe’ or ‘off’ festivals), in which participants can inscribe without having to be selected by any individual or committee; as a consequence, these festivals tend to attract large numbers of participants. Referring to the large quantities of artists, audiences and events, Alain Bertho speaks about festivals as ‘the overgrown event,’¹⁹ pointing out that their transcendence in quantity frequently overgrows the local initiative because of the collective mobilization of subjects that go to a specific place at a specific moment to enjoy the event. Bertho’s view on festivals as overgrown events refers to the gathering of theatre activities as such and to the consequences of that gathering: the collective mobilisation of audiences, who travel to the specific location of the festival in a specific time invading the town and transforming its locality. To what extent a particular festival becomes an overgrown event depends on the nature and dimensions of the festival itself. International festivals that attract big audiences have more chances of becoming overgrown events, in contrast to smaller festivals in which the public is mainly local.

Autissier’s definition stresses that the duration of festivals is limited. However, whereas most festivals run for a short period of time (a few days or a month), making of the concentration of performances one of their main characteristics, some festivals expand in time. For instance, the Festival d’Automne [Autumn Festival] in Paris programmes shows from September until December, and the Festival de Otoño

¹⁹ ‘l’événement débordé.’ Alain Bertho, “Lieux éphémères de la mondialisation culturelle,” *L’Europe des Festivals: de Zagreb à Édimbourg, points de vue croisés*, ed. Anne-Marie Autissier (Toulouse: Éditions de l’attribut, 2008) 47.

[Autumn Festival] in Madrid, which started as a two-week festival, takes place now all year round.²⁰ Due to their time expansion, these festivals are better described as seasons. In fact, there are examples of festivals that have been labelled as such at the beginning and have evolved into seasons due to this time expansion; such is the case of the Royal Shakespeare Company (RSC) Winter and Summer Seasons, heirs to the festival celebrated in Stratford coinciding with Shakespeare's birthday on 23 April. The borders between festivals and seasons are easily blurred, and there are cases when it might be questionable whether an event is a festival or a season.²¹

In the second paragraph, Autissier presents some causes for the general characteristics of festivals. The two first reasons are the high quality of the works presented and the pursuit of perfection. However, as mentioned above, quality is not a necessary condition for a festival to occur. It is desirable, but not crucial. Something similar happens with the pursuit of perfection; it could be argued whether or not any artistic form is in constant search of perfection but, even if that is the case, the pursuit of perfection is not an indispensable feature of festivals. The third defining factor that she points out, the environment, understood as the placement of the festival in a specific location, also defines this type of cultural event to a large extent. The context in which the event takes place generates its ambience, which is determined by the landscape, the characteristics of the city where it is set, and the involvement of the citizens and their cultural traditions. Even though these aspects (quality, pursuit of perfection and environment) affect the identity of a festival, they are not fundamental, whereas having a physical place to develop (i.e. a specific location) is indispensable.

The collection of essays *Festivalising!: Theatrical Events, Politics and Culture* explores a number of issues concerning theatre festivals from the perspective of Theatre studies. Although it does not include specific definitions of the term 'festival,' the first four chapters deal with several theoretical aspects. In the introduction, Vicki Ann

²⁰ The case of the Festival de Otoño in Madrid is an interesting one: it started as a festival celebrated during some autumn weeks; its dates were transferred to spring in 2011, and it changed its name to Festival de Otoño en Primavera [Autumn Festival in Spring]. Nowadays, the festival has become almost a season, and its name has transformed into Festival de Otoño Todo el Año [Autumn Festival All Year Round].

²¹ An example of this is the International Ibsen Season organised by the Barbican Centre (London) in the autumn of 2014. The season was composed of three plays by Ibsen that could be seen between September and October. The concentration of productions in a limited span of time generated a festival-like feeling.

Cremona summarises the theoretical points underlying most of the essays, offering an overview of the concept of ‘festival:’

As the various authors clearly show, a festival is a public event that is inserted into a particular *cultural context* which bestows upon it the qualities by which is perceived and identified. ... The relationship between the type of *playing culture* that contributes to the creation of the event and the cultural context into which it is inserted is fundamental to the *festivalising process* itself.²² (emphasis added)

Festivals are primarily defined as events, coinciding with Falassi and connecting them with the model of the theatrical event, as shown below. Aspects such as the specificity of time and place are subsumed here within the ‘particular cultural context.’ Although the term ‘festivalising’ as such is not defined by Cremona or any of the authors of the essays, it is inferred that festivalising denotes an ongoing process that develops itself through time to prepare or hold a festival. Speaking of festivalising or festivalising process might be more productive than simply calling these types of cultural events festivals, as the term festivalising has some connotations of process, development and progression that account more accurately for what happens in these events. In this sense, it can be argued that Europe was festivalised after the Second World War, with the upsurge of festivals all over the continent, and cities as Bayreuth, Edinburgh or Avignon have undergone a festivalising process as festivals have taken over their locations.

Apart from the cultural context, the playing culture also affects the festivalising process. Cremona refers to playing culture here in the sense defined by Willmar Sauter in the opening chapter of *Theatrical Events: Borders, Dynamics and Frames*.²³ Sauter observes elsewhere that theatre is part of a playing culture and that ‘many other playful activities, performative or not, can be seen as the network in which theatrical playing

²² Vicki Ann Cremona, “Introduction – The Festivalising Process,” *Festivalising!: Theatrical Events, Politics and Culture*, eds. Temple Hauptfleisch et al (Amsterdam: Rodopi, 2007) 5-6.

²³ ‘*Playing Culture* finally marks theatrical activities as a specific form of human expressions, which are distinct from other cultural and social acts. Playing culture takes place here and now and it is organised to be experienced at the same time as it is created. This poses theatre next to playing and games of both physical and musical nature – all kinds of sports, social dancing, ceremonies, concerts, religious services: anything that happens in time and space. In that sense, playing culture is different and distinct from written culture, which is less concerned with the here and now than with its future usefulness.’ Willmar Sauter, “Introducing the Theatrical Event,” *Theatrical Events: Borders, Dynamics, Frames*, eds. Vicki Ann Cremona et al (Amsterdam: Rodopi, 2004) 13.

has its place.’²⁴ This conception of network is more visible in theatre festivals than in other types of theatrical events, as festivalising is not only concerned with theatrical playing,²⁵ but it can also include many other activities such as meetings with artists, roundtables, conferences, opening ceremonies and other parallel activities. The festival ambience extends beyond the theatrical activities as such, invading the cities or, at least, the place or places where the festival is based. In any case, this extension of the festival ambience to the rest of the city depends on the dimensions of the festival and on whether or not the event is based in one or a number of venues.

Cremona adds that ‘one of the main processes of festivalising is to provide quantity, as well as diversity, even within the same type of performance genre.’²⁶ Diversity appears here in conjunction with quantity, defining events in which artistic activities are concentrated in a limited run. The emphasis on quantity and diversity links with Bertho’s idea of festivals as ‘overgrown events.’ It is true that, although festivals can be defined in opposition to regular theatrical events by these two characteristics (quantity and diversity),²⁷ individual spectators are free to decide to attend one or many festival activities. In this sense, festivals promote actions of selection that differ from those in everyday-life conditions. It is not the same choosing what to see on any Friday night – that is, selecting among the theatre bill of a city, in which the venues are not directly connected – than selecting from the different theatrical events that are presented within the same festival frame. In the case of a festival, the theatre activities are all inserted into the same structure with limited duration. These activities, together with the cultural context and the playing culture in which they are presented, form the festival.

Cremona establishes the elements that influence the festivalising process: ‘The festivalising process is very heavily determined by its dimensions (national, regional or local), the type of productions to be shown, and the type of audience(s) it sets out to

²⁴ Sauter, “Festivals as theatrical events: building theories,” *Festivalising!: Theatrical Events, Politics and Culture*, eds. Temple Hauptfleisch et al (Amsterdam: Rodopi, 2007) 18.

²⁵ Sauter defines ‘theatrical playing’ as follows: ‘[it] designates the actual encounter between performer and spectator. This encounter is mutual and thus requires the simultaneous presence of both. Theatrical playing can be best described as communicative process, through which all the other aspects of the theatrical event concentrate for the time of the performance. The here-and-now experience is paramount for both performer and spectator.’ Willmar Sauter, “Festivals as Theatrical Events: Building Theories” 22.

²⁶ Cremona, “Introduction – The Festivalising Process” 6.

²⁷ The terms ‘regular theatrical events,’ ‘regular productions’ or ‘everyday productions’ are used here to distinguish those performances outside the festival context.

attract.’²⁸ She highlights the importance of the dimensions of the festivalising process, the nature of the productions and the type of audience. These three elements are part of the cultural context, and influence the type of playing culture that takes place in that context. The dimensions – which also include the international dimension, along with those named by Cremona – determine the size of the festival and its outreach, having varying effects on tourism and festival culture. The next two elements (type of productions and audience) are interrelated, as the type of productions conditions the target audiences of a festival. However, other aspects such as advertising and educational campaigns should be taken into account when speaking about the target audiences of a festival because, although at first sight a festival might seem not to be addressing a specific audience, the organisation might be making an effort to transform particular sectors of the population into potential spectators. Such could be the case of educational campaigns trying to attract young audiences to theatre festivals.

In his analysis in *Festivalising!*, Henri Schoenmakers states that, ‘A festival is an event consisting of single events, in other words: a meta-event.’²⁹ Conceptualising festivals as meta-events enables the separate analysis of the individual theatrical events and the macro-structure they form; this macro-structure corresponding to our notion of festival. This division permits the analysis of theatrical activities in and out the festival context. That is, theatrical activities can adopt various meanings depending on the context within which they are presented and, as a consequence, the context of a theatre festival (with all the elements that compose it) has an effect on the productions. Schoenmakers comments on how these theatrical events are structured,

The single theatrical events are organised and presented within the bigger structure of the festival according to thematic (e.g. Shakespeare festival, intercultural festival), discipline or genre-based (e.g. opera festival, festival of silent film) or other principles (e.g. cultural capital of Europe).³⁰

This means that, although the works presented have been generally prepared separately, they are placed within the larger structure of a festival. Schoenmakers argues that it is the festival organisers’ responsibility to bring together the collection of separate works.

²⁸ Cremona, “Introduction –The Festivalising Process” 8.

²⁹ Schoenmakers 28.

³⁰ Schoenmakers 28.

They are in charge of gathering the individual events and should be aware of the fact that the grouping of theatrical events determines the nature of the festival. The festival organisers should bear in mind the effects of their selection but, in contrast, this does not imply that the artists of the individual events need to be conscious of how the productions are brought together in the new overall structure.³¹

Willmar Sauter's model of the theatrical event helps to better understand festivals as meta-events.³² According to Sauter, the theatrical event is not 'another definition or description of the essence of theatre,'³³ but an attempt to reevaluate the object of Theatre and Performance studies from a theoretical perspective. Sauter's model coincides with Falassi's definition in referring to festivals as events.³⁴ However, whereas Falassi is concerned with festivals as events that create a time out of time, Sauter approaches festivals from a communicative perspective. Sauter's model emphasises the role of theatre as an act of communication in which 'the meaning of a performance is created by the performers and the spectators together, in a joint act of understanding.'³⁵ In this respect, festivals generate different levels of communication. On the one hand, that between the actors and the audience in the individual productions, as happens in regular theatrical events – the 'joint act of understanding' to which Sauter is referring to. On the other, spectators interact with festivals as meta-events, as they have the possibility of selecting what productions they are going to attend. Communication among spectators is also crucial in the festival context, as they exchange information about their choices and comment on their festival experience.

³¹ Schoenmakers 28. However, as argued in chapter 6, some productions are specifically designed for the festival structure.

³² Willmar Sauter, *The Theatrical Event: Dynamics of Performance and Perception* (Iowa City: University of Iowa Press, 2000). Jaqueline Martin, Georgia Seffrin and Rod Wissler analyse festivals using Sauter's model of the theatrical event. See Jaqueline Martin, Georgia Seffrin, Rod Wissler, "The Festival is a Theatrical Event," *Theatrical Events: Borders, Dynamics, Frames*, eds. Vicki Ann Cremona, et al (Amsterdam: Rodopi, 2004).

³³ Sauter, *The Theatrical Event* 1.

³⁴ 'One of the most basic statements about theatre is the observation that theatre – and hereby we mean all kinds of theatrical performances – always and everywhere takes place in the form of events. We cannot think of theatre other than as events: past and present performances did and do exist only as events during a certain time in a certain place.' Sauter, "Introducing the Theatrical Event" 11.

³⁵ Sauter, "Introducing the Theatrical Event" 2.

These communicative exchanges do not take place in a vacuum, but within the context or contexts that frame the theatrical event.³⁶

Another trait of the theatrical event connected to the communicative dimension is its perception as an ongoing processes. According to Sauter, ‘The theatrical event must be understood as a process as much as it is a specific occurrence.’³⁷ This characteristic of the theatrical event as a process, not limited to the spectator-performer encounter, which Cremona called ‘festivalising process,’ opens the possibilities of studying not only what happens during the actual performance, but also of analysing the preparation prior to the performance and the reception of a particular theatrical event. This conception is particularly useful to understand theatre festivals, as it allows their analysis as meta-events whose whole process surpasses the occurrence of the individual productions.

After comparing all the definitions and analyses, it can be concluded that theatre festivals are meta-events formed by series of individual theatrical events which are presented to a particular audience within a specific time and location, often with a celebratory tone that connects them to rituals. In general terms, festivals are defined by their dimensions, the kind of productions presented (their theme or genre) and their type of audiences. Additionally, under the light of the model of the theatrical event, festivals work as communicative exchanges (between spectators, spectators and the festival and spectators and performers) taking place in a specific playing culture. Four elements appear as recurring features in the conceptual analysis of theatre festivals: time, space, audience and the gathering of individual theatrical events. The following chapter focuses on these four aspects and attempts to offer a more thorough explanation about how theatre festivals function.

³⁶ Sauter explains that theatrical events take place in overlapping contexts. These contexts are the conventional, the structural, the conceptual, the cultural and the life world contexts. He introduces the different contexts that condition the theatrical event in “New Beginnings,” *The Theatrical Event: Dynamics of Performance and Perception*. (Iowa City: University of Iowa Press, 2000) 1-16. Other authors working on the model of the theatrical event have named the contexts differently or have determined different contexts, that is the case of the schema developed by Hans van Maanen in 1999, reproduced in Martin, Seffrin and Wissler 100.

³⁷ Sauter, “Introducing the Theatrical Event” 7.

2 Festival Constituents

2.1 The Elements of Theatre Festivals

Time, space, audience and the gathering of individual theatrical events are the basic elements without which a theatre festival cannot exist. Two of these elements frequently appear in basic definitions of theatre. Eric Bentley's formula from 1965 already stated that in theatre, 'A impersonates B while C looks on,'¹ which implies the presence of an actor and a spectator. The communication between actor and spectator produces a theatrical event. Marvin Carlson suggests an addition from the insight of Aristotle into the formula, 'A imitates B *performing an action* while C looks on'² (emphasis in the original). This definition contains the three basic elements of theatre: spectator, actor and action. The individual theatrical events on theatre festivals include these elements, and festivals themselves, as meta-events encompassing individual performances, need them to exist. The presentation of the actions by an actor is framed in a delimited time and takes place in a specific place for a particular audience, as the here-and-now feature of theatre requires these two dimensions to develop.

This chapter analyses the basic constituents of festivals, how they shape theatre festivals and contribute to the process of creation of a festival identity. The focus on time, space, audience and the gathering of individual theatrical events does not mean that there are not other elements that affect theatre festivals. Like theatre in general, the phenomenon of festivals is much more complex and it includes many simultaneous forces at work, as the subsequent sections illustrate. Other elements that intervene in theatre festivals are also discussed, offering a more integral view of these events. The four basic constituents are discussed here in four separate sections for the sake of simplicity, but there might be times when they overlap, as the examination of one might require resorting to another. It should be noticed that, as Theatre studies has demonstrated, theatre cannot be analysed without its context; in fact, as Ric Knowles argues, meaning in theatre is produced by the negotiation 'at the intersection of three

¹ Quoted in Marvin Carlson, *Theatre: A Very Short Introduction* (Oxford: Oxford University Press, 2014)

2.

² Carlson, *Theatre: A Very Short Introduction 2*.

shifting and mutually constitutive poles,³ these poles being conditions of production, performance and conditions of reception. Place, time, audience and the gathering of individual theatrical events act in theatre festivals as those ‘shifting and mutually constitutive poles,’ given that the existence of one depends on the presence of the other, at the time that they play an important role in the negotiation of meaning of the event.

2.2 Festival Space

... the question of the theatre ought to arouse general attention, the implication being that theatre, through its physical aspects, since it requires expression in space (the only real expression, in fact), allows the magical means of art and speech to be exercised organically and altogether, like renewed exorcisms.

Antonin Artaud⁴

In the *Theatre and its Double* Antonin Artaud underlines the importance of the physical aspect of theatre, as it is only in space where art and speech can be unfolded. The spatial dimension is essential for theatre to exist, as its physical and material conditions determine. It is not surprising that, following Artaud, several critics have paid attention to this spatial dimension.⁵ Peter Brook’s definition of theatre at the beginning of *The Empty Space* – perhaps the best-known and influential definition in recent years – draws the attention to space, an empty space to be precise, ‘A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged.’⁶ What Brooks does not mention is that this empty space is no longer empty once the man walks across it. For Knowles the theatrical space is never empty, ‘the geographical and architectural spaces of theatrical

³ Knowles 3.

⁴ Antonin Artaud, *The Theatre and Its Double*, trans. Mary Caroline Richards (New York: Grove Press, 1958) 89.

⁵ See, for instance, the work by Marvin Carlson, *Places of Performance: The Semiotics of Theatre Architecture* (Ithaca; London: Cornell University Press, 1989); and Gay McAuley, *Space in Performance: Making Meaning in Theatre* (Michigan: University of Michigan Press, 2000).

⁶ Peter Brook, *The Empty Space* (Harmondsworth: Penguin Modern Classics, 2008) 7.

production are never empty. These are spaces full of histories, ghosts, opportunities, and constraints, of course, but most frequently they are full of ideology'.⁷ Unless it is a vacuum space – in which it is doubtful whether theatre can take place – Brook's empty space will be full of the elements mentioned by Knowles. Of course, Brook's reference to an empty space is metaphorical and does not attempt to give a precise definition of the complexity of theatre; its purpose is just to illustrate how theatre works using a simple example. Departing from these general definitions of theatre and their references to space, the purpose here is to analyse the role of space in theatre festivals. The section explores, first, how the meaning of the individual productions is influenced by their location; second, how the city becomes another festival space in which the itineraries of the festival-goers can be traced; and third, how festival space can be interpreted using Michel Foucault's idea of heterotopias.

As do individual theatrical events, theatre festivals need to be placed in a physical location. The festival productions might be located in one or several venues, which play a decisive role in the reception of the performances. In regular productions, the space that conditions the performance is usually restrained to the venue itself (specifically theatrical or not), its facilities (e.g. the theatre hall, the restaurant, the café) and the surrounding areas. Likewise, the individual productions of a festival might be placed in already-existing theatrical venues. Regarding the meaning of productions in relation to space, Knowles argues that, 'All performances take place within specific architectural and geographic frames that serve to shape their meaning.'⁸ This implies that festival productions are influenced by both their insertion inside the theatre festival (a wider, metaphorical space) and their placement in a particular venue, which interacts with the productions architecturally and geographically. Two basic types of theatre festivals can be established in connection with space: one-venue festivals (developed in a single venue) and multi-venue festivals (with several spaces across the city). The venues can be theatre venues or any other type of space that can be transformed into a temporary performance space. Festivals can also be based in venues that are only used on that occasion, which gives a special significance to those spaces.

⁷ Knowles 63.

⁸ Knowles 62.

The artistic activities of a festival can take place in multiple places, each with certain connotations and associations. When regular theatrical venues are employed, the forces at work in terms of space are similar to those in regular productions, whereas more alternative venues (those whose everyday function has nothing to do with theatre) acquire a double meaning: that of performance space and that of its customary function. For instance, the reception of performances placed on the King's Theatre in Edinburgh (Figure 1) – a theatre built at the beginning of the 20th century that is now one of the main spaces of the EIF – necessarily differs from that in the Bedlam Theatre (Figure 2) – an old church transformed into a theatre for the Edinburgh Fringe. Both spaces encode ideological meanings because of their architectural features and the connotations associated to each venue.⁹ The King's Theatre is a more conservative venue, a place that is immediately associated with theatre and high culture, whereas the transformation of an old church into a performance space seems to suggest that it will offer a more 'unofficial,' alternative kind of theatre. In non-theatrical spaces as the Bedlam, the space and the theatrical event interact in the production of meaning: the non-theatrical space conditions the meaning of the production, but the act of placing a performance in that space modifies its significance as well, disrupting its normal function to become a theatrical space. Similarly to what happens with Brook's empty space (transformed into a theatrical space when the man starts walking while he is being watched), the old altar of the Bedlam is turned into a stage during the Edinburgh Fringe.¹⁰

Apart from the characteristics of the venue itself, the auditorium-stage relationship is fundamental in the individual productions of a festival. Knowles establishes five basic configurations of relative positioning of the audience and the stage.¹¹ The meaning of the performances in a venue with a proscenium arrangement (with the architecture helping to promote illusionistic theatre) differs from those productions on a traverse stage – a configuration enhancing theatricality in which the audience is on either side of the stage, facing each other, and leaving room for the performance space in the middle. Every configuration entails certain ideological

⁹ In *Reading the Material Theatre*, Ric Knowles argues that both institutional and non-institutional venues 'figure equally significantly in the ideological coding of productions held within them'. Knowles 71.

¹⁰ Notice that the Bedlam is no longer functioning as a church, but its use during the Edinburgh Fringe transforms the original meaning of the space.

¹¹ Knowles 75. The five configurations that Knowles identifies are: proscenium arrangement, thrust configuration, arena stage, traverse stage and environmental theatre.



Figure 1. King's Theatre, EIF



Figure 2. Bedlam Theatre, Edinburgh Fringe

connotations: social classes are more visible in proscenium venues than in traverse theatres, as in the former the audience is usually stratified depending on how much they have paid. Denis Kennedy comments on the role of festivals to modify the auditorium-stage relationship at the beginning of the 20th century.¹² He points out that the tendency was to use spaces modelled on the circle to promote a sense of togetherness in the audience, connecting the event with the quasi-religious festivals of ancient Greece. This trend appeared at the beginning of the last century with the claim of avant-garde directors for a theatre in which the relationship between the stage and the audience is redesigned, abandoning the distance that theatrical buildings from the 18th and 19th centuries had imposed. Artaud, one of the precursors of this idea, proposed the abolition of the stage and the auditorium, replacing them by a space without barriers, where the spectator is ‘placed in the middle of the action.’¹³ The purpose of this, Artaud continues, would be to have the spectator ‘engulfed and physically affected’¹⁴ by the action.

The ghosts mentioned by Knowles might be related to the history of specific venues. Performances placed on historical venues such as the Honour Court in the Avignon Festival (a courtyard dating from the 14th century) or the Corral de Comedias, the main space in the Almagro Festival, are marked by the history and identity of the venues (see Figures 3 and 4). The choice of these two venues as the main performance spaces of their festivals is not casual: the Corral is an actual theatre from the 17th century, used to stage plays from the Spanish Golden Age after its rehabilitation in 1952. In 1979, the Corral was established as the epicentre of a theatre festival devoted to world classics of the 16th and 17th centuries.¹⁵ On the other hand, Jean Vilar chose the Court for his first play in Avignon (*Richard II*) because the time of the action in the play coincided with that of the construction of the palace, creating an ‘ideal and adequate setting.’¹⁶ It is remarkable that these two historical spaces have become metonymies of their festivals, and there tends to be a general agreement that a visit to the Almagro or the Avignon Festival is not complete without attending a performance in them. The examples of the Almagro and Avignon Festivals illustrate how some festivals have their

¹² Dennis Kennedy, “Shakespeare and Cultural Tourism,” *Theatre Journal*, 50.2 (1998): 176, <<http://www.jstor.org/stable/25068517>> 9 Aug. 2013.

¹³ Artaud 96.

¹⁴ Artaud 96.

¹⁵ See chapter 8, “Shakespeare at the Almagro Festival.”

¹⁶ ‘décor idéal et suffisant.’ March, *Shakespeare au Festival d’Avignon* 35.



Figure 3. Honour Court, Avignon Festival



Figure 4. Corral de Comedias, Almagro Festival

origin in a particular theatrical venue, to such an extent that the venue not only precedes, but also somehow triggers the festival. In others, as in the Shakespeare festival in Stratford (Ontario, Canada), the idea of a festival led to the search for the perfect festival venue with, in this case, the construction of theatres deliberately designed for the performance of Shakespeare's plays.¹⁷

The location of the festival venue or venues in the city is charged with meaning. Venues have been historically located in a city depending on the status that theatre in general, or those specific venues in particular, has had in each historical period in a specific place. Whereas in Greek and Roman cities theatres occupied a prominent position, playhouses in Shakespeare's times were placed in the outskirts, carrying negative associations of unruliness, idleness and even unhealthiness (as they gathered large numbers of people, it was believed that they helped to spread the plague).¹⁸ Also in the 16th and 17th centuries, the Spanish *corrales* were placed within towns and cities. Nowadays, the location of theatres in western cities still implies class and status associations. Notice the difference between those theatres placed in Broadway, usually with high-budget productions, and those Off-Broadway, or even Off-Off Broadway, suggesting a more independent kind of theatre. The same happens in the case of London's West End and Off West End theatres. The placement of a venue in the city centre is an indication of its status and its visibility, conditioning to a certain degree the characteristics of the productions and the target audience. As Jen Harvie notes,

whereas theatres that are centrally located and literally incorporated by the city accrue values of social legitimacy, theatres on the margins continue to signify illegitimacy, a signification many fringe theatres cultivate to create associations of outsider identity and radicalism.¹⁹

Festival venues are also affected by their location. A venue located in the city centre carries different connotations from one in the outskirts. Whereas the former might have more visibility, it is probable that the latter remains in the shadows, catching the attention of only some sectors of the festival audience. More central venues are likely to attract more spectators than others that require travelling to them. However, it

¹⁷ For more on Shakespeare festivals in North America and their connection to space see 4.2 "Shakespeare Festivals in North America."

¹⁸ For a more detailed account on the location of venues within cities see Carlson, *Places of Performance*.

¹⁹ Harvie, *Theatre and the City* 26.

should be noted that attendance is not just conditioned by the location of the venue; more complicated factors intervene here, such as the publicity campaign, the popularity of the director or company or even the specific characteristics of the venue.²⁰ In multi-venue festivals, the group of venues form a network of theatrical spaces, each with certain associations depending on their placement and their characteristics.

Apart from spaces for performance, the facilities surrounding those spaces are often part of the event. Restaurants, cafés, hotels, all types of facilities around the venues, and those installed within the venues themselves, help to frame the festival and are used by festival-goers, who not only interact with festival spaces, but also with other facilities. Festivals themselves generate spaces not devoted to theatrical activities, but for meeting, discussion and relaxation. Cremona labels festivals integrating both a network of venues and other non-theatrical facilities as ‘multi-space festivals.’²¹ Festival spaces are therefore not restricted to theatre venues; they include all sort of facilities created specifically for the festival and take over other pre-existing spaces in the city. Jorge Perez Falconi comments that ‘festivals can try to conquer the host city, to penetrate its daily functioning, and thus exert their influence on the whole community.’²² Whereas in some cases festivals occupy only a very specific place, passing almost unnoticed, in others they expand, with the festival spaces spreading out over the city. Such is the case of the Edinburgh Fringe, a festival in which the high quantity of festival spaces cannot be ignored. Everyday spaces merge with festival spaces, and the functioning of many of those everyday spaces is altered due to the large number of tourists who visit Edinburgh in the summer. The case of Edinburgh is a special one, as the number of festivals in August (i.e. the Edinburgh International Festival, the Fringe, the Tattoo, the Book Festival, etc) gives rise to spaces pertaining to festivals of varied nature (i.e. theatre, music, literature, comedy, etc) that often share their audiences.

Theatre festivals have been linked to cities from Ancient Greece. Harvie asserts that, as its name indicates, the ancient City Dionysia was celebrated ‘in a theatre

²⁰ An example of this is the Royal Highland Centre, one of the venues of the EIF that attracts a large audience in spite of being located outside the city. Due to its characteristics, the venue can host productions that require special performance conditions.

²¹ Cremona, “Introduction – *The Festivalising Process*” 8.

²² Jorge Perez Falconi, “Space and Festivalscapes,” *Platform*, 5.2 (2011): 10.

acknowledged as an important civic space in the city's geographical and social landscape',²³ and its location allowed the attendance of citizens and of some non-citizens. It is no coincidence that theatre festivals are placed in cities, as it is precisely in the polis where theatre can unfold as a mean of expression, reaching a wider range of the population. In her book *Theatre and the City*, Harvie explores the relationship between theatre and cities, paying special attention to how theatre practices produce urban meanings. Harvie establishes a parallelism between the functioning of theatre and cities; she understands cities as 'ever-changing geographical, architectural, political and social structures where most people live and work densely gathered in extremely complex social structures',²⁴ and goes on comparing cities and theatre,

Theatre ... is an ever-changing material, aesthetic and social structure where many people gather to participate – through work and leisure – in complex social activities; it is also usually located in cities. Theatre is therefore in some ways symptomatic of urban process, demonstrating the structures, social power dynamics, politics and economies also at work more broadly throughout the city. Theatre actually does more than demonstrate urban process, therefore: theatre is a part of urban process, producing urban experience and thereby producing the city itself.²⁵

This account of theatre and cities can be applied to the relationship between theatre festivals and cities, always understanding theatre festivals as the grouping of individual theatrical events, that is, as meta-events. Festivals are as well 'ever-changing, aesthetic and social structures' attracting many people and being generally located in cities. If the effect that theatre has in urban processes is sometimes difficult to observe, the effect of big-scale theatre festivals is much more visible. The Avignon Off is a good example of ever-changing structure, as the festival is never the same from season to season and, even within the same year, the festival evolves daily. The performances are never the same due to the here-and-now nature of theatre, companies might not perform for the whole extent of the festival, the audiences come and go and city spaces are transformed into festival spaces. In festivals taking over a whole city, urban experience is constantly altered, as the festival frames the city in a way that is substantially different from everyday-life space. Political and organisational decisions affect the urban process in

²³ Harvie, *Theatre and the City* 12.

²⁴ Harvie, *Theatre and the City* 12.

²⁵ Harvie, *Theatre and the City* 6-7.

festivals as they might, for instance, determine the places allowed for festival activities. Many festivals spread over a large portion of the city, but working-class areas are frequently left aside, which means both that the festival tourist rarely has access to those areas and that the festival has less influence on those communities. Even though most festivals are located in urban contexts, theatre festivals can be organised in rural environments. Many Shakespeare festivals in North America are tightly linked to rural locations, sometimes even placing the performances in open outdoor spaces.

Festivals can be said to (re)produce the city itself, as they frame a variety of spaces and alter their meaning. The festival-goer has a perception of spatiality that differs from that of the dweller who does not participate in the festival, as their itinerary in the city is necessarily different: whereas one moves within the network of festival spaces, the other is not involved with it. The festival-goers trace diverse itineraries across the network of festival spaces. Nancy Midol comments on the multitude of itineraries at the Avignon Off, arguing that: ‘The spatial plan of the festival would allow the elaboration of a cartography of itineraries according to the preferences for specific genres, the affiliation to a group, similar personalities, etc.’²⁶ The analysis of the itineraries enables the elaboration of a festival cartography, in which it is possible to identify the preferences of the spectators and the generation of communities depending on the places they visit.

In his chapter “Walking in the City,” Michel de Certeau argues that when the operation of walking is drawn into a map the actual activity – the experience of walking the city – is rendered invisible. Likewise, tracing the itineraries of festival-goers in a map misses the actual experience, that of participating in the festival.²⁷ However, the visualisation, or just imagination, of those cartographies helps to enable the analysis of walking in the festival as an act of enunciation, just as de Certeau suggests that can be done with walking in the city. When festival-goers walk in the festival, their itineraries convey different meanings depending on their selections. As a consequence, the space

²⁶ ‘Le diapositif spatial dans le festival permettrait de faire une cartographie des itinéraires qui caractérisent des goûts pour des genres particuliers, des appartenances groupales, des identités proches, etc.’ Nancy Midol, “Socialité festivalière et démocratie participative,” *Le théâtre dans l’espace public: Avignon Off*, ed. Paul Rasse (Aix-en-Provence: Edisud, 2003) 76.

²⁷ Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: University of California Press, 1984).

of the festival is different for each festival-goer and festival space can be understood as always under construction. Walking across the festival city following the network of festival spaces can be considered a kind of performance walk, in which the itinerary is not scripted by an artist or company, but by the festival structure, and the festival-goers are free to choose where to go.

Festivals participate in the complex functioning of cities and they are influenced by the city's identity. As Perez Falconi comments, 'Festivals "take place" within specific, local spaces, which already bear the burden of ideologies and memories. In this sense, there exists a correlation between the location of the festivals and the host city's spaces.'²⁸ This correlation implies that the identity of a festival is influenced by the ideologies and memories of the location, becoming an inseparable part of it. Moreover, the identity of the festival might modify that of the city, transferring the festival ideology and memory to the city itself. That is the case of cities that are intrinsically associated with their festivals. In these cases, the festivals are usually major cultural events that generate a good amount of economic activity, transforming their locations into 'festival cities,' that is, cities that are immediately recognised as the location of a particular festival, as is the case of Avignon, Almagro or Edinburgh.

The detachment of festival space from everyday spaces recalls Michel Foucault's concept of heterotopias. Foucault's heterotopias designate places 'that are a sort of counter emplacements, a sort of effectively realized utopias in which the real emplacements ... are simultaneously represented, contested and inverted; a kind of places that are outside all places, even though they are actually localizable.'²⁹ In contrast to utopias, which Foucault understands as unreal spaces, heterotopias are simultaneously real and unreal. He compares the functioning of heterotopias to that of a mirror: they are unreal places because the image they reflect does not exist in the surface of the mirror itself, but they are real as well because the image is a projection of reality. That is, whereas heterotopias have a physical reality, the image that they reflect is not completely real, as happens with the mirror. Perez Falconi has also described festivals as heterotopias, suggesting that 'festivals are at once actual and fictional

²⁸ Perez Falconi 9.

²⁹ Michel Foucault, "Of Other Spaces," *Heterotopia and the City: Public Space in a Postcivil Society*, eds. Michael Dehaene and Lieven de Cauter (London: Routledge, 2008) 17.

places,³⁰ as their heterotopic nature gives rise to double meanings. Festivals have a physical reality, but the image that they project is fictional; this image does not pertain to normal life and can only develop in the festival context.

Michael Dehaene and Lieven De Cauter point out that Foucault's heterotopias 'interrupt the apparent continuity and normality of ordinary everyday space.'³¹ Festivals work in a similar way, disrupting the everyday life of the places in which they are held, (of the cities in general and the venues in particular, and also of the rest of spaces that, as have been seen, relate somehow to festival activity). The degree of disruption depends to a large extent on the size of the festival. Festivals whose size is enough to be perceived in the city as a whole (i.e. the Avignon or the Almagro Festival) disrupt the ordinary everyday space of that city. The disruption is less visible in the case of those festivals that are held only in a specific venue, as the entire event is confined to a single space. Nevertheless, if the space of that venue interrupts its customary reality (for instance, holding more theatrical activities, or using alternative spaces such as the hall or the café to present the productions) the concept of heterotopias will apply here too.

Heterotopias juxtapose different incompatible spaces in a single real space. To exemplify this, Foucault precisely comments on what happens in theatre, 'the theatre brings onto the rectangle of the stage a whole series of places that are alien to one another.'³² Likewise, festivals bring together places that are unfamiliar to one another, and include both fictional and actual places. Apart from the different unreal spaces that each performance generates on the real space of the festival stages, festivals might link several types of venues (i.e. real theatres, alternative spaces, etc) and other spaces, which might be part of the daily life of the city or might have been created specifically for the festival. Like festivals, heterotopian spaces are collective or shared spaces.³³ To enter a heterotopia, it is often necessary to submit to a rite. Since the commercialisation of theatre, the rite of entrance to theatrical activities is usually reduced to paying a fee, in addition to the spectators' journey to reach the venue or, in this case, the festival.

³⁰ Perez Falconi 13.

³¹ Michiel Dehaene and Lieven de Cauter, "Heterotopia in a postcivil society," *Heterotopia and the City: Public Space in a Postcivil Society*, eds. Michiel Dehaene and Lieven de Cauter (London: Routledge, 2008) 4.

³² Foucault 19.

³³ Dehaene and de Cauter 6.

Festivals might work as subtle heterotopias of deviation – which Foucault associates with rest homes and psychiatric hospitals – as the behaviour of the individuals disrupts normal behaviour. In contrast to the inmates of these institutions, the behaviour of festival-goers is somehow socially accepted, since they alter their behaviour from that of everyday life only under festival conditions.³⁴

Time and space are tightly linked and, therefore, heterotopias can only be fully realised when there is as well a disruption of daily time. In this sense, festivals activate a festive mode in which time appears in ‘its most futile, most transitory, most precarious aspect,’³⁵ giving rise to a heterotopia of festivity which is ‘absolutely chronic.’³⁶ Festive heterotopias, as theatre festivals, are anchored to the here and now; they require the presence of participants who involve themselves in activities that are both spatially and chronologically disrupted from their daily life. As Pérez Falconi comments, festivals ‘generate a fictional space and time within the real space-time of a community,’³⁷ and as soon as the activities finish, the spaces of the festival disappear. This disappearance takes place in two levels: a real (i.e. temporal spaces are dismantled, the signs and advertisements of the festival are taken out) and a fictional one (i.e. the meaning that the spaces have acquired during the festival ends and they recover their usual meaning).

Foucault’s concept of heterotopias helps to conceptualise the multiple characteristics of festival space at the same time that introduces some issues – as the disruption of ordinary time or the festive behaviour of the festival-goers – explored in the following sections. The real, physical spaces of festival heterotopias are composed of the venues and their individual characteristics (their auditorium-stage relationship, size, other facilities, location in the city, etc). The unreal spaces, those that are only at play while the festival takes place, link festival spaces – which might be unconnected under everyday conditions – to generate the network of venues and a festival cartography that is different for each spectator. Entering a festival implies, therefore, entering a heterotopia, a simultaneously real and fictional space that only exists for the duration of the event.

³⁴ This is analysed in more depth in sections 2.3 “Festival Time” and 2.4 “Festival Audiences,” establishing a parallelism between festival behaviour and Mikhail Bakhtin’s concept of the carnivalesque.

³⁵ Foucault 20.

³⁶ Foucault 20.

³⁷ Pérez Falconi 13.

2.3 Festival Time

Time in theatre and drama has long been studied by semioticians such as Anne Ubersfeld, *Reading Theatre*;³⁸ Patrice Pavis, *Dictionary of the Theatre*; and Keir Elam, *The Semiotics of Theatre and Drama*,³⁹ among others. There is an agreement in differentiating the time of the performance and the time of the action, that is, the duration of the performance (*stage time* for Pavis)⁴⁰ and the time that the represented action requires in real life conditions (*off-stage* or *dramatic time*).⁴¹ Each theatre production gives rise to a double time dimension: that of its duration and that pertaining to the represented action; the relationship between these two dimensions of time is called *theatrical time*.⁴² As in the case of space, the time of the individual productions within theatre festivals can be analysed using the same parameters as for regular performances. Given their nature as meta-events, festivals require the expansion of the notion of time, in opposition to the limited duration of individual performances. The actual temporal frame of the festival (i.e. when does the festival occur), the sense of time experienced by the festival-goers and how this notion differs from that of everyday life, are aspects that arise when speaking about time and theatre festivals. Festivals are part of our contemporary playing culture and, as Falassi mentions, ‘in contemporary mainstream societies play has inherited functions from religious festivals.’⁴³ As heirs to ancient rituals, the notion of time in theatre festivals is sometimes closer to the field of cultural anthropology than to that of theatre semiotics, their parallelisms with rituals framing their temporal dimension.

Before focusing on anthropological perspectives, some concepts articulated by theatre semioticians can be useful to define time in theatre festivals. Apart from the dramatic and stage time composing the dual nature of time in the theatre, other types of temporal conceptions of individual theatrical performances can be identified in theatre festivals. Pavis mentions two types of time that are involved in theatrical events: social

³⁸ Anne Ubersfeld, *Reading Theatre* (Toronto: Toronto U.P., 1999).

³⁹ Keir Elam, *The Semiotics of Theatre and Drama*, 2nd ed. (London: Routledge, 2002).

⁴⁰ “Time,” 1st entry, Pavis.

⁴¹ “Time,” 1st entry, Pavis.

⁴² “Time,” 1st entry, Pavis.

⁴³ Alessandro Falassi, “Introduction. Carnival Ritual, and Play in Rio de Janeiro, Victor Turner”, *Time out of Time: Essays on the Festival*, ed. Alessandro Falassi (Albuquerque, N.M.: University of New Mexico Press, 1987) 74.

time and initiatory time.⁴⁴ Social time concerns the contextual temporal information of the production (the day and time of the event) and is influenced by other more specific contextual elements (i.e. if a particular spectator is able to go to the show that day, if there is public transport available to go to the theatre, etc). Theatre festivals have a specific temporal context; they unfold over a limited period of time that, in principle, should be more extended than that of individual productions. The social time of theatre festivals is therefore defined by their dates and duration and is influenced by contextual factors. This temporal dimension locates the festival in a specific temporal frame. Placing the festival in a summer month ensures that many people can choose it as their holiday destination; likewise, a date in the mid-term week is a good choice for a children's festival, but perhaps not for one that addresses a more adult audience, especially if the times of the performances coincide with those of regular working hours.

The other notion of time that Pavis introduces is that of initiatory time, understood as the time of preparation prior to the production. This is the time devoted to actions such as reaching the venue, buying the tickets or waiting for the production to start. For Ubersfeld this time is a time of transition, 'there is a kind of initiatory time that precedes the theatre time ... a threshold and a preparation, the psychological preparation for another time, the threshold of the performance.'⁴⁵ This initiatory time has the mission of easing the transition from normal time to the dual time of the performance. Pavis sees this initiatory time almost as a ritual that is necessary for theatre; he points out that the social signs that frame the production's temporality (i.e. the calls to the audience five minutes before the beginning of the show, the rising and falling of the curtains, the sound of a trumpet from the tiring-house in Elizabethan playhouses, or even the announcement to turn off mobile phones) are part of a ceremony without which 'there is not true theatre!'⁴⁶ The delimitation of theatrical time by these signs is frequent, but it cannot be extended to performances such as happenings or other theatrical forms that require spontaneity. In fact, the rituals prior to a performance might be very diverse depending on the nature of the production and the

⁴⁴ "Time," 2nd entry, Pavis.

⁴⁵ Quoted in "Time," 2nd entry, Pavis, from Anne Ubersfeld, *L'Ecole du Spectateur*. (Paris: Éditions Sociales, 1981) 240.

⁴⁶ "Time," 2nd entry, Pavis.

characteristics of the venue itself (e.g. the rising of the curtains as a temporal boundary for theatrical time only affects those proscenium-arch theatres in which the curtain is used). In the case of theatre festivals, the temporal boundaries of individual productions can be more or less clear, as happens with the temporal boundaries of the festival as such (i.e. its dates), but the perception of festival time by festival-goers is likely to differ, given that they can enter and exit the festival structure as they please.

As Schoenmakers remarks, ‘an essential characteristic of festivals [is] the limitation of time,’⁴⁷ stressing the impossibility of a festival lasting a lifetime. Schoenmakers notes that ‘a characteristic of a festival is the foregrounding of this event against a background of events which are not considered a festival.’⁴⁸ Time boundaries are therefore indispensable for festivals, and it is ‘because of this foregrounding principle that a festival attracts special attention.’⁴⁹ A festival expanding too much in time will not attract such attention, and will transform into a sort of theatrical season. However, this does not mean that a festival cannot last for a long time. Schoenmakers comments on the case of the cultural capital of Europe, year-long festivals that annually change their location. This event is foregrounded against the background of years without that specific festival in that city. The difference between theatrical seasons and the year-long festivals in the cultural capitals of Europe is precisely their foregrounding: theatrical seasons are not foregrounded against a background without a season; on the contrary, they tend to be held on a yearly basis and for an extended period of time – usually from September to June. Many festivals are also celebrated yearly, but their concentration of activities in a short period of time foregrounds them against the rest of the events in the year.

The concentration of events in a given span of time is also significant for festivals. According to Schoenmakers, ‘the more the festival activities are interwoven and connected in time, the more intense the flow experience will be.’⁵⁰ This ‘flow experience’ refers to how the festival-goers participate in the festival as a whole. The concentration of events problematizes the question of season versus festival: like festivals, seasons group a variety of artistic activities but, in spite of being presented

⁴⁷ Schoenmakers 30.

⁴⁸ Schoenmakers 30.

⁴⁹ Schoenmakers 31.

⁵⁰ Schoenmakers 33.

under the same frame, they frequently expand in time, resulting in a flow experience that tends to be less intense than in festival contexts.

Ubersfeld remarks on the importance of the here-and-now feature of the theatre: ‘For spectators, performance is lived time, time whose duration depends strictly upon the sociocultural conditions in which performance takes place.’⁵¹ The sociocultural conditions, she continues, determine the duration of performances, and that is why currently most regular productions last between sixty and ninety minutes, in contrast to the long theatre sessions of the 19th century or the extra time allowed for theatre festivals. For Ubersfeld, the feature of performance as lived time produces ‘a rupture in the order of time.’⁵² This notion of rupture is necessarily more extensive in the case of theatre festivals, as ordinary time is suspended for longer. This connects with Falassi’s idea of festivals generating a ‘time out of time,’ that is, a time for special activities. As seen in chapter 1, the coincidence of time, space and action (the three key elements that, according to Falassi, define festival environments) originate an alteration of normal life, giving rise to a ‘time out of time.’ The concept of ‘time out of time’ implies that ‘Festival time imposes itself as an autonomous duration, not so much to be perceived and measured in days or hours, but to be divided internally by what happens within it from its beginning to its end.’⁵³ Falassi relies on this temporal notion to encompass the whole collection of essays that he presents under the title *Time out of Time: Essays on the Festival*, highlighting that festivals in general can be grouped under this idea. The concept of ‘time out of time’ is useful to explain how theatre festivals are separated from regular time, creating a special temporal dimension. This dimension is self-referential, as it is measured using its own festival activities.

The essays gathered by Falassi deal with diverse festival forms from an anthropological perspective, a field in which the term ‘festival’ has been widely explored mostly in its ritualistic quasi-religious sense. Although present-day theatre festivals resist their complete categorisation as rituals, as seen in previous chapter with Pavis’s definition, the origins of theatre itself are widely considered to be traceable to ancient rites in pre-historical times, preceding not only the staging of texts, but the

⁵¹ Ubersfeld 134.

⁵² Ubersfeld 134.

⁵³ Falassi 4.

invention of writing itself. The contemporary separation of theatre in general and theatre festivals in particular from ritual might be owing to the secularization of our culture. However, some authors still perceive festivals as 'residual survivals of a forgotten sacrificial cult.'⁵⁴ This feature of festivals as ritual is partly connected to their treatment of time, since the celebration of festivals marks the different parts of the year, creating a sense of social time. Roger Abrahams comments on the continuation of old rituals through present-day festivals,

But there is no getting away from the connection of festivals and even holidays with the old seasonal calendar, with its emphasis on the cycle of natural increase. In spite of the growth of our cities and the technological sense of control over nature this entails, we continue to maintain our connection with the year's passage through festive engagements that still speak out in behalf of fertility.⁵⁵

In our post-industrial society, the passing of the seasons (which in agrarian societies marks the different times of the year) is replaced by holidays, and it is precisely during holidays when most theatre festivals are held. Holidays are actually a remnant of the ancient religious and agrarian festivals that were celebrated coinciding with the solstices and the equinoxes. Therefore, it is natural that in the substitution of religious festivities with secular holidays the ritual that accompanied the former is also secularized, acquiring the form of arts or, specifically, theatre festivals.

The ritualistic aspect of festivals is enhanced in the case of those taking place every year in the same time and place, as they become a recurrent feature in the calendar's events. Festivals, thus, can be classified into two main categories: regular festivals and one-time festivals, the latter designating those that are only held on a special occasion. Regular festivals are those with a yearly season, giving rise to a sense of periodicity. While regular festivals can coincide with special dates (e.g. the annual festival celebrated in Stratford-upon-Avon on the occasion of Shakespeare's birthday, on 23 April), one-time festivals are usually held on more remarkable anniversaries or occasions (e.g. the special season of the International Ibsen Stage Festival in Oslo on the occasion of the centenary of Ibsen's death in 2006).

⁵⁴ Michael D. Bristol, *Carnival and Theater: Plebeian Culture and the Structure of Authority in Renaissance England* (New York; London: Methuen, 1985) 27-28.

⁵⁵ Roger Abrahams, "The Language of Festivals: Celebrating the Economy," *Celebration: Studies in Festivity and Ritual*, ed. Victor W. Turner (Washington: Smithsonian Institution Pr, 1982) 163.

Dragan Klaic observes that the functions of one-time festivals are '[to] fill a niche in the market, commemorate, promote certain ideas about art, artworks and norms.'⁵⁶ These functions can also appear in regular theatre festivals, but they are more visible in the case of one-time festivals. Klaic compares one-time festivals with regular festivals, stating that,

If regular festivals count with the loyalty of a familiar public from previous seasons, one-time festivals aim to generate the feeling of an exceptional programme, unprecedented, and which can attract the attention of specific groups or adventurous spectators.⁵⁷

All festivals are extraordinary events due to the interruption of everyday life, but one-time festivals enhance this feature even more, as they are usually once-in-a-lifetime events. Regular festivals generate faithful festival-goers who might attend the event in different occasions. The identity of these festivals is constructed throughout time, leaving the possibility open for the festival to evolve throughout its history. In contrast, one-time festivals only have one opportunity to configure their identity and attract their target audience.

Due to their exceptionality, one-time festivals tend to reinforce cultural identities and heritage by presenting a particular author, a genre or even focusing their attention on a specific location.⁵⁸ The foregrounding feature is enhanced here, as one-time festivals highlight special occasions. The extraordinary moment celebrated with one-time festivals is frequently used for social and economic purposes and might imply the celebration of personal or national identities. A festival might serve to give visibility to a part of the city, as was the case of the 1951 Festival of Britain that established the South Bank as the festival hub.⁵⁹ This festival was used to integrate the South Bank more fully in the city and, at the same time, regenerate the area. As happens with special

⁵⁶ 'remplir une niche du marché, commémorer, promouvoir certaines idées sur l'art, des œuvres, des normes.' Dragan Klaic, "Du festival à l'événementiel," *L'Europe des Festivals: de Zagreb à Édimbourg, points de vue croisés*, ed. Anne-Marie Autissier (Toulouse: Éditions de l'attribut, 2008) 211-12.

⁵⁷ 'Si les festivals réguliers comptent avec la loyauté d'un public familier des éditions passées, les festivals ponctuels cherchent à produire la sensation d'un programme exceptionnel, inédit, et qui attire l'attention de groupes particuliers ou de spectateurs aventureux.' Klaic 212.

⁵⁸ Warwick Frost and Jennifer Laing, *Commemorative Events: Memory, Identities, Conflict* (London; New York: Routledge, 2013) 108.

⁵⁹ The Festival of Britain encompassed a wide range of activities: exhibitions, concerts, etc. It also included a theatre section. For a more detailed analysis of this festival see chapter 4, "Modern Shakespeare Festivals."

occasions in human lives (i.e. coming of age, marrying, etc.), one-time festivals appear as ‘a means of retaining the event in the cultural memory of the particular society.’⁶⁰ After the festival is over, the participants might start counting the years that have passed from it, and there might even be celebrations commemorating special dates since the celebration of the festival.

Time in theatre festivals connects with the Bakhtinian notion of the carnivalesque due to its festive nature and the interruption of daily time involved. The carnivalesque reversal of time typical of the festivities of the Middle Ages and the Renaissance can be found in our contemporary theatre festivals as the ‘gay time’ in them is preserved.⁶¹ As Bakhtin notes, ‘The common denominator of the carnivalesque genres is the essential link of these feasts with “gay time.” Whenever the free popular aspect of the feast is preserved, the relation with time is maintained, and this means the persistence of its carnivalesque flavour.’⁶² The presence of ‘gay time’ is a feature of theatre festivals due to their conception as time to celebrate. However, to what extent they preserve ‘the free popular aspect’ is arguable, as festivals are not always free (in the sense of having some requirements to enter, such as paying a ticket) nor popular (some festivals might attract only a reduced audience). The carnivalesque is more latent in those festivals that literally invade their locations, both in terms of venues spreading all around the city and attracting big audiences. Fringe festivals are usually a good example of this carnivalesque ambience, as performers often invade public spaces to advertise their shows handing flyers and even performing parts of their productions (see Figure 5). When this happens, a reversal takes place: the behaviour of the streets is subverted by the presence of the performers in a place that is not conceived of as performance space. As Simon Dentith explains commenting on *Rabelais and His World*, ‘The very language that people speak is altered, to allow a familiarity and fraternization impermissible at other times.’⁶³ Festival-goers might only be observers to the eccentric behaviour of performers, but they participate in the carnivalesque atmosphere by changing their customary roles. Familiar and free interactions between

⁶⁰ Temple Hauptfleisch, “Festivals as Eventifying Systems,” *Festivalising!: Theatrical Events, Politics and Culture*, eds. Temple Hauptfleisch et al (Amsterdam: Rodopi, 2007) 40.

⁶¹ For a closer analysis relating theatre and the Bakhtinian concept of carnival see Michael D. Bristol, *Carnival and Theatre*.

⁶² Bakhtin 219-20.

⁶³ Simon Dentith, *Bakhtinian Thought: An Introductory Reader* (London: Routledge, 1995) 73.

festival-goers are enhanced, as casually talking with strangers in the streets or when queuing for a show becomes one of the frequent ways to select what to see among the variety of plays.



Figure 5. Performers advertising their show on the street at the Edinburgh Fringe

However, whether contemporary theatre festivals really subvert hierarchies and undermine the boundaries that govern daily life, as was the case with the Bakhtinian concept of carnival, is questionable. Many festivals sustain social hierarchies with their prices, and articulate political and cultural discourses that do not differ a lot from everyday cultural policies, including well-established companies and artists while excluding more recently formed ones. As this cannot be applied to all festivals, it would be necessary to analyse how individual festivals function in order to discern their degree of involvement with the notion of the carnivalesque. In any case, it is true that festival time allows for actions that can only occur under festival conditions, such as the concentration of artistic activities or the atmosphere of a city invaded by performers.

One of the main objections to Bakhtin's notion of carnival is his view of this event as an anti-authoritarian force, and not as a safety valve authorized by the church and the state to preserve social order the rest of the year.⁶⁴ If carnival in the Middle Ages and the Renaissance was not really subversive, something similar happens in the case of contemporary theatre festivals. Their rupture with time is not a real act of

⁶⁴ Dentith 71.

rebellion, because they disrupt every-day time only when it is allowed to do so: during holidays or out of working hours. Michael D. Bristol comments on this temporal differentiation with an example of theatre in Elizabethan England,

Theatre creates an ambiguous temporal situation outside the schedules of work and religious devotion. The time of performance is a festive time in which play and mimesis replace productive labour. ... In the playhouse, an audience has an experience that provides an alternative to regular social discipline: between periods of authorized activity an 'interlude' provides an escape from supervision and from surveillance of attitude, feeling and expression.⁶⁵

Regular productions (those in everyday-life conditions) work as safety valves that enable the attendants to escape social rules governing other aspects of life. These productions are framed in the leisure spaces of everyday time and are, therefore, part of everyday-time entertainment, not real interruptions. Festivals, because of their duration, provide longer disruptions, but they mostly take place in periods not devoted to work.

To reconcile the ideas of contemporary festivals and the carnivalesque, it is necessary not to consider festival time as unique, but diverse. This means that festival time does not completely invade a location and it does not affect all festival-goers in the same way. Instead of a unique festival time, there is a juxtaposition of time realities that overlap while the festival is taking place. Harvie argues that both everyday-life time and festival time mix at the end of August in Edinburgh.⁶⁶ Stating that contemporary theatre festivals completely suspend the time in a given place or city, as religious and ritual festivals in the past such as carnival did, will be going too far. What is true is that nowadays theatre festivals, and most large art festivals, originate different temporal frames within a city: the ordinary and the extraordinary merge in a given space, and while school children start the academic year, festival-goers invade the city centre and join performers in this carnivalesque theatrical atmosphere. In this sense, festivals can

⁶⁵ Bristol 112. However, notice that Bristol disregards here the associations with laziness and skipping work attributed to theatre performances in the Elizabethan period.

⁶⁶ 'Temporally, daily life in Edinburgh continues not only outside of festival time but during it too. This may seem obvious, but the point is that even the noisy, frenzied, attention-grabbing activities of the festival ... cannot obliterate the obvious evidence of non-festival, non-theme park activities continuing in Edinburgh.' In Jen Harvie, *Staging the UK* (Manchester: Manchester University Press, 2008) 94-5.

be described not only as spatial heterotopias, but also as temporal ones, giving rise to a sort of heterochrony.⁶⁷

This heterochrony combines a multiplicity of times, ranging from the objective dimension of the actual temporal frame of the festival (i.e. the dates of the event) to the different sense of time experienced by festival-goers, or how the festival merges ordinary and extraordinary time. Their specific dates, in other words, their limited time, foregrounds festivals against a background without a festival. This foregrounding feature is essential for a festival to be considered as such; otherwise it would be more precise to label the events as seasons. Festivals also give rise to a certain temporality depending on their periodicity: regular festivals (usually hold every year) give rise to a sense of repetition, whereas one-time festivals are only celebrated once and tend to coincide with remarkable anniversaries or occasions. Whether in regular or one-time festivals, the perception of time by different spectators is rarely the same, as they can enter and exit the festival structure as they please. The idea of heterochrony, a sort of temporal heterotopia, helps to encompass this multiplicity of times and explains how extraordinary and ordinary time appear simultaneously in the festival context.

2.4 Festival Audiences

Theatre requires at least the presence of one spectator. Without an audience, whether large or small, theatre cannot exist. Several definitions of theatre acknowledge the essential role of the spectator in the theatrical event, as in Brook's definition included in section 2.2, in which the spectator is that 'someone else' who watches the man walking across the empty space. In *Towards a Poor Theatre*, Jerzy Grotowski defines theatre as 'what takes place between spectator and actor.'⁶⁸ Brook's definition seems to depict the spectator as a kind of 'other' that attentively observes an action,

⁶⁷ The concept of 'heterochrony' is articulated in *Heterocronías. tiempo, arte y arqueologías del presente*. The essays gathered in this volume discuss how different temporalities overlap in contemporary art practice. Nicolas Bourriaud, Miguel Ángel Hernández Navarro, and Centro de Documentación y Estudios Avanzados de Arte Contemporáneo eds, *Heterocronías: tiempo, arte y arqueologías del presente* (Murcia: Cendeac, 2008).

⁶⁸ Jerzy Grotowski, *Towards a Poor Theatre* (London: Methuen, 1991) 32.

devoted to the apparent passivity of looking.⁶⁹ In contrast, Grotowski's definition portrays theatre as something that happens between spectator and actor: they both need to be engaged in the act of producing theatre. The discussion about whether theatre audiences are passive receivers or active participants is a long one. In her seminal work *Theatre Audiences*, Susan Bennett indicates that it is after 1850, 'with the pits replaced by stalls,' when 'theatre design ensured the more sedate behaviour of audiences, and the footlights first installed in the 17th-century private playhouses had become a literal barrier which separated the audience and the stage.'⁷⁰ Illusionistic theatre in proscenium-arch venues enhanced this rather passive behaviour of audiences, which no longer shouted and intervened in the performance as is thought of 16th-century English playhouses.

It is not until the end of the 19th century and the beginning of the 20th when new directors such as Meyerhold or Artaud claimed a new auditorium-stage relationship. Artaud stated that the abolition of the stage and auditorium will give rise to a direct communication 'between the spectator and the spectacle, between the actor and the spectator.'⁷¹ Also in the first half of the 20th century, Bertolt Brecht introduced the distancing effect (known as well with the German term *Verfremdungseffekt*, or as *V-effect*) to address the audience directly and convey a social message. Brecht saw the changing of the audience's behaviour as a necessity for his epic theatre. He wanted to wake up audiences, who he saw as 'a lot of sleepers.'⁷² Brecht's and Artaud's approaches emerge from that dissatisfaction with the role of the audience, which was perceived as passive and almost indifferent to the action on the stage.

The philosopher Jaques Rancière refers to Brecht's and Artaud's ideas to suggest that theatre audiences are eminently active participants in the sense that, 'The spectator is active, just like the student or the scientist: He observes, he selects, he compares, he

⁶⁹ Although, at first sight, Brook's definition of theatre seems to suggest this passivity, it is important to notice that he has explored audience's engagement with the action using Artaud's ideas from *The Theatre and its Double*, and has attempted to give theatre a deeply social function with his holy theatre.

⁷⁰ Susan Bennett, *Theatre Audiences: A Theory of Production and Reception* (London; New York: Routledge, 1990) 3.

⁷¹ Artaud 96.

⁷² 'They scarcely communicate with each other; their relations are those of a lot of sleepers... True, their eyes are open, but they stare rather than see, just as they listen rather than hear. They look at the stage as if in a trance. ... Seeing and hearing are activities, and can be pleasant ones, but these people seem relieved of activity and like men to whom something is being done.' In Bertolt Brecht, *Brecht on Theatre*, ed. and trans. John Willett, 2nd ed. (London: Methuen, 2001) 187-8.

interprets. He connects what he observes with many other things he has observed on other stages, in other kinds of spaces.’⁷³ To realise this, Rancière observes that it is necessary to understand looking as ‘an action that confirms or modifies that distribution, and that “interpreting the world” is already a means of transforming it, of reconfiguring it.’⁷⁴ In this sense, the spectator is always engaged in the performance because, even if they remain sitting comfortably in apparent passivity, they analyse and interpret what happens on the stage. Rancière’s assumptions about the intellectual engagement in theatre are supported by the latest research in cognitive theory, which has demonstrated that spectators are all the time responding to theatre through intellectual processing and with their bodies in both conscious and subconscious levels, invalidating the idea of the passivity of the spectators. As Stephen Purcell observes, cognitive theatre research has demonstrated that, ‘On a cognitive level ... *observing* an action may not be entirely separate from *performing* it’⁷⁵ (emphasis in the original).

These theories on theatre audience help to understand how the auditorium-stage relationship works in the individual productions of theatre festivals; however, in a festival context, the role of the audiences is not limited to the individual productions, as they are simultaneously spectators of the performances and festival-goers. In contrast to the assumed passivity of the audience that Artaud and Brecht wanted to challenge, festival-goers are necessarily active. Henri Schoenmakers proposes the term ‘festival participant’ to designate the audience in theatre festivals, pointing out the active role that the spectator assumes in these events.⁷⁶ Apart from making meaning of the productions, festival participants have to select what to see, above all when the programme of a festival offers simultaneous possibilities. In this case, the festival experience is conditioned by the festival participant’s choices. In festivals in which productions do not overlap, festival participants might decide to go to some productions and skip others. There is even the possibility of a festival participant attending only one performance but, in this way, it is unlikely that they can get involved with the general feeling of the festival.

⁷³ Jaques Rancière, “The Emancipated Spectator,” *Artforum*, March (2007): 277.

⁷⁴ Rancière 277.

⁷⁵ Stephen Purcell, *Shakespeare and Audience in Practice* (Basingstoke: Palgrave Macmillan, 2013) 40.

⁷⁶ Schoenmakers 30.

For Cremona, the possibility of selection is what makes festivals different from attending a single theatrical event outside the festival structure, as the spectators ‘are aware of the variety of other possibilities that they deliberately choose to ignore.’⁷⁷ Schoenmakers remarks that, ‘the more he is aware of the festival aspect, the more the festival participant function will become dominant and the more this function will influence the interpretation, emotion and evaluation of the experience of the spectator.’⁷⁸ If a festival has a loose structure or a spectator only goes to a reduced number of activities, the festival participant function decreases. The programme of the festival has been already decided by the organisers, but the festival participants’ decisions are the ones that eventually determine their festival experience. In a way, festivals are a more fully realization of Rancière’s idea of the ‘emancipated spectator,’ as all the processes that he mentions that happen while watching (i.e. observing, selecting, comparing, interpreting) become more prominent thanks to the act of selection. The authorship of the audience is more relevant in the context of a festival than in that of a regular theatrical event because of the range of choices that spectators face.

The festival participant function is active because it modifies the standard relationship between spectator and performance, as well as it enhances the relationship among spectators by giving special relevance to the exchange of opinions and the discussion surrounding the event. During theatre festivals, the squares, queues, restaurants, and other spaces of the festival city become spaces for public debate (see Figure 6). The pre- and post-performance stages are modified, as they take place within the spatio-temporal frame of the festival. An example of this is the inclusion of restaurants and bars inside festival spaces, as happens in the Hospital de San Juan [Saint John’s Hospital], the official venue of the Compañía Nacional de Teatro Clásico [the National Classical Theatre Company] at the Almagro Festival. The venue contains a summer terrace that encourages the audience to remain there after the show and have a drink while they discuss the performance they have just watched.

⁷⁷ Cremona, “Introduction – The Festivalising Process” 5.

⁷⁸ Schoenmakers 31.



Figure 6. Spectators queuing and talking at the Avignon Festival

Attending a theatre festival is a more complex experience than going to a regular production. The cognitive and emotional processes involved are more complicated due to the selection and comparison of productions within the same frame. As Schoenmakers observes,

The difference between the performance as a single event and the performance as an event within a festival structure is that this festival participant function can be associated with different cognitive and emotional ways of information processing compared to theatre-goers visiting performances outside a festival structure.⁷⁹

Schoenmakers argues that the experience of the same production within or without a festival structure has several consequences at interpretative, emotional and evaluative levels. These differences depend on the contextual factors of the event and on the type of festival. Regarding the interpretative and evaluative levels, the festival participant's analysis of the individual productions might be influenced by factors introduced by the organisers, such as the grouping of certain productions or the information provided about the performances. Moreover, the festival structure enables festival participants to 'make comparisons that they probably would not have made outside the festival

⁷⁹ Schoenmakers 30.

structure,⁸⁰ promoting reflections and discussions that are less frequent in regular theatre contexts. All this implies that, unlike theatre-goers outside the festival frame, the festival participant 'is not only able to judge the performance as a piece of art made by theatre-makers, but he is able too to judge the performance as an act of selection and programming of the festival organisers.'⁸¹ Therefore, the interpretation and evaluation processes develop in two levels: that of the festival as a whole structure and that of the individual activities within that structure.

Schoenmakers describes the festival participants' emotional experience with the concept of flow, a psychology concept that has been used by Raymond Williams and John Fiske 'to indicate an experience in which the borderlines between activities may become less clear and become part of an integrated experience.'⁸² As already explained in the section devoted to time, Schoenmakers states that the intensity of the flow experience depends on the degree of involvement of the spectator. The emotional experience in a festival might lead to an excitation transfer, which implies that the emotional experience from one festival activity is transferred to the next. This means that the more the individual events of a festival 'are connected and condensed in time, the more the phenomenon of excitation transfer will take place.'⁸³ The condensation of events is important both on a temporal and emotional dimension, as it affects the conditions of reception of the spectators.

The interpretation of festivals and their individual activities is influenced by the cultural and ideological horizon of expectations that, as Bennett indicates, 'theatre audiences bring to any performance.'⁸⁴ In this case, the spectators' horizon of expectations presents as well a double level of action: one for the individual productions and other for the festival as a whole. Bennett suggests that 'Whatever the nature of the performance, it is clear that established cultural markers are important in pre-activating a certain anticipation, a horizon of expectations, in the audience drawn to any particular event.'⁸⁵ The festival frame can exert a strong influence on the horizon of expectations

⁸⁰ Schoenmakers 33.

⁸¹ Schoenmakers 30.

⁸² Schoenmakers 34.

⁸³ Schoenmakers 35.

⁸⁴ Bennett, *Theatre Audiences* 107.

⁸⁵ Bennett, *Theatre Audiences* 114.

of spectators, foregrounding a particular feature of productions. That is the case when productions are gathered under the label of a festival that carries specific connotations, as is discussed later.

The identity of the festival participants and that of the festival itself are closely related, since the characteristics of a particular festival attract a specific type of audience. However, as is the case of productions outside the festival frame, it might be more appropriate to speak not about audience, but audiences. Both Helen Freshwater and Susan Bennett comment on the impossibility of speaking about audience in singular,⁸⁶ above all in our nowadays globalised world. The same applies to theatre festivals, especially to those which do not aim to attract a very specific type of audience. Usually, the wider the scope of a theatre festival, the more diverse its audiences. An example of how festivals address two basic types of audiences simultaneously is when they include a children's section without being specifically a children's festival. In these cases, there would be, at least, two main types of audiences: children and adults. Depending on their nature, the classification of audiences can become more complicated, even impossible, as in the case of the Edinburgh Fringe Festival, in which the sections of the programme (i.e. cabaret, children's shows, comedy, events, music, musicals and opera, spoken world, theatre, dance, exhibitions, and dance, physical theatre and circus) offer an idea of the diversity of spectators.⁸⁷

The types of audience that the festival aims to attract is determined by the characteristics of the festival as such, and depends on elements as the programme of events (e.g. a festival programme can be designed in order to attract an audience of children), the location (dividing the audience into locals and outsiders), economical policies (i.e. discounts and general admission prices), or even the publicity campaign. The abundance of locals and outsiders is usually determined by the size and location of the festival. Large festivals in emblematic locations attract a large number of outsiders.

⁸⁶ Helen Freshwater, *Theatre and Audience* (Houndmills, Basingstoke, Hampshire, UK; New York: Palgrave Macmillan, 2009).

⁸⁷ Although it is possible to speculate about the identity of festival participants, assuming that the target audience of a theatre festival is the same than the target audience of regular theatrical events through the year, this only provides a partial – and probably false – depiction of the situation. In order to obtain reliable data about the characteristics of festival-goers (i.e. profession, gender, class, age, etc) is necessary to employ research methods specially designed for that purpose. Festivals frequently command polls, market research and other research techniques to examine their audience in more depth.

Regarding the programme of events, a diversified programme might attract a larger audience with activities such as workshops, post-shows debates, or conferences. For instance, the Stratford Festival in Ontario commenced an academic conference running in parallel to the festival in 2015.⁸⁸ This event has a double purpose: to attract another sector of the audience to the festival and generate an academic discussion in that context. Other festivals intend to catch the attention of a large audience by designing a programme including diverse types of activities. That is the case of the Secret Garden Party (Abbots Ripton, UK) or the Latitude Festival (Suffolk, UK), two multidisciplinary art festivals including a theatre programme.

Independently of the individual identities of the festival participants, the nature of many festivals as events gathering a large mass of people is difficult to ignore. As happens in the case of regular theatre-going, festivals are both an individual and a collective experience. In *Les publics des festivals*, a book devoted to the analysis of audiences in French dance and music festivals, Aurélien Djakoane and Marie Jourda draw some conclusions that can be applied to theatre festivals as well. They propose that arts festivals produce micro-societies that are inserted in the society of the city.⁸⁹ As was the case with time and space, festivals generate a juxtaposition of societies or communities, as several groups co-exist in the same spatio-temporal context. These micro-societies do not appear in regular theatrical events or, if they do so, the ties are generally less strong due to the shorter duration. If the totality of festival-goers is considered a community essentially different from that of other citizens in the same city, this festival community can be defined as an imagined community, recalling Benedict Anderson's concept. Festival audiences imagine the rest of festival participants as sharing the same interest and the same spatio-temporal conditions.⁹⁰

⁸⁸ Under the name *2015 Shakespearean Theatre Conference: "Language in Text and Performance,"* the first conference in Stratford Ontario took place from 15 to 18 June 2015. The conference takes place every two years and is a joint initiative of the Stratford Festival, the University of Waterloo and St. Jerome's University.

⁸⁹ Aurélien Djakoane and Marie Jourda, *Les publics des festivals* (Languedoc-Roussillon: Éditions Michel de Maule, 2010) 35.

⁹⁰ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, rev. ed. (London: Verso, 1991) 6-7.

The formation of these imagined communities within the festival structure implies that festival participants recognise each other as such and might interact with other members of the community. Sauter comments on this saying that,

In favourable cases the participants of a festival recognize each other as participants and develop a group identity or a group feeling, start to interact and thus enhance the experience of the event. Such changes in attitudes, which are rarely noticeable in regular performances, probably need certain conditions to evolve.⁹¹

The time conditions of theatre festivals promote the development of group identity. In contrast, the time constraints in regular theatrical events are less favourable for this development. In large events, festival participants might not identify with the totality of festival-goers, but might feel closer to those going to the same productions and frequenting the same spaces. Due to its extensive programme, the Edinburgh Fringe is a good example of how assorted communities can be generated under the frame of a single macro-event. The heterogeneity of productions is one of the main characteristics of the theatres of the Edinburgh Fringe, but venues produce their own communities. The central square of the Summer Hall, the venue hosting the most avant-garde productions of the festival, is a good place to observe the movable community around this building, with the square as its physical meeting point partly thanks to the variety of bars and food stalls on it. It is worth noting that these communities are formed both by audiences and other festival participants such as artists, volunteers, or technicians. Festivals create meeting points in which different participants interact. Bernard Focroulle describes festivals as ‘An opportunity to make professionals and amateurs, faithful and casual members of the audience, high and popular culture meet.’⁹² Depending on the nature of the festival, amateurs and professionals meet on the stages (as happens in fringe festivals all over the world), and in each season new members of the audience coincide in time and space with faithful festival participants, generating diverse imagined communities that are never permanent but changeable, as they vary from year to year or are only produced once, as in the case of one-time festivals.

⁹¹ Sauter, “Festivals as Theatrical Events: Building Theories” 20.

⁹² ‘une opportunité pour faire se rencontrer professionnels et amateurs, publics fidèles et intermittents, culture consacrée et culture populaire.’ Focroulle 17.

The generation of festival communities permits the connection with Victor Turner's concept of 'communitas,' an unstructured community in which all members are equal and participate in a shared experience. As in Turner's communitas, theatre festivals generate communities (or micro-societies) that engage in a common experience. According to Turner, 'communitas exists in a kind of "figure-ground" relationship with social structure.'⁹³ This does not mean that communitas presents an active opposition to social structure, but it emerges 'as an alternative and more "liberated" way of being socially human,'⁹⁴ just as happens in theatre festivals in which, as seen before, a carnivalesque atmosphere invades the festival space, producing a time out of time and, simultaneously, an alternative community to that of every-day social structure. Nevertheless, Turner's notion of equality among the members of communitas might be questionable in most theatre festivals, as there might be certain division, and not complete equality, between different groups (e.g. audience, performers, press, etc).

Wendy Clupper argues that Turner's concept can be applied to the Burning Man Festival, an event celebrated yearly in the Nevada desert. She explains that,

the Festival provides a theoretical space for Turner's concept of *communitas* as it allows participants to connect for a common goal in an invented city space where, as citizen-artists, the opportunity exists to perform themselves outside of commercial culture, having dropped their usual social roles.⁹⁵ (emphasis in the original)

The concept of 'communitas' works to perfection in the case of the Burning Man Festival, as there is an equalisation of festival participants in the sense that, although a number of sub-communities can be identified (i.e. organisers, volunteers, etc), they are all simultaneously performers and spectators, as the festival encourages participants to change their customary role of citizens for that of citizen-artists, giving free rein to their creativity. Not all festivals encourage the same feeling of communitas; this depends on the type and size of audience (e.g. smaller festivals might generate communitas more easily) and on the events in the programme (e.g. encouraging a change in the social role of the participants). Whether they give rise to a feeling of communitas or not, the

⁹³ Turner, *From Ritual to Theatre* 50.

⁹⁴ Turner, *From Ritual to Theatre* 51.

⁹⁵ Wendy Clupper, "Burning Man: Festival Culture in the United States," *Festivalising!: Theatrical Events, Politics and Culture*, eds. Hauptfleisch, Temple, et al (Amsterdam: Rodopi, 2007) 232.

festival frame generates a juxtaposition of communities, paralleling the combination of space and time introduced in previous sections.

Festivals are, therefore, both collective and individual experiences. Anderson's idea of imagined communities and Turner's *communitas* enlighten the ways festivals work as collective gatherings, in which the festival-goers relate to other spectators and negotiate their own experience and identity as festival participants. However, it is in the act of selection of each individual festival participant that the generation of meaning characteristic of festivals takes place. Individual festival participants are the ones to construct, through their selections, their own festival experience, a process that increases the spectator's awareness of the possibilities that they have resolved to ignore and which differentiates festivals from regular theatrical events.

2.5 Theatrical Events in the Festival Structure

The gathering of individual theatrical events under a wider frame or structure is the main feature that differentiates the phenomenon of theatre festivals from that of regular productions. It is not possible to speak about festivals without this gathering and, to some extent, the qualities that the elements of space, time and audience acquire in the festival context are a consequence of this grouping. The festival frame affects these dimensions and, at the same time, influences the individual productions presented. The most obvious example of how a festival influences performances is the case of commissioned productions – when a festival commands a particular production to be presented on the festival stages. This implies that the producers will have the festival context always in mind, designing the performance precisely for the elements of that festival: its target audience, a specific space and even the temporal conditions of time out of time. In most cases, the production is shaped to adjust to the identity of the festival. Moreover, the inclusion of a performance in a festival might work as a marketing strategy in its afterlife, ensuring future performances. This means that the life of a commissioned production does not necessarily finish when the festival is over; many of them have a trajectory afterwards, and the imprint of the festival might be visible when presented in other contexts. There are also cases in which, without being

specifically commissioned by a festival, productions are created for the festival frame, as happens with touring productions devised to be performed in the festival circuit.

The festival frame affects productions in more general ways, independently of whether or not they have been created with the festival context in mind. Inserting a production under the label of a festival automatically implies making assumptions about its quality (some festivals only feature well-established artists, whose work has been internationally acclaimed), its style, or its target audience, among others. The information that the festival organisers provide often foregrounds a feature of the production in order to frame it inside the festival;⁹⁶ thus, affecting the reception of the audience. Imagine an avant-garde production of Euripides's *Medea* presented in two festival contexts: the Festival Internacional de Teatro Clásico de Mérida [International Classical Theatre Festival of Mérida] and the Avignon Festival.⁹⁷ It would be, indeed, the same production, but its inclusion in the former will foreground its belonging to the Greco-Roman past, whereas the fact that it is an example of contemporary creation will be emphasised in the latter. This example illustrates how the interpretation of a performance can vary depending on the festival context.

Festival time and space come together in the 'dramaturgy in the presentation structure'⁹⁸ of the productions, that is, the spatial and temporal arrangement of the gathering of shows. Whereas some productions are scheduled at the peak hours of the festivals, others are shown at more inconvenient times. Sometimes festival productions take advantage of those unusual hours and transform them into a distinctive characteristic of the performance.⁹⁹ Similarly, the moment of the festival in which a production is presented acquires different meanings. In festivals lasting for several days, it is not the same performing at the beginning, the middle or the end. Performing on the opening night might have positive connotations, since those productions generally receive extra attention by the press. Performing on a weekday or a weekend tends to be

⁹⁶ Schoenmakers 32.

⁹⁷ The Mérida Festival is a thematic festival concerned with Roman and Greek theatre. See Festival Internacional de Teatro Clásico de Mérida, <<http://www.festivaldemerida.es/>> 3 Feb. 2017.

⁹⁸ Schoenmakers 32.

⁹⁹ That is the case of some early morning performances at the Edinburgh Fringe. The production *Shakespeare for Breakfast*, a classic of the festival, is a Shakespeare-related parody performed at ten in the morning while the audience enjoys a complimentary croissant and coffee. For more on this production see chapter 9.

an indicator of the number of spectators, because the number of festival-goers usually increases at the weekends. Another feature of the dramaturgy in the presentation structure is the placement of the productions in different festival spaces, as they suggest a certain classification (i.e. an association of venue and type of production). In the Almagro Festival, some of the best-known companies perform in the Corral de Comedias, in the city centre, whereas new artists present their work in La Veleta, a small venue in the outskirts. Even the placement of a performance after another might modify the interpretation of the event.

The connections between performances in both temporal and spatial dimensions create a level of meaning different from that in regular productions. In relation to this, Schoenmakers suggests that performances in festival contexts ‘become a “sign” for something, though what that “something” is or could be is difficult to indicate in general terms.’¹⁰⁰ He continues arguing that,

[this] something can be an example of “good practice” in the field of a specific kind of theatre; it can be an example of a new dimension in the use of theatrical means; it can be the emphasis on thematic aspects in two different interpretations of the same play, and so on.¹⁰¹

That ‘something’ that Schoenmakers finds difficulties to identify might refer to the festival itself, as all the examples that he includes are somehow related to the festival as such. In that way, productions in theatre festivals become a sign of the festival itself, the festival in its totality being considered a group of signs that produce the overall meaning of the event. Therefore, it would be possible to articulate a certain festival semiotics, similar to the urban semiotics proposed by Sylvia Ostrowetsky.¹⁰²

In Ostrowetsky’s urban semiotics, the morphemes are the elements that compound the buildings, the signs are single buildings and, lastly, the ‘urbemes’ are the totality of units integrated in a city. In the case of theatre festivals, the morphemes are the elements of the individual performances, the signs the single theatrical events (as Schoenmakers points out), and the ‘festivalemes’ are the totality of theatrical events integrated in the festival. The understanding of festivals as semiotic systems is useful to

¹⁰⁰ Schoenmakers 33.

¹⁰¹ Schoenmakers 33.

¹⁰² Quoted in Carlson, *Places of Performance* 11.

analyse how the same festival can acquire different meanings depending on the particular readings of festival-goers. As they walk in the festival, encoding spatial meaning with their itineraries, the festival participant engages in the active interpretation of the event by deciding to read some of the signs that compound the totality of the festival, while ignoring others. The function of the festival participant is therefore linked to the decoding of the individual productions and the interpretation of their whole festival experience. This implies that festival-goers can have different experiences of the same festival, as they are able to read different signs.

The selection of productions (the ‘signs’ of festivals) is determined by the nature of the festival itself. Theatre festivals provide a certain vision of the performing arts by means of the choice of productions that are presented under the festival frame. The action of selection, usually carried out by the festival director or a group of organisers, is informed by the artistic projects of those festivals, that is, the set of artistic, but also ideological and historical, principles that are used to decide the selection of works to be presented on the festival stages. As a consequence of their selections, theatre festivals privilege some titles but, above all, certain artists and their conception of theatre, over others. The gathering of productions in a festival recalls that of an arts exhibition. The art exhibition is a curated event composed of individual pieces brought together for that occasion. While the meaning of the pieces can be read individually, their insertion in the exhibition implies that they are placed in relation to other pieces, conveying a meaning that they would not have had when presented in isolation. Likewise, theatre festivals are usually curated events, and their productions can be read both individually and as part of the whole event, that is, as pieces of programming selected by the organisers. The artistic mission of a festival is not fixed, but flexible; it is subjected to change throughout the history of the festival and, what is more, is frequently influenced by the festival organisers or the festival director, who might shift the focus of the festival depending on personal preferences.

The gathering of productions enhances the market-place feature of theatre festivals and, as Knowles states, ‘International festivals are first and foremost market places.’¹⁰³ Using the example of European cultural capital festivals, Knowles points out

¹⁰³ Knowles 181.

that festivals can function ‘primarily as manifestations of a theatrical version of late-capitalist globalization,’ creating ‘postmodern marketplaces for the exchange, not so much of culture as of cultural *capital*’¹⁰⁴ (emphasis in the original). This cultural capital is easily identifiable in the selection of productions of certain official festivals, such as the EIF. In this case, the festival presents well-established artists whose cultural capital has been recognised by world-wide, or at least western, audiences. Economic forces are latent in theatre festivals and entering a festival is equivalent to entering a space loaded with ideological and economic implications. Cremona considers that participating in a festival is a meaningful act, ‘even though the persons who make this choice are not necessarily aware of all or any of its political and social implications.’¹⁰⁵ Attending a festival not only generally implies a certain adhesion to the festival artistic ideology, but also entails supporting a specific cultural market. In this view, the festival participant function can be understood as equivalent to that of the cultural consumer. This means that the fulfilment of the festival participant function depends on the purchasing power of the spectator: spectators are able to engage more fully in a festival if they have enough money to go to several activities. In this sense, free festivals can be understood as sites of resistance against these market forces.

In her chapter “The Edinburgh Festivals,” Harvie comments on the Edinburgh Fringe and the EIF in relation to market and globalisation tensions. She analyses these festivals in terms of ‘disneyfication’ and ‘McDonaldization’¹⁰⁶ and explains how these market models ‘threaten to standardise products – as epitomised by the McDonald’s hamburger – but, worse yet, threaten to homogenise cultures – as manifested in the themed “lands” of Disney’s parks.’¹⁰⁷ Festivals run the risk of ‘disneyfying’ the cities in which they are held as they can attempt to offer a homogenised vision of the culture of their locations. Harvie uses the example of how Edinburgh is presented as a kind of theme park during its festival time in August, and establishes a parallelism between the

¹⁰⁴ Knowles 181.

¹⁰⁵ Cremona, “Introduction – The Festivalising Process” 10.

¹⁰⁶ Mega-musicals are considered the best example of the McDonaldization of theatre. Bennett discusses this issue in Susan Bennett, “Theatre/Tourism,” *Theatre Journal*, 57, 3 (2005): 407-248. <<http://www.jstor.org/stable/25068517>> 15 Mar. 2015; for more on McDonaldization and theatre see, Dan Rebellato, *Theatre and Globalization* (Houndmills, Basingstoke, Hampshire, UK; New York: Palgrave Macmillan, 2009) 39-46. George Ritzer has articulated the idea of “McDonaldization” and has analysed the implications of the McDonald’s model in our contemporary society. See George Ritzer, *The McDonaldization of Society*, 8th ed. (Los Angeles: Sage, 2015).

¹⁰⁷ Harvie, *Staging the UK* 76.

festival maps of the city and those of Disneyland – paradoxically both with a castle in the centre. This ‘disneyfication’ consists on offering an over-simplified vision of the location that focuses only on the city centre (the touristic area), leaving more working-class areas aside, at the time that it generates a stereotypical image of Scottish culture consisting on tartan and folklore items.

Productions are frequently ‘McDonaldised’ at the Edinburgh Fringe; this does not refer to their artistic standardization, but rather to the material conditions of production and reception that artists and audiences encounter. The tight timetables of Fringe venues restrict the time slot allowed for each company to an average of one hour and a half, including the get-in and get-out. This entails that, first, productions cannot be very long (performing for longer implies paying more to hire the venue for extra time) and, second, that the setting should be rather simple.¹⁰⁸ These compressed timetables encourage audiences’ rapid consumption of cultural products in a way that recalls the consumption of fast-food. Other theatre festivals, such as Shakespeare festivals in North America or other fringe festivals can be analysed in terms of ‘disneyfication’ and ‘McDonaldization’. In the case of Shakespeare festivals, many of them offer an idealized vision of Shakespeare’s time. This romanticized view on the past recalls the treatment of history in theme parks, where ‘past becomes a universal Disneyland.’¹⁰⁹

The ‘disneyfication’ and ‘McDonaldization’ of theatre festivals is closely connected to the tendencies in global economies, as Harvie asserts: ‘As the free market economy continues to go global, the market of the theatre economy has gone global as well, again with conservative, homogenizing effects.’¹¹⁰ These homogenizing effects can be identified in the choice of works that well-established companies decide to perform in international festivals, most of them relying on well-known plays by canonical authors in order to suppress the language barrier and ease the reception process of festival-goers.¹¹¹ Harvie argues that the material conditions of theatre have imposed ‘further uniformity on production by demanding shows to be accessible to

¹⁰⁸ Chapter 9 explores how these material constraints affect Shakespeare in performance.

¹⁰⁹ Kennedy, “Shakespeare and Cultural Tourism” 179.

¹¹⁰ Harvie, *Theatre and the City* 34.

¹¹¹ Bruce McConachie, “International Festivals.” *Theatre Histories: An Introduction*, ed. Gary Jay Williams, 2nd ed. (London and New York: Routledge, 2010) 486. Chapter 6 analyses how Shakespearean productions at the EIF are one of the signs of the homogenization of authors.

globalised audiences of tourists and international festival audiences.’¹¹² This demand for accessibility can easily fall into over-simplification, and situates theatre festivals as one of the major contributors to theatrical globalisation because, as Bruce McConachie indicates, festivals ‘tend to internationalize aesthetic trends and provide an important showcase for directors with global reputations’;¹¹³ thus, extending those aesthetic trends on a global scale and undermining local trends.

Productions at theatre festivals are decontextualized in so far as they are inserted within a context that is alien to that of their creation. Obviously, this will not be the case of performances specifically commissioned for the festival, as their context of production coincides with that of reception. Ric Knowles analyses the effects of framing different productions in several festivals and summarises his findings under two possible categories. First, productions enable a detachment from their local context and allow audiences ‘to retreat into discussions of theatrical form and technique’;¹¹⁴ fostering a shift from content to form. Alternatively, performances can be perceived to represent their context of production in ways that were unthinkable when presented in their original reception context. This happens, for instance, when the local flavour of a production is more visible in foreign contexts than in its place of origin. In contrast to the problems that Knowles finds in framing of productions in international festivals, Harvie discovers some advantages in these festivals, such as the unique opportunity that is offered to artists of different cultures to work together.¹¹⁵

International festivals are articulated in a double global/local level, being a reflection of what happens in many of our contemporary western cities,

Our city is local when we act locally ... and when we share (everyday) experiences with our neighbours – in the street or at the theatre. It is global when we recognise how it is linked beyond its borders: our neighbours may be immigrants, as we ourselves might

¹¹² Harvie, *Theatre and the City* 41.

¹¹³ McConachie, “International Festivals” 485. To know more about theatre and globalisation see Rebellato, *Theatre and Globalization*; and Bruce McConachie, “Rich and Poor Theatres of globalization,” *Theatre Histories: An Introduction*, ed. Gary Jay Williams, 2nd ed. (London and New York: Routledge, 2010) 482-511.

¹¹⁴ Knowles 182.

¹¹⁵ Harvie, *Staging the UK* 98-9.

be; we hear many languages on its streets; we buy things here from far away – including tickets to international theatre events.¹¹⁶

Harvie suggests that our cities – the places in which most theatrical events are located independently of whether they are presented in isolation or within a festival structure – are at the same time global and local. This simultaneity of the global and the local of the contemporary western city, in which languages and ethnicities are mixed, is also visible in the theatre. In the case of international theatre festivals, the grouping of theatrical events is, on the one hand, embedded in a city, the main representative of its local dimension; on the other, they create a global context due to the gathering of artists and audiences of diverse origin. Jasper Chalcraft and Paolo Magaudda speak about the ‘global localities’ of two music festivals (the Sónar and WOMAD), understanding this term as the synchronism of ‘the global projection of the festival and its local embeddedness,’¹¹⁷ which are two constitutive elements of the process of festivals. Likewise, theatre festivals give rise to these ‘global localities,’ which define them simultaneously as local and global events.

The local dimension of festivals is also usually connected to the inclusion of local artists and audiences. A festival leaving aside local artists and not aimed at attracting the attention of local audiences will not fulfil any cultural function for the surrounding community, although it could be successful in economic terms. A significant example of a festival leaving aside local artists is that of the EIF in its first seasons, excluding Scottish drama. In fact, the first Edinburgh Fringe was created precisely as a counter-reaction to that, the purpose of the first companies being to represent Scottish theatre.¹¹⁸ Today, Scottish artists and audiences are fully integrated in both festivals: Scottish people remain the largest percentage of audience during the festivals, companies from all over Scotland perform at the Fringe, and the EIF periodically includes works by outstanding Scottish artists.

¹¹⁶ Harvie, *Theatre and the City* 71.

¹¹⁷ Jasper Chalcraft and Paolo Magaudda, “‘Space is the Place’: The Global Localities of the Sónar and WOMAD Music Festivals,” *Festivals and the Cultural Public Sphere*, eds. Liana Giorgi, Monica Sassatelli, and Gerard Delanty (Abingdon; New York: Routledge, 2011) 180.

¹¹⁸ The most recurrent critiques at the inception of the festival were the lack of Scottish representation in the theatre section and its elitism. See Jen Harvie, “Cultural Effects of the Edinburgh International Festival: Elitism, Identities, Industries,” *Contemporary Theatre Review* 13.4 (2003): 14. Taylor and Francis Online, <<http://dx.doi.org/10.1080/1048680032000118378>> 22 Dic. 2015.

The phenomenon of tourism that habitually accompanies theatre festivals is part of their global dimension. The specific location of festivals entails that a large portion of the audience has to travel to them, encouraging the rise of cultural tourism. For Denis Kennedy, the journey of the audience to the festival location encourages ‘a sense of pilgrimage to a sacred locale.’¹¹⁹ The experience of going to a festival is, therefore, not only based on attending the shows in the programme, but also on this sense of pilgrimage and on discovering the city itself. In fact, festivals are often placed in cities that are attractive for tourists and, thus, they produce two modalities of tourists that frequently overlap: those visiting the city and those going to the festival.

Cities often undergo a complete transformation during festival time due to the concentration of theatrical events. Such is the case of Edinburgh, Avignon and Almagro. The official narrative of the Avignon Festival describes the medieval city during the festival as ‘a theatre town,’¹²⁰ likewise, Almagro is said to be turned into a stage in July,¹²¹ and a campaign of the City of Edinburgh Council has self-proclaimed their city as ‘the Festival City,’ deliberately using the numerous festivals in Edinburgh as a tourist attraction.¹²² This equation of the cities with theatre allows for two interpretations: as a metonymic reading of the city during festival time (i.e. theatre is the central event in that location and, therefore, the whole city is identified with that event) and, second, as a transfer of the here-and-now feature of theatre to the whole city (i.e. given the special conditions of festival time, the city acquires this here-and-now characteristic of theatre, as the festival experience requires being in that specific location at that specific time). The city, thus, becomes a stage in which festival-goers act as performers, and the festival as a whole is a show, almost a theatre production in itself.

The gathering of individual theatrical events in a festival frame is the distinctive feature of theatre festivals, marking them as essentially different from productions in everyday life conditions. The gathering of productions juxtaposes the three other

¹¹⁹ Kennedy, “Shakespeare and Cultural Tourism” 176.

¹²⁰ ‘une ville-théâtre.’ Festival d’Avignon, *Le Projet Artistique*, <<http://www.festival-avignon.com/fr/le-projet-artistique>> 2 Sept 2015.

¹²¹ Festival Internacional de Teatro Clásico de Almagro, *El Festival*.

¹²² The website Edinburgh Festival City depicts the Scottish capital as ‘the world’s leading festival city,’ Edinburgh Festival City, <<http://www.edinburghfestivalcity.com/>> 8 February 2016.

defining qualities of festivals. Festival time and space are at play in the dramaturgy in the presentation structure, designed by those in charge of selecting the performances (the festival organisers or the director). Festival audiences interact with that structure, enabling the parallelism between texts and festivals. Festival participants move through time and space, actively participating in a selection process to read the festival signs (the individual theatrical events) of their choice. Their reading of the signs conditions their interpretation of their whole festival experience.

If theatre can occur with only one performer acting in front of a spectator, hypothetically, for a theatre festival to exist the only requirement is an actor presenting several theatrical events to a single spectator. However, things are not so straightforward, and the existence of a theatre festival involves several actors and many spectators. Festivals account for multiplicity in terms of time, space, audience and theatrical events. Festival space can be defined as heterotopia, time as heterocrony, festival audiences should be redefined as festival participants – active spectators both in their individual and collective dimension – and theatrical events need to be multiple in order to label a festival as such.

Part 2

Shakespeare Festivals

3 The Origin of Shakespeare Festivals

3.1 Festivalising Shakespeare

Festivalising, as defined in the previous chapters, is the process whereby a festival is created and developed; therefore, festivalising Shakespeare should be understood as the mechanism that places Shakespeare at the core of this process, transforming his works, and often Shakespeare himself, into the main object of the festival. Dissecting Shakespeare festivals implies acknowledging the diversity of forms that these events can adopt. Parades, pageants, art exhibitions, concerts, quasi-religious ceremonies and theatre performances are among some of the most frequent activities that Shakespeare festivals have featured throughout history. Many of these activities were already part of the first Shakespeare festival, Garrick's Great Shakespeare Jubilee, the seed of future Shakespeare festivals, held in Stratford in 1769, which, ironically, did not include the performance of any of Shakespeare's plays. As this chapter shows, Shakespearean celebrations after the Jubilee did not promote the performance of his plays either. Instead, the first festivals celebrated Shakespeare as a national idol somehow independent from his artistic creation.¹ It was only in the 19th century when, little by little, theatre performances were integrated into the celebrations, reassessing the role of Shakespeare as playwright.

As the performance of the plays acquired a more prominent position in Shakespearean celebrations, a distinct category of theatre festival emerged: that of Shakespeare theatre festivals. In the introduction to the volume *Celebrating Shakespeare: Shakespeare and Commemoration*, Coppélia Kahn and Clara Calvo explain that, by putting together Shakespeare's plays in the First Folio, the actors/editors John Heminge and Henry Condell chose to keep 'the man's memory alive

¹ See Péter Dávidházi, *The Romantic Cult of Shakespeare: Literary Reception in Anthropological Perspective* (Basingstoke: Macmillan, 1998); Michael Dobson, *The Making of the National Poet* (Oxford: Clarendon Press, 2001); Robert Sawyer, "From Jubilee to Gala: Remembrance and Ritual Commemoration," *Critical Survey*, 2.22 (2010): 34.

by preserving his writings, so that his words might still be on our lips, centuries later.’² While the commemoration of Shakespeare has been long linked to the cult of the man and not of his works,³ as was the case in those festivals not including the performance of the plays as the Jubilee, Shakespeare theatre festivals emulate Heminge and Condell’s action, praising Shakespeare as a dramatic author.

The celebration of Shakespeare in theatre festivals includes the performance of his plays or their adaptations and off-shoots, and the tendency is to refer to these events as ‘Shakespeare festivals.’ The festival in Stratford Ontario, for instance, was named Stratford Shakespeare Festival at its inception. Years later, the festival changed its name to Stratford Festival (not to be confused with the other Stratford Festival taking place in England) as the plays by other past and present authors acquired more importance. In spite of the withdrawal of the word ‘Shakespeare’ from its name, the Stratford Festival is still considered a Shakespeare theatre festival, with Shakespearean productions occupying most of the programme. As Ron Engle, Felicia Londré and Dan Watermeier suggest in one of the earliest studies on Shakespeare theatre festivals, to be designated as such either a substantial part of the programme needs to be devoted to Shakespeare or Shakespeare is central to the artistic mission.⁴ There are as well Shakespeare festivals that exclusively feature Shakespearean productions. Such is the case of the Buenos Aires Shakespeare Festival,⁵ whose call for the 2017 season claims: ‘The theatre productions presented [to the festival] should be written by Shakespeare or be inspired by his works. Projects with no relation at all with Shakespeare will not be accepted.’⁶

By celebrating Shakespeare through the staging of his works, these theatre festivals are active agents in Shakespeare’s ‘cultures of commemoration,’ defined by Ton Hoenselaars and Clara Calvo as ‘a series of more or less conscious or active attempts to rehearse Shakespeare in the present, as well as efforts to guarantee the

² Coppélia Kahn and Clara Calvo, “Introduction: Shakespeare and commemoration,” *Celebrating Shakespeare: Commemoration and Cultural Memory*, eds. Clara Calvo and Coppélia Kahn (Cambridge: Cambridge University Press, 2015) 4.

³ Kahn and Calvo 6.

⁴ Ron Engle, Felicia Londré, and Daniel J. Watermeier, *Shakespeare Companies and Festivals: An International Guide* (Westport, Conn.; London: Greenwood, 1995) ix.

⁵ The name of the festival in Spanish is Festival Shakespeare Buenos Aires.

⁶ ‘Las obras teatrales que se presenten deben haber sido escritas por William Shakespeare o estar inspiradas en su obra. No se aceptan proyectos que nada tengan que ver con la producción artística de Shakespeare.’ Festival Shakespeare Buenos Aires, *Convocatoria 2017*, <<http://www.festivalshakespeare.com.ar/convocatoria-2017/>> 14 July 2016.

remembrance of Shakespearean things past and present in the future.’⁷ This rehearsing of Shakespeare, corresponding in theatre festivals to the performance of the plays, had its origin in England, but the example of the Buenos Aires Shakespeare Festival is an indication of the expansion of Shakespearean commemoration outside English-speaking territories.⁸ As Calvo points out, it is thanks to the conjunction of Shakespearean afterlives and Shakespearean commemoration that ‘Shakespeare is becoming a truly global author.’⁹ Shakespeare theatre festivals, currently one of the most international forms of Shakespearean celebrations, exemplify how the intersection of afterlives and commemoration is materialised. Another example of this global outreach is the European Shakespeare Festivals Network, an organisation assembling Shakespeare festivals from Czech Republic, Denmark, Germany, Hungary and Poland.¹⁰ Nevertheless, it is not necessary to leave England to explore the global dimension of Shakespeare festivals: recent festivals in the UK have also included artists of diverse international origin.

Focusing on the evolution of Shakespeare festivals in England and also in English-speaking countries in North America, the following pages address how Shakespeare festivals have risen in parallel to the negotiation of Shakespeare as a local, national and global author. This negotiation, already present in Garrick’s Shakespeare Jubilee, has reached contemporary festivals, which attempt to celebrate Shakespeare as a global author. However, before Shakespeare could be celebrated as that global author or, to be precise, global playwright, festivals needed to change the object of their celebration. The incorporation of theatre plays into Shakespeare’s cultures of commemoration introduced the shift from the celebration of the man, to the celebration of the playwright, leading to the idea of Shakespeare festivals as theatre festivals.

⁷ Ton Hoenselaars and Clara Calvo, “Introduction: Shakespeare and the Cultures of Commemoration,” *Critical Survey* 22.2 (2010): 1.

⁸ Notice that this dissertation does not explore Shakespeare festivals outside English-speaking territories, although it focuses on Shakespearean productions in general theatre festivals in the UK, France and Spain in parts 3 and 4.

⁹ Clara Calvo, “Shakespeare at 452,” *Nexus* 2 (2016): 79, <<http://aedean.org/NEXUS/nexus-2016-02.pdf>> 17 Nov. 2016.

¹⁰ The Shakespeare Festival of Catalonia was also part of the network, but the event disappeared in 2014. See European Shakespeare Festivals Network, *About Us*, <<http://esfn.eu/about-us>> 14 Nov. 2016.

3.2 The Seed of Shakespeare Festivals: Garrick's Shakespeare Jubilee

The 18th century has been acknowledged as a key moment in the reinvention of Shakespeare.¹¹ Different cultural and ideological forces collude to shape Shakespeare as literary, theatrical and national icon. In this century, the popularity of his works increases on the London stages, new editions of his plays appear, and the first form of Shakespeare festival, the Jubilee, takes place. This last event is essential to understand the modern conception of Shakespeare not only as the national author of England, as Michael Dobson argues in his work *The Making of the National Poet*, but also as a global one. The 1769 Jubilee is one of the landmarks in this making of Shakespeare; as Dobson observes, the event is seen as 'Garrick's own dramatization of the climax of Shakespeare's investiture as national poet.'¹² From then on, Shakespeare enjoys a privileged position as playwright and literary genius and Stratford is transformed into a place for pilgrimage.¹³ This 'dramatization' is considered the predecessor of all present-day Shakespeare festivals, theatrical or not, as it is the first time that Shakespeare is celebrated with a series of commemorative and artistic activities. As the predecessor of later theatre festivals devoted to the poet, the Jubilee is remarkable for two main reasons: it did not include the staging of any play, although it was amply theatrical, and it generated a certain tension among the local, national and global status of the poet.

The main organiser of the Jubilee, David Garrick, has long been credited with the ascension of Shakespeare in the 18th century. Apart from organising the festival, Garrick was considered the most distinguished Shakespearean actor and director of his

¹¹ See Dobson, *The Making of the National Poet*; Fiona Ritchie and Peter Sabor eds. *Shakespeare in the Eighteenth Century* (Cambridge; New York: Cambridge University Press, 2012); Gary Taylor, *Reinventing Shakespeare: A Cultural History from the Restoration to the Present* (New York: Oxford University Press, 1989).

¹² Dobson, *The Making of the National Poet* 15.

¹³ Stratford already received some literary tourism before the Jubilee, but it became a more popular destination to pay homage to Shakespeare after the 1769 celebrations. Shakespeare tourism is nowadays one of the main economic forces of this Warwickshire town. For more about Shakespeare, tourism and Stratford see Kennedy, "Shakespeare and Cultural Tourism;" Nicola Watson, "Shakespeare on the Tourist Trail," *The Cambridge Companion to Shakespeare and Popular Culture* (Cambridge: Cambridge University Press, 2007) 199-226; Nicola J. Watson, *The Literary Tourist* (Basingstoke: Palgrave Macmillan, 2006); Diana Henderson, "Shakespeare: The Theme Park," *Shakespeare After Mass Media*, ed. Richard Burt (Basingstoke: Palgrave, 2002), 107-26; Balz Engler, "Stratford and the canonization of Shakespeare," *European Journal of English Studies*, 1.3 (1997): 354-366.

time thanks to his productions of Shakespeare's plays in Drury Lane.¹⁴ Garrick's role is instrumental to Shakespeare's rise; however, as Fiona Ritchie and Peter Sabor suggest, 'Shakespeare has already achieved cultural prominence by the time the actor made his debut on the London stage on 19 October 1741.'¹⁵ To explain this, Ritchie and Sabor point out that the statue of the poet in Westminster Abbey, which placed Shakespeare among other national authors, was unveiled in 1741, the year of Garrick's premier.¹⁶ Moreover, Shakespeare's plays were increasingly popular on the London stages, and he secured his position in the repertoire thanks to the coincidence of several factors: his plays did not have to be submitted to the Lord Chamberlain's Office, he could not claim a commanding share of the benefits after the third performance – as was the case with living authors – and his plays could be used as a tool in the tide of nationalist sentiment due to the War of the Seven Years against France.¹⁷ The growth of Shakespeare's plays was such that a quarter of the performances in the season 1740-1 consisted of plays by Shakespeare.¹⁸ Instead of seeing Garrick as the promoter of Shakespeare, or Shakespeare as the promoter of Garrick, it is more accurate to state that the actor and the poet helped each other to raise their status.

The first idea for the Great Shakespeare Jubilee, as it was officially called, came in 1767, when the town council in Stratford-upon-Avon determined to rebuild the Old Town Hall and left a space for Shakespeare's statue.¹⁹ Stratford authorities asked David Garrick to order 'a statue of the Bard and a portrait of himself so as to commemorate their joint fames together.'²⁰ Garrick, flattered by the offer, proposed the celebration of a festival to honour Shakespeare's memory and to cover the expenses. Oddly enough, the dates chosen did not coincide with the year of the bicentenary of the poet's birth, not even with the day of his anniversary in April; the celebrations took place from 6 to 8

¹⁴ There are numerous accounts of the life and career of David Garrick see, for instance, George Winchester Stone, Jr., and George M. Kahrl, *David Garrick: A Critical Biography* (Carbondale: Southern Illinois University Press, 1979); for a brief account on the actor see Stanley Wells, *Great Shakespeare Actors: from Burbage to Branagh* (Oxford: Oxford University Press, 2015).

¹⁵ Ritchie and Sabor 3.

¹⁶ Ritchie and Sabor 6.

¹⁷ Robert Shaughnessy, "Shakespeare and the London stage," *Shakespeare in the Eighteenth Century*, eds. Fiona Ritchie and Peter Sabor (Cambridge; New York: Cambridge University Press, 2012) 170.

¹⁸ Shaughnessy 168.

¹⁹ Some accounts on the Jubilee include Christian Deelman, *The Great Shakespeare Jubilee* (London: Michael Joseph, 1964); Martha Winburn England, *Garrick's Jubilee* (Columbus: Ohio State University Press, 1964); Johanne M. Stockholm, *Garrick's Folly* (London: Methuen, 1964).

²⁰ Dávidházi 38.

September 1769, dates with no significant relation to Shakespeare. In spite of all kinds of difficulties (e.g. the amphitheatre was not finished two weeks before the opening of the event, there were not enough lodgings in Stratford to accommodate all London visitors, etc), the festival opened on 6 September 1769. Garrick acted as the Steward of the Jubilee, wearing Stratford's wand and a medallion made of mulberry wood from the famous tree supposedly planted by Shakespeare himself in New Place, the house that the playwright bought in Stratford.

The Jubilee set in motion the process of festivalising Shakespeare, paving the way for later theatre festivals in spite of the lack of plays. The gathering of activities was not composed of individual theatrical events, but of a variety of commemorative activities. Those activities included the recitation of an ode written by Garrick himself, concerts, parades, balls, a horserace, daily feasts for breakfast and lunch and the popular pageant of Shakespeare's characters that had to be cancelled because of the rain. Even though Garrick's association with Shakespeare in the theatre was already intense, these activities – which in a modern theatre festival would be considered peripheral rather than central – were to occupy a programme almost completely exempt from Shakespeare's own words.²¹ This absence defines the Jubilee as a commemorative festival in which the man, rather than the author, was praised.

Without the performance of the plays or the recitation of Shakespeare's poems, the main activity of the festival was the ode, written by Garrick himself and delivered in front of a newly erected Shakespeare's statue.²² The ode combined Garrick's recitation with musical excerpts, generating a highly theatrical and, at the time, solemn ambience. As John A. Parkinson comments, 'Garrick's spoken lines interposed with vocal solos and choruses, achieving another well-planned coup de theatre.'²³ With the ode instead of the plays as the 'coup de theatre,' Garrick's words, and not Shakespeare's, occupied a central position in the event. The ode worked 'as the most important substitute for

²¹ However, Shakespeare's words were not completely absent. Some lines from the plays found their way into Garrick's ode. See Vanessa Cunningham, *Shakespeare and Garrick* (Cambridge, UK; New York: Cambridge University Press, 2008).

²² Had the pageant taken place, it would have probably occupied this central position. Actually, the tradition of the Stratford pageant is frequently credited to Garrick. Notice that no pageant was held in Stratford in 1769, but the performances of the play *The Jubilee* (a re-telling of the events in Stratford performed in Drury Lane by David Garrick) did include it.

²³ See John A. Parkinson, "Garrick's Folly: Or, the Great Stratford Jubilee," *The Musical Times* 110.1519 (1969): 925, <<http://www.jstor.org/stable/952978>> 14 Mar. 2015.

Shakespeare's own words,²⁴ transferring the authority of the poet to the words written by Garrick and, therefore, generated an association between Garrick and Shakespeare and vice versa.

Apart from creating a firm link between Shakespeare and Garrick, the Jubilee also established the definitive connection between Shakespeare and Stratford. As the dates bore no special relevance to Shakespeare, part of the mystique of the event was based on the fact that Shakespeare was being celebrated in his hometown. Roger Abrahams notes that, 'the more tied the event to an occasion, the more ceremonial or festive it becomes.'²⁵ Coming as it did five years after the second centenary of the poet's birth, when such celebration would have seem more opportune, the Jubilee took place in dates with no direct relation to Shakespeare. Garrick's celebrations were an unusual type of commemorative festival, one in which occasion (the second centenary of the poet's birth) was substituted by place (the poet's hometown). Thanks to the Jubilee, Stratford became an emblem of recurrent celebrations of the English poet, turning Shakespeare's hometown into the location to witness the birth of Shakespeare theatre festivals.

In spite of its placement in Stratford, the Jubilee failed in its attempt to negotiate Shakespeare's identity between the local and the global or, what is more, between the local and the national. This was partly due to its target audience as well as to the contradictions in its official discourse. The festival aimed to attract a specific profile: London bourgeoisie audiences, who went to Stratford in a sort of pilgrimage, while the attendance of the local inhabitants was reduced to a few participants, above all from the upper classes.²⁶ The location in Stratford suggested the commemoration of Shakespeare as local author;²⁷ however, the fact that the celebration remained in the hands of the local aristocracy and London visitors gave rise to a festival in which a more popular and truly local Shakespeare was out of place.

²⁴ Dobson, *The Making of the National Poet* 216.

²⁵ Roger Abrahams, "An American Vocabulary of Celebrations," *Time out of Time: Essays on the Festival*, ed. Alessandro Falassi (Albuquerque, N.M.: University of New Mexico Press, 1987) 177.

²⁶ In her account of the Jubilee, England provides a list of some people that is known to have attended the event, including some personalities of the town. See England 245.

²⁷ Dávidházi 39.

The presentation of Shakespeare as ‘the rightful property of a cultivated London society’²⁸ and not as a Stratfordian, when he was precisely celebrated in his hometown, is paradoxical. However, this is not the only contradiction regarding identity construction in the celebrations. While the official discourse attempted to picture Shakespeare as a universal artist, with the Jubilee ribbon in the colours of the rainbow as an allegory of Shakespeare’s universal genius, the claims for Shakespeare’s universality were counterbalanced with those that reclaimed him as an inherently English genius. According to Dobson,

Now for the first time being praised as the ‘man of all men,’ directly inspired by Nature to voice the universal truths of humanity, and hymned throughout Garrick’s proceedings as self-evidently the supreme writer in world literature, the timeless and transcendent Bard must nonetheless be acclaimed as specifically and uniquely English.²⁹

The contradiction in the presentation of Shakespeare as a universal and English genius came to the fore at two key moments when, during the ode and in one of the ballads, Shakespeare was depicted as superior to all foreign competitors.³⁰ This contradiction generates the tension between a universal Shakespeare, one that belongs to the whole world and stands as the supreme genius of world literature, and a national, English Shakespeare.

The Jubilee prompted the negotiation of Shakespeare’s identity as universal, English and Londoner. The event tried to present a Shakespeare that belonged to Stratford – otherwise it could have been held in London, where Shakespeare developed his professional career – and that was universal. However, the attempt failed, and it might be more accurate to analyse the Jubilee as an event based upon exclusion: Shakespeare is a universal genius but, however, he is undoubtedly English and, although he was born in Stratford, it was in London where he could unfold his genius. In spite of the universal remarks and its placement in Stratford, Shakespeare in the

²⁸ James Shapiro, “Shakespur and the Jewbill,” *Shakespeare Survey* 48 (1995) 51.

²⁹ Dobson *The Making of the National* 219.

³⁰ Dobson, *The Making of the National Poet* 218. Dobson argues that the premise of exclusion of foreigners and local inhabitants was even more noticeable in the afterpiece *The Jubilee*. The play depicted both Stratfordians and foreign visitors as ridiculous and humorous characters.

Jubilee belonged to the London mid-upper class society that had moved to Stratford to celebrate the poet.³¹

The Jubilee set the ground for later Shakespeare festivals, which still commemorate the poet two centuries after Garrick. The basic constituents of the events were those typical of festivals: time (capitalising somehow irrelevant dates as time to celebrate Shakespeare), space (with particular relevance of the location in Stratford), audiences (with a very specific profile, upper classes, in particular from London) and the gathering of activities, even though these were not theatrical events. Its celebration in Stratford and not in the capital was to be one of the defining characteristics of the festivities, establishing the poet's hometown as the location for upcoming Shakespeare theatre festivals. Later festivals inherited the constituents of the Jubilee, and also the tensions regarding the ownership of Shakespeare.³² They also received something more important from Garrick's celebrations: the need or desire to celebrate and commemorate Shakespeare, no matter whether his words are involved or not.

3.3 Theatre Festivals in the Making

David Garrick can be credited with being the first to promote and engage in the celebration of Shakespeare; however, the work of those who came after him secured the perpetuation of these celebrations. Even without Garrick, who declined the proposal of the Stratford authorities to be in charge of future celebrations, the influence of the Jubilee was noticeable in later commemorations, which borrowed from the 1769 events not only the whole idea of celebrating Shakespeare, but also some of Garrick's 'rituals of bardolatry that endure to this day.'³³ As this section shows, the Stratford festivals that followed did not just recreate the activities of the Jubilee, but also implemented their own, introducing theatrical performances in the festival programme for the first time.

³¹ However, it is interesting to notice that the afterlife of the Jubilee had an international dimension. The play *The Jubilee* was staged in Dublin, New York and Philadelphia, among other locations. For a more detailed account on this see Dávidházi 49.

³² For a discussion on the global/local dimension of Shakespeare and contemporary theatre festivals see chapter 4, 4.3 "The Global Shift: Celebrating Shakespeare World-Wide."

³³ Kahn and Calvo 6.

Kahn and Calvo argue that those ‘rituals of bardolatry’ are more noticeable ‘in the annual Shakespeare’s birthday celebration in Stratford-upon-Avon.’³⁴ From 1770 onwards, Stratford held annual festivals preserving some of the activities of the Jubilee, as public meals or balls.³⁵ They also introduced a procession of artisans, inspired by Garrick’s cancelled pageant, which by 1827 had become the pageant of Shakespeare’s characters that has reached our days. The pageant became the favourite attraction of the Stratfordians, who were actively engaged in most of the festivals after 1769.³⁶ While the Jubilee established the link between the celebration of Shakespeare and his hometown, time acquired a new significance in upcoming festivals, appointing 23 April, Shakespeare’s birthday, as the legitimate date for the commemorative activities.

The first hints of theatrical performances in the Stratford festivals, which were celebrated all through the 19th century, did not appear until 1830. Due to the royal patronage of George IV – whose adopted birthday coincided with Saint George’s day and, thus, also with that of Shakespeare – the festival was called the Royal Gala, receiving more national attention than ever before.³⁷ In Robert Hunter’s first-hand account of 19th-century festivals, the mention of the theatrical performances in 1830 goes almost without notice; in contrast, he gives a detailed description of the pageant, which is reported to include a variety of Shakespeare’s characters, plus the participation of the local authorities and military bands.³⁸ The only reference to the performances appears in his report of the first day, in which Hunter acknowledges that there was ‘A dramatic performance at the theatre, in which Mr. Kean appeared.’³⁹ With the pageant as the main attraction of the celebrations, little more is known about these performances. Not even the plays performed, and whether they were Shakespearean or not, are known with certainty. According to Robert Sawyer, whereas the first was not

³⁴ Kahn and Calvo 6.

³⁵ Susan Brock and Sylvia Morris, “‘Enchanted ground’: Celebrating Shakespeare’s Birthday in Stratford-upon-Avon,” *Shakespeare Jubilees: 1769-2014*, eds. Christa Jansohn and Dieter Mehl (Zürich: LIT, 2015). 31-55.

³⁶ Brock and Morris date the first pageant of Shakespeare characters in Stratford in 1826. Brock and Morris 37.

³⁷ Sawyer 30; Richard Foulkes, *Performing Shakespeare in the Age of Empire* (Cambridge: Cambridge University Press, 2002) 62.

³⁸ Robert E. Hunter, *Shakespeare and Stratford-Upon-Avon* (London, Birmingham, 1864) 82-85.

³⁹ Hunter 85.

Shakespeare's, the accounts of the time suggest that the second might have been *Hamlet*.⁴⁰

Given the inclusion of performances in the Gala, Sawyer argues that the combination of theatre and tourism 'began at the 1830 Gala ... even if the official narrative of the time failed to recognise its importance.'⁴¹ Alternatively, it can be considered that if the performances are not foregrounded by Hunter and others is because they were not regarded as significant for the celebrations. The link between tourism and theatre and, therefore, the celebration of Shakespeare and theatrical performance, was not established until a few years later.

The tercentenary anniversary of Shakespeare's birth in 1864 introduced a more considerable and visible programme of theatrical performances.⁴² The 1864 official week of celebrations was arranged with a whole theatre programme in addition to the accustomed set of activities. Even if the performances were still not as central in the programme as they are in contemporary Shakespeare theatre festivals, in which the plays are the main protagonists of the celebrations, their insertion in the festival contributed to shift the focus from the man to the playwright. The plays were *Twelfth Night*, *The Comedy of Errors*, *Romeo and Juliet* and *As You Like It*, plus the French comedietta *My Aunt's Advice*, whose inclusion in the otherwise fully Shakespearean theatre programme anticipated the trend of later Shakespeare festivals to feature non-Shakespearean plays too. All the productions were staged in a wood pavilion, a festival venue built for the occasion in New Place gardens, where the Memorial Theatre was placed years later.

The process of festivalising Shakespeare has been underlined by constant negotiations regarding the global/local dimension of the poet. The controversy surrounding the invitation to a couple of foreign players to stage the works of the national poet in 1864 illustrates part of this negotiation. The controversy started after

⁴⁰ Sawyer 34.

⁴¹ Sawyer 35.

⁴² For an in-depth analysis of the festival see Richard Foulkes, *The Shakespeare Tercentenary of 1864* (London: Society for Theatre Research, 1984). Moreover, Hunter offers a first-person account of the celebrations in the book *Shakespeare and Stratford*. The official programme of the 1864 festival can be accessed online. See Official Programme of the Tercentenary Festival of the Birth of Shakespeare, <<http://www.archive.org/stream/officialprogram01unkngoog#page/n8/mode/2up>> 10 Apr. 2015.

the organising committee had suggested the French-born actor Charles Fechter to perform the title role in *Hamlet*. On hearing about this, the actor Samuel Phelps – who had offered himself to perform in the festival before Fechter had been invited – felt terribly insulted, as he had been asked to play Leonatus in *Cymbeline* whereas Fechter had been offered *Hamlet*. Phelps then complained and claimed the right ‘to receive due consideration’,⁴³ which meant ‘the part of *Hamlet*, and nothing else.’⁴⁴ The confrontation between the actors was professional, but the public protested and sided with Phelps claiming the national ownership of *Hamlet*. In the words of Day and Trewin, ‘To the surprise of the Committee, playgoers began to protest. Whilst admitting that love for Shakespeare was universal, people could not, or would not, condone the choice of a foreign Shakespeare.’⁴⁵ Fechter finally withdrew and neither he nor Phelps appeared on the stages of Stratford. Finally, *Hamlet* was not staged in the festival and, instead, a performance of *Romeo and Juliet* was performed by the Princess Company.

The incident with Fechter and Phelps was not the only one to reinforce the tension between Shakespeare as English and universal author. The *Romeo and Juliet* production brought with it a similar occurrence, involving the English actor Helen Faucit and the French Stella Colas. Faucit was to perform Rosalind in *As You Like It*, whereas Colas was cast as Juliet – one of Faucit’s favourites parts. The main role in a comedy could not be equivalent with the title role of a tragedy and, thus, Faucit decided not to perform.⁴⁶ As Foulkes states, the four actors, ‘were jealous of their professional reputation and over-reactive to any suspected slight to their dignity.’⁴⁷ At the end, only Colas appeared in the festival, receiving some critiques due to her foreignness. Robert Hunter states that,

As I have so strong an aversion from hearing the sublime and beautiful language of Shakespeare read with a foreign and broken accent, I cannot say anything of the performance myself. The correspondent of the *Standard* declined entering into any criticism, as he ‘did not understand Miss Stella Colas.’⁴⁸

⁴³ Muriel C. Day and John Courtenay Trewin, *The Shakespeare Memorial Theatre* (London; Toronto: J. M. Dent & Sons, 1932) 20.

⁴⁴ Day and Trewin 29.

⁴⁵ Day and Trewin 29.

⁴⁶ Nevertheless, Faucit contributed to the funds of the festival.

⁴⁷ Foulkes, *The Shakespeare Tercentenary* 13.

⁴⁸ Hunter 225.

The negative overtones of his judgement are, however, counterbalanced as he adds immediately after, ‘But I have heard no mean judges of acting speak in very high terms of the histrionic capabilities of the young *tragedienne*’⁴⁹ (emphasis in the original).

These controversies, partly based upon professional pride but also involving national ownership, contrast with the claim of Shakespeare as a universal author, as well as with other non-theatrical events involving foreigners during the festival.⁵⁰ Werner Habicht comments on the international side of the event, with the attendance of a German delegation including some Frankfurt professors. At the toast of the banquet on the first day, the earl of Carlisle, president of the Stratford committee, made a few international remarks, ‘He noted that even the French had by now ceased to shot poisonous Voltairean arrows at the British poet, and even from Russia a congratulatory message had arrived.’⁵¹ The earl was more ironic when speaking about Germany (‘I believe her boast is that she [Germany] reveres, understands and fathers [Shakespeare] even more thoroughly than ourselves’),⁵² but the presence of the German delegation reveals the intention to celebrate Shakespeare internationally. The ironic tone of the earl and the incident with the actors suggest that whereas foreigners could worship the poet, they were not allowed to ‘embody’ him, that is, to recite his words on the stages of Stratford.

Neither the theatre plays nor the banquet with international representatives were the central pieces of the celebrations. This role was reserved to an event organised on the margins of the official programme: the pageant of Shakespeare’s characters, which brought with it another dispute concerning the ownership of Shakespeare, this time at a local level. The entire town of Stratford had been involved in the preparations for the festival: the houses were painted and decorated for the special occasion, and Stratford underwent ‘a complete overhaul and renovation’.⁵³ Nevertheless, the celebrations of the official festival programme in the first week were devised for the enjoyment of the upper-classes, the ones able to pay the high prices of the festival activities, including the

⁴⁹ Hunter 225.

⁵⁰ Some years later, the unfurling of national flags from all over the world became another frequent activity of the birthday celebrations, acknowledging the international interest in Shakespeare.

⁵¹ Werner Habicht, “Shakespeare Celebrations in Times of War,” *Shakespeare Quarterly*, 52.4 (2001): 443, <<http://www.jstor.org/stable/3648697>> 15 Aug. 2013.

⁵² Quoted in Habicht 443.

⁵³ Hunter 163.

performances.⁵⁴ During the first week of celebrations, the only activities that the lower classes could enjoy were some fireworks and watching the feast of the banquet from the distance, and that only after having previously paid an entrance fee.

Excluded from the celebrations, the inhabitants of Stratford had set their hopes in having a pageant as the one in previous years, which was deliberately eliminated from the programme as, in the opinion of the organisers, it was a frivolous event to celebrate ‘the memory of a great man’.⁵⁵ Instead, the official festival programme was followed by four additional days of entertainments to please popular classes. The programme included its own theatre performances, with *Othello*, *Much Ado About Nothing* and the trial scene of *The Merchant of Venice*, all staged again by Mr Creswick’s company at much more popular prices than the performances of the previous week.⁵⁶

However, the omission of the pageant from the week of official celebrations led to a protest, with posters addressing the people of Stratford appearing all over town before the festivities commenced. Under the headline, “Shakespeare, the poet of the people,”⁵⁷ the posters urged Stratford citizens to organise their own festival and claim their right to celebrate a Shakespeare that was not the sole property of those worthy enough to attend the pricy events. The pageant – a fringe, unofficial event organised by an independent committee – took place on 2 and 3 May and was a big success, attracting more visitors to Stratford than the official celebrations. Thanks to the pageant, the people of Stratford claimed Shakespeare not only as their local author, but also as the author of the people.

Compared to previous festivals, the 1864 celebrations were a step forward due to the re-appropriation of Shakespeare by Stratford citizens. As heir to the Jubilee, the festival inherited a set of activities and had to face similar problems, with the ongoing negotiation about Shakespeare as a popular author – as suggested by the claims of the

⁵⁴ The prices for these performances were: 21 s.; gallery: 10 s. 6 d.; unreserved seats: 5 s. See Official Programme of the Tercentenary Festival of the Birth of Shakespeare 63.

⁵⁵ Foulkes, *Performing Shakespeare in the Age of Empire* 65.

⁵⁶ ‘Prices of Admission: Reserved Seats, 4 s.; First Tiers, 3s.; Area, 2s.; Lower Tier, 1s.’ Official Programme of the Tercentenary Festival of the Birth of Shakespeare 73.

⁵⁷ Andrew Murphy, *Shakespeare for the People: Working-Class Readers, 1800-1900* (Cambridge: Cambridge University Press, 2008) 1. Murphy uses the example of the events in Stratford to illustrate how the working class appropriated Shakespeare in the 19th century.

local citizens – and the tension between Shakespeare’s universal and national status – as indicated by the incident with the actors and the remarks to the German delegation. Theatrical performances in 1830 were peripheral activities, but those in 1864 gained more relevance, in spite of being overshadowed by the popular pageant. With the inclusion of Shakespearean performances, the 1864 festival – and also the one in 1830 if it is assumed that it included Shakespeare’s plays – shifted slightly the emphasis from Shakespeare the man to Shakespeare the playwright. However, it was not until 1879, with the opening of the Shakespeare Memorial Theatre, that the celebration of the playwright became central to the anniversary festivities. As predecessors of well-established Shakespeare theatre festivals, the celebrations between 1770 and 1879 can be considered ‘festivals in the making,’ active agents in the festivalising process of Shakespeare giving rise to the connection between the festival form, commemorating Shakespeare and the ongoing negotiation of the poet’s identity.

3.4 Performing Shakespeare in the Memorial Theatre

The definitive link between the commemoration of Shakespeare and the performance of his works was established in 1879, when the Shakespeare Memorial Theatre opened its doors on 23 April in Stratford-upon-Avon. For Dennis Kennedy, the erection of this theatre was influenced by the Bayreuth Festival and its venue, ‘the first theatre in history dedicated to a single artist [Wagner], greatly influenced the drive to build the Shakespeare Memorial Theatre in Stratford, which opened three years later, the first theatre in history dedicated to a single dramatist.’⁵⁸ Wagner’s festival in Bayreuth, whose main concern still is to showcase Wagner’s works, anticipates what was going to happen in Stratford and in many other Shakespeare festivals afterwards: the celebration of an artist connected to the enjoyment of his works. Since the opening of the Memorial Theatre back in 1879, theatrical practice in Stratford has evolved significantly, from the first Shakespearean productions performed by regional touring companies, which included Stratford as part of their annual tour, to the establishment of

⁵⁸ Dennis Kennedy, “Foreword: Histories and Nations,” *Shakespeare’s History plays: Performance, Translation and Adaptation in Britain and Abroad*, ed. Ton Hoenselaars (Cambridge: Cambridge University Press, 2005) 4.

a permanent repertory company, the Royal Shakespeare Company (RSC), whose aim is to produce the works of Shakespeare and other authors with a high-quality standard. The purpose of this section is to trace the evolution from the opening of the Memorial Theatre until the changes that foresee the foundation of the Royal Shakespeare Company.

Before a stable theatre festival could be held in Stratford, a functional venue was needed.⁵⁹ The idea of building a theatre to commemorate the poet arose in the tercentenary celebrations of 1864, with the proposal to erect another statue to Shakespeare's memory. Charles Flower had noted during the tercentenary,

Why cold marble, when it should be within the province of our inspiration to keep alive in this town the very spirit of Shakespeare? Why a statue, when we have opportunity to build a theatre wherein his immortal characters may take shape and find a permanent home, for the profit and delight of generations still to come upon the earth?⁶⁰

Years later, in 1877, the foundation stone for a theatre was laid thanks to the generous donation of Charles Flower and other inhabitants of the town.⁶¹

The Shakespeare Memorial Theatre finally opened on 23 April 1879, shifting the attention from the ritualistic activities of previous birthdays to theatrical performance. In the words of Susan Brock and Sylvia Morris, 'for many years thereafter, the Theatre's "Birthday" performance of a Shakespeare play made other celebrations seem superfluous.'⁶² 1879 can be credited as the moment when the gathering of theatrical events, that is, a real theatre festival, became the true protagonist of Shakespeare's celebrations in Stratford, not to be overshadowed by the pageant or other activities that were still carried out. The 'Birthday' performance mentioned by Brock and Morris refers to the play performed on the day of Shakespeare's birthday (also called the birthday play), which used to be the opening play of the season in the early years of the

⁵⁹ There had been other theatres in Stratford before, the latest being demolished in 1872 because it was not practical. For an account of the development of the first years of the Stratford Festival and the Shakespeare Memorial Theatre see Day and Trewin, *The Shakespeare Memorial Theatre*; Ruth Ellis, *The Shakespeare Memorial Theatre* (London: Winchester Publications, 1948); Thomas Charles Kemp and John Courtenay Trewin, *The Stratford Festival. A History of the Shakespeare Memorial Theatre*. (Birmingham: Cornish Bros., 1953).

⁶⁰ Quoted in A. K. Chesterton, *Brave Enterprise: A History of the Shakespeare Memorial Theatre Stratford-Upon-Avon* (J. Miles & Co Ltd, 1934) 8.

⁶¹ His father, Edward Fordham Flower, had been the president of the organising committee of the celebrations in 1864, linking the Flower family and Shakespeare's commemoration for the first time.

⁶² Brock and Morris 41.

festival. The first birthday play – the one to open the Shakespeare Memorial Theatre in 1879 – was meant to be *Hamlet*, but it had to be postponed due to technical reasons. Instead, *Much Ado About Nothing* occupied its place, and was followed by *Hamlet* and *As You Like It*. This first festival lasted ten days, with a different play performed each day by Barry Sullivan's company.

The 1879 festival inaugurated a series of annual theatrical celebrations that grew steadily. Every year, the Governors of the Memorial Theatre, the committee in charge of the venue, hired a company to stage Shakespeare's plays in the festival. A series of companies, different from one season to the next, performed in the first festivals.⁶³ The companies staged their Shakespearean repertoire in Stratford, and frequently included works by other authors. As early as 1880, Shakespeare was sharing the stage with Sheridan (*The School of Scandal*), Bulwer-Lytton (*The Lady of Lyons*) and Shirley (*The Gamester*). The festival did not simply accommodate whatever Shakespearean productions the companies had on their repertoire, but also commissioned new ones to be performed on the birthday day. According to Ruth Ellis,

An early idea was to perform on the Birthday a play rarely seen elsewhere. This was not so simple as it may appear, for the less popular plays were not playing propositions for touring companies and it was necessary for the Governors to devote some of the theatre funds to special productions for this occasion.⁶⁴

Some of the less popular plays that featured at the inception of the festival were, for example, *Cymbeline* (1884) and *Love's Labour's Lost* (1885), both performed by the company of Charles Bernard and Miss Allen. The inclusion and funding of rarely performed plays on the Stratford stage denotes the Governor's intention to make their programme transcend the offerings of other theatres and give an air of uniqueness to the birthday play. The intention might have had an educational side too, in order to familiarise audiences with Shakespeare's less popular plays.

⁶³ See Ellis Appendix.

⁶⁴ Ellis 17-18.

In 1886, the arrival of Frank Robert Benson marked the end of the succession of companies, with the Bensonians becoming the first long-term company in Stratford.⁶⁵ With Frank Benson in charge of the festivals until the final years of the First World War, the festival kept growing and ensuring its position in the English theatre landscape. Ellis describes those years as the time when ‘The combination of great writing, great acting and the quiet beauty of the birthplace made of Stratford Festivals a privileged opportunity treasured by all who experienced then.’⁶⁶ This ‘privileged opportunity’ included an average of eight plays for two or three festival weeks, usually starting on Shakespeare’s birthday. The custom was to perform a new play each night of the festival, which left little time for careful rehearsal. The festival context allowed the company for certain degree of experimentation. In 1901 they staged six history plays as a cycle (*King John*, *Richard II*, *Henry IV Part II*, *Henry V*, *Henry VI Part II* and *Richard III*). Five years later, in 1906, the festival staged a second history cycle – with *Henry IV Part II*, *Henry VI* (the three parts), and *Richard III*.⁶⁷ Frank Benson’s importance as a director of the festival was such that the history of the Stratford Festival is usually told from then on as a succession of its principal directors,⁶⁸ each establishing a distinct period.⁶⁹

The second decade of the 20th century was essential to the development of the Stratford Festival both in terms of outreach and visibility. An additional summer

⁶⁵ Nevertheless, the Bensonians were engaged elsewhere in 1889 and 1890, and Osmond Tearle took control over the festival. Likewise, Philip Ben Greet was in charge of the festival in 1895. Kemp and Trewin 28-29, 32.

⁶⁶ Ellis 30.

⁶⁷ There would not be another history cycle in Stratford until *The War of the Roses*, directed by Peter Hall in 1963. See chapter 4, section 4.1 “Post-War Festivals.”

⁶⁸ Nevertheless, notice that Frank Benson cannot be considered a festival artistic director as it is generally understood nowadays. Instead of curating the event, his company performed all the plays at the festival.

⁶⁹ Those periods are: Frank Benson (1886-1919), W. Bridges-Adams (1919-1934), Ben Iden Payne (1935-1942), Milton Rosmer (1943), Robert Atkins (1944-1945), Barry Jackson (1946-1948), Antony Quayle (1949-1956), the co-direction of Quayle and Glen Byam Shaw (1953-1956), Shaw alone (1957-1959), and the Royal Shakespeare years under the direction of first, Peter Hall (1960-1968), Trevor Nunn (1969-1978), Nunn and Terry Hands (1978–1986), Terry Hands (1986–1991), Adrian Noble (1991–2003), Michael Boyd (2003–2012), and the present-day director of the RSC Gregory Doran (2012–). From Peter Hall onwards the directors have been in charge not of the Stratford Festival – which will eventually disappear to transform into a season – but of the Royal Shakespeare Company. Michel Mullin and Karen Morris offer an account of the theatre in Stratford as a succession of directors from 1886 to 1974. See Michael Mullin and Karen Morris Muriello, *Theatre at Stratford-Upon-Avon: An Catalogue-Index to Productions of the Shakespeare Memorial/Royal Shakespeare Theatre, 1879-1978* (Westport, Conn.: Greenwood Press, 1980).

festival was created in 1910,⁷⁰ with the purpose to increase the popularity of the festival and its number of visitors. According to Kemp and Trewin, the additional season had been Benson's idea, who said that 'sooner or later, it would be needful to consider "a series of summer performances, supplementary to those in the spring."' ⁷¹ The plays at the summer festival, opening in July, were those set for school examination and were accompanied by some educational activities. Such strategies had the purpose to attract a larger audience.⁷² Three years after, the Stratford adventure had the opportunity to continue outside England when some of the productions went on an international tour. Two companies were formed for the occasion: one to tour the United States and Canada and another to perform in South Africa. With two festival seasons plus its international outreach, the Stratford Festival was firmly established.

The prosperity of the festival, as that of Europe in general, was to be disrupted by the First World War. The festival was not cancelled in the early years of the war, but many members of the company went to the front, and Frank Benson substituted them with a company of women and older men.⁷³ 1916 was a year of international tension, but also of Shakespearean celebrations, the year of the tercentenary of Shakespeare's death. This anniversary was more political than the one in 1864, with Shakespeare exalted as a national hero as well as a defender of the English language.⁷⁴ The birthday play in Stratford was *Henry V*, and there was as well a special matinee of *Much Ado About Nothing* and a gala session of assorted scenes from a variety of plays.⁷⁵ In the summer of 1916, Frank Benson and his wife went to France to help in the war.⁷⁶ The Benson's summer season was replaced by the productions of the Old Vic directed by Ben Greet and the festival was cancelled in 1917 and 1918. There would not be another festival until the spring of 1919, when the Bensons came back from France and just

⁷⁰ The summer festival usually included the plays of the spring festival plus some additions.

⁷¹ Kemp and Trewin 85.

⁷² That very year, Robert Benson was proclaimed the second Freeman of Stratford, after David Garrick.

⁷³ Ellis 37.

⁷⁴ See Clara Calvo, "Shakespeare and Cervantes in 1916: The Politics of Language," *Shifting the Scene: Shakespeare in European Culture*, eds. Ladina Bezzola Lambert and Balz Engler (Delaware: Delaware University Press, 2004) 78-94.

⁷⁵ Kemp and Trewin 113-115.

⁷⁶ Frank Benson and his wife Constance went to the West Front, where he drove an ambulance, because they were emotionally stricken by the death of their son in the war, also an actor of the Bensonians. In the Memorial Theatre there is a stained glass memorial window for the several members of the Bensonians who died in the First World War.

played a few scenes in Stratford. The 1916 spring season was going to be the last full festival with Frank Benson, who was followed by director William Bridges-Adams.⁷⁷

Bridges-Adam established the first permanent festival company. Until then, companies performing in Stratford, even in the case of the Bensonians, had been independent artists hired by the Governors. Bridges-Adam's company, completely run by the festival, anticipates the foundation of the Royal Shakespeare Company in 1960. The company was also connected to the making of the National Theatre, which would not be created until 1962. After Benson and the Bensonians withdrew from Stratford, Mr Flower, the chairman of the Governors, agreed with the Shakespeare Memorial National Theatre Committee that their recently founded Shakespearean Company was to be based in Stratford until the construction of a permanent National Theatre.⁷⁸ The committee and the Stratford festival worked together for some years, with the company actually fulfilling the role of a national company in a tour to Oslo in 1922. Soon after, the National Theatre Committee suspended their support of the company due to a financial crisis, which meant that the Stratford Governors had to take financial charge of the company. From then on, the Stratford Festival had not only a venue (the Shakespeare Memorial Theatre), but also a company.

The company and the venue ensured the prosperity of the festival until the Memorial Theatre burnt to ashes in March 1926. The story of the fire is often told together with an anecdote by Bernard Shaw. On hearing about the fire, Shaw was reported to have declared in an interview:

Stratford-upon-Avon is to be congratulated on the fire. The Memorial was one of those shockingly bad theatres put up in the nineteenth century, and it will be a tremendous advantage to have a proper modern building. There are a few other theatres I should like to see burned down. Meantime, I suppose, they will play Shakespeare in a tent. I don't see why not.⁷⁹

Instead of the tent where Shaw had suggested that the productions could go on, the festival was moved to the Picture House in Greenhill Street until a new venue was built.

⁷⁷ Kemp and Trewin 107.

⁷⁸ Ellis 41. One of the main purposes of the Shakespeare Memorial National Theatre Committee was 'To keep the plays of Shakespeare in its repertory', as it was already done in Stratford. See Geoffrey Whitworth, *The Making of a National Theatre* (London: Faber and Faber Ltd) 26.

⁷⁹ Quoted in Kemp and Trewin 138-9.

After his controversial declarations, Shaw made it clear that he fully supported the Stratford festival, 'The Stratford Theatre need not and cannot wait. I hope it is now clear that I am a warm advocate of the Stratford appeal.'⁸⁰

The New Shakespeare Memorial Theatre, designed by Elizabeth Scott, opened its doors on 23 April 1932, with the visit of the Prince of Wales, Sir Frank Benson, the Prime Minister and the French and American Ambassadors. The opening play was *Henry IV Part I*, with Randle Ayrton being the first actor to speak on the stage, as he had been the last to speak in the old Memorial Theatre. With a new venue and national as well as international recognition, it was time to expand the run of the performances: the spring and summer festivals merged in 1933, giving way to six-month seasons soon after. Losing its foregrounding feature due to the time expansion, it could be argued that the Stratford Festival became a season in 1933. Attending a Shakespearean production in Stratford was no longer subjected to the strict time restrictions of festivals; however, the theatre season kept the word festival for some years.⁸¹

The Stratford Festival had overcome difficulties such as not having a permanent company, one war, and the fire, but still had to endure another war, whose end, according to Ellis, 'brought the end of an old order at Stratford.'⁸² The outbreak of the Second World War resulted in the cancellation of the last two weeks of performances in the 1939 season. The festival was held on the following years of the war and attendance grew thanks to the troops and evacuees that were in the area, but the celebrations were less sumptuous than usual.⁸³ However, the growth of the war years was not a guarantee of the success of the seasons in peace-time and some changes were necessary to ensure future continuity. As Kemp and Trewin point out, 'the discriminating saw that the war-time boom would not last, and that if the Memorial Theatre was to rise to its proper place among the country's peace-time amenities, there would have to be drastic changes.'⁸⁴ Once the war had ended, those 'drastic changes' arrived, and the newly

⁸⁰ Quoted in Kemp and Trewin 139.

⁸¹ Brock and Morris acknowledge that the theatre season has always been known as 'Shakespeare Festival,' implying that such name is still in use. Brock and Morris 42.

⁸² Ellis 106.

⁸³ Some festival activities as the official luncheon or the unfurling of national flags were suppressed during the war period.

⁸⁴ Kemp and Trewin 205.

appointed director Sir Barry Jackson was given more power and freedom than previous directors had.

Barry Jackson's changes in the post-war era led to the formation of the Royal Shakespeare Company a few years later. Under his directorship, different producers were appointed to direct the plays of the season, the days of the premiers were separated to allow for longer rehearsal periods, the number of plays per season was reduced and the working conditions improved.⁸⁵ According to David Addenbrooke, 'these Jackson decisions are definite pre-echoes of early Royal Shakespeare Company pronouncements and policies ... and still form the basis of present day RSC company structure.'⁸⁶ His efforts, but also the ones of those who came before and after him, paved the way for the foundation of the Royal Shakespeare Company by Peter Hall in 1960, the first repertory company in the country in charge of staging the works of William Shakespeare, his contemporaries and other modern playwrights.⁸⁷

Had it not been for the decision to build a theatre in 1879, or even for the gathering of theatre productions in the 1864 celebrations, it is doubtful whether the events would have led towards the foundation of a company that even preceded the origin of the National Theatre. Significantly, the festivalising of Shakespeare in Stratford has evolved from the first festival commemorating the man in its birthplace (the Jubilee), the celebrations on the birthday day (the subsequent festivals), to the theatre festivals from 1879 onwards, which led to the continuous celebration of Shakespeare not with a festival, but with a permanent company devoted to the performance of his works.

⁸⁵ David Addenbrooke, *The Royal Shakespeare Company: The Peter Hall Years* (London: Kimber, 1974) 6-8.

⁸⁶ Addenbrooke 7-8.

⁸⁷ For an account on the beginnings of the Royal Shakespeare Company see Addenbrooke, *The Royal Shakespeare Company*; a more critical analysis on the evolution of the company is offered in Colin Chambers, *Inside the Royal Shakespeare Company: Creativity and the Institution* (London; New York: Routledge, 2004).

4 Modern Shakespeare Festivals

4.1 Post-war Festivals: the Festival of Britain and the Quatercentenary

Peace after the Second World War brought the need to relaunch culture and preserve the historical heritage of different nations that had suffered the effects of war, as discussed in chapter 1. Focroulle explores the question of why so many festivals appear at that time and observes that, ‘Festivals are created out of a will to increase the value of the historical heritage.’¹ This will to revalue the historic heritage works both at national and international levels. While some post-war festivals were the product of national exaltation, the purpose of many others was to bring different cultures into contact, expanding the projection of cultural products and, after all, to build a European cultural landscape where art aimed to suppress the effects of borders. The suppression of artistic borders was not the only consequence of the new international festivals in Europe, as they were the first step towards the foundation of other European organisations.

The Festival of Britain (1951) and the four hundredth anniversary of Shakespeare’s birth (1964) followed the first trend of national exaltation, in an attempt to reassert the cultural identity of the country after the two World Wars. Neither of these events included a Shakespeare theatre festival in the strict sense of the word; however, the performance of Shakespeare’s history plays in cycles in Stratford and Birmingham for the Festival of Britain, and later again in Stratford in 1964, gives rise to a sense of festival, a unique occasion to see the history plays performed in a cycle, a format not at all frequent at the time.² The performance of history cycles in these two celebratory years has a double goal: to highlight Shakespeare’s Englishness and to allow the exploration of new theatrical forms, as the format not only enables the understanding of the plays as a continuous narrative, but also favours theatrical experimentation.

¹ ‘Les festivals sont souvent nés d’une volonté de valoriser le patrimoine historique.’ Focroulle 11.

² Anita Hagerman argues that, although the plays have been staged in cycles in the past, it is with the 1951 and 1964 cycles that the format is popularised. See Anita Hagerman, “Monumental Play: Commemoration, Post-war Britain, and History Cycles,” *Critical Survey*, 2.22 (2010): 106-107.

In 1951, the Festival of Britain was devised to commemorate the anniversary of the Great Exhibition of 1851 with five months of cultural events.³ However, commemorating the 1851 exhibition was only an excuse, as the real purpose was to promote a feeling of recovery and reconstruction after the austerity period that followed the Second World War. The Festival of Britain promoted a vision of the country as a leading power in technology and knowledge. The main attraction was the exhibition centre in South Bank, but the festival included all kinds of shows, pageants and exhibitions, among other events, taking place not only in London but throughout the whole country. The official programme was concerned with the London-based activities, but the Festival guide indicated that: ‘Spontaneous expressions of citizenship ... will flower in the smallest communities as in the greatest.’⁴ Only the London programme counted with governmental funding, but many places in the UK joined the celebrations with activities as varied as the painting of facades or performances of amateur theatre groups to celebrate patriotism and recovery. The result was a festival year ‘staged to raise public morale after the war and foster hope in the future.’⁵

Stratford-upon-Avon was one of the places celebrating the festival year, with the performance of the second tetralogy of history plays following the chronological order of the historical events in the plays.⁶ Antony Qualye, then director of the New Shakespeare Memorial, distributed the plays among different directors: John Kidd was in charge of staging *Henry IV Part I*, Michael Redgrave of *Henry IV Part II*, and Qualye himself directed *Richard II* and *Henry V*, the opening and closing plays. Even if each director had his own style, the productions used the same set and cast to erase the differences between them and give a sense of continuity to the whole cycle. According to Richard David, ‘Everything in Anthony Qualye’s production [the whole cycle] was focused on continuity, on the connections and the likenesses between the plays, and

³ For an account on the Festival of Britain see F. M. Leventhal, “A Tonic to the Nation: The Festival of Britain, 1951,” *Albion: A Quarterly Journal Concerned with British Studies*, 27.3 (1995): 445-453, <<http://www.jstor.org/stable/4051737>> 10 Apr. 2015. A more thorough analysis of the events can be found in Becky Conekin, *The Autobiography of a Nation: the 1951 Exhibition of Britain* (Manchester: Manchester University Press, 2003), and also in Adrian Forty, “Festival Politics,” *A Tonic to the Nation: The Festival of Britain 1951*, eds. M. Banham and B. Hillier (Thames and Hudson, 1976) 26-39.

⁴ Official Festival Guide. Quoted in Forty 36.

⁵ Frost and Laing 112.

⁶ The two tetralogies were first staged in 1906, when Frank Benson produced the double tetralogy in the Memorial Theatre in Stratford excluding *Henry IV, Part I*.

their differences were studiously toned down.⁷ David argues that one of the advantages of the presentation of the plays as a tetralogy was that they allowed for cross-references that are not that likely to take place when they are presented in isolation, as is the case, for instance, with the effect of Richard's warning against Northumberland.⁸ The new format and the endeavour to generate a continuous plot also results in other overall effects, such as placing Prince Hal as the hero of the series and diminishing Falstaff's central position. Although David sees the experiment as valuable in itself, he points out that the effort to combine the plays was not completely successful:

Though every effort was bent on making the four plays coalesce, the effect of each is so distinct, so complete in itself, their styles are so divergent, their loose ends so uncompromisingly resist all attempts to marry them, that no single, comprehensive impression emerges.⁹

In spite of the difficulty of unifying the four plays, the fact that Quayle decided to stage a tetralogy and not a series of thematically unrelated plays foregrounds the performances of 1951 against the background of previous seasons, whose plays lack this connection. As a consequence, the 1951 season had a festival-like air. Enabling comparisons between productions is one of the characteristics of theatre festivals, as discussed in chapter 2;¹⁰ however, while festivals generally lead to more incidental comparisons, the choice to stage the history cycle deliberately searches to generate such comparisons. Staging the tetralogy did not only respond to artistic criteria, but was also particularly appropriate at that time. Quayle described the plays as an 'epic of England.'¹¹ This epic mirrored the nationalist ideology behind the London exhibits, reaching its climax with the staging of *Henry V* as the closing play. The play's final speech was adapted to suppress the hints of a menacing future.

The tetralogy in Stratford was paired with another history cycle which also had its origin in the celebrations of 1951, although it was not completed until 1953: the performance of the three parts of *Henry VI* by the Birmingham Rep. The company

⁷ Richard David "Shakespeare's History Plays Epic or Drama?," *Shakespeare Survey*, 6 (1953): 129.

⁸ David 131.

⁹ David 132.

¹⁰ For more on comparisons between Shakespearean productions in the festival structure see 5.3 "Avignon, Shakespeare and Audience Reception."

¹¹ Margaret Shewring, "In the Context of English History," *Shakespeare's Histories: A Guide to Criticism*, ed. Emma Smith (Cornwall: Blackwell Publishing, 2004) 256.

staged *Henry VI Part II* in 1951, added *Part III* in 1952 and performed the three parts all together in 1953. The productions were devised and adapted by Barry Jackson and directed by Douglas Seale, and also sought to project the sense of unity that the Stratford tetralogy had pursued. To do so, Jackson introduced casting changes and other alterations for their performance as a series in 1953.¹² The Stratford and Birmingham performances were somehow connected to the 1951 festival, but they offered two contrasting images of Britain: those in Stratford were in line with the optimistic message of the official festival, whereas the vision of the Rep's cycle was closer to the reality of the country in the after-war crisis. According to Stuart Hampton-Reeves, the *Henry VI* plays 'fit well with the major themes of the period: like England after Henry V, Britain in 1951 was facing the loss of Empire ... following a bruising international war.'¹³ The Rep's performances reinforced this image with the inclusion of the opening soliloquy of *Richard III* to conclude the cycle at the end of *Henry VI Part II*. Apart from giving a sense of continuity to the narration, the addition can be interpreted as a sign of no resolution, a hinder to national celebration with the menacing words 'Now is the winter of our discontent' referring to a bleak post-war moment not very different from the one that Britain was actually facing.¹⁴ In spite of the different approaches in Birmingham and Stratford, Anita Hagerman identifies the choice to perform the history plays for the Festival of Britain with their usefulness 'to reconnect the country with a sense of national identity.'¹⁵

The sense of national identity might have been behind other Shakespearean productions staged in 1951. For the festival year, Laurence Olivier and Vivien Leigh presented *Antony and Cleopatra* at St. James's Theatre and Glen Byam Shaw staged *Henry V* at the Old Vic.¹⁶ Neither of these were part of the official festival programme, but they represented the need to contribute to the festival with such an English emblem as Shakespeare's plays. As in the case of the history cycles, these productions 'reinforce Shakespeare as a national icon' and 'embrace the plays themselves as relics of the

¹² Stuart Hampton-Reeves, "Shakespeare, *Henry VI* and the Festival of Britain," *A Companion to Shakespeare and Performance*, eds. Barbara Hodgdon and W. B. Worthen (Blackwell Companions to Literature and Culture. Malden, MA: Blackwell, 2005) 290.

¹³ Hampton-Reeves 286.

¹⁴ Hampton-Reeves 289.

¹⁵ Hagerman 109-110.

¹⁶ Hampton-Reeves 285.

Elizabethan age'.¹⁷ The variety of Shakespearean performances can also be interpreted as a kind of unstructured Shakespeare festival in which the Festival of Britain served as a frame, the meta-event under which the different Shakespearean performances created a network that generated a festival-like atmosphere.

In 1964, the recently founded Royal Shakespeare Company reactivated that festival-like ambience with a more ambitious project than the 1950s cycles. Shakespeare's whole history cycle, with the trilogy *The War of the Roses* (the three parts of *Henry VI* and *Richard III* adapted into three plays)¹⁸ plus Shakespeare's second tetralogy were performed to commemorate the four hundredth anniversary of Shakespeare's birth.¹⁹ David Addenbrooke describes this season as 'a feast unique in the history of the English theatre',²⁰ which offered the possibility to understand the plays both in isolation and as part of a larger structure. The productions were directed by Peter Hall, with John Barton, Frank Evans and Peter Woods as co-directors. As was the case in the Stratford and Birmingham cycles, this one was also a response to the times, reflecting Peter Hall's view on politics and corruption.²¹ The cycle marked the aesthetics of the early years of the RSC, deeply influenced by Bertolt Brecht's theatre and by Jan Kott's description of Shakespeare's histories.²² Under the effect of Brechtian theatre, the plays attempted to recall both the past and the present. This transformed the histories into 'representations of the now historically distant decline and fall of medieval feudalism and the rise of the bourgeoisie',²³ at the time that it was possible to establish some connections with the Cold War.²⁴ Taking place in the early years of the

¹⁷ Hagerman 109.

¹⁸ The plays of the cycle *The War of the Roses* were *Henry VI*, *Edward IV* and *Richard III*. They had already been produced for the 1963 season and were restaged for the 1964 anniversary. See Chambers 194.

¹⁹ Apart from the three plays of *The Wars of the Roses*, the cycle included *Richard II*, *Henry IV Part I*, *Henry IV Part II* and *Henry V*.

²⁰ Addenbrooke 126.

²¹ Chambers 39.

²² The essay "The Kings," included in *Shakespeare Our Contemporary* had already influenced Brook's *Lear* in 1962. The dark vision of Brook's *Lear* was noticeable in Hall's productions. For more on this influence see Dennis Kennedy, "Foreword: Histories and Nations" 5.

²³ Ton Hoenselaars, "Introduction: the Appropriated Past," *Shakespeare's History plays: Performance, Translation and Adaptation in Britain and Abroad*, ed. Ton Hoenselaars (Cambridge: Cambridge University Press, 2005) 112.

²⁴ Kennedy, "Foreword: Histories and Nations" 6.

RSC, the performance of the whole history cycle reflects the need of the company to attract public attention and use Shakespeare as an agent of national identity.²⁵

Due to their connection with the construction of national identity, Hagerman refers to the Stratford and Birmingham history cycles of the 1950s as ‘event theatre,’ which she describes as ‘ideal projects for celebratory, commemorative occasions.’²⁶ The notion of ‘event theatre’ is quite close to that of theatre festival – if it does not in fact refer to the same object– and can be applied to the 1964 performances too. The theatre projects ‘for celebratory, commemorative occasions’ of the 1950s and 1964 are events foregrounded against the rest of the seasons of the companies. In other words, the special performance of the history cycles turns these seasons into festivals, as they can only be enjoyed in a limited time and in a specific location.

This category of ‘event theatre’ as performances for commemorative occasions can be widened to encompass theatre productions that celebrated Shakespeare outside the borders of Britain in 1964. In Paris, the International Festival of Drama Théâtre des Nations presented several Shakespearean productions by international companies in the Theatre Sarah Bernhardt.²⁷ Other countries, such as Russia, Argentina or the United States also engaged in the remembrance of the anniversary with the performance of Shakespeare’s plays.²⁸ As Mark Thornton Burnett suggests, ‘Stratford-upon-Avon might still be the locus, the point of departure, but the concern was now with the world’s relation to Shakespeare and Shakespeare’s relation to the world.’²⁹ The following sections in this chapter discuss the connection between Shakespeare, theatre festivals and the world.

²⁵ See Hagerman 115.

²⁶ Hagerman 116.

²⁷ The productions were: *Henry V* and *Troilus and Cressida* in German, a Polish *Richard II*, a Tunisian *Measure for Measure*, a Turkish *Twelfth Night* and an English *The Merchant of Venice*. Paris 1964, <<http://www.shakespeareanniversary.org/?Paris,58>> 17 Apr. 2015.

²⁸ See Moscow 1964, <<http://www.shakespeareanniversary.org/?Moscow>> 17 Apr. 2015. The Comedy National Argentina staged *As You Like It* on the occasion of the anniversary. See Homage to Shakespeare in Argentina in 1964, <<http://www.shakespeareargentina.org/FSA/history.html>> 17 Apr. 2015. The New York Shakespeare festival included the productions of *Hamlet* and *Othello*, the *Henry V* by Tyrone Guthrie was presented at Minneapolis, and *King Lear*, *The Comedy of Errors*, *Julius Caesar* and *The Tempest*, all directed by Stuart Vaughan, were produced for the Dallas Theatre Center. See New York 1964, <<http://www.shakespeareanniversary.org/?New-York>> 17 Apr. 2015.

²⁹ Mark Thornton Burnett, “Shakespeare Exhibition and Festival Culture,” *The Edinburgh Companion to Shakespeare and the Arts*, eds. Mark Thornton Burnett, Adrian Streete, and Ramona Wray (Edinburgh: Edinburgh University Press, 2011) 449.

4.2 Shakespeare Festivals in North America³⁰

And he did concern himself with higher aims. To create the lushest, the most beautiful, the most awe-inspiring, the most inventive, the most numinous theatrical experiences ever. To raise the bar as high as the moon. To forge from every production an experience no one attending it would ever forget. To evoke the collective indrawn breath, the collective sigh; to have the audience leave, after the performance, staggering a little as if drunk. To make the Makeshiweg Festival the standard against which all lesser theatre festivals would be measured.

Hag-Seed, Margaret Atwood³¹

At the beginning of the novel *Hag-Seed*, Felix, the artistic director of the Makeshiweg Festival, loses his job after years of commitment to the reinvention of Shakespeare's plays for the festival. Paralleling the overthrow of Prospero from his dukedom by his brother, Felix's assistant, Tony – whose name, from Anthony, might be a translation of Antonio, Prospero's brother – manages to convince the Board to terminate Felix's contract and usurps the director's position. The parallel with the play might escape a reader not very familiar with *The Tempest*; however, the context of reference, that of a Shakespeare festival, is very likely to be well-known to many North American readers.³² The name of the festival is fictional (Makeshiweg is neither a festival nor, as the novel suggests, a Canadian town), but such festival context is widely known both in Canada and the United States.

Since the first half of the 20th century, Shakespeare theatre festivals have flourished all across North America, becoming a distinct festival category tightly associated to free time and holidays. The Oregon Shakespeare Festival, in Ashland,

³⁰ Most of the accounts on these festivals refer to them as Shakespeare festivals in North America, but they only include the festivals in Canada and the United States, not Mexico.

³¹ Margaret Atwood, *Hag-Seed* (London: Penguin, 2016).

³² Many other parallels of *The Tempest* appear in the novel which is, in fact, a rewriting of the play commissioned for the Hogarth Series, a full programme of works based on Shakespeare's plays on the occasion of Shakespeare's four hundredth death anniversary. The titles published include *Dunbar*, by Edward St. Aubyn, *New Boy*, by Tracy Chevalier, *Vinegar Girl*, by Anne Tyler, *Shylock Is My Name*, by Howard Jacobson and *The Gap of Time*, by Jeanette Winterson.

Oregon, the Stratford Festival, in Stratford Ontario, Canada, (probably the festival hidden under the pseudonym of Makeshiweg in Atwood's novel),³³ and the Shakespeare in the Park, held in Central Park, New York City, have been paramount in the expansion of this phenomenon, which now accounts for more than 200 festivals all over the territory.³⁴ This section discusses Shakespeare festivals in North America using these three festivals, and others derived from them, to explore a festival phenomenon typified by its use of space, outreach, target audiences and its approaches to Shakespeare in performance.³⁵

The Oregon Shakespeare Festival is often credited as the pioneer of Shakespeare festivals in North America. Its origins can be traced back to 1935, when it started as a celebration for 4 July.³⁶ Angus L. Bowmer, the founder, decided to stage *Twelfth Night* and *The Merchant of Venice* in the old theatre built in the city as part of the Chautauqua movement, a venue whose roofless structure evoked Elizabethan playhouses.³⁷ Due to the success of these first performances, the festival continued in subsequent years and has been periodically celebrated since then, with the exception of the period of the Second World War. The end of the war brought with it the re-opening of the festival and some organisational changes, as the appointment of Bowmer as the first producing director, working full time for the festival. At the time of Bowmer's appointment, some architectural alterations were made: the old Chautauqua theatre was redesigned in a Tudor style, resembling the yet-to-come Shakespeare's Globe in London (see Figure 7),

³³ In the acknowledgments section at the end of the book, the author declares that the surname of the protagonist, Felix Philips, is borrowed from Robin Phillips, a former director of the Stratford Festival in Ontario.

³⁴ Paul Edmondson and Paul Prescott, "Shakespeare on the Road: Celebrating North American Shakespeare Festivals in 2014," *Shakespeare Jubilees: 1769-2014*, eds. Christa Jansohn and Dieter Mehl (Zürich: LIT, 2015) 301.

³⁵ The sheer volume of Shakespeare theatre festivals in North America has not gone unnoticed in academia. Since 1975, when the first study was published (G. Loney and P. Mackay, *The Shakespeare Complex*), academics have been mainly concerned with providing lists and catalogues of festivals (Ron Engle, Felicia Londré and Dan Watermeier, *Shakespeare Companies and Festivals: An International Guide* 1995; Marcus D. Gregorio, *Shakespeare Festivals around the World* 2004; Amy Scott-Douglass, "Appendix C: Web Resources for Shakespeare Companies and Festivals" 2007). More qualitative studies are those by Lanier in *Shakespeare and Modern Popular Culture*, and Edmondson and Prescott, "Shakespeare on the Road: Celebrating North American Shakespeare Festivals in 2014." Edmondson and Prescott's project "Shakespeare in the Road," whose output was published in a blog, gave an in-depth view of fourteen festivals that they visited on a road trip in the summer 2014. See Shakespeare on the Road, <<http://shakespeareontheroad.com/>> 12 Apr. 2015.

³⁶ For more on the Oregon Shakespeare Festival visit the festival site Oregon Shakespeare Festival, <<https://www.osfashland.org/>> 19Apr. 2015.

³⁷ A movement of performers and lecturers who travelled through the rural States.

and an additional new indoor theatre was built in 1970. The Oregon Shakespeare Festival works today as a summer season, with shows from June to early October in the Elizabethan theatre, while the indoor venue offers a ten-month schedule. Every season, the festival's repertory company presents an average of eleven plays, both classical and contemporary, of which a good number is by Shakespeare.

The other landmark of Shakespeare festivals in North America is the Stratford Shakespeare Festival in Ontario, Canada.³⁸ In 1951, while the Festival of Britain was taking place in the UK, Tom Patterson came up with the idea of creating a Shakespeare festival in his hometown on the banks of the Avon. With Stratford's river and town named after the English Stratford-upon-Avon, it just seemed natural that the Canadian equivalent could claim its own Stratfordian Canadian Shakespeare.³⁹ After two years of hard preparations, the Stratford Shakespeare Festival opened its doors in the summer of 1953.⁴⁰ The withdrawal of the railway industry had brought with it the decline of the city, and Patterson's idea of the festival was to transform Stratford into a cultural destination. The festival was prominently Canadian, but the connection to old England was essential during its first years. The first artistic director was the well-known English director Tyrone Guthrie, and the first festival cast the British actors Irene Worth and Alec Guinness. The first two plays were *Richard III* and *All's Well That Ends Well*, directed by Tyrone Guthrie himself. Due to their success, the plays ran for six weeks instead of the four that had been initially planned. As happened at the Oregon festival, the festival expanded later its repertory to incorporate plays by other classical and contemporary authors, and it changed its name from Stratford Shakespeare Festival to Stratford Festival. Although Shakespeare was eliminated from the name to widen the scope of the event, he remains the most performed author on the Stratford stages, and the promotion and staging of his plays remain at the core of the festival's artistic mission

³⁸ There have been numerous publications concerning the Stratford Festival. For an account on the first seasons see, for instance, Tyrone Guthrie and Robertson Davies, *Twice Have the Trumpets Sounded; a Record of the Stratford Shakespearean Festival in Canada, 1954* (Toronto: Clarke, Irwin 1954).

³⁹ The Stratford in Ontario, Canada, is frequently referred to as 'the other Stratford' to differentiate it from the homonymous English town.

⁴⁰ For a whole account of the inception of the festival see the documentary "The Stratford Adventure," <<http://www.thecanadianencyclopedia.com/articles/stratford-shakespeare-festival>> 20 Apr. 2015. See as well Caroline Bart-Riedstra and Lutzen H. Riedstra, *Stratford: Its Heritage and Its Festival* (Toronto: James Lorimer & Company Ltd., 1999); Robert Cushman, *Fifty Seasons at Stratford* (Toronto, Ont.: McClelland & Stewart, 2002).



Figure 7. Oregon Shakespeare Festival

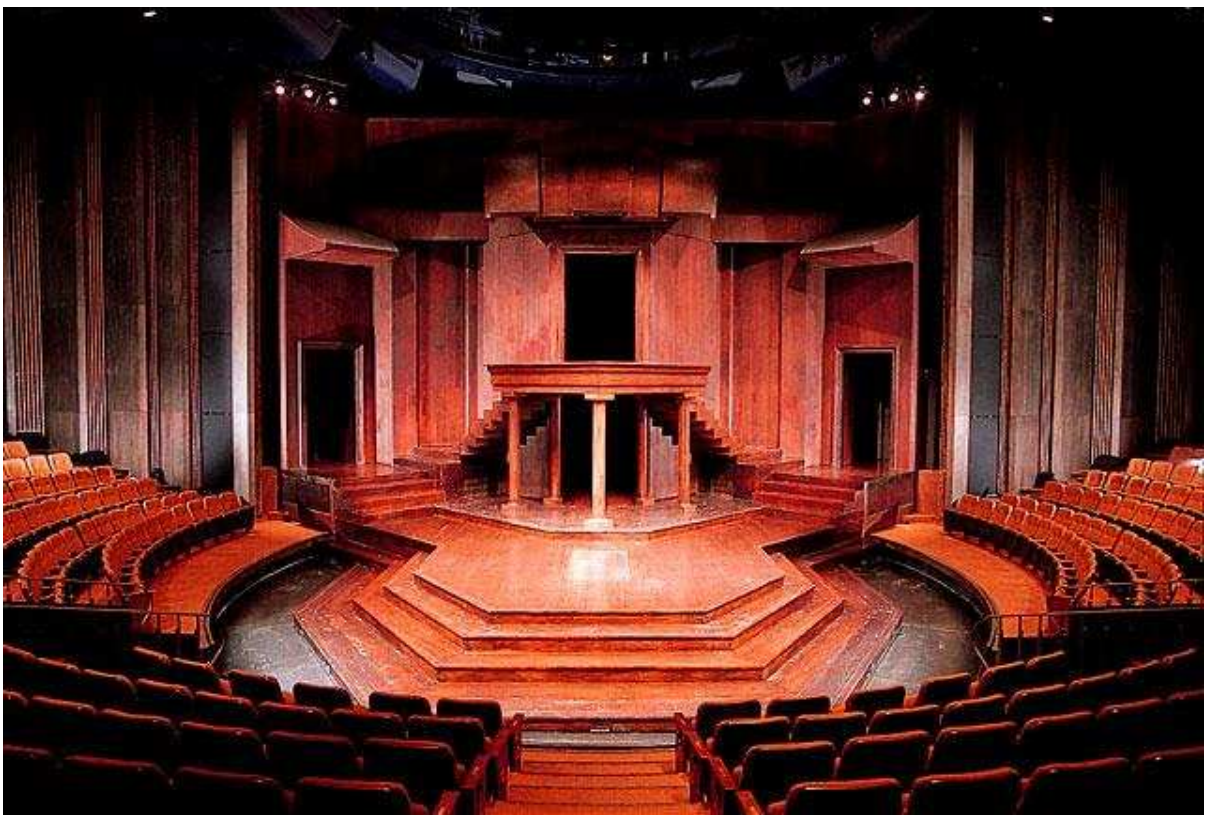


Figure 8. Stratford Festival Theatre



Figure 9. Delacorte Theatre, Central Park

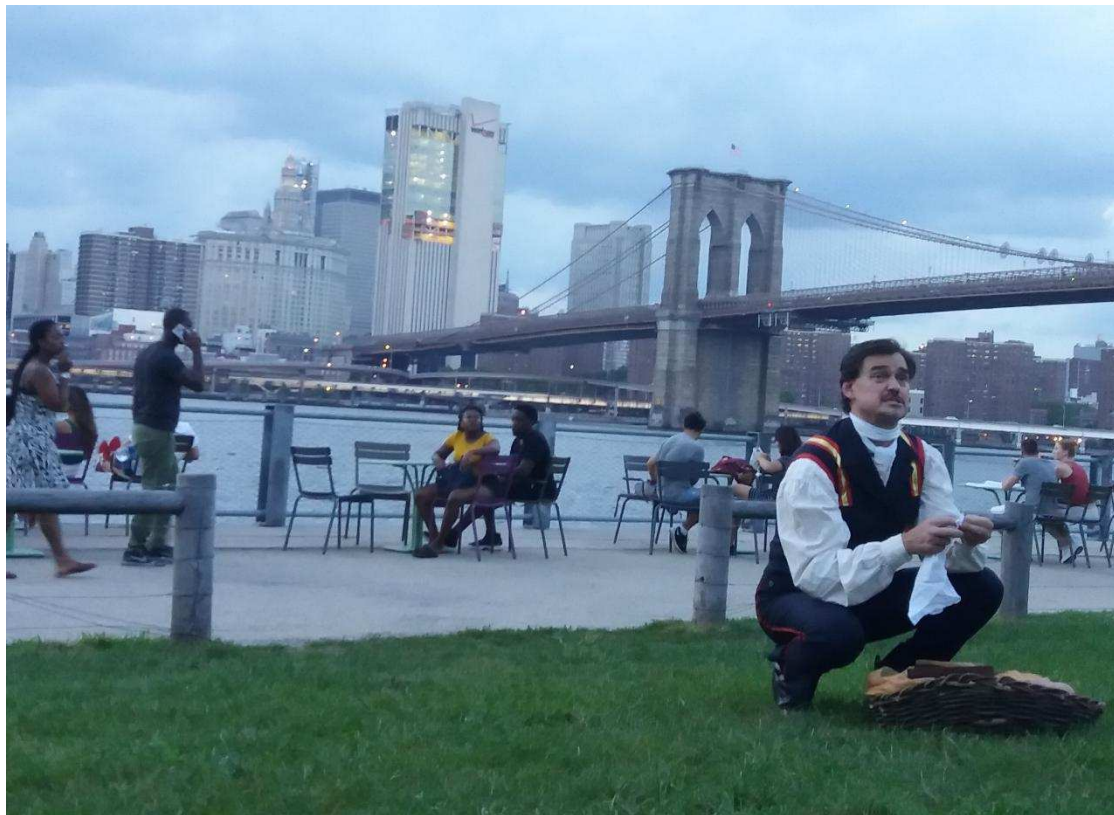


Figure 10. Performance of *The Winter's Tale* in Brooklyn

Key to the success of the Canadian festival was its space (see Figure 8). The design by Tanya Moiseiwitsch combined a thrust stage, with the audience sitting around it, and an auditorium modelled after Greek amphitheatres. The closeness generated by the Stratford Festival Theatre, as the venue was later called, was intended to allow a new way of staging Shakespeare and to recreate a real Elizabethan experience. For Guthrie,

Shakespeare could be presented on a stage that would reproduce the intimate actor-audience relation for which he wrote... [a stage] built out into the theatre, so that people almost surround the stage. It means returning to the old style of acting, in which gestures are less grotesque, and less scenery is required. The audience is able more to feel a part of the proceedings.⁴¹

Until 1957, this experiment with the thrust stage took place under a temporary tent, which was later replaced by a permanent structure recalling a tent-like shape. Currently, the venue is an emblem of the festival and attending the Stratford Festival has become synonymous with going to the Festival Theatre. Its success has been such that it has influenced the design of several theatre venues throughout the world, such as the Chichester Festival Theatre (1962), the Oliver stage at the National Theatre in London (1976) or even the remodelling of the Royal Shakespeare Theatre in Stratford, England.⁴²

The other main representative of Shakespeare festivals in North America appeared in 1954, when Joseph Papp offered a series of free performances in the Lower East Side in New York City. A few years later, the performances were transferred to Central Park, where the Delacorte Theatre – an open-air auditorium inspired by Greek venues – was built in 1962 (see Figure 9). The festival has been known as Shakespeare in the Park, Free Shakespeare in the Park, or New York Shakespeare Festival and, since its inception, all its performances have been free, attracting an audience of both New Yorkers and tourists. Nowadays, the performances are so popular that there are three ways to get a ticket: queuing for hours to get one of the tickets distributed on a first-come, first-served basis at the Delacorte Theatre on the day of the performance, via the

⁴¹ Quoted in Lanier, *Shakespeare and Modern Popular Culture* 156.

⁴² For further information on Moiseiwitsch and Guthrie's stage see Dennis Kennedy, *Looking at Shakespeare: A Visual History of Twentieth-century Performance* (Cambridge: Cambridge University Press, 2001) 156.

festival's online lottery, or buying a ticket for 180 dollars. Such high price is not the actual price of the performances, but a symbolic quantity to collaborate with the funding of the festival and grant free access to the general audience. In the footsteps of the Shakespeare in the Park and its free-access philosophy, dozens of small-scale Shakespeare festivals have flourished around the city, increasing the offer of Shakespearean performances during the summer. In contrast to the three main festivals already discussed, whose architectural design was made *ex profeso* to stage Shakespeare in the festival context, these small festivals suppress all theatre architecture, placing their performances directly in open spaces (see Figure 10).

The Oregon Shakespeare Festival, the Stratford Festival and Shakespeare in the Park are paradigmatic of Shakespeare festivals in North America. Apart from their great influence in the establishment of many other festivals in the US and Canada, both their similarities and differences illustrate how Shakespeare is taken into the festival stage. One of the main characteristics of the three festivals is their use of space. In contrast to 19th-century proscenium-arch theatres, their venues have in common their attempt to bring closer the auditorium and the stage. To do so, they recall ancient theatres such as Greek auditoriums (Shakespeare in the Park), Elizabethan playhouses (Oregon Shakespeare Festival), or combine the design of both types of venues (Stratford Festival). This architectural attempt to reinvent the auditorium-stage relationship confirms Denis Kennedy's idea about festivals in the 20th century using spaces modelled on the circle to promote a sense of togetherness.⁴³ With their suppression of theatrical architecture, staging the plays directly in open spaces, small-scale Shakespeare festivals in New York are also part of this trend of the abolition of the stage-auditorium separation.

Apart from their theatrical space, Shakespeare festivals are defined by their outreach and the audiences they aim to address. Engle, Hardinson and Watermeier have classified Shakespeare festivals into two types depending on their target audiences: destination and community festivals.⁴⁴ Destination festivals are commercial festivals engaging all sorts of professionals in their development and attracting a large number of visitors. The Stratford Festival and the Oregon Shakespeare Festival are examples of

⁴³ Kennedy, "Shakespeare and Cultural Tourism" 176.

⁴⁴ Engle, Hardinson and Watermeier xvii.

this type, attracting tourists for whom attending the performances becomes a central part of their leisure experience. As Susan Bennett notes, ‘a Shakespeare festival may be the inspiration for tourists visiting a particular place or regions. The tourist comes, here, to the Shakespearean performance in an explicit context of recreational travel.’⁴⁵ As a matter of rule, attending destination festivals does not only imply travelling to them, but also paying for a theatre ticket.⁴⁶ In many festivals, the expansion in the repertoire to include contemporary plays is connected to their commercial enterprise, as attracting a tourist-audience is fundamental to ensure the continuity of such events. Bennett points out that this has been precisely the strategy of the Oregon Festival, in which the repertory ‘must be keenly linked to audience appeal because of that reliance upon travel-in theatregoers who must be persuaded to make Ashland a vacation destination’,⁴⁷ and the same applies to the Stratford Festival. To reinforce their appeal, the two festivals have recently staged musical comedies addressed to those not interested, or not only interested, in Shakespeare.⁴⁸ Nevertheless, Shakespearean productions remain at the core of the two festivals, and most of the audiences attend both Shakespearean and non-Shakespearean shows.

In contrast to the market forces at play in destination festivals, community festivals are usually free and take place outside the boundaries of theatre architecture, placing the performances in open, public spaces as parks, squares, or even more unusual locations as a parking lot.⁴⁹ While destination festivals are more exclusive (they require travelling to them and paying for a ticket), community festivals advocate for a democratization of culture. Due to their placement in public spaces, these festivals generate distinct modes of spectatorship. Some spectators do not plan their attendance to the festivals in advance, they just find the performances by chance and decide to stay and watch the production. The casual spectator faces then the option to attend the

⁴⁵ Susan Bennett, “Shakespeare on Vacation,” *A Companion to Shakespeare and Performance*, eds. Barbara Hodgdon and W. B. Worthen (Blackwell Companions to Literature and Culture. Malden, MA: Blackwell, 2005) 496.

⁴⁶ Nevertheless, Bennett also notes that many tourists in Ashland just attend the free theatre performances in the theatre courtyard, take a tour or simply visit the gift shop. See Bennett “Shakespeare on Vacation,” 500.

⁴⁷ Bennett “Shakespeare on Vacation,” 504.

⁴⁸ In 2015, for instance, the Stratford Festival staged *The Sound of Music*, and the Oregon Shakespeare Festival presented *The Wiz*, an adaptation of *The Wizard of Oz* in 2016.

⁴⁹ The Drilling Company presents their Shakespearean productions in two locations in New York City: Bryant Park and a parking lot in the East Village. See Shakespeare in the Parking Lot, <<http://shakespeareintheparkinglot.com/>> 22 July 2016.

performance until its end, or just poke around for a few minutes. On the other hand, many of those going on purpose to the performances usually do so well-equipped with folding chairs and a picnic. These festivals can be run either by professional companies, (such as the Shakespeare festival in the community garden of the Upper West Side), or amateurs (the Gorilla Repertory Theatre, performing in Washington Square), and are usually completely free or pass the hat. The Shakespeare in the Park can be considered an exceptional case of community festival. Its general tickets are free of charge, but you need to obtain the ticket before accessing the performances. The placement of the productions inside a formal theatre also prevents the fluctuation of audiences of performances in public spaces.

Shakespeare's plays have been constantly reinvented on theatre stages, but two basic approaches dominate North American festivals: adaptations linking the plays to their origin in 16th and 17th-century England and recontextualisations in North America.⁵⁰ The first trend is strongly related to performances in the open air, in which the landscape functions as the décor. According to Lanier, the placement in natural environments connects these performances with an image of merry old England, giving rise to the impression that 'we are seeing Shakespearian performance in its "natural" state, Shakespeare "set free."' ⁵¹ The productions of the New York Classical Theatre are a good example of this trend. The company uses what they call 'panoramic theatre' to stage Shakespeare's plays in several parks across the city in the summer season. Their panoramic performances do not take place in a specific point of the park; instead, each scene is placed in a different part and audiences need to move along the production, adding a sense of movement to the action. Each change of location, even in the same open space, acquires a new meaning in relation to the play. Scenes played against trees or vegetation evoke Lanier's idea of Shakespeare 'set free.' In contrast, other scenes integrate the urban landscape into their action. For instance, scene III.iii in *The Winter's Tale* (2016), in which Antigonus leaves Perdita near the sea, was played in Brooklyn Bridge Park, against the river Hudson and the Manhattan skyline. This combination gave rise to an interesting juxtaposition, in which Antigonus, in period costume, exited

⁵⁰ This does not mean that other approaches or recontextualisations of the plays are not possible. In 2012, the Stratford Festival, for instance, staged an adaptation of *Much Ado About Nothing* set in slave-era Brazil.

⁵¹ Lanier, *Shakespeare and Modern Popular Culture* 152.

pursued by a bear with Manhattan's skyline in the background. Instead of the bucolic Shakespeare 'set free,' this was a rather urban, 21st-century, New York Shakespeare.

In a recent study, Paul Edmondson and Paul Prescott state that Shakespeare festivals are so rooted to North American culture that Shakespeare serves 'to stage America to itself.'⁵² Edmondson and Prescott identify this self-representation with the appropriation of the plays to reflect on North America's history. They refer to some examples such as *The Comedy of Errors* in The Oregon Shakespeare Festival (2014), with the action transferred to Harlem Renaissance, or a 19th-century *As You Like It* (Montana Shakespeare in the Parks, 2014).⁵³ Another strategy, complementary to that pointed out by Prescott and Edmonson, is the recontextualisation of the action not in the past, but in present-day America. The adaptation of *The Taming of the Shrew* in Shakespeare in the Park 2016 followed this approach. The production offered a feminist reading of the play with an all-female cast. In substitution of the often forgotten opening scenes of the play (the induction featuring the drunken Sly), the production framed the story introducing Bianca and Katherina as candidates for the Miss America beauty contest, hosted by an off-voice mocking the then still republican candidate Donald Trump. The contest, won by the tamed Kate at the end of the production, transformed the problems of the protagonist into those of a contemporary American woman, raising issues such as women identity, misogyny and beauty standards in 21st-century America. Whether historical or contemporary, the appropriation of the plays into a North American context confirms Edmondson and Prescott's statement of Shakespeare festivals as a way 'to stage America to itself.'

Independently of their setting or their categorisation as community or destination festivals, Shakespeare festivals in North America have given rise to a circuit in which Shakespeare appears as a cultural commodity associated with leisure time. Their connection with tourism or their free-access policy make these festivals stand out among most of the Shakespearean productions on offer in regular theatrical seasons, increasing their appeal for festival audiences. Each summer, Shakespearean performances in North American festivals contribute to the constant reinvention of the plays, celebrating Shakespeare as an Anglo-American icon. To return to Atwood's

⁵² Edmondson and Prescott 311.

⁵³ Edmondson and Prescott 306.

words, in these festivals, ‘to create the lushest, the most beautiful, the most awe-inspiring, the most inventive, the most numinous theatrical experiences ever,’ Shakespearean performance is often combined with unique theatre architecture, locations in open spaces and the reinterpretation of the plays in a North American setting.

4.3 Celebrating Global Shakespeare

Until this point, all the festivals in part 2 have had a distinct feature in common: independently of how they engaged in the commemoration of Shakespeare, he was celebrated in his own language, English. Nevertheless, the performance of Shakespeare’s plays is a global phenomenon, with the English poet standing as the most often performed playwright all around the world in a wide range of languages.⁵⁴ While the first festivals denoted a certain tension between the global and local dimensions of Shakespeare, several festivals at the end of the 20th century and the beginning of the 21st have engaged in the international and multilingual celebration of the poet. With foreigners now allowed to recite the plays on English soil in their own languages, Shakespeare festivals in the UK have undergone a shift from the local, nationalistic overtones of the first festivals, to the global aspect of the most recent ones.

The Everybody’s Shakespeare Festival (Barbican Centre, London, 1994), the Complete Works Festival (Royal Shakespeare Company, Stratford-upon-Avon, 2006-7), and the Globe to Globe (Shakespeare’s Globe, London, 2012) have been key elements in this evolution. The three festivals celebrated Shakespeare with the performance of his plays in languages other than English. In doing so, they presented Shakespeare not only as a global author but, even more importantly, they sought to make their audiences consciously aware of that global feature, encouraging them to enjoy the plays in languages in which they might not have been heard before on the English stage. Each festival had a different focus. Everybody’s Shakespeare tried to offer Shakespeare’s visions from all over the world. The Complete Works Festival, as its name indicates, aimed to stage all the works by William Shakespeare in the course of

⁵⁴ Dennis Kennedy, *Foreign Shakespeare: Contemporary Performance* (Cambridge: Cambridge University Press, 1993) 2.

a year. The purpose of the Globe to Globe encompassed those of its predecessors with the staging of the complete works by international companies, getting closer than other festivals to the notion of global Shakespeare. While the dates of these festivals bear no significant relation with Shakespeare,⁵⁵ they coincide with the growing academic interest in Shakespeare in places other than English-speaking countries, which means that much of the academic output that they generated engaged in the ongoing debate about global Shakespeare.

Starting with the Everybody's Shakespeare festival, its date of 1994 is significant: it is precisely in the 1990s when the interest in Shakespeare in places other than English-speaking countries translates into a variety of publications and conferences. Dennis Kennedy's *Foreign Shakespeare* was published in 1993, and the discussion about a European Shakespeare was already taking place in conferences as European Shakespeares (1990, University of Antwerp) or Shakespeare in the New Europe (1993, Sofia), events that would lead to the foundation of the European Shakespeare Research Association (ESRA). The presence of Shakespeare in languages other than English is also acknowledged in the last chapter of Peter Holland's book *English Shakespeares* (1997).⁵⁶ The book examines productions by English-speaking companies, leaving only one chapter at the end ("Festivals and Foreigners") to look at the international companies in, precisely, the festival Everybody's Shakespeare. The festival at the Barbican Centre took place in October-November 1994, and it was described as 'the first event of its kind in this country and probably the world: an international multi-disciplined celebration of the work and influence of Shakespeare.'⁵⁷

The international dimension of the festival was its key feature. It hosted nine Shakespearean productions by companies from seven countries: Georgia, the United States, Israel, Japan, Russia, France and Germany. Among the companies, the Comedie Française and the Suzuki Company of Toga stood out as landmarks of the international theatrical panorama. As mentioned above, the emphasis of the festival was on offering

⁵⁵ Graham Holderness refers to festivals celebrating Shakespeare as part of national events, and not in his birthday, as the 'alternative tradition of national festivals.' See Graham Holderness, "Remembrance of things past: Shakespeare 1851, 1951, 2012," *Celebrating Shakespeare: Commemoration and Cultural Memory*, eds. Clara Calvo and Coppélia Kahn (Cambridge: Cambridge University Press, 2015) 100.

⁵⁶ Peter Holland, *English Shakespeares: Shakespeare on the English Stage in the 1990s* (Cambridge: Cambridge University Press, 1997).

⁵⁷ Quoted in Holderness, *Cultural Shakespeare* 160.

perspectives of Shakespeare in performance from all over the world. The official narrative of the festival deliberately pointed out to the global dimension of the author from its title (Everybody's Shakespeare, which, as Graham Holderness observes allows for two interpretations: 'Shakespeare is everybody' and 'Everybody is Shakespeare'),⁵⁸ to the advertising campaign, featuring people from different communities and ages with a half-mask of Shakespeare's Droeshout portrait. The Barbican centre was literally taken over by the festival activities: installations, games and performances flooded its facilities. Outside of the Barbican, the Shakespearemania had a counterpart on TV, with BBC2 broadcasting *Bard on the Box*, including all kinds of shows, from short interludes of trivia about Elizabethan culture to full length programmes about Shakespeare. Holderness states that, because of this atmosphere of celebration, '1994 can rank with 1769 as the year of another "Great Shakespeare Jubilee"'.⁵⁹ However, little was heard of this festival once it finished; the academic engagement with it was mostly restricted to Graham Holderness' account in his book *Cultural Shakespeare: Essays in the Shakespeare Myth*, and Peter Holland's analysis.

Perhaps this festival seems to have fallen into oblivion because, in spite of its effort to convey the image of a universal Shakespeare, one that belongs to everybody as the publicity campaign suggested, the perception of this Shakespeare was still that of a 'foreign one,' the one that Dennis Kennedy had introduced in *Foreign Shakespeare* in 1993. Kennedy had already noticed that, 'foreign Shakespeare is more present than ever before, interrogating the idea that Shakespeare can be contained by a single tradition or by a single culture or by a single language.'⁶⁰ The selection of a series of non-English speaking performances framed together in a festival challenged the idea of national ownership of the author, providing an opportunity to compare how Shakespeare is performed in different locations. However, many of the members of the audience would not – or could not – accept that challenge, and the festival gave rise to responses that Peter Holland interpreted as xenophobic.⁶¹

Attending the performances required a change in the mode of perception of English-speaking audiences and critics, who needed to shift from listening to watching

⁵⁸ Holderness, *Cultural Shakespeare* 160.

⁵⁹ Holderness, *Cultural Shakespeare* 160.

⁶⁰ Kennedy, *Foreign Shakespeare* 16.

⁶¹ Holland, "Festivals and Foreigners" 255.

Shakespeare, leaving behind the mode of reception that is thought to have been prevalent with Elizabethan audiences, for whom attending a play was almost synonymous with hearing it. As Holland points out, ‘Watching Shakespeare, rather than listening to Shakespeare, offered critics a means to see how a production is culturally located but few took the opportunity.’⁶² Another unsuccessful attempt of the festival was that of attracting diverse London communities to the Barbican. The fact that the productions presented their own cultural specificities, conveying their own messages by means of reappropriating the plays, served somehow to reassert Kennedy’s ideas:

Perhaps the native familiarity that English-speakers assume for Shakespeare is part of a larger illusion, which might be called the myth of cultural ownership. In the end Shakespeare doesn’t belong to any nation or anybody: Shakespeare is foreign to all of us.⁶³

The festival paralleled the interest in Shakespeare in other languages that was growing in academia, but it seems that the ‘myth of cultural ownership’ was still in the air.

In 2005 Sonia Massai refined Kennedy’s idea to posit a world-wide Shakespeare, as the label ‘foreign Shakespeare’ has ‘lingering notions of English Shakespeares as a normative standard from which all other appropriations depart.’⁶⁴ The following year, the RSC Complete Works Festival echoed this idea inviting eleven international companies to perform Shakespeare in their mother tongue.⁶⁵ However, most of the productions were performed in English by British or American companies, twenty-three of them being produced by the RSC. The portion of the cake for foreigners was small, but the inclusion of international works legitimized the celebration of Shakespeare as the ‘world genius’.

The Complete Works Festival was part of Michael Boyd’s three-year plan when he took over the artistic directorship of the RSC. Boyd’s intention was to dedicate the first year to the staging of tragedies, comedies for the second, and the complete works

⁶² Holland, “Festivals and Foreigners” 255.

⁶³ Kennedy, *Foreign Shakespeare* 16.

⁶⁴ Sonia Massai ed., *World-wide Shakespeares: Local Appropriations in Film and Performance* (London: Routledge, 2005) 9.

⁶⁵ For a complete list of the works performed in languages other than English in the festival visit: The Complete Works Festival 2006-7, <<http://www.rsc.org.uk/about-us/history/complete-works-festival.aspx>> 20 Apr. 2015.

for the third, just before closing down the Courtyard Theatre to refurbish it. As it was impossible for the RSC to stage all the works alone, some foreign companies were asked to perform their Shakespeares in Stratford. The festival, running from April 2006 until March 2007, was meant to be a unique opportunity in which, as Jonathan Bate indicates, ‘for the first time in the company’s history (perhaps in the whole history of Shakespearean production?) the complete works would be staged in the course of a year.’⁶⁶

In the Everybody’s Shakespeare festival the emphasis had been on foreign companies staging the works of the poet, the aim of the Complete Works Festival was ‘to show the variety of possible approaches to Shakespeare in the theatre.’⁶⁷ In fact, even the productions by the RSC displayed a range of performance styles. Other festival activities included the projection of Shakespeare films on a giant screen and a kind of fringe festival, with students’ productions staged outdoors. Due to the festival atmosphere, Bate compares Stratford with Edinburgh, the festival city par excellence in the UK, ‘Stratford would become a festival town, a miniature Edinburgh.’⁶⁸ This variety contributed to the festival atmosphere that invaded Stratford and was more remarkable than the inclusion of foreign companies.

Some of the international companies at the Complete Works Festival were the Munich Kammerspiel, staging *Othello* accompanied by jazz music; the South African Baxter Theatre, with *Hamlet*, and the Japanese Ninagawa Company, with *Titus Andronicus*, to mention only a few. For Michael Dobson, the inclusion of foreign companies was interesting because, ‘faced with [them]... the average long-term Stratford-only theatre-goer doesn’t know what to say.’⁶⁹ Interestingly, instead of prompting comparisons with other productions, the inclusion of these companies seemed to have interrupted the usual mode of reception of Stratford audiences, who lost their point of reference as they were not able to compare the productions with this or that previous staging of the RSC. As happened in 1994, the Complete Works Festival

⁶⁶ Jonathan Bate, “The RSC Complete Works Festival: An Introduction and Retrospective,” *Shakespeare*, 3.2 (2007): 185, <<http://dx.doi.org/10.1080/17450910701460916>> 21 Apr. 2015.

⁶⁷ Bate, “The RSC Complete Works Festival” 187.

⁶⁸ Bate, “The RSC Complete Works Festival” 155.

⁶⁹ Michael Dobson, “Watching the Complete Works Festival: the RSC and its fans in 2006,” *Shakespeare Bulletin*, 25.4 (2007): 32, Project Muse. <<http://muse.jhu.edu/journals/shb/summary/v025/25.4dobson.html>> 21 Apr. 2015.

challenged again the mode of reception of British audiences. This challenge is discussed in Katherine Duncan-Jones's account of the festival for *Shakespeare Quarterly*, as she highlights whether the foreign productions included more or fewer lines of Shakespeare's plays, overlooking the fact that a translation is a different text while paying little attention to the cultural specificities that the performances brought to the plays.⁷⁰

In spite of their attempts, Everybody's Shakespeare and the Complete Works Festival did not completely succeed in their purpose to convey an image of a global Shakespeare on English festival stages. On the one hand, the critic responses to these festivals suggest that audiences were not fully prepared to make the shift from listening to watching. On the other, the inequality in terms of the quantity of productions by English and non-English speaking companies in the Complete Works Festival, together with the failure to attract audiences of diverse origin in the Everybody's Shakespeare festival, meant that an eminently English Shakespeare was still being privileged both in terms of production and reception. Nevertheless, after the Complete Works Festival, Jonathan Bate wondered, 'What will the legacy of the Complete Works Festival be? Many of the triumphs were from abroad. The most welcome aspect was the recognition that Shakespeare does not belong to the English Language and English styles alone.'⁷¹ This legacy was going to be materialised a few years after, with the World Shakespeare Festival in 2012.

The global aspect of the author was mirrored on festival stages in Great Britain's Olympic year (2012), just when the study of global Shakespeare was firmly established within Shakespeare studies thanks to contributions such as those by Dennis Kennedy, Sonia Massai, Ania Loomba, Martin Orkin or Alexa Huang.⁷² Shakespeare's presence at the Olympics was visible in many contexts: the opening ceremony included Kenneth Branagh delivering Caliban's most famous speech from *The Tempest* ('Be not afeard; the isle is full of noises') as Isambard Kingdom Brunel – the famous Victorian

⁷⁰ Katherine Duncan-Jones, "Complete Works, Essential Year? (All of) Shakespeare Performed," *Shakespeare Quarterly*, 58.3 (2007): 353-366, <<http://www.jstor.org/stable/4624994>> 20 Apr. 2015.

⁷¹ Jonathan Bate, "Introducing the RSC Complete Works Festival," *Cahiers Élisabéthains. A Biannual Journal of English Renaissance Studies*. Special issue 2007, 4.

⁷² See Kennedy, *Foreign Shakespeare* 1993; Massai, *World-wide Shakespeares* 2005; Loomba and Orkin, *Post-Colonial Shakespeares* 1998; Orkin, *Local Shakespeares* 2005; Huang, *Chinese Shakespeares* 2009.

mechanical and civil engineer of the 19th century;⁷³ the British Museum hosted a major exhibition, *Shakespeare: Staging the World*, the BBC broadcasted the series *The Hollow Crown*, and there were also six exhibitions plus 263 amateur shows all across the UK, part of the Royal Shakespeare Open Stages.⁷⁴ These activities illustrate the UK alignment with Shakespeare to present the country before the whole world.

The World Shakespeare Festival, part of the 2012 Cultural Olympiad,⁷⁵ aimed to stage Shakespeare's works by companies of diverse origin on several venues from 23 April to November 2012.⁷⁶ The headline in *The Guardian* announcing the festival captured the spirit of the event: "Biggest Shakespeare festival ever will straddle the London Olympics. Companies from all over the world are coming to England in 2012 to join an extravaganza of Shakespearean productions."⁷⁷ The 'extravaganza' consisted of over 70 Shakespearean productions performed on the UK stages, although *The Guardian* only referred to their coming to England on its headline.

As a section of the World Shakespeare Festival, the Globe to Globe Festival was held at the Globe's replica on the banks of the Thames. The Globe to Globe staged the 37 Shakespeare's plays performed by 37 theatre companies from all around the world in their own language. These performances did not correspond to different countries, but rather to different languages – at least different variants, as some languages were used by several companies – stressing multiculturalism instead of internationalism. This might have been a deliberate choice to avoid political connotations.⁷⁸ However, the festival proved that the disassociation of language and nation was extremely difficult; in

⁷³ For more on the opening ceremony see Paul Prescott and Erin Sullivan, "Performing Shakespeare in the Olympic Year: Interviews with Three Practitioners," *Shakespeare on the Global Stage*, eds. Paul Prescott and Erin Sullivan (London: Bloomsbury, 2015) 43-52; Graham Holderness also looks at Shakespeare's presence in the opening ceremony and compares it to the Great Exhibition (1851) and the Festival of Britain (1951). See Holderness, "Remembrance of things past."

⁷⁴ World Shakespeare Festival 2012, <<http://www.rsc.org.uk/about-us/history/world-shakespeare-festival-2012/>> 17 Apr. 2015.

⁷⁵ The Cultural Olympiad was a programme of more of 500 cultural events in the United Kingdom running in parallel to the 2012 Olympics and Paralympics Games.

⁷⁶ To know more about the Shakespeare World Festival and the London 2012 Festival, in which the former was framed, see the interview to Ruth Mackenzie, the project's director, in Simon Tait, "London 2012 Festival: Drama on Display." *The Stage* 8 June 2012. <<http://www.thestage.co.uk/features/2012/06/london-2012-festival-drama-on-display/>> 20 Apr. 2015.

⁷⁷ Maev Kennedy, "Biggest Shakespeare Festival ever will Straddle the London Olympics," *The Guardian* 6 Sept. 2011. <<http://www.theguardian.com/culture/2011/sep/06/shakespeare-festival-straddle-london-olympics?INTCMP=SRCH>> 20 Apr. 2015.

⁷⁸ However, political issues were unavoidable. The staging of an Israeli production of *The Merchant of Venice*, for instance, was not without controversy.

the words of Alexa Huang, the ‘multicultural celebration of languages inevitably fuelled nationalist sentiments in various guises that ranged from political protests to celebrations of independence.’⁷⁹

The festival provided the opportunity to explore global Shakespeare from local perspectives, adding new meanings to Shakespeare’s works. The range of productions went from *Henry VIII* in Spanish, a Gujarati *All’s Well that Ends Well* and even *Love’s Labor’s Lost* in British Sign Language.⁸⁰ The festival proclaimed itself as a celebration of Shakespeare as a universal playwright. As Susan Bennett and Christie Carson note, ‘the nationwide World Shakespeare Festival was announced as “a Celebration of Shakespeare as the world’s playwright.”’⁸¹ The claim that Shakespeare is ‘the world’s playwright’ was supported by research conducted by the RSC and the British Council that revealed that the poet is studied by over half of the schoolchildren in the world.

Sonia Massai has observed that Shakespeare, as a world-wide author, contributes to globalization by disseminating western culture and presenting it as a model, a norm. The assertion of Shakespeare as ‘the world’s playwright’ and the fact that he is the most often studied and performed playwright world-wide can be, therefore, interpreted as forms of western domination. According to Massai, Shakespeare, ‘has become one of the powerful global icons through which local cultural markets are progressively westernized.’⁸² It was not only westernization that was at play at the Globe to Globe, as the official narrative of the festival also made a statement regarding Shakespeare’s ownership, with the playwright described in the official website as ‘coming home.’ As Stephen Purcell wrote for *Shakespeare Survey*, in the context of the 2012 events, ‘Whatever it is that global cultures make “Shakespeare” mean, Britain seems to be claiming that for itself.’⁸³

⁷⁹ Alexa Huang, “What Country, Friends, Is This? Multilingual Shakespeare on Festive Occasions,” *MIT Global Shakespeares*, <<http://globalshakespeares.mit.edu/blog/2013/01/30/what-country-friends-is-this-multilingual-shakespeare-on-festive-occasions/>> 19 Nov. 2015.

⁸⁰ See Arts Council England, *Globe to Globe: Shakespeare Plays Presented Online in 36 Different Languages*, 27 Nov. 2012, <<http://www.artscouncil.org.uk/funding/funded-projects/case-studies/globe-globe-presents-shakespeare-36-languages-unprecedented-digital-event/>> 19 Apr. 2015.

⁸¹ Susan Bennett and Christie Carson, “Introduction: Shakespeare beyond English,” *Shakespeare Beyond English*, eds. Susan Bennett and Christie Carson (Cambridge: Cambridge University Press, 2013) 1.

⁸² Massai 4.

⁸³ Stephen Purcell, ““What Country, friends, is this?”: Cultural Identity and the World Shakespeare Festival,” *Shakespeare Survey*, 66 (2013): 165.

Nonetheless, the Globe to Globe Festival attempted to overcome the limitations of previous festivals regarding the global notion of Shakespeare. The context contributed to this; in the words of Erin Sullivan, ‘Within the context of the Olympics, an international, multilingual celebration of Shakespeare seems to have made more sense to many audience members than it would have done at any other time.’⁸⁴ In this international context of the Olympics, British English was confined to only one production, which put it in equal terms with the rest of performances meaning that, as a meta-event, the GTG was more equally designed than the Complete Works Festival.⁸⁵ The comparisons that the 2012 festival prompted within the festival frame were, therefore, between productions with a different linguistic and cultural background, and not, as in the Complete Works, of a minority of productions in foreign languages against a majority of English-speaking ones. If Everybody’s Shakespeare had failed to attract a varied audience, the deliberate effort of the organisers to ‘inspire and involve the widest and most inclusive range of UK communities’⁸⁶ was successful, originating a multicultural audience in which the interaction between spectators of different communities was essential for the theatrical experience.

Together with its insertion in the Olympic context, its location in London was key to the success of the Globe to Globe. The festival mirrored the global/local nature of the city with the choice of some international companies that coincided with London’s communities. As a result, the festival audiences were formed by theatre-goers who did not speak the language of the production, including many critics, and those who did understand the language. Apart from the knowledge of the language and culture on the stage, audiences presented as well varying degrees of familiarity with the

⁸⁴ Erin Sullivan, “Olympic Shakespeare and the Idea of Legacy: Culture, Capital and the Global Future,” *Shakespeare on the Global Stage*, eds. Paul Prescott and Erin Sullivan (London: Bloomsbury, 2015) 301.

⁸⁵ However, as Stephen Purcell has noticed, the English-speaking production (*Henry V*, by the Globe’s resident company) did not have to endure the ‘constraints imposed on the other festival productions regarding running time and resources’ and ‘was separated from the rest of the festival by a gap of three days,’ which shows some inequalities between the ‘straight-English’ production and the rest. Purcell, “‘What Country, friends, is this?’” 165.

⁸⁶ Quoted in Steven Purcell, “Shakespeare Spectatorship,” *Shakespeare on the Global Stage*, eds. Paul Prescott and Erin Sullivan (London: Bloomsbury, 2015) 133-162.

Shakespearean source.⁸⁷ All this led to a need for collaboration, enhancing the collective characteristic of spectatorship. In the words of Stephen Purcell,

At the Globe to Globe, spectators who did not speak the languages or fully understand the conventions of the visiting productions seemed generally unthreatened by their own inexpert status, using the reactions and encouragement of the ‘in-group’ spectators to assist them as they engaged with the production’s system of signification.⁸⁸

Part of the success of the Globe to Globe might be accounted for by the presence in the audience of London denizens who were diasporic members of the community of the visiting company. These ‘local members’ helped those spectators who did not understand the language to overcome the linguistic barrier. As in other festivals, the language barrier was present but, this time, English-speaking audiences seemed eager to suppress that obstacle and turn from listening to watching Shakespeare in collaboration with the native speakers.

The role of critics was challenged by the 2012 experience too. According to Purcell, ‘This decentring of the critic as privileged possessor of all the codes and conventions of performance was perhaps one of the Festival’s most radical side-effects.’⁸⁹ The early scholarly responses to the festival (the books *A Year of Shakespeare* and *Shakespeare beyond English*, which explored many of the productions in the Globe to Globe)⁹⁰ were somehow unconventional, giving rise to a narrative of the events in which the Anglo-centric perspective was abandoned thanks to the presence of academics of diverse origin, as well as of those who did not necessarily share the languages on the stage. The celebrations at the Olympics raised many questions in the field of Shakespeare studies about the global/local implications of Shakespeare in our age, how he is understood simultaneously as a global author and national poet, and what values and ideas does the concept of global Shakespeare sustain.

⁸⁷ Rose Elfman explores the familiarity that members of the audience had in terms of linguistic knowledge and with the Shakespearean source in some of the productions at the Festival. See Rose Elfman, “Expert Spectatorship and Intra-Audience Relationships at the Globe to Globe 2012,” *Shakespeare on the Global Stage*, eds. Paul Prescott and Erin Sullivan (London: Bloomsbury, 2015) 163-190.

⁸⁸ Purcell, “Shakespeare Spectatorship” 157.

⁸⁹ Purcell, “Shakespeare Spectatorship” 138.

⁹⁰ Paul Edmondson, Paul Prescott and Eric Sullivan, *A Year of Shakespeare: Re-living the World Shakespeare Festival* (London: Bloomsbury Arden Shakespeare, 2013); Susan Bennett and Christie Carson, *Shakespeare Beyond English* (Cambridge: Cambridge University Press, 2013).

Through its reflection on Shakespeare's global dimension, the Globe to Globe can be understood as a product of one of the beneficial aspects of globalization, what Arjun Appadurai calls 'grassroots globalisation' or 'globalisation from below,'⁹¹ with the equal presentation of the companies contributing to overcome inequalities that capitalism has imposed, such as, for instance, the prevalence of western artists in international festivals that claim to be showcases of international theatre. Other more problematic forces of globalization were at play in the festival, such as the sponsorship from British Petroleum.⁹² In terms of performance, several productions were said to present commodified and pastiche visions of their localities and, on top of that, some of them had been never staged in their context of origin, were directed by foreigners, or made deliberate efforts in order to accommodate an international audience.⁹³ These problems, related to performing local Shakespeares for international audiences, questioned to what extent grass-roots globalization was attainable in this festival context.⁹⁴

Whether the festival can be seen as a form of 'grass-roots globalization' or as one more sign of globalization in the negative sense of the word is a moot point. As Edward Reiss states, in the *Globe to Globe*, 'You could find here a globalized, commodified Bard, fronting a Cultural Olympiad ... or you could discover a utopian oppositional force.'⁹⁵ In spite of its limitations, the festival can be credited for its attempts to embrace the notion of Shakespeare as a global author in whose work audiences and artists of different cultures can find common ground.

From the Jubilee to the 2012 celebrations, the festivalising process of Shakespeare has not only evolved to include the performance of the plays, but it has also incorporated artists and audiences from different origin into those celebrations. The next step would be to integrate those Shakespearean productions in other languages into regular theatre seasons, not leaving them confined to special celebratory occasions, as

⁹¹ Arjun Appadurai, "Grassroots Globalization and Research Imagination," *Globalization*, ed. Arjun Appadurai (Durham and London: Duke University Press, 2001) 1-21.

⁹² Susan Bennett, "*Romeo and Juliet* in Baghdad (and in Stratford, London and Qatar)," Romanian Cultural Institute, London. 15 Nov. 2014. Plenary session.

⁹³ Purcell, "What country, friends, is this?" 157.

⁹⁴ Similar issues regarding the performance of local Shakespeares for local audiences are addressed in chapter 6.

⁹⁵ Edward Reiss, "Globe to Globe: 37 Plays, 37 Languages," *Shakespeare Quarterly*, 64.2 (2013): 231.

well as to expand the bill of foreign performances beyond Shakespeare. In the words of Bridget Escolme,

I hope that as a result of the Globe to Globe Festival we will eventually be seeing not only more haka and waiata Shakespeare, more postmodern Polish Shakespeare, more Bhangwadi Shakespeare – but more haka and waiata, more postmodern Polish, more Bhagwadi theatre.⁹⁶

Festivals such as the Globe to Globe not only work as a force of internationalisation of Shakespeare's works, but also pave the way for an increase in transcultural theatrical activity, giving rise to real global stages.

⁹⁶ Bridget Escolme, "Decentring Shakespeare: A Hope for Future Connections," *Shakespeare Beyond English*, eds. Susan Bennett and Christie Carson (Cambridge: Cambridge University Press, 2013) 312.

Part 3

Festival Shakespeare

5 Theorising Festival Shakespeare

5.1 On the Festival Stage

Shakespeare's global outreach and the celebration of his works in festival contexts extend well beyond Shakespeare festivals. At the Edinburgh International Festival, the Avignon Festival and the Almagro Festival, Shakespeare's works enter a different celebratory form, that of the general theatre festival, in which the plays are celebrated on the stage among those of other present and past authors. Festivals are binge theatre and, as a consequence, Shakespearean productions are not the only event in the experience of the festival-goers, who usually attend more than one performance. Amidst a variety of theatre productions, Shakespearean works stand not only as examples of Shakespeare's drama, as they do in Shakespeare festivals, but also as examples of contemporary theatre. Some members of the audience might attend the performance of a Shakespearean play not because it is Shakespeare, but because of the reputation of the company and the fame of the director or the new approach to the play. As William Worthen has put it, 'Shakespearean drama not only occupies the sphere of the "classic," but also has frequently provided the site for innovation in the style, substance, and practice of modern performance.'¹ General theatre festivals foreground this double aspect of Shakespeare as a classic – whose cultural authority often functions as an advertising gimmick to attract an audience – and as a catalyser for innovation in contemporary theatre.

To analyse how these three festivals have celebrated Shakespeare requires going back in time, to the inception of the Edinburgh International Festival and the Avignon Festival in September 1947.² The first coincidence between these two events, their opening at the same time, is not related to Shakespeare at all, although it points out to the festivalisation of Europe after the war. The second coincidence, however, has to do with Shakespeare, as both included a performance of *Richard II* in their first season. The theatre critic for *Le Figaro*, Jean-Jacques Gautier, noticed this coincidence in his

¹ William B. Worthen, *Shakespeare and the Force of Modern Performance* (Cambridge: Cambridge University Press, 2003) 2.

² The original names of these events back in 1947 were the Edinburgh International Festival of Music and Drama and Semaine d'art [Arts Week].

review of the Old Vic Company production in Edinburgh. There, the critic expressed his desire to be able to compare both productions: ‘I wish I could be instantly transported into Avignon to see how Vilar has staged the play, what he has done. In any case, I don’t think he can go beyond the historical drama and the chronicle. Anyway, good luck to him.’³ Unable to fulfil his desire, Gautier could only show his scepticism about the production by the French theatre-maker Jean Vilar, being unaware of how this *Richard II* would be the starting point for one of the most important theatre festivals in Europe.

The coincidence of the same title in the two festivals was also noticed by the critic of the French newspaper *L’Aurore*:

Is the drama of challenged legitimacy such a hot topic? It could be thought so after seeing Shakespeare’s *Richard II* simultaneously played in the Scottish mist and under the sun of Provence on the occasion of very different artistic events. While Jean Vilar boldly attempts to recover a lost tradition in Avignon, Laurence Olivier brings to perfection the classic system on the traditional Italian stage in Edinburgh.⁴

Although the article gives the impression that the critic was so lucky as to attend both productions, a revealing detail points out that he might be writing from hearsay: Olivier was not involved in the production, which had been directed by Ralph Richardson and cast Alec Guinness in the title role. In any case, the fact that both critics pay attention to the two productions denotes that the title coincidence of *Richard II*, and the opening of the two festivals, did not go unnoticed at the time. Even if the critic of *L’Aurore* did not attend the performance in Edinburgh, he correctly identifies the distinct spatial configurations of the two productions: the performance at the Lyceum Theatre at the EIF keeping the tradition of the proscenium-arch, and Vilar’s exploration of an alternative configuration at the Honour Court, the open-air medieval courtyard

³ ‘Je donnerai beaucoup, ce soir, pour être transporté instantanément en Avignon et voir comment Jean Vilar a compris la pièce, ce qu’il en fait. Je ne crois pas, en tout cas, qu’il puisse aller plus loin dans l’esprit du drame historique et de la chronique. Bonne chance à lui quand même.’ Jacques Gautier, “Le théâtre au festival d’Édimbourg, *Richard II* de Shakespeare présenté par l’Old Vic Theatre,” *Le Figaro* 6 Sept. 1947. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

⁴ ‘Le drame de la légitimité bafouée est-il d’une si brûlante actualité? On pourrait le croire en voyant le *Richard II* de Shakespeare, joué simultanément dans les brumes d’Écosse et sous le soleil de Provence, à l’occasion de manifestations artistiques de caractères pourtant bien éloignés. Tandis qu’à Avignon Jean Vilar tente audacieusement de renouer avec une tradition perdue, à Édimbourg Laurence Olivier apporte à sa perfection le système classique sur la traditionnelle scène italienne.’ Edouard Helsey, “Deux conceptions artistiques s’affrontent à Édimbourg,” *L’Aurore* 8 Sept. 1947. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

transformed into the main venue of the festival. While the Old Vic production continued the 19th-century tradition of imposing a clear separation between the stage and the spectators, preserving a frontal view of the stage, the arrangement in the Honour Court – with a semicircular stage and the audience seating around it – brought the stage and the audience closer to each other.

The reviewer for *L'Aurore* wonders whether the drama of 'challenged legitimacy,' as he calls *Richard II*, is topical, as its simultaneous performance in Avignon and Edinburgh suggests. Years later, with more historical perspective, Dennis Kennedy argued that post-war performances of Shakespeare in general, and of *Richard II* in particular, in cultural institutions such as those of the Avignon Festival or the EIF, were relevant because they 'engaged precisely what seemed to have been threatened or lost, a sense that some human endeavours moved outside of time, some elements of life might be free of the harsh taint of history, some values could transcend pain and death.'⁵ The Avignon and Edinburgh festivals actively engaged in the renovation of national and international cultural capital. The first season of the EIF proposed to 'provide a platform for the flowering of the human spirit'⁶ after the bleak years of war. In Avignon, with the effects of the bombs still visible, the leaflet of the Arts Week stated that the activities would be carried out 'For the associations of victims of Avignon and Villeneuve-lès-Avignon.'⁷ In this context, the two productions of *Richard II* served the double purpose of transcending recent European history, as Kennedy mentions, picturing Shakespeare as a stable cultural referent of the pre-war past, and reflecting on the legitimacy of power – the main topic of the play – at that particular historical moment.

When the Almagro Festival started in 1978, the Edinburgh and the Avignon festivals had been running for thirty-one years. Spain was not directly involved in the Second World War, but suffered its own civil war (1936-1939) and was under Franco's dictatorship until 1975. Unlike the post-war cultural regeneration in countries as France or the UK, Spain had to wait until the end of Franco's regime and the beginning of

⁵ Kennedy, "Shakespeare and the Cold War," *Four Hundred Years of Shakespeare in Europe*, eds. Ton Hoenselaars and Angel-Luis Pujante (Newark and London: University of Delaware Press, 2003) 165.

⁶ Edinburgh International Festival, *History of the Festival*, <<http://www.eif.co.uk/about-festival/history-festival>> 14 July 2013.

⁷ 'Au profit des associations de sinistrés d'Avignon et de Villeneuve-lès-Avignon.' Antoine de Baecque and Emmanuelle Loyer, *Histoire du Festival d'Avignon* (Paris: Gallimard, 2007) 31.

democracy to experience a similar process. The end of the dictatorship brought with it the complete suppression of censorship and prompted the renovation of Spanish culture, a process that started during the years known as the Transition.⁸ In this context, the festival, held in the Castilian town of Almagro, intended to revive Spanish Golden Age classics, which had been used to support the ideology of dictatorship in the 1940s⁹ and had experienced a dramatic decrease on the Spanish stages from the 1960s to the 1980s.¹⁰ The festival in Almagro was prompted by the existence of the Corral de Comedias, an original theatre venue from 1628 rediscovered and restored in the 1950s.

The purpose of the first seasons of the Almagro Festival was, therefore, to celebrate the classics from the Spanish Golden Age, an aim that remains central to the festival. It is only in the 1980s, when the festival widened its scope to include international artists and authors, that the first Shakespearean productions were staged in Almagro. In contrast to the Edinburgh and Avignon festivals, the Almagro Festival imposes a thematic restriction on the productions, as only works from the historical period of the 16th and 17th centuries,¹¹ or bearing a significant relation to that historical time, can be performed. When Shakespeare was first performed in 1984, the productions in the programme signalled the need to overcome some of the cultural restrictions of the dictatorship. *A Midsummer Night's Dream*, by the company Teatro Estable La Cazuela, was performed in Catalan, one of the languages of Spain that had been banned in the early years of the dictatorship, and the British company Cheek by Jowl paid their first visit to Spain with *Pericles*. These two performances illustrate the

⁸ La Transición [the Transition] is the name commonly used to refer to those years between the end of the dictatorship and the establishment of democracy in the early 1980s. In theatre, the advent of democracy meant the evolution from the *teatro oficial* (a theatre at the service of the dictatorship) to the conception of theatre as a public service, with the creation of the Centro Dramático Nacional [National Dramatic Centre] in 1985. For more on Spanish Theatre in the *transición* see María-José Ragué Arias, *El teatro de fin de milenio en España (de 1975 hasta hoy)* (Madrid: Ariel, 1996).

⁹ Enrique García Santo-Tomás, *La Creación del Fénix: recepción, crítica y formación canónica del teatro de Lope de Vega* (Madrid: Gredos, 2000) 376.

¹⁰ According to Andrés Peláez Martín, only 39 of the 492 premieres in Spanish theatres between 1960 to 1985 were Golden Age works. Andrés Peláez Martín, "El Corral de Comedias de Almagro: un espacio y un patrimonio dramático recuperados," *Festival Internacional de Teatro Clásico de Almagro. 20 años: 1978-1997* (Toledo: Caja de Castilla la Mancha, 1997) 25. Only the televised adaptations of Golden Age plays in the programme *Estudio 1* contributed to the visibility of Spanish classical theatre in these years. The absence was such that the 1980 festival encompassed all the Spanish Golden Age works on the theatre bill in Spain at that moment. Luciano García Lorenzo and Manuel Muñoz Carabantes, "Festival de Almagro: veinte años de teatro clásico," *Festival Internacional de Teatro Clásico de Almagro. 20 años: 1978-1997* (Toledo: Caja de Castilla la Mancha, 1997) 64.

¹¹ This period overlaps with the historical period of the Spanish Golden Age.

evolution of Spanish theatre under the new democratic government, with the emergence of the ‘teatro de las nacionalidades’ [theatre of nationalities]¹² – theatre in the regional languages of Spain often used to support nationalist causes – and the increasing numbers of foreign companies on the Spanish stages.¹³ Once the festival opened its doors to international authors and companies, it was only a matter of time until Shakespeare reached the podium of the most popular playwrights, together with Golden Age playwrights such as Lope de Vega or Calderón, but also with his counterpart – in terms of being considered a national author – Cervantes.

Festival after festival, Shakespeare has secured his position as the most often performed playwright in Avignon and Edinburgh, and a similar process has taken place in Almagro. Until 2016, the year of Shakespeare’s four hundredth death anniversary, there have been seventy-two Shakespearean productions at the EIF, seventy-three at the Avignon Festival and one hundred thirty-two at the Almagro Festival.¹⁴ The database in Appendix 1 provides information (i.e. title, date, place of performance, director, cast, etc) about each of these productions, serving as material evidence of Shakespeare’s relevance in the three festivals. The recurrent inclusion of Shakespeare’s plays at the festivals reflects his status as the most performed playwright worldwide.

Shakespeare’s constant presence at the festivals has not gone unnoticed. In 2013, the newspaper *ARN* carried an article about the Almagro Festival entitled “La sombra de Shakespeare es alargada” [Shakespeare’s shadow is extended].¹⁵ The article comments on the large number of Shakespearean productions in that year’s programme

¹² Francisco Ruiz Ramón, “Del teatro español de la transición a la transición del teatro (1975-1985),” *La cultura española en el posfranquismo: diez años de cine, cultura y literatura en España, 1975-1985*, eds. Samuel Amell y Salvador García Castañeda (Madrid: Playor, 1988) 103-113.

¹³ Note that Spain had not been completely isolated from the international theatrical landscape during the dictatorship. Many international theatre groups as La Mama and the Living Theatre visited Spain in the early 1970s. However, the presence of international companies increased after 1975. The Almagro Festival takes part in this process of internationalisation of the Spanish stages. See Ángel Berenguer and Manuel Pérez, *Tendencias del Teatro español durante la transición política (1975-1982)* (Madrid: Biblioteca Nueva) 36.

¹⁴ For an overview on the numbers of Shakespearean productions at the three official festivals see Appendix 1.4.1 “General Analysis.”

¹⁵ The title of the article playfully alludes to the first novel by the Spanish author Miguel Delibes, *The Shadow of the Cyprus Is Extended*, using it as a metaphor to refer to Shakespeare’s overwhelming presence in Almagro. Juan I. García, “Festival de Almagro: La sombra de Shakespeare es alargada,” *ARN* 10 July 2013, <<http://www.arndigital.com/articulo.php?idarticulo=6607>> 20 Aug. 2013.

(eleven in total)¹⁶ and describes Shakespeare as a giant whose presence cannot be compared to that of Spanish authors.¹⁷ The 2015 season of the Avignon Festival stood out because of the billing of three Shakespearean productions, and the magazine *Les Inrockuptibles* presented the festival under the headline “Shakespeare, toujours superstar” [Shakespeare, always superstar].¹⁸ The same year, *Le Figaro* noticed the abundance of Shakespeare not only in that particular season, but in the festival in general: ‘Shakespeare. Once again Shakespeare. Always Shakespeare! It will take less time to count the Avignon seasons without Shakespeare, [he has frequently appeared] at the Honour Court, and sometimes in the opening night, Shakespeare.’¹⁹ Shakespeare has featured in forty-two out of seventy festival seasons in Avignon, demonstrating the veracity of the claim in *Le Figaro*. Shakespearean productions have also been omnipresent in Edinburgh and Almagro, with the plays in forty-seven and twenty-nine festival seasons respectively.

5.2 Festival Shakespeare: A Theatrical Event

Given the number of Shakespearean productions, it is natural that the plays have been performed in a variety of performance styles, regularly featuring representative examples of the theatre practices of their times. At the EIF, Shakespeare in performance has undergone an evolution that goes from the proscenium-arch productions at the Lyceum Theatre in the first seasons, to post-dramatic approaches as that of the Wooster Group with *Hamlet* (dir. Elizabeth LeCompte, 2012), including the experiments with the open stage carried out by the Old Vic,²⁰ some representatives of the upsurge of independent theatre in the 1960s (*Macbeth*, dir. Michael Geliot, 1965, by the Edinburgh-based Traverse Theatre), or Brechtian adaptations as those by the Berliner

¹⁶ Of the eleven productions, three were performed at the Almagro Off, the alternative festival running in parallel to the official programme. Chapter 10, “And the winner is... Shakespeare at the Almagro Off,” focuses on Shakespearean performances at this festival.

¹⁷ ‘Frente al gigante inglés, Lope protagoniza cinco espectáculos y Calderón, cuatro.’ [In contrast with the English giant, there are five shows by Lope and four by Calderón.] See Juan I. García.

¹⁸ Patrick Sourd, “Shakespeare, toujours superstar,” *Les Inrockuptibles* 1-7 June 2015: 56-61.

¹⁹ ‘Shakespeare. Encore Shakespeare. Toujours Shakespeare! On irait plus vite si l’on comptait les Festivals d’Avignon qui n’ont pas affiché, et souvent dans la Cour d’honneur et parfois en ouverture, Shakespeare.’ Armelle Héliot, “Shakespeare en majesté à Avignon,” *Le Figaro* 3 July 2015. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

²⁰ The Assembly Hall, one of the first venues of the EIF, held Tyrone Guthrie and Tanya Moiseiwitsch’s first example of open stage. See Kennedy, *Looking at Shakespeare* 152.

Ensemble.²¹ The history of Shakespeare in performance at the Avignon Festival ranges from the first production by Jean Vilar, aiming to redefine the stage-auditorium relationship outside proscenium-arch venues,²² to immersive theatre (e.g. *Les Tragédies romaines*, dir. Ivo van Hove, 2008), a step forward in the reinvention of this relationship with the elimination of the physical separation between the public and audience; and the Almagro Festival has included varied productions from children's adaptations (e.g. the *Henry V* adaptation *Qué con Quique Quinto*, dir. Juanma Cifuentes, 2016) to improvisational theatre (e.g. *Macbeth*, dir. John Mowat, 2013). Although different in style, these productions have in common their performance inside the festival frame. Departing from Ric Knowles's idea about meaning in theatre being produced at the intersection of conditions of production, conditions of reception and performance,²³ and Sauter's concept of the theatrical event, it is possible to conceptualise Shakespearean productions in the festival context as 'Festival Shakespeare.'

Some attention has already been paid to Shakespearean productions in theatre festivals,²⁴ but Festival Shakespeare is a term that still needs to be articulated. One of the central aims of this dissertation is to define Festival Shakespeare as a new critical concept, a productive category which brings into focus the performance, production and reception of Shakespeare in festival contexts. Thus, Festival Shakespeare does not refer to a performance style; it is instead used to label a particular kind of theatrical event in which Shakespeare's plays appear on festival stages, a context whose conditions of performance and reception, and frequently also production, are essentially different from those of regular theatre productions, as explained in part 1. Festival Shakespeare also redefines what is considered a Shakespearean production, as it can be applied to plays by Shakespeare or about Shakespeare, including parodies, rewritings, adaptations, etc. The notion of Festival Shakespeare as a theatrical event rather than as a particular performance style means that virtually any production can be included in this category, the only prerequisite being its performance at a theatre festival.

²¹ The Berliner Ensemble has visited the EIF with Shakespearean productions on three occasions: *Troilus and Cressida*, dir. Manfred Wekwerth and Joachim Tenschert, 1987; *Anthony and Cleopatra*, dir. Peter Zadek, 1994; *The Merchant of Venice*, dir. Peter Zadek, 1995.

²² Vilar's Shakespearean productions at the Avignon Festival were: *Richard II* (1947, 1948, 1949, 1953), *Henri IV* (1950), *Macbeth* (1954, 1956) and *A Midsummer Night's Dream* (1959).

²³ Knowles 3.

²⁴ For a literature review on Shakespeare and festivals see the introduction.

The analysis of Festival Shakespeare on the official stages of Edinburgh, Avignon and Almagro demonstrates that the meaning of Shakespearean productions is affected by their insertion in the festival structure. Parts 3 and 4 focus on Shakespeare's presence in non-Shakespearean theatre festivals and propose to illustrate how performing Shakespearean productions in the festival frame affects the meaning of those productions, as they come into contact not only with the immediate festival context in which they are inscribed, but also with a series of mechanisms activated in the festivalising process. The following chapters in part 3 analyse some of the features of Festival Shakespeare in the three official festivals of Edinburgh, Avignon and Almagro. They aim to demonstrate how the festivals negotiate meanings of Shakespeare in performance that are unique to their festival context.

6 Heteroglossic Theatrical Events:

Global Shakespeare at the EIF

6.1 Shakespeare for Global Audiences

The 2011 season of the EIF focused on East Asia. Aware of the increasing economic and cultural connections between the East and the West, the festival drew inspiration from the ‘timeless beauty of the rich and varied cultures of China, India, Indonesia, Japan, Korea and Vietnam.’¹ The festival programme included examples of Asian performing arts combining western and eastern traditions, pointing out the hybridization of current artistic practices in music, dance, opera and theatre. The ‘visit,’ as the director of the festival Jonathan Mills puts it in the opening message of the programme, has usually been the other way around, with western artists looking at East Asia in search for inspiration. He mentions Debussy and Mahler as two examples of western musicians fascinated with Asian artistic traditions, but he could have mentioned as well theatre practitioners and theorists such as Artaud, Brecht, Barba or Grotowski, who have also shared that attraction. The Shakespearean productions of the season proposed a shift, with the East visiting the West in both a literal, geographical sense – with the companies’ physical displacement from Asia to Edinburgh – and an artistic one, in which Asian artists found in Shakespeare their inspiration from the West.

The three Asian Shakespearean productions of the season were *The Tempest*, by the Korean Mokwha Repertory Company, adapted and directed by Tae-Suk Oh; a solo show of *King Lear* written, directed and performed by the Taiwanese Wu Hsing-Kuo; and *The Revenge of Prince Zi Dan*, an opera based on *Hamlet* staged by the Shanghai Peking Opera Troupe under the direction of Shi Yu-Kun.² The three productions were examples of global Shakespeare, understanding global following Massai’s definition: ‘far from meaning “universal,” “global” is in fact the product of specific, historically

¹ Jonathan Mills, “Welcome to Festival 2011,” ed. Edinburgh International Festival, *Programme 2011 EIF* (Edinburgh: Edinburgh International Festival Society, 2011) 2.

² *The Revenge of Prince Zi Dan* was classified in the programme as ‘opera,’ a genre outside the scope of this study. However, the production is discussed here because the style of Peking opera is not equivalent with that of western opera and, moreover, this particular production has toured intensively in festivals in which it has not been labelled as opera. It was performed, for instance, at the Almagro Festival in 2007.

and culturally determined localities.³ Such definition suggests that global Shakespeare is in fact the sum of several individual local productions, as the ones at the 2011 season.

Shakespeare has been performed at the EIF in languages and theatrical traditions unknown to the author.⁴ The three official festivals in this study have programmed Shakespearean productions in other languages, using those productions to crystallise the festivals' international dimension.⁵ The numbers of these productions in their festival history remain similar: there have been twenty-five productions of Shakespeare in other languages at the EIF, nineteen at the Avignon Festival and thirty at the Almagro Festival.⁶ However, while the companies at the Almagro and Avignon festivals are mostly European, Asian companies and their Shakespeares are frequent visitors to the EIF. The diverse origin of the companies at the EIF reflects the emphasis of the festival on internationalism from its inception: the festival was conceived as an international arts event back in 1947,⁷ and its artistic mission states that the festival exists to 'present a wide range of performances from the world's leading artists to the widest possible audience.'⁸ This suggests that the artists in the programme are meant to be representative of their field. The variety of origins of the artists is also related to the global circulation of theatre companies that decide to stage Shakespeare, often using the plays to create productions for global consumption.

³ Massai 9.

⁴ Appendix 1.4.3, "Shakespearean productions in Other Languages," provides an overview of Shakespearean productions in other languages throughout the history of the three official festivals.

⁵ Nevertheless, the identification of Shakespearean performances in other languages with the internationalisation of the festivals is problematic, as there is not a one-to-one correspondence between language and nation. The plays have been staged in Catalan and Galician in Almagro, two of the languages of Spain, as well as in Spanish by South American companies. At the EIF, the situation is even more complex: Shakespeare is not a representative of Scottish theatre, but he cannot be considered a foreign author either. On top of that, American companies have also brought their Shakespearean productions to the festival.

⁶ There have been twenty-five productions of Shakespeare in other languages at the EIF, nineteen at the Avignon Festival and thirty at the Almagro Festival. For more on this see Appendix 1.4.1, "General Analysis."

⁷ For an account about the creation and history of the EIF see George Bruce, *Festivals in the North: the Story of the Edinburgh Festival* (London: Robert Hale & Company, 1975); Iain Crawford, *Banquo on Thursdays: The inside Story of Fifty Edinburgh Festivals* (Edinburgh: Goblinshead, 1997); Eileen Miller, *The Edinburgh International Festival 1947-1996* (Aldershot: Scolar Press, 1996). Angela Bartie explores the inception of the EIF and other festivals in Edinburgh after the Second World War in her book *The Edinburgh Festivals: Culture and Society in Postwar Britain* (Edinburgh: Edinburgh University Press, 2014).

⁸ Edinburgh International Festival, *Our Mission and History*, <<http://www.eif.co.uk/about-us/our-mission-and-history#.VrjIwFnXT9I>> 8 Feb. 2016.

The conception of the EIF as an international event prompted the billing of the first Shakespearean productions in other languages as soon as 1948, with the company Renaud-Barrault performing *Hamlet*. However, the Shakespearean productions in other languages in the first three decades of the festival were limited to three – in contrast to the forty performed in English in that period. The actual upsurge of global Shakespeare did not arrive until the later 1980s. Since then, the festival has developed a taste for international Shakespeare and, from Yukio Ninagawa's *Macbeth* in 1985 until 2016, twentyfive out of the thirty-one Shakespearean productions have been in languages other than English. Likewise, the UK stages have undergone a similar process of openness to international Shakespeare.⁹ By inviting foreign companies to perform Shakespeare in their own languages the festival has not only reasserted its international dimension, but it has also contributed to enhancing the visibility of theatre in other languages in the UK, providing access to non-Anglo-American and non-western theatrical traditions.

Shakespearean productions are especially suitable for international festivals because they are recognisable for the 'global spectator,' to borrow Dennis Kennedy's term, of these events. According to Kennedy, Shakespeare 'can evoke a global response, because it continues to appear as a stable referent in a shifting theatrical environment and shifting world.'¹⁰ Relying on Shakespeare, on that stable referent and global response that the plays motivate, is particularly useful in the festival context which, as Kennedy argues, promotes 'a kind of performance that dislocates both itself and the audience.'¹¹ In similar terms, McConachie states that:

Perhaps the biggest drawback of international festivals is the decontextualization of their performances. Most productions at festivals have originated in a different city and with a local audience, one that might not share the interests and concerns of the national and international spectators attending the festival. Many directors and companies get

⁹ Kennedy comments on this increase in his prologue for *Foreign Shakespeare*, stating that '... foreign Shakespeare is more present than ever before.' See Kennedy, *Foreign Shakespeare* 16. The collection of essays in this book is actually a response to the increasing trend of foreign Shakespeare productions in the UK. As chapter 4 has shown, these productions have given rise to the multilingual celebration of Shakespeare on the UK stages.

¹⁰ Dennis Kennedy, *The Spectator and the Spectacle: Audiences in Modernity and Postmodernity* (Cambridge; New York: Cambridge University Press, 2009) 125.

¹¹ Kennedy, *The Spectator and the Spectacle* 128.

around this problem by mounting well-known plays for festival spectators – the plays of Shakespeare, Beckett, and Chekhov, for example.¹²

The decontextualization that McConachie notices refers to the cultural distance between the contexts of production and reception of festival productions. Productions run the risk of being completely decontextualised for festival audiences when they address local interests and concerns, as the spectators might lack the references to fully understand them. This does not imply that productions with particular local issues are rendered meaningless in the festival structure, but that they give rise to different interpretations once they are dislocated from their original context, as Ric Knowles has demonstrated.¹³ In terms of festival decontextualisation, McConachie and Kennedy coincide, first, on their vision about the decontextualisation of productions in theatre festivals and, second, on the frequent use of Shakespeare's works to solve this problem. This is so because Shakespeare's most popular plays, as is the case with the other playwrights that McConachie mentions, are a common reference for many members of the festival audience. Staging Shakespeare has become such a common strategy that it has resulted in a certain standardization of the festival market in terms of playwrights and titles: Shakespeare is not only one of the most often performed authors, as the three official festivals studied here demonstrate, but there is also a tendency to stage some of the most popular plays, those that are more familiar for the average festival spectator. Although the three festivals have included a large number of plays from Shakespeare's canon (twenty-four different titles in Avignon and twenty-six in Edinburgh and Almagro),¹⁴ the most recurrent ones coincide with the most popular titles in theatre in general. In this respect, festivals can be said to mirror the general theatre landscape: whereas plays

¹² McConachie, "International Festivals" 486.

¹³ Ric Knowles analyses the reception of the same productions in their original context and in international festivals in his chapter "International Festivals." Although Knowles does not mention Shakespeare's plays, he notes that productions 'staged for the international "community," tend to be based on classics or other sources that already have transcultural authority or resonance.' See Knowles 183.

¹⁴ Notice that, although the EIF and the Almagro Festival have featured twenty-six Shakespeare's titles, the selection of plays is different in each festival. Appendix 1.4.2, "Shakespeare's plays," provides a list of Shakespearean productions per title in each festival. Appendix 1.4.4, "Shakespeare Canon," gives an overview of the distribution of titles in each festival.

as *Hamlet* and *Macbeth* are performed on a regular basis, others as *Cymbeline* or *Timon of Athens* remain largely forgotten.¹⁵

The performance of Shakespeare's plays alone is not enough to avoid the decontextualisation of international festivals, and productions often employ other strategies in order to ensure their accessibility. The stress on the cultural differences of their source culture, privileging form over content, the simplification of traditional techniques, or blending different cultural traditions, are some of the usual tactics of Shakespearean productions for festival audiences. These strategies are more evident in productions in other languages, as they have to overcome the difficulty of the language barrier and of being placed in a new context. Using Shakespeare is to the advantage of these productions, which often rely on the audiences' familiarity with the story, as spectators might be able to follow the plot even if they do not know the language. In these productions, as Alexa Huang has argued, 'the theatre audience is simultaneously an outsider (to the foreign style) and an insider (familiar with certain aspects of Shakespeare).'¹⁶ However, it would be a mistake to assume that all festival-goers possess such previous knowledge about the plays and that, even if they do, they would be eager to depend on it and make a radical change in their usual mode of reception of theatre, shifting from listening to watching while completing the non-linguistic information on the stage with their previous knowledge. Audiences cannot be accused of wanting to understand the dialogues and, with some exceptions, spectators demand some kind of linguistic access, especially in those cases in which language appears as a central element in the performance. To provide that linguistic understanding, summaries and surtitles often accompany these productions.

Due to the intense circulation of companies of diverse origin performing the plays in a variety of languages and theatrical traditions, Festival Shakespeare can be linked to the discussion about global Shakespeare, raising issues about performance, language and audience's reception. The chief point here is that there has been an evolution towards a global Shakespeare at the EIF, and that Shakespearean productions

¹⁵ *Cymbeline* or *Timon of Athens* have been never staged in any of the three festivals discussed in this chapter. Appendix 1.4.5, "Shakespeare Canon of Productions in Other Languages," gives an overview of the most often staged plays of the canon in other languages in the three official festivals.

¹⁶ Alexa Huang, "What Country, Friends, Is This?": Touring Shakespeares, Agency, and Efficacy in Theatre Historiography," *Theatre Survey*, 54.1 (2013): 71.

have been both an active agent and a product of the interconnectedness of theatre cultures in international festivals. To demonstrate this, the chapter focuses on Shakespearean productions in languages other than English which, although they do not stand as the only examples of global Shakespeare at the EIF, offer a more precise idea of the adjustments and strategies of Shakespearean theatre to adapt to the conditions of reception of the festival.

6.2 ‘My native English, now I must forgo:’¹⁷ Shakespeare without His Language

In 1954, the preliminary programme of the EIF made the following announcement about the theatre section of that year:

the Old Vic will present Shakespeare *A Midsummer Night’s Dream* with complete Incidental Music of Mendelssohn, Ballet, and the Scottish National Orchestra ... The Comédie Française will present a season of French plays ... The Old Vic will present a Shakespeare tragedy on the Apron Stage of the Assembly Hall ... Negotiations for contemporary plays are in course of completion.¹⁸

The programme was finally set with the Old Vic performing *Macbeth* in addition to *A Midsummer Night’s Dream*, the Comédie Française with Molière’s *Le Bourgeois Gentilhomme*, and *The Matchmaker*, written by Thornton Wilder and directed by Tyrone Guthrie, as an example of new writing. Even Scottish representation was indirectly assured in the theatre section with the Scottish National Orchestra accompanying the Old Vic’s *A Midsummer*. This gives an idea of the approach to theatre in the first decades of the festival: English-speaking companies performed Shakespeare and plays by other English-speaking authors, foreign companies presented plays by their own national authors in their own languages, new plays added a contemporary touch to the programme, and some sort of Scottish representation was included in either the theatre or music section, sometimes in both. This trend continued

¹⁷ These are Mowbray’s words after hearing about his banishment. *Richard II*, Act I, Scene iii. Unless indicated otherwise, all references to Shakespeare are from John Jowett, William Montgomery, Gary Taylor and Stanley Wells eds., *The Oxford Shakespeare: The Complete Works*, 2nd ed. (Oxford: Clarendon Press, 2005).

¹⁸ Edinburgh International Festival, *Preliminary Festival Programme 1954* (Edinburgh, 1954). Archives of the Edinburgh International Festival, National Library of Scotland, Edinburgh.

until the mid-1980s, with the programming suggesting that the festival's concept of 'internationalism' was tightly connected to those of nation and national (theatrical) traditions. Companies from Germany, Italy and, above all, France, staged their national classics in their own languages, appearing as representatives of their countries of origin.¹⁹ As a consequence, the cases of foreign companies performing the works of playwrights from outside their national traditions in this period remain exceptional.²⁰ This explains why, of the forty Shakespearean productions between 1947 and 1984, thirty-six were by British companies, one by the Canadian troupe from Stratford Ontario, and just three were examples of international Shakespeare in languages other than English.

The three Shakespearean productions in foreign languages in the first three decades of history of the festival were *Hamlet* (1948), by the French company of Madeleine Renaud and Jean-Louis Barrault; *Richard II* (1953), by the Théâtre National Populaire from Paris, and *Richard III* (1979), by the Rustaveli Company from Georgia. Performances in foreign languages were not a novelty at the EIF, but hearing Shakespeare in other languages certainly was. This conditioned the reception of the first foreign Shakespearean productions, with a great deal of attention paid to the language of the performances.²¹ In 1948, *The Scotsman* announced the performance of the first

¹⁹ This was the case, for instance, of the Compagnie Juvet de Théâtre de l'Athénée, performing *L'École des femmes*, by Molière, and *Ondine*, by Girandoux, in 1947, as well as of other French companies as La Comédie Française (*Le bourgeois Gentilhomme*, Molière, 1954) or, La Compagnie Roger Planchon (*Les trois mousquetaires*, an adaptation from Alexandre Dumas' novel, 1960). Companies from other countries were also invited to perform plays by their national authors at the EIF (e.g. Düsseldorf Theatre Company, Germany, 1949; Piccolo Teatro, Italy, 1956). Eileen Miller gathers information about the EIF programmes from its inception until 1996 in her book *The Edinburgh International Festival 1947-1996*.

²⁰ Some of the few examples of international companies performing the works of foreign authors in this period are the adaptation of Melville's *Moby Dick*, dir. Mario Ricci, 1972, by the Italian Gruppo Sperimentazione Teatrale, and *The Girl from Andros*, by Terence, dir. Grigore Gonta, 1981, performed by the National Theatre of Rumania. It was more frequent for English-speaking companies to perform the works of foreign authors in English translation, as in Sartre's *Nekrassov*, dir. George Devine, 1957, or Ibsen's *Little Eyolf*, dir. Michael Elliot, 1963.

²¹ See "Plays and Players. From David Lindsay to Christopher Fry," *The Scotsman* Aug. 16 1948. ProQuest Newspapers: *The Scotsman* (1817-1950). 12 Dec. 2015; "Vilar's *Richard II*. Striking Production by French Company," *The Scotsman*. 10 Sept. 1953. *The Scotsman* Microfilm Collection, National Library of Scotland, Edinburgh. Microfilm; John Barber, "Richard of Georgia proves a villain," *Daily Telegraph* 24 Aug. 1953. Archives of the Edinburgh International Festival, National Library of Scotland, Edinburgh.

example of Shakespeare in a foreign language at the festival with an article including a summary of the history of the French translations of *Hamlet* (see Figure 11).²² The

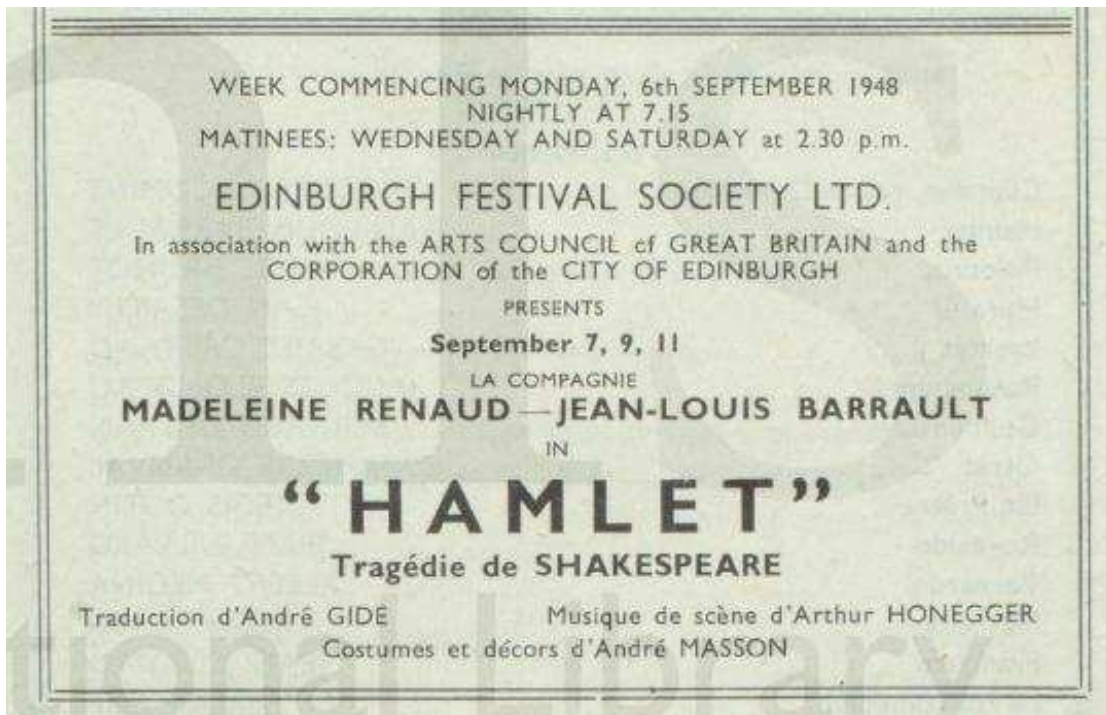


Figure 11. Add of *Hamlet* in the festival programme

production was received with widespread critical acclaim and most of the praises went to the Barrault himself, whose performance in the title role was compared to those of English actors as John Gielgud, Laurence Olivier or even David Garrick.²³ The success of the production was measured against its ability to overcome the language barrier; for the critic of *The Edinburgh Dispatch Evening*, ‘The language barrier was smashed. Barrault’s performance carried stage and auditorium to harmony on a play beyond the necessity of words.’²⁴

The critic from *The Daily Telegraph* seemed enthralled by the French vision of the play, and paid attention to the differences with the usual performance of *Hamlet* in the UK, in particular to the depiction of some characters, as Claudius and Gertrude, who

²² “Plays and Players. From David Lindsay to Christopher Fry.”

²³ Harold Hobson compares Barrault and Garrick in “A French Actor,” *The Sunday Times* 12 Sept. 1948. Archives of the Edinburgh International Festival, National Library of Scotland, Edinburgh; Barrault is compared with John Gielgud and Laurence Olivier in W. A. Darlington, “*Hamlet* through French Eyes,” *The Daily Telegraph* 18 Sept. 1948. Archives of the Edinburgh International Festival, National Library of Scotland, Edinburgh.

²⁴ “French *Hamlet* weaves a spell,” *Edinburgh Dispatch Evening* 8 Sept. 1948. Archives of the Edinburgh International Festival, National Library of Scotland, Edinburgh.

he describes respectively as ‘not the lustful Nordic that Hamlet’s description makes us picture, but an authoritarian ruler of character and decision,’ and ‘an elegant lady from Paris,’ instead of the ‘stupid, amiable woman who takes things, and kings, as they come.’²⁵ The critic wonders at the new meanings that the French director discovers in the text and states that, in England, ‘tradition takes it for granted that certain things will happen in certain ways, and our directors yield to the force of this assumption without even knowing that they are doing so.’²⁶

A few years later, in 1953, Vilar’s *Richard II*, the opening play of the Avignon Festival, was presented at the EIF. Vilar was praised as well for his performance in the title-role, the use of the bare stage, and even the chosen translation, which ‘inevitably lacked the royalty of Shakespeare’s phrase, but it had much of the raw material of his poetry.’²⁷ Barrault’s and Vilar’s productions had several aspects in common: they were text-centred productions with the actor-manager in the title role and, as French renderings of Shakespeare’s plays, presented festival audiences with the French tradition of Shakespeare in performance.

Coming twenty-six years after Vilar’s performance and from a more distant location, the 1979 *Richard III* by the Rustaveli Company offered a more radical vision of Shakespeare. In contrast to the actor-centred conception of theatre of the two French productions, the Rustaveli showed a shift towards directorial authorship which, although acclaimed by many, led to more controversial reactions than the two previous examples of ‘Shakespeare without his language.’²⁸ The production suggested a twentieth-century setting and placed the action in England although it was performed in Georgian – a language with which the majority of the audience was certainly less familiar than with French. The actors were in modern dress, a Union Jack flag appeared over the throne (which some critics read as a mistake, as it should have been the English

²⁵ Darlington, “*Hamlet Through French Eyes.*”

²⁶ Darlington, “*Hamlet Through French Eyes.*”

²⁷ “Vilar’s *Richard II*. Striking Production by French Company.”

²⁸ This is the title of Dennis Kennedy’s introductory chapter to the collection of essays *Foreign Shakespeare*. See Kennedy, “Introduction: Shakespeare without His Language,” *Foreign Shakespeare*, ed. Dennis Kennedy (Cambridge: Cambridge University Press, 1993) 1.

flag in order to have been historically accurate)²⁹ and songs as “God save the King” or “Dear London Town” were some of the elements that the Rustaveli used to convey their image of England. The purpose of the Rustaveli was far from telling a story about England’s historical past and, as the inaccuracy of the flag suggests, the image that they created was a simplified and somehow stereotypical vision of England, which just served as the fictional setting of the action. As the critic for *The Financial Times* puts it, ‘It is clear that for Robert Sturua, the director, the rivalry for the English throne in the Middle Ages is not more serious history than *The Mikado* is a serious study of Japanese Monarchy.’³⁰

In spite of the difficulty of presenting such image of England at the EIF, where many members of the audience are precisely English, the production was received with excellent reviews and high attendance. Iain Crawford comments that,

As usual, no amount of advance hype would persuade people to fill the theatre for a play in an obscure language on the first night, but word soon got around via the mysterious Edinburgh galleys wireless and, by the end of the week, the Rustaveli could have filled the place for the rest of the festival.³¹

The success of the production is identified here with the attendance of audiences who had been initially suspicious about a (Shakespearean) production in ‘an obscure language’ such as Georgian. These audiences went to the theatre only when the critics and the word of mouth had proclaimed that the language was not an obstacle for its understanding, and that the production was going to be one of the theatrical sensations of the year. The critic Michael Billington described it as ‘quite simply sensational ... the kind of brutal power and force that transcends language differences.’³²

However, not everyone shared the enthusiasm. Allen Wright expressed his dissatisfaction with the choice of Shakespeare’s plays in that season in his review in *The*

²⁹ In his review for *The Financial Times*, B. A. Young points out that: ‘When the English flag appears it is a faded Union Jack.’ See B. A. Young, “*Richard III*,” *The Financial Times* 24 Aug. 1979. Archives of the Edinburgh International Festival, National Library of Scotland, Edinburgh.

³⁰ B. A. Young, “*Richard III*.”

³¹ Crawford 150.

³² Michael Billington, “*Richard III*,” *The Guardian* 24 Aug. 1979. Archives of the Edinburgh International Festival, National Library of Scotland, Edinburgh.

Scotsman. The 1979 programme featured as well *Troilus and Cressida* by the Old Vic. For Wright, this choice of plays was the wrong way around:

Robert Sturua and the Rustaveli Theatre Company from Georgia might have made something really exciting out of *Troilus* and no doubt the Bristol Old Vic Company would have been seen and heard to greater advantage in *Richard III*, but the fates have decreed otherwise, and we are left with a sense of frustration that the Trojan Wars and the Wars of the Roses are being fought on the wrong battlefields.³³

The reviewer suggests that it would have been more appropriate for a foreign company as the Rustaveli to stage a play with a foreign setting, as *Troilus and Cressida*. Likewise, the English company should have been in charge of the performance of a history play as *Richard III*, placed on England and dealing with historical characters. His opinion is conditioned by the setting and historical concerns of the plays, as well as by their popularity: the lines of *Richard III* are better known for an English-speaking audience than those in *Troilus and Cressida* and, therefore, playing the former in translation results in the ‘loss’ of those popular lines, which is not the case with the latter. In relation to this, Wright adds that ‘the stirring and stinging power of the language in *Richard III* is lost when translated into Georgian.’³⁴

The first three productions of Shakespeare in foreign languages at the EIF illustrate some of the most recurrent issues of performing Shakespeare in translation in an English-speaking context. The most evident language-related problem, not unique to Shakespearean performance, is that the productions need to find the means to be accessible to a majority of spectators who cannot understand the language of the performance. The two French productions were accessible thanks to Barrault’s and Vilar’s performances, which allowed the audience to focus on their capacity as actors and their expression of feeling instead of directly on the language. *Richard III* enhanced its accessibility emphasising its visual dimension, as Wright notes: ‘There are, however, times when the imagery of this stimulating production forms a substitute for the poetry.’³⁵ This can be regarded as a deliberate strategy to make the production appealing for an international audience (the international tour included the Avignon Festival as

³³ Allen Wright “Updated ‘Richard,’” *The Scotsman* 23 Aug. 1979. *The Scotsman* Microfilm Collection, National Library of Scotland, Edinburgh. Microfilm.

³⁴ Wright “Updated ‘Richard’”

³⁵ Wright “Updated ‘Richard.’”

well, where the same production was performed in 1981), or as one of the effects of performing Shakespeare in translation. As Kennedy argues, Shakespeare in translation has led to the development of performance techniques privileging the visual, often exploring scenographic and physical possibilities in more overt ways than Anglophone productions have done.³⁶ Regardless of their language, the three productions offered festival audiences the opportunity to compare their approaches with their own theatrical tradition in Shakespearean performance.

6.3 The Rise of Heteroglossic Shakespeare

In the mid-1980s, Shakespearean productions in foreign languages and traditions conquered the stages of the EIF, integrating the festival in an increasingly interconnected theatre market in which foreign companies not only exhibited the work of their own national authors, but also staged the plays of so-called universal playwrights as Shakespeare. From 1985 until 1990 there were six Shakespearean productions in other languages; two of them were German, and the remaining four were Asian productions.³⁷ The late entrance of these productions in the festival programme, while other authors were already performed in foreign languages, has two main possible explanations. First, that international companies were made to represent their countries of origin by staging the plays of their national authors in their own theatrical styles and, therefore, their performances were perceived not just as an example of international theatre practice, but as one of theatre practice from a specific theatrical tradition, as mentioned above. Second, that the traditional Anglophone text-centred approach to Shakespeare in performance, in which the function of performance is to '(re)produce meanings located in the text,'³⁸ left no space for Shakespearean productions in other languages, as most of the festival audiences would not have had access to the textual component. Both reasons might have been equally influential, but the second is particularly crucial, as it is only by transcending the binary of dramatic text and

³⁶ Kennedy, "Introduction: Shakespeare without His Language" 6.

³⁷ These productions were: *Macbeth*, dir. Yukio Ninagawa, 1985; *Troilus and Cressida*, dir. Manfred Wekwerth and Joachim Tenschert, 1987; *The Kunju Macbeth*, The Shanghai Kunju Theatre, 1987; *The Tempest*, dir. Yukio Ninagawa, 1988; *Macbeth*, dir. Johan Kresnik, 1989; *Kathakali: King Lear*, dir. Annette Leday and David McRuvie, 1990.

³⁸ William B. Worthen, *Shakespeare and the Authority of Performance* (Cambridge; New York: Cambridge University Press, 1997) 26.

performance and approaching ‘theatre language as a language in its own right of which the verbal is only one element,’³⁹ that understanding, or at least enjoying, productions in other languages is possible. The transcendence of the binary involves the theatre-makers and the audience,⁴⁰ as spectators should be eager to accept the challenge of experiencing theatre without the full understanding of its verbal dimension.

The Asian productions from the 1980s and 1990s attempted to transcend the binary of dramatic text and performance with productions in their local performing traditions, placing the stories in the companies’ countries of origin. Two of the productions, *Macbeth* (1985) and *The Tempest* (1988) were directed by Yukio Ninagawa. Apart from paying special emphasis on the visual dimension of the *mise en scène*, Ninagawa’s Shakespearean productions combine Japanese and western styles and motifs. His productions have been discussed together with those by Brook and Mnouchkine as representative examples of intercultural Shakespeare for international audiences, that is, productions combining Shakespeare’s plays with elements from other theatrical traditions (i.e. acting styles, costumes, music, dance, masks, etc), usually devised for audiences not familiar with the theatrical style.⁴¹ One of the particularities of Ninagawa’s mix of styles is that the context of performance tends to foreground one style over the other: whereas they are perceived as western when performed in Japan, they are read as Japanese by the UK audiences.⁴² The performance of *Macbeth* in 1985 was the beginning of an intense relationship between the director and the festival, who presented five productions there in the last two decades of the 20th century.⁴³

The other two productions from Asia, *Kunju Macbeth* (1987), by The Shanghai Kunju Theatre, and *Kathakali: King Lear* (1990), dir. Annette Leday and David McRuvie, were performed in the styles of Kunju theatre (also known as Kunqu, one of

³⁹ Duska Radosavljevic, *Theatre-Making: Interplay between Text and Performance in the 21st Century* (Basingstoke, Hampshire; New York, NY: Palgrave Macmillan, 2013) 33.

⁴⁰ Radosavljevic uses the term ‘theatre-maker’ as a substitute for traditional categories as those of director, actor, playwright, etc, that is, the terms usually employed to refer to those involved in theatre. In contrast to these labels, the term ‘theatre-maker’ accommodates ‘a broad range of practices and artistic profiles,’ pointing out the increasing multi-professionalization of the artists involved in 21st-century theatre practice. See Radosavljevic 194.

⁴¹ See, for instance, Kennedy, *The Spectator and the Spectacle* 115-132; Gary Jay Williams, “Interculturalism, Hybridity, Tourism: The Performing World on New Terms,” *Theatre Histories* 552-557.

⁴² Kennedy, *The Spectator and the Spectacle* 125.

⁴³ Apart from the Shakespearean productions in 1985 and 1988, Ninagawa has also presented Euripides’ *Medea* (1986), *Sotoba Komachi* (1990) by Mishima, and *Tango at the End of Winter* (1991), by Shimizu.

the forms of Chinese opera) from China, and Kathakali, a traditional dance from the Indian region of Kerala. The combination of the name of the theatrical style and Shakespeare's play in the title explicitly brands the productions as intercultural Shakespeare. Kunju and Kathakali are highly codified performing traditions, which means that most of the spectators would have missed part of their message not only due to the language (*Kunju Macbeth* was performed in Mandarin and the rendering of *King Lear* into Kathakali actually resulted in the suppression of all verbal expression), but also because of the lack of cultural references to understand the conventions of these traditional styles. The achievement of the productions was to make audiences grasp their overall meaning even in the absence of these references. The souvenir programme of *Kunju Macbeth*, which advertised the visit of the company to Edinburgh as 'the first ever European tour of the most exciting company in China,'⁴⁴ attempted to familiarise the audiences with some of the codified elements of Kunju, as the costumes or character types. However, without time to assimilate the new codes described in the programme, audiences were likely to pay more attention to the most spectacular aspects of the production, like the final battle between Macbeth and Macduff, transformed into a display of traditional Chinese martial arts.⁴⁵

Apart from the focus on the spectacular, which might actually result in the exoticization of these theatrical events, the absence of references can lead to a cognitive change in the spectator. They can no longer rely on their traditional understanding of the plays, mostly based on the comprehension of the language and a familiar theatrical style and, instead, concentrate on feelings. As one of the reviews of the *Kathakali: King Lear* observes, 'The intricate choreography, and particularly the hand movements, constitute a sign language to which most of us have no access. Yet, by the end of the evening, emotion as powerful as that of any more orthodox production of *King Lear* hangs in the air.'⁴⁶ Even if the focus on emotion provides a meaningful artistic experience for the audiences, this comment suggests that intercultural Shakespeare in a context as the EIF

⁴⁴ The Shanghai Kunju Theatre, *Souvenir Programme*. Archives of the Edinburgh International Festival, National Library of Scotland, Edinburgh.

⁴⁵ See Allen Wright, "Formidable Vision of *Macbeth*," *The Scotsman* 27 Aug. 1987. *The Scotsman* Microfilm Collection, National Library of Scotland, Edinburgh. Microfilm.

⁴⁶ Catherine Lockerbie, "Stirring ritualistic dance. *King Lear*. Kathakali Theatre: The Royal Lyceum Theatre," *The Scotsman* 16 Aug. 1990. *The Scotsman* Microfilm Collection, National Library of Scotland, Edinburgh. Microfilm.

was – and perhaps will always be – compared to ‘those more orthodox productions’ of which the reviewer speaks, presumably referring to English-speaking productions.

Among the strategies employed to promote linguistic communication, the use of surtitles – transcriptions or translations of the dialogue shown in an onstage screen – is a relatively new technique. Surtitles first featured in opera in the 1980s to become a widespread practice in international theatre in the following decades.⁴⁷ The first allusion to translation devices in a review of foreign Shakespeare at the EIF appears in 1988, with Ninawaga’s *The Tempest*: ‘No-one has solved the problem of simultaneous translation but a system of surtitles was showing signs of improvement as the performance proceeded last night.’⁴⁸ The use of surtitles responds to what Marvin Carlson has called ‘heteroglossic theatre.’ Carlson states that our heteroglossic cultures, in which a variety of languages are spoken, have permeated contemporary theatre. This heteroglossia is characteristic of contemporary theatre, which no longer addresses purely local and national audiences, but which integrates spectators of different origin and languages above all in events with an international scope as the EIF. Surtitles provide key lines to follow the action, giving access to ‘a readily accessible, if necessarily abbreviated gloss on the language spoken on the stage for those in the audience to whom it was not otherwise accessible.’⁴⁹ To make the language ‘readily accessible,’ the trend in Shakespearean performance is to write the surtitles in contemporary English, instead of using Shakespeare’s language, which will take more time for the audience to read. In semiotic terms, the surtitles add another layer of signification, one that each member of the audience interprets differently, depending on their linguistic and cultural background.

Regarding linguistic competence, spectators at the EIF can be divided into those who do not understand the language of the production, but who understand the surtitles (speakers of English of diverse origin); those who share the language of the production but not that of the surtitles; those who understand both and whose reception experience, as a consequence, is mediated by oral and written language; and, lastly, those who

⁴⁷ Marvin A. Carlson *Speaking in Tongues: Language at Play in the Theatre* (Michigan: University of Michigan Press, 2006) 191.

⁴⁸ Allen Wright, “Barnstormer of an Eastern Tempest. *The Tempest*: Playhouse Theatre,” *The Scotsman* 18 Aug. 1988. *The Scotsman* Microfilm Collection, National Library of Scotland, Edinburgh. Microfilm.

⁴⁹ Carlson, *Speaking in Tongues* 17.

understand neither the language of the production nor the surtitles. Therefore, the English of the surtitles at the EIF does not correspond to the mother tongue of the whole audience, but works as a lingua franca for the majority of the festival-goers.

Productions of Shakespeare at the EIF have shown that the influence of surtitles on the reception of performances should not be underestimated. In the 2000 *Hamlet*, performed in a translation into contemporary German, the surtitles hindered the reception of the production as, instead of providing a version of the dialogue in contemporary English, they included Shakespeare's text.⁵⁰ Thom Dibdin commented in *The Scotsman*:

it is not just that they were out of time with the words on stage, but that they did not reflect what was being said. The surtitles gave out a full Shakespearean text, complete with all its archaic words. The actors were speaking a modern translation in a modern setting.⁵¹

Presenting long Shakespearean lines along a production of *Hamlet* in contemporary German made the production unbearable for the audience because of the impossibility of visually following the onstage action and reading the surtitles at the same time. The reviewer goes on arguing that the surtitles should have been kept in contemporary English, 'However strange it may seem, this is a case when the script used in the production should have been translated back into English.'⁵² When English-speaking audiences encounter Shakespearean performances in other languages they demand a linguistic equivalent to their present-day English in the surtitles, especially if the language of the dialogues in translation is also updated. Even if this is so for practical reasons, as reading the lines in contemporary English takes less time than in Shakespeare's Early Modern English, this presents English-speaking audiences with a practice that seems anathema: the translation of the plays into contemporary English. Nevertheless, the maxim of being readily accessible takes precedence over the fidelity to Shakespeare's lines.

⁵⁰ "Leaving best until last with weekend of dance, drama and fireworks," *The Scotsman* 1 Sept. 2000. Factiva. 15 Jan. 2016; Thom Dibdin, "Zadek is close, but no cigar for Hamlet. *Hamlet*: Royal Lyceum," *The Scotsman* 31 Aug. 2000. Factiva. 15 Jan. 2016.

⁵¹ Dibdin, "Zadek is close, but no cigar for Hamlet."

⁵² Dibdin, "Zadek is close, but no cigar for Hamlet."

The heteroglossia of the Shakespearean performances at the EIF was maintained in the 1990s and the first decades of the 21st century. After the fascination with Asian Shakespeare in the 1980s, it was the turn for European companies. From 1991, with a Romanian *Ubu Rey* with scenes from *Macbeth*, until 2002, with a *Macbeth* from the Netherlands, there were seven productions by European companies, all performed in their mother tongues with English surtitles.⁵³ This focus on European Shakespeare responded to the political situation of the time: a new European identity was emerging after the razing of the Berlin Wall and the collapse of communism, and Shakespeare served both as a vehicle to reflect on this new identity and to examine the recent past of many countries. The references to the European past and present were unavoidable, above all in the German productions. Peter Stein's *Julius Caesar* (1993) echoed recent political events leading a reviewer to compare this particular Caesar with Gorbachev,⁵⁴ and the aesthetics of the Berliner Ensemble's *Antony and Cleopatra* (1994), directed by Peter Stein, placed the action before the First World War, leaving aside the love story of the protagonist to deal with 'politics and the horrifying consequences of the grim logic of imperial expansionism.'⁵⁵

There are no examples of Shakespeare in languages other than English at the EIF from 2002 until 2011, and only two Shakespearean plays were performed in this period (*Hamlet*, dir. Calixto Bieito, 2003; *Troilus and Cressida*, dir. Peter Stein, 2006). It is not obvious which is the reason. In contrast to this shortage of Shakespeare at the EIF, the concept of 'global Shakespeare' continued developing in academia, as explained in section 4.3 "The Global Shift," with festivals as the RSC Complete Works Festival (2007) contributing to give visibility to Shakespearean productions in other languages in the UK. The second decade of the 21st century has brought a rise in the number of touring international Shakespearean productions in the UK. Huang has referred to this

⁵³ The international Shakespearean productions in this period were: *Ubu Rey with Scenes form Macbeth*, dir. Silviu Purcarete, 1991; *Julius Caesar*, dir. Peter Stein, 1993; *Anthony and Cleopatra*, dir. Peter Zadek, 1994; *The Winter's Tale*, dir. Stéphane Braunschweig, 1994; *The Merchant of Venice*, dir. Peter Zadek, 1995; *Hamlet*, dir. Peter Zadek, 2000; *Macbeth*, Alize Zandwijk, 2002.

⁵⁴ Catherine Lockerbie, "Laurels for tyrants and tribunes. *Julius Caesar*: Royal Highland Exhibition Centre," *The Scotsman* 2 Aug. 1993. *The Scotsman* Microfilm Collection, National Library of Scotland, Edinburgh. Microfilm.

⁵⁵ Peter Whitebrook, "Love, intrigue and war. *Antony and Cleopatra*: Berliner Ensemble, King's Theatre," *The Scotsman* 17 Aug. 1994. *The Scotsman* Microfilm Collection, National Library of Scotland, Edinburgh. Microfilm.

increase as the emergence of ‘a new brand in Britain,’⁵⁶ with these productions competing with British ones. From 2011 until 2016, Shakespearean productions in other languages have reappeared at the festival, contributing to the creation of this ‘new brand.’ Four of the six seasons in this period (2011, 2012, 2013 and 2016) have featured productions in various languages and styles. Altogether, these festival seasons have presented Shakespeare in seven languages, taking the festival spectator on a theatrical trip from Edinburgh to places as distant as Germany or Korea.⁵⁷

Among the Asian productions of the 2011 season, *The Revenge of Prince Zi Dan*, an interpretation of *Hamlet* in the style of Peking opera (also known as Jingju), is a good example to examine the strategies productions use to adapt to the festival context (see Figures 12 and 13). The production had at its back an intense international tour, including the Almagro Festival, where it was performed in 2007.⁵⁸ In an interview to *The Telegraph*, the adapter mentioned that the production had been specifically designed for foreign audiences, making it more understandable for them than a real Chinese opera may have been. In his own words, ‘We want to take Chinese opera overseas, but our traditional plays, while very eye-catching, were incomprehensible to foreigners.’⁵⁹ In another interview, this time for *The Scotsman*, he declared that Shakespeare was a conscious choice to make their traditional operas more accessible for western audiences, ‘we are trying to adapt western stories, so they can translate into your culture. *King Lear*, *Othello*, *A Midsummer Night’s Dream* – all these plays could work as Peking operas.’⁶⁰ Once more, Shakespeare is the vehicle to provide access to audiences unfamiliar with the style but familiar with the story; a strategy that has

⁵⁶ Huang, “What Country, Friends, is this?” 79.

⁵⁷ The international Shakespearean productions in this period have been: *King Lear*, dir. Wu Hsing-Kuo, 2011; *The Revenge of Prince Zi Dan*, dir. Shi Yu-Kun, 2011; *The Tempest*, Tae-Suk Oh, 2011; 2008: *Macbeth*, Dir. Grzegorz Jarzyna, 2012, *A Midsummer Night’s Dream (As You Like It)*. Dimitry Krymov, 2012; *The Tragedy of Coriolanus*, dir. Lin Zhaohua and Yi Liing, 2013; *Richard III*, dir. Thomas Ostermeier, 2016; *Measure for Measure*, dir. Declan Donnellan, 2016; *Shake*, dir. Dan Jemmett, 2016.

⁵⁸ Apart from the EIF (2011) and the Almagro Festival (2007), the production has been also presented in other festivals as the summer festival in the Kronborgh Castle in Denmark (2005) or the Place des Arts de Montréal (2014), among others.

⁵⁹ Malcolm Moore, “Edinburgh Festival 2011: *The Revenge of Prince Zi Dan* –The Secret of *Hamlet* in Chinese,” *The Telegraph* 15 Aug. 2011, <<http://www.telegraph.co.uk/culture/theatre/edinburgh-festival/8701649/Edinburgh-Festival-2011-The-Revenge-of-Prince-Zi-Dan-The-secret-of-Hamlet-in-Chinese.html>> 3 May 2015.

⁶⁰ Chitra Ramaswamy, “The Dane Goes to a Peking Opera: Can One of Shakespeare’s Iconic Plays Be Transformed into a Chinese Musical and Visual Feast?,” *The Scotsman* 17 Aug. 2011. Factiva. 17 Jan. 2016.

proved especially useful in the case of very eye-catching yet highly structured traditions as Peking opera or, as seen above, Kunju or Kathakali.



Figure 12. *The Revenge of Prince Zi Dan.* Battle



Figure 13. *The Revenge of Prince Zi Dan.* Hamlet and Polonius

Peking opera combines singing and acting, and part of the meaning is encoded in the gestures, music, make-up and costumes of the actors. It mixes acrobatics pantomime, martial arts, and on-stage music. Whereas some meanings as those of specific gestures or musical patterns were imperceptible for the festival audience, the emphasis on the visual was such that those who knew *Hamlet* could easily follow the story-line and, for those who did not, the surtitles were there to help. This was partly achieved thanks to the excision of many of Hamlet's monologues and the acceleration of the pace of the action, placing the focus on the key moments of the plot. The adaptation had such a clear narrative drive that it almost transformed *Hamlet* – known as the play of delay – into a play of action. Only Act III, Scene iii, in which Hamlet decides not to kill Claudius at praying, showed some of the doubts of the young prince about his vengeance, performed here as a pantomime. The style was highly formalised, but the production used some of the conventions to its advantage. The moments of pantomime and the acrobatics (in particular in the case of Polonius, interpreted here as a clownish character performed by an actor squatting under his long dress) helped to transcend the verbal dimension, which was completely suppressed in the pantomime scenes.

Privileging form over content, as is the case of *The Revenge of Prince Zi Dan*, often results in a homogenisation of responses when the productions tour in the festival circuit. Most of the reviews of the production at the EIF highlight the attractiveness of the music and the aesthetics; many include a few notes about the conventions of Peking opera, and some attempt to find Shakespeare in the adaptation.⁶¹ At the Almagro Festival, the reviews also praised its visual dimension and the cultural differences of the performing style.⁶² The combination of a foreign style and Shakespeare answers the demands of festivals for international productions that are comprehensible for their audiences, although they are likely to elicit homogenised responses. The intense circulation of productions such as *The Revenge of Prince Zi Dan* in the festival circuit link festivals to the globalisation of theatre, as global spectators are presented with the

⁶¹ See, for instance, Zoe Anderson, "Opera. *The Revenge of Prince Zi Dan*," *The Independent* 24 Aug. 2011. Factiva. 17 Jan. 2016; Keith Bruce, "*The Revenge of Prince Zi Dan*, Festival Theatre," *The Herald* 22 Aug. 2011. Factiva. 17 Jan. 2016; Richard Morrison, "*The Revenge of Prince Zi Dan* at the Festival Theatre," *The Times* 22 Aug. 2011. Factiva. 17 Jan. 2016.

⁶² Carmen Oregón, "Almagro se rinde a Pekín," *La Tribuna de Ciudad Real* 23 July 2007: 13.

same productions and react to them in, if not exactly the same, at least similar and predictable ways.

The variety of languages in the productions (combining the languages of the performance and the one in the surtitles), added to the diverse linguistic background of the international audience, gives a precise idea of Carlson's idea of heteroglossia in contemporary theatre. *A Midsummer Night's Dream (As You Like it)* (2012), by the Russian company Dmitry Krymov's Laboratory, exemplified this notion of heteroglossia mixing different languages on the stage: it was performed in Russian with English surtitles and featured songs in German. The linguistic mix was in line with the general comic tone of the play and the blend of genres of the production – it combined meta-theatre, dance and puppetry to tell the story of the mechanicals' performance of *Pyramus and Thisbe*. The coexistence of three languages on the stage (Russian, German and English) implied that the linguistic understanding of the production would vary depending on the level of command of the members of the audience of each of these languages.

In 2016, the Schaubühne Berlin's *Richard III*, directed by Thomas Ostermeier, brought heteroglossia to the fore for the four hundredth anniversary of Shakespeare's death.⁶³ The production was in German, but it incorporated some fragments in English, such as Richard's opening monologue – performed first in German with some interruptions by the celebrants of the house of York and, later, in English without interruptions – or the emblematic lines of the play 'A horse! A horse! My kingdom for a horse!' Both *A Midsummer Night's Dream (As You Like It)* and *Richard III* integrated several languages in the performance itself, apart from the surtitles; however, only *Richard III* used this as a deliberate strategy to accommodate the production to the festival context. The introduction of English fragments facilitated the communication between the stage and the auditorium in the specific context of the EIF, providing essential information for the understanding of the play (as in Richard's opening monologue) or just reproducing in English the most popular lines. The use of English in these two key moments offers a creative solution to the loss of the feeling of

⁶³ The programme of the 2016 season included two more Shakespearean productions in other languages: *Measure for Measure*, dir. Declan Donnellan, in Russian, and the adaptation of *Twelfth Night, Shake*, dir. Dam Jennett, in French.

identification associated to listening to well-familiar lines. The English fragments in Ostermeier's *Richard III* fulfilled two functions: they promoted communication and achieved that feeling of identification. In its performance at the Avignon Festival the year before, the production had added one more language, with Richard's most popular line being heard not in two but three languages: 'Ein Pferd! ein Pferd! mein Königreich für ein Pferd!', 'A horse, a horse, my kingdom for a horse!', 'Un cheval, mon royaume pour un cheval!' Such combination of languages leads to a truly heteroglossic Festival Shakespeare.

International Shakespearean productions at the festival are likely to be referred to as 'the Chinese *Hamlet*' or the 'the German *Richard III*' by festival participants, identifying the productions with their country of origin.⁶⁴ Nevertheless, theatre festivals such as the EIF have undergone an evolution from their conception as international meetings, in which artists represent their countries of origin, turning into transnational spaces in which national differences are dissolved in favour of an interconnectedness of theatre cultures. Festival Shakespeare at the EIF has played a double role in relation to this interconnectedness. On the one hand, Festival Shakespeare has acquired the form of heteroglossic theatrical events in which a multiplicity of languages and styles have come into close contact. On the other hand, the evolution towards a global Shakespeare could not be more evident: whereas Shakespearean productions were performed by English-speaking companies – mostly British – in the first decades of the festival, international Shakespeare has become one of the attractions from the 1980s onwards, with a particular appeal for Asian productions. The performance of Shakespeare's works in different languages opened the Edinburgh stages to a global phenomenon because, as Ton Hoenselaars has pointed out, 'More often than not ... people's familiarity with Shakespeare around the globe comes via translations of his plays and poems into languages other than the playwright's own Early Modern English.'⁶⁵

The circulation of Shakespearean productions between the EIF and other festivals, including the Almagro and the Avignon festivals, indicates the existence of a

⁶⁴ Knowles notes that this identification of productions with their country of origin is frequent at international theatre festivals, in which reviews and casual conversations often speak about the productions 'as if they were Olympic sports teams.' See Knowles 118.

⁶⁵ Ton Hoenselaars, "Introduction," *Shakespeare and the Language of Translation* (London: Arden, 2004) 4.

festival circuit, a theatre market in which the combination of Shakespeare and a foreign style has proved a successful formula.⁶⁶ Nevertheless, the predominance of Shakespeare has led to a certain standardization of festival stages: Shakespeare is the playwright most often performed in many international festivals, these productions frequently tour intensively and, as in the case of *The Revenge of Prince Zi Dan*, many are specifically designed for international touring and give rise to similar responses independently of the context of performance.

The increasing connection between international stages has led to a change in the forms of production. Apart from the addition of surtitles, companies have developed mechanisms to facilitate cross-cultural accessibility. Whether the trend to stress the visual responds to a view on directorial authorship characteristic of Shakespearean performances in languages other than English, as Kennedy has asserted,⁶⁷ or is a strategy to ease the cross-cultural transfer of productions, this emphasis contributes to facilitate communication in the festival context. Moreover, the integration of several languages in the performance itself, as in Ostermeier's *Richard III*, goes a step further, directly responding to the heteroglossia of festival audiences. Despite the possibility of eliciting homogeneous responses, the role of these productions in the globalisation of theatre is not necessarily negative: many of them draw on Shakespeare as an empowering resource to introduce foreign theatrical styles in festivals of such cultural capital as the EIF. Festival Shakespeare at the EIF, thus, works as a cultural catalyst, as a stimulus for creativity through the constant reinvention of the plays in different styles and languages.

⁶⁶ Until 2016, the following Shakespearean productions have appeared in two of the three festivals in this study: *Richard II*, dir. Jean Vilar, Avignon Festival (1947), EIF (1953); *Richard III*, dir. Robert Sturua, Avignon Festival (1981), EIF (1979); *The Revenge of Prince Zi Dan*, Almagro Festival (2007), EIF (2011); *Richard III*, dir. Thomas Ostermeier, Avignon Festival (2015), EIF (2016).

⁶⁷ Kennedy, "Introduction: Shakespeare without His Language" 6.

7 Avignon, Shakespeare and Audience Reception

7.1 Setting the Expectations: *Richard II* in the Honour Court

On the evening of 20 July 2010, the audiences of the Avignon Festival gathered in the Honour Court of the Popes' Palace eager to witness a memorable moment in the festival history: Shakespeare's *Richard II* returned to the wide stage in the medieval courtyard, this time under the direction of Jean-Baptiste Sastre.¹ *Richard II* has been closely connected to the history of the festival since its first performance in 1947, when Jean Vilar opened the festival with a production of this play.² Vilar's production stood out because of the new translation commissioned to Jean-Louis Curtis, the focus on the actors' work, the use of the empty space, the reinvention in the stage-auditorium configuration and the theatrical solutions to some key moments in the play, like the jail scene, performed with only some stools and lighting effects.³ Its success was such that it was staged again in the festival seasons of 1948, 1949 and 1953. Thirty-five years after Vilar's first staging, Ariane Mnouchkine revisited the festival's opening play in 1982 in the same Honour Court.⁴ Drawing on techniques from Japanese traditional theatre as Kabuki, Noh and Kyogen, Mnouchkine achieved what seemed impossible: disengage herself from the anxiety of influence and the memory of Vilar's mythical production

¹ This chapter is indebted to Florence March and her work on Shakespeare and the Avignon Festival. The chapter discusses many of the ideas that March has already brought to light, at the time that it introduces new considerations about the specific reception of Shakespeare in the context of the Avignon Festival.

² Emmanuelle Loyer and Antoine de Baecque give a detailed account of the Avignon Festival from its inception in 1947 until 2006 in their book *Histoire du Festival d'Avignon*. The book revisits key moments in the festival history and pays special attention to its aesthetics and political engagement. The ex-director of the Festival Bernard Faivre d'Arcier also analyses the history of the festival in *Avignon, vue du pont. 60 ans de festival* (Arles: Actes Sud, 2007). The Festival website offers as well a brief account of the inception of the festival. See Avignon Festival, *Origins*, <<http://www.festival-avignon.com/en/history>> 3 Feb. 2016.

³ For more on the first Shakespearean production at the festival see March, *Shakespeare au Festival d'Avignon*; Cécile Falcon, "L'illusion et les tentations de la création: Jean Vilar et *La Tragédie du roi Richard II* du premier festival d'Avignon au TNP," *Shakespeare au XXe siècle. Mise(s) en scène, mise(s) en perspective de King Richard II*, ed. Pascale Drouet (Rennes: Presses universitaires de Rennes, 2007) 19-37.; Marie-Christine Munoz, "Shakespeare, Avignon, Vilar," *Shakespeare in France, Shakespeare Yearbook 5*, eds. Holger Klein and Jean-Marie Maguin (Lewiston: Ashgate Publishing, 1995) 273-287.

⁴ Isabelle Schwartz-Gastine analyses Mnouchkine's production in "*Richard II* revu et corrigé par Ariane Mnouchkine: retour sur une transposition," *Shakespeare au XXe siècle. Mise(s) en scène, mise(s) en perspective de King Richard II*, ed. Pascale Drouet (Rennes: Presses universitaires de Rennes, 2007) 55-67. The same author compares Vilar's and Mnouchkine's productions in Isabelle Schwartz-Gastine "Shakespeare for all Seasons? *Richard II* en Avignon de Jean Vilar (1957) à Ariane Mnouchkine (1982)," *Tours et Détours: les ruses du discours dans l'Angleterre de la Renaissance*, eds. Isabelle Schwartz-Gastine and Michèle Vignaux, *Lisa*, 6.3 (2008), <<https://lisa.revues.org/408>> 14 Nov. 2016.

and make an important contribution to the stage history of the play with her own *Richard II*. With Vilar's and Mnouchkine's productions as milestones in the festival history, Sastre's choice to stage *Richard II* in 2010 was far from being an easy one.

The special connection between the Shakespearean title and the festival has led Florence March to observe that *Richard II* 'finds itself at a mythological crossroads'⁵ in Avignon, which explains the high expectations about the premiere of *Richard II* in 2010.⁶ Together with the burden of staging *Richard II* in that context, the production was one of the premieres of the season (*création* in French) and had been co-produced by the festival. This means that it had been conceived specifically for its Avignon premiere, with its *mise en scène* designed for the immense stage of the Court. The expectations were even higher due to the dozens of articles and interviews in the press, an exhibition about Vilar's production, and the dance show *Une semaine d'art en Avignon* [A week of art in Avignon]. The title of this last show coincided with the name of the first Avignon Festival and also cast the actor Léone Nogarède, who had played the queen in Vilar's *Richard II*. As March argues, all this contributed to reactivate 'the memory of the festival.'⁷ Sastre's production did not appear as one more staging of *Richard II*, but as a specific example of theatre practice of that play at the Avignon Festival and was, therefore, affected by the festival frame, activating the memories of Vilar's and Mnouchkine's productions. All this generated a horizon of expectations that was clearly influenced by the festival context.⁸

When *Richard II* premiered in 2010, the spectators were expectant, not knowing if the performance would turn out to be a miracle or a disaster. They found the second to

⁵ March, "Richard II in the Honour Court." For an analysis on the interaction of different Shakespearean productions with the space of the Honour Court see Florence March, "Shakespeare at the Avignon Festival: Breaking down the Walls," *From Consumerism to Corpora: Uses of Shakespeare*, ed. Martin Procházka, *Litteraria Pragensia*, 24 (2014): 72-83.

⁶ March comments on the high expectations of some festival-goers in "Amateur reviewing at the Avignon Festival: The Groupe Miroir," "Nothing if not critical:" *International Perspectives on Shakespearean Theatre Reviewing*, Spec. issue of *Cahiers Élisabéthains. A Biannual Journal of English Renaissance Studies*, 81 (2012): 137-138.

⁷ Florence March, "Richard II in the Honour Court of the Papal Palace: Forgetting Shakespeare in order to find him?," *Les Cahiers de La Licorne, Les Cahiers Shakespeare en devenir – The Journal of Shakespearean Afterlives*, "L'Œil du spectateur 2010-11," 2010, <<http://shakespeare.edel.univ-poitiers.fr/index.php?id=469>> 22 Feb. 2016; March, *Shakespeare au Festival d'Avignon* 120.

⁸ The press cuttings in the archives at the Maison Jean Vilar gather thirty-three articles concerned with the production before it was actually staged. Most of them recall the previous stagings by Vilar and Mnouchkine, sixteen explicitly compare Denis Podalydès, the actor in the title role, with Vilar, and three do the same with the director.

be the case. In her article about amateur reviewing at the Avignon Festival by the members of the Groupe Miroir – a group of theatre aficionados that discuss the festival and share their written accounts of the productions they attended – March collects some of the reactions to the performance: ‘I had placed all my hopes in *Richard II*’ or ‘I expected a lot from this production of Shakespeare’s play in the Honour Court of the Papal Palace,’⁹ were some of the comments that the spectators of the Groupe Miroir introduced to express their high expectations which contrasted with their eventual disappointment. March comments elsewhere that the production should have relied on a more radical approach, as Mnouchkine did when she staged the play in an oriental style, in order to defamiliarise *Richard II* and negotiate with the audience’s expectations.¹⁰ However, the *mise en scène* did not add a clear interpretation of the play and, in the opinion of some spectators, the emotion of the acting got lost in the wide stage. March speaks about Sastre’s production as ‘an absence of discourse,’¹¹ and the critic Armelle Héliot states that ‘in this *Richard II*, there is nothing to discover, nothing to understand, nothing apart from a bitter sadness to share. It is the paradox of the *mise en scène*: all emotion is forbidden!’¹² The somehow vacuous production did not manage to meet the expectations that it had generated. The reactions in the newspapers conveyed a feeling of disappointment similar to that of the spectators of the Groupe Miroir, with headlines as harsh as “The disappointment of *Richard II*” or “*Richard II* stumbles in the Honour Court.”¹³

The case of Sastre’s *Richard II* illustrates both how Festival Shakespeare is perceived as a piece of programming inside a festival (due to its status as one of the commissioned productions premiered that year), and how the festival creates a frame of reference that relates a production to previous stagings of the same play. As a piece of programming, Sastre’s *Richard II* can be read as an act of selection on the part of the

⁹ Quoted in March, “Amateur reviewing at the Avignon Festival” 138. The translations are by March herself.

¹⁰ March, “*Richard II* in the Honour Court.”

¹¹ March, “*Richard II* in the Honour Court.” March also points out that the production failed to negotiate with the references to the collective memory of the play at the festival. Another problem of the *mise en scène* pointed out by March is that it kept the action at ground level, not using the vertical dimension of the venue. See March, “*Richard II* in the Honour Court.”

¹² Armelle Héliot, “*Richard II* trébuché dans la cour d’honneur,” *Le Figaro* 20 July 2010. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

¹³ ‘La déception *Richard II*,’ ‘*Richard II* trébuché dans la cour d’honneur.’ See Nedjma Van Egmond, “La déception *Richard II*,” *Le Point*, 22 July 2010. Archives of the Avignon Festival, Maison Jean Vilar, Avignon; Héliot, “*Richard II* trébuché dans la cour d’honneur.”

organisers, who decided to programme the same play that Mnouchkine and, more significantly, Vilar had already successfully staged in the festival. The examples of global Shakespeare at the EIF indicate the existence of productions delocalised from the context of performance, giving rise to homogenised responses when they are presented in the western festival circuit; the case of *Richard II* shows that the opposite is also possible, with its reception being affected by its placement in a specific festival context. If chapter 6 focused on the global aspect of various Shakespearean productions at the EIF, this chapter turns to examine how the local dimension of the Avignon Festival – its artistic mission, the aim of different seasons, the gathering of productions and the history of the festival, among others – interacts with Shakespearean productions.

7.2 Festival Shakespeare as a Piece of Programming

Curated festivals such as the official festivals in Avignon, Almagro, or Edinburgh can be described as the product of the process of selection of their artistic directors. While the actor-manager was central in 19th-century theatre and the 20th century shifted the emphasis to directorial authorship, the role of the theatre manager – an artistic director not directly involved with artistic creation as such, but specialised in cultural management – has become paramount in the second half of the 20th century and the first decades of the 21st. After Vilar, who was also a practitioner, only the current artistic director of the Avignon Festival, Oliver Py, has been both a theatre-maker and the artistic director of the festival. The remaining six directors in Avignon have been professionals in the field of cultural management.¹⁴ The growing importance of these professionals is exemplified by the increasing amount of academic training in the field of cultural management. Their existence is justified on the basis that the skills required to create an artistic product differ from those to manage it, that is, to successfully administrate the artistic creation as a product and make it artistically but also economically viable. Certainly, the profession requires artistic sensibility too. The artistic directors in Avignon are in charge of inviting artists to perform and, therefore,

¹⁴ Vilar was the festival director from 1947 until his death in 1971. The directors after him have been: Paul Piaux (1971-1979), Bernard Faivre d’Arcier (1980-1984, 1993-2003), Alain Crombecque (1985-1993), Hortense Archambault and Vincent Baudriller (2004-2013), and Oliver Py, artistic director since 2014.

the programme is determined by their personal vision of theatre. Throughout the history of the festival, directors have been guided by different principles and have added their personal mark to the event, although all have tried to remain faithful to Vilar's founding principles, preserving the essence of the festival as a showcase of artistic creation outside Paris.¹⁵

The reception of festival participants is mediated by the artistic director's selections. Returning to the idea introduced in chapter 2 about interpreting festivals as semiotic systems – in which the elements of the individual performances are the morphemes, the single theatrical events the signs, and the 'festivalemes' are the totality of theatrical events integrated in the festival – the gathering of the totality of signs originating the 'festivalemes' are the product of the choices of the artistic director. The 'festivalemes' serve as a kind of 'macro syntactic structure' from which the festival participants can select the signs that form their own interpretation of the festival – a reading that is never completely arbitrary, but conditioned by the selection of the organisers. As an act of programming, the productions can be brought together simply because they are available at that moment and they are generally in line with the characteristics of the festival, or because they respond to a specific aim that has been created for a given festival season.

Different festival seasons can have different aims, usually under the form of a theme, which govern the selection of productions of the organisers and have an effect on the interpretation of festival-goers. This was the case of the examples opening chapter 6, in which the 2010 season of the EIF was designed around the topic of the artistic influence between Asia and Europe. In Avignon, the co-directors Archambault and Baudriller, in charge of the festival from 2004 until 2013, designed their festival seasons with a particular aim in mind, establishing a theme or message that the festival participant could discover through the productions. To do so, they devised the programme together with one or several associated artists, whose work featured

¹⁵ For more on the personal stamp of each director to the festival see Avignon Festival, *Origins*. Taking theatre and culture to the regions, outside Paris, was key to the reorganisation of theatre carried out in France after the Second World War. This process was known as the *décentralisation* [decentralisation]. The Avignon Festival is part of this movement. For an introduction to the decentralisation see Marc Beigbeder, *Le théâtre en France depuis la libération* (Paris: Bordas, 1959), and also Maryse Souchard and Marc Favier, "Multiplicité du XXe Siècle (1887-2007)," *Le théâtre en France*, ed. Alain Viala (Paris: Quadrige Manuels, 2009) 381-468.

prominently and whose artistic outlook influenced the choices in the festival season. The aim of the gathering of productions was stated in the opening message of the programme, written by the directors themselves. Oliver Py, the current director of the festival, has suppressed the associate artist but has kept the emphasis on a particular topic for each season. This topic is not necessarily shared by all the productions, but at least is common to many of them.

In 2008, for instance, Archambault and Baudriller explained that the season, with Romeo Castellucci and Valérie Dréville as associate artists, was politically committed: ‘Because it embraces the mystery of the human being in all its complexities, because it demands intelligence on the part of the spectators and respects their freedom to look in the face of the productions, this season is political and resists the temptations of simplification that surround us.’¹⁶ The two Shakespearean productions were in keeping with the aim of the season: *Hamlet*, directed by Thomas Ostermeier, addressed the question of legitimate power and *Tragédies romaines* [Roman Tragedies] – a performance of *Coriolanus*, *Julius Caesar* and *Antony and Cleopatra* lasting for six hours directed by Ivo van Hove –¹⁷ invited the audience to reflect about contemporary politics by drawing parallels between the action in the plays and our times. To encourage this reflection, *Tragédies romaines* used contemporary aesthetics plus a technological display of on-stage cameras and screens, featuring not only on-life recordings of the performance inside and outside the venue, but also news bulletins and general information about past and present political events. *Hamlet* and *Tragédies romaines* offered spectators the opportunity to recover that ‘freedom’ mentioned in the message of the artistic directors by foregrounding their relationship with the stage. Whereas *Hamlet* included several instances in which the audience was illuminated and

¹⁶ ‘Parce qu’elle embrasse le mystère de l’être humain dans toute sa complexité, parce qu’elle sollicite l’intelligence du spectateur et respecte sa liberté de regard face aux spectacles, cette édition est politique et résiste aux tentations de simplification qui nous entourent.’ Hortense Archambault and Vincent Baudriller, “Éditorial,” ed. Festival d’Avignon, *Programme 2008* (Avignon: Festival d’Avignon, 2008) 2.

¹⁷ For an in-depth analysis of the performance of this production at the Avignon Festival see March “*Les Tragédies romaines: pour un théâtre sans frontières*,” *Les Cahiers de La Licorne, Les Cahiers Shakespeare en devenir – The Journal of Shakespearean Afterlives*, “L’Œil du spectateur 2008-09,” 2009, <<http://licorne.edel.univ-poitiers.fr/sommaire.php?id=4268>> 22 Feb. 2016. March also analyses the process adaptation in *Les Tragédies romaines* and *Hamlet*, plus *Richard III* (dir. Lagarde, 2007), in “Shakespeare at the Festival d’Avignon: the Poetics of Adaptation of L. Lagarde (*Richard III*, 2007), T. Ostermeier (*Hamlet*, 2008) and I. van Hove (*The Roman Tragedies*, 2008),” *Les Cahiers de La Licorne, Les Cahiers Shakespeare en devenir – The Journal of Shakespearean Afterlives*, “L’Œil du spectateur 2009-2010,” 2010, <<http://licorne.edel.univ-poitiers.fr/document.php?id=4739>> 22 Feb. 2016.

addressed directly, breaking the fourth wall, *Tragédies romaines* dissolved the fourth wall all through the performance, inviting the audience to occupy the same space as the actors.

Reactions to a specific moment in *Hamlet* reveal how the production was related to the aim of the season and to the context of the Avignon Festival. After the burial of old king Hamlet which opened the production, the actor playing Gertrude sang Carla Bruni's "L'amour." With the production performed in German with French subtitles, the song was one of the few instances in which the majority of French-speakers of the audience had direct access to its verbal component. The lyrics of the song repeatedly stated 'love is not for me' ('l'amour pas pour moi,' in the original), allowing French-speakers to interpret the lyrics as a comment on Gertrude's strategy to marry her husband's brother, and suggesting that she might not have married Claudius for love. On top of this, the song also associated the singer Carla Bruni, who had been the sensation of celebrity magazines due to her marriage to the French president Nicolas Sarkozy earlier that year, with Gertrude.¹⁸ The Bruni-Gertrude comparison, with the consequent identification of Claudius and Sarkozy, provided a familiar context of reference for the French audience of the festival. This interpretation was only possible thanks to the placement of the production in Avignon at that specific moment and, given that *Hamlet* premiered in Avignon and was one of the co-productions of the festival, it is very likely that the song had been deliberately introduced to convey this meaning. Such reference disappeared in later performances in other contexts.¹⁹

Introducing politics as the aim of the season affected the evaluation of both *Hamlet* and *Tragédies romaines*, above all the former, probably because of its special engagement with the festival as it had been co-produced by it. Schoenmakers suggests that 'The more the festival organisers have claimed a more specific aim in public statements, the more these statements will function as norms for the evaluation of

¹⁸ Several accounts of festival-goers identified this reference. See, for instance, Pascal Bély, "Au Festival d'Avignon, Thomas Ostermeier – *Hamlet*: La terre... enfin!," *Tardone* 17 July 2008, <<http://festivals.over-blog.com/article-21301733.html>> 10 Mar. 2016; Benoit Le Breton, "Un *Hamlet* qui décoiffe au Festival d'Avignon," *Ouest France* 18 July 2008. Archives of the Avignon Festival, Maison Jean Vilar, Avignon; Marie Pierre Genecand, "À Avignon, Hamlet rugit face contre terre," *Quotidien National* 19 July 2008. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

¹⁹ By 2015, when the production was still being performed at the Schaubühne's headquarters in Berlin, the song had completely lost the connotations it had back in Avignon in 2008.

performances.²⁰ As a variation of this hypothesis, he adds that: ‘the more the spectators have been engaged in the information of the festival organisers, the more they will show agreement in their evaluation.’²¹ The fact that the claims about the aim of the seasons do not dominate the official narrative of the festival, as they are usually subtly introduced in the director’s official opening message, imply that this aim does not necessarily determine the interpretation of all the spectators, but only of those who actively engage with the information provided by the organisation.

Evidence of such an active spectator, who is able to evaluate the productions against the claims of the organisers, can be found among the members of the Groupe Miroir or in the professional reviewers covering the festival. In his account of the festival for the Groupe Miroir, Alain Maldonado, one of the founding members of the group, relates *Hamlet* to the theme of the season and announces that his analysis will take into consideration ‘the main theme of the festival and its political dimension;’ to wonder later ‘Can we see in this production: the difficulty to assume political responsibility without the necessary detachment from love and, on the other hand, understand how the political game, as a symbolic duel, leads to the death of the protagonists?’²² Likewise, the newspaper *L’Humanité* included a summary of the season under the title “A political vision of Avignon,”²³ focusing on the political engagement of several productions. Although this overview did not mention *Tragédies romaines*, it included *Hamlet*, placing it together with other productions as *L’Enfer*, by Romeo Castellucci, or *La Mélancolie des dragons*, by Philippe Quesne, which also addressed contemporary politics.

As festival-goers are free to establish their own reading of the festival depending on the productions they attend, they can also find interrelated meanings independent from the aim specified by the organisers. The members of the Groupe Miroir do not

²⁰ Schoenmakers 36.

²¹ Schoenmakers 36.

²² ‘... la thématique principale du Festival et de sa dimension politique. Faut-il dans cette pièce: y voir la difficulté d’assumer une responsabilité politique sans avoir un détachement suffisant à l’égard de toute forme d’amour et, d’autre part, réaliser que le jeu politique, tel un duel même symbolique, conduit à la mort des protagonistes?’ Alain Maldonado, “*Hamlet* - Ressenti de Alain Maldonado,” *Ressentis du Groupe Miroir – Festival d’Avignon 2008*, Cahier n° 2, 96. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

²³ “‘Une vision politique d’Avignon.’” Jean-Pierre Han, “‘Une vision politique d’Avignon,’” *L’Humanité, Supplément Septembre 2008*, Sept. 2008. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

only produce reviews of the individual productions they attend, but also narrate their whole festival experience in specific reviews referred to as *traversées*, which evidence the links between productions in the same season.²⁴ Examples of Festival Shakespeare appear in the *traversées* together with other productions that they have attended, presenting the productions not in isolation but as pieces of programming inserted in the festival structure.

In his account of the 2015 festival, Maldonado compares his personal journey through that season with an opera, with acts and scenes in which he situates each of the productions in a creative attempt to find the ‘message (or proposal) *staged* by the festival director Oliver Py and his team’²⁵ (emphasis in the original). His narration of the festival as an imaginary opera starts with *King Lear*, directed by Oliver Py, the production opening the festival in the Honour Court. He emphasises the centrality of the power of language in Py’s production, as epitomised by Cordelia’s silence. In the same act, which he titles ‘After an incredible Lear, a world is destroyed and conflict emerges; do words still make sense in times of adversity?’,²⁶ he includes *Anthony and Cleopatra*, concerned again with the topic of communication, this time between men and women in power positions. Maldonado includes the third Shakespearean production of the season, *Richard III*, dir. Thomas Ostermeier, in the act called ‘The enthralling tension of wanting “to be or not to be” and the rise of fascism...’,²⁷ and comments on the role of language in relation to Richard’s manipulative skills. Whereas Oliver Py had appointed ‘the other’ as the central topic of the season, in relation to how culture and education can help us to overcome the fear to the unknown that reigned in France after the attack to Charlie Hebdo earlier that year,²⁸ Maldonado finds communication as the interrelated meaning of several productions. His account illustrates how spectators are able to create their own meaning of their personal festival experience, with Shakespearean productions framed in that experience.

²⁴ March, “Amateur Reviewing” 135.

²⁵ ‘fable (ou la proposition) *mise en scène* par le Directeur du Festival Olivier Py et son équipe.’ Alain Maldonado, “Traversée 2015 d’Alain,” *Ressentis du Groupe Miroir – Festival d’Avignon 2015*, Cahier n° 9, 330. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

²⁶ ‘Après un mini Lear époustouflant, un monde se brise et génère des conflits; la parole aura-t-elle encore du sens à l’épreuve du temps?’ Maldonado, “Traversée 2015 d’Alain” 330.

²⁷ ‘Act 3. La fascinante tension de vouloir “être ou ne pas être” et la montée du fascisme...’ Maldonado, “Traversée 2015 d’Alain” 332.

²⁸ Oliver Py, “Je suis l’autre,” ed. Festival d’Avignon, *Programme 2015* (Avignon: Festival d’Avignon, 2015).

7.3 Shakespeare Festival Memories

The discussion above is underscored by the fact that Festival Shakespeare does not take place in isolation, but as part of a gathering of festival activities. This means that the reception of Shakespearean productions depends on the close contact with other productions. One of the first and most evident connections between productions in the same season is that which occurs when there are different Shakespearean productions in the programme. Their perception as members of the same category (i.e. that of ‘Shakespeare’ or ‘Shakespearean’) allows a more direct comparison between them. Such categorisation of productions is related to the idea of authority discussed by William B. Worthen in *Shakespeare and the Authority of Performance*, in which he suggests that:

For despite ‘the death of the author’ (Barthes), or the author’s functional absorption into the systems of cultural and ideological production (Foucault), ‘Shakespeare’ – sometimes coded as the ‘text,’ its ‘genre,’ or the ‘theatre’ itself – remains an apparently indispensable category for preparing, interpreting and evaluating theatrical performance, at least as much for practitioners as for scholars and critics.²⁹

Apart from its usefulness for practitioners and scholars, the label ‘Shakespeare’ is as well an indispensable category for the interpretation and evaluation of theatre audiences in general and, in this case, of festival participants. Productions acknowledging or revealing some connection to Shakespeare are prone to be perceived as elements of the same category independently of their genre or style. Maldonado’s account of the 2015 season, discussed above, is an example of this. Armelle Héliot, critic of *Le Figaro*, also compared two of the Shakespearean productions in this season, in this case Py’s *King Lear* and Ostermeier’s *Richard III* stating that: ‘Ostermeier’s *Richard III* helps to forget the thrashing by Oliver Py.’³⁰

Regular festivals as Avignon generate a frame of reference that enables faithful festival-goers to evaluate the productions they attend. Such frame of reference enables the articulation of the term festival memories, that is, the set of memories of festival-

²⁹ Worthen, *Shakespeare and the Force of Modern Performance* 3.

³⁰ ‘Avignon: *Richard III* fait oublier la dérouillée d’Oliver Py.’ Armelle Héliot, “Avignon: *Richard III* fait oublier la dérouillée d’Oliver Py,” *Le Figaro* 7 July 2015, <<http://www.lefigaro.fr/theatre/2015/07/07/03003-20150707ARTFIG00187-avignon-richard-iii-fait-oublier-la-derouillee-d-olivier-py.php>> 10 Mar. 2016.

goers about their festival experience. Thanks to festival memories, festival-goers are able to compare and evaluate their experiences across different seasons. Creating such connections is particularly relevant in the case of Shakespearean productions, as the links between them are easily established due to their perception as elements of the same category. This allows festival-goers to create a specific type of festival memories related to Shakespeare, their own Shakespeare festival memories, which are even more likely to be activated by productions of the same play because they depart from the same source.

Faithful festival-goers of the Avignon Festival in the first decades of the 21st century would have had the opportunity to activate their Shakespeare festival memories thanks to the three different visions of *Richard III*: those directed by Lagarde (2007), Angelica Liddell (2010) and Thomas Ostermeier (2015). Each production established a different relationship with the Shakespearean play. Lagarde used a new script written by the playwright Peter Verhelst with a special focus on female characters; Liddell's production was inspired by the character of Richard, mixing some lines of the speeches of Shakespeare's character with her own reflections; and Ostermeier used a new German translation in prose by Marius von Mayenburg, in a staging that remained closer to more canonical interpretations of the play than the other two.³¹

Whereas the productions by Lagarde and Ostermeier kept the title *Richard III*, Liddell's production was called *El año de Ricardo* [Richard's Year]. The titles were an indication of the negotiation with the Shakespearean source: Lagarde's and Ostermeier's productions were closer to Shakespeare's play, both following its plot and, in the case of Ostermeier's, translating most of the lines into German, while Liddell's work only took inspiration from Richard's character. The three productions were contextualised in the present, prompting a critical understanding of contemporary societies. In Lagarde's production, Richard's king attire recalled that of recent dictators, with a military hat and uniform, and his lines were full of intertextual references to popular 20th-century political speeches such as Martin Luther King's "I have a dream," introduced to disguise his wicked intentions. In Ostermeier's production, Richard's interventions on his own body to mend his deformity (he had braces and started using a

³¹ Ostermeier's *Richard III* was also performed at the EIF in 2016, as previous chapter has shown.

corset to straighten his hunched back when he became king) could be read as an example of the present-day anxiety to force our bodies to adapt to beauty standards, emphasising the relationship between physical appearance and power. Remedios Perni has analysed Liddell's production as a representative example of how the Shakespearean play serves as the basis to reflect on contemporary politics, above all on the European, and particularly the Spanish, situation during the economic recession. Perni places Liddell's production at the core of a widespread approach to the character of Richard in 21st-century theatre that she describes as 'a rupture with any *pastness*, pushing Richard III out of time and place to, ironically, criticise the present,'³² a criticism also shared by Lagarde's and Ostermeier's productions.³³

The reception of festival-goers attending the three productions would have been affected not only by their festival memories, but also by their knowledge of Shakespeare's play. As Susan Bennett has argued, 'Where the text of performance is known to some or all the spectators, the *mise en scène* will likely be read against that knowledge.'³⁴ The familiarity with the text generates certain expectations that the spectators bring with them to the performance and that determine their reading of the production. The memories of previous performances of *Richard III* both inside and outside the festival, together with other experiences of the same play, also interact in this process of *ghosting*, term coined by Marvin Carlson to refer to the influence of memory in the reception of theatre, whose role he argues to be fundamental for our understanding of this art.³⁵ With a common Shakespearean source (*Richard III*) and context of performance (the Avignon Festival) comparisons between productions of the same play are likely to occur. Shakespeare festival memories, therefore, can be considered a manifestation of Carlson's process of ghosting that is activated by Shakespearean productions in theatre festivals. The case of *Richard III* does not only

³² Remedios Perni Llorente, "El Año de Ricardo and the Degeneration of Europe," *The Grove. Working Papers on English Studies* 22 (2015): 136, <<http://revistaselectronicas.ujaen.es/index.php/grove/article/view/2702>> 10 Apr. 2016.

³³ In spite of sharing certain approach to Shakespeare's play, the position of the three productions at the festival was very different: Lagarde's work was one of the commissioned works of the season and premiered there; Liddell's two productions (*La casa de la fuerza* y *El Año de Ricardo*) were a great success, selling out all their performances. Ostermeier's performances were also sold-out but, in contrast to Liddell, who was visiting the festival for the first time in 2007, he was already very familiar for the Avignon audiences, as he had presented his work periodically there since 1999.

³⁴ Bennett, *Theatre Audiences* 151.

³⁵ See Marvin Carlson, *The Haunted Stage: The Theatre as Memory Machine* (Ann Arbor: University of Michigan Press, 2001).

illustrate how Festival Shakespeare can potentially activate a series of Shakespeare festival memories, but it also shows how festivals are unique contexts to attend reinterpretations of the same play by different artists. These reinterpretations often encompass a wide spectrum of visions, gathering productions that range from what is considered, in textual terms, to be faithful adaptations, such as that of Ostermeier, to rewritings of the play (Peter Verhelst's playtext directed by Lagarde), or even texts that are only inspired by the character (Liddell).

Shakespeare festival memories are usually the product of the personal experience of the festival-goers, but they can also be influenced by the history of the festival and its official narrative. The example of Sastre's *Richard II* shows how the festival invites its audience to remember or, more exactly, to *reimagine* the founding production – as actual *remembrance* would have required the 1947 and the 2010 productions to have shared a larger number of spectators than their temporal separation allowed – directly influencing the expectations about the production. In this case, the memory of the festival was deliberately reactivated by the festival organisers, with the choice to programme *Richard II* plus the parallel activities – the exhibition and the dance show evoking the 1947 events.

Reviewers have frequently remembered previous Shakespearean productions to contextualise and provide a reference to new ones. In the review to *King Lear* directed by Jean François Sivadier in 2007, the critic for *Le Monde* mentions 'the happiness of finding Shakespeare in the Honour Court once more, a place that he had abandoned for eight years, since *Henry V* directed by Jean-Louis Benoît in 1999.'³⁶ The same feeling of satisfaction due to the reunion of Shakespeare and the Court underlies the account by Vincent Mouret of the Groupe Miroir, who states that 'This evening, tonight, Shakespeare has restored the Court, both the pleasure and power of theatre are intact.'³⁷

³⁶ 'Bonheur de retrouver Shakespeare dans la Cour d'honneur, qu'il avait désertée depuis huit ans, depuis le *Henry V* orchestré par Jean-Louis Benoît en 1999.' Fabienne Darge, "L'illusion magique du *Roi Lear*," *Le Monde* 24 July 2007. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

³⁷ 'Ce soir là, cette nuit là, Shakespeare à réintégré la Cour, toute la Cour; le plaisir et la force du théâtre est intact.' Vincent Mouret, "Les Ressentis concernant le *Roi Lear*," *Ressentis du Groupe Miroir – Festival d'Avignon 2007*, Cahier n° 1, 149. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

Festival memories are also triggered by the connections between Shakespeare and non-Shakespearean productions, which are prone to appear, above all, within the same festival season. Such comparisons tend to be based on artistic or aesthetic similarities. In 2001, a review compared *Hamlet*, directed by Krzysztof Warlikowski, to *Boris Gudonov*, by Declan Donnellan, due to their common Easter European origin (*Hamlet* was a Polish production, and *Boris Gudonov* was presented by Cheek by Jowl's Russian company), their similar use of the stage-auditorium configuration (with the stage in the centre and the audience surrounding it), and their focus on the actor's work.³⁸ In the same season, the Canadian newspaper *Le Devoir* reviewed *Macbeth* and a production of *Ubu Roi* in the same article, perhaps without realising the Shakespearean connection between them.³⁹ After examining *Ubu*, the critic introduces *Macbeth* wondering whether 'are not father and mother Ubu the caricature of Macbeth and Lady Macbeth taken to the extreme, or at least of their feelings?'⁴⁰ In contrast to these two comparisons, the reviews in the press cuttings in the archives of the Maison Jean Vilar do not show any relevant connection between the three Shakespearean plays of the season.

The links between *Hamlet* and *Boris Gudonov* indicate that, once placed in a theatre festival as Avignon, Shakespearean productions can be identified as examples of a particular theatrical tradition rather than as representatives of Shakespeare in performance. On the other hand, the review on *Ubu* and *Macbeth* reactivates, even if unconsciously, the comparison between Shakespearean productions of the same play, no matter how far the process of adaptation has gone from the Shakespearean source, as is the case in *Ubu*. Both cases confirm Schoenmakers' assumption about the complex cognitive process of reception in theatre festivals precisely due to the possibilities of

³⁸ René Solis, "Partie d'affects chez Hamlet," *Libération* 20 July 2001. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

³⁹ Christian Rioux, "Medre alors! Ubu et Macbeth: le pouvoir pile ou face," *Le Devoir* 21 July 2001. Archives of the Avignon Festival, Maison Jean Vilar, Avignon. For more on the connection between Alfred Jarry's *Ubu Roi* and *Macbeth* see Ruth Morse, "Monsieur Macbeth: from Jarry to Ionesco," *Shakespeare Survey* 57 (2008):112-125.

⁴⁰ 'Le père et la mère Ubu ne sont-ils pas la caricature poussée à l'extrême, les sentiments en moins, de Macbeth et lady Macbeth?' Rioux, "Merdre Alors! Ubu et Macbeth: le pouvoir pile ou face."

comparison that they provide.⁴¹ Festival memories and Shakespeare festival memories are just two useful terms to conceptualise such complex cognitive process.

7.4 The Case of Commissioned Productions

The festival context can exert its influence over the evaluation of certain productions even when they are performed outside the festival structure, as is often the case with commissioned productions. Commissioned productions in Avignon are produced or co-produced by the festival, where they usually premier, and tend to be designed with the festival structure in mind. As a consequence, they are more likely to integrate specific elements of the festival (i.e. the venues, the target audiences, etc) into the performance than those that simply include the festival as one more stop in their tour. While touring productions need to adapt their performance to the conditions of the festival, commissioned productions are ‘at home’ in it, and it is when they are presented outside the festival that they have to activate those mechanisms of adaptation.

Vilar’s *Richard II* can be considered the first commissioned production of the festival, not in the modern sense of being commanded to be presented in an already well-established festival, but in that of being created specifically for its performance in Avignon. Even if the reviews of the time acknowledged that the first performances denoted some lack of technical control over the space, as the open-air conditions resulted in the loss of some of the lines of the actors,⁴² the production had been devised for that occasion. When the production went on tour to the Théâtre des Champs Elysées in Paris in the autumn of 1947, it needed to readapt to the new space, a proscenium-arch theatre contrasting with the open space of the Honour Court. In a letter to the drama editor of the *New York Times*, a spectator who had attended the Paris and Avignon performances commented how the production had lost part of its power in this process of adaptation: ‘This play, which had been directed for another *cadre*, another scale, had been brought indoors; and indoors its notes rang false. Grandeur became bombast and

⁴¹ Schoenmakers 30.

⁴² Several reviews point out that this was a drawback of the performance at the Honour Court. See, for instance, G. Dornes, “*Richard II* de Shakespeare joué en Avignon,” *Le Populaire* 6 Sept. 1947. Archives of the Avignon Festival, Maison Jean Vilar, Avignon; “*La Tragédie du Roi Richard II* de William Shakespeare,” *L’Accent* 7 Sept. 1947. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

even the simplicity of the conception seemed to be just another theatrical trick'⁴³ (emphasis added, French in the original). The writer continues stating that: 'Re-set in its original *cadre* at Avignon, it regained its original effect'⁴⁴ (emphasis added, French in the original). This account, in which the success or failure of the production is described as being tightly connected to the space for which it had been devised, depicts the production almost as site-specific, as it is only in the Honour Court were *Richard II* recovers its splendour.⁴⁵ Later transfers of *Richard II* to other venues outside Avignon seem to have been more successful, as in the performance at the Edinburgh Festival in 1953, where the press highly praised the performance.⁴⁶

More recently, *Au moins j'aurai laissé un beau cadavre* [At least I would have left a beautiful corpse], an adaptation of *Hamlet* co-produced and premiered in the 2011 season, also illustrates how the festival provides a point of reference for a Shakespearean production touring later to other venues. The production departed from the Shakespearean text and one of its main sources – the Scandinavian 12th-century folk-tale *The Life of Amleth* by Saxo Grammaticus. The action followed Shakespeare's play in general terms, but it altered the focus of the revenge plot to pay more attention to Claudius, who appeared as a charismatic political leader. Due to its status as a commissioned production, *Au moins* had the advantage of being able to rehearse in the space where it was going to be performed, the medieval venue of the Cloître des Carmes, some days before its premier, providing the press with photographs of the performance in the medieval cloister days before the actual opening.⁴⁷ One of the main

⁴³ John Savacool compared the performance in Paris in 1947 with the one in the Avignon Festival one year later. John K. Savacool, Letter to Mr Lewis Fuke, *New York Times* Drama Editor, 20 July 1948. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

⁴⁴ Savacool, Letter to Mr Lewis Fuke.

⁴⁵ Pavis defines 'site-specific performance' as 'a staging and performance conceived on the basis of a place in the real world.' Site-specific performance. "Site-specific performance," Pavis, *Dictionary of the Theatre*.

⁴⁶ The critic for *The Evening Dispatch* wrote about Vilar's *Richard II* at the EIF: 'There is a miracle of Shakespeare to be seen at the Royal Lyceum Theatre, a truly international Festival offering.' The headline of the review in *The Scotsman* ("M. Vilar's *Richard II*. Striking Production by French Company") also indicates the success of the performance. See A.G. H., "*Richard II* 'À La Mode,'" *The Evening Dispatch* 9 Sept. 1953, Archives of the Edinburgh International Festival, National Library of Scotland, Edinburgh; "Vilar's *Richard II*. Striking Production by French Company."

⁴⁷ René Solis, "Macaigne: inspiré, Shakespeare," *Libération, Cahier Special* 5 July 2011. Archives of the Avignon Festival, Maison Jean Vilar, Avignon; A. F., "Vicent Macaigne. La scène comme déversoir de la violence," *Télerama, Supplément gratuit au numéro 3208* 6 July 2011. Archives of the Avignon Festival, Maison Jean Vilar, Avignon; Delphine Michelangeli, "Au théâtre ce soir *Au Moins j'aurai laissé un beau cadavre*," *Vaucluse Matin* 9 July 2011. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

strengths of this version of *Hamlet* was the interaction with the spectators, foregrounding their active role. As soon as they entered the venue, the spectators were invited to join some actors on the stage and dance and sing with them. This beginning set the light-hearted and parodic tone of the production, later confirmed when the audience returned to their seats and the onstage action presented the ghost of the former king Hamlet as a stuffed ferret and Claudius made his first entrance wearing a banana costume.

Au moins questioned the nature of text-based theatre and some of the conventions of the stage-auditorium separation. Certain moments aimed at giving the impression of the production being still under construction, with the director addressing the actors during the performance, these answering – and even insulting – him back, plus the addition of several interruptions and ad-libs. After the initial invitation to the audience to occupy the performance space, the rupture of the boundaries between the stage and the audience went sometimes too far, ranging from splashing the audience with blood and beer to actually stealing the bag of a member of the audience and taking it to the stage. The parody of a classic text (or, at least of a classic plot), added to the parodic tone of the show, its experimentation with the stage-auditorium relationship, and its disregard for the text, together with the centrality of the visual dimension, gave rise to a production that could be labelled as ‘post-dramatic’ Shakespeare. This was in keeping with the experimental tone that had defined the programming of Archambault and Baudriller, whose seasons usually included a variety of artists experimenting with the everyday more blurred borders between the visual and performing arts.

Au moins was so tightly connected to its placement in Avignon that the production prompted readings only possible in that context. Its last scene was dominated by chaos: a deflated bouncing castle, blood, grass, paper ribbons, an even a real goat on the stage, were some of the elements that filled the space while all characters got into an aquarium, emulating the drowning of Ophelia on stage. Such powerful image of disorder led a reviewer to compare the chaos during the city in festival time with that on the stage: ‘At the exit of the spectacle, walking through Avignon at night, we remember the chaos on the stage of the Cloître des Carmes while

we watch the streets full of rubbish, posters, the smell between piss and beer.’⁴⁸ When the production was performed at the National Theatre in Chaillot in Paris some months later, the same chaotic images needed to adapt to the new indoor environment. There, the reviewer for *L’Express* presented the production remembering the performance at the Avignon Festival, to state that ‘The memory of Avignon is still strong,’⁴⁹ and evoke the production under the starry sky at the festival.⁵⁰ In spite of the melancholy remembrance, it seems that the production finally managed to succeed in the indoor venue, and the references to Avignon disappeared and were substituted for those of Paris, with the mention of Claudius’s castle being ‘hidden under the Eiffel Tower.’⁵¹

From the very first example of Shakespeare at the festival, Vilar’s *Richard II*, to more recent Shakespearean productions like those by Ostermeier (*Hamlet*, 2008, *Richard III*, 2015), Sastre (*Richard II*, 2010) or Macaigne (*Au moins*, 2011), Festival Shakespeare at the Avignon Festival has often been under the influence of the local dimension of the event, with the festival structure activating specific series of mechanisms of reception. The performance at the Avignon Festival has favoured contextually-based interpretations of Shakespearean productions or, at least, contextually-based readings of some elements in them. Such readings have been frequently prompted by the aim of the season, an aim established by the organisers that can affect the evaluation of both the individual productions and the gathering that forms the festival. Because of their characteristics, commissioned productions are prone to be associated with the festival even when they tour to other venues. Key to understand the concept of Festival Shakespeare at the Avignon Festival, or virtually at any festival, is that the reception of Festival Shakespeare does not take place in isolation, but as part of a gathering of activities. As a consequence, the contact with other productions, Shakespearean or not, past or present, influences their reception, giving rise to (Shakespeare) festival memories.

⁴⁸ ‘En sortant du spectacle, traversant Avignon la nuit, nous nous souvenons du chaos sur la scène du cloître des Carmes en regardant les rues pleines de débris, d’affiches déchirées dans le caniveau et d’odeur de pisses et de bières mêlées.’ Antonin Menard, ‘Macaigne met en scène le cadavre de la société du spectacle,’ *Théâtre Contemporain* 9 July 2011. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

⁴⁹ ‘Le souvenir d’Avignon est encore intense,’ Eric Libiot, ‘Hamlet sur des oeufs,’ *L’Express* 2-8 Nov. 2011. Archives of the Avignon Festival, Maison Jean Vilar, Avignon.

⁵⁰ ‘... fini le ciel étoilé des soirées avignonaises’ [Finished the starry sky of the Avignon evenings]. Libiot, ‘Hamlet sur des oeufs.’

⁵¹ ‘... planqué sous la tour Eiffel.’ Libiot, ‘Hamlet sur des oeufs.’

8 Shakespeare at the Almagro Festival

8.1 Shakespeare in La Mancha

SHAKESPEARE.- In a village of England, the name of which I have no desire to call to mind, there lived not long since one of those writers that write for the theatre, quick of wit, sharp of pen and rich in fame. The age of this writer of ours was bordering on fifty; he was of a hardy habit, spare, gaunt-featured, a very early riser and a great sportsman. They will have it his name was William, or Will, but this is of little importance to our tale; it will be enough not to stray a hair's breadth from the truth in the telling of it.

Miguel Will, José Carlos Somoza¹

William Shakespeare literally made his entrance on the stage of the Almagro Festival on the evening of 17 July 1997. The author, transformed into the protagonist of the play *Miguel Will*, written by José Carlos Somoza, delivered the lines above at the beginning of the play. Nevertheless, his words were not recognised as Shakespeare's, as they paraphrased the well-known opening of *Don Quixote*. *Miguel Will* tells the story of *Cardenio*, the lost play inspired by an episode in Cervantes' novel written by Shakespeare in collaboration with John Fletcher, in its performance by the King's Men. Due to the problems that the actor Richard Burbage encounters rehearsing the role of Don Quixote – a character which, according to Shakespeare, requires being a knight and a clown at the same time – Shakespeare decides to suppress this character and substitute it with another, called Miguel Will. This new character introduces meta-theatricality into the play, as he is going to act as a spectator during the performance of *Cardenio*. However, he is not a regular spectator, but one who has gone mad with theatre and thinks that he has written the performance on the stage. The actor to perform this role is not Burbage, but Shakespeare himself. The play constantly blurs the boundaries between fiction and reality or, to be more precise, between the play (*Miguel Will*, the one written by Somoza), the play within the play (the staging of *Cardenio*, written by Shakespeare, inspired by Cervantes' novel), and the play within the play within the play

¹ José Carlos Somoza, *Miguel Will*, trans. Keith Gregor (unpublished translation). For a published edition of the play in Spanish see José Carlos Somoza, *Miguel Will* (Madrid: Fundación autor, 1999).

(the appearance of Miguel Will during the performance of *Cardenio* claiming that he, and not Shakespeare, is the true author of the piece).

The performance of *Cardenio* and the character of Miguel Will establish a direct connection between Shakespeare and Cervantes while presenting Shakespeare as a kind of Don Quixote.² While Shakespeare's connection with Cervantes is mostly creative, as he gets inspiration from his popular novel to write the play, his link with Don Quixote is more complex. Miguel Will's madness reflects that of Shakespeare in the play, who gets so obsessed with *Cardenio* that even has visions which include the apparition of Miguel de Cervantes himself, recalling Don Quixote's visions of the giants and windmills. Shakespeare's obsession culminates with the burning of the manuscript of *Cardenio*, paralleling the burning of the chivalry novels at the end of *Don Quixote*, used here to justify the disappearance of Shakespeare's play. The title of the play and the name of Shakespeare's made-up character already indicate the connection between Shakespeare and Cervantes, putting together Cervantes' first name (Miguel) plus the short form of William (Will).

Miguel Will was the winner of the 1st Cervantes Prize on Theatre, organised on the occasion of the four hundred and fiftieth anniversary of the birth of Cervantes, whose award was the staging of the play by the Compañía Nacional de Teatro Clásico,³ Spain's national company, plus its premiere at the Almagro Festival. The plays eligible for the award had to capture Cervantes' essence. It is through Shakespeare's imaginary tribute to Cervantes with the staging of *Cardenio* that this essence is captured in *Miguel Will*. It is paradoxical that the winner of the award or, what is the same, the play chosen to celebrate Cervantes' four hundred and fiftieth birth anniversary, resorts to Shakespeare to remember the Spanish writer, who wanted to become a playwright but whose dramatic production – much more limited than that by his contemporaries Lope

² According to his author, the play attempts to show the spiritual or creative relationship between Shakespeare and Cervantes. See Denis Rafter, "Miguel Will: un encuentro entre dos genios," *ADE teatro: Revista de la Asociación de Directores de Escena de España*, 107 (2005): 198-202. For more on *Miguel Will* see Susan Fisher, "Cervantes sobre las tablas: *Miguel Will*, de José Carlos Somoza," *Theatralia: revista de poética del teatro* 5 (2003): 247-260.

³ The conversations about the need for such a company started at the Almagro Festival. See José Manuel Garrido, "Festivales, sí. Gracias," *Festival Internacional de Teatro Clásico de Almagro. 20 años: 1978-1997* (Toledo: Caja de Castilla la Mancha, 1997) 13.

de Vega or Calderón – was never successful during his lifetime.⁴ The irony increased when the play was performed by Spain's national company and premiered at the Almagro Festival – two institutions devoted to the promotion and preservation of Golden Age theatre.

Had the play been staged in the Corral, the 17th-century venue of the Almagro Festival, it would have been too much for the Cervantine celebration: Shakespeare would have not only displaced the attention that was due to Cervantes in that year, but he would have even occupied a physical space similar to the venues in which Cervantes had desired to see his plays performed with more frequency.⁵ However, *Miguel Will* did not go that far. The performance took place in the proscenium-arch Teatro Municipal, a much more contemporary venue than the Corral. Although Shakespeare did not occupy the original space of Spanish Golden Age drama, his works did receive more attention than those by Cervantes in that festival season. The only productions programmed to mark Cervantes' anniversary were *Miguel Will*, in which Shakespeare was the actual hero, and a production of his *Entremeses* (a collection of short comic plays in one act, usually played during the interlude of a long dramatic work in 16th and 17th-century Spain). In contrast, two other Shakespearean productions were staged in that season (*The Tempest*, dir. Calixto Bieito; *Much Ado About Nothing*, dir. Juan Carlos Corazza).

The celebration of Golden Age Spanish theatre and the Corral have been two of the pillars of the Almagro Festival since its inception in 1978. International artists and authors have been present at the festival since the 1980s; nevertheless, the celebration of national classical theatre is still one of the main aims of the festival, as its artistic mission points out: 'The legacy of the Baroque, in particular of the Spanish Golden Age, finds at the festival an ideal framework to update, recover, revive and remain present, year after year, in the national and international contemporary scene.'⁶ While

⁴ Cervantes acknowledges his passion for theatre in the prologue to his *Comedias y Entremeses*, as well as in several references in *Don Quixote* and other prose works. The fact that he decides to publish eight of his plays is considered a sign of his failure to have them performed. See Alberto Sánchez, "Aproximación al teatro de Cervantes," *Cervantes y el teatro. Cuadernos de Teatro Clásico*, 7 (1992): 11-30.

⁵ Due to the date of construction of the Corral (1628), it is unlikely that Cervantes' dramatic pieces had been staged in this venue.

⁶ 'El legado del Barroco y, en especial, el del Siglo de Oro español, encuentran en el Festival un marco idóneo para actualizarse, reponerse, revivirse y seguir estando presentes, año tras año, en la escena contemporánea nacional e internacional.' Festival Internacional de Teatro Clásico de Almagro, *El Festival*, <<http://www.festivaldealmagro.com/el-festival.php>> 8 Feb. 2016.

Shakespeare became the true protagonist of Cervantes' celebration in *Miguel Will*, the Almagro Festival in general often undergoes a similar process, with Shakespearean productions outnumbering those by individual national authors. This chapter continues analysing the interaction between the local dimension of the festival and Shakespeare, examining, first, the presence of Shakespeare in Almagro as a phenomenon that finds its explanation in factors ranging from Shakespeare's popularity to the role of modern translation and, second, how Festival Shakespeare at the Almagro Festival has placed Shakespearean productions in the Corral de Comedias, negotiating meanings that create an interplay between Renaissance and Golden Age venues.⁷

8.2 Shakespeare in the Company of Golden Age Authors

The steady rise in the number of Shakespearean productions throughout the history of the Almagro Festival has led to a tension between the original purpose of the festival (preserving Golden Age drama), and the overwhelming presence of Shakespeare's plays in the programme. The festival seasons in the 1980s did not programme more than one or two, if any, of Shakespeare's plays on average; however, the beginning of the 21st century has witnessed a dramatic increase, with festival seasons as that of 2013, in which eight Shakespearean productions filled 20% of the official programme. The same year, Shakespeare constituted only 2.7% of the programme of the Avignon Festival.⁸ Two years later, in 2015, the Almagro Festival reached a historical Shakespearean maximum, with nine productions in the official programme. In contrast, the three most popular Spanish playwrights of the period only amounted to eleven productions: five by Lope de Vega and Calderón respectively, and only one by Tirso de Molina. This abundance of Shakespearean productions on the Almagro stages is not

⁷ The opposite, the performance of Golden Age works in an Elizabethan venue, at least in the closer example existing nowadays, the replica of Shakespeare's Globe, took place with the performance of Lope de Vega's *El Castigo sin Venganza* [Punishment without Revenge] by the company Rakatá in September 2015. The same company staged Shakespeare's *Henry VIII* at the Globe to Globe Festival also at the Shakespeare's Globe in 2012, and at the Corral in Almagro, although the latter took place outside the festival season.

⁸ A similar comparison in terms of percentages is not possible with the EIF because, among the dozens of festival activities, the festival only holds a reduced number of theatre productions. The increase of Shakespearean productions in Almagro in the 1990s already caught the attention of José Manuel González, whose chapter "Shakespeare in Almagro" offers an overview of the Shakespearean productions in the festival in that decade. See José Manuel González, "Shakespeare in Almagro," *Shakespeare in Japan*, ed. Tetsuo Anzai et al (Lewiston: Edwin Mellen Press, 1999) 244-260.

unique to the festival, as it reproduces the general theatrical landscape in Spain. Keith Gregor has noted the Spanish addiction to Shakespeare at the beginning of the 21st century, pointing out that Shakespearean productions do not only outnumber the works by individual Golden Age playwrights, but even sometimes ‘the combined dramatic efforts of all of Spain’s classical authors.’⁹ The production of more Shakespeare than national classical authors in the country as a whole might go unnoticed sometimes, but the concentration of theatrical events at the Almagro Festival brings such contrast to the fore.

Nevertheless, the presence of more Shakespeare’s plays than by individual national authors has not been a real threat to the aim of the Almagro Festival, as the total number of Golden Age productions has always been greater. In 2015, Shakespearean productions occupied 22.5% of the programme, those by Lope de Vega, Calderón and Tirso put together reached 27.5%, and the remaining 50% were by other Spanish and foreign classical authors. However, in a national as well as international market in which Shakespeare is, by far, the playwright most often performed, as the examples of the EIF and the Avignon Festival also confirm, the organisers of the Almagro Festival need to design each season carefully in order to prevent Shakespearean productions from completely taking over the programme, avoiding the standardization of festival stages in which so-called ‘universal’ playwrights like Shakespeare lead the programme, as seen in chapter 6.

Apart from paralleling a national trend, the most obvious explanation for Shakespeare’s omnipresence in Almagro is that he stands as the most popular playwright of the period to which the festival is devoted. As a thematic festival focused on a specific moment of theatre history, featuring only works from the 16th and 17th centuries, or related somehow to this period, the festival foregrounds the link between the productions and this historical past, a connection that, most of the time, comes via the playwright. This means that Shakespearean works are eligible to be presented at the festival precisely because they have been written by Shakespeare. In this case, the historical time when they were created and Shakespeare’s canonical status are the two principal explanations for the considerable number of Shakespeare’s plays at the

⁹ Keith Gregor, *Shakespeare in the Spanish Theatre: 1772 to the Present* (London: Continuum, 2010) 1.

festival. The historical requirement shapes the meaning of the Almagro Festival as a theatrical event and affects the reading of the productions. Festival Shakespeare at the EIF or the Avignon Festival can appear amidst the works of any other playwright, classical or contemporary; however, most of the plays at the Almagro Festival are by other classical authors, above all from Spanish Golden Age. Their inclusion in the festival marks Shakespearean productions as representatives of a historical period, and their performance in Almagro intends to show that these works can still speak to contemporary audiences, no matter how long ago they were written.

Shakespeare's works have been performed in a wide range of styles at the festival, pointing out their relevance in contemporary theatre: from productions recontextualising the action in our days (e.g. *Coriolanus*, dir. Àlex Rigola, 2012; *The Merry Wives*, dir. Andrés Lima, 2015), to playful parodies and pastiche adaptations (e.g. *Shakespeare para ignorantes*, 2013), or productions in a more canonical style (e.g. *The Merry Wives of Windsor*, dir. Gustavo Tambascio, 2001; *Hamlet*, dir. Alfonso Zurro, 2015). This variety of approaches to Shakespeare in performance does not find an equivalent in Golden Age productions. Golden Age plays are sometimes adapted and given contemporary settings, but they do not undergo such generalised processes of adaptation as Shakespeare's plays.¹⁰ A quick overview of the productions in Almagro, as well as to those in the country in general, reveals that whereas the tendency in Shakespearean productions is to perform the plays in contemporary attire, a large number of Golden Age works are in period costume. This apparently insignificant detail suggests to what extent the plays of the Golden Age are still made to represent the national historical past.

The only equivalent to Shakespeare in terms of plurality of approaches is not found in an author or a play of the Golden Age, but in a novel of the same period. Cervantes' *Don Quixote* has been subjected to intense processes of dramatization (turning it from prose to drama) and adaptation in productions presented at the festival. This was the case of *En un lugar del Quijote* [Somewhere in *Don Quixote*] (dir. Yayo Cáceres, 2016), a musical show co-produced by the company Ron Lalá and the

¹⁰ Gregor refers to the plurality of approaches to Shakespeare as one of the main characteristics of Shakespearean performance in the Spain since the 1990s, and he explicitly mentions the Almagro Festival as a paramount example of this variety. See Gregor, *Shakespeare in the Spanish Theatre 2*.

Compañía Nacional re-telling the story of Don Quixote with songs. To fully understand or, at least, to catch most of the references of this production, a certain degree of familiarity with the source text was required, as is usually the case in other adaptations of *Don Quixote* and of Shakespeare's works. While festival and theatre audiences in Spain in general are familiar with *Don Quixote* and Shakespeare's most popular plays, the familiarity with the works of other Golden Age authors is not that widespread, due to their long absence from the Spanish stages.

The connotations that the plays from the Golden Age carry with them, as well as some of their characteristics such as the topics or language, might also answer why they are not performed in such varied styles as in the case of Shakespeare. Golden Age works are still regarded as Spanish sacred classics, which deserve respect and require some degree of historical accuracy, as the frequent performance in period costume indicates. Whereas some of the topics that the plays address, such as love or vengeance, can have a universal and contemporary appeal, others have lost their currency in contemporary society, like those dealing with honour or religion.¹¹ All these hinder the adaptability of certain plays of the Golden Age canon for contemporary theatre.

On the other hand, Shakespeare's works in modern translation are linguistically more accessible to Spanish audiences than the works of Golden Age theatre; as Rafael Portillo and Manuel J. Gómez Lara point out,

since the vast majority of Spaniards cannot understand his original English, modern translations, particularly those written for the stage, make Shakespeare sound quite "contemporary" to the ears of the audience. This has the benefit of saving actors and actresses from the trouble of having to recite Spanish classical rhymed verse – for which at present there is no established pattern, as the last members of the old school disappeared with the Civil War.¹²

Golden Age works are usually performed in the original 16th and 17th-century Spanish, with the exception of a few words requiring adaptation because their meaning has been

¹¹ Gregor comments on how these topics prevented some critics to see beyond 'the essential *Spanishness* of the spectacle' when they attended a performance of Lope's *Peribáñez and the Comendador of Ocaña* at the London Young Vic in 2003. See Keith Gregor, "Contrasting Fortunes: Lope in the UK/Shakespeare in Spain," *Ilha do Desterro*, 49 (2005): 240-241.

¹² Rafael Portillo and Manuel J. Gómez-Lara, "Shakespeare in the New Spain: or What You Will," *Shakespeare in the New Europe*, eds. Michael Hattaway, Boika Sokolova and Derek Roper (Sheffield: Sheffield Academic Press, 1994) 219.

completely lost or changed. The loss of the established pattern to recite Spanish classical rhymed verse complicates even more the reception of Golden Age works, as audiences and theatre-makers are confronted with two antagonistic trends of verse recitation, each with a different rhythmic pattern – one which uses the stop at the end of the verse as a rule, while the other does not. Companies as the Compañía Nacional de Teatro Clásico have opted for making the language sound natural, not necessarily stopping at the end of each verse. Nevertheless, audiences not used to attending Golden Age theatre usually need a while before they can adapt to the rhymed verse and be able to fully grasp the meaning of the dialogues. The difficulty to understand and produce Spanish Golden Age theatre is also related to the lack of a strong performance tradition of classical authors in the country, as it has only been recently that institutions like the Compañía Nacional or the Almagro Festival have made deliberate efforts to preserve them and bring them back to the stage. In contrast, modern translations of Shakespeare increase the performability of his works, making them more accessible for a Spanish audience than their own national classics. Thus, national festival-goers in Almagro might feel closer to Shakespeare's language in translation than to Lope's Golden Age Spanish.

Several critics have explored the connection between Shakespeare and some Spanish classical authors, the most recurrent being Cervantes and Lope de Vega.¹³ At the end of *The Genius of Shakespeare*, Jonathan Bate observes that Shakespeare can only be compared to Lope, whose masterfulness and prolific career leads Bate to refer to him as 'the Mozart of literature.'¹⁴ He goes on to argue that part of Shakespeare's triumph was due to the political victory of England over Spain and that had Spain's power not declined after the 17th century, Lope's fate would have been certainly different and he would 'have triumphed over Shakespeare.'¹⁵ In contrast to Cervantes, who did not succeed as a playwright, Lope and Shakespeare were both men of the theatre. The two authors even share the plot of one of their plays, Lope's *Castelvines y*

¹³ In "Shakespeare in Spain: Current Research Trends," Clara Calvo provides a literature review of works dealing with the relations between Shakespeare and Golden Age authors. See Clara Calvo, "Shakespeare in Spain: Current Research Trends," *Literature Compass* 6.4 (2009): 946-948.

¹⁴ Jonathan Bate, *The Genius of Shakespeare* (London: Picador, 1997) 338.

¹⁵ Bate, *The Genius of Shakespeare* 340.

Monteses and Shakespeare's *Romeo and Juliet*.¹⁶ When compared to Lope's prolific career, whose production includes around three hundred and fifty plays, the number of thirty-seven works written by Shakespeare seems very small. Nevertheless, Shakespeare is staged more often than Lope both at the Almagro Festival and Spain in general.

More frequent than the comparison with Lope is that with Cervantes, as in the case of *Miguel Will* opening this section.¹⁷ Both Cervantes and Shakespeare are considered national authors in their countries of origin and are well-known outside their borders. Moreover, the coincidence in the year of their death anniversary has led to their joint celebration in Spain.¹⁸ The occasion of the four hundredth death anniversary of both writers in 2016 provided many opportunities to celebrate them together, and the Almagro Festival could not miss this chance.¹⁹ In her opening message for the programme, Natalia Menéndez, director of the festival, wrote:

This year we are celebrating two authors who ... offered us their lives, their fears, their encounters, their disappointments, their loves. How lucky we are! We are fortunate to have these two geniuses in theatre and literature history: Cervantes and Shakespeare, the leading protagonists of this season.²⁰

The double anniversary was noticed as well by the magazine *El Cultural*, which announced the Spanish summer festival season with the headline "Duel at the O.K.

¹⁶ Óscar M. Villarejo has explored the connections between *Castelvines y Monteses* and *Romeo and Juliet*, arguing that the former might have been one of the sources of the latter. See Óscar M. Villarejo, "Shakespeare's *Romeo and Juliet*: Its Spanish Source," *Shakespeare Survey*, 20 (1967): 95-106.

¹⁷ However, Ángel-Luis Pujante has argued that the counterpart of Shakespeare in the 19th century was not Cervantes, but Calderón. See Ángel Luis Pujante, "Shakespeare and/or? The Spanish Counterpart in the Eighteenth and Nineteenth Centuries," *Renaissance Refractions. Essays in Honour of Alexander Shurbano*, eds. Boika Sokolova and Evgenia Pancheva (Sofia: St. Climent Ohridski UP, 2001) 157-169.

¹⁸ Both authors died in the same year. The legend says that both actually died on 23 April 1616. However, Spain and England had different calendar systems at the time (the Gregorian and Julian calendars respectively), and by the time it was 23 April in England it was already 3 May in Spain. Moreover, Cervantes did not die on 23 April, but on 22, although he was buried the day after.

¹⁹ On the occasion of the anniversary, theatres have devoted special seasons to Shakespeare and Cervantes, as the Teatro Romea in Murcia. Moreover, several academic conferences have celebrated the two authors together, as has been the case of *Cervantes + Shakespeare 2016*, 3-7 May 2016, organised by the Spanish and Portuguese Society for English Renaissance Studies in Valladolid, or *Cervantes, Shakespeare y la edad de oro de la escena*, 17-21 October 2016, Madrid.

²⁰ 'Celebramos este año a dos autores que ... nos ofrecieron sus vidas, sus miedos, sus encuentros, sus sinsabores, sus amores ¡Qué suerte! Somos afortunados por tener en nuestra historia del teatro y de la literatura a estos dos genios: Cervantes y Shakespeare, claros protagonistas de esta edición.' Natalia Menéndez, "Edición 2016," ed. Festival de Teatro Clásico de Almagro, <<http://www.festivaldealmagro.com/edicion.php>> 20 July 2016.

Corral.”²¹ The article described the high number of Cervantine and Shakespearean productions in Almagro as a sort of final battle between the two authors in the anniversary year. This battle was to be won by Cervantes, whose number of productions in the Almagro season rose to sixteen, in contrast to the eight by Shakespeare. However, a close look at the productions reveals that of the sixteen Cervantine productions only two, *Pedro de Urdemalas* (dir. Dennis Rafter) and *El cerco de Numancia* [The Siege of Numantia] (dir. Paco Carrillo), were originally dramatic pieces written by Cervantes himself, whereas the rest were adaptations from other prose works, above all from *Don Quixote* and the *Exemplary Novels*. The numbers confirm Javier Huerta Calvo and José Ramón Fernández’s claim: ‘Cervantes the novelist, the one of *Don Quixote* but also that of the *Exemplary Novels*, has had greater fortune on the stages than Cervantes the playwright.’²² To be celebrated on the Almagro stages together with Shakespeare, Cervantes’ facet as a playwright is not reclaimed; instead, his prose works are adapted into theatre.

8.3 Performing Shakespeare in the Corral

The article in *El Cultural* places the confrontation between Shakespeare and Cervantes ‘at the O.K. Corral.’ The reference to one of the most popular gunfights in the history of the American Wild West is introduced here to refer to another Corral, one with far less violent connotations, the Corral de Comedias in Almagro. The Corral was built in 1628 and was used to stage plays during the Golden Age. In the 18th century, with the prohibition of the *corrales*, the building was transformed into an inn. The first thoughts that the inn might have been a theatre arose when the owner of the place found a deck of cards dating from the 18th century; after this, the theatre was discovered and

²¹ ‘Duelo en OK Corral (de Comedias).’ Javier López Rejas, “Duelo en OK Corral (de Comedias),” *El Cultural* 3 June 2016, <<http://m.elcultural.com/revista/escenarios/Duelo-en-OK-Corral-de-Comedias/38189>> 5 July 2016.

²² ‘El Cervantes novelista, el de *El Quijote* pero también el de las *Novelas ejemplares*, ha tenido mayor fortuna en los escenarios que el Cervantes dramaturgo.’ Javier Huerta Calvo and José Ramón Fernández, “Introducción,” *Cervantes a Escena*, Spec. issue of *Don Galán*, 5 (2015), <http://teatro.es/contenidos/donGalan/donGalanNum5/pagina.php?vol=5&doc=1_5&la-narrativa-de-cervantes-reescrituras-espanolas-para-la-escena-1950-2014&jeronimo-lopez-mozo> 2 July 2016.

restored.²³ Although Golden Age works are still performed at the Corral all year round, Shakespearean productions frequently appropriate this space during the festival. As several critics have pointed out, theatre architecture serves not only to contain meaning, but it is also an active element in the process of meaning making;²⁴ in the words of Juliet Rufford, ‘Theatre is a temporal art but it is also one that signifies spatially.’²⁵ Part of the spatial meaning of Shakespearean productions at the Corral is determined by the adaptation of the performances to the spatial configuration of the venue, as well as by their use of the resources available in it (i.e. balconies, working doors...). The historical connotations of a theatre space also intervene in the spatial meaning of performance. Because of its historical origin, the Corral can be described as, to borrow Carlson’s words, ‘a haunted house,’²⁶ a space that activates the connection between contemporary performance and the theatrical past of the Spanish Golden Age.

The Spanish *corrales* and the Elizabethan public playhouses, two types of 16th-century theatre architecture, share several features (see Figures 14, 15, 16).²⁷ Franklin J. Hildy acknowledges the importance of the Corral de Comedias in Almagro for the study of Elizabethan amphitheatres because it ‘remains the only existing theatrical space in Europe with any resemblance to the open-air playhouses of Shakespeare’s day.’²⁸ This resemblance starts in the spatial configuration of the *corrales* and the Elizabethan amphitheatres. In both types of venues, the audience is distributed in three sides around the stage in different levels, from the lower level – the yard in Elizabethan playhouses

²³ For more on the origins of the Corral de Comedias in Almagro see Concepción García de León Álvarez, “La construcción del Corral de Comedias de Almagro,” *Francisco de Rojas Zorrilla, poeta dramático: actas de las XXII Jornadas de Teatro Clásico, Almagro 13, 14 y 15 de julio de 1999*, eds. Felipe B. Pedraza Jiménez, Rafael González Cañal, Elena E. Marcello (Almagro: Instituto Almagro de Teatro Clásico, 2000) 17-38.

²⁴ See, for instance, Carlson, *Places of Performance*, and McAuley, *Space in Performance*.

²⁵ Juliet Rufford, *Theatre and Architecture* (Houndmills, Basingstoke, Hampshire, UK; New York: Palgrave Macmillan, 2015) 8.

²⁶ Carlson, *The Haunted Stage* 131.

²⁷ See Franklin J. Hildy, “The Corral de Comedias at Almagro and London’s Reconstructed Globe,” *Shakespeare and the Mediterranean: the Selected Proceedings of the International Shakespeare Association World Congress, Valencia, 2001*, eds. Thomas Clayton, Susan Brock, Vicente Forés (Newark: University of Delaware Press, 2004) 89-102. For other comparison between Elizabethan venues and the *corrales* see John J. Allen, “The Spanish *Corrales de Comedias* and the London Playhouses and Stages,” *New Issues in the Reconstruction of Shakespeare’s Theatre* (1990): 207-235.

²⁸ Hildy, “The Corral de Comedias at Almagro” 101.



Figure 14. Corral de Comedias. View from the first gallery.

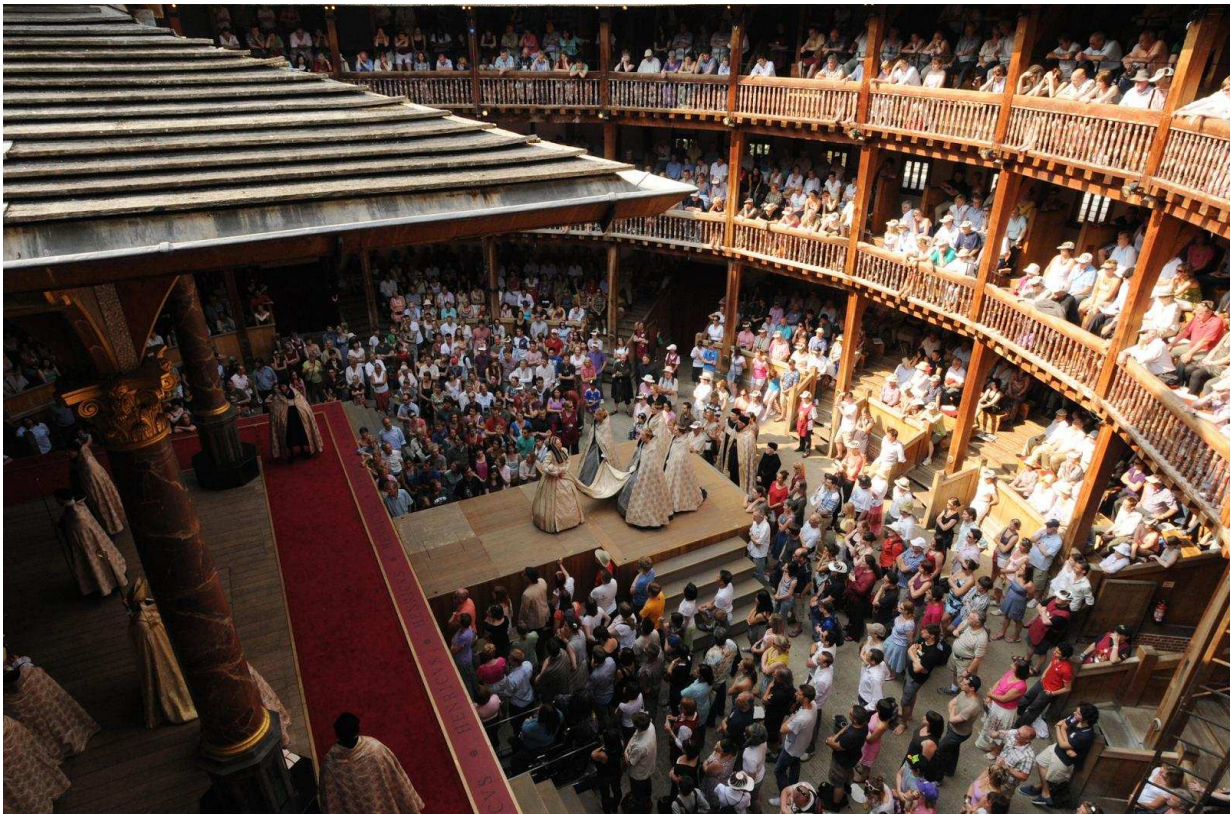


Figure 15. Shakespeare's Globe, London



Figure 16. Corral de Comedias. Stage.

and the *patio*, its equivalent in the *corrales* – to the galleries.²⁹ As in Elizabethan amphitheatres, the *corrales* tended to be open-air constructions. Their location in relation to the city was, nevertheless, different, with the *corrales* situated in the city centre and the Elizabethan venues outside the city walls. The placement of the *corrales* inside the city explains their square or rectangular shape as they had their origin in the inner courtyards of buildings that were used for the performance of touring companies. This ad hoc space derived in purposed-built theatres, as is the case of the Corral de Comedias in Almagro. In contrast, Elizabethan public theatres usually had a circular or polygonal shape, but their origin can be also traced back to temporary arrangements in the yards of inns, as it is known to have been the case of the Boar's Head and the Red

²⁹ For a detailed description of the *corrales* and Golden Age theatre practices see José M. Ruano de la Haza, *La puesta en escena en los teatros comerciales del Siglo de Oro* (Madrid: Editorial Castalia, 2000); José M. Ruano de la Haza and John J. Allen, *Los teatros comerciales del siglo XVII y la escenificación de la comedia* (Madrid: Castalia, 1994). For an analysis of the *corrales* in English see Jonathan Thacker, *A Companion to Golden Age Theatre* (Woodbridge: Tamesis, 2007). For a general analysis on Elizabethan venues and theatre practices see Andrew Gurr, *The Shakespearean Stage: 1574-1642*, 4th ed. (Cambridge: Cambridge University Press, 2009).

Bull.³⁰ Although women were allowed to act in Golden Age theatre, they were generally separated from men in the *corrales*,³¹ with most women seating in the *cazuela*, one of the galleries opposite the stage. The front part of the *patio* was filled with benches and the back was occupied by standing men, reversing the pattern of Elizabethan theatres in which standing audiences were at the front and seating spectators in the lower gallery at the back.

Nowadays, the Corral in Almagro preserves the overall original disposition of the audience space in the *patio* and the galleries, although there are no longer spectators on the sides of the stage or standing, the benches have been substituted by chairs, there is artificial lighting and the gender separation is, of course, no longer in use. After a recent restoration of the Corral in 2004, Felipe Delgado Laguna and Isidro G. Hidalgo Herrero, the architect and archaeologist in charge of the project, stated that the Corral has been ‘able to meet the technical requirements and the architectural features to become a modern 21st-century building preserving intact its personality and its popular architecture.’³² Technological innovations and 17th-century elements coexist in the restored *corral*. The venue has three balconies in the upstage gallery (similar to the Lord’s room in Elizabethan amphitheatres), and two working doors at stage level, which are supposed to have been covered by curtains, plus two exits on the sides of the stage, elements that many productions integrate into the performance.

The similarities between Elizabethan and Golden Age theatres, together with the resources available in the 16th and 17th centuries, resulted in similar performing practices, such as the integration of the architecture into the action or the constructedness of theatre practice. Andrew Gurr observes that in Elizabethan theatre practices the ‘awareness of the illusion as illusion was ... much closer to the surface all

³⁰ Both the Boar’s Head and the Red Bull were officially transformed into playhouses after the ban to staging plays at inns. See Gurr 147.

³¹ Only women accompanied by a male member of their family were allowed to seat in other parts of the venue. See Ruano de la Haza 220.

³² ‘ha sido capaz de recoger por sí mismo las condiciones técnicas y arquitectónicas para ser un edificio moderno del siglo XXI manteniendo su personalidad, el lenguaje de su arquitectura popular.’ Felipe Delgado Laguna and Isidro G. Hidalgo Herrero, “Acondicionamiento del Corral de Almagro. 2003-04,” *El Corral de Comedias: espacio escénico, espacio dramático, Actas de las XXVIII Jornadas de teatro clásico de Almagro*, Almagro, 2004, eds. Felipe B. Pedraza Jiménez, Rafael González Cañal and Elena Marcello (Almagro: Ediciones de la Universidad de Castilla la Mancha, 2006) 139-156.

the time,³³ a statement that is also true for Golden Age theatre. Scenes requiring an upper level were performed in the balconies in both traditions, the curtains were used to hide characters and allowed them to observe the onstage action without being seen by those on the scene, and the central door at stage level provided space for the *apariencias* [appearances] in Spain and discovery scenes in England.³⁴ The two traditions also created meaning with similar resources. For instance, a chair and a desk on the English and Spanish 16th and 17th-century stages would have been an indication of the scene taking place indoors, branches and plants suggested outdoor locations and the use of torches and candles announced night scenes.

When compared to the closest example of an Elizabethan venue existing nowadays, the reconstructed Shakespeare's Globe in London, the capacity of the Corral and its dimensions seem quite limited. Shakespeare's Globe has capacity for 1,400 spectators, including seating spaces and standing spectators, in contrast to the 300 of the Corral. The building of the Corral is smaller than the Globe, and the same is true for the stage. The stage in Almagro is quite shallow, being around 8 metres wide by 5 metres deep, whereas the one in Shakespeare's Globe is approximately 13 wide by 7 deep, dimensions that, at the time when this new theatre was built in Southbank, were thought to correspond to those of the original Globe.³⁵ Should the Corral in Almagro be compared to an Elizabethan venue, it would not find its equivalent in the Globe, neither in the original nor its replicas, but in the Fortune of 1600, due to its square shape, as Franklin J. Hildy has pointed out. In his words, 'The Fortune playhouse of 1600 would have made quite a fine corral.'³⁶ Hildy goes even further, imagining how Shakespeare's works would have looked on the Almagro stage 'Certainly any play by Shakespeare could have been done here ... *Macbeth* or *The Tempest* would be in a magical world indeed.'³⁷

³³ Gurr 180.

³⁴ The *apariencias* were scenes generally shown behind the central door at stage level that aimed to have a visual impact on their audiences. See Ruano de la Haza 226.

³⁵ Franklin J. Hildy states that 'Shakespeare's Globe was built larger than the archaeology will support.' See Franklin J. Hildy, "The 'Essence of Globeness': Authenticity, and the Search for Shakespeare's Stagecraft," *Shakespeare's Globe: a Theatrical Experiment*, eds. Christie Carson and Farah Karim-Cooper (Cambridge: Cambridge University Press, 2008) 14.

³⁶ Hildy, "The Corral de Comedias at Almagro" 93.

³⁷ Hildy, "The Corral de Comedias at Almagro" 98.

Shakespearean and Golden Age works might have been written with the venues where they were going to be performed in mind, integrating into the action specific characteristics of these spaces. There is, however, no way of determining whether this was the case, but there is conclusive evidence for the performance of Shakespeare's works in a variety of locations (open-air playhouses, small indoor theatres such as Blackfriars, the inns of court or a palace at court). At the same time, there are indications in the plays that the specific characteristics of these spaces were put to good use in the dramatic action. This means that, given the similarities between Elizabethan amphitheatres and the Spanish *corrales*, Shakespearean productions performed at the Corral de Comedias in Almagro have the possibility to reactivate the use of space encoded in the playtext and to create new spatial meanings in a venue that is, at the same time, historically accurate (built in the 17th century), but geographically displaced (in Spain instead of England), while the performance takes place in present-day Spain. The first production to materialise such interplay took place in 1984, when Cheek by Jowl was invited to perform *Pericles* at the festival.³⁸ Since then, twenty-one different Shakespearean productions have been staged there as part of the Almagro Festival, and each has interacted with this historical building in diverse ways. The reasons for such a reduced number of Shakespearean productions in this space, twenty-one in contrast to the one hundred thirty-two productions staged in the festival until 2016, are simple: the reduced dimensions of the stage and some of the technical restrictions of the venue make it difficult to accommodate big-scale productions with large casts, as those in most of the Shakespearean productions at the festival, which are more easily accommodated in other venues as the Universidad Renacentista or the Teatro Municipal. The challenge faced by Shakespearean productions in the Corral is not how to recreate original theatre practice from the Golden Age or the Elizabethan era, but how to accommodate present-day productions – devised to be staged in a more contemporary venue – to this historical space.

³⁸ There are no indications of Shakespearean productions in the Corral before 1984. From its restoration and reopening in 1954 until the inauguration of the festival, the Corral was mainly used to stage Golden Age plays, including those for the TV series *Teatro de siempre*, and for local festivities. The performance of Golden Age works drastically decreased in the 1970s. See Peláez Martín, "El Corral de Comedias de Almagro: un espacio y un patrimonio dramático recuperados."

Cheek by Jowl's *Pericles* was not only the first example of Shakespeare in this space, but also the first visit of the company to both the festival and Spain. The company has periodically returned to the festival since then, presenting up to five Shakespearean productions there and becoming the international company that has most often performed Shakespeare in Almagro.³⁹ *Pericles* proved a good example of the theatre practice of the company, a style whose core axioms Paul Prescott has summarised as follows:

that the art of the theatre is above all the art of the actor; that the director's primary job is to nurture the health of the ensemble; that the story and the text are not the same thing and that in the case of a clash, the former must prevail; that every single line must be new-minted; that the emotionally unblocked actor needs less physical blocking; that the scenery and props should never obtrude between the actor and the audience; that rehearsals and the process of discovery continue until the final performance; that there must always be something at stake.⁴⁰

All these were present in *Pericles*, performed by seven actors who doubled and tripled characters. Far from being an obstruction between actor and audience or, even more, between actor and performance space, the setting and props perfectly adapted to the Corral. What was at stake at this specific performance was the resonance of the play when performed in this particular venue. The set consisted on a wooden door in the centre of the stage and two boxes that constantly varied their function to recreate different moments in the play. They were used, for instance, to represent the ship when *Pericles* leaves Pentapolis, and transformed later into the coffin in which Thaisa is thrown overboard being left for dead. Aside from its imaginative functionality, the set did not try to impose itself over the elements of the venue, but left the back wall of the stage perfectly visible – a white wall with some visible wood pillars, plus the doors and balconies.

³⁹ Apart from *Pericles* (1984), the productions by Cheek by Jowl at the Almagro Festival include: *Measure for Measure* (1994), *Othello* (2004), *Twelfth Night* (2008) and *Troilus and Cressida* (2008). *Measure for Measure*, *Othello* and *Twelfth Night* took place in the Teatro Municipal, while *Pericles* and *Troilus and Cressida* were staged in the Corral. The relationship between the company and the festival has been an intense one, reaching its peak when Declan Donnellan and Nick Ormerod received the Corral de Comedias award in 2008.

⁴⁰ Paul Prescott, "Declan Donnellan," *The Routledge Companion to Directors' Shakespeare*, ed. John Russell Brown (London: Routledge, 2008) 70.

The set, together with the costumes of the actors, who were in sailor-like attire, did not try to locate the action in a precise historical time, but rather indicated a timeless space appropriate to evoke the multiple voyages in *Pericles*. Instances of physical theatre served to present on stage events that would be otherwise difficult to conjure up. This was the case of the storm during which Thaisa gives birth to Marina, created thanks to the movements of the actors. The importance of physical theatre in this production can be interpreted as an expansion of the dumb shows in the play, as both show (in images) rather than tell (with words). Instead of restricting the narration with images to transitional scenes, the physical actions of the actors remained essential all through the production. Gower's lines were shared by all the actors, who took turns to deliver them addressing the audience directly. This direct address was favoured by the proximity of the audience to the stage in the Corral, in which the first row of spectators is barely two metres away from the scene. The simple set, the use of physical theatre and the closeness of the auditorium and the stage highlighted the constructedness of theatre, recalling some of the mechanisms of Elizabethan and the Spanish Golden Age theatre. Cheek by Jowl challenged their audiences with a production in which they had to engage with the imaginative solutions on stage.

Other Shakespearean productions in the Corral have integrated the architecture of the venue into their *mise en scène* more directly, as was the case of *The Merry Wives* (dir. Gustavo Tambascio, 2001) and *Twelfth Night* (dir. Dennis Rafter, 2004). The two productions relied on the architectural features of the space (i.e. the working doors on stage, the balconies and the side entrances) to locate the action and create diverse stage configurations involving the stage and the balconies. From their first scene, both productions anticipated that they intended to occupy all the performing spaces available in the Corral, although they did so in different ways and for different purposes. *The Merry Wives* opened with a musician playing the harpsichord in one of the side galleries over the stage. He presented the play while the actors appeared in different spaces of the theatre (at the doors, balconies, etc) as he announced:

The Merry Wives of Windsor by William Shakespeare. A very pleasant and excellent comedy of John Falstaff and the merry wives, mixed with different genres by Sir Hugh, the Danish gentleman, the judge Shallow, and his nephew Slender, with the boastful veteran Pistol and Nym, as it has been acted at various times by the Lord Chamberlain's

Men on the occasion of the feast of The Most Noble Order of the Garter for Her Majesty Elizabeth I.⁴¹

The opening lines reveal the aura of authenticity that the production as a whole attempted to evoke, presenting the production as if it was the one performed by the Lord Chamberlain's Men and premiered for Elizabeth I. The introduction of some features of original practice in the *mise en scène* contributed to this evocation of authenticity, such as the use of period costumes or on-stage music – there were two other musicians playing guitar on stage apart from the one on the harpsichord and the piece they played several times was “Greensleeves.”

The architecture of the Corral was all the scenography that the production needed. The doors at stage level were, in general, consistently used for the entrance or exit to a room when the action was located indoors, and as the entrance to a house when it took place outside.⁴² The entrance of a group of characters through one of the sides and their immediate exit through the other indicated that they were walking on their way to somewhere. During the first half of the performance, the changes of scene were announced by a character onstage, who proclaimed both the location and the scene number. Most of the announcements were made from the central balcony, and were on occasions accompanied by a board indicating the scene location.⁴³ For the first scene at the inn, for instance, one of the secondary characters appeared on the balcony carrying a sign with the words “Garter Inn,” which resembled the actual board that could have been found on the facade of an inn.

In addition to the announcements, the boards and the references to locale also present in the text, the performance employed other elements to situate a scene indoors or outdoors. One of them was bringing furniture or other props into the stage. Thanks to

⁴¹ ‘*Las alegres comadres de Windsor* de William Shakespeare. Una muy agradable y excelente comedia de Sir John Falstaff y las alegres comadres, entremezclada con géneros variados de Sir Hugh, el caballero danés, el juez Shallow y su sobrino Slender, con la jactanciosa vanidad del veterano Pistola y el Cabo Nym, tal y como ha sido actuada en diversos momentos por los miembros del honorable Lord Chamberlain en ocasión de la festividad de la Orden de la Jarretera ante su majestad Isabel I.’ *Las alegres comadres de Windsor*, dir. Gustavo Tambascio, 2001. Quoted from the recording by the Centro de Documentación Teatral at the Almagro Festival 2001.

⁴² Ichikawa has discussed the use of stage doors in Elizabethan venues, suggesting that doors represented the entrance/exit to a particular place during the performance. See Mariko Ichikawa, *Shakespearean Entrances* (New York: Palgrave Macmillan, 2002) 85.

⁴³ According to Gurr, some performances of Court plays in private playhouses used boards to indicate the location. Their introduction here could be analysed as an echo of this practice. See Gurr 180.

this technique, also characteristic of Elizabethan and Golden Age theatre, a chair, some stools and the buck-basket (where Falstaff hides the first time he needs to escape from the house without being seen by Mr Ford) were enough to turn the stage from a street setting to an indoor room. The last scene was situated in Windsor Park just by adding some branches to the actors' costumes.

In 16th and 17th-century theatre, the performance of the plays during day-time enhanced the interaction between the stage and the auditorium, as public and actors shared the same light. Here, however, the introduction of artificial lighting clearly separated actors and spectators, with stage lighting used to indicate changes in locale and the time of the action. Night scenes, for instance, used low intensity lights in blue shade for indoor scenes and in amber for indoor locations, perhaps in an attempt to recreate the colour of candle light of past times.

In Golden Age theatre, the doors and hangings that covered them were often used to hide characters or help them to exit without being seen. A typical plot of the *comedia* involves a lover visiting his lady and having to escape from the house because of the unexpected arrival of her father or brothers, as is the case of *Casa con dos puertas mala es de guardar* [A House with Two Doors Is Difficult to Guard], by Calderón de la Barca. In this play, the two doors of the house allow the lover (known as *galán*) to visit his lady and exit without being caught. Likewise, hiding and escaping are central to *The Merry Wives of Windsor*, in which Mistress Page and Mistress Ford fool both Falstaff and Mr Ford. In Falstaff's two visits to Mistress Ford in this production, Mistress Page hides behind the central door to overhear the conversation between her friend and Falstaff, and Falstaff hides behind the other door when Mistress Page enters to bring news about Mr Ford. In his second visit, Falstaff is taken upstairs by Mistress Page to be dressed as the maid's aunt of Brentford. The first glimpse that the audience catches of him in disguise takes place in one of the upper balconies, anticipating the subsequent comedy when he reaches the stage and exits without being recognised by Mr Ford, although Mr Ford hits him thinking that he is the witch from Brentford.⁴⁴ The

⁴⁴ The subplot involving Anne Page is also based on the misrecognition of a character. Both Slender and Doctor Caius think that they are going to marry Anne. However, they are both deceived as she does not appear dressed in the colour that they had been told in Windsor Park. The only one to recognise her – and to marry her – is Fenton. In contrast to the scenes involving Falstaff and the merry wives, this part of the subplot is not performed in front of the spectators, but its outcome is narrated at the end of the play.

architecture of the theatrical building in Almagro provides an excellent setting to perform the actions in the play without having to resort to any other features of the set.

The use of the space in *Twelfth Night* (2004) was less dependent on the plot, with many of the spatial choices responding to aesthetic decisions. The production reimagined Illyria as a magic location in which the marvellous reencounter of the twins and their love with Orsino and Olivia seems plausible. The scene order was rearranged. The storm and the shipwreck were transferred to the opening, drawing a parallel with *The Tempest*. Illyria was depicted as an exotic location whose inhabitants wore ethnic costumes, suggesting that it might be somewhere near Africa. Its exuberant wild life – made of plush animals – ranged from birds to even a crocodile and a chimpanzee. At the opening of the production, some cloths hanging from the balconies represented the sails of the ship, and a blue cloth hanging from the stage symbolised the sea. The sails disappeared after the first scene, but the blue cloth was kept there, indicating the sea. The absence of curtains under the balcony in the restored Corral allowed the performers to move around a bigger performing space: with the curtains the performing space would be 3,800 meters wide, one metre less than without them. Aside from their practical function to conceal or discover characters and other elements behind them, the curtains had a decorative function both in Elizabethan venues and the Corrales, and even sometimes served to indicate the location of the action.⁴⁵ In the absence of curtains, artificial lighting illuminated the walls of the tiring house in different colours, transforming the white walls of the Corral into decorative elements that fulfilled a similar function to that of the curtains while leaving a more spacious performing space.

Locating the scenes indoors or outdoors is not as deliberate here as it was in *The Merry Wives*. For some scenes, as when Viola meets Olivia at Olivia's house in Act I, Scene v, the action is not really dependent on the location, and it is not relevant whether it takes place indoors or outdoors. However, the location is paramount to other scenes, as happens with the gathering of Sir Toby, Sir Andrew and Feste (II.iii), as they need to be inside Olivia's house or, otherwise, their noise will not disturb Malvolio. This indoor gathering is staged here with some stools and a trunk transformed into an improvised table. When Malvolio makes his entrance because the drunken men are too noisy, he

⁴⁵ Gurr gives an example of this in a Court theatre. See Gurr 106. For the functions of curtains in Golden Age theatres see Ruano de la Haza 137.

first appears in the balcony and descends to the stage from there, suggesting that he comes from the upper floor of the house. He enters the stage carrying a candlestick, suggesting that it is night time and that he comes from a dark place. In Golden Age and Elizabethan theatre, candles and torches were made to represent night scenes, but they did not have the purpose of actually illuminating the stage as the performances were staged in daylight. Likewise, the function of Malvolio's candle in this 2001 production is not to illuminate the scene, as that is the work of artificial lighting, but to reinforce the idea of the action taking place at night.

Pericles, *The Merry Wives of Windsor* and *Twelfth Night* did not introduce any significant alterations to the performing space of the Corral. On the contrary, they integrated their action into the characteristics of the venue. Other Shakespearean productions modified the space more severely. In *The Taming of the Shrew* (dir. Carlos Marchena, 1999), a white backcloth covered the whole facade of the tiring house, which was concealed or visible depending on how this backcloth was illuminated. Four years later, *Troilus and Cressida* (dir. Francisco Vidal, 2003) also employed a white cloth, although this one had a maroon circle on the centre and covered the front of the stage. The cloth was removed after the Chorus's opening speech.

The most radical modification of the Corral took place with Cheek by Jowl's *Troilus and Cressida* in 2008, when the spatial configuration of the venue was completely altered. Instead of using the actual stage, as previous Shakespearean productions had done, the stage space was expanded to form a T-shaped traverse stage, with a platform across the *patio* connecting with the real stage, while the facade of the tiring house was covered with some strips of canvas stained with faded blood. Thanks to their festival memories, festival participants attending Cheek by Jowl's *Pericles* and *Troilus and Cressida* might have been able to relate the distinct use of space of both productions.

Troilus and Cressida was detached from the historical origin of the play in a way that the *Pericles* was not. The 2008 production addressed present day reality, with the characters in contemporary attire and with some of them updated to resemble recognisable character types. Apart from an openly gay Thersites, Helena and Paris were transformed into Hollywood-like stars. However, in Cheek by Jowl's style, the

production kept the simplicity of the setting, mostly restricted here to some stools. This was combined with more unusual stage conventions, such as the performance of soliloquies with characters not in isolation, but surrounded by others who were immobile while the speeches were delivered.

If the performance of Cheek by Jowl's *Pericles* in the Corral allows for a comparison between Golden Age and Elizabethan venues, a third space comes into view in *Troilus and Cressida*: a more contemporary kind of performing space, that of the traverse stage. Most of the action took place on the traverse stage, enabling the actors to exit the performance space just by moving to the stage of the Corral. The real stage was only restored to its original function in a metatheatrical moment, when a transvestite Thersites sang to the Trojan Warriors in a Marlene Dietrich-style. As the performing space was rearranged, the distribution of the venue was reconfigured, with the audience seating in rows of chairs along the traverse stage in the *patio* and the balconies. This distribution enhanced the stage-auditorium relationship as the audience was even closer to the performers, who addressed them directly and went down the stage and invaded the audience's space at some moments. The constructedness of theatre was highlighted by the distribution, as the spectators faced one another and those in the row next to the stage were sitting right under the stage lighting. This effect was suppressed for soliloquies, when the light intensity was lowered to isolate the characters from the audience and achieve a more emotional introspection.

Cheek by Jowl's intervention over the space transformed the concept of attending a play in this venue. As Ric Knowles notes, 'All performances take place within specific architectural and geographic frames that serve to shape their meaning.'⁴⁶ While the geographic frame of *Troilus and Cressida* is quite specific (the performance takes place in Almagro, in the Corral de Comedias, in the main square of the town), a multiplicity of architectural spaces are juxtaposed in the performance: two physical spaces (the Corral as a building plus the addition of the traverse stage), and a fictional space (an evocation of Elizabethan playhouses through the play and Cheek by Jowl's staging). This simultaneity of fictional and physical spaces, common to all the Shakespearean productions in the Corral at the Almagro Festival, recalls Michel

⁴⁶ Knowles 66.

Foucault's concept of heterotopias. As explained in chapter 2, heterotopias juxtapose different incompatible spaces in a single real space. Shakespearean productions in the Corral do not only conjure on the stage those fictional places that appear in the plays, they also juxtapose the fictional space of Elizabethan venues and real physical spaces – the Golden Age venue itself and, in the case of *Troilus and Cressida*, the traverse stage as well.

In the heterotopic space of the Almagro Festival, Festival Shakespeare has been directly affected by the mission statement of the event, which has placed the works of the English playwright in direct conversation with those by Golden Age authors. When performed in the Corral, Festival Shakespeare generates a theatrical event that cannot be witnessed anywhere else: the performance of Shakespearean productions in an original space from 17th-century Spain, which enables the comparison between Golden Age and Elizabethan venues, as well as of the theatrical practices of those times and their echoes in contemporary Shakespearean performance.

As part 3 has pursued to demonstrate, the concentration of Shakespearean productions at the EIF, the Avignon Festival and the Almagro Festival generate a unique context for the analysis of Shakespearean performance. Chapters 6, 7 and 8 have discussed different aspects of Festival Shakespeare in each of the festivals. Shakespearean performance at the EIF encourages different notions of global theatre, and display different strategies to overcome the linguistic barriers. At the Avignon Festival, the artistic directors have influenced the reception of Shakespearean productions as pieces of programming, leading to comparisons in the same season as well as across different ones, particularly between performances of the same play. The focus on the Almagro Festival allows examining the tension between the great number of Shakespearean productions and those by Golden Age authors, and the ways in which the location in the Corral enhances Festival Shakespeare. Whether Shakespeare's works are performed in the Corral the Comedias in Almagro, produced in foreign languages and styles at the EIF or perceived as pieces of programming at the Avignon festival, the effect is the same: these examples show how the festival context shapes the production, performance and reception of Shakespeare's works in the festival structure, generating an experience that is exclusive of theatre festivals, that of Festival Shakespeare.

Part 4

Fringe Shakespeare

9 ‘Shakespeare as you’ve never seen it before:’

Shakespearean Productions at the Edinburgh Fringe and the Avignon Off

9.1 Shakespeare at Alternative Festivals

← My Favourites

Shows found




Shakespeare for Breakfast
Theatre (Comedy, Family)
📍 C venues – C (Venue 34)
📅 Aug 3-14,16-29
🚫 Location unavailable
NEXT SHOW Saturday 27 August 10:00



Macbeth: Without Words
Theatre (Multimedia, Physical theatre)
📍 ZOO (Venue 124)
📅 Aug 14-29
🚫 Location unavailable
NEXT SHOW Saturday 27 August 16:00




Shakin' Shakespeare
Children's Shows (Comedy, Musical theatre)
📍 Gilded Balloon at the Museum (Venue 64)
📅 Aug 3-29
🚫 Location unavailable
NEXT SHOW Saturday 27 August 11:30









Shit-Faced Shakespeare
Comedy (Classical, Tasting)
📍 Underbelly, George Square (Venue 300)
📅 Aug 3-29
🚫 Location unavailable
NEXT SHOW Saturday 27 August 22:15



Impromptu Shakespeare
Theatre (Comedy, Improv)
📍 Just the Tonic at The Caves (Venue 88)
📅 Aug 4-14,16-28
🚫 Location unavailable
NEXT SHOW Saturday 27 August 13:15



Favorites Notifications

	Les Amoureux de Shakespeare CONDITION DES SOIES	24 juil. 11:30
	Roméo moins Juliette: il doit jouer Roméo & ... OBSERVANCE (THÉÂTRE...)	24 juil. 15:00
	Juliette et Roméo, petite tragédie portati... ALBATROS (L)	24 juil. 16:30
	Hamletología COLLÈGE DE LA SALLE	24 juil. 17:15
	Comme il vous plaira GRAND PAVOIS (THÉÂTRE...)	24 juil. 19:10
	Richard III ALIZÉ	24 juil. 22:45

← Partager

Figure 17. Screenshot of the Edinburgh Fringe App

Figure 18. Screenshot of the Avignon Off App 2016

In the summer of 2016, a festival-goer at the Edinburgh Festival Fringe (hereafter Edinburgh Fringe) and Avignon Off could easily transform their festival experience into a Shakespeare festival.¹ The festival-goer faced a choice of 16 Shakespearean shows at the Off and 70 at the Fringe among the maelstrom of

¹ Lyn Gardner has already noticed the possibility of curating the Fringe as a Shakespeare festival. In 2012, she wrote: ‘I’ve talked before about the way Edinburgh allows you to curate your own mini-festival within the festivals. Like Shakespeare? Well, you can start with *Shakespeare for Breakfast* and work your way through the day taking in Custom/Practice’s *A Midsummer Night’s Dream* and ending up with *Shit-Faced Shakespeare*, a high concept show if ever there was one.’ See Lyn Gardner, “Edinburgh festival: day 16 on the Fringe,” *The Guardian*, 22 Aug. 2012. Factiva. 17 Jan. 2016.

respectively 1147 and 3269 shows that each of the festivals featured that year.² To discover the Shakespearean productions, the festival-goer could flip through the pages of the heavy brochures, or search for them with the aid of the festivals' apps, entering the words 'Shakespeare' or the titles of specific plays into the search tool. The apps enable the organisation of the shows, establishing a Shakespearean schedule that, in the case of the Edinburgh Fringe, begins with having breakfast with Shakespeare at ten in the morning and ends with getting drunk, also with Shakespeare, at ten at night, after hours of intense festival activity (Figure 17). The day is not as structured by Shakespeare at the Avignon Off, but the five productions still provide an unusually intense experience of Shakespearean performance (Figure 18).

The schedules in the apps trace an itinerary in the festival cities in which walking the city, to recall De Certeau's idea discussed in chapter 2, is encoded with a Shakespearean meaning. The trajectory does not only entail physical movement, going from one venue to the next, but also proposes another type of movement within the possibilities of Shakespearean adaptations, going from an improvisational Shakespearean show (*Improptu Shakespeare*) to a silent *Macbeth* (*Macbeth without words*) at the Fringe, and from a solo show of *Romeo and Juliet* (*Roméo moins Juliette: il doit jouer Roméo et Juliette tout seul!* [Romeo without Juliet: He Has to Play Romeo and Juliet All Alone]) to a physical theatre production (*Hamletología*) at the Off. In terms of what chapter 2 has defined as festival semiotics, the trajectories are composed of signs that correspond to Shakespearean productions, allowing comparisons that are unlikely to take place in any other context. Not even the EIF and the Avignon Festival, which overlap in time and location with the Fringe and the Off, offer so many options of Shakespearean performance within the same season, let alone on the same day. The choice to read the Fringe and the Off as Shakespeare festivals gives rise to a theatrical event that is completely different from the experience of festival-goers selecting other non-Shakespearean signs, and the same happens in the case of those selecting other Shakespearean productions – the two schedules above are only among the viable

² See Les Trois Coups, "Le Off 2016 d'Avignon en chiffres," *Les Trois Coups* 1 June 2016, <<http://lestroiscoups.fr/le-off-2016-davignon-en-chiffres/>> 14 July 2016; Edinburgh Festival Fringe, "After 50,266 performances of 3,269 shows, the 2016 Edinburgh Festival Fringe draws to a close," *Edinburgh Festival Fringe*, <<https://www.edfringe.com/media/news/after-50-266-performances-of-3-269-shows-the-2016-edinburgh-festival-fringe-draws-to-a-close>> 12 Nov. 2016.

options for a spectator eager to see as much Shakespeare as possible in a single festival day.

The large number of Shakespearean productions at the 2016 Fringe and the Off is not unique to the 2016 season. The two alternative festivals usually include more Shakespeare, and more shows in general, than the EIF and the Avignon Festival because of one distinctive characteristic: they are open festivals in which virtually any show can be inscribed in the programme without being selected by any individual or committee. In other words, the festivals are non-curated events that lack the pre-selection of the organisers.³ Moreover, both festivals were created as a response to the EIF and the Avignon Festival. This type of festival is often referred to as a ‘fringe festival,’ due to the pioneering role of the Edinburgh Fringe in this open-access *modus operandi*.⁴ To perform at fringe festivals, companies need to meet two basic requirements: first, they must pay a fee to appear in the programme; second, they have to find a venue for their production. This open-access characteristic has led to the exponential growth of the Edinburgh Fringe and the Avignon Off, attracting thousands of artists who come, among other reasons, in search of press reviews, finding a sponsor, or just having several consecutive performances to gain experience.⁵

As the number of productions at the Fringe and the Off has grown, the same has happened with the presence of Shakespeare’s plays, as the figures of Shakespearean shows in their 2016 season exemplify.⁶ Such high figures are by no means a new phenomenon. Back in the 1980s, Gerald M. Berkowitz already pointed out that the Edinburgh Fringe gathered ‘more Shakespeare in four weeks than any of the Stratfords manages in a year.’⁷ This comparison with the number of productions of the seasons in

³ However, notice that some festival venues associated to the Fringe and the Off do curate their selection of productions in accordance with their own artistic programme.

⁴ The model of the Fringe has influenced dozens of festivals around the world, as those belonging to the World Fringe Association. See World Fringe, *About World Fringe*, <<http://www.worldfringe.com/about-world-fringe-3/>> 26 Sept. 2016.

⁵ In his book *The Edinburgh Fringe Survival Guide: How to Make Your Show a Success*, Mark Fisher comments on the diversity of motivations of artists performing at the Fringe. He asserts that: ‘Everyone wants their run on the Fringe to be successful. But not everyone has the same idea of success.’ See Mark Fisher, *The Edinburgh Fringe Survival Guide: How to Make Your Show a Success* (London: Methuen Drama, 2012) 57.

⁶ Appendix 2, “Fringe Shakespeare: Shakespearean Productions at Three Alternative Festivals,” register the Shakespearean productions at the Edinburgh Fringe and the Avignon Off in the 21st century.

⁷ Gerald M. Berkowitz, “Shakespeare in Edinburgh,” *Shakespeare Quarterly*, 34,1. (1983): 88, <<http://www.jstor.org/stable/2870226>> 20 Aug. 2013.

Stratford-upon-Avon and the Stratford Festival in Ontario can also be applied to the Avignon Off, where festival seasons in the 1980s and, above all, the 1990s, increasingly included a greater variety of Shakespearean productions.

The Fringe and the Off are driven by very different forces from those at play in other festivals. Unlike the seasons in Stratford-upon-Avon and Stratford Ontario, these alternative festivals are not exclusively devoted to Shakespeare, but include a wide range of spectacles in the case of the Edinburgh Fringe (from stand-up comedy to classical music) or a varied theatre programme, as is the case of the Avignon Off.⁸ At first sight, their open-access feature might portray these festivals as idyllic, democratic environments open to all sorts of artists.⁹ However, being *invited* to perform at curated meta-events such as the EIF or the Avignon Festival stands in sharp contrast to *deciding* to perform at the Fringe or the Off. While artists get paid to perform at the official festivals, they have to cover the high expenses involved in performing at the open festivals (i.e. to enrol in the programme, hire the venue, pay for publicity, plus all the costs of accommodation, travelling, etc). Knowles suggests that festivals in general function primarily as marketplaces and uses the examples of the EIF and the Fringe to point out that, whereas the emphasis on the former is on ‘symbolic or cultural capital,’ the structure of the latter is ‘modelled directly on what is called free enterprise.’¹⁰ Likewise, the theatre critic for *Le Monde* Fabienne Darge has described the Off as ‘a perfect example of neoliberal commodification.’¹¹ Such market model entails that companies have to make an important economic investment in hopes of getting financial gain, breaking even or getting some other type of compensation.

Placed in this free market and competing with thousands of other shows, Shakespearean productions need to stand out in an overcrowded festival market. This points to a distinctive difference between open festivals such the Fringe and the Off and curated ones like the EIF and the Avignon Festival: the insertion of a production in the official festivals is usually enough to attract an audience, due to the cultural capital of

⁸ Unlike the Fringe, which accounts for any type of spectacle imaginable, the focus on the Avignon Off is mainly on theatre, although there is also a tendency to include more varied shows.

⁹ The Avignon Off is frequently described as the ‘utopian festival.’ See Joël Rumello, *Réinventer une utopie, le Off d’Avignon* (Paris: Ateliers Hery Dougier, 2016).

¹⁰ Knowles 186.

¹¹ ‘un exemple parfait de la marchandisation néolibérale-’ Quoted in Rumello 18.

these festivals; however, productions have to stand out by themselves in open-access festivals. To do so, most productions try to emphasise their popular appeal, rebranding Shakespearean performance as a simultaneously familiar and, at the same time, new product. The free market conditions of the festivals impose a series of limitations in terms of production and performance. Shakespearean productions, as well as the rest of shows at the festivals, need to adjust to time restrictions (performing in tight slots of 90-60 minutes), space restrictions (with performances frequently staged in temporary spaces, not purpose-built theatres) and struggle to keep the project economically viable which, due to the costs of performing in these festivals, usually affects the size of the casts (there is a tendency towards medium and small size companies). Shakespearean productions at the Fringe and the Off, therefore, negotiate these constraints in order to attract the attention of the audience, a tension that has given rise to recurrent types of Shakespeare in performance in the festival context (appropriations, solo shows, new writing, adaptations into unusual styles and parodies). This chapter looks at Shakespearean productions at the Edinburgh Fringe and the Avignon Off, examines their distinctive characteristics and their recurrent performance styles, and articulates the concept of ‘Fringe Shakespeare,’ a subcategory of ‘Festival Shakespeare’ referring to the theatrical events of Shakespearean performance in alternative festivals.¹²

9.2 The Open-Access System and Shakespeare in Performance

The origin of the Fringe and the Off as alternative festivals can lead to the misconception that most of the theatre productions in them are risk-taking and avant-garde, what is commonly known as ‘fringe theatre.’ *The Methuen Drama Dictionary of the Theatre* defines fringe theatre as ‘innovative and radical theatre that takes place outside the commercial mainstream.’¹³ At their inception, both the Fringe and the Off were certainly ‘outside the commercial mainstream’, as they were created as a response to the EIF and the Avignon Festival – the ones representing that ‘commercial

¹² Jeremy Lopez has been the first one to speak about ‘Fringe Shakespeare’ referring to Shakespearean productions at the Edinburgh Fringe. He uses the term to analyse several amateur productions in a single season, but does not attempt to articulate it as a critical concept. See Jeremy Lopez, “Small-Time Shakespeare: The Edinburgh Festival Fringe, 2003,” *Shakespeare Quarterly*, 55.2. (2004): 201, <<http://www.jstor.org/stable/3844287>> 15 July 2016.

¹³ “Fringe theatre,” Jonathan Law, *The Methuen Drama Dictionary of the Theatre* (London: Methuen Drama, 2011).

mainstream.’ The two alternative festivals advocated for a more inclusive festival form from the beginning. In Edinburgh, the Fringe arose as a reaction towards the elitism of the EIF (which initially programmed only well-established artists and had high ticket prices) as well as to the exclusion of Scottish theatre in the first season of the official festival in 1947.¹⁴ This led eight independent theatre companies to perform their shows in parallel to the first EIF.¹⁵ What is now considered the first Avignon Off took place in 1966, responding again to the exclusivity – in terms of who was able to perform – of the Avignon Festival. André Benedetto, who had published a manifesto attacking the official festival in April that year, staged his play *Statues* to coincide with the Avignon Festival.¹⁶ Many other artists joined the initiative of the precursors of the Fringe and the Off in later years, giving rise to the open-access festivals currently managed by the Edinburgh Festival Fringe Society and the Avignon Festival et Compagnies [Avignon Festival & Companies Association], the organisations in charge of publishing the festival programme and offering support to the artists. The exponential growth of the two festivals and their configuration as free markets have altered their identity and, while they were once outside the mainstream, they are now an important part of the commercial theatre circuit. Due to their dimensions and outreach, the Fringe and the Off can no longer be described in terms of opposition to the official festivals, as they do not attempt to offer an alternative to them, but constitute a completely different type of cultural event.

The ‘innovative and radical’ aspect of fringe theatre at these festivals is also questionable. The risk of overgeneralising and describing theatre productions at the Edinburgh Fringe as innovative and radical is greater than at the Off, as the term ‘fringe theatre’ has precisely its origin in the former, where companies in earlier seasons ‘shared a commitment to offering material that was distinctly alternative to what was on

¹⁴ Angela Bartie argues that the inception of the Edinburgh Fringe is a direct consequence of the exclusion of Scottish representation at the inaugural EIF. See Angela Bartie, *The Edinburgh Festivals: Culture and Society in Postwar Britain* (Edinburgh: Edinburgh University Press) 43.

¹⁵ Among those eight companies, the amateur local company The Christine Orr Players performed *Macbeth*, the first example of Shakespeare at the Fringe. For a history of the inception of the Edinburgh Fringe see Alistair Moffat, *The Edinburgh Fringe* (New York: Macmillan Publishing Co., 1978).

¹⁶ The inception of the Avignon Off as a reaction towards the Avignon Festival has been studied in Pia Molinard, “La genèse du Off: Une émergence en réaction au Festival d’Avignon” (master’s thesis, Université d’Avignon, 2014). See as well Rumello 25-36.

offer at the official Festival.’¹⁷ In light of the current overgrown event of the Edinburgh Fringe, Knowles describes the free enterprise of the open-access model as being based on the direct competition between spectacles, something that, he argues, leaves little space for alternative theatre ‘unless it is also sensational or has sufficiently broad popular appeal to draw crowds and attention’.¹⁸ Jen Harvie has also examined the Fringe and, in contrast to Knowles, she suggests that ‘while the Fringe’s free market conditions certainly militate against unbounded innovation, however, by no means do they eradicate it,’ as some venues actively encourage experimental works and some even try to minimise the financial risk of the companies.¹⁹ Harvie’s ideas hint at an important aspect at the Fringe that is also true for the Off: encompassing such a wide range of productions under a single description is too risky, if not impossible all together. Even though, as Knowles states, the open-access feature generates an overcrowded festival market with a tendency to popularised and risk-safe shows, some productions do defy this idea.

It is therefore necessary to redefine the concept of ‘fringe theatre’ in the context of these two festivals and, instead of describing it as a performance style associated with innovative and radical theatre, define it as the theatrical events that take place in the context of alternative festivals. Notice that this dissertation is only concerned with festival contexts. Permanent venues such as those of the London Fringe or the Off and Off-Off Broadway share some features with fringe festivals (a certain unofficial feel, for instance), but they require separate study due to their different characteristics as theatrical events. In the festival context, ‘alternative’ does not necessarily stand as a synonym of ‘outside the commercial mainstream,’ but rather as an unconventional mechanism of curation (i.e. not strictly by invitation, as in the EIF or the Avignon Festival). Such an unconventional mechanism is at play in open festivals, in which the festival-participant can curate their own festival programme, as exemplified with the Shakespearean itineraries in the introduction to this chapter. Likewise, the term ‘Fringe

¹⁷ Harvie, *Staging the UK* 79.

¹⁸ Knowles 186.

¹⁹ Harvie, *Staging the UK* 97.

Shakespeare' does not refer to avant-garde Shakespearean performance, but to the individual Shakespearean theatrical events, and their gathering, at alternative festivals.²⁰

In Edinburgh and Avignon, Fringe Shakespeare responds to the characteristics and tensions of the open-access festivals, and even the choice to stage one of Shakespeare's plays can be interpreted as a direct consequence of their free enterprise market. With thousands of shows competing to get attention, relying on Shakespeare's reputation is a safe bet to ensure an audience. The programmes of the festivals offer very limited space to announce the productions (around 115 words at the Off and 40 words at the Fringe, plus a picture),²¹ and artists strive to attract an audience handing out flyers, putting up posters or performing fragments of their shows in the street. In this context, the label Shakespeare works as a marketing strategy: whereas the companies might be unknown to the vast majority of festival-goers, the author is certainly not, and attending a Shakespearean production might sound more attractive to many than going to a play by a less well-known author. Isabelle Schwartz-Gastine has noticed Shakespeare's popularity in France and his reliability in the theatre market in general:

Shakespeare is definitely a safe bet for the theatre box office, whether the text used be the full play or a shortened version of it focusing on one character or a particular aspect. Any title can attract vast audiences that, in fact, may sometimes form a curious mixture of rather scholarly members and much younger ones who well know the new English and American films derived from the plays.²²

This fail-safe characteristic of Shakespearean theatre in France is translated into the Off – the largest theatre market in the country – with the proliferation of Shakespearean productions. Jeremy Lopez has similarly noted the efficiency of the 'Shakespeare' brand at the Edinburgh Fringe, where he suggests that 'the Bard's name guarantees even the

²⁰ This does not mean that experimental productions do not feature at these festivals. The Edinburgh Fringe has been particularly prolific in avant-garde productions. Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* and Charles Marowitz's *Macbeth* were performed at the Fringe in 1966 and 1972 respectively, and experimentation has also been very present at the Avignon Off. Nevertheless, the tendency, as explained below, is towards more popularised performance styles.

²¹ The description in the programme of the Avignon Off needs to be of 750 characters, including spaces, which roughly corresponds to 115 words.

²² Isabelle Schwartz-Gastine, "Shakespeare on the French Stage: A Historical Survey," *Four Hundred Years of Shakespeare in Europe*, eds. Ángel-Luis Pujate and Ton Hoenselaars (Newark: University of Delaware Press, 2003) 237.

most obscure student theatre company a sizeable audience.²³ Shakespeare's plays proliferate in open-access festivals because festival-goers are familiar with the play or, at least, with Shakespeare. Among the maelstrom of productions, taking advantage of a sufficiently well-known author as Shakespeare helps to reduce the financial risk of staging a show.

To obtain 'sufficiently broad popular appeal,' Shakespearean productions at the Fringe and the Off often rebrand 'Shakespeare,' the familiar label carrying with it associations of quality and high culture,²⁴ as 'Shakespeare as you've never seen it before.' In his guide for new artists to the Edinburgh Fringe, Mark Fisher explains that:

it is very hard to stand out from the crowd with a production of an established play unless it has a star-name actor, an intriguing track record from abroad or an interpretation of shocking originality. You are more likely to attract attention with an original idea.²⁵

This 'original idea,' not necessarily equivalent with radical or experimental theatre, is behind the Shakespearean productions at the Fringe that Jeremy Lopez has described as 'concept productions,' in which a creative approach to the plays dominates the *mise en scène*.²⁶ With their attempt to present a brand new take on the plays, concept productions are common practice among Shakespearean performance both at the Fringe and the Off.

There is a widespread tendency for productions to make claims about their 'shocking originality' in the festival programme. In 2016, the production of *As You Like It* at the Off, included in the screenshots (Figure 18), explicitly stated: 'Discover Shakespeare as you've never seen it before!'²⁷ This 'as you've never seen it before' referred to the performance of the play by only four actors mixing burlesque and

²³ Lopez 20.

²⁴ Kate Rumbold notes that even though the concept of the 'Shakespeare brand' serves to describe the use of Shakespeare in popular culture, this idea is necessarily metaphorical. Its functioning cannot be equated with that of real trademarks such as Coca-Cola or Madonna, because Shakespeare does not refer to 'a trade or proprietary name'. Likewise, the idea of Shakespeare as a brand at these festivals is also metaphorical, but useful to describe the strategies of Shakespearean productions to attract attention. See Kate Rumbold, "Brand Shakespeare?," *Shakespeare Survey*, 64 (2011): 25-37.

²⁵ Fisher, *The Edinburgh Fringe Survival Guide* 93.

²⁶ Lopez 201.

²⁷ 'Découvrez Shakespeare comme vous ne l'avez jamais vu!' Compagnie Chariot de Thespis, "*Comme il vous plaira*," *Programme Off 2016* (Avignon: Association Avignon Festival & Compagnies, 2016) 214.

touches of tragedy. Likewise, other productions highlight what differentiates them from the rest to catch the attention of the target audience. To take two other examples of the 2016 productions in the screenshots (Figures 17 and 18), the Fringe *Impromptu Shakespeare* was described as ‘an improvised Shakespeare play inspired by audience suggestions’;²⁸ and the summary of *Hamletología*, at the Off, stated ‘*Hamletología* is a deconstructed play in which all the actors-characters are orphan heroes, searching for their liberation in their own ways.’²⁹ The two descriptions bring to the fore the main distinctive characteristic of the shows: they are an example of improvised Shakespeare and a deconstruction of the play respectively. These examples show how companies at the Fringe and the Off take advantage of Shakespeare’s cultural capital and the popularity of the plays to market a product already familiar to the audiences (Shakespeare’s plays, or just Shakespeare’s name) with a touch of novelty (the ‘as you’ve never seen it before’).

The characteristics of the festivals generate a theatrical event in which ‘Shakespeare as you’ve never seen it before’ has to do not only with what makes the productions different from each other, but also, in a more indirect and less publicised sense, with the similarities between them. Due to their material conditions, the Fringe and the Off homogenise certain aspects of the productions. A close analysis of the examples in the screenshots reveals how, in spite of their different approach to the plays, most Shakespearean productions are small or medium-scale, and are typified by their short duration, reduced casts and space restrictions. These characteristics relate fringe theatre in general and Fringe Shakespeare in particular to café theatre. According to Pavis, café theatre

is the result of a series of economic constraints that impose a rather uniform style – the stage is too small, limiting the number of actors to three or four and establishing a very close relationship with a house holding fifty to one hundred spectators. The two or three shows a night are necessarily short (fifty to sixty minutes) and depend largely on the

²⁸ KSP Productions and Get Lost & Found, “*Impromptu Shakespeare*,” *The Edinburgh Festival Fringe Programme 2016* (Edinburgh: Edinburgh Festival Fringe Society, 2016) 322.

²⁹ ‘*Hamletología* est une pièce démantelée où tous les comédiens-personnages sont héros-orphelins, cherchant à leur manière leur propre libération.’ Compagnie Laboratorio Teatro, “*Hamletologia*,” *Programme Off 2016* (Avignon: Association Avignon Festival & Compagnies, 2016) 151.

(often comic) performance of the actors, who are ‘tragically’ invited to take the financial risk of sharing the takings with the owner of the theatre.³⁰

Subjected to similar material constraints and based on a risk-taking economic model, café and fringe theatre provide similar models of theatre practice, but while the first takes place in regular theatrical contexts, the second goes on amidst the turmoil of cultural activity in the festival context.

The restrictions in scale, duration, cast and space are some of the visible effects of the free enterprise economic model on Fringe Shakespeare, as productions are modelled to fit the parameters of an overcrowded festival market and balance the economic expenses. The average duration of the five Off production in the screenshots is of one hour thirty-five minutes, and this only because *Richard III* appears as an exception to the rule (running for two hours twenty minutes); otherwise the average would be of one hour fifteen minutes. The duration is even shorter at the Edinburgh Fringe, with an average of one hour. These more reduced performance times at the Fringe are the result of the conditions that most venues offer to the companies: the artists rent a space for a specific slot of time, hence performing for longer implies paying more. Some venues fine companies whose shows run over their allotted time, and force them to comply with strict five-minute set-in and set-out times.³¹ The short duration is not exclusive to Shakespearean productions, as it dominates most of the shows at the two festivals, but it affects the performance of Shakespeare’s plays in distinct ways. Instead of the usual two or three-hour long performance, the plays need to be adapted to last one hour or one hour and a half to produce a consumable festival product. This means compressing the action and cutting down the text more than is customary in contemporary performance or, as some companies do, write a completely new play.

The number of actors, the characteristics of the setting and the technological resources are also homogenised, with a tendency to small or medium-size casts and simple technical designs and sets. The Off productions in the screenshots have four performers on average, and Fringe productions such as *Macbeth: Without Words* and

³⁰ “Café theatre,” Pavis, *Dictionary of the Theatre*.

³¹ An example of this is the macro-venue C Venues at the Edinburgh Fringe. Its schedule policy leaves only ten minutes between the end of a production and the beginning of the next, maximising the number of productions in each space.

Impromptu Shakespeare involve three and six performers respectively.³² Regarding the space, these festivals include three main types of venues: permanent theatres, temporary structures and other spaces converted into theatres. Only a tiny portion of the thousands of shows at the Fringe are located in permanent theatres; most of them take place in ad hoc structures (*Shit-faced Shakespeare* is performed at the temporary performance space of the venue Underbelly in George Square), and others occupy other converted or found spaces (*Shakin Shakespeare* takes place within the National Museum of Scotland). The use of permanent theatres is more extended at the Off, in which productions such as *As You Like It* or *Richard III* are performed in the professional theatres the Grand Pavois and Alizé respectively.

Independently of the type of venue and the resources available in them (as a general rule, a permanent theatre is better equipped than a temporary venue), sharing the space with other companies leads to the simplification of technical resources. Productions are often forced to share the lighting design and to reduce the set, as the venues cannot provide storage for large sets for all the companies and the limited time for set-in and set-out hinders the use of complicated settings.³³ In contrast to Shakespearean productions at the EIF and the Avignon Festival, which have the means to store the sets and provide the ideal technical conditions for the productions, those at the alternative festivals tend to stage the plays on empty spaces or with very simple settings. Some productions have, nevertheless, taken advantage of these drawbacks. At the Off, *Roméo moins Juliet* used the limitations in cast and setting as a pretext for its *mise en scène*. The description in the programme announced: ‘a touring company of 13 actors has to perform *Romeo and Juliet*, but there is a problem: on the day of the performance the lorry of the tour is destroyed, with the set on it! Worse still, the bus

³² In contrast to the programme of the Off, which includes a list with the members of the cast, the programme of the Edinburgh Fringe does not provide such information. For the number of actors in *Macbeth: Without Words* and *Impromptu Shakespeare* see Emily Danby, “Ludens Ensemble presents *Macbeth: Without Words*,” *Indiegogo*, <<https://www.indiegogo.com/projects/ludens-ensemble-presents-macbeth-without-words-shakespeare#/>> 12 Nov. 2016. For the cast in *Impromptu Shakespeare* see *Impromptu Shakespeare*, *Impromptu Shakespeare*, <<http://impromptushakes.weebly.com/>> 12 Nov. 2016.

³³ Another problem is that of transport. Most companies have to travel to the festivals, which hinders the transport of large sets when the budget is limited.

with the actors also suffers an accident in the countryside!’³⁴ These incidents justify the performance of the whole play by only one actor (the director of the production, the only one who is able to reach the theatre on time) in an empty space.

The restrictions are so ubiquitous at the Fringe and the Off that productions not bound by them stand out from the crowd. In 2000, an Off production of *Twelfth Night* aimed at catching the audience’s attention by emphasising that it did not follow the general trend of Shakespearean performance at the festival: ‘14 actors, 4 musicians, the unabridged text, a performance over two hours long, we are not dealing here with a “bricolage” for the Off with the vain hope of getting fame and fortune with little effort.’³⁵ This description does not only remark that this is an unusual production in terms of Fringe Shakespeare at the Off, but also suggests that the reductions of cast, text and time have become formulaic. These characteristics are by no mean exclusive to open festivals; many professional companies performing in other contexts rely on the same strategies to be economically viable. Nevertheless, these constraints are not so generalised in regular theatrical contexts, in which it is possible to find a wider spectrum of practices ranging from small to large-scale productions.³⁶

Subjected to these limitations and to the forces of the festival market, Fringe Shakespeare at the Edinburgh Fringe and the Avignon Off negotiates the meaning of Shakespeare in performance. This negotiation connects Fringe Shakespeare to Stephen Purcell’s idea of ‘Popular Shakespeare.’ According to Purcell, Popular Shakespeare is

³⁴ ‘Une troupe itinérante et composée de 13 comédiens doit jouer *Roméo & Juliette*, problème: le jour, de la représentation, le camion de tournée est détruit, les décors avec! Pire, le bus de la troupe est lui aussi accidenté en pleine campagne!’ En Live Productions, “*Roméo moins Juliette: il doit jouer Roméo & Juliette tout seul!*,” *Programme Off 2016* (Avignon: Association Avignon Festival & Compagnies, 2016) 278.

³⁵ ‘14 comédiens, 4 musiciens, le texte intégral, plus de 2 heures de spectacle, nous n’avons pas affaire ici à un bricolage pour le Off avec vague espoir de décrocher la timbale et d’accéder à la fortune et la gloire à peu de frais!’ “*La Nuit des rois*,” *Programme Off 2000*. Archives of the Avignon Off, Maison Jean Vilar, Avignon.

³⁶ Amateur Shakespearean productions are sometimes an exception to the extended use of reduced casts at the Edinburgh Fringe. Companies directly dependent on schools do not reduce casts as much as those with a more professional orientation. Jeremy Lopez observes that the Fringe levels amateur and professional companies, as they are all forced to work within the same time and space limitations. See Lopez 201. The amateur/professional status of the companies is not indicated in the festival programme. Thus, the conditions of the festival blur the boundaries between professional and amateur acting; this is the reason why the professional/amateur status is not discussed in this dissertation. Michael Dobson has also noted the difficulty to establish a clear-cut separation between amateur and professional acting. See Michael Dobson, *Shakespeare and Amateur Performance. A Cultural History* (Cambridge: Cambridge University Press, 2011) 7. Shakespeare amateur productions are not as popular at the Avignon Off as they are at the Edinburgh Fringe, perhaps due to the Anglophone tradition of the Scottish festival.

‘not just a radical alternative to high-culture Shakespeare, it represents a shift, or perhaps to put it more precisely, an interrelated assortment of shifts in what the name “Shakespeare” means today.’³⁷ Purcell relates this shift in the meaning of Shakespeare to a ‘distinctly “unofficial” feel’³⁸ that productions of Popular Shakespeare engender in a variety of ways (appropriating, parodying, or even improvising Shakespeare’s plays).³⁹ This ‘unofficial feel,’ which simultaneously subverts and reinforces Shakespeare’s authority, underlies many, if not all, of the productions of Fringe Shakespeare described here.

9.3 Performing Trends in Fringe Shakespeare

Unlike productions without that ‘unofficial feel,’ that is, those within a certain canonical standard of Shakespearean performance, Fringe Shakespeare typically relies on distinctive approaches to the plays which place the productions in the realm of popular culture, in hopes of achieving widespread appeal.⁴⁰ Two apparently opposite forces are observable at the examples of Fringe Shakespeare: on the one hand, each production tries to offer their unique perspective on the plays (‘Shakespeare as you’ve never seen it before’) while managing the material constraints; on the other, most productions rely on similar strategies to search for popular appeal, to such extent that, even if the festivals account for a good realm of theatrical creativity, this creativity has resulted in recurring performance styles that appear across festival seasons.⁴¹ These

³⁷ Stephen Purcell, *Popular Shakespeare: Simulation and Subversion on the Modern Stage* (Basingstoke: Palgrave Macmillan, 2019) 5.

³⁸ Purcell, *Popular Shakespeare* 5.

³⁹ In spite of the similarities, Purcell’s concept of Popular Shakespeare and Fringe Shakespeare are not equivalent. Purcell’s idea encompasses Shakespearean performance in a variety of media (from theatre to TV), Fringe Shakespeare is specifically theatrical, and can only take place under the conditions of alternative festivals.

⁴⁰ Shakespearean performance is now commonly associated with high culture, but it should not be forgotten that his plays were part of popular culture in Elizabethan England. See, for instance, Diana E. Henderson, “From Popular Entertainment to Literature,” *The Cambridge Companion to Shakespeare and Popular Culture*, ed. Robert Shaughnessy (Cambridge: Cambridge University Press, 2007) 6-25.

⁴¹ Berkowitz, who periodically reviewed Shakespearean productions at the Edinburgh Fringe for *Shakespeare Quarterly* from the late 70s to the early 90s, already noticed the existence of certain categories among Shakespearean productions. His reviews usually started with the enumeration of the types of productions at the festival. In 1985, for instance, he stated: ‘In August 1985 Edinburgh offered more than a dozen Shakespeare productions, nine Shakespeare-related performances, and the usual collection of revue sketches and Shakespearean parodies.’ Parodies are still one of the Shakespearean classics of the festival. See Gerald M. Berkowitz, “Shakespeare at the Edinburgh Festival,” *Shakespeare Quarterly*, 37.2. (1986): 227, <<http://www.jstor.org/stable/2869962>> 20 Aug. 2013.

styles, particularly prominent during the 21st century, are: appropriations of the plays recontextualising the action, solo shows, new writing, adaptations into unusual styles and parodies. Although these styles do not account for all the Shakespearean productions at the Fringe and the Off, they represent the major approaches to Shakespeare in performance in them. Shakespearean productions in these styles are not always expressly staged for the festivals; however, due to their characteristics, the festivals are prone to gather productions with these approaches. In other words, it is not the isolated performance of one Shakespearean production in one of these styles what defines Fringe Shakespeare, but the recurrent reliance on such categories.

The appropriation of the plays, contextualising the action in a different setting from the one suggested by the plays themselves or the time when they were written (Renaissance England), is one of the most widespread strategies employed by Shakespearean productions at these festivals. Some of the most bizarre appropriations at the Edinburgh Fringe include a *Romeo and Juliet* for children with the characters turned into sheep (*Rameo and Eweliet*, Unknown Theatre/Ripley Theatre, 2003), or the more recent adaptation of *Macbeth* in Botswana, also starring animal characters, this time baboons fighting for power (*The Okavango Macbeth*, Edinburgh Studio Opera, 2013). Appropriations at the Avignon Off have not gone that far, but they are also common. In recent seasons, there have been a *Romeo and Juliet* in Algeria in the 1950s (Out of Artefact, 2014), with a local Romeo and a French Juliet, and an updated *Othello* with rock music (VIVA, 2016). The purpose of all these appropriations is, again, to offer a new perspective, performing the popular plays with a new touch.

One of the favourite temporal locations of Shakespearean productions at the Fringe and the Off is the present, as has been the case of numerous *Romeo and Juliet* adaptations in recent seasons. In order to place the action in our times, companies often rely on the introduction of elements from 21st-century popular culture, the two basic ones being modern costume and music. The Hand Stitched Theatre Company, for instance, staged an amateur production of *Romeo and Juliet* at the Edinburgh Fringe (2011 and 2012), in which an all teen-cast performed the play in t-shirts and sneakers, with techno music for the ball scene. Combining Shakespeare's lines (conveniently cut to last 75 minutes) and a contemporary setting with teenage actors, the production was

fated to evoke Baz Luhrmann's film *William Shakespeare's Romeo + Juliet* (1996), the popularized adaptation of the play par excellence that, twenty year after its release, continues to be a ghostly presence not only in productions which find in it inspiration for their own updated contextualisation, but also in the minds of the audiences attending those productions. One of the reviews alluded to Luhrmann's film to define the general style of the Hand Stitched's production: 'Much in the style of Baz Luhrmann's film adaptation, the costumes are modernised, but the language is not.'⁴² The reference to the film illustrates how Shakespearean adaptations from different media (in this case film and theatre) influence each other. As Stephen Purcell has put it: 'Shakespearean theatre does not exist in a vacuum, but is part of a spectrum of related and interconnecting cultural arenas, from stand-up comedy and sitcom to advertising, blockbuster films, and television sci-fi.'⁴³ In their search for a popularised festival product, one of the main characteristics of Fringe Shakespeare productions, such as the Hand Stitched *Romeo and Juliet*, is their connection to this interconnected spectrum of (popular) cultural forms.

The influence of popular culture extends beyond that of adaptations of the same play, giving rise to an intertext with elements from other non-Shakespearean sources. Other examples of *Romeo and Juliet* at the Fringe and the Off show how the recontextualisation of Shakespeare's plays in the present is built on a cluster of elements of popular culture, which serves to make the plays closer to their 21st-century audience. As Douglas Lanier indicates,

popular audiences often engage Shakespeare through the lens of pop culture, because pop provides mass audiences widely shared models of plot construction, character, style, and ideology – in E. D. Hirsch's term, a 'cultured literacy' – for making sense of narrative, canonical and popular.⁴⁴

Festival participants at the Fringe and the Off cannot be exactly defined as 'mass audiences' (more identified with the audiences of mass media than with those attending

⁴² Ellie Blow, "Romeo and Juliet," *Three Weeks* 2011, <<http://www.thespaceuk.com/shows/romeo-and-juliet-2/>> 12 Nov. 2016.

⁴³ Purcell, *Popular Shakespeare* 5.

⁴⁴ Lanier, *Shakespeare and Modern Popular Culture* 85.

theatrical performances), but Shakespearean adaptations in them often resort to this ‘cultured literacy’ of pop culture as a common referent for their audiences.

The cluster of references of different popular culture products is paramount in the *Romeo and Juliet* by the Company Casalibus (Avignon Off, 2014). The production adopted the style of glam rock – its music and queer aesthetics – and was performed by an all-male cast (Figure 19). The actors wore flamboyant costumes and hairstyles, plus lots of makeup and glitter, and the action was accompanied by the music of popular glam artists such as David Bowie, the Cure or Nick Cave. Apart from recorded music, the actors sang on the stage, turning the production into a kind of opera-rock that a critic described as ‘an unusual *Romeo and Juliet*, between *Rocky Horror Picture Show*, Elizabethan theatre and commedia dell’arte.’⁴⁵ Commedia dell’arte masks (used only at some moments in the production) added an Italianate touch alluding to the location in Verona, but the general aesthetics, which were directly inspired by popular culture from the 70s, recalled the cult film *Rocky Horror Picture Show*, a referent of queer musical



Figure 19. Male actors in *Romeo and Juliet* by the Company Casalibus. Avignon Off

⁴⁵ ‘Voici un *Roméo et Juliette* peu commun, entre le *Rocky Horror Picture Show*, le théâtre élisabéthain et la Commedia dell’Arte.’ See “Le Cie Magnus Casalibus joue *Roméo et Juliette* le 8 novembre à l’Espace culturel – Vendenheim,” *Fipradio* 8 Nov. 2013, <<http://www.fipradio.fr/sortir/spectacle/la-cie-magnus-casalibus-joue-romeo-et-juliette-le-8-novembre-l-espace-culturel-vendenheim-11407>> 12 Nov. 2016.

comedy. The critic's allusion to Elizabethan theatre points out that, as in those times, Casalibus's production employs an all-male cast. In the festival programme, the company reveals another similarity between their production and Elizabethan theatre: the use of a reduced set, with only a trunk and some racks, to represent different locations. The all-male cast and the reduction of set indicates how Fringe Shakespeare can acquire resonances that connect 21st-century performance with original practice techniques.

The ambiguity of female characters performed by male actors typical of Elizabethan theatre was taken to the extreme in the production, portraying Juliet neither as a woman nor a man to extra-problematise the love relationship of the couple. Her clothes (a jumpsuit) and the moment when the two actors embrace chest naked suggest a masculine identity, which contrasts with how the rest of characters refer to Juliet as 'she' and with the slight feminine touch on the actor's performance, who used a high-pitch voice and delicate movements. Without abandoning Shakespeare's lines, this representation raises questions about social gender construction, allowing three main readings: those who identify, or decide to identify, Juliet as a woman (a critic described the production as 'not an ode to homosexuality, but a return to the sources of Elizabethan theatre, in which female roles were performed by men'),⁴⁶ those who read it as an openly gay adaptation,⁴⁷ and a third option identifying the production as a claim of more fluid gender concepts.

At the Edinburgh Fringe, the Beaconsfield Players' adaptation of *Romeo and Juliet* (2014) also redefined the gender politics of the play, altering the gender not of Juliet, but of Romeo, who was performed by a female actor and was portrayed as a

⁴⁶ 'n'est pas une ode à l'homosexualité, mais un retour aux sources du théâtre Élisabéthain où le rôle des femmes était tenu par des hommes.' See Yannick Sourisseau, "Roméo & Juliet Mise en scène Vincianne Regattieri Compagnie Magnus Casalibus," *Musical Avenue*, <<http://www.musicalavenue.fr/Critiques/Spectacle/Critique-Romeo-Juliet-au-Vingtieme-Theatre>> 12 Aug. 2015.

⁴⁷ From the perspective of another reviewer: 'the company Casalibus ... revisits Shakespeare's *Romeo and Juliet* – with glam-rock and gay love – plus a 100% male cast.' ['la Compagnie Casalibus nous le démontre: *Roméo & Juliet* revisite la pièce de Shakespeare - façon glam-rock et amour gay - avec une distribution 100% masculine.'] Audrey Natalizi, *Mes Illusions Comiques* 24 June 2013, <<http://www.mesillusionscomiques.com/archive/2013/06/24/romeo-juliet-vingtieme-theatre.html>> 16 Nov. 2016.

woman.⁴⁸ If Casalius' production presented fluid gender identities, the Beaconsfield Players did the same with sexual orientation, in a production modifying the plot and the text, simplifying the lines and introducing modern language – colloquial expressions as 'Oh my God!' or 'Fuck!' were ubiquitous all through the production. Romeo's transformation into a woman was part of the strategy to update the play. The production eliminated the families' enmity and, contrary to expectations, did not rely on the sexual orientation of the protagonists as a substitute to depict the love of the protagonists as impossible. In fact, the focus was never on homosexuality or bisexuality. Instead, the production depicted a society – at least a part of it – in which heteronormativity had been overcome, perhaps in celebration of the political and social advances of gay citizens in the UK, where the legislation for same-sex marriage had come into force some months before the production was performed in Edinburgh.⁴⁹

The production turned *Romeo and Juliet* into a melodrama on contemporary youth problems. The action was set in London's Bethnal Green (a trendy London neighbourhood not as gentrified as other areas such as Brick Lane), and the age of the characters coincided with that of the actors, all university students in their early twenties. Romeo, Mercutio and Benvolio spent their time playing videogames, flirting (as exemplified by Romeo and Juliet) and taking drugs. This ambience led a reviewer to compare the production with the British TV series *Skins*: 'it did at times feel more like an episode of *Skins* than true tragedy'.⁵⁰ Whatever 'true tragedy' means for the reviewer, the comparison with the series suggests that the production was closer to the hedonistic and postmodern image of 21st-century young people, as in *Skins*, than to more traditional representations of *Romeo and Juliet* in performance. Again in the wake of Luhrmann's film, drugs also made their appearance in the production. Drug taking became a central issue, with drugs destroying the love of the protagonists (they die after

⁴⁸ Actors as Charlotte Cushman or Sara Bernhardt already played the role of Romeo in the 19th and 20th centuries respectively; however, they performed Romeo as a man. In the same fashion, the Working Girls' production (2012, Edinburgh Fringe) was performed by an all-female cast. Also at the Fringe, Royal Family Productions (2013) presented Romeo performed by a woman and Juliet by a man without altering the character's gender.

⁴⁹ Same-sex marriage law came into force in March 2014 in England and Wales and in December 2014 in Scotland.

⁵⁰ Claire Murgatroyd, "Romeo and Juliet," *Edfringe review.com* 11 Aug. 2014, <<http://edfringereview.com/r/U7z8tiTQSVsVJx0SXDx6yg>> 18 Oct. 2016.

taking a new substance), and also putting an end to Mercutio's life, who dies of overdose.

With their influences from Luhrmann's film, glam music and TV series, these *Romeo and Juliet* productions confirm Purcell's idea of Shakespearean theatre not existing in a vacuum, but as part of an interconnected spectrum in which different cultural forms influence each other. This connection between Shakespearean productions and other cultural forms, both Shakespearean and not, suggests that an alternative approach to Shakespearean adaptation is possible, one not focused on the relation between the theatrical production and the source text, but concerned with the different relations between cultural products. In "Shakespearean Rhizomatics: Adaptation, Ethics, Value," Lanier advocates for the adoption of Deleuze and Guattari's model of the rhizome to approach Shakespearean adaptation. In contrast to the vertically hierarchical schema of an arboreal structure, in which, as Lanier explains using Deleuze and Guattari's ideas, 'meaning is conceived in terms of a single root and myriad branches, its growth governed by an entelechy determined by that root,'⁵¹ a rhizomatic structure is horizontal, and its roots are multiple and decentred, often coinciding in points of connection (nodes). These nodes might be dead ends or 'lines of flight,' which play out 'new directions of thought, all without compromising the ever-expanding, ever-changing aggregate.'⁵² Applying this model to Shakespearean adaptation, Lanier argues, 'Within the Shakespearean rhizome, the Shakespearean text is an important element but not a determining one; it becomes less a root than a node which might be situated in relation to other adaptational rhizomes.'⁵³ These adaptational rhizomes, he goes on, include 'Shakespeare the text but is in no way reducible to it; it also necessarily includes faithful and unfaithful adaptations, and adaptations of them, and adaptations of *them*.'⁵⁴ This model enables the possibility of comparing adaptations influenced by other adaptations as well as by diverse cultural forms, as is the case of many fringe productions, without establishing a hierarchy dominated by the text.

⁵¹ Douglas Lanier, "Shakespearean Rhizomatics: Adaptation, Ethics, Value," *Shakespeare and the Ethics of Appropriation*, eds. Alexa Huang and Elizabeth Rivlin (New York: Palgrave Macmillan, 2014) 21-40.

⁵² Lanier, "Shakespearean Rhizomatics: Adaptation, Ethics, Value" 29.

⁵³ Lanier, "Shakespearean Rhizomatics: Adaptation, Ethics, Value" 30.

⁵⁴ Lanier, "Shakespearean Rhizomatics: Adaptation, Ethics, Value" 30.

With their blend of influences from different sources ranging from Shakespeare's play to forms of popular entertainment, the *Romeo and Juliet* productions exemplify the search of Fringe Shakespeare to depict a reality close to the one of the spectators. While some productions, as that of the Hand Stitched Theatre Company, update the play solely with the introduction of contemporary music and costumes, others (Casalibus, the Beaconsfield Players) attempt to make the plot relevant in a present-day context. Part of the strategy of 'Shakespeare as you've never seen it before' is to make the play both more accessible and meaningful to festival-goers by connecting, or even transforming, the problems in the play into 21st-century issues. Given the material constraints of the festivals and the tight budgets of most companies, contemporary adaptations have an additional advantage: they tend to be less expensive than setting the plays in historical periods such as Elizabethan England, suppressing costs on, for instance, period costumes.

A more direct response to the material constraints of the festivals are solo shows, another recurrent category of Shakespearean performances both at the Fringe and the Off. These shows, casting only one actor, are particularly suitable for open-access festivals because, first, they cut the costs of larger casts and, second, they typically employ minimal or no sets and no stage effects, concentrating instead on a virtuoso acting style.⁵⁵ Their reduced scale enables their performance in small venues. This is not only artistically beneficial for the productions (keeping actor and audience at close distance contributes to the concentration of the spectators on the performer and favours the stage-auditorium interaction, common in this type of productions), but also economically, as renting a slot in a small venue tends to be cheaper than performing in a large one and, even if small performance spaces only hold a reduced number of spectators, at least they contribute to balance the financial risk.

Frequent among Shakespearean solo shows are abridged versions of *Hamlet* with one actor performing all (or several) roles in the play. Productions as *A One Man Hamlet* (Living Art, Edinburgh Fringe, 2012) or *Hamlet, la fin d'une enfance* [Hamlet, the End of a Childhood] (Naxos Theatre, Avignon Off 2008, 2014, 2015; Edinburgh Fringe 2010) represent two different approaches to *Hamlet's* performance by a single

⁵⁵ In general, companies staging solo shows employ one actor and a technician, and they might even dispense with the former if the festival venue has its own technical staff to operate the shows.

actor. In *A One Man Hamlet*, which reveals the mechanics of the production in its very title, the actor combined Hamlet's monologues and soliloquies with some interventions by other characters (Ophelia, Gertrude or Claudius), shifting from character to character just with the aid of a few props and music. Ophelia, for instance, was identified by a handkerchief and a classical-music melody. The production drew the attention to acting, featuring an actor challenged not only by the performance of Hamlet alone – a role traditionally associated to exceptional acting skills – but, harder still, by the performance of several characters in the play.

Equally concerned with acting, *Hamlet, la fin d'une enfance* staged a solo *Hamlet* employing a different strategy (Figure 20). The play was framed by the story of a young boy whose mother has just divorced and wants to introduce him to his new husband. Evoking the attitude of Shakespeare's character towards Claudius, the boy rejects his mother's invitation to meet the man that he sees as a usurper, and decides to stay in his room, where he starts playing and recreating *Hamlet*. The boy himself plays the role of the prince of Denmark and uses several objects in the room for the other characters. The object representing each character has a special significance: Gertrude, Claudius and Polonius resemble each other, with the first two represented by pillows and the latter as a cushion; Ophelia is a delicate fan and Laertes a fighting glove, symbolising vengeance.⁵⁶ Rosencrantz and Guildenstern are the action figures of Aragorn and Legolas from the *Lord of the Ring* films – an ironic choice given that Aragorn and Legolas protect Frodo's life, following Gandalf's advice, but Rosencrantz and Guildenstern attempt to kill Hamlet following Claudius' instructions. Hamlet's faithful friend, Horatio, finds its equivalent in the boy's most precious toy: his teddy bear. Reviews of the performance at the Avignon Off and the Edinburgh Fringe highlight the acting style of the actor who, in spite of the linguistic barrier when the play was performed at the Fringe (the production was performed there in French with English surtitles), was nominated for the Stage Awards in the category of "Acting excellence for the best solo performer." The strong focus on acting of most solo shows

⁵⁶ The children's show *Shakespeare Untold: Titus Andronicus (The Piemaker's Tale)*, performed at the Edinburgh Fringe (2015) relied on a similar strategy. The cook of the Roman Emperor prepares Titus Andronicus' pie recipe (those familiar with the play can anticipate what the pie's secret ingredient is going to be), while he retells the play with kitchen objects and food to identify each character: Titus is a butcher's knife, Lavinia a ginger cookie, Bassianus a chocolate bun, Chiron and Demetrius cooper glasses, etc.

is useful to avoid the decontextualisation of festival contexts, above all when productions travel to locations where a different language is spoken.



Figure 20. *Hamlet, La fin d'une enfance.* Avignon Off

Other productions shift the attention to new scripts, as in new writing productions. Mark Fisher has described the Edinburgh Fringe as ‘a celebration of the new,’⁵⁷ and idea that also applies to the Avignon Off. In Shakespearean performance, the celebration of new formulas ranges from new takes on familiar plays to new scripts with some connection to either the plays or Shakespeare himself. At the Edinburgh Fringe, initiatives such as the Scotsman Fringe First Awards promote new plays,⁵⁸ and a substantial part of the programme is made of new scripts in Avignon.

The most popular example of new writing of a Shakespeare’s play at the Fringe has been Tom Stoppard’s *Rosencrantz and Guildenstern Are Dead*, performed in 1966 and achieving great success thereafter. Stoppard’s play rewrote Shakespeare’s *Hamlet*.

⁵⁷ Fisher, *The Edinburgh Fringe Survival Guide* 66.

⁵⁸ Any kind of new work is eligible for the award, but it has been traditionally granted to new writing plays.

However, the search for originality at the Fringe has given rise to different strategies in new writing. Plays including Shakespeare as a character or others presenting a new story with some connection with Shakespeare's plays are also frequent. As an example of the former, *Wild Bill: Sonnet of a Bardsterd* (Michael Longhi, Edinburgh Fringe, 2015) showed Shakespeare's defence of himself, who refused to become an empty idol or the impostor imagined by the Oxfordian theory. *Le tragique procès d'Hamlet* [The Tragic Case of *Hamlet*] (Association Bordigagles Culture, Avignon Off, 2001) is an example of a completely new story, narrating the judicial process to an actor accused of murdering the actor playing Polonius during a performance of *Hamlet*.

In the competition to give rise to 'an interpretation of shocking originality,'⁵⁹ Shakespeare's plays have been also performed in unusual styles, giving rise to an interplay between Shakespearean drama and theatrical styles more associated with popular culture than with the performance of classical authors. At the Avignon Off, the musical theatre show *La Mégère au peu près apprivoisée* [The Shrew Almost Tamed] (Lard Enfer, Avignon Off, 2006, 2007), an adaptation of *The Taming of the Shrew*, turned the play into a 'whacky-kitsch musical comedy in Broadway style,'⁶⁰ with the actors singing and dancing in front of a cheesy poster with the picture of the seaside of an Italian village. In a similar fashion, the Fringe production *A Glee Inspired: Romeo and Juliet* (Denver School of the Arts Theatre, Edinburgh Fringe, 2013), also a musical show, mixed the play and the TV series *Glee*, imitating the musical moments of the series with the songs commenting on the action. As in the examples of appropriations of *Romeo and Juliet*, the connection between Shakespearean performance and popular culture is such that the productions can be considered an example of what Lanier has labelled as 'Shakespop,' adaptations that 'typically value active interplay between pop conventions and Shakespearian source, not passive reproduction of the Shakespearian text.'⁶¹ This active interplay is typified in these productions with the transformation of *The Taming of the Shrew* under the conventions of Broadway musical theatre (with a

⁵⁹ Fisher, *The Edinburgh Fringe Survival Guide* 93.

⁶⁰ 'Adaptation déjanté-kitsch en comédie musicale façon Broadway.' See Lard Enfer, "La Mégère à peu près apprivoisée," *Programme Off 2007* (Avignon: Association Avignon Festival & Compagnies, 2007) 37.

⁶¹ Lanier, *Shakespeare and Modern Popular Culture* 95.

significant part of the plot retold through singing and dancing), or reproducing the mechanisms of a TV series to stage *Romeo and Juliet*.

The interplay between pop conventions and the Shakespearean source is accentuated in one of the performance styles most popular at open festivals: Shakespearean parodies. The strategy employed in *Roméo hait Juliette* [Romeo Hates Juliet], a production staged by the company Figaro and Co in six festival seasons at the Avignon Off (2003, 2004, 2005, 2007, 2012 and 2013), is based on this interaction (Figure 21). The production reproduces variations of the balcony scene – rewritten to include not only Romeo and Juliet, but also Tybalt – using clichés of different countries that are commonplace in popular culture. In the Spanish version, a Carmen-like Juliette is courted by the bullfighter Tybaldo; Julietskaya and Tybalski are the protagonists of the Russian scene, and the English includes tunes by The Beatles and Bob Marley played with a harpsichord. Other variations poke fun at the interaction of the scene and cultural forms such as musical comedy, silent film or contemporary dance. By mocking not only Shakespeare’s play, but also forms of high culture as dance or opera (characters sing bits from Bizet’s *Carmen* in the Spanish variation, for instance), this production positions itself as a parody at the time that, as Peter Holland has indicated that is often the case with Shakespearean parodies, ‘negotiates concepts of high/low and popular/elite cultural formations’⁶² to assert its burlesque nature.

Roméo hait Juliette only requires basic knowledge of the Shakespearean source on the part of the audience (it suffices to know the basics of the plot and be familiar with the so frequently reproduced balcony scene); however, other parodies are more demanding. As Purcell has noted, ‘parody can be culturally elitist in itself, appealing as it does only to those with enough knowledge of the parodied text to understand its references.’⁶³ Such is the case of the productions of *Shakespeare for Breakfast*, a Shakespearean classic at the Edinburgh Fringe that has been serving breakfast and early morning Shakespearean parodies for more than twenty years now (Figure 22). The performance is accompanied by a complimentary cup of coffee or tea and a croissant, a claim to lure early risers – 10.00 in the morning is considered early morning for the

⁶² Peter Holland, “Shakespeare Abbreviated,” *The Cambridge Companion to Shakespeare and Popular Culture*, ed. by Robert Shaughnessy (Cambridge: Cambridge University Press, 2007) 28.

⁶³ Purcell, *Popular Shakespeare* 96.

Edinburgh Fringe standards.⁶⁴ The parody is different every year, and is devised to be better appreciated by those familiar with Shakespeare's works, who can find the parallels between the elements of popular culture and the plays themselves. The 2011 production, for instance, turned *Macbeth* into the typical high school American movie, with Macbeth trying to occupy the position of the head player of the team and Lady Macbeth portrayed as a cheerleader. It is in the recognition of the transposition of Macbeth's desire for power from king to head player in the team that the parody finds its basis, shrinking the plot from the stakes of a kingdom to a football team.⁶⁵ Such adaptation is not just an appropriation of Shakespeare's text into a new context, but is also influenced by high-school Shakespeare film adaptations.⁶⁶

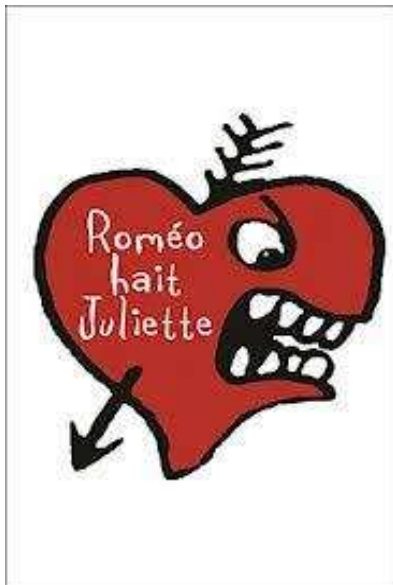


Figure 21. Add of *Roméo hait Juliette*.
Avignon Off

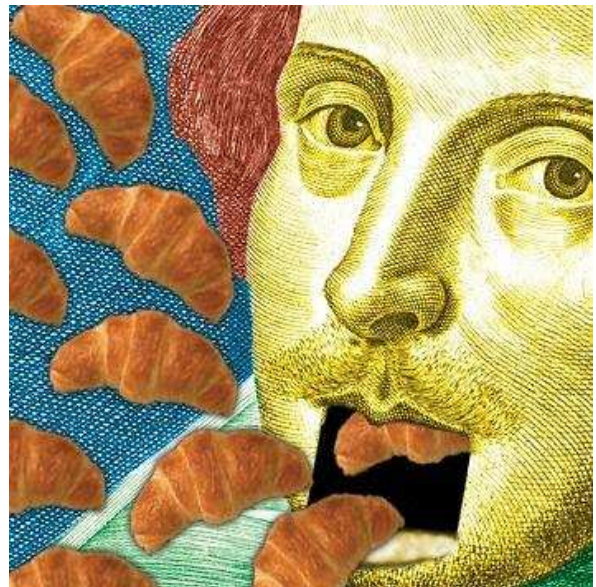


Figure 22. Add of *Shakespeare for Breakfast*.
Edinburgh Fringe

More advanced knowledge was required for the 2014 season of *Shakespeare for Breakfast*, as the production mixed plots, lines and characters from different plays. With the action placed in a desert island, the main plot was concerned with the planned

⁶⁴ Music shows at the Edinburgh Fringe as *Bach for Breakfast* or *Vivaldi for Breakfast!* have imitated this strategy, including complimentary breakfast to attract audiences to their performances.

⁶⁵ Examples as the 2011 *Shakespeare for Breakfast* show that the borders between the performance styles discussed in this dissertation are not always clear-cut. This production, for instance, is categorised here as a parody, but it is also an appropriation of the play into a contemporary setting.

⁶⁶ Some examples of high-school Shakespeare are *Ten Things I Hate About You* (dir. Gil Junger, 1999), an adaptation of *The Taming of the Shrew*, *She's the Man* (dir. Andy Fickman, 2006), retelling *Twelfth Night*, or *Were the World Mine* (Tom Gustafson, 2008), based on *A Midsummer Night's Dream*.

overthrown of Shakespeare by the villains (Iago, Tamora, Richard III and the Third Witch from *Macbeth*), while the heroes (Hamlet, Katherine, Henry V, Ariel and Steve – a young man that has arrived at the island after a shipwreck, echoing the fate of characters from *The Tempest*) attempt to stop them. The intertextuality between Shakespeare's plays reached its peak with Hamlet falling in love with the Third Witch and courting her with lines from *Romeo and Juliet*. As in the case of the star-crossed lovers, their love is also destined for failure, as she is on the side of the villains and he is with those defending Shakespeare. The production encourages active comparison with its Shakespearean forebears, but this does not mean that spectators unfamiliar with the sources are completely excluded from it. The new script is a sufficiently independent entity to be enjoyed without understanding the totality of references, ensuring entertainment to a wide range of festival-goers: from those that expect to see a Shakespearean adaptation to those that are there just for the croissants.

The abundance of parodies at the Fringe and the Off can be related to the performance conditions of the festivals themselves. Their compressed timetables, for instance, are more suitable for the fast-speed pace of comedy and, for extension, parody, than for tragedy and, as a result, many of Shakespeare's tragedies are performed with a comic twist. Blending together comedy and short duration, productions have frequently drawn the attention into the modality of 'abbreviated Shakespeare,' a tradition that Peter Holland traces back to the 17th century and that Fringe Shakespeare appropriates for burlesque purposes,⁶⁷ making 'comedy of how much of the original text can be cut while still conveying its "spirit."⁶⁸ Holland identifies the Fringe production *The Complete Works of William Shakespeare (Abridged)* as one of the main representatives of this trend (Figure 23). The production has its origins in sketches of Shakespeare's plays performed at Renaissance fairs in the United States in the 1980s. In 1987, the Reduced Shakespeare Company – notice the coincidence of the acronym of the company with that of the Royal Shakespeare Company – devised *The Complete Works* to perform at the Edinburgh Fringe. After its success in Edinburgh, the production

⁶⁷ Holland, "Shakespeare Abbreviated" 26.

⁶⁸ Lanier, *Shakespeare and Modern Popular Culture* 99.

toured extensively, and was performed at the West End in the 1990s.⁶⁹ The production claims to encompass Shakespeare's 37 works in only one hour and a half performed by three actors,⁷⁰ standing as a paramount example of how a Shakespearean production adapts to the constraints of the festival in terms of cast and duration. Even though not all the works are performed, all of them are mentioned at least once,⁷¹ and some are staged in extremely reduced versions, as in the case of *Romeo and Juliet* and *Hamlet*, which is performed in one-minute, three-second and thirty-second-backwards versions.

At the Avignon Off, the company Bruitquicourt has also experimented with time and *Hamlet*, in an abridged version under the title *Hamlet en 30 minutes, une tragique comédie de 50 minutes* [*Hamlet in 30 Minutes, a Tragic Comedy of 50 Minutes*] (Avignon Off, 2013) (Figure 24).⁷² At the opening, one of the three actors announces that they are going to perform the play in only half an hour; he proclaims 'It's five o'clock and something is rotten in the state of Denmark.'⁷³ However, as the clock indicates that it is actually some minutes past five by the time of the actor's announcement, he has to move the clock's hands to return them to five o'clock and, in this way, make his statement come true. After this introduction, the show presents *Hamlet* performed by four actors in a cabaret and clown style. Three of the actors share the role of Hamlet, performing one scene each, and the fourth acts as the narrator, playing other characters (Gertrude, Polonius, etc) when necessary. All through the show, the action moves faster than is customary in *Hamlet* productions but, however, the challenge to perform the play in thirty minutes is not achieved: the actors have to move the clock's hands twice as the time goes by. The speed is increased again at the end, when the narrator takes over all the roles in the play, Hamlet included, to perform the

⁶⁹ Its popularity has led the company to sell the script and the rights to perform it. As a result, the show has been performed twice at the Edinburgh Fringe by other companies in the first decades of the 21st century: The American High School Festival (2008) and Black and White Rainbow (2009). In 2014, the Reduced Shakespeare Company returned to the Edinburgh Fringe to perform *The Complete Works* once more.

⁷⁰ Peter Holland, Douglas Lanier and Stephen Purcell have commented on this production. See Holland, "Shakespeare Abbreviated;" Lanier, *Shakespeare and Modern Popular Culture* 102-104; Purcell, *Popular Shakespeare* 117-119.

⁷¹ In the case of the comedies, they play all of them in a conflated version under the title "The Comedy of Two Well-Measured Gentlemen Lost in the Merry Wives of Venice on a Midsummer's Twelfth Night in Winter." Quoted in Purcell, *Popular Shakespeare* 118.

⁷² In contrast to *The Complete Works*, which was specifically produced for the Edinburgh Fringe, *Hamlet en 30 minutes* was premiered outside the festival in 2008, six years before it toured to the Avignon Off in 2013. However, the production was particularly suitable for the festival context due to its short duration and parodic nature.

⁷³ 'Il est dix-sept heures et il y a quelque chose de pourri dans le royaume du Danemark.'



Figure 23. *The Complete Works*, Reduced Shakespeare Company. Edinburgh Fringe



Figure 24. *Hamlet en 30 minutes*, Company Bruitquicourt. Avignon Off

last scene all by himself. To conclude the performance, the clock is turned back to half-past five to confirm the title of the production: the audience is made to believe that they have witnessed *Hamlet* in thirty minutes, instead of the fifty-minute production, more comic than tragic, that they have attended. With their extremely abridged versions and their playful use of time, both *The Complete Works of William Shakespeare (Abridged)* and *Hamlet en 30 minutes* fall into the parodic appropriations that Purcell has described as Shakespeare ‘performed in an inappropriate style.’⁷⁴

Shit-faced Shakespeare (Magnificent Bastard Productions, 2012-2016) goes even further in performing Shakespeare in an inappropriate style. Every year at the Edinburgh Fringe, the show presents a different Shakespeare’s play in which one of the actors is completely drunk (Figure 25).⁷⁵ The basis of the production is quite simple: a group of actors performs one of Shakespeare’s plays but, while the rest of the cast remains sober, the selected actor is visibly drunk. This actor, who changes every night for health reasons, is said to have started drinking well before the show. Some visual evidence of this is displayed before the audience at the opening, with the introduction of the drunken actor accompanied by a collection of empty bottles consumed in the pre-drinking leading to the performance. During the course of the show, the actor is made to drink again on three occasions.



Figure 25. Add of *Shit-faced Shakespeare*.

Edinburgh Fringe

⁷⁴ Purcell, *Popular Shakespeare* 107.

⁷⁵ The production was listed under the name *Sh*t-faced Shakespeare* in the 2012 and 2014 programmes of the Edinburgh Fringe. Until 2016, *Shit-faced Shakespeare* productions have been based on *A Midsummer Night’s Dream* (2012), *Much Ado About Nothing* (2013), *Two Gentlemen of Verona* (2014), *The Merchant of Venice* (2015) and *Measure for Measure* (2016).

Shit-faced Shakespeare celebrates ‘bad taste and anti-intellectualism’⁷⁶ in a performance that has been a complete success at the festival, with sold-out performances for five seasons. The performance of the drunken actor oscillates between playing the drunk and being actually shit-faced, introducing improvisation all through the show. The drunken actor often relies on stereotypes of drunken behaviour: says inappropriate things, tells the truth (the declaration of not understanding Shakespeare being among the most recurrent confessions), stumbles, forgets the words (in this case, the lines) or does some kind of mischief. In one of the performances of *A Midsummer Night’s Dream* (2012), for instance, a drunk Demetrius constantly declared his love to his fellow actors and even interrupted the action to address the audience and tell them how good the rest of the cast were.

Along with re-imagining Shakespearean performance as a drinking game, the production also vindicates a more popular Shakespeare closer to Elizabethan times than more canonical representations of the plays; not because it features a really drunken actor on stage, but because it encourages the audience’s active interaction. Two spectators, provided with a gong and a horn, are responsible for deciding when the actor should drink again. The rest of the audience, sometimes more inebriated than the actor on stage, cheer and boo to encourage them to use the instruments. This active and noisy interaction has led reviewers to compare the production with an original, long-forgotten Shakespeare. Yasmin Sulaiman wrote for *The List*: ‘It won’t win any plaudits from the health authorities, but it’s a gut-busting hour that rediscovers the original raucous spirit of Shakespeare.’⁷⁷ In this raucous spirit, the audience not only celebrates the failures of the drunken actors, but also their success. As one review points out, one of the peaks of the performance of the drunk Demetrius in 2012 was precisely when the actor tried to deliver his lines appropriately: ‘He was at his funniest, however, when he stopped goofing around and tried to deliver his lines properly, inadvertently mangling some of the Bard’s best writing while maintaining a look of steely concentration.’⁷⁸

⁷⁶ Lanier, *Shakespeare and Modern Popular Culture* 100.

⁷⁷ Yasmin Sulaiman, “*Shit-faced Shakespeare – Much Ado About Nothing* Performed with One Actor Drunk,” *The List* 29 July 2012, <<https://edinburghfestival.list.co.uk/article/52993-shit-faced-shakespeare-much-ado-about-nothing-performed-with-one-actor-drunk/>> 18 Oct. 2016.

⁷⁸ Roger Cox, “Review: *Shit-faced Shakespeare*,” *The Scotsman* 25 Aug. 2012. Factiva. 15 Jan. 2016.

Nevertheless, this instance of what the reviewer considers almost proper Shakespearean performance was interrupted by the spectator with the gong, compelling the actor to drink again.

In her study on parody, Linda Hutcheon came to the conclusion that it 'is wrong to define parody by its polemical relation to the parodied text';⁷⁹ however, this polemical relation is central to *Shit-faced Shakespeare*. Simon Dentith's definition on parody seems more suitable on this occasion: 'Parody includes any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice'.⁸⁰ The polemical allusive imitation reaches such degree here that it is even questionable whether the show can be considered a proper theatre production, as having a real drunk actor on stage breaks the boundaries between theatrical fiction and reality. The show has taken advantage of its unusual characteristics to be advertised as a late-night entertainment in the festival's comedy section instead of the theatre section, addressing a wider range of audiences beyond those only interested in theatre and simultaneously warning its spectators that this is not the type of Shakespearean parody that they might be used to.⁸¹

Whether they are *Romeo and Juliet* appropriations, solo *Hamlet* productions, new plays with Shakespeare as a character, musical versions or parodies with a drunk actor, Fringe Shakespeare productions are predicated by the desire to present 'Shakespeare as you've never seen it before.' Even if the most widespread performance styles belong to the five categories analysed here, each production defends its own take on the plays, opening up a new perspective in Shakespearean performance that claims theatrical creativity and, simultaneously, struggles to adapt to the material constraints of the festivals. In their search for popular appeal, these productions are frequently addressed to both those familiar with the plays and those who only know the name of the author. Shakespeare's name works then together with other marketing strategies, such as serving complimentary breakfast or advertising the production in the comedy section. Far from the 'radical and innovative' approaches that the idea of Fringe Shakespeare might suggest to those unfamiliar with the Edinburgh Fringe and the

⁷⁹ Quoted in Simon Dentith, *Parody* (London and New York: Routledge, 2000) 16-17.

⁸⁰ Dentith 9.

⁸¹ The interest in comedy is more widespread at the Edinburgh Fringe, in which the comedy section occupies most of the programme.

Avignon Off, Fringe Shakespeare is subjected to the constant negotiation between innovation and material constraints, resulting in popularised theatrical forms.

As this chapter has shown, another characteristic of Fringe Shakespeare productions is their interplay with elements from contemporary popular culture and their unofficial feel, which often put these productions, if not in direct opposition, at least in contrast to more canonical performances such as those in well-established institutions like the RSC, the Globe or the EIF and the Avignon Festival. Fringe Shakespeare can be, therefore, linked to Lanier's idea of Shakespop and Purcell's Popular Shakespeare, which already point out at the interplay between popular culture and Shakespeare. However, whereas Lanier's and Purcell's ideas are not restricted to manifestations of Shakespeare in a specific context, Fringe Shakespeare connects Shakespearean performances and alternative festivals. Part of 'Shakespeare as you've never seen it before' has to do with this context of reception: with a virtually all-encompassing programme, the number of Shakespearean productions in any given season at the Fringe and the Off is such that festival-goers can curate their own Shakespeare festival. At these festivals, Fringe Shakespeare, therefore, not only refers to the theatrical events in alternative festivals in which productions rely on certain styles and strategies to adapt to this particular context, but also to the possibility of turning your festival experience into a (fringe) Shakespeare festival.

10 And the Winner is...: Shakespeare at the Almagro Off

10.1 A Contest for New Directors

At the end of the 2012 season of the Almagro Festival, the Italian company Copione performed *Giulio Cesare*, an imaginative adaptation of Shakespeare's *Julius Caesar*, at the Teatro Municipal to great public acclaim. *Giulio Cesare*, like all the productions running for the Almagro Off Award, had been staged ten days before at another festival venue, La Veleta. According to the jury of the contest, the Italian production deserved the award for its 'dramaturgy based on stage metaphors, its exemplary use of the space and its precise and masterly performance.'¹ Before the festival started, the programme just announced that the winner of the contest Almagro Off would perform for three days (26-28 July) at the Teatro Municipal. Copione's performances at the official festival had not been advertised beforehand, and were only confirmed once the company won the award.

The extra performances at the Teatro Municipal have been taking place since 2011, when the Almagro Festival inaugurated the Almagro Off, an alternative festival designed as a contest in which ten productions compete for the award. The aim of the contest is to promote 16th and 17th-century theatre among theatre directors at the start of their careers, as the only requirement to participate is that the theatre director has been in charge of fewer than five professional productions. The contest starts well before the performances in Almagro. Around February, the festival opens a first selection process for artists, both national and international, to send their proposals. After this, a specialised committee selects the ten productions to be shown at the Almagro Off. Even if it is a highly curated festival, the mechanisms of selection of the contest also stand in sharp contrast to the traditional way of selection through invitation,² as happens at the

¹... por su planteamiento dramático a través de metáforas escénicas, ejemplar utilización del espacio y precisa y magistral interpretación.' "Giulio Cesare, de Andrea Baracco, ganadora del II Certamen Internacional Almagro Off," *Europa Press* 23 July 2012 <<http://www.europapress.es/castilla-lamancha/noticia-giulio-cesare-andrea-baracco-ganadora-ii-certamen-internacional-almagro-off-20120723150120.html>> 12 Nov. 2016.

² In some cases, as in the Almagro Festival, companies can also apply to perform at official festivals; however, at the end, they have to be invited by the organisation to participate in the festival.

Edinburgh Fringe and the Avignon Off. At the Almagro Off, companies are not *invited* to perform, as in the official festival, but *selected to participate* in the contest. Only ten selected productions are performed, of which just one is awarded with three paid performances at the Teatro Municipal, a venue of the official festival. The award operates not only economically, but also symbolically: the winning production abandons its condition of candidate of the Almagro Off and sees the company's professional status endorsed by the jury's approval. The Almagro Off functions, therefore, as a threshold, a liminal space that allows the winner of the contest to enter the main programme of the Almagro Festival.

In contrast to the Edinburgh Fringe and the Avignon Off, which are run by organisations completely independent from the EIF and the Avignon Festival, the Almagro Off is under the control of the Almagro Festival, with its programme advertised in a special section of the main festival. However, the productions are separated spatially from the rest, taking place in La Veleta, a venue on the outskirts of the town, and not in the city centre, where the other venues are located. The ticket price and the starting time of the productions are also different. Instead of the 25 euros of the average festival ticket, the entrance to the Almagro Off is 12 euros, and the performances start at 20.00, encouraging spectators to attend these productions before they go to the performances of the main programme, whose usual starting time is 22.45.³ This separation points out at some of the similarities with fringe festivals. The Almagro Off, for instance, literally takes place on the margins of the official festival, as the Edinburgh Fringe and the Avignon Off did at their inception. The separation of the productions at the Almagro Off from those at the official festival is also related to the status of the companies: while the official programme gathers well-known, established companies of a recognised cultural capital (such as the Compañía Nacional de Teatro Clásico), artists at the contest are usually unknown and need to show their value. In this sense, the Almagro Off promotes a feeling of adventure and discovery.

The contest stimulates new takes on classical plays, reinforcing the feeling of discovery. In its first season, the programme of the Almagro Off announced, 'The aim of the contest is to promote and encourage contemporary creation, new languages and

³ The usual starting time of performances in most of the open-air venues during the festival is 22.45, in order to avoid the heat of the day.

innovative approaches in the stage direction of dramatic works about the Baroque.’⁴ While the programme of the Almagro Festival is more all-encompassing, the Almagro Off actively encourages innovation in 16th and 17th-century theatre among new directors.⁵ To win the contest and transfer from the Almagro Off to the Almagro Festival, productions need to demonstrate, first, that their approach is a valuable contribution to the staging of classical plays in our day and, second, that their *mise en scène* stands out among the rest of participants in the contest.

In order to do this, companies frequently resort to Shakespeare, the author most frequently performed at the festival, with 36.6% of the total of productions of the six seasons until 2016. His plays do not only outscore those by individual Golden Age playwrights in most of the seasons, as is also the case at the Almagro Festival, but have even occupied most of the programme. In 2012, half of the productions in the contest were by Shakespeare, while three were by Lope de Vega and only one by Calderón. The number of productions in the contest offers the possibility to curate a mini-Fringe Shakespeare festival, not in the same sense as at the Edinburgh Fringe and the Avignon Off, in which it is possible to attend several Shakespearean productions on the same day, but one providing an overview of the fruitful alliance between new directors’ and Shakespeare’s plays. This chapter addresses how Shakespearean productions at the Almagro Off, in particular winning productions, negotiate distinct types of theatrical creativity and how the function of the festival as a liminal space points out to a more fluid understanding of the ideas of Festival and Fringe Shakespeare.

⁴ ‘El fin del certamen es el de propiciar y favorecer la creación contemporánea, nuevos lenguajes y propuestas innovadoras de la dirección escénica de obras teatrales dramáticas sobre el Barroco.’ Festival Internacional de Teatro Clásico de Almagro, “Almagro Off,” *Programa 2011* (Almagro: Fundación Festival Internacional de Teatro Clásico de Almagro, 2011) 57.

⁵ Other descriptions about the contest also highlighted its commitment to introduce innovation. The opening message of Félix Palomero, director of the INAEM (the Spanish Institute for the Dramatic Arts and Music), described the Almagro Off as ‘a space for new, different, daring visions’ [‘un espacio para miradas jóvenes, diferentes, arriesgadas’]. The blog of *Mi reino por un caballo*, a theatre TV programme in Spanish public television, presented the contest as ‘the modern side of the Festival de Teatro Clásico de Almagro.’ [‘la parte modernilla del Festival de Teatro Clásico de Almagro.’] See Félix Palomero, “Almagro, año uno,” ed. Festival Internacional de Teatro Clásico de Almagro, *Programa 2011* (Almagro: Fundación Festival Internacional de Teatro Clásico de Almagro, 2011) 10; Machús Osinaga, “El festival ‘Almagro Off’ es otra cosa,” *Mi reino por un caballo* 26 July 2011, <<http://www.rtve.es/television/20110726/festival-almagro-off-otra-cosa/450358.shtml>> 12 Nov. 2016.

10.2 Fringe Shakespeare at the Almagro Off

The features of the Almagro Off as a contest and not a fringe festival as defined in the previous chapter (i.e. an open-access festival in which anyone can inscribe in the programme) give rise to Fringe Shakespeare with some distinct characteristics. At the Almagro Off, Shakespearean productions take place in an alternative festival, like the Edinburgh Fringe and the Avignon Off, a theatrical event in which productions have less visibility than at official festivals. The alternative status of the Edinburgh Fringe and the Avignon Off permeates productions with an unofficial feel; as a contest, the Almagro Off carries instead a feeling of discovery of unknown talents. The material constraints of the Edinburgh Fringe and the Avignon Off are substituted at the Almagro Off by some homogenising conditions and the equalisation of all the companies as candidates for the award. Fringe Shakespeare at the Almagro Off shows no specific performing trends, but just a tendency for approaches that are considered innovative; however, some formulas have proven particularly effective to win the award. Financial risk and promotion are not really an issue at the contest, as the Almagro Off grants financial support to the companies and is in charge of advertising the productions.⁶ With the backup of the organisation, the festival is a safe space for novice directors to showcase their work.

The homogenising conditions of the contest are related to the performance of all the productions in the same venue under similar technical conditions. At La Veleta, where the entire contest takes place, companies have the choice to perform indoors or outdoors (in the gardens surrounding the theatre), being required to adapt to the technological resources available in each of the spaces. According to the Terms and Conditions of the contest, ‘all selected proposals will be performed at the same theatre venue chosen by the Festival [La Veleta] under the same technical conditions: lighting, sound and audiovisual equipment.’⁷ Even if companies have to stage their works in a given venue with the resources available, the material conditions are not as restricted as at the Edinburgh Fringe and the Avignon Off. The festival tries to ensure the best

⁶ For more on the material and economic conditions of the Almagro Off see *Bases Almagro Off 2016*, <http://www.festivaldealmagro.com/pdf/39_Bases_Almagro_Off_Biling%C3%BCes.pdf> 10 Oct. 2016.

⁷ *Bases Almagro Off 2016*.

technical conditions for each performance, and the space is occupied by a company a day, which allows for some technical adaptation and rehearsal.

The contest also equalises the status of the companies, with all the productions advertised in the programme as candidates for the award. Whereas at the Edinburgh Fringe and the Avignon Off productions usually have different purposes (e.g. getting good reviews, booking a tour, or just have a successful festival run), the participants at the Almagro Off share the same aspiration: winning the award. The success at the contest lies precisely in the suppression of such levelling to stand out among the rest of productions and win the prize. Fringe Shakespeare at the Almagro Off develops in a liminal space, a contest in which artists and productions cannot be fully realised, standing merely as candidates until they win the award and are transferred to the official festival.

Companies are encouraged to innovate in the staging of classical works to stand out among the rest of participants. The emphasis of the contest on innovation should be contextualised within the production history of Golden Age theatre, a performance tradition that has not been subjected to such intense experimentation as the staging of Shakespeare's plays.⁸ The three productions of Golden Age plays that have won the award faced a performance tradition in which experimentation is not a widespread practice, offering a new perspective on classical plays. The winner of the first edition in 2011, an Argentinean version of *Life Is a Dream*, by Calderón, mixed puppets, actors and physical theatre in its *mise en scène*, emphasising the visual dimension of the play. In 2013, the winner *Fuenteovejuna (Breve tratado sobre las ovejas domésticas)* [Fuenteovejuna (Short Treatise on Domestic Sheep)] used street theatre and interaction with the audience to retell the well-known play by Lope de Vega, with constant references to politics and corruption in our days. In 2016, the award was not for a theatre play, but for an adaptation of one of Cervantes' exemplary novels, *El casamiento engañoso* [The Deceiving Marriage], under the title *Perra vida* [Life's a Bitch]. The production appropriated the novel in the present, setting the action in a road motel. Although somehow unusual in Golden Age works, these approaches are not

⁸ Publications such as Dennis Kennedy's *Looking at Shakespeare: A Visual History of Twentieth-century Performance* illustrate how Shakespearean performance and visual innovations in the theatre, for instance, have evolved hand in hand. The performance tradition of Golden Age theatre has not experienced such evolution.

revolutionary in theatre practice: numerous classic plays, included those of Shakespeare, have been constantly reinvented in adaptations of similar styles. Thus, the focus of the contest on innovation does not fit the definition of fringe theatre as ‘radical and innovative’. Instead, Fringe Shakespeare at the Almagro Off should be redefined as a type of theatre taking place at an alternative festival which favours approaches differing from more dominant trends in the performance of plays and texts of the 16th and 17th centuries, above all from the traditional approaches to Spanish Golden Age works.

Innovation is far more difficult to achieve in the case of Shakespearean productions, as the plays have been intensively revised from unimaginable perspectives on stages all over the world. The claim for innovation has gathered a variety of approaches at the contest, from productions in cabaret aesthetics (*Mucho ruido y pocas nueces*, dir. Sonia Sebastián, 2012) to appropriations of the plays in our days (*Tempestory*, dir. Daniel Tyler, 2013). Although such approaches are not really new in Shakespeare in performance, at least they introduce their own interpretations on the plays to make them meaningful on the 21st-century stage. The variety of approaches points out at a recurrent feature of Fringe Shakespeare that also appeared at the Edinburgh Fringe and the Avignon Off: the need to constantly reinterpret the plays to call for attention.

Some productions, however, have attempted to go a step forward in the reinvention of Shakespeare’s plays at the Almagro Off. Such was the case of *Hambret* (2015), a work-in-progress exploring violence and human relations through Shakespeare’s *Hamlet* and instances of physical theatre.⁹ The production dismembered Shakespeare’s text, whose acts and scenes were performed with no apparent logical order, and connected it with a reflection on violence through physical actions of the actors on the stage – running, bumping into each other, screaming. The second edition of the contest in 2012 gathered two new writing productions – *Exhumación* [Exhumation] (dir. Carlos BE) and *Claudio, tío de Hamlet* [Claudius, Hamlet’s Uncle] (dir. Antonio Castro Guijosa) – whose mechanics of adaptation can also be compared to those of *Hambret*. *Exhumación* was a new script based on *Hamlet* in which two historians and a philologist living in Denmark decide to explore the real facts

⁹ For a description of the production see Isabel Guerrero, “Shakespeare in Almagro 2014: *Hambret* [Performance Review],” *SEDERI* 25 (2015): 219-23.

surrounding the story of the original Hamlet, those narrated in the Scandinavian folk-tale by Saxo Grammaticus. The play was all about exhumating *Hamlet* in the sense of finding the true origin of Shakespeare's story. Also based on *Hamlet*, *Claudio, tío de Hamlet* placed the focus on Claudius, telling the story from his perspective and convincing the audience of his reasons for killing his brother. The three productions are only inspired in Shakespeare's play; they completely alter the original structure and, as in the cases of new writing, use the play to give rise to a completely new script.

Such departures from the Shakespearean source are problematic in the context of the Almagro Off: the pieces claim their own independent identity from Shakespeare's *Hamlet*, questioning the stability of the Shakespearean work as a referent. As Margaret Jane Kidnie suggests, 'although the work has no material reality in a text (or anywhere else), it functions in practice as though it did';¹⁰ that is, although there is not an actual stable reference against which one can compare adaptations of *Hamlet*, there are a series of aspects that set the idea of *Hamlet*, allowing spectators to identify a production as an example of such work. *Hambret* and the two new writing productions introduce some quotations and references to the play, but they do not reproduce the parameters (above all in terms of plot and structure) usually associated with the idea of *Hamlet*. In fact, the productions do not attempt to stand as adaptations of *Hamlet* but, rather, as examples of theatre practice derived from Shakespeare's play. In doing so, the connection between the productions and Shakespeare as an author is loosened. It is precisely Shakespeare's authorship as a playwright of the Renaissance which legitimates the inclusion of the productions in the contest. As a consequence, his dissolution as an author diminishes the effectiveness of the productions in the context of the Almagro Off, as they can no longer stand as representatives of the historical period to which the festival is devoted.

An analysis of the three winning Shakespearean productions shows that the festival has favoured distinct types of theatrical creativity that are less problematic in their transmission of Shakespeare's authorship. *Giulio Cesare* (2012), dir. Andrea Baracco, *Mendoza* (2014), dir. Juan Carrillo, and *Romeo and Juliet for 2* (2015), Idea Theatre Group, were all adaptations from Shakespeare's plays in which the play of reference (*Julius Caesar*, *Macbeth* and *Romeo and Juliet* respectively) was all the time

¹⁰ Margaret Jane Kidnie, *Shakespeare and the Problem of Adaptation* (London and New York: Routledge, 2009) 64.

identifiable, following the plot and structure of the plays even if they altered the language (they were performed in translations into Italian, Greek and Spanish). The innovations to the plays were introduced through two distinct approaches: *Giulio Cesare* and *Romeo and Juliet for 2* reflected on meaning-making in the theatre, while *Mendoza* presented a Mexican take on *Macbeth*. These two are identified by Knowles as the most effective strategies in festival contexts:

productions mounted in festival contexts are significant primarily as products, and can only ‘mean’ – or be culturally *productive* (rather than *reproductive*) – insofar as they are considered to be ‘about’ theatre itself, as a form, or, alternatively, about the promotional public construction of national cultures and identities¹¹ (emphasis in the original).

As Knowles observes, the use of meta-theatrical techniques or addressing national identities allows transcending cultural specificities, rendering theatre productions meaningful outside their context of origin.¹² The three productions were performed by international companies – *Giulio Cesare* was an Italian production, *Mendoza* was Mexican, and *Romeo and Juliet for 2* came from Greece – and it was precisely thanks to the use of these strategies and their choice to stage Shakespeare that they managed to overcome the delocalisation of the festival context. The creative use of those strategies served productions to fight the homogenising forces of the contest (i.e. performing in the same venue with similar resources, the levelling of their status as participants), calling the attention of the jury to win the award.¹³

With a clear commitment to create a scenic language of its own, the first Shakespearean winner, *Giulio Cesare*, excised the character in the title role. In the absence of Caesar, the play was reduced to six actors and characters (Cassius, Casca, Brutus, Marc Antony, Calpurnia and Portia), and the first half of the production was mostly focused on Cassius and Brutus’s plans for Caesar’s death. The elimination of Caesar brought to the foreground the limited physical presence of the character in the

¹¹ Knowles 188.

¹² Strategies of international productions examined in chapter 6 “Heteroglossic Theatrical Events: Global Shakespeare at the EIF” can also be described as ‘about the promotional public construction of national cultures and identities,’ and some of the formulas at the Edinburgh Fringe and the Avignon Off – as solo shows or adaptations into unusual styles – are also ‘about theatre itself.’

¹³ The approaches to the plays are certainly not new to Shakespeare in performance, but the productions stand out among the rest of the participants in the contest because of their creative use of those strategies.

title role; it is his name or rather the idea of Caesar what underlies the action.¹⁴ As Ángel-Luis Pujante has put it,

Caesar's presence is rather limited: he only appears on stage one tenth of the total duration of the play and he barely delivers one hundred forty of the two thousand four hundred fifty verses of the text. However, his name insistently resounds all throughout the tragedy (more than two hundred times).¹⁵

Copione's production demonstrates that the play needs no Caesar, only the constant references to him, to set the action in motion.

Staging *Julius Caesar* without Caesar himself paved the way for experimentation in the creation of meaning on the stage. Caesar's traditional physical presence, that is, interpreted by an actor, was substituted for a ghostly manifestation constructed by the constant references to the character highlighting the absence of his actual body. Paradoxically, Caesar was only corporeal when he was about to disappear, in the murder scene. However, Caesar was not embodied at that moment by an actor, but was represented through a stage metaphor: a bottomless chair with a light bulb in the back, which had been on the stage before without being associated with Caesar, came to represent him as the plotters attacked it/him. As a metaphor of Caesar, the chair multiplied its meanings: it could be interpreted as a throne, symbol of the power that Caesar desired, while the broken seat suggested the corruption of that very power (see Figure 26). The meaning of the light bulb was quite straight forward, symbolising Caesar's life. The plotters used orange chalk to symbolically stab Caesar, marking the back of the chair with it. After Brutus had drawn the last strokes of chalk, the light bulb went dark.

¹⁴ Emily Oliver, who attended Copione's performance at the Globe to Globe Festival, where the production also toured in 2012, proposed that the elimination of Caesar was 'a daring choice, but one that yielded unexpected insights: it showed to what extent Shakespeare's Caesar is defined by what others say about him.' Emily Oliver, "*Julius Caesar*," *A Year of Shakespeare: Re-living the World Shakespeare Festival*, eds. Paul Edmondson, Paul Prescott and Eric Sullivan (London: Bloomsbury Arden Shakespeare, 2013) 89.

¹⁵ 'La presencia de César en la obra es bastante limitada: solo aparece en escena la décima parte de la duración total y apenas dice ciento cuarenta de los dos mil cuatrocientos cincuenta versos del texto. Sin embargo, su nombre resuena por toda la tragedia de modo insistente (más de doscientas veces).' Ángel-Luis Pujante, *Preface to Julio César*, William Shakespeare, Colección Austral, 3rd ed. (Madrid: Espasa Calpe) 18.



Figure 26. Casio and the broken chair symbolising Caesar in *Giulio Cesare*.

Almagro Off

The linguist Roman Jakobson identified modes of artistic representation with their use of rhetoric figures, ‘realism, for instance, is largely metonymic in mode while symbolism is primarily metaphoric.’¹⁶ Copiones’ production cannot be defined purely in symbolic terms, but its extensive use of stage metaphors, one of the strengths of the production, falls into this realm. Another symbolist strategy based on stage metaphors was the externalization of feelings through gestures or actions that expressed the character’s mood. The first time Cassius mentioned to Brutus that they should kill Caesar, for instance, he did so while he was climbing to Brutus’s shoulders. The mental pressure that Cassius’s ideas exert on Brutus was made visible to the spectator, with Brutus appearing on stage mentally and physically trapped by the suggestion of the murder. Another example of this was Marc Antony’s failed attempt to greet the plotters after Caesar’s assassination. Each time that he approached one of them, he was prevented from doing so as he systematically fell to the floor when he extended his hand. The impossible gesture revealed Marc Antony’s true feelings, anticipating his

¹⁶ Quoted in Elam 25.

intentions to oppose the plotters. The consistency of Copione's visual poetry, in which objects represent characters and gestures externalise emotions and thoughts, allowed the audiences of the Almagro Off to engage with its scenic language and placed the focus on theatre as a form.

The success of *Romeo and Juliet for 2* was due to a similar reflection on the production of meaning-making in the theatre. However, instead of the dissociations of *Giulio Cesare*, the production employed a simpler but equally effective means to draw the attention into theatre itself: it staged *Romeo and Juliet* performed by only two actors (male and female) and an accompanying musician/narrator. Instead of the metaphors of *Giulio Caesar*, *Romeo and Juliet for 2* relied on metonymy to represent several characters with such reduced cast. In this way, objects and garments were used for the different characters: the male actor impersonated the nurse wearing a t-shirt over his head, evoking a coif, the actors wore hats for Benvolio and Mercutio, the friar carried a cross on the neck, while the actors in neutral black costumes were Romeo and Juliet (Figure 27). Once the audience got used to the code established by the *mise en scène* through repetition and association, the shifts from character to character took place at greater speed, as happened at the end of the balcony scene, when the nurse calls for Juliet. At this moment, the actor playing both the nurse and Romeo had to quickly turn from one character to the other, with a comic effect. As in the case of *Giulio Cesare*, *Romeo and Juliet for 2*'s effectiveness was due to the creation of a theatrical code, this time through metonymy, not dependent on contextual references, but produced during the performance.

Medonza proposed a different challenge, transferring *Macbeth* into a setting unfamiliar to the Almagro audiences. The Mexican company Los Colochos placed the story in the Mexican revolution of 1910, engaging the play through a Mexican lens and finding local equivalents for each character's identity, the imagery, the language and some key moments in the action. The first obvious transposition was that of the name of the play itself, *Mendoza*, here the surname of the protagonist (José Mendoza). The same mechanism operates for the rest of the characters: Lady Macbeth was Rosario Mendoza, Banquo Aguirre, Duncan was called Montaña, Macduff was García, etc. Mexican imagery pervaded the *mise en scène*: the witch was a *santera* carrying a live hen with



Figure 27. Romeo and Juliet in *Romeo and Juliet for 2*. Almagro Off



Figure 28. Witch in *Mendoza*. Almagro Off

her (Figure 28), the setting was composed of a table and six chairs with publicity for the Mexican beer brand Corona. The characters constantly used colloquial expressions as *compadre* or *cabrón* to address one another. Even the fight for the throne was transformed into the struggle to become governor, in reference to the political situation in Mexico during the revolution. During the first encounter with the witch (the weird sisters were conflated in only one character) her prophecy exposed the equivalents of Thane of Cawdor and king; she told Mendoza ‘You’ll be major-general and, soon after, governor.’¹⁷ Thereupon, she addressed Aguirre, ‘You have a boy that will become governor; he will be father of governors. But, well, you won’t govern.’¹⁸ Another relevant transposition came into view in the last scene, in which, after witnessing the rise and fall of Mendoza, his psychosis and crimes, García (Macduff) decided to repress his desire to put an end to Mendoza’s life with his own hands and orders his execution by the firing squad, in clear reference to the executions of the Mexican revolution.¹⁹ The death of the tyrant was followed by the reunion of the remaining characters singing a *ranchera* while Mendoza’s corpse lay dead under the table.

Unlike some of the productions analysed in chapter 6, *Mendoza* did not construct a national identity by displaying a traditional theatrical style whose visual dimension had the purpose to facilitate transcultural understanding. Actually, no traditional Mexican theatre style was used here, and linguistic understanding was not really an issue as the performance was in Spanish. Instead, the production combined Shakespeare’s play and a Mexican setting to evoke the past of a different country (the revolution of 1910) and also its present – an audience unfamiliar with Mexican history, as many of the spectators in Almagro certainly were, could still connect the production with the wave of violence in present-day Mexico. Of course, the risk of a superficial reading, fascinated with the Mexican aesthetics, was also latent; however, Los Colochos’ transformation of the dramatic universe of the play can be also interpreted as

¹⁷ ‘Llegarás a ser general de división y, a lueguito, gobernador.’

¹⁸ ‘Aguirre, tienes un chamaco que será gobernador, que será padre de gobernadores. Pero mira, tú no gobernarás.’

¹⁹ As a reviewer has pointed out, Mendoza’s last cry, ‘Ask them not to kill me!’ [‘¡Diles que no maten!’], is a quotation from the words of the Mexican author Juan Rulfo. See Alba Saura Clares, “Las manos siguen manchadas de sangre,” *Cháchara, corrillos en la puerta del teatro*, 29 Oct. 2014, <<http://chacharateatro.weebly.com/bululuacutela/manos-siguen-manchadas-de-sangre>> 12 Nov. 2016.

an extended and productive metaphor, in which Shakespeare's Scottish *Macbeth* is made Mexican to expose some of the country's most violent realities.

In spite of not being subjected to such restrictive material constraints as performances at the Edinburgh Fringe and the Avignon Off, the three winning productions show a tendency towards small and medium casts (e.g. there were three actors in *Romeo and Juliet for 2*, six in *Giulio Cesare* and nine in *Mendoza*). The settings in the three of them were as well rather simple, in order to be easily accommodated to the given festival space. *Romeo and Juliet for 2* used only a sheet and a ladder, the setting in *Giulio Cesare* was composed of three movable doors, and some chairs and a table were enough for *Mendoza*. These reductions are not a direct consequence of the festival, but rather respond to a generalised trend in contemporary performance in which minimal casts and setting are the only means to keep a professional production by a small or medium-size company, as those performing at the Almagro Off, economically viable. Although the festival provides financial support to the companies, the desire to insert the productions in the professional circuit might be behind these characteristics. The struggle to keep a balance between material constraints and innovation extends, therefore, beyond the festival context. The recurrent reductions in setting and cast reinforce the idea of Fringe Shakespeare as a theatrical event subjected to certain material constraints.

As the three winning productions exemplify, Fringe Shakespeare productions at the Almagro Off share with those at the Edinburgh Fringe and the Avignon Off the need to call for attention, it does not matter whether it is of the audience or the jury. To do so, companies at the three alternative festivals need to constantly introduce innovative approaches. However, the search for innovation at the Almagro Off does not result in popularised theatrical forms, as at the Edinburgh Fringe and the Avignon Off, but rather in the experimentation of new possibilities of classical plays, with the focus on theatre as a form and the reflection on national identities as two particularly successful formulas to win the award. The winning productions also reveal how the festival favours those approaches that transmit Shakespeare's authority through adaptations that keep the works as a stable reference. Fringe Shakespeare at the Almagro Off is not

popularised Shakespeare, but one that introduces new directors into theatre practice and fosters experimentation.

10.3 From Fringe to Festival Shakespeare

So far, the award has favoured approaches to Shakespeare that have been sufficiently original but not too radical. The three winning productions epitomize the characteristics that are most likely to be assimilated by the official programme: they are innovative, but do not defy traditional 20th and 21st century approaches to Shakespeare in performance, they never lose the point of contact with the Shakespearean source and, as a consequence, they can stand as representatives of 16th and 17th-century theatre, adhering with ease to the mission statement of the festival. The main difference between these productions and those Shakespearean productions regularly programmed at the official section of the Almagro Festival is precisely their performance at the contest, which generates a theatrical event that, with the levelling of the productions and the competition for visibility, categorises them as Fringe Shakespeare.

Once winning productions are performed on the official stage of the Almagro Festival, the theatrical event itself loses the traits of Fringe Shakespeare: the winner status suppresses the equalisation with the rest of productions at the contest and the feeling of discovery disappears. When transferred to the Almagro Festival, productions also take advantage of some privileges: more visibility, better technical conditions, better paid performances, performing for extra dates and the endorsement of the festival and the award. The characteristics of the new theatrical event are, thus, essentially different from those at the contest, leaving behind the characteristics of Fringe Shakespeare.

The transfer from the alternative festival to the official event illustrates the fluidity of the categories of Fringe and Festival Shakespeare. Fringe Shakespeare is a category of Festival Shakespeare, referring to Shakespearean theatrical events at alternative festivals, whether open-access or contests, while Festival Shakespeare encompasses any Shakespearean theatrical event at festival contexts. At the Edinburgh Fringe and the Avignon Off, fringe theatre and, as a consequence, Fringe Shakespeare

have been associated to cutting-edge and avant-garde performances, but are in fact more oriented towards commercial and popular approaches. At the Almagro Off, performance styles present a clear commitment to innovative approaches. Material constraints are other of the recurrent features of Fringe Shakespeare, which are often due to the need to reduce costs in professional theatre, but can also be accentuated by certain characteristics of alternative festivals, as happens in open-access festivals. The context of alternative festivals brings to the fore the search for innovation and the struggle for visibility. While the former is frequently also a feature in Festival Shakespeare at official festivals, the latter disappears in such contexts. The transfer from the Almagro Off to the Almagro Festival, thus, portrays Fringe Shakespeare as a liminal category, one that is prone to blend into Festival Shakespeare when the characteristic of the (fringe) theatrical event are altered.

Conclusions

Take a hypothetical production of *Hamlet* and place it in the official festivals in Edinburgh, Avignon and Almagro. In each of these festivals, Festival Shakespeare – defined in this dissertation as the theatrical events in which Shakespearean productions interact with the festival context – will adopt different forms and will activate different meanings. At the EIF, the production will be placed among other examples of outstanding international theatre and will need to address a strongly international audience. At the Avignon Festival, recurrent festival participants such as the Groupe Miroir will likely connect the performance to festival memories of the same play. In Almagro, this *Hamlet* will share the programme with works by Lope de Vega or Calderón. If performed at the Corral, it will probably make use of the architectural resources of the venue – Claudius could appear praying behind one of the onstage doors, for instance, while Hamlet spies on him from the main stage.

Of course, the same production will generate specific spatial meanings in the other festivals too. It could be staged in the unusual arena of the Honour Court in Avignon or at the more traditional proscenium-arch venue of the King's Theatre at the EIF. Its reception by festival audiences in Edinburgh and Almagro might also be mediated by their festival memories, as with Shakespearean plays in Avignon. The Avignon and Almagro festivals are also part of the international festival circuit and gather productions of well-known artists, as happens at the EIF. The possibilities for shaping the meaning of Shakespearean productions in festival contexts, thus, extend beyond the most prominent aspects of each of the festivals examined in this study.

Imagine that this production, for whatever reasons, is also staged at the three alternative festivals. The production will need to adjust to the particular characteristics of each of these festivals, giving rise to Fringe Shakespeare – a variant of Festival Shakespeare including the theatrical events of Shakespearean productions in alternative festivals. At the Edinburgh Fringe and the Avignon Off, this *Hamlet* will have to be adapted for the material constraints of the festivals, probably shortening the production and performing in an empty space to comply with the tight schedules of the venues. Without the cultural capital and the visibility of the official festivals, the company will

have to compete to get an audience in the overcrowded market of the open-access festivals. At the Almagro Off, the production will need to accommodate the venue of the contest and will appear as a candidate for the award, winning the prize only if it stands out among the rest of participants for its creative approach. In all the festivals, official or alternative, this production of *Hamlet* could be, no doubt, the same, but its meanings would not. This imaginary production of *Hamlet* suggests what the productions analysed in this dissertation have confirmed: that the festival context generates meanings that differ from those arising in other contexts, and that each festival influences Shakespearean productions in distinct ways.

To date, there has not been a Shakespearean production that has toured the six festivals. However, some have been performed in two of them: Vilar's *Richard II*, the opening production of the Avignon Festival in 1947, went to the EIF in 1953; *Richard III*, directed by Robert Sturura, was staged at the EIF in 1979 and at the Avignon Festival in 1981; the Peking opera-style *Hamlet, The Revenge of Prince Zi Dan*, was performed at the Almagro Festival in 2007 and at the EIF in 2011. More recently, Thomas Ostermeier's *Richard III* appeared on the stage of the Avignon Festival in 2015, and was part of the celebration of Shakespeare's four hundredth death anniversary at the EIF one year later. The circulation of productions is not restricted to the official festivals, productions such as *Hamlet, la fin d'une enfance*, performed both at the Edinburgh Fringe and the Avignon Off, indicate that the transfer of productions between alternative festivals also exists. This dissertation has focused, above all, on the analysis of these and other productions in one of the festivals at a time, with only occasional references to performances in different contexts. The recurrent performance of productions in different festivals, thus, opens the door for future research on Festival Shakespeare across festival contexts.

The backbone of this dissertation has been the study of meaning making in festivals, placing Shakespeare and the production of his plays at the core of this ontological process. Part 1 (chapters 1 and 2) has offered a broad analysis of the defining characteristics of general theatre festivals and the mechanisms they activate to generate contextually-based meanings. The next step has been the search for the connection between Shakespeare and the festival phenomenon in part 2 (chapters 3 and

4), addressing how festivals have appropriated Shakespeare differently throughout history, a negotiation still going on today. Lastly, parts 3 and 4 (chapters 5-10) have focused on the effects of six festivals – the three official festivals and their alternative counterparts in Edinburgh, Avignon and Almagro – on Shakespeare in performance in order to articulate the concepts Festival and Fringe Shakespeare. The analysis of these two concepts is one of the major contributions of this dissertation, enhancing the discussion about Shakespeare's works in festival contexts. Festival Shakespeare and its variant, Fringe Shakespeare, refer not just to theatre productions, but are theatrical events whose analysis foregrounds the dimensions of production, performance and reception.

Festival Shakespeare generates in a context whose defining characteristics contrast with those of regular theatrical events, as chapters 1 and 2 have demonstrated. The review of the literature has shown that, although there are multiple definitions of theatre festivals, these events can be described as the gathering of several theatre productions and other activities under the same frame, taking place in a specific time and location and addressed to an audience. The celebratory atmosphere that still pervades festivals is traced back to Ancient Greece, when the first theatre festivals were celebrated in honour of Dionysius. Theatre festivals are, first and foremost, meta-events defined by the multiplication of their constituents: space, time, audience and theatrical events. While space, time and audience coincide with the basic elements of the theatre (the other element required for theatre to occur is action), the gathering of several theatrical events is unique to the festival context and typifies them as meta-events. The multiplicity of spaces (*heterotopia*) implies the combination of fictional (theatrical, ideological) and real spaces (the different venues with their characteristics and locations, the network that they form). Time multiplicity (*heterochrony*) blends the actual dates of the events (its temporal frame), the subjective sense of time for each festival participant and the coexistence of ordinary and extraordinary time. The combination of multiple times and spaces frames an experience in which active spectators – the festival participants – are free to enter and exit the festival structure, curating their own selection of festival activities. Festivals are shared, collective experiences, not only due to the connection of the audiences in the auditorium, but also because the festival structure has the potential to generate, to borrow Benedict

Anderson's term, 'imagined communities.' Inserted in the festival structure, Shakespearean productions, as well as other productions, are in direct contact with the four festival constituents and their multiple manifestations.

Festivals have constantly negotiated the meaning of Shakespeare as an author, as has been discussed in chapters 3 and 4. The first festival devoted to Shakespeare, David Garrick's Great Shakespeare Jubilee in 1769, provided a model for future celebrations with all the constituents of theatre festivals but one, the performance of the plays. The first festival was not a theatre festival in the modern sense, but a commemorative event celebrating Shakespeare the man, not the author, with the deliberate exclusion of Shakespeare's works. Later 19th-century festivals introduced the first theatre performances into the celebrations; however, it is not until the opening of the Memorial Theatre in Stratford-Upon-Avon in 1879 that the link between Shakespeare's cultures of commemoration and theatre festivals is definitively created, with the performance of the plays at the core of the celebrations. These early festivals establish Stratford, and not London, as the legitimate location for Shakespearean celebrations which, moreover, gain temporal relevance when they coincide with 23 April, Shakespeare's birthday.

Shakespeare festivals, whether theatrical or not, have given rise to intense discussions regarding Shakespeare's status as a local, national and global author. The process of festivalising Shakespeare, that is, the mechanism whereby Shakespeare is celebrated in theatre festivals, traces the emergence of Shakespeare theatre festivals in parallel to the evolution of Shakespeare as the idol of bourgeois societies to the author of the people and, later, from national to global author. Such evolution can be examined in relation to the festival audiences, the origin of the artists involved and the discourse of the official narrative of the festivals. While the Jubilee principally targeted upper-class London visitors and the aristocracy of the town, festivals in the late 18th and early 19th centuries acquired a more local dimension, with the full participation of the people of Stratford in a pageant. However, the local dimension of the events was endangered again in 1864, due to the high ticket price of the festival activities and the elimination of the pageant. Stratford citizens responded with the organisation of their own pageant, in an act of reappropriating Shakespeare. The incidents involving the presence of foreign actors on the Stratford stages this same year suggest that although other nations could

worship Shakespeare, the English were suspicious of foreign actors performing the works of the national poet. After the opening of the Memorial Theatre (1879) and, later, in the New Memorial (1932), festivals diversified their audiences, attracting local, national and overseas visitors. After the Second World War, celebrations such as the Festival of Britain (1950) and the four hundredth anniversary of Shakespeare's birth (1964) attempted to heighten patriotism, claiming a national Shakespeare as the first festivals did. On the other side of the ocean, Shakespeare is celebrated in festivals all over North America as an icon of Anglo-American culture, with two main festival types largely defined by their target audiences: destination festivals and the tourist-spectator and community festivals, which are addressed to the surrounding vicinity. Nowadays, Shakespeare theatre festivals are an integral, often international, part of Shakespeare's cultures of commemoration, with Shakespeare festivals held all around the world as well as festivals in the UK gathering international audiences and artists to celebrate Shakespeare as a global author.

Evidence of Shakespeare's global outreach is demonstrated by almost every season of the official festivals in Edinburgh, Avignon and Almagro. As chapter 5 explains, Shakespeare appears as one of the playwrights most often performed at these festivals, and his presence has been frequently highlighted by the press. The plays are intertwined with the history of the festivals: the opening seasons of the EIF and the Avignon Festival featured a performance of the same play, *Richard II*, and the first Shakespearean play in Almagro was performed in 1984, once the festival had turned into an international event. From the first Shakespearean productions until Shakespeare's death anniversary in 2016, there have been seventy-two Shakespearean productions at the EIF, seventy-three at the Avignon Festival and one hundred thirty-two at the Almagro Festival, as Appendix 1 shows. Festival Shakespeare, therefore, cannot be defined as a certain performance style (the plays have been performed in all sorts of styles, some very distant from others), but is instead articulated as the theatrical events in which Shakespeare's works are taken to festival stages.

The meanings of Festival Shakespeare, as the example of the hypothetical *Hamlet* indicates, vary depending on the characteristics of the festival itself. Chapters 6 through 8 discuss a series of aspects of Festival Shakespeare in connection to some of

the main features of the official festivals. Since its opening, the EIF has emphasised its international dimension, programming acclaimed artists from around the world. However, while the festival started as an international meeting, with artists representing their countries of origin, the EIF is now a transnational space in which national differences tend to disappear. Festival Shakespeare has mirrored this evolution: while seasons before the 1980s programmed, above all, Shakespearean productions by British and English-speaking companies, the number of international productions in other languages has increased since then. As a consequence, Festival Shakespeare at the EIF is often heteroglossic, and the productions bring different languages into contact – those of the festival participants and the actors. Subtitles are a direct response to this heteroglossy, granting some linguistic access to the audiences. In recent years, some productions have gone a step further, with the performers speaking several languages on the stage.

The high number of Shakespearean productions at the EIF, as well as in the international festival circuit, suggests that Shakespeare's plays are particularly suitable for festival audiences because they provide a stable referent. That is, the audiences' familiarity with the plays (at least with the best-known) avoids the decontextualisation that productions often undergo when they are performed outside their context of origin. However, Shakespeare's plays alone are not enough to avoid this decontextualisation, especially when they are performed in languages unknown to the majority of the audience. In order to facilitate communication, productions often highlight their visual dimension. Such emphasis is crucial for productions performed in traditional theatrical styles, as festival audiences usually have no access to their conventions. The stress on the cultural differences of the source culture, privileging form over content and the simplification of traditional techniques are also recurrent strategies of these productions. Productions relying on them run the risk of being oversimplified, at the time that they contribute to the homogenisation of international stages, in which Shakespeare is much more often performed than other playwrights. Nevertheless, the access to other languages and styles through Shakespeare's plays depict Festival Shakespeare as a cultural catalyst, counterbalancing these effects. Festival Shakespeare at the EIF appears, then, as a means to enhance theatrical creativity through the blend of languages, styles and theatrical traditions.

At the Avignon Festival, Festival Shakespeare functions as a piece of programming – an act of selection of the organisers. This means that the reception of the productions is often mediated by the local dimension of the event. This is particularly noticeable in commissioned productions, as they are devised specifically for the festival and are frequently identified with it even when they go on tour. Shakespearean productions are often related to the aim of the season, a topic shared by several productions introduced by the festival director. The effects of the aim of the season are double. First, individual productions can be read through the lens of that aim, giving rise to contextually-based interpretations. Second, it is possible to establish a link between the productions, finding connections between them in relation to the topic. In order to establish such connections or read the productions against the topic, spectators need to be engaged with the information provided by the organisers, which means that only active spectators, such as journalists or the members of the Miroir Groupe, are able to discover such meanings. Some festival participants might go even further and find connections between productions that differ from the aim of the season.

Festival Shakespeare never takes place in isolation but, by definition, is part of a gathering of productions. As a result, the festival sets a frame of reference in which the reception of Shakespearean productions is influenced by the contact with other productions. At the Avignon Festival, Shakespearean productions in the same season are likely to be evaluated together, due to their perception as members of the same category. The comparison of productions of the same play across festivals seasons is also common, above all in the case of plays as *Richard II*, closely connected to the history of the festival. Shakespearean and non-Shakespearean productions can be examined together but, in this case, the comparison tends to be based on aesthetic similarities. Festival memories and Shakespeare festival memories constitute the cognitive processes of reception of festival participants, who compare and evaluate productions relying on their past and present experiences of Festival Shakespeare.

At the Almagro Festival, Festival Shakespeare appears amidst the works of Golden Age playwrights and it often takes place in the Corral de Comedias, a 17th-century venue. The festival is devoted to 16th and 17th-century drama, in particular to the celebration of Spanish Golden Age works; however, Shakespeare is currently performed

more often than some Spanish playwrights and his plays are subjected to more intense processes of adaptation. Placed in direct conversation with the plays of the Golden Age, Shakespearean productions stand as representatives of a period in theatre history. The similarities between the Spanish *corrales* and Renaissance public playhouses (i.e. they are open-air venues and have a comparable spatial arrangement) gave rise to similar theatre practices back in the 16th and 17th centuries. Hence, the performance of Shakespeare's plays in the Corral during the festival evokes some of these practices, reactivating meanings encoded in the playtext. Festival Shakespeare turns the Corral into a heterotopic space, as it juxtaposes different incompatible spaces – the physical Golden Age theatre and the Elizabethan venue for which the plays were written.

Fringe Shakespeare refers to the specific type of Festival Shakespeare at alternative festivals. The characteristics of alternative festivals such as the Edinburgh Fringe and the Avignon Off are remarkably different from those of their official counterparts. In contrast to the curation of the official festivals, in which artists perform by invitation, the Edinburgh Fringe and the Avignon Off follow an open-access *modus operandi*. Any company can register in their programme, but they have to cover the expenses of their performance (e.g. renting a venue, paying for accommodation, transport, etc). The free enterprise market generates a tendency towards reduced casts and duration and simple settings, at the time that diminishes the visibility of the productions inside the programme.

In the festival context, fringe theatre does not correspond to the traditional definition of radical and innovative theatre, but refers instead to productions that need to adapt to the constrained conditions of the festivals. Therefore, the label of Fringe Shakespeare refers to the combination of Shakespearean productions and such a constrained context. Shakespeare has been often used as a gimmick to call for attention in these overcrowded festivals, addressing those familiar with the plays or the author. However, as is usually the case, Shakespeare alone is not enough, and productions rebrand 'Shakespeare,' the familiar product, as 'Shakespeare as you've never seen it before,' introducing original twists to the plays while adapting to the constraints. The search for originality has led to popular approaches to the plays, materialised in five recurrent performing trends: appropriations of the plays, solo shows, new writing,

adaptations into unusual styles and parodies. Due to the number of Shakespearean productions in both the Edinburgh Fringe and the Avignon Off, Fringe Shakespeare can be also defined as the possibility to curate your own mini-Shakespeare festival within these festivals.

At the Almagro Off, Fringe Shakespeare takes place in a very specific context: an alternative festival designed as a contest to encourage new directors to stage works from 16th and 17th-century theatre. The Almagro Off is run by the organisation of the Almagro Festival but, in contrast to the performances on the official stages, productions at the contest are subjected to some constraints, as the homogenisation of the status of the companies as candidates for the award or the need to adapt to a given venue. The festival prompts a feeling of discovery of unknown talents and shows a tendency towards approaches that are considered innovative in the staging of classical works.

Due to its nature as a contest, the Almagro Off places Fringe Shakespeare in a liminal space in which productions are not fully realised unless they win the prize. The analysis of the winning Shakespearean productions reveals that the focus on theatre as a form and the reflection on national identities are two recurrent formulas for success. The winning productions have an additional feature in common: they are all adaptations of Shakespeare's plays that always keep the Shakespearean source as a reference, which allows them to stand as representatives of 16th and 17th-century theatre. The award entitles productions to transfer to the stage of the official festival, with the consequent elimination of all of the constraints of the alternative festival. This transfer points out the fluidity of the categories of Fringe and Festival Shakespeare. Productions stand as examples of Fringe Shakespeare in the alternative festival but, when the characteristics of the theatrical event alter, they turn into Festival Shakespeare.

Festival and Fringe Shakespeare are useful categories not only to account for Shakespearean productions in theatre festivals, but also for opening possibilities for further research. The methodology behind Festival Shakespeare advocates the decentring of academic attention from English-speaking and well-established theatre institutions, examining several international theatre contexts into the same study. It also integrates more fully the study of Shakespeare as part of contemporary theatre and revalues the analysis of specific contexts in the generation of meaning in the theatre.

The close observation of context-based meaning leads to the possibility of studying production, reception and performance not in isolation, but through a more integral approach in which the three become interrelated. Shakespearean productions in other contexts can be the object of a similar analysis, no matter whether they are performed at festivals or not.

Shakespeare was well aware of the ability of the theatre to conjure up the whole world into the wooden O and, accordingly, brought onto the stage the vast fields of France, walking forests or storms on the high sea. When the plays are performed on the festival stage, theatre festivals bring their own meanings onto those worlds, an influence that extends beyond the performance itself and affects the levels of production and reception as well, that is, the whole theatrical event. Festival and Fringe Shakespeare are an invitation to explore those festival worlds and look closely at their new meanings.

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Appendix 1. Performing Shakespeare: A Database of Shakespearean Productions in Three Festivals (1947-2016)¹

1.1 Shakespeare at the EIF²

1947

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
1	<i>The Taming of the Shrew</i>	<i>The Taming of the Shrew</i>	Old Vic Company	John Burrell	English	26 August	Lyceum Theatre
<p>Cast. Bernard Miles, Rosalind Atkinson, Robert Perceval, John Biggerstaff, Patrick Jordan, Pietro Nolte, Reginald Hearne, James Lytton, John Garley, George Rose, Peter Copley, Mark Dignam, Cecil Winter, Patricia Burke, Harry Andrews, Renee Asherson, Frank Duncan, Trevor Howard, George Relph, Norma Shebbeare, Aubrey Richards, David Kentish, Denis McCarthy, Christopher Beedell, Peter Varley, Kenneth Connor, Michael Raghan, Kenneth Edwards, Denis McCarthy, Penelope Munday.</p> <p>Creative cast. Scenery design: Kathleen Ankers; costumes of prologue: Alix Stone, costumes: Audrey Cruddas; lighting: John Sullivan; orchestra director: John Cook.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
2	<i>Richard II</i>	<i>Richard II</i>	The Old Vic Company	Ralph Richardson	English	29 August	Lyceum Theatre
<p>Cast. Alec Guinness, Mark Dignam, George Relph, Harry Andrews, Nicholas Hannen, Peter Copley, John Garley, Cecil Winter, Frank Duncan, George Rose, David Kentish, Peter Varley, Pietro Nolte, Dennis McCarthy, James Lytton, Michael Raghan, John Biggerstaff, Denis McCarthy, Aubrey Richards, Kenneth Edwards, Kenneth Connor, Reginald Hearne, Ralph Jones, Patrick Jordan, David Lorraine, Robert Perceval, Alan Wilson, Renee Asherson, Rosalind Atkinson, Penelope Munday, Norma Shebbeare, Marie Anthony.</p> <p>Creative cast. Setting and costumes: Michael Warre; lighting: John Sullivan; orchestra director: John Cook.</p>							

¹ Productions marked with an asterisk have been performed several times at the festivals and they are only counted once for the total amount of Shakespeare productions in them.

² This database is based on the EIF programmes in the National Library of Scotland. Unfortunately, the library does not preserve the programmes of some of the seasons.

1948

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
3	<i>Hamlet</i>	<i>Hamlet</i>	La Compagnie Madeleine Renaud Et Jean-Louis Barrault from Le Théâtre Marigny, France	Jean-Louis Barrault	French	6 September	Lyceum Theatre

Cast. Jacques Dacqmine, Jean-Louis Barrault, Andre Brunot, Jean Desailly, Gabriel Cattand, Jacques Blondeau, Bernard Dheran, Jean-Pierre Granval, Regis Outin, Jean Juillard, Albert Medina, Regis Outin, Jean Juillard, Beauchamp, Albert Medina, Bernard Noel, Marie-Hellene Daste, Eleonore Hirt, Simone Valere, Georges Le Roy.

1951

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
4	<i>The Winter's Tale</i>	<i>The Winter's Tale</i>	Tennet Productions LTD, UK	Peter Brook	English	28 August	Royal Lyceum Theatre

Cast. John Gielgud, Diana Wynyard, Robert Anderson, Brewster Mason, Michael Goodlife, Hael Terry, Margaret Wolfit, Kenneth Edwards, Flora Dobson, John Whiting, Paul Hardwick, Michael Nightingale, Churton Fairman, George Howe, Philip Guard, Norman Bird, George Rose, Virginia McKenna, Richard Gale, Joy Rodgers, Charlotte Mitchell, John Moffatt.

Creative cast. Setting and costumes: Sophie Fedorovitch; music: Christopher Fry; dance: William Chappell.

1952

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
5	<i>Romeo and Juliet</i>	<i>Romeo and Juliet</i>	The Old Vic Trust Limited, UK	Hugh Hunt	English	1 September	The Assembly Hall

Cast. William Devlin, Wolfe Morris, George Murcell, Hugh David, John Breslin, Laurence Payne, William Squire, Rupert Harvey, Daphne Heard, John Warner, Alan Badel, Newton Blick, Athene Seyler, Claire Bloom, Robert Welles, Lewis Casson, Wolfe Morris, Allan Dobie.

Creative cast. Sets and costumes: Roger Furse; music: Clifton Parker.

1953

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
6	<i>Hamlet</i>	<i>Hamlet</i>	The Old Vic Company, UK	Michael Benthall	English	24 August	Assembly Hall
<p>Cast. Jeremy Geidt, John Lamin, Ronald Hines, William Squire, Laurence Hardy, Michael Hordern, Robert Hardy, Richard Burton, Fay Compton, Claire Bloom, Bernard Horsfall, David William, John Dearth, Edgar Wreford, Bruce Sharman, Clifford Williams, Maxwell Gardiner, John Neville, Maxwell Gardiner, Edgar Wreford, Bruce Sharman, Job Stewart, Timothy Bateson.</p> <p>Creative cast. Costumes and decor: Kenneth Rowell; music: John Gardner.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
7	<i>La Tragédie du Roi Richard II</i>	<i>Richard II</i>	Le Théâtre National Populaire, France	Jean Vilar	French	8 September	Royal Lyceum Theatre
<p>Cast. Jean Villar, Jean-Paul moulinot, Jean Deschamps, Georges Lycan, Guy Provost, Pierre Hatet, Jean-Pierre Darras, Jacques Dasque, Lucienne Le Marchand, Jean-Pierre Jorris, André Schelesser, Coussonneau, Georges Wilson, Monique Chaumette, Zanie Campan, Christiane Minazzoli, Jacques Le Marquet, Daniel Sorano, Roger Mollien, Philippe Noiret, Georges Riquier, Jean-Paul Moulinot, Laurence Badie, Jean-Pierre Darras, Philippe Noiret, Pierre Hatet, Georges Lycan.</p> <p>Creative cast. Costumes: Léon Gischia, Alyette Samaeuilh and Henri Lebrun; music: Maurice Jarre; setting: Camille Demangeat.</p>							

1954

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
8	<i>A Midsummer Night's Dream</i>	<i>A Midsummer Night's Dream</i>	The Old Vic, UK	Michael Benthall	English	31 August	Empire Theatre
<p>Cast. Anthoony Nicholls, Margaret Courtenay, Peter Johnson, John Dearth, Ann Walford Patrick Macnee, Terence Longdon Joan Benham, Eliot Makeham, Stanley Holloway, Philip Locke, Daniel Thorndike, Norman Rossington, Michael Redington, Philip Guard, Jocelyn Britton, Robert Helpmann, Moira Shearer, Jocelyn Britton, Tania D'Avray, Sheila Wright, Joan King, Anne Brown.</p> <p>Creative cast. Costumes and Scenery: Robin and Christopher Ironside, Choreographer: Robert Helpmann; Music played by the Scottish National Orchestra conducted by Hugo Rignold.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
9	<i>Macbeth</i>	<i>Macbeth</i>	The Old Vic, UK	Michael Benthall	English	23 August	English

Cast. Rachel Roberts, Clifford Williams, Job Steward, Robert Hardy, Paul Daneman, Nicholaas Amer, John Neville, John Wood, Brian Rawlinson, Meredith Edwards, Paul Rodgers, Eric Portr, Rober Gillespie, Alan Dobie, Ann Todd, Laurence Hardy, Geoffrey Chater, Donald moffatt, Aubrey Morris, Brian Rawlinson, Loretta Davett, Eleanore Bryan, Gwen Cherrell, Bunny May, Mary Hignett.

Creative cast. Designer: Audrey Cruddas; music: Brian Easdale.

1955

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
10	<i>Julius Caesar</i>	<i>Julius Caesar</i>	The Old Vic, UK	Michael Benthall	English	22 August	Royal Lyceum Theatre

Cast. John Woodvine, Charles Gray, Clifford Williams, Gerald Cross, Jack Gwillim, Rosemary Harris, John Neville, Job Stewart, Paul Rogers, Richard Wordsworth, Denis Holmes, Dudley Jones, David Saire, John Wood, Harold Kasket, James Villiers, Wendy hiller, Edward Harvey, Tom Kneebone, Ronald Allen, Derek Francis , Bryan Pringle, Keith Taylor, John Greenwood, Aubrey morris, John Fraser, Dudley Jones, Derek Francis, Clifford Williams, Anthony White, Denis Holmes, Derry Nesbitt, Job Stewart, Aubrey Morris, Ronald Allen.

Creative cast. Setting and costumes: Audrey Cruddas; music and orchestra director: Frederick Marshall.

1956

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
11	<i>Henry V</i>	<i>Henry V</i>	Stratford Ontario Festival Company, Canada	Michael Langham	English	28 August	Assembly Hall

Cast. William Needles, Christopher Plummer, William Shatner, Grant Reddick, Robert Goodier, Tony Van Bridge, Donald Davis, William Hutt, Robert Christie, Bruce Swerdfager, Richard Easton, Max Helpmann, Robert Christie, David Gardner, Eric House, Ted Follows, Roland Hewgill, Bruce Swerdfager, Richard Easton, Douglas Rain, Douglas Campbell, Bruno Gerussi, Tony Van Bridge, Robin Gammell, Gratien Gelinas, Roger Garceau, Lloyd Bchner, Jean Louis Roux, Gabriel Gascon, Jean Gascon, Jean Coutu, Aime Major, guy Hoffman, Eleanor Stuart, Germaine Giroux, Helene Winston.

Creative cast. Setting: Tanya Moiseiwitsch; music: Louis Applebaum; artists consultant: Tyrone Guthrie.

1958

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
12	<i>Twelfth Night</i>	<i>Twelfth Night</i>	The Old Vic, UK	Michael Benthall	English	25 August	Assembly Hall
Cast. John Humphry, Thomas Johnston, Peter Cellier, Barbara Jefford, David Gardner, Joss Ackland, Judi Dench, John Neville, Dudley Jones, Jane Downs, Richard Wordsworth, Gerald harper, Oliver Neville, James Culliford.							
Creative cast. Designer: Desmond Heeley; music: Gordon Jacob; musical director: Frederick Marshall.							

1961

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
13	<i>King John</i>	<i>King John</i>	The Old Vic Company, UK	Petter Potter	English	7 September	Assembly Hall
Cast. Maurice Denham, Paul Daneman, Gilbert Wynne, David Bird, Stephen Moore, Michael Turner, Brian Hawksley, Michael Goodlife, Leader Hawkins, Roger Grainger, Victor Winding, Robert Eddison, Jerome Willis, Robert Atkins, Walter Hudd, William mcallister, Charles West, Maurice Good, David Tudor-Jones, Brian Spink, Peter Ellis, Maurice Good, Rosalind Atkinson, Maxine audley, Sylvia Coleridge, Jane Downs.							
Creative cast. Designer: Audrey Cruddas; composer: Peter Racine Fricker.							

1962

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
14	<i>Troilus and Cressida</i>	<i>Troilus and Cressida</i>	Royal Shakespeare Company/Royal Shakespeare Theatre, Stratfor-on-Avon, UK	Peter Hall	English	20 August	Lyceum Theatre
Cast. Trevor Martin, Donald Layne-Smith, Derek Godfrey, Ian Holm, Shaun Curry, Roger Chroucher, Mark Moss, Brian Smith, Edward Argent, John hussy, Dorothy Tutin, Max Adrian, Sonia Fraser, Cherry Morris, Roger Croucher, Paul Dawkins, Ian Ricketts, John Nettleton, Michael Hordern, Roy Dotrice, Patrick Allen, Ken Wynne, Peter Mcenery, David Buck, Gardon Gostelow, Maxine Audley.							
Creative cast. Design: Leslie Hurry; music: Humphrey Searle; lightning: John Wyckham; music director: Brian Priestman.							

1964

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
15	<i>Henry IV</i>	<i>Henry IV</i>	Theatre Workshop, UK	Joan Littlewood	English	17 August	Assembly Hall

Cast. Howard Goorney, Richard Curnock, Brian Murphy, Peter Dalton, George Sewell, Ian Paterson, George A. Copper, Frank Coda, Victor Spinetti, Julian Glover, George Sewell, Larry Dann, Richard Curnock, Murray Melvin, Howard Goorney, Brian Murphy, Ian Paterson, Myvanwy Jenn, Colin Kemball, Avis Bunnage, Larry Dann, Jeremy Spenser, Peter Dalton, Richard Curnock, Victor Spinetti, Murray Melvin, Peter Dalton, Colin Kemball, Richard Curnock.

Creative cast. Designer: John Bury; costumes: Una Collins; musical direction: Alfred Ralston.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
16	<i>Henry V</i>	<i>Henry V</i>	The Bristol Old Vic, UK	Val May	English	24th of August	Lyceum Theatre

Cast. Richard Pasco, David Dodimead, Michael Fleming, Noel Thorpe-Tracey, Richard Mayes, Charles Pemberton, Leader Hawkins, James Cossins, Julian Battersby, Michael Quinto, Michael Jayston, Charles Pemberton, Julian Curry, Peter Baldwin, Russell Hunter, James Cossins, Frank Middlemass, Michael Jayston, Alan Collins, Julian Curry, Christopher Benjamin, Stanley Bates, Terrence Hardiman, James Cossins, Julian Battersby, Anthony Vogel, Geoffrey Toone, Noel Thorpe-Tracey, Sebastian Breaks, Alan Collins, Alan Knight, Eithne Dunne, Rowena Cooper, Barbara Leigh-Hunt, Eithne Dunne, Bonnie Hurren, Joy Ring.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
17	<i>Love's Labour's Lost</i>	<i>Love's Labour's Lost</i>	The Bristol Old Vic, UK	Val May	English	25 August	Lyceum Theatre

Cast. David Dodimead, Richard Pscó, Michael Jayston, Peter Baldwin, Julian Curry, Russell Hunter, Christopher Benjamin, Stanley Bates, Jennie Woodford, Terrence Hardiman, Eithne Dunne, Barbara Leigh-Hunt, Rowena Cooper, Bonnie Hurren, Michael Fleming, Julian Battersby, Michael Quinto, Frank Middlemas, James Cossins, Leader Hawkins, Alan Knight, Antony Vogel, Alan Collins, Sebastian Breaks, Charles Pemberton, Joy Ring, Noel Thorpe-Tracey.

Creative cast. Setting and costumes: Michael Annals.

1965

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
18	<i>Macbeth</i>	<i>Macbeth</i>	Traverse Festival Productions, UK	Michael Geliot	English	23 August	Assembly Hall

Cast. Rosemary Davey, Brigit Forsyth, Anne Raitt, Donald Bisset, Ian Paterson, Henry Stamper, Alex Allan, Alex McAvoy, Leonard Maguire, Robert James, James Fairley, Meg Wynn Owen, Lee Menzies, Duncan Macrae, Matt McGinn, Jeremy Young, Robin John, George Cormack, David Kincaid, Matt McGinn, Annabel Barton, Jennifer Angus, Donald Bisset, Katy Gardiner, David Strong, George Cormack, Henry Stamper, John Lancaster, Robin John.

Creative cast. Designer: Annena Stubbs; associate director: John Broome; lighting designer: Francis Reid; music: Guy Woolfenden; sound effects: David Collinson.

1966

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
19	<i>The Winter's Tale</i>	<i>The Winter's Tale</i>	Pop Theatre, UK	Frank Dunlop	English	22 August	Assembly Hall

Cast. David Weston, Esmond Knight, David Sumner, Laurence Harvey, Mora Redmond, Simon Orr, Cherry Morris, Janet Moffatt, David Orr, Cherry Morris, Alan Foss, Diana Churchill, Edward Jewesbury, Michael Irving, Terry Palmer, Garvin Reed, Edward Jewesbury, John Gray, Jim Dale, David Weston, Jane Asher, Joanna Wake, Joy Ring, Chairman Eyre, Suzanne Mockler, Joy Ring, Chairman Eyre, Suzanne Mockler, Patricia Kneale, Tom Baker, Gavin Reed, Michael Irving, Tom Barker, Michael Murray, John Truscott, Ian Dempsey, David Pia, Neil Henderson.

Creative cast. Scenery and costumes: Carl Toms; music: Jim Dale; lightning: Francis Reid; dances: Joanne Steward; scenery and costumes assistant: Paul Colbeck; director assistant: Terry Palmer.

1967

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
20	<i>A Midsummer Night's Dream</i>	<i>A Midsummer Night's Dream</i>	Pop Theatre, UK	Frank Dunlop	English	21 August	Assembly Hall

Cast. Robin Bailey, Cleo Laine, Edward Jewesbury, Denise Coffey, Peter Gilmore, Job Stewart, Anna Gilcrist, Andrew Robertson, Cleo Laine, Hywel Bennett, Edward Arthur, Bill Jarvis, Suzanne Mokler, Richard Smith, Bernard Bresslaw, Jim Dale, Graham James, Alan Foss, Albert Rofrano, Gavin Reed, William Allen, Alfred Buchan, Jonty Miller, Charles Paton, Murray Dale, Ethel Farrugia, David Clayton, John Milligan, Michael Cossar, Raymond Rennie.

Creative cast. Design: Carl Toms; music: John Dankworth; lightning: Charles Bristow; dances: Riggs O'Hara.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
21	<i>Macbeth in Camera, A Didactic Comedy</i>	<i>Macbeth</i>	Vogaye Theatre, UK	Harold Lang	English	28 August	Church Hill Theatre

Cast. Nicholas Ammer, Greville Hallam, David Kelsey, Geoffrey Keir.

1968

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
22	<i>Hamlet</i>	<i>Hamlet</i>	69 Theatre Company, UK	Caspar Wrede	English	19 August	Assembly Hall

Cast. Glyn Owen, Dilys Hamlet, Tom Courtenay, Trevor Peacock, Kiffer Weisselberg, Jeffrey Wickham, John Nettles, Anna Calder-Marshall, David Horovitch, David Carson, Ian Marter, Geoffrey Case, Malcolm Rennie, John Donovan, Russell Hunter, John Donovan, Edgar Wreford, Christopher Cabot, Russell Hunter, Ian Marter, Paul Sanders, John Donovan, Geoffrey Case, Malcolm Rennie, Edgar Wreford.

1969

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
23	<i>Richard II</i>	<i>Richard II</i>	Prospect Productions, UK	Richard Cottrell	English	25 August	The Assembly Hall

Cast. Ian McKellen, Paul Hardwick, Robert Eddison, Timothy West, Terence Wilton, Stephen Grief, Richard Morant, Trevor Martin, Myles Reithermann, David Calder, Michael Spice, Andrew Crawford, Luke Hardy, Peter Bourne, Colin Fisher, Peter Bourne, James Laurenson, Michael Godfrey, David Nicholas, John Cording, Jeremy Nicholas, David Nicholas, Nicolas Olivier, William Smith, Lucy Fleming, Peggy Thorpe-Bates, Charmian Eyre.

Creative cast. Costumes design: Tim Goodchild; lightning: John B. Read; music: Benjamin Pearce Higgins.

1970

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
24	<i>Much Ado About Nothing</i>	<i>Much Ado About Nothing</i>	Prospect Theatre Company, UK	Toby Robertson	English	24 August	Assembly Hall

Cast. John Byron, James Faulkner, Barbara Weing, Sylvia Syms, Timothy West, John Neville, John Castle, Henry Moxon, Julian Glover, Peter Clay, Paul Stender, John Rogan, Tim Piggott-Smith, Pamela Miles, Carol Gillies, Bryan Pringle, Clifford Rose, Joseph Charles, George Baizley, Nigel Crewe.

Creative cast. Design: Robin Archer; music: Alexander Faris; lightning: John B. Read; dances: Virginia Mason.

1971

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
25	<i>The Comedy of Errors</i>	<i>The Comedy of Errors</i>	The Young Vic, UK	Frank Dunlop and Peter James	English	23 August	Haymarket Ice Rink

Cast. Alex MacAvoy, Edward Jewesbury, Sam Kelly, Edward Fox, Andrew Robertson, Gavin Reed, Seymour Matthews, David Wynn, Ian Trigger, Paul Brooke, Charmian Eyre, Ray Davis, Ian Trigger, Denise Coffey, Alison Groves, Julia McCarthy, Joanna Wake, Joan Heal, Barbara Courtney, David Carnegie, Jim Finnie, Allan MacKay, David Wynn, Iain Dunn, Stephen Young, Adrew J. Ross, George Stoddart.

Creative cast. Design: Nadine Baylis; lighting: Derek J. Brown; dances: Corporal Martin Wilson of G London and the Scottish Company 1/15 Highland.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
26	<i>King Lear</i>	<i>King Lear</i>	Prospect Theatre Company, UK	Toby Robertson	English	23 August	Assembly Hall
<p>Cast. Trevor Martin, John Bailey, Matthew Long, Timothy West, Caroline Blakiston, Diane Fletcher, Fiona Walker, Michael Griffiths, Terence Bayler, James Snell, Walter McMonagle, John Shrapnel, Michael Graham Cox, Henry Moxon, Ronnie Stevens, Walter McMonagle, James Snell, Tim Barker, Jonathan Brooke, Kit Jackson, David Rome, Ronald Smerczack, Henry Moxon, Peter Clough, James Snell.</p> <p>Creative cast. Director assistants: Kenny McBain, David Nicholas; stage design and costumes: Robin Archer; music: Carl Davis; lightning: Michael Outhwaite; fights: Colin Fisher.</p>							

1972

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
--*	<i>The Comedy of Errors</i>	<i>The Comedy of Errors</i>	Young Vic, UK	Frank Dunlop and Peter James	English	25 August	Haymarket Ice Rink
<p>Cast. Alex MacAvoy, Peter Reeves, Gary Bond, Richard Kane, Andrew Robertson, Gavin Reed, David Wynn, Jeremy James-Taylor, Ian Trigger, Paul Brooke, Riggs O'Hara, Ian Charleson, Ian Trigger, Denise Coffey, Alison Groves, Julia McCarthy, Joanna Wake, Joan Heal, Barbara Courtney, Jim Finnie, Christopher Hamel-Cooke, Jeremy James-Taylor, Iain Dunn, Allan MacKay, Andrew J. Ross, George Stoddard.</p> <p>Creative cast. Design: Nadine Baylis; lighting: Derek J. Brown; dances: Corporal Martin Wilson of G London and the Scottish Company 1/15 Highland.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
27	<i>Twelfth Night</i>	<i>Twelfth Night</i>	Citizens' Theatre, UK	Giles Havergal	English	1 September	Assembly Hall
<p>Cast. Jonathan Kent, Celia Foxe, Jeremy Blake, Chris Brown, Ian McDiarmid, James Aubrey, Angela Chadfield, Mike Gwilym, Jeremy Blake, Douglas Heard.</p> <p>Creative cast. Designer: Philip Prowse; lightning designer: Gerry Jenkinson.</p>							

1973

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
28	<i>Pericles, Prince of Tyre</i>	<i>Pericles, Prince of Tyre</i>	Prospect Theatre Company, UK	Toby Robertson	English	20 August	Lyceum Theatre
<p>Cast. Willoughby Goddard, Harold Innocent, Jan Wters, John Bowe, Robert Swales, Robin Sachs, Barry Warren, Rupert Frazer, David Mayberry, Ronnie Stevens, Derek Jacobi, Jamie MacDonald Reid, John Cording, Henry Moxon, Trevor Martin, Marilyn Taylerson, Henry Szeps, James Hunter, Tim Barker, Michael David, Patricia Gerrard, Frank Mughan, Timothy Davies, Penelope Potter, Rupert Frazer.</p> <p>Creative cast. Design: Robin Archer; music: Carl Davis; choreography: Eleanor Fazan; lighting: Michael Outhwaite.</p>							

1975

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
29	<i>As You Like It</i>	<i>As You Like It</i>	Nottingham Playhouse, UK	Peter Gill	English	1 September	Lyceum Theatre
<p>Cast. John Price, Leslie Sarony, David Bailie, Malcolm Ingram, Garry McDermott, Susan Tracy, Jane Lapotaire, Alun Armstrong, Peter Myers, Paul Dawkins, Patrick Holt, Archie Tew, Malcolm Ingram, Matthew Scurfield, Matthew Scurfield, Anthony Douse, James Hazeldine, John Normington, Susan Porrett, Leslie Sarony, Caroline Hutchison, Matthew Scurfield, Malcolm Ingram, Stuart Gordon, Phil Harrison.</p> <p>Creative cast. Costumes: Deidre Clancy; music: George Fenton; lighting: Rory Dempster; assistant director: Michael Joyce.</p>							

1976

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
30	<i>Measure for Measure</i>	<i>Measure for Measure</i>	Edinburgh Festival, Birmingham Rep, UK	Stuart Burge	English	23 August	Assembly Hall
<p>Cast. Bernard Lloyd, Peter Vaughan, David Burke, David Suchet, Roy Finn, Michael Jackson, Ursula Smith, Russell Hunter, Richard Butler, William Lindsay, Janet Maw, Alan Rickman, Anna Calder-Marshall, Eliabeth Revill, Susan Parriss, James Irwin, Roger Kemp, Allan Corduner, Elizabeth Power, Chris Ryan, David Foxxe, Derek Ware, John Rainer, Michael Criswell, Federick Marks, Martin Milman, James Saxon, Michael Tracy, Alan Campbell, James Fowler, Robert Frost, Perry Lewis.</p> <p>Creative cast. Associate director: Michael Wearing; design: Robin Archer; lighting: Robert Ornbo; music: John Leach; musician: John Leach.</p>							

1977

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
31	<i>Antony and Cleopatra</i>	<i>Antony and Cleopatra</i>	Prospect Theatre, UK	Toby Robertson	English	21 August	Assembly Hall
Cast. Alec McCowen, Derek Jacobi, John Nettleton, Rupert Fraer, Timothy West, John Rowe, Paul Vaughan Teague, Kenneth Gilbert, David Shaughnessy, Robert Eddison, Jeffrey Daunton, Philip York, Rupert Frazer, Neil McCaul, Jeffrey Daunton, Michael Howarth, Philip Bloofield, Robert Eddison, Andrew Seear, Terence Wilton, Michael Howarth, Dorothy Tutin, Bernice Stegers, Zöe Hicks, Suzanne Bertish, Philip Bloomfield, Graeme Edler, Clive Gilbertson.							
Creative cast. Designer: Nicholas Georgiadis; music: Donald Fraser; choreography: William Louthier; lighting: Mick Hughes.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
32	<i>Hamlet</i>	<i>Hamlet</i>	Prospect Theatre, UK	Toby Robertson	English	5 September	Assembly Hall
Cast. Timothy West, Barbara Jefford, Derek Jacobi, John Nettleton, Terence Wilton, Suzanne Bertish, Jeffrey Daunton, David Shaughnessy, Jeffrey Daunton, John Rowe, Neil McCaul, John Turner, Graeme Edler, Alice Stopcynski, Rupert Frazer, Paul Vaughan, Teague, Andrew Seear, John Turner, John Nettleton, Paul Vaughan, Kenneth Gilbert, Philip Bloomfield, Rupert Frazer, Kenneth Gilbert.							
Creative cast. Design: Robin Archer; music: Donald Fraser; choreography: William Louthier; fights: Ian McKay; lightning: Mick Hughes.							

1978

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
33	<i>The Tempest</i>	<i>The Tempest</i>	Edinburgh Festival Productions, UK	David Giles	English	20 August	Assembly Hall
Cast. William Whymper, Desmond Adams, Alan Dobie, Rod Beecham, Jack Galloay, Paddy Ward, Colin Spaul, Richard Easton, Colin Farrell, Jeffrey Holland, Janet Maw, Adam Bareham, Amrilyn Taylerson, Janice Halsey, Holly Wilson, Martin Sadler, Alec Bregonzi.							
Creative cast. Designer: Kenneth Mellor; costume designer: Pauline Whitehouse; lighting designer: Keith Edmundso.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
34	<i>A Midsummer Night's Dream</i>	<i>A Midsummer Night's Dream</i>	Edinburgh Festival Productions, UK	David Giles	English	24 August	Assembly Hall
Cast. Richard Easton, Alec Bregoni, Adam Bareham, Desmond Adams, Colin Spaul, Paddy Ward, Jeffrey Holland, Alan Dobie, Colin Farrell, Rod Beacham, William Whymper, Marilyn Taylerson, Janet Maw, Holly Wilson, Richard Easton, Marilyn Taylerson, Jack Galloway, Martin Sadler, Colin Spaul, Janice Halsey.							
Creative cast. Designer: Kenneth Mellor; costume designer: Pauline Whitehouse; lighting designer: Keith Edmundson.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
35	<i>Twelfth Night</i>	<i>Twelfth Night</i>	Royal Shakespeare Company, UK	John Amiel	English	21 August	Daniel Stewart's and Melville College (Queensferry Road)
Cast. Edward Petherbridge, Alec Wallis, Clyde Pollitt, Emily Richard, Griffith Jones, Ian McKellen, Roger Rees, Christopher Hancock, Suzanne Bertish, Bob Peck, Patrick Godfrey, Jeremy Blake.							
Creative cast. Designer: John Napier; music: Henry Ward; lightning: Brian Harris; pianist: Alec Wallis							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
36	<i>Troilus and Cressida</i>	<i>Troilus and Cressida</i>	Bristol Old Vic Company, UK	Richard Cottrell	English	20 August	Assembly Hall
Cast. Robert O'Mahoney, James Cairncross, William Hoyland, Clive Wood, Greg Martyn, Daniel Day Lewis, Jonathan Kent, Miles Anderson, Albie Woodington, John Warner, David Foxe, Christopher Hurst, Leo Wringer, Meg Davies, Sarah Collier, Caroline Holdaway, Elizabeth Richardson, Andrew Hilton, Patrick Connor, Peter Postlethwaite, James Cairncross, Michael Derrington, Sean Scanlan, Jack Klaff, Ian MacKenzie, Nigel Cooke, Daniel Day Lewis, Christopher Hurst, Mark Lambert, Robert Reynolds, Albie Woodington.							
Creative cast. Designer: John McMurray; sound: Craig Neil; lighting designer: Francis Reid; composer for music for Act III: Henry Ward; fight director: Malcolm Ranson; wigs designer: Peter Owen.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
37	<i>Richard III</i>	<i>Richard III</i>	Rustaveli Company, URSS	R. Sturua	Georgian	22 August	Royal Lyceum Theatre
<p>Cast. A. Makharadze, M. Ninidze, M. Tsiklauri, G. Kharabadze, R. Chkhikvadze, A. Khidasheli, G. Gregechkori, V. Ninidze, D. Chkhikvadze, S. Lagidze, K. Kavsadze, B. Kobakhidze, K. Sakandelidze, R. Mikaberidze, Dzh Gaganidze, E. Sakhlukhutsishvili, S. Kanchelli, M. Chakhava, M. Tbileli, N. Pachuashvili.</p> <p>Creative cast. Assistant director: B. Mirianashvili; designer: M. Shvelidze; music composer: G. Kancheli; choreography: Yu Zaretski; orchestra leader: L. Sikmashvili; stage manager: L. Dzhlantashvili; Translation: Z. Kiknadze.</p>							

1980

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
38	<i>Henry IV Part One</i>	<i>Henry IV Part One</i>	The Royal Shakespeare Company, UK	Bill Alexander	English	25 August	Daniel Stewart's and Melville College
<p>Cast. Bernard Lloyd, David Rintoul Martin Howells, John Hartley, Peter Holmes, John Burgess, Stuart Wilson, Juliet Stevenson, Willoughby Gray, Andrew Jarvis, Patti Love, James Garbutt, Ken Drury, Rhys McConnochie, David Shaw-Parker, Alfred Marks, Simon Haywood, Tim Stern, Martin Howells, Barbara Jefford, Andrew Jarvis, Ken Drury.</p> <p>Creative cast. Designer: Douglas Heap; assistant director: Stuart Mungall; lighting: Brian Wigney; sound: John A. Leonard; fights: Malcolm Ranson; voice work: Barbara Thomas; assistant designer: Gerard Howland; music arranged by: David Shaw-Parker.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
39	<i>Henry IV Part Two</i>	<i>Henry IV Part Two</i>	The Royal Shakespeare Company, UK	Bill Alexander	English	26 August	Daniel Stewart's and Melville College
<p>Cast. Bernard Lloyd, David Rintoul, Martin Howells, David Shaw-Parker, Simon Haywood, Andrew Jarvis, John Hartley, Stuart Wilson, Rhys McConnochie, James Garbutt, Martin Howells, John Burgess, Simon Haywood, John Hartley, Peter Holmes, Juliet Stevenson, Simon Haywood, Alfred Marks, Tim Stern, Patti Love, Willoughby Gray, Ken Dury, Simon Haywood, John Hartley, Stuart Wilson.</p> <p>Creative cast. Designer: Douglas Heap; assistant director: Stuart Mungall; lighting: Brian Wigney; sound: John A. Leonard; fights: Malcolm Ranson; voice work: Barbara Thomas; assistant designer: Gerard Howland; music arranged by: David Shaw-Parker.</p>							

1981

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
40	<i>As You Like It</i>	<i>As You Like It</i>	Birmingham Repertory Theatre, UK	Clive Perry	English	16 August	Assembly Hall
<p>Cast. Denys Hawthorne, Denis Holmes, Floyd Bevan, Kevin Quarmby, Nickolas Grace, Christopher Brown, David Rintoul, Mason Taylor, Tano Rea, Robin Wentworth, William Relton, John Quentint, Paul Imbusch, Reece Dinsdale, Pat Doyle, Mason Taylor, Lynn Dearth, Alice Krige, Yvonne Edgell, Nichola McAuliffe, Mark Wynter, Steven O'Hara, Simon Short, James Hair, Jamie Sturgeon, Jenny Michelmroe, Caroline Ashbourne, Tricia Deighton, Jan Hartley, Annie Wensak, Carole Brooke, Christine Taylor, Kevin Quarmby, Floyd Bevan.</p> <p>Creative cast. Set design: Poppy Mitchell; costume design: Hugh Durrant; lightning design: Brian Harris; fight director: Ian McKay; choreographies: Stuart Hoops; assistant choreographer: Lynne Hockney; musical director: Grant Hossack; incidental music composer: Grant Hossack.</p>							

1985

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
41	<i>Macbeth</i>	<i>Macbeth</i>	Tadao Nakane and the Toho Company, Japan	Yukio Ninagawa	Japanese	22 August	Royal Lyceum Theatre
<p>Cast. Mizuho Suzuki, Takayaki Sugo, Eiichi Seike, Mikijiro Hira, Musane Tsukayama, Akira Nakao, Mikio Shimizu, Ko Ikedo, Susumu Kakuma, Ryuzaburo Otomo, Ken Yamabi, Tsukasa Nakagoshi, Yukinaga Shiraishi, Masatoshi Murakami, Yosuke Katayama, Michisuke Ida, Tatasumi Aoyama, Komaki Kurichara, Yoko Shibamura, Mayuko Aoyama, Tokusaburo Ardashi, Goro Daimon, Shijaku Nakamura, Masafumi Senoo, Naoyuki Fuchino, Yozo Ashizawa, Kazuhiro Kikuchi, Yushi Sato, Chiro Ito, Fujiro Higashi, Kiko Miyata, Michiyo Yamamoto.</p> <p>Creative cast. Translation: Yushy Odajima; costume design: Jasaburo Tsujimara; stage design: Kappa Seno; lightning design: Sumio Yoshii; choreography: Kinnosuke Hanayagi; sound effects: Akira Honma; fight arranger: Masahiro Kunii; production: Tadao Nakane/Toho Co. Ltd.</p>							

1986

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
42	<i>Hamlet</i>	<i>Hamlet</i>	The Oxford Playhouse Company, UK	Richard Williams	English	21 August	Assembly Hall
<p>Cast. David Michaels, Thomas Branch, Michael Garner, Charles Bartholomew, Malcolm Rennie, Alexander Hardy, Colin Bruce, Richard Kay, David Threlfall, Jean marsh, Sarah Berger, John Rolfe, Ian Reddington, Peter Macqueen, Christopher Whittingham, Clare Holman, David Michaels, Matthew Line, Thomas Branch, Richard Townhill.</p> <p>Creative cast. Designer: Nadine Baylis; lightning and sound design: Raymond Cross; composer: Joanna MacGregor; assistant director: Debbie Shewell; fight director: Peter Macqueen; movement: Sara Van Beers.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
43	<i>Troilus and Cressida</i>	<i>Troilus and Cressida</i>	43, Germany	Troilus and Cressida	German (simultaneous translation available)	17 August	King's Theatre
<p>Cast. Herbert Sievers, Hans-Peter Reinecke, Marti Seinfert, Stefan Lisewski, Peter Tepper, Wolfgang Holz, Franz Viehmann, Hein Trilling, Jürgen Watzke, Arno Wyzniewski, Dieter Knaup, Achim Petry, Peter Bause, Alejandro Quintana, Hermann Beyer, Jaecki Schwarz, Manuel Soubeyarnd, Ekkehard Schall, Johannes Conrad, Erhard Köster, Herbert Olschok, Angelika Waller, Renate Richter, Corinna Harfouch, Karl-Maria Steffens, Siegfried Meyer.</p> <p>Creative cast. Translation: Manfred Wekwerth; music: Rainer Böhm; set: Manfred Grund; costumes: Klaus Noack; conductor: Rainer Böhm; technical director: Walter Braunroth; Make up: Werner Strauchmann; costume design: Christine Stromberg; collaboration on direction: Alejandro Quintana; director's assistants: Gabriele Jander, Gisa Stoll, Margit Vestner; assistant to the designer: Jochen Max; live percussion: Kurt Grieger and Mike-Torsten Kuhnt.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
44	<i>Kunju Macbeth</i>	<i>Macbeth</i>	China	—	Chinese with English subtitles	25 August	Leith Theatre

1988

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
45	<i>The Tempest</i>	<i>The Tempest</i>	Ninagawa Theatre Company, Japan	Yukio Ninagawa	Japanese, English surtitles	17 August	Playhouse Theatre
<p>Cast. Hruhiko Jo, Tuko Tanaka, Takeshi Wakamatsu, Kazunaga Tsuji, Kazuhisa Seshimo, Hisashi Htakeyama, Tatsumi Aoyama, Takya Fujisaki, Yoshihiro Osaka, Yoji Matsuda, Yutaka Matsushige, Kenichi Ishii, Goro Daimon, Nobuyuki Tachi, Koichi Yoshida, Hirokazu Aoyaa, Yoji Matsuda, Tokusaburo Arashi, Matanosuke Nakamura, Kenji Bando, Hiroshi yanaka, Akira Yamaguchi, Mataichi Nakamura, Suketaro hanayagi, Ken Osawa.</p> <p>Creative cast. Translation: Yushi Osashima; producer: Tadao Nakane; set: Toshiaki Suzuki; lighting design: Tamotsu Harada; costumes: Lily Komine; sound effects: Akira Homma; choreography: Kinnosuke Hanayagi; Japanese Drum: Hiromitsu Katada; music: Ryudo Uzaki; stage managers: Takayuki Yamada, Akihito Kama and Tsukasa Nakasoshi; company manager: Yoshitsugu Yokoyama</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
46	<i>A Midsummer Night's Dream</i>	<i>A Midsummer Night's Dream</i>	Royal Exchange Theatre, UK	Gregory Hersov	English	15 August	Assembly Hall
<p>Cast. Stuart Richman, Anna Savva, Roy Heather, Caroline Milmo, Adam Kotz, Robert Clare, Susan Spiegel, David Kiernan, Kenneth Cranham, Fiona Victory, Peter Lindford, John Bateman, Gillian Winn, Gillian Winn, David Allister, Graham Sinclair, David Keys, Phillip Walsh, Roy Heather, Stephen Boyes.</p> <p>Creative cast. Set designer: Iez Brotherston; costume designer: David Short; music: Mark Vibrans; choreographer: Stuart Hopps; lighting designer: Rick Fisher; sound designer: Tim McCormick.</p>							

1989

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
47	<i>Macbeth</i>	<i>Macbeth</i>	Bremer Theatre, Germany	Johann Kresnik	Dance theatre	—	King's Theatre
<p>Cast. Joachim Siska, Susana Ibanez, Maverick Quek, Harald Beutelstahl, Amy Coleman, Regine Fritschi, Kate Antrobus, Roberto A. Giovanetti, Susan Barnett, Pearl Seppanen, Regina Neuffer, Bettina Fricke, Henry M. Bailey, Jean Chaize, Jeffrey Seppanen, Hartmut Stock, Gernot Frischling.</p> <p>Creative cast. Design: Gottfried Helnwein; costumes: Anne Steinertrich; dramaturgy: Dietrich Von Oertzen; assistant director: Bettina Rochow; pianists: Bettina Sutter, Hildegard Kleeb; choral director: Hans-Peter Seeling; technician: Alfred Babst; lighting: Jochen Semrau; sound: Wolfgang Freimuller and Andreas Legnar; photography: Gerd Amos.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
48	<i>Macbeth</i>	<i>Macbeth</i>	UK	John Bett	English	—	—

1990

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
49	<i>Kathakali: King Lear</i>	<i>King Lear</i>	Kathakali Theatre, India	Annette Leday and David McRuvie	Malayalam. The text is sung by the two singers on the stage	15 August	Royal Lyceum Theatre

Cast. Keehapadam Kumaran Nair, Kalamandalam Padmanabhan Nair, Sadanam Krishnankutty, Kalamandalam Unnikrishan Nair, Nelliode Vasudevan Namboodiri, Kalamandalam Manoj Kumar, Sadanam Annette Leday, Sedanam Bhasi, Hari Nelliode, Kalamandalam Haridas, Udyogomandal Damodaran, Matanur Sankara, Kottaikal Ravindran, Bhaskaran Thrivikramam.

Creative cast. Adaptation: David McRuvie; Malayan version: Marumakan Raja; choreography: C. Padmanabhan Nair, K. Kumaran Nair; Music: K. P. Krishnankutty Poduval; production: Association Keli, Paris; lighting: Gerard Espinosa.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
50	<i>A Midsummer Night's Dream</i>	<i>A Midsummer Night's Dream</i>	The Renaissance Theatre Company and Burmah Group, US	Kenneth Branagh	English	6 August	King's Theatre

Cast. Christopher Armstrong, Kenneth Branagh, Richard Briers, Ann Davies, Max Gold, Gerard Horan, Karl James, Edward Jewesbury, Bryan Kennedy, James Larkin, Sue Long, Francine Morgan, Siobhán Redmond, Simon Roberts, Ethna Roddy, Emma Thompson, Jimmy Yuill.

Creative cast. Producer: David Parfitt; designer: Jenny Tiramani; lighting: Jon Linstrum; music: Patrick Doyle; fight director: Nicholas Hall; choreographer: Gillian Gregory; production manager: Nicholas Ferguson; assistant director: Tamar Thomas; text advisor: Russell Jackson.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
51	<i>King Lear</i>	<i>King Lear</i>	The Renaissance Theatre Company and Burmah Group, US	Kenneth Branagh	English	7 August	King's Theatre

Cast. Christopher Armstrong, Kenneth Branagh, Richard Briers, Ann Davies, Max Gold, Gerard Horan, Karl James, Edward Jewesbury, Bryan Kennedy, James Larkin, Sue long, Francine Morgan, Siobhán Redmond, Simon Roberts, Ethna Roddy, Emma Thompson, Jimmy Yuill.

Creative cast. Producer: David Parfitt; designer: Jenny Tiramani; lighting: Jon Linstrum; music: Patrick Doyle; fight director: Nicholas Hall; choreographer: Gillian Gregory; production manager: Nicholas Ferguson; assistant director: Tamar Thomas; text advisor: Russell Jackson.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
52	<i>Ubu Rey with scenes from Macbeth</i>	<i>Scenes from Macbeth</i> , adapted from Alfred Jarry and William Shakespeare.	52, Romania	Silviu Purcarete	Romanian	18 August	Empire Theatre

Cast. Ilie Gheorghe, Valler Dellakea, Angel Rababoc, Remus Margineanu, Tamara Popescu, Mirela Ciobaba, Ion Colan, Vldimir Juravle, Tudorel Petrescu, Lucian Albanezu, Theodor Marinescu, Costantin Cicort, Marian Negrescu, Anghel Popescu, Minela Zamfir, Roxana Pera, Tudor Gheorghe, Leni Pinteag-Homeag, Remus Margineanu, Natasa Raab, Gabriela Baci, Monica Modreanu, Lamia Belgian, Valeriu Dogaru, Smaragda Olteanu, Anca Baloiu.

Creative cast. Translation: Romulus Vulpescu and Ion Vineau; adaptation: Silviu Purcarete; design and costumes: Silviu Purcarete; composer: Nicu Alifantis; assistant director: Mirela Cioaba; lighting designer: Vadim Levinski; assistant designer: Gabriel Manescu; technical director: Mircea Varzaru; lighting technician: Ilie Craciunescu; sound technicians: Valentin Pirlogea and Florice Filip.

1993

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
53	<i>Julius Caesar</i>	<i>Julius Caesar</i>	A Salzburg Festival production, Germany	Peter Stein	German	1 September	Royal Highland Exhibition Hall
<p>Cast. Martin Benrath, Daniel Friedrich, Gert Voss, Oliver Stern, Hans Henning Heers, Heinrich Strobele, Gerhard Paul, Thomas Holtzmann, Hans Michael Rehberg, Branko Samarovski, Jörg Holm, Peter Neubauer, Kurt Meisel, Manfred Andrae, Werener Friedl, Hans Josef Eich, Wolfgang Schawrz, Walter Schmidinger, Karl Lieffen, Sven-Erik Bechtolf, Michael Mendl, Sylvan Pierre Leirich, Hermann Schmid, Frank Asmus, Marcus Kaloff, Carsten Voigt, Lusako Karonga, Joachim Paul Schulze, Dietrich Adam, Franz Xaver Zach, Timo Dierkes, Wolfgang Dehler, Hans Josef Eich, Franz aver Zach, Timo Dierkes, Tim Kramer, Rosel Zech, Elisabeth Orht.</p> <p>Creative cast. Translation: Peter Stein; set designer: Dionissis Fotopoulos; costume designer: Moidele Bickel; music: Peter Fischer; movement director: Frank Frey; fight director: Klaus Figge; producer: Felix Prader; director's assistant: Oliver Schündler.</p>							

1994

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
54	<i>Anthony and Cleopatra</i>	<i>Anthony and Cleopatra</i>	Berliner Ensemble, Germany	Peter Zadek	German	16 August	King's Theatre
<p>Cast. Gert Voss, Veit Schubert, Jaecki Schawr, Georg Bonn, Herman Beyer, Axel Werner, Uwe Bohm, Hans Fleischmann, Thomas Sicker, Hans-Peter Reinecke, Martin Seifert, Dieter Knaup, Götz Schulte, Rüdiger Kuhlbrodt, Rüdiger Kuhlbrodt, Thomas Sicker, Lothar Runkel, Urs hefti, Axel Werner, Georg Bonn, Stefan Lisewski, Urs Hefti, Nino Sandow, Deborah Kaufmann, Gaby Herz, Patrick Lanagan, Hans Fleischmann, Thomas Wendrich, Christoph Müller, Stefan Lisewski, Eva Mattes, Gaby Herz.</p> <p>Creative cast. Translation: Elisabeth Plessen; set designer: Wilfried Minks; costume designer: Norma Moriceu; artistic adviser: Joannes Grützke; playwrights: Bärbel Jaksch and Hartmut Gehrke-Tschudi; lightining: André Diot; music: Alexander Frey.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
55	<i>The Winter's Tale (Le Conte d'Hiver)</i>	<i>The Winter's Tale</i>	Centre Dramatique National Orléans-Loiret-Centre/Théâtre-Machine, France	Stéphane Braunschweig	French, English supertitles	23 Aug.	Royal Lyceum Theatre

Cast. Christophe Guichet, Olivier Cruveiller, Vincent Massoc, Pierre-Alain Chapis, Irina Dalle, Chantal Lavallée, Jean-Marc Eder, Yedwart Ingey, Sophie Daull, Léon Napias, Christophe Guichet, Vincent Massoc, Olivier Cruveiller, Irina Dalle, Sophie Daull, Lisa Erbes.

Creative cast. Translation: Jean-Michel Déprats, designers: Giorgio Barberio Corsetti and Stéphane Braunschweig; lighting designer: Marion Hewlett; music: Gualtiero Dazi; costume designer: Frédéric Rebuffat; director's assistant: Anne-Françoise Benhamou.

1995

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
56	<i>The Merchant of Venice</i>	<i>The Merchant of Venice</i>	Berliner Ensemble, Germany	Peter Zadek	German, English supertitles	29 August	Royal Lyceum Theatre

1997

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
57	<i>Measure for Measure</i>	<i>Measure for Measure</i>	Nottingham Playhouse, UK	Stéphane Braunschweig	English	11 August	Royal Lyceum Theatre

Cast. Jim Hooper, Roger Watkins, Paul Brennen, Danny Sapani, Peter Moreton, Harry Gostelow, Helen Blatch, Tony Cownie, Oscar Pearce, Jayne McKenna, Stephen Ventura, Harry Gostelow, Lisé Stevenson.

Creative cast. Costume designer: Thibault Vancaenenbroeck; lighting designer: Marion Hewlett; music: Gualtiero Dazi; assistant director: Jonathan Cocker; assistant designer: Alexandre de Dardel; literary collaborator: Nigel Gearing; music assistant: Kenan Trevien; sound design: Philip Haynes.

2000

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
58	<i>Hamlet</i>	<i>Hamlet</i>	Deutsches Schauspielhaus, Hamburg, Germany	Peter Zadek	German, English supertitles	30 August	Royal Lyceum Theatre
<p>Cast. Benjamin Cabuk, Barnaby Metschurat, Rüdiger Kuhlbrodt, Klaus Pohl, Otto Sander, Eva Mattes, Angela Winkler, Paulus Manker, Uwe Boh, Annett Renneberg, Knut Koch, Hermann Lause, Barnaby Metschurat, Rüdiger Kuhlbrodt, Sarah Ross.</p> <p>Creative cast. Translation: Elisabeth Plessen; stage design: Wilfried Minks; costume: Lucie Bates; lighting designer: André Diot; dramaturg: Bärbel Jaksch; fencing choreographer: Klaus Figge; make-up: Cornelia Wentzel; photographer: Roswitha Hecke.</p>							

2002

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
59	<i>Macbeth</i>	<i>Macbeth</i>	Ro Theater, the Netherlands	Alize Zandwijk	Dutch, English supertitles	20 August	Royal Lyceum Theatre
<p>Cast. Steven Van Watermeulen, Herman Gilis, Joop Keesmaat, Marc De Corte, Paul R. Kooij, Jaqueline Blom, Guus Dam, Esther Scheldwacht, Betul Ugurlu, Laila Holieerhoek, Esther Shceldwacht, Skip Seesing.</p> <p>Creative cast. Translation: Hugo Claus; adaptation: Alize Zandwijk; dramaturg: Erwin Jans; set designer: Thomas Rupert; costume designer: Valentina Kempynck and Roelie Westendorp; lighting designer: Casper Leemhuis; music designer: Wim selles.</p>							

2003

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
60	<i>Hamlet</i>	<i>Hamlet</i>	Birmingham Repertory Theatre and EIF, UK	Calixto Bieito	English	20 August	Royal Lyceum Theatre
<p>Cast. Nicholas Aaron, George Anton, George Costigan, Karl Daymond, Matthew Douglas, Diane Fletcher, Rupert Frazer, Rachel Pickup, Lex Shrapnel.</p> <p>Creative cast. Version: Xavier Zuber; designers: Ariane Isabell Unfried and Rifail Ajdarpasic; lighting designer: Rick Fisher; assistant director: Carlos Wagner; fight director: Nicholas Hall; casting director: Siobhan Bracke; dance tutor: James Cooper; original music and songs: Karl Daymond.</p>							

2006

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
61	<i>Troilus and Cressida</i>	<i>Troilus and Cressida</i>	EIF and Royal Shakespeare Company, UK	Peter Stein	English	14 August	King's Theatre

Cast. Athur Cox, Henry Pettigrew, Paul Jesson, Simon Armstrong, Annabel Scholey, Richard Clothier, Adam Levy, Roger May, Ian Hogg, John Franklyn-Robbins, David Yelland, John Kane, Richard Wills-Cotton, Ian Hughes, Julian Lewis Jones, Vincent Regan, Oliver Kieran-Joes, Jeffry Wickham, Kate Miles, Rachel Pickup, Charlotte Moore, Jonathan Thomson, Tom Poulson, Stephen Hagan, Kle Redmond Jones, Patrick Knowles, Sean McConagy, Danny Seldon,

Creative cast. Set designer: Ferdinand Wögerbauer; costume designer: Anna Maria Heinrich; lighting designer: Japhy Wideman; fight director: Malcolm Ranson; sound: Ferdinando Nicci; casting directory: Joyce Nettles; assistant director: Emma Stuart

2011

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
62	<i>King Lear, after William Shakespeare</i>	<i>King Lear</i>	Contemporary Legend Theatre, Taiwan	Wu Hsing-Kuo	Mandarin, English supertitles	13 August	Royal Lyceum Theatre

Cast. Writer, director and performer: Wu Hsing-Kuo.

Creative cast. Adaptation: Wu Hsing-kuo; musicians: Chen Ching-tsung, Liu Ta-peng, Chang Li-ping, Liang Chia-ning, Yin Wan-chin, Wu Chen-han, Yeh Chuh-ming, Liu Yao-Yuan, Diao Peng; producer: Lin Hsiu-wei; costume designer: Tim Yip; set designer: Chang Wang; lighting designers: Tommy Wond and Wong Choo-yeen; composer: Lee Yi-chin; signing arrangers: Lee Men and Wu Hsign-kuo; music arranger: Li Han-chiang.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
63	<i>The Revenge of Prince Zidan</i>	<i>Hamlet</i>	Shanghai Opera Troupe, China	Shi Yu-Kun	Mandarin, English supertitles	19 August	Edinburgh Festival Theatre
<p>Cast. Fu Xiru, Guo Ruiyue Chen Yu, Zhao, Huan, Zhu Heji, Geng Lu, Gu Dianju, Liu Tao, Yin Yuzhong, Li Xiaoyang, Wang Dun, Wang Xilong, Hao Jie, Wei Bo, Zhu Zhongyong, Wang Guojian, Qiu Yipin.</p> <p>Creative cast. Musicians: Jin Guoxian, Liu Shu, Mao Shiming, SHen Meigao, Zhang Jie, Zou Shuangjie, Ni Xiaochun, Liu Lei, Wang Jiaqing, Hu Liang and Ye Fuguo; writer: Feng Gang; composer: Jin Guoxian; lighting: Sun Hao and Chen Xiaodong; equipment: Zhu Jizhang; sound: Cheng Lin; costumes: Zhou Zhonggen and Chen Qingyi; helmets: Wu Yue; make up: Shen Jinnan; props: Cui Genfa; supertitles: Zhang Lihua; stage director: Li Guoyi; stage manager: Li Xiaoyang.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
64	<i>The Tempest</i>	<i>The Tempest</i>	Mokwha Repertory Company, Korea	Tae-Suk Oh	Korean, English supertitles	13 August	—
<p>Cast. Jin-Gak Chung, Eun-A Cho, Soo-Mi Lee, Young-Kwang Song, Sung-Eon Kim, Tae-Hwan Kim, Il-Hyub Jung, Seung-Hyun Lee, Yeon-Ju Jung, Hee-Kyung Yun, Hyun-Jung Moon, Ju-Hee Lee, Joon-Bum Kim, Wha-Cheol Shin, Hyo-Do Bae, Bok-Lae Cho, Ye-Ji Yang, Seung-Bae Lee, Sung-Hye Kim, Ui-Mo Kang, Hye-Jung Boo, Ji-Yong Han, Joohyeon Jeong.</p> <p>Creative cast. Adaptation: Tae-Suk Oh; musicians: Yeonjung Jang, Juhyun Kim, Bo-Ry Kim, Wooju Song; lighting designer: Aikawa Masaaki and Kyung-Chun Lee; choreography: Mu Gunsung; music arranger: Eun-Jeung Wu; stage designer: Eun-A Cho; costume designer: Seung-Moo Lee; tour manager: Hesook Song; supertitle operator: Paul Richard Matthews.</p>							

2012

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
65	<i>2008: Macbeth</i>	<i>Macbeth</i>	Tr Warszawa, Poland	Grzegorz Jarzyna	Polish, English supertitles	11 August	Lowland Hall, Royal Highland Centre

Cast. Ceary Kosinski, Danuta Stenka, Aleksandra Konieczna, Tomasz Tyndyk, Michal Zurawski, Jacek Poniedzialek, Jan Dravnel, Mirosław Zbrojewicz, Eryk Lubos, Piotr Glowacki, Janusz Chabior, Rafal Szumera.

Creative cast. Translation: Stanislaw Baranczak; script: Grzegorz Jarzyna; set design and costumes: Stephanie Nelson and Agnieszka Zawadowska; music: Abel Korzeniowski, Jacek Grudzien and Piotr Dominski; lighting design: Jaqueline Sobiszewski; video design: Bartek Macias; dramaturgy: Agnieszka Tuszynska; special effects design: Waldo Warsaw.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
66	<i>A Midsummer Night's Dream (As You Like It)</i>	<i>A Midsummer Night's Dream</i>	Chekhov International Theatre Festival / Dmitry Krymov's Laboratory / School of Dramatic Theatre Production, Russia	Dimitry Krymov	Russian, English supertitles	24 August	King's Theatre

Cast. Liya Akhedzhakova, Valer Grkalin, Natalia Gorchakova, Maria Gulik, Vladim Dubrovin, Alexey Kokhanov, Andrey Loshkin, Maxim Maminov, Sergey Melkonyan, Boris Opletaev, Anna Sinyakina, Mikhail umanets, Anatoliy Shustov, Vladimir Shustov, Pael Balbukh, Ivan Barakin, Valery Guriyanov, Sergey Naarov, Anton Telkov, Venya (Jack Russel terrier, dog).

Creative cast. Set and costume designs: Vera Martynova; music: Kuzma Bodrov; lighting design: Ivan Vinogradov; puppet-maker: victor Platonov; assistant technical director: Kirill Nosyrev

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
67	<i>The Rape of Lucrece</i>	<i>The Rape of Lucrece</i>	Royal Shakespeare Company, UK	Elizabeth Freestone	English	29 August	King's Theatre
Cast. Camille O'Sullivan.							

2013

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
68	<i>Hamlet</i>	<i>Hamlet</i>	The Wooster Group, US	Elizabeth LeCompte	English	10 August	Royal Lyceum Theatre
Cast. Scott Shepherd , Ari Fliakos, Kate Valk, Greg Mehrten, Casey Spooner, Daniel Pettrow, Koosil-Ja, Alessandro Magania.							
Creative cast. Set: Ruud van den Akker; lighting: Jennifer Tipton; sound: Bobby McElver, Matt Schloss and Omar Zubair; Video: Andrew Schneider and Aron Deyo.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
69	<i>The Tragedy of Coriolanus</i>	<i>The Tragedy of Coriolanus</i>	Beijing People's Art Theatre, China	Lin Zhaohua and Yi Liing	Mandarin, English supertitles	20 August	The Edinburgh Playhouse
Cast. Cast includes: Pu Cunxin, Jing Hao, Li Zhen and Fu Jia.							
Creative cast. Translation: Ying Ruocheng ighting desingn: Lin Zhaohua and Yi Liming; set desing: Yi Liming.							

2016

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
70	<i>Richard III</i>	<i>Richard III</i>	Schaubühne Berlin, Germany	Thomas Ostermeier	German, English subtitles	24 August	Royal Lyceum Theatre
Cast. Thomas Bading, Robert Beyer, Lars Eidinger, Christoph Gawenda, Moritz Gottwald, Jenny König, Laurenz Laufenberg, Eva Meckbach, Sebastian Schwarz, Thomas Witte.							
Creative cast. Stage designer: Jan Pappelbaum; costume designer: Florence von Gerkan; dramaturg: Florian Borchmeyer; lighting designer: Erich Schneider; music: Nils Ostendorf; video: Sebastien Dupouey.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
71	<i>Measure for Measure</i>	<i>Measure for Measure</i>	Cheek by Jowl/ Pushkin Theatre, Russia	Declan Donnellan	Russian, English supertitles	16 August	Royal Lyceum Theatre
Cast. Alexander Arsent'ev, Alexander Feklistov, Anna Khalilulina, Nikolay Kislichenko, Andrei Kuzichev, Anastasia Lebedeva, Ivan Litvinenko, Alexander Matrosov, Elmira Mirel, Alexey Rakhmanov, Yuri Rummyantsev, Petr Rykov, Igor Teplov.							
Creative cast. Designer: Nick Ormerod; lighting designer: Sergey Skornetskiy; composer: Pavel Akimkin; choreographer: Irina Kashuba.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
72	<i>Shake</i>	<i>Twelfth Night</i>	Eat a crocodile & Le K Samka, France	Dan Jemmett	French, English supertitles	11 August	Royal Lyceum Theatre
Cast. Vincent Berger, Delphine Cogniard, Valerie Crouzet, Antonio Gil Martinez, Geoffrey Carey.							
Creative cast. Designers: Dan Jemmett and Denis Tisseraud; lighting designer: Arnaud Jung; costume designer: Sylvie Martin-Hyszka.							

1.2 Shakespeare at the Avignon Festival

1947

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
1	<i>La tragédie du roi Richard II</i>	<i>Richard II</i>	Cercle d'échanges artistiques internationaux, France	Jean Vilar	French	4 September	Cour d'honneur
<p>Cast. Jean Vilar, Jean Leuvrais, Bernard Noël, Michel Vitold, Jean Violette, Germaine Montero, Jean-Paul Moulinot, Jean Negroni, Pierre Lautrec, Jean-Pierre Jorris, Maurice Coussonneau, Claude Aburbe, Raymond Hermantier, Léone Nogarède, Jacques Buttin, Roland Malcome, Maurice Cazeneuve, André Le Berre, Bernard Lipp, Silvia Montfort, Anna Paglieri, Jeanne Moreau, Jacques Montfleury, Béatrice Dussane, Toussaint-Ravaillac, Jacques Vibert.</p> <p>Creative Cast. Translation: Jean Curtis; costumes: Léon Gischia.</p>							

1948

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
--*	<i>La tragédie du roi Richard II</i>	<i>Richard II</i>	Comité de la Semaine d'art d'Avignon, France	Jean Vilar	French	20 July	Cour d'honneur
<p>Cast. Jean Vilar, Bernard Noël, Michel Vitold, Yves Brainville, Elizabeth Hardy, Jean-Paul Moulinot, Jean Negroni, Pierre Lautrec, Jean-Pierre Jorris, Maurice Coussonneau, Claude Aburbe, Raymond Hermantier, Léone Nogared, Jacques Buttin, Gilbert Robin, Robert Hirsch, Bernard Lipp, François Chaumette, Marguerite Duboscq, Françoise Spira, Christiane Lenier, Claude Aburbe, Jacques Mountfleury, André Schlessler.</p> <p>Creative Cast. Translation: Jean Curtis; costumes: Léon Gischia; music : Gaston Litaize.</p>							

1949

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
--*	<i>La tragédie du roi Richard II</i>	<i>Richard II</i>	Comité de la Semaine d'art d'Avignon, France	Jean Vilar	French	23 July	Cour d'honneur
<p>Cast. Jean Vilar, Henri Rollan, Bernard Noël, Yves Brainville, Germaine Montero, Jean-Paul Moulinot, Jean Negroni, Pierre Lautrec, Maurice Coussonneau, Claude Aburbe, Raymond Hermantier, Léone Nogarède, Jacques Buttin, William Sabatier, Jean Le Sache, Jean-Pierre Jorris, François Chaumette, Nathalie Nerval, Françoise Spira, Monique Chaumette, Nathalie Nerval, Françoise Spira, Jacques Montfleury, André Schlessner</p> <p>Creative Cast. Translation: Jean Curtis; costumes: Léon Gischia; music : Gaston Litaize; lighting: Pierrer Saveron.</p>							

1950

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
2	<i>Henri IV d'Angleterre: drame en XXII tableaux</i>	<i>Henry IV, parts One and Two</i>	Festival d'art dramatique d'Avignon, France	Jean Vilar	French	11 July	Cour d'honneur
<p>Cast. André Schlessner, Michel Vitold, Michel Bouquet, Philippe Kellerson, Claude Aburbe, Alain Gilber, Jean-Pierre Jorris, Jean Pommier, Jean-Paul Moulinot, Maurice Jacquemont, Paul Delon, Tony Taffin, Marcel Vibert, Maurice Coussonneau, René Dupuy, Jean Martin, Monique Chaumette, Charles Denner, Jacques Buttin, Roger Karl, Nathalie Nerval.</p> <p>Creative Cast. Adaptation: Maurice Clavel and Jean Curtis; music: Jacques Besse; costumes: Léon Gischi; lighting: Piere Saveron.</p>							

1953

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
--*	<i>La tragédie du roi Richard II</i>	<i>Richard II</i>	Théâtre National Populaire, France	Jean Vilar	France	17 July	Cour d'honneur
<p>Cast. Jean Vilar Jean-Paul Moulinot, Jean Deschamps, Georges Lycan, Guy Provost, Pierre Hatet, Jean-Pierre Darras, Jacques Dasque, Lucienne Le Marchand, Michel Bouquet, André Schlessner, Maurice Coussonneau, Georges Wilson, Monique Chaumette, Zanie Campan, Christiane Minazzoli, Jacques Le Marquet, Daniel Sorano, Roger Mollien, Philippe Noiret, Georges Riquier, Laurence Badie</p> <p>Creative Cast. Translation: Jean Curtis; music: Maurice Jarre; costumes: Léon Gischia; lighting: Pierre Saveron.</p>							

1954

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
3	<i>Macbeth</i>	<i>Macbeth</i>	Théâtre National Populaire, France	Jean Vilar	France	20 July	Cour d'honneur
<p>Cast. Jean Vilar, Maria Casarès, Jean-Paul Moulinot, Roger Mollien, Yves Gasc, Jean Deschamps, Georges Wilson, Jean-Pierre Darras, Philippe Noiret, Jacques Le Marquet, Guy Provost, Lucien Arnaud, Jean-Pual Moulinot, Georges Lycan, Maurice Coussonneau, André Schlessler, Eric Douet, Georges Riquier, Daniel Sorano, Monique Chaumette, Zanie Campan.</p> <p>Creative Cast. Translation: Jean Curtis; music: Maurice Jarre; setting: Camille Demangeat; costumes: Mario Prassinis; lighting: Pierre Saveron</p>							

1956

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
--*	<i>Macbeth</i>	<i>Macbeth</i>	Théâtre National Populaire, France	Jean Vilar	French	21 July	Cour d'honneur
<p>Cast. Jean-Paul Moulinot, Alain Cuny, Maria Casarès, Roger Mollien, Yves Gasc, Jean Topart, Georges Wilson, Jean-Pierre Darras, Philippe Noiret, Jean Winckler, Bernard Woringer, Lucien Arnaud, Georges Riquier, Daniel Sorano, Monique Chaumette, Zanie Campan, Mona-dol, Christiane Minazzoli, Laurence Badie.</p> <p>Creative Cast. Translation: Jean Curtis; music: Maurice Jarre; setting and costumes: Mario Prassinis; lighting: Pierre Saveron.</p>							

1959

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
4	<i>Le songe d'une nuit d'été</i>	<i>A Midsummer Night's Dream</i>	Théâtre National Populaire, France	Jean Vilar	French	17 September	Cour d'honneur
<p>Cast. Jean Vilar, Catherine Le Couey, Jacques Seiler, Roger Mollien, Henri-Jacques Huet, Julien Guiomar, Monique Chaumette, Christiane Minazzoli, Lucien Arnaud, Jean-Paul Moulinot, Georges Riquier, Philippe Noiret, Jean Topart, Guy Saint-Jean, Robert Party, Maria Casarès, Claude Nicot, Laurence Badie, Annie Thomas, Nicole de Surmont, Lydie Murguet, André Shclessler.</p> <p>Creative Cast. Translation: Jules and Jean-Louis Supervielle; music: Maurice Jarre; setting and costumes: Léon Gischia; lighting: Pierre Saveron.</p>							

1965

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
5	<i>Hamlet</i>	<i>Hamlet</i>	Théâtre National Populaire, France	Georges Wilson	French	17 July	Cour d'honneur
<p>Cast. Maurice Coussonneau, Gabriel Cattand, Pierre Vaneck, Jean Mondain, Michel Dussin, Georges Wilson, Gérard Lorin, André Julien, Lucien Arnaud, Victor Lanoux, Pascal Mazzotti, Nadine Alari, Michel-Louis Lemarchand, Maryvonne Schiltz, Jean Martinelli, Robert Rimbaud, Jaques Lalande, Jean Martinelli, Françoise Le Bail, Jean-Pierre Bernard, Jacques Cornet, Luicen Raimbourg, Bruno Balp</p> <p>Creative Cast. Translation: Sophie Becker; music: Karel Trow; setting and costumes: Jacques Le Marquet.</p>							

1966

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
6	<i>Richard III</i>	<i>Richard III</i>	Théâtre de la Cité (Villeurbanne), France	Roger Planchon	French	24 July	Petit Palais
<p>Cast. André Cellier, Michel Auclair, Suanne Flon, Gérard Guillaumat, Bernard Jeantet, Michel Herbault, Michel Robin, Claude Lochy, Jean Leuvrais, Jacques David, Jean-Louis Martin-Barbaz, Hervé Bellon, Paul Ecoffard, Michel Herbault, Jean Bouise, Jacques Debary, Pierre Meyrand, Pierre Coustere, Pierre Bianco, Pierre Le Rumeur, Giles Chavassieux, Jean Bouise, Roland Demonjeot, Marcelle Ranson, Lucienne Le Marchand, Francine Bergé, Joëlle Tissier.</p> <p>Creative Cast. Translation: Roger Planchon; setting and costumes: Claude Lemaire.</p>							

1969

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
7	<i>La tempête</i>	<i>The Tempest</i>	Théâtre des Ouvrages contemporaines, France	Jacques Guimet	French	20 July	Cloître des Carmes
<p>Cast. Claude Bouchery, Clément Harai, Juliet Berto, Christine Lamouret, Albert Delpy, Alain Frerot, François Guillier, Roland Husson, Jean-Claude Jay, Malek Eddine Kateb, Bernard Michelin, François Rivet, Jean-Pierre Sentier.</p> <p>Creative Cast. Adaptation: Michel Berto; music: Daniel Raguin; setting: Le Tiec; costumes: Jean-Marie Le Tiec.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
8	<i>Titus Andronicus</i>	<i>Titus andronicus</i>	Compagnie Jacques Guimet, France	Jacques Guimet	French	11 August	Cloître des Carmes
<p>Cast. Jacques Guimet, Françoise Golea, Jacques Bellay, Francis Arnaud, Claude Grognet, Jacques Emin, Louis Besancon, Jean-Piere Gaillard, Raymond Genty, Christian Deconninck, Jean-Claude Giraud, Philippe Nahon, Philippe Perrod, Jacques Mathou, Robert Guillermet, Michel Zapata, Alain Glacet, Jacques Cisel, Martine Gautier, Florence Dugas.</p> <p>Creative Cast. Adaptation: François-Victor Hugo; music: Henri-Claude Fantapié; costumes and settings: Jacques Guimet.</p>							

1972

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
9	<i>Richard III</i>	<i>Richard III</i>	Comédie Française, France	Terry Hands	French	11 July	Cour d'honneur
<p>Cast. Jacques Eyser, Michel Aumont, François Chaumette, Michel Etcheverry, Jean-Paul Roussillon, René Camoin, Michel Duchaussoy, Simon Eine, Georges Aminel, Marco Behar, Marcel Tristani, Jean-Noël Sissia, François Beaulieu, Nicolas Silberg, Hervé Sand, Jean-François Remi, Jean-Luc Boutte, Louis Arbessier, Georges Audoubert, Denise Gence, Catherine Samie, Ludmila Mikael, Virgine Pradal, Aline Bertrand.</p> <p>Creative Cast. Translation: Jean-Louis Curtis; music: Guy Woolfenden; setting: Abdelkader Farrah; costumes: Abdelkader Farrah.</p>							

1975

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
10	<i>Othello</i>	<i>Othello</i>	Théâtre de l'Est parisien, France	Georges Wilson	French	17 July	Cour d'honneur
<p>Cast. Georges Wilson, José-Maria Flotats, Virginie Billetdoux, Patrick Messe, Pierre Moncorbier, Gérard Ismaël, Michel Herbault, Bruno Balp, Alain David, Françoise Le Bail, Jef Sicard, Jean-Marie Wilson, Armande Altai, Hammou-graia, Véronique Fillon, Jean-François Pargoud, Frank Poumeyreau, Jean-Luc Seigle, Lambert Wilson, Pelle Christensen.</p> <p>Creative Cast. Translation: Georges Neveux; music: Jef Sicard and Armande Altai; setting: Bernard Jaunay; costumes: Geneviève Sevin-Doering.</p>							

1976

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
11	<i>Comme il vous plaira</i>	<i>As You Like it</i>	Théâtre de l'Est parisien, France	Benno Besson	French	12 July	Cour d'honneur
<p>Cast. Henri Serre, Alain Salomon, Nicole Jamet, Dominique Serreau, Daniel Edinger, Jean Benguigui, Coline Serreau, Mario Gonzalès, Denis Benoliel, Pierre Trapet, Jacques Boudet, Gabriel Gascon, Jean-Claude Jay, Emmanuel Pierson, Christian Bouillette, François Lauzon, Serge Aubry, Pierre Frag, Anne Bellec, Jacques Florencie, Henri Agnel.</p>							
<p>Creative Cast. Adaptation: Benno Besson; music: Jacques Florencie; setting and costumes: Eio Toffolutti.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
12	<i>Variation sur Macbeth</i>	<i>After William Shakespeare's Macbeth</i>	Compagnie Hubert Jappelle, France	Hubert Jappelle	French	23 July	Cour de l'Oratoire
<p>Cast. Carlos Barcena, Georges Bécot, Carmen Callol, Sylvie Gourdon, Hubert Jappelle, Geneviève Rosset.</p>							
<p>Creative Cast. Playwright: Hubert Jappelle; translation from Shakespeare's text: Pirrette Tison.</p>							

1977

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
13	<i>La tragique histoire d'Hamlet, prince de Danemark</i>	<i>Hamlet</i>	Théâtre de l'Est parisien, France	Benno Besson	French	10 July	Cour d'honneur
<p>Cast. Philippe Avron, Jacques Boudet, Brigitte Roüan, Alain Frérot, Jacque Roussillon, Denis benoliel, Dominique Serreau, Françoise Brion, François Lauzon, Jack Gateau, Nicolas Serreau, Emmanuel Pierson, Daniel Edinger, Jean-François Prévand.</p>							
<p>Creative Cast. Translation: François Bérault; music: José Berghmans; setting and costumes: Eio Toffolutti; masks and make-up: Suzanne Pisteur.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
14	<i>Coriolan</i>	<i>Coriolanus</i>	Théâtre de la Commune (Aubervilliers), France	Gabriel Garran	French	10 July	Cloître des Carmes
<p>Cast. Michel Hermon, Jean-Pierre Jorris, Luce Melite, Brigitte Ariel, Hubert Gignoux, Philippe Mercier, Raoul Billerey, René Loyon, Jacques Pieller, Michel Ouimet, Jean-Pol Dubois, Christian Peythieu, Jean-François Kopf, Saïd Boussouar, Jean-Pierre Hutinet, Christian Richard, Hernri Delmas, Daniel Ankelevitch, Fabien Fridici, Stéphane Gremaud, Joële Leandre.</p> <p>Creative Cast. Translation: Serge Ganzl; music: Stéphane Gremaud and Joëlle Léandre; setting and costumes: Max Biegnes; lighting: Geneviève Soubirou.</p>							

1980

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
15	<i>Conte d'hiver</i>	<i>The Winter's Tale</i>	Théâtre de la Ville (Paris), France	Jorge Lavelli	French	12 July	Cour d'honneur
<p>Cast. Roland Bertin, Jean-Claude Jay, Anny Duperey, Denis Renard, Jean Negroni, Olivier Lebeaut, Emmanuel Pierson, Franck Oger, Roland Monod, Dominique Poulange, Jocelyne Sand, Laurence Bourdil, Carlos Otero, Annie Savarin, Bernard Bourges, Hervé Hennequin, Maxime Casa, André Caalas, Alain Dare, Pierre Vial, Hugues Quester, Maria Casarès, Maurice Chevit, Didier Sandre, Nathalie Nell, Lise Dambrin, Claire Mirande, Romain Mayoral.</p> <p>Creative Cast. Translation: Claude André Puget; music: André Chamoux; setting: Max Bignens; costumes: Max Bignens; masks: Nicole Veilhan, Norberto Fuentes and Eric Vermeil; musicians: Roman Mayoral, François Vilaceque, Jean Bernard Bauchamp, Jean-Luis–Negro, Benoît Leclerc, Christine Turellier, Claire Charlier, Béatrice Crenne, Sylvie Portal, Armelle Duche, Jacqueline Henry, Nevena Petkova, Evelyne Raimowsky.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
16	<i>Peines d'amour perdues</i>	<i>Love's Labour's Lost</i>	École Supérieure d'art dramatique du Théâtre national de Strasbourg, France	Jen-Pierre Vincent	French	15 July	Cloître des Célestins
<p>Cast. Philippe Lebas, Daniel Briquet, Michel Voita, Hervé Pierre, Patrice Bornand, Marc Lador, Jean-Louis Fayollet, Ahmed Ferhati, Guy Naigeon, Emmanuel Schaeffer, Jacques Mazeran, Françoise Grandcolin, Sylvie Mongin, Christine Joly, Hélène Lapiower.</p> <p>Creative Cast. Translation: Jean-Michel Déprats; dramaturgy: Jean-Michel Déprats; costumes: Elisabeth Neumuller.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
17	<i>Henry VI</i>	<i>Based on the three parts of Henry VI</i>	Théâtre-Ecole de Montreuil, France	Collective creation	French	15 July	Condition des Soies

1981

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
18	<i>Le roi Lear</i>	<i>King Lear</i>	Théâtre du Miroir, France	Daniel Mesguich	French	11 July	Cour d'honneur

Creative Cast. Adaptation and translation: Michel Vittoz; setting: Thierry Delory; costumes: Madeleine Louys; lighting: Marie Nicolas and Bernard Frey.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
19	<i>Richard III</i>	<i>Richard III</i>	Théâtre Rustaveli, Georgia	Robert Sturua	Georgian	26 July	Cour d'honneur

Cast. Avtandil Macharadze, David Upliascvili, Ramaz Scikvade, Goghi Charabadze, Nanuli Saradjiscvili, Akakij Chidasceli, Gheorghij Ghegheckori, Guram Sagaradze, Ghija Peradze, Soso Laghidze, Kachi Kavsadze, Bardi Kobachidze, Karlo Sakandedlidze, Ruslan Mikaberidze, Djemal Gaganidze, Revaz Cchaidze, El'dar Sachltchuzisvili, Salomé Canceli, Medeja Cachava, Marine Tbileli, Nana Pacuascvili, Leonid Ivanov.

Creative Cast. Choreography: Juri Zaretski; music: Ghija Canceli; setting: Miriam Scvelidze.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
20	<i>Titus Andronicus</i>	<i>Titus Andronicus</i>	Novothéâtre Eldorado, France	Bruno Boëglin	French	20 July	Chartreuse de Villeneuve les Avignon

Cast. Yvon Chaix, Bruce Myers, Daniel Chinsky, Vincent Bady, Marie-Paule Laval, Patrick PUechavy, Anne Feillet, Bruno Boëglin, Patrick Zimmermann, Jean-Paul Delore, Miloud Khetib, Catherine Ducarre, Sylvie Mongin.

Creative Cast. Adaptation: Bruno Boëglin; setting: Christian Fenouillat; costumes: Christian Fenouillat; lighting: Frédéric Biaudet.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
21	<i>Arthur/Hamlet /Le Cirque/Tosov/Histoires extraordinaires</i>	Includes an adaptation of <i>Hamlet</i>	Footsbarn Travelling Theatre, international company	—	English with some fragments in French	16 July	Clos de la Murette

1982

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
22	<i>Richard II</i>	<i>Richard II</i>	Théâtre du Soleil, France	Arianne Mnouchkine	French	9 July	Cour d'honneur

Cast. John Arnold, Cyrille Bosc, Philippe Hottier, Philippe Blancher, Julien Maurel, Antoine Del Pin, Jean-Baptiste Aubertin, Maurice Durozier, Marc Dumetier, Jean-Pierre Marry, Philippe Carbonneaux, Guy Freixe, Pierre Fatus, Hélène Cinque, Véronique Gargiulo, Fabien Gargiulo.

Creative Cast. Translation: Ariane Mnouchkine; music: Jean-Jacques Lemêtre and Claude Ninat; setting: Guy-Claude Francois; costumes: Jean-Claude Barriera and Nathalie Thomas; masks: Erhard Stiefel; lighting: Jean-Noël Cordier, Laurence Aucouturier and François Watrin.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
23	<i>La nuit des rois</i>	<i>Twelfth Night</i>	Théâtre du Soleil, France	Ariane Mnouchkine	French	10 July	Cour d'honneur

Cast. Georges Bigot, Hélène Cinque, Julien Maurel, Joséphine Derenne, Maurice Durozier, Philippe Hottier, Clémentine Yelnik, Odile Cointepas, John Arnold, Jean-Pierre Marry, Cyrille Bosc, Philippe Blancher, Laurence Aucouturier, Philippe Carbonneaux, Marc Dumetier, Guy Freixe, Véronique Gargiulo, Myriam Azenco.

Creative Cast. Translation: Ariane Mnouchkine; choreography: Maitreyi; music: Jean-Jacques Lemêtre; setting : Guy-Claude Francois; costumes: Jean-Claude Barriera and Nathalie Thomas; lighting: Jean-Noël Cordier, Laurence Aucouturier, François Watrin.

1983

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
24	<i>King Lear</i>	Collective creation after Shakespeare's <i>King Lear</i>	Footsbarn Travelling Theatre, international company	—	English	24 July	Clos de la Murette

Cast. Maggie Watkiss, Margrete Biereye, Dave Johnston, Rod Goodall, Joey Cunningham, Paddy Hayter, Simon Stewart-Richardson, Paul Nygaard.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
25	<i>Héraklès 5 Hamlet Machine</i>	Heiner Müller's text after <i>Hamlet</i>	École Supérieure d'art Dramatique du Théâtre national de Strasbourg, France	Hervé Loichemol	French	10 July	Cloître des Célestins
Cast. Yves Delabesse, Michel Didym, Anne Durand, Cécile Esperou, Stéphane Hubert, Eric Jacquet, Didier Kerckaert, Pierre Puy, Thierry Rossel, Claire Szekely.							
Creative Cast. Translation: Jean Jourdheuil; setting and costumes: Isabelle Rousseau; lighting and sound: Christophe Forey.							

1984

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
--*	<i>Richard II</i>	<i>Richard II</i>	Théâtre du Soleil, France	Ariane Mnouchkine	French	7 July	Cour d'honneur
Cast. Georges Bigot, Odile Cointepas, Myriam Azencot, John Arnold, Cyrille Bosc, Guy Freixe, Philippe Blancher, Julien Maurel, Eric Rey, Serge Poncelet, Maurice Durozier, Marc Dumetier, Jean-Pierre Marry, Robert Gourp, Fabien Gargiulo, Andrés Perez, Hélène Cinque, Laurence Acouturier, Jean-François, Claude Forget, Véronique Gargiulo, Pierre Tobiana, Clémentine Yelnik.							
Creative Cast. Translation: Ariane Mnouchkine; music: Jean-Jacques Lemêtre; setting: Guy-Claude Francois; costumes: Jean-Claude Barriera; costumes: Nathalie Thomas; masks: Erhard Stiefel; lighting: Jean-Noël Cordier.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
--*	<i>La nuit des rois</i>	<i>Twelfth Night</i>	Théâtre du Soleil, France	Ariane Mnouchkine	French	8 July	Cour d'honneur
Cast. Georges Bigot, Odile Cointepas, John Arnold, Cyrille Bosc, Guy Freixe, Philippe Blancher, Julien Maurel, Serge Poncelet, Maurice Durozier, Marc Dumetier, Jean-Pierre Marry, Robert Gourp, Hélène Cinque, Laurence Acouturier, Véronique Gargiulo, Clémentine Yelnik, Joséphine Derenne, Philippe Hottier.							
Creative Cast. Translation: Ariane Mnouchkine; music: Jean-Jacques Lemêtre; setting: Guy-Claude Francois; costumes: Jean-Claude Barriera and Nathalie Thomas; lighting: Jean-Noël Cordier.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
26	<i>Henry IV</i>	<i>Henry IV, part One</i>	Théâtre du Soleil, France	Ariane Mnouchkine	French	9 July	Cour d'honneur
Cast. Georges Bigot, Odile Cointepas, John Arnold, Cyrille Bosc, Guy Greixe, Philippe Blancher, Philippe Hottier, Julien Maurel, Eric Rey, Serge Poncelet, Maurice Durozier, Marc Dumetier, Jean-Pierre Marry, Robert Gourp, Fabien Gargiulo, Andrès Perez, Hélène Cinque, Jean-François Dusigne, Pierre Tobiana.							
Creative Cast. Translation: Ariane Mnouchkine; music: Jean-Jacques Lemêtre; setting: Guy-Claude Francois; costumes: Jean-Claude Barriera and Nathalie Thomas; lighting: Jean-Noël Cordier.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
27	<i>Richard III</i>	<i>Richard III</i>	CDN des Alpes, France	Georges Lavaudant	French	19 July	Cour d'honneur
Cast. Ariel Garcia-Valdès, Charles Shmitt, Jean-Marie Boëglin, Michel Ferber, Marie-Paule Trystram, Annie Perret, Denis Termat, Patrice Usseglio, David Bursztein, Gilles Arbona, Louis Beyler, Philippe Morier-genoud, Patrick Zimmermann, Jean-Claude Wino, Marc Betton, Christiane Tissot, Bouzid Allam, Monique Brun, René Royannet, Raoul Marche.							
Creative Cast. Translation: Jean-Michel Déprats; setting: Jean-Pierre Vergier; costumes: Jean-Pierre Vergier; make-up artist: Jena-Paul Dupin; lighting: Raoul Tartaix and Jacques Albert.							

1985

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
28	<i>Les dormeurs: mémoires des lycées et collèges</i>	After Shakespeare's <i>A Midsummer Night's Dream</i>	Théâtre du Pointaveugle, France	François-Michel Pesenti	French	16 July	Lycée Mistral
Cast. Catherine Duflot, Françoise Ferraton, 18 children and sleepers.							
Creative Cast. Playwrights: François-Michel Pesenti and Barbara Suthoff; setting: François-Michel Pesenti; lighting: Christian Baret and François-Michel Pesenti.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
29	<i>La tragédie de Macbeth</i>	<i>Macbeth</i>	Comédie-Française, France	Jean-Pierre Vincent	29	La tragédie de Macbeth	Macbeth
<p>Cast. Philippe Clevenot, François Chaumette, Catherine Ferran, Bérangère Dautun, Alain Pralon, Tania Torrens, Bernard Dheran, Gérard Giroudon, Alberte Aveline, Louis Arbessier, Guy Michel, Martin Provost, Jean-Yves Dubois, Catherine Sauval, Roland Amstutz, Denise Gence, Baptiste Roussillon, Hugues Martel, Jean-Luc Atlan, Tilly Torville, Laurent Levy, Benjamin Levy, Jean-Pierre Beuf, Daniel Di Corrado, Alain Umhauer, Didier Wiltart.</p> <p>Creative Cast. Translation: Jean-Michel Déprats; dramaturgy: Bernard Charteux and Dominique Muller; setting: Carlo Tommasi; costumes: Thierry Mugler; make-up artist: Annie Maradin; lighting: Alain Poisson.</p>							

1986

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
30	<i>La tempête</i>	<i>The Tempest</i>	Groupe TSE, France	Alfredo Arias	France	11 July	Cour d'honneur
<p>Cast. Marilu Marini, Bruno Wolkowitch, Bernard Waver, Michel Robin, Christian Bouillette, Rémy Carpentier, Didier Guedj, Facundo Bo, Alain Salomon, Jill Lucas, Viviane Lucas, Larry Hager.</p> <p>Creative Cast. Adaptation: Jean-Louis Curtis; music: Jean-Marie Senia; setting: Roberto Plate; costumes: Chloé Obolensky; make-up artist: Suzanne Pisteur; lighting: André Diot.</p>							

1988

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
31	<i>Le conte d'hiver</i>	<i>The Winter's Tale</i>	Nanterre Amandiers, France	Luc Bondy	France	23 July	Cour d'honneur
<p>Cast. Michel Picoli, Philippe Morier-Genoud, Roland Amstutz, Benjamin Levy, Benjamin Monnier, Howard Vernon, Thibault de Montalembert, Bernard Nissille, Bruno Todeschini, Bernard Ballet, Marc Citti, Jérôme Nicolin, André Julien, Roch Leibovici, Miloud Khetib, Bulle Ogier, Laura Benson, Nada Stancar, Catherine Schroeder, Marianne Denicourt, Eva Ionesco, Hélène de Saint-pere.</p> <p>Creative Cast. Translation: Bernard-Marie Koltès; dramaturgy: Geoffrey Layton and Peter Krumme; setting: Richard Peduzzi; costumes: Moidele Bickel; masks: Kuno Schlegelmilch; make-up artist: Kuno Schlegelmilch; lighting: Daniel Delannoy and Gilles Seclin.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
32	<i>Hamlet</i>	<i>Hamlet</i>	Nanterre-Amandiers, France	Patrice Chéreau	France	9 July	Cour d'honneur
<p>Cast. Gérard Desarthe, Robin Renucci, Marthe Keller, Wladimir Yordanoff, Bernard Ballet, Vicent Perez, Marianne Denicourt, Thibault de Montalembert, Bruno Todeschini, Oliver Rabourdin, Pascal Greggory, André Julien, Foued Nassah, Marc Citti, Nada Strancar, Bernard Nissille, Roland Amstutz, Marc Chautard, Philippe Chevalier, Jean-Eric Desalme, David Legras, Jean-Louis Palumbo</p>							
<p>Creative Cast. Translation: Yves Bonnefoy; music: Philippe Boesmans; setting: Richard Peduzzi; costumes: Jacques Schmidt; make-up artist: Kuno Schlegelmich and Elisabeth Doucet; lighting: Daniel Delannoy.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
33	<i>Le songe d'une nuit d'été</i>	<i>A Midsummer Night's Dream</i>	Théâtre national de Chaillot, France	Jérôme Savary	French	12 July	Carrière Callet
<p>Cast. Régis Bouquet, Valérie Vogt, Arthur Nauyciel, Marc Zammit, Friedericke Laval, Natacha Amal, Patrick Dupont-Deshais, Olivier Capelier, Bruno Raffaelli, Mona Haftre, Dominique Marcas, Maxime Lombard, Luce, Michèle Bruhat, Héloïse Nartin, Daniel Dublet, Alain Tretout, Dan Thorens, Jean-Marie Bon, Carlos Pavlidis, Jacky Henser.</p>							
<p>Creative Cast. Translation: Jean-Michel Deprats; setting: Michel Lebois; costumes: Michel Dussarat; make-up artist: Chritine Coline; lighting: Jacques Rouveyrollis; musicians: Akonio Dolo, El Mochuelo, Pepe, Caroline Ruedas.</p>							

1991

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
34	L'entretien des méridiens	Includes Shakespeare as a character	Eldorado, France	Joël Jouanneau	French	12 July	Chapelle du Roy René
<p>Cast. Pierre Ascaride, Jacques Pieller, Gabel Jacques, Jeannine Gonzalez, Carlos Stavisky, Franck Thévenon.</p>							
<p>Creative Cast. Playwright: Evelyne Pieller; music: Georg Friedrich Haendel; setting: Jacques Gabel; costumes: Jeannine Gonzalez; lighting: Franck Thévenon.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
35	<i>La tempête</i>	<i>The Tempest</i>	Centre international de créations théâtrales-Bouffes du Nord, France	Peter Brook	French	12 July	Les Taillades
<p>Cast. Maurice Benichou, Jean-Paul Denizon, Sotigui Kouyate, Maurice Benichou, Jean-Paul Denizon, Sotigui Mamadou Dioume, Ken Higelin, Yoshi Oida, David Bennent, Bruce Myers, Alain Maratrat, Pierre Lacan, Jean-David Baschung, Shantala Malhar-Shivalingappa, Romane Bohringer, Natacha Maratrat, Bakary Sangare, Tapa Sudana, Marc Proulx.</p> <p>Creative Cast. Adaptation and translation: Jean-Claude Carriere; music: Mahmoud Tabrizi-Zadeh and Toshi Tsuchitori; setting and costumes: Chloé Obolensky; lighting: Jean Kalman; musicians: Harué Momoyama, Mahmoud Tabrizi-zadeh, François Marillier, Toshi Tsuchitori.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
36	<i>Le cas Müller</i>	Based on Heiner Müller's texts <i>Hamlet Machine</i> and <i>La Correction</i>	MC 93 (Bobigny), France	Jean Jourdheuil and Jean-François Peyret	French	11 July	Cloître des Carmes
<p>Cast. Marilyne Canto, Evelyne Didi, Emmanuelle Grange, Lila Greene, Michel Kullmann, Benoît Regent.</p> <p>Creative Cast. Choreography: Lila Greene; translation: Jean Jourdheuil, Heinz Schwarzingger and Béatrice Perregaux; music: Yves Prin; setting: Nicky Rieti; costumes: Gisela Storch; masks: Dominique Colladant; lighting: Hervé Audibert; sound: Paul Bergel.</p>							

1993

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
37	<i>Un autre songe d'une nuit d'été</i>	After Shakespeare's <i>A Midsummer Night's Dream</i>	École régional d'acteurs de Cannes	Jacques Mornas	French	31 July	Cloître de la Collégiale
<p>Cast. Students of the École régional d'acteurs de Cannes</p> <p>Creative Cast. Music: Alexandre Desplat; setting and costumes: Ysabelle Rey; make-up artist: Adirana Penalba; lighting: Joseph Vella.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
38	<i>Rosencrantz and Guildenstern are dead</i>	Text by Tom Stoppard after Shakespeare's <i>Hamlet</i>	Gesher Theater, Israel	Yevgeney Arye	In Russian, with French surtitles	27 July	Cloître du Collège d'Annecy
Cast. Mark Ivanir, Yevgeny Tletsyky, Igor Mirkurbanov, Gregory Bagov, Roland Heilvosky, Alexander Demidov, Michael Asinovsky, Yeginya Dodina, Tanalya Voitoulevitch, Yevgeny Gamburg, Vladimir Halemsky, Shaul Elias.							
Creative cast. Translation: Iosif Brodsky; setting: Dmiry Krimov; costumes: Galina Lioly; music: Roman Berchenko, Avi Nedsvetsky and Nikolai Artamonov; lighting: Alan Blochinsky, Michael Cherniavsky							

1994

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
39	<i>Henry VI</i>	Based on the three parts of <i>Henry VI</i>	Centre dramatique Poitou-Charentes, Théâtre de Gennevilliers, France	Stuart Seide	French	20 July	Cour d'honneur
Cast. Georges Benoit, Michel Bompouil, Thierry Bosc, Daniel Briquet, Paco Cabezas, Dominique Charpentier, Jean-Quentin Chatelain, Philippe Demarle, Philippe Frecon, Célie Garci-Forgel, Christophe Giordano, Aize Kabouche, François Loriguet, Gildas Milin, Frédéric Pellegeay, Caroline Prous, Pierre-Henri Puente, Alain Rimoux, Richard Sammut, Marc Siemiatycki.							
Creative Cast. Translation: Stuart Seide; music: Joël Simon; setting: Charles Marty; costumes: Gabriel Du Rivau; make-up artist: Claudine Thyron; lighting: Gérald Karlikow.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
40	<i>Bingo: scènes d'argent et de mort</i>	Text by Edward Bond about Shakespeare's biography	Le Volcan (Le Havre), France	Alain Milianti	French	13 July	Lycée Aubanel
Cast. Michaël Abiteboul, Jean-Damien Barbin, Nathalie Boutefeu, Eric Challier, Yvan Duruz, Jérôme Hankins, Laurent Manzoni, Clotilde Mollet, David Morisseau, Fanny Rudelle, Agnès Sourdillon.							
Creative cast. Translation: Jérôme Hankins; setting: Laurent Peduzzi; costumes: Jacques Schmidt and Emmanuel Peduzzi; make-up: Les marandino; lighting: Bruno Boyer; sound: Laurent Caillon and José Michel.							

1995-

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
41	<i>Ubu roi avec des scènes de Macbeth</i>	As the title claims, it combines <i>Ubu Roi</i> with some scenes from <i>Macbeth</i>	Théâtre National de Craiova, Romania	Silviu Purcarete	Romanian, with French surtitles	21 July	Théâtre Municipal Avignon
<p>Cast. Illie Gheorghe, Valer Dellakeza, Tudor Gheorghe, Leni Pinte Homeag, Angel Rababoc, Remus Margineanu, Tamara Popescu, Mirela Cioaba, Ion Colan, Vladimir Juravle, Tudorel Petrescu, Lucian Albanezu, Marian Negrescu, Teodor Marinescu, Constantin Cicort, Natasha Raab, Gabriela Baci, Monica Modreanu, Lamia Beligan, Valeriu Dogaru, Smaragda Olteanu, Minela Zamfir, Roxana Pera.</p> <p>Creative Cast. Translation: Romulus Vulpescu and Ion Vineanu; music: Nicu Alifantis; setting: Silviu Purcarete; lighting: Vadim Levinski.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
42	<i>Titus Andronicus</i>	<i>Titus Andronicus</i>	Théâtre national de Craiova, Romania	Silviu Purcarete	Romanian, French surtitles	24 July	Théâtre Municipal Avignon
<p>Cast. Stefan Lordache, Valeriu Dogaru, Tudor Gheorghe, Marian Negrescu, Valentin Mihali, Angel Rababoc, Tudorel Petrescu, Constantin Cicort, Luchian Manescu, Valer Dellakeza, Vladimir Juravle, Illie Gheorghe, Ion Colan, Lucian Albaneu, Mirela Cioaba, Ozana Oancea, Remus Margineanu, Leni Pinte Homeag.</p> <p>Creative Cast. Music: Silviu Purcarete; setting: Stefania Cenean; lighting: Vadim Levinski and Illie Craciunescu.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
43	<i>Richard III Matériau</i>	<i>Richard III</i>	La Fonderie, France	Matthias Langhoff	French	8 July	Chapelle des Pénitents blancs
<p>Cast. Hughes Boucher, Laurence Calame, Stéphane Comby, Marcial Di Fonzo Bo, Anton Langhoff, Caspar Langhoff, Marie Lauerjat, Maxime Lefrancois, Frédérique Loliee, Philippe Marteau, Jean-Michel Portal, Sandrine Spielmann, Pascal Tokatlian, Nalini Salvadoray, Michel Coquet, Vincent Delmond, Thomas Doucet, Manu Lacroix, Carole Poitou, Peter Wilkinson, Louis Yerly.</p> <p>Creative Cast. Translation: Jean-Michel Deprats; setting: Catherine Rankl; make-up artist: Elisabeth Daynes and Benoît Daynes; lighting: Jean-Yves Bouchicot, Jean-Philippe Corrigo and Hervé Goyard.</p>							

1997

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
44	<i>La nuit des rois</i>	<i>Twelfth Night</i>	Théâtre atelier Piotr Fomenko, Russia	Evgueni Kamenkovitch	Russian	28 July	Cloître des Célestins
<p>Cast. Roustem Youskaiev, Ksenia Koutepova, Kirill Pirogov, Sergueï Yakoubenko, Karen Badalov, Igor Ovtchinnikov, Ivan Popovski, Galina Tiounina, Andreï Kazakov, Youri Stepanov, Taguir Rakhimov, Madeleine Djabrailova, Oleg Lioubimov, Polina Koutepova, Andreï Prikhodko.</p> <p>Creative Cast. Translation: David Samoïlov; singing: Sergueï Nikitine; setting: Irina AKimova; make-up artist: Larissa Guerassimtchouk; lighting: Elena Neanchev.</p>							

1998

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
45	<i>Vie et mort du Roi Jean</i>	<i>King John</i>	CDN Alpes, France	Laurent Pelly	French	22 July	Cour d'honneur
<p>Cast. Grégoire Oestermann, Jean-Benoît Terral, Monique Mélinand, Gilles Vajou, Magali Magne, Eric Elmosnino, Rémi Gibier, Sébastien Lebouc, Hervé Briaux, Roch Leibovici, Arthur Nauzyciel, Patrick Zimmermann, Christine Murillo, Jacques Verzier, Claude Lévêque, Gilles Arbona.</p> <p>Creative Cast. Translation: Jean-Michel Déprats; dramaturgy: Agathe Méliand; setting: Chantal Thomas; costumes: Laurent Pelly; make-up artist: Chritine Coline and Sabine Abdo; lighting: Joël Adam.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
46	<i>Hamlet</i>	<i>Hamlet</i>	Lithuanian International Theatre Festival Life, Lithuania	Eimuntas Nekrosius	Lithuanian, French subtitles	25 July	Théâtre Municipal Avignon
<p>Cast. Andrius Mamontovas, Povilas Budrys, Kestutis Jakstas, Viktorija Kuodyte, Vladas Bagdonad, Ramunas Rudokas, Vyautas Rumsas, Dovilė Silkaitytė, Tadas Sumskas, Algis DAinivacius, Vladimiras Jefremovas, Gabriela Kuodyte.</p> <p>Creative Cast. Translation: Rasa Vasinauskaitė; music: Faustas Latenas; setting and costumes: Nadezda Gultiajeva; make-up artist: Birute Treiniene; lighting: Romas Treinys and Andrius Jankauskas.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
47	<i>Tout est bien qui finit bien</i>	<i>All's Well That Ends Well</i>	Théâtre du Soleil, France	Irina Brook	French	24 July	Cloître des Carmes
<p>Cast. Hélène Cinque, Sava Lolov, Sergio Canto, Sandrine Raynal, Jean-Charles Maricot, Duccio Bellugi Vannuccini, Mathieu Rauchvarger, Pascal Guarise, Serge Nicolaï, Vicent Mangado, Guillaume Briat, Eve Doe Bruce, Shaghayegh Behesthi.</p> <p>Creative Cast. Translation: Jean-Michel Déprats and Jean-Pierre Vincent; music: Jean-Jacques Lemêtre; setting: Guy-Claude Francois.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
48	<i>Giulio Cesare</i>	After Shakespeare's <i>Julius Caesar</i>	Societas Raffaello Sanzio, Italy	Romeo Castellucci	Italian, with French surtitles	13 July	Lycée Aubanel
<p>Cast. Alvaro Biserna, Giovanni Rossetti, Lele Biagi, Chiara Gentili, Chritiana Bertini, Dalmaio Masini, Giancarlo Paludi, Fabio Sajiz.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
49	<i>Et de toutes mes terres rien ne me reste que la longueur de mon corps</i>	After Shakespeare's two tetralogies	Théâtre de la Balsamine, Belgium	Martin Wijckaert	French	24 July	Lycée Aubanel
<p>Cast. Patrick Descamps, Marwane El Boubsi, Bruno Marin, Pierre Laroche, Olindo Bolzan, Agnès Guignard, Stéphanie Delcart, Jean-Baptiste Lefebvre, Bernard Yerles, Victor Heymans, Jean-Jacques Moreau, Olivier Assouline, Dominique Grosjean, Lionel Jacqmin, Gaëtan Lejeune, Claudio Bucella, Dirk Decoene, Bernard Mouton, Christophe Morisset, Gilles Remy, Niranjana Wijewickrema.</p> <p>Creative Cast. Adaptation: Martine Wijckaert; translation: Daniel and Geneviève Bournet; music: Catherine Verhelst; setting: Valérie Jung; costumes: Chritian Macé; make-up artist: Joëlle Carpentier; lighting: Stéphanie Daniel.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
50	<i>Désir de royaume</i>	After Shakespeare's <i>Macbeth</i>	Contemporary Legend Theatre, China	Wu Kuo-chiu	Chinese	29 July	Cour d'honneur
<p>Cast. Wu Hsing-Kuo, Wei Hai-Min, Ma Pao-Shan, Chen Han-wen, Chu An-Li, Chang Chi-Ping, Wang Kwan-Chiang, Lee Hsiao-Pin, Sheng Chien, Lin Hsiu-wei, Liu Fu-Hsueh, Chang Fu-You, Chang Chi-Ming, Tan Chi-Neng, Chen Ching-Ming, Tan Chi-Neng, Chen Ching-Her, Hsieh Kuan-Sheng, Liu His-Jung, Peng Chun-Kang, Lee Chai-Chi, Lee Tsu-Hing, Ma Shueh-wen, Chang Chi-Liang, Wang Yi-Chiao, Mo Chung-Yuan, Tai Li-wu, Tai Cheng-wu and twenty two musicians.</p> <p>Creative Cast. Music: Liu Sung-Hui; choreography: Wu Hsing-Kuo; adaptation: Lee Hui-Min; setting: Teng kun-Jen and Chang Yi-Cheng; costumes: Lin Ching-Ju; make-up artist: Tsao Chin-Feng; lighting: Chou Kai, Lin Keh-Hua and Manuel Bernard.</p>							

1999

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
51	<i>La tempesta</i>	<i>The Tempest</i>	Italy	Giorgio Barberio Corsetti	Italian, French surtitles	9 July	Théâtre Municipal Avignon
<p>Cast. Fabrizio Bentivoglio, Chiara De Bonis, Margherita Buy, Silvio Orlando</p> <p>Creative Cast. Translation: Edoardo Albinati; music: Daniel Bacalov; costumes: Cristian Taraborrelli; video: Fabio Iaquone; lighting: Sergio Rossi.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
52	<i>Henry V</i>	<i>Henry V</i>	Théâtre de l'Aquarium, France	Jean-Louis Benoît	French	9 July	Cour d'honneur
<p>Cast. Philippe Torreton, Jean-Pol Dubois, Marie Vialle, Laure Bonnet, Sébastien Bourlard, Régis Laroche, Jean-Marie Frin, Albert Delpy, Paul Minthe, Louis Merino, Micha Lescot, Christophe Reymond, Isabelle Bouchemaa, Karen Rencurel, Laurent Stocker.</p> <p>Creative Cast. Translation: Jean-Michel Déprats; lighting: Pascal Joris; costumes: Sylvie Régnier and Charlotte Groc.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
53	<i>Henry IV : 1ère et 2ème parties</i>	<i>Henry IV, parts One and Two</i>	La Nuit surprise par le jour, France	Yann-Joël Collin	French	11 July	Cloître des Célestins
Cast. Cyril Bothorel, Nicolas Bouchaud, Xavier Brossard, Charlotte Clamens, Yann-Joël Collin, Christian Esnay, Dominique Guihard, Norah Krief, Nicolas Lè Quang, Eric Louis, Alexandra Scicluna, Jean-François Sivadier.							
Creative Cast. Translation: Pascal Collin; lighting: Bruno Goubert; setting: François Mercier; costumes: Nicolas Fleury; music: Frédéric Fresson; choreography: Laetitia Mercier.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
54	<i>Richard III</i>	<i>Richard III</i>	France	Geneviève de Kermabon	French	9 July	Chapflfleury
Cast. Aurélie Balte, Carine Baillod, Jean-Pierre Stewart, René Hernandez, Joe Sheridan, Hervé Paillet, Eve Guerrier, Isabelle Mangini, Olivier Lefevre, Marc Locci, Jérôme Maubert, Georges Pennetier.							
Creative Cast. Adaptation: Geneviève de Kermabon; music: Jean-Claude Pennetier; setting and costumes: Elisabeth Neumüller; lighting: Pascal Noë.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
55	<i>Maquina Hamlet</i>	Text by Heiner Müller after Shakespeare's <i>Hamlet</i>	El Periférico de objetos, Argentina	Daniel Veronese, Emilio Garcia Wehbi and Ana Alvarado	Spanish, French surtitles	26 July	Eglise des Célestins
Cast. Ana Alvarado, Emilio Garcia Wehbi, Jorge Onofri, Alejandro Tantanian, Roman Lamas.							
Creative cast. Music: Cecilia Candia; lighting: Jorge Doliszniak; translation: Gabriela Massuh and Dieter Welke; dramaturgy: Dieter Welke; costumes: Rosana Barcena; puppets and objects: Norberto Laino.							

2001

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
56	<i>Hamlet</i>	<i>Hamlet</i>	Poland, Teatr Rozmaitości	Krzystof Warlikowski	Polish, French surtitles	17 July	Baraque Chabran
<p>Cast. Jacek Poniedzialek, Stanisława Celinska, Magdalena Cielecka, Andrzej Chyra, Aleksandra Poplawska, Marek Kalita, Maria Seweryn, Adam Woronowicz, Mirosław Zbrojewicz, Cezary Kosinski, Maria Maj, Robert Wieckiewicz, Paweł Mykietyn, Monika Szulinska.</p> <p>Creative Cast. Setting: Małgorzata Szczesniak; choreography: Saar Magal; music: Paweł Mykietyn; lighting: Piotr Pawlik.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
57	<i>Macbeth</i>	<i>Macbeth</i>	France	Sylvain Maurice	French	7 July	Baraque Chabran
<p>Cast. Pierre Louis-Calixte, Lyes Saem, Nadine Berland, Désirée Olmi, Catherine Tolosa, Stéphanie Farison, Pierre-Alain Chapuis, Michel Quidu, Jérôme Ragon, Pierre-Yves Desmonceaux, Boris Napès, Marc Berman, Eric Challier, Paul-Emmanuel Gautreau, Alexandre Pottier, Laurent Grais.</p> <p>Creative Cast. Translation: Jean-Michel Déprats; setting: Renaud de Fontainieu; lightning: Philippe Lacombe; costumes: Elisabeth Neumuller; music: Laurent Grais; sound: Jean de Almeida; make-up artist: Nathy Polak.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
58	<i>Anatomie Titus fall of Rome: un commentaire de Shakespeare</i>	Heiner Müller	Scènes, France	Philippe Vincent	French	20 July	Gymnase Aubanel
<p>Cast. Eva Dewel, Anne Raymond, Yves Bressiant, Claire Cathy, Anne Ferret, Laurence Olivier, Stéphane Bernard, Gilles Chabrier, Jean-Claude Martin, Bruno Riner, Emile Abossolo M'bo, Enzo Bressiant, Fabien Grenon, Samuel Hercule, Jean-Pierre Hollebecq, Cathy Rey, Léonore Grollemund.</p> <p>Creative cast. Translation: Jean-Louis Besson and Jean Jourdeuil; setting: Jean-Philippe Murgue; costumes: Cathy Rey; music: Daniel Brothier; lighting: Hubert Arnaud; sound: Emmanuel Sauldubois.</p>							

2002

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
59	<i>La tragédie de Macbeth</i>	After Shakespeare's <i>Macbeth</i>	Téâtre du Centaure, France	Camille Daumas & Manolo	French	6 July	Clos de l'Abbaye de Villeneuve les Avignon
Cast. Camille Daumas, Emmanuel Daumas, Jean-Noël François, David Mandineau, Jean-Marie Rase, Gaïa ou Aramaéa Rase, Johan Daisme and the horses							
Creative Cast. Adaptation: Camille Daumas and Emmanuel Daumas; costumes: Karine Bellisi ; lighting: Eric Rossi.							

2004

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
60	<i>Enrico (Henri V)</i>	After <i>Henry V</i>	Compagnie Pippo Delbono, Italy	Pippo Delbono	Italian, French surtitles	26 July	Théâtre Municipal Avignon
Cast. Pippo Delbono, Gustavo Giaocosa, Pepe Robledo, Matthieu Aliaga. Local amateur actors participating in the production: Samantha Amdor, Joan Azorin, Raffaella Banchelli, Jean-Luc Blaix, Valérie Bauriaud, Antonella Caroff, Raphaële Chaumont, Benjamin Collieux, Véronique Couderc, Roberto De Sarno, Maryse de Souza Perron, Joseph Garrido, Esther Gonon, Dominique Gratini, Estelle Hagopian, Stefania Maccanin, Axel Moral Van Hyfte, Olivia Musitelli, Gianni Parenti, Emmanuel Quintin, Laurent Ruggieri, Graziana Sillari, Belkacem Soufi, Carole Tridon Nadjar, Patrick Vaniscotte, Lionel Zbinden.							
Creative Cast. Dramaturgy: Pippo Delbono; lighting: Simone Gogiano; sound: Mario Intruglio.							

2005

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
61	<i>Hamlet</i>	<i>Hamlet</i>	Encaustic, France	Hubert Colas	French	9 July	Gymnase Aubanel
Cast. Thierry Raynaud, Mireille Herbstmeyer, Isabelle Mouchard, Xavier Tavera, Cyril Texier, Frédéric Schulz Richard, Manuel Vallade, Patrick Albenque, Claire Delaporte Rojas, Nicolas Guimbard, Geoffrey Carey, Boris Lémant, Pierre Laneyrie, Patricia Garcia.							
Creative Cast. Music: Jean-Marc Montera; translation and adaptation: Hubert Cola; lighting: Encaustic and Pascale Bongiovanni; video: Patrick Laffont; costumes: Cidalia Da Costa; make-up artist: Sophie Niesseron.							

2007

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
62	<i>Le Roi Lear</i>	<i>King Lear</i>	Théâtre national de Bretagne, France	Jean François Sivadier	French	21 July	Cour d'honneur
<p>Cast. Nicolas Bouchaud, Murielle Colvez, Norah Krief, Stephen Butel, Vincent Dissez, Vincent Guédon, Nicolas Lê Quang, Nadia Vonderheyden, Rachid Zanouda, Oswald, Jean-François Sivadier, Jean-Jacques Beaudoin.</p> <p>Creative Cast Translation: Pascal Collin; setting: Jean-François Sivadier and Christian Tirole; costumes: Virgine Gervaise; lighting: Philippe Berhomé; music: Frédéric Fresson; sound: Jean-Louis Imbert; make-up artist: Cécile Kretschmar.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
63	<i>Richard III</i>	After Shakespeare's <i>Richard III</i>	Compagnie Ludovic Lagarde, France	Ludovic Lagarde	French	18 July	Cloître des Carmes
<p>Cast. Anne Bellec, Laurent Poitrenaud, Geoffrey Carey, Samuel Réhault, Christine Tual, Pierre Baux, Francesca Bracchino, Camille Panonacle, Suzanne Aubert, Antoine Herniotte.</p> <p>Creative Cast. Playwright: Peter Verhelst; translation from Dutch: Christian Marcipont; dramaturgy: Marion Stoufflet; setting: Antoine Vasseur; costumes: Valérie Simonneau; lighting: Sébastien Michaud; sound and music: David Bichindaritz; make-up artist: Corinne Blot.</p>							

2008

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
64	<i>Hamlet</i>	<i>Hamlet</i>	Schaubühne Berlin, Germany	Thomas Ostermeier	German, French subtitles	16 July	Cour d'honneur
<p>Cast. Lars Eidinger, Urs Jucker, Judith Rosmair, Robert Beyer, Sebastian Schawrz, Stefan Stern.</p> <p>Creative Cast. Translation and dramaturgy: Marius von Mayenburgh; setting: Jan Pappelbaum; costumes: Nina Wetzel; music: Nils Ostendorf; video: Sébastien Dupouey; lighting: Erich Schneider.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
65	<i>Tragédies romaines : Coriolan, Jules César, Antoine et Cléopâtre</i>	Adaptation from Shakespeare's <i>Coriolanus, Julius Caesar and Antony and Cleopatra</i>	The Netherlands	Ivo van Hove	Dutch, French surtitles	12 July	Gymnase Gérard Philipe

Cast. Barry Atsma, Jacob Derwing, Renée Fokker, Fred Goessens, Janni Goslinga, Marieke Heebink, Fedja van Huêt, Hans Kesting, Hugo Koolschijn, Hadewych Minis, Christ Nietvelt, Frieda Pittoors, Alwin Pulincks, Eelco Smits, Karina Smulders.

Creative Cast. Translation: Tom Kleijn; dramaturgy: Bart Van den Eynde, Jan Peter Gerrits and Alexander Schreuder; music: Eric Sleichim, costumes: Lies Van Assche; setting and lighting: Jan Versweyveld; videos: Tal Yarden; make-up artists: Roswita Evenwel, David Verswiferen; musicians: Ward Deketeleare, Yves Goamaere, Hannes Nieuwlaet, Christiaan Saris, Mattijs Vanderleen.

2010

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
66	<i>La tragédie du Roi Richard II</i>	<i>Richard II</i>	Production by the Festival d'Avignon, France	Jean-Baptiste Sastre	French	20 July	Cour d'honneur

Cast. Denis Podalydès, Jérôme Derre, Nathalie Richard, Axel Bogousslavsky, Frédéric Boyer, Cécile Braud, Jean-Charles Clichet, Florence Delay, Vincent Dissez, Bénédicte Guilbert, Yvain Julliard, Alexandre Pallu, Anne-Catherine Régniers, Bruno Sermonne.

Creative Cast. Translation: Frédéric Boyer; setting: Sarkis; lighting: André Diot; sound: André Serré; costumes: Domenika Kaesdorf; dramaturgy: Ellen Hammer.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
67	<i>El año de Ricardo (L'année de richard)</i>	Text by Angélica Liddell after Shakespeare's <i>Richard III</i>	Angélica Liddell, Spain	Angélica Liddell	Spanish, French surtitles	17 July	Chapelle des pénitents blancs

Cast. Angélica Liddell and Gumersindo Puche.

Creative cast. Text, setting and costumes: Angélica Liddell; lighting: Carlos Marquerie.

2011

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
68	<i>Au moins j'aurai laissé un beau cadavre</i>	Based on <i>Hamlet</i>	Produced by the Festival d'Avignon	Vincent Macaigne	French	9 July	Cloître des Carmes
Cast. Laure Calamy, Jean-Charles Clichet, Sébastien Eveno, Thibault Lacorix, Julien Sessages							
Creative Cast. Adaptation: Vincent Macaigne; setting: Vincent Macaigne, Benjamin Hautin and Julien Peissel.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
69	<i>Lear is in Town</i>	<i>King Lear</i>	Comédie de Remis	Ludovic Lagarde	French	20 July	Carrière Boulbon
Cast. Clotilde Hesme, Johan Leysen and Laurent Poitrenaux.							
Creative Cast. Translation and adaptation: Frédéric Boyer and Olivier Cadiot; dramaturgy: Marion Stoufflet; setting: Antoine Vasseur; lighting: Sébastien Michaud; costumes: Fanny Brouste; sound: Nicolas Becker and David Bichindaritz; music: Djengo Hartlap.							

2014

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
70	<i>Othello: variation pour trois acteurs</i>	<i>Othello</i>	Compagnie Du zieu dans les bleus, France	Nathalie Garraud & Olivier Saccomano	French	9 July	—
Cast. Mitsou Doudeau, Cédric Michel and Conchita Paz.							
Creative Cast. Adaptation: Olivier Saccomano; setting: Jean-François Garraud; lighting: Guillaume Tesson; costumes: Sarah Leterrier.							

2015

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
71	<i>Le roi Lear</i>	<i>King Lear</i>	France	Oliver Py	French	4 July	Cour d'honneur
Cast. Jean-Damien Barbin, Moustafa Benaïbout, Nâzim Boudjenah, Amira Casar, Céline Chéenne, Eddie Chignara, Matthieu Dessertine, Émilien Diard-Detoeuf, Philippe Girard, Damien Lehman, Thomas Pouget, Laura Ruiz Tamayo, Jean-Marie Winling.							
Creative Cast. Translation: Oliver Py. Setting, costumes and make-up: Pierre-André Weitz; lighting: Bertrand Killy; sound: Dominique Cherprenet.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
72	<i>Richard III</i>	<i>Richard III</i>	Schaubühne Berlin, Germany	Thomas Ostermeier	German, French surtitles	6 July	Ópera Grand Avignon

Cast. Thomas Bading, Robert Beyer, Lars Eidinger, Christoph Gawenda, Mortitz Gottwald, Jenny Köning, Laurenz Laufenberg, Eva Meckbach, Sebastian Schwarz, Thomas Witte.

Creative cast. Translation: Marius von Mayenburg; setting: Jan Pappelbaum; dramaturgy: Florian Borchmeyer; music: Nils Ostendorf; lighting: Erich Schneider; video: Sébastien Dupouey; costumes: Florencia von Gerkan and Ralf Tristan Szezsny; puppets: Susanne Claus and Dorothee Metz; fighting scenes: René Lay.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
73	<i>Antoine et Cléopâtre</i>	<i>Antony and Cleopatra</i>	Portugal	Tiago Rodrigues	Portuguese, French surtitles	12 July	Téâtre Benoît-XII

Cast. Sofia Dias and Vítor Roriz .

Creative cast. Setting: Ângela Rocha; lighting: Nuno Meira; sound: Miguel Lima and Sérgio Milhano; costumes: Ângela Rocha and Magda Bizarro.

1.3 Shakespeare at the Almagro Festival

1984

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
1	<i>La Tempestad</i>	<i>The Tempest</i>	La Pajarita de Papel, Spain	Edgar Saba	Spanish	7 September	Iglesia de San Agustín
Cast. Els Vandell, Santiago Ferrigno, Angel Pardo, Antonio Segura, Rodolfo Cortizo, Celia Trujillo							
Creative cast. Adaptation: Edgar Saba, masks: Alberto Urdiales, puppets: Carlos Angoloti; lighting: Miguel Vico; sound: Nerea							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
2	<i>Pericles, Príncipe de Tiro</i>	<i>Pericles, Prince of Tyre</i>	Cheek by Jowl, UK	Declan Donnellan	English, Spanish subtitles	9 September	Corral de Comedias
Cast. Simon Dormandy, Amanda Harris, Andrew Collins, Michael Rigg, Sadie Shimmin, Duncan Bell.							
Creative cast. Simon Dormandy, Amanda Harris, Andrew Collins, Michael Rigg, Sadie Shimmin, Duncan Bell.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
3	<i>El Somni d'una nit d'estiu</i>	<i>A Midsummer Night's Dream</i>	Teatro Estable La Cazuela, Spain	Jaume Bordera	Catalan	15 September	Iglesia de San Agustín
Cast. Paco Pina, Mari Neus Agulló, Ximo Llorens, M ^a Carmen Santamaría, Juli Mira, Miquel Micó, Maite Castelló, Reis Juan, Josep A. Mullor, Rafa Pastor, Miquel Martí, Helio Ferrándiz, Joan Lluc, Joan Pau, Cristina Rodríguez, Ana Gisbert, Joan Narro, Josep Pérez, Josep Ll. Bordera.							
Creative cast. Lighting: Quique Bas, Jordi Bosch and Ramón Marrany; sound and recordings: Josep Burgos; Music: Jaume Bordera; Regidores: Xelo Ivars, M ^a Carmen Granado and Dora Ferri; costume design: Dora Pascual; Director assistant: Marisa Alberto; graphic and setting desing: Roc Candela.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
4	<i>El Rey Juan</i>	<i>King John</i>	Corral 86, Spain	José Estruch	Spanish	4 September	Corral de Comedias
<p>Cast. Jesús Prieto, Resurrección Requena, Marina Martínez, Dolores Gil, Pedro García, J. A. Vizaino, Francisco Ferrer, Pedro Olivera, Jone Irazabal, Javier González, Ana Crespo, Jose Carlos Vázquez, Isabel Ripoll, Teresa López, Francisco Ferrer.</p> <p>Creative cast. Costume design: J. A. Cidron; sound and music: Pepe Nieto; lightining design: Carlos Scavino; setting design: Javier Toledo; atrezzo: Javier González; fighting scenes: Joaquín Campomanes; voice coaches: Pilar Francés and Concha Doñaque; graphic design: Teatra; production: RESAD, director assistant: Jesús Prieto.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
5	<i>El Sueño de una noche de verano</i>	<i>A Midsummer Night's Dream</i>	New Shakespeare Company, Uk	David Conville	English	17 September	Corral de Comedias
<p>Cast. Ralph Fiennes, Alyson Spiro, Andrew Collins, Peter Whitbread, Beverley Hills, Ben Cole, Richard Bonneville, Carolyn Backhouse, Paul Raffield, Bernard Bresslaw, Glyn Pritchard, Nicholas Wolff, Robert Merry, Karl James, Donna Wilson, David O'Hara, Janine Wood, Nicholas Hayley.</p> <p>Creative cast. Setting design: Simon Higlett; costumes: Tim Goodchild and Simon Higlett; lighting: Ian Callander; choreography: Terry John Bates; music: Gary Yershon.</p>							

1987

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
6	<i>Noche de epifanía</i>	<i>Twelfth Night</i>	The Cherub Company, UK	Andrew Visnevski	English	9 September	Corral de Comedias
<p>Cast. Paul Copley, Anthony Best, Nicholas Wolff, Anthony Wise, Siabhra Woods, Camille Davis.</p> <p>Creative cast. Design: Danusia Schejbal; music: Peter Fincham; lighting design: Ben Ormerod; stage direction: Libby Thomas and Andrew Seymour; musicians: Peter Fincham, Justine Tomlinson, Diana Stinson, Imogen Triner and Ben Ormerod, masks: Richard Sharples; horses: Witold Schejbal.</p>							

1989

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
7	<i>Macbeth</i>	<i>Macbeth</i>	The British Actors Theatre Company, UK	Kate O'Mara and Peter Woodward	English	24 July	Corral de Comedias
Cast. Graham Pountney, Julia Goodman, John Moreno, Paul Jerricho, Gordon Whiting, Christopher Rower, Ian Oliver, Sophie Reissner.							

1990

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
8	<i>Macbeth</i>	<i>Macbeth</i>	Fundación Shakespeare de Valencia and Centre Dràmatic de la Generalitat Valenciana, Spain	Edward Wilson	Spanish	7 July	Plaza de Santo Domingo
Cast. Pedro Bea, Begoña Sánchez, Julián Rodríguez, Ernesto Pastor, Luis Raga, Benjamín Figüeres, Chema Cardeña, Fernando Benavent, Ramón Vizcaíno, Luis Hidalgo, Jorge Picó, Miguel Alamar, Emilio Mencheta, Rosa Clara García, Benjamín Figueres, Julián G. Rodríguez, Emilio Mencheta, Jorge Picó, Pepe Baynat.							
Creative cast. Fighting: Mario Asensi; sound effects: Rafael Bono; music: Lito Borico; costumes: Pepe Martí; scenography: Odeón; lightning design: Eric Teunis; translation: Instituto Shakespeare.							

1991

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
9	<i>Noche de Reyes</i>	<i>Twelfth Night</i>	El Talleret de Sal, Spain	Konrad Zschiedrich	Spanish	5 July	Claustro de los Dominicos
Cast. Ricard Borrás, Rosa Cadafalch, Pilar Prats, Cristina Cerviá, Mercé Mas, Xicu Masó, Xavier Morte, ARTur Trias, Pep Ferrer, Pep Comas, Txema Pérez.							
Creative cast. Translation: J. M ^a Valverde; adaptation: J. M ^a Valverde and Maurici Farré; music: Pantxulo Jorner; director assistant: Ferran Frauca; scenography: Julia Colomer; costumes: Isider Prunés and Montse Amenós; ligh and sound: Xavier Clot and Jordi de la Torre; producers: Quim Masó and Josep Domenech; technical director: Jordi de la Torre.							

1993

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
10	<i>Hamlet</i>	<i>Hamlet</i>	Centro Dramático Nacional, Spain	Charo Amador and Pablo Valdés	Spanish	24 July	Claustro de los Dominicos
Cast. Joaquin Notario, Juanjo Pérez Yuste, Fernando Sansegundo, Alberto de Miguel, Chema Muñóz, Toni Cantó, Carlos Lucena, José Pedro Carrión, Berta Riaza, Amparo Pascual, Raúl Pazos, Víctor Villate, Josu Ormaeche, Alberto de Miguel, Chema del Río, Juanjo Pérez Yuste, Raúl Pazos, Alberto de Miguel, José Luis Gómez.							
Creative cast. Costumes: Gerardo Vera; music: Mariano Díaz; lighting: José Luis Rodríguez; fighting: Oscar K. Kolombatovich; director assistants: William Layton and Paco Ojea.							

1993

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
11	<i>Otelo</i>	<i>Othello</i>	Compañía Espacio Abierto, Spain	Eusebio Lázaro	Spanish	3 July	Claustro de los Dominicos
Cast. Manuel de Blas, Eusebio Lázaro, Marina Saura, Eduardo Mac Gregor, Luis Hostalot, Sonsoles Benedicto, Juan C. Montalbán, Vicente Gisbert, Migel A. Gredilla, José Albiach, Carlos Domingo, Pilar Massa, Borja Eljea, Antonio Medina.							
Creative cast. Translation: Eusebio Lázaro; production: Nuria Nebot; director assistant: Humberto Fernández; music: Inmaculada Crespo; costumes: Rosa García and Peris Hnos; scenography: Espacio Abierto; lighting desing: José M. López Sáez.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
12	<i>Sueño de una noche de verano</i>	<i>A Midsummer Night's Dream</i>	UR Teatro Antzerkia, Spain	Helena Pimenta	Spanish	9 July	Teatro Municipal
Cast. Ana Pimenta, Arantza Equerra, Gerardo Quintana, José Tomé, Lierni Fresnedo, Víctor Criado.							
Creative cast. Scenography, costume design and lighting: J. L. Raymond, Susana de Uña, Txemari Rivera and José Tomé; choreography: Eduardo Ruiz, director assistant: José Tomé.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
13	<i>King Lear</i>	<i>King Lear</i>	Kaboodle Productions, —	Lee Beagley and Josete Bushel-Mingo	English	23 July	Teatro Municipal
Cast. Geof Atwell, Nick Birkinshaw, Steven Book, Russ Edwards, Lee Beagley, Paula Simms, Esther Wilson, Andrea Earl, Rachel Smith, Matt Mason, Ken Bradshaw, Steve Givnan, Stefan Karsberg, Steve Givnan and Stefan Karsberg, Steven Book, Eleanor Knight, George Ricci.							
Creative cast. Music: Andy Frizell; production: Steven Book, Steven Curtis, Russ Edwards, Andreas Earl, Matt Mason, Mark Hill; scenography: Mark Hill; costumes: Amanda Bracebridge, Fabienne Pym; lighting: Steve Curtis, technical director: Denise Evans; photography: Henrietta Butler.							

1994

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
14	<i>La Sangre de Macbeth</i>	Adapted from <i>Macbeth</i>	La Machina Teatro, Spain	Francisco Valcarce	Spanish	11 July	Claustro de los Dominicos
Cast. Jerónimo Arenal, Santiago López, Pilar González, Alberto Iglesias, Javier López, Luis Oyarbide, María Vidal.							
Creative cast. Photography: Belén Pereda; music: Juanjo Mier Caraves; costumes: Adolfo Fernández-Punsola; scenography and lighting design: José Helguera.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
15	<i>Sueño de una noche de verano</i>	<i>A Midsummer Night's Dream</i>	Factoría Teatro, Spain	Denis Rafter	Spanish	16 July	Teatro Municipal

Cast. Santiago Carrera, Monserrat Díez, Raquel Barra, Ángeles Marcos, Amado Diéguez, Paloma Vidal, Fernando Soto, Paloma M. Scherman, Cecilia Solaguern, Chus Delgado, Mariam Budía, María José Zaragoza, Marcos Tizón Damián, Isabel Veiga, Melida Molina, M. José Zaragoza.

Creative cast. Adaptation: Juan Carlos de Ibarra; production: José Luis Tutor and Factoría Teatro; masks: Luis G. Carreño; scenography: Factoría Teatro; lighting: Alberto Ureña, Elisa Sanz and Amado Diéguez; sound: Javier Coll; costume design: Isabel López G-B, Ester Arjona, Sara Sánchez and Gema Casas.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
16	<i>Measure for Measure</i>	<i>Measure for Measure</i>	Cheek by Jowl, UK	Declan Donnellan	English	28 July	Teatro Municipal

Cast. Mark Bazeley, Stephen Boxer, Sheri Graubert, John Griffin, Anastasia Hille, Marianne Jean-Baptiste, Adam Kot, Peter Needham, Danny Sapani, Charles Simon, Malcolm Scates, Benjamin Soames, Simon Walter.

Creative cast. Design: Nick Ormeord; music: Paddy Cunneen; movement: Jane Gibson; lighting design: Judith Greenwood.

1995

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
17	<i>Titus Andronicus</i>	<i>Titus Andronicus</i>	The Market Theatre Johannesburg and Royal National theatre Studio, South Africa	Gregory Doran	English	27 July	Teatro Municipal

Cast. Antony Sher, Dale Cutts, Christopheher Wells, Dan Robbertse, Duncan Lawson, Jennifer Woodburne, Gys de Villiers, Ivan D. Lucas, Dorothy Ann Gould, Bruce Laing, Oscar Petersen, Charlton George, Sello Maake ka Ncube, Daphney Hloumuka, Ricky Rudolph, Paulus Kuoape.

Creative cast. Scenography: Nadya Cohen; costume design: Sue Steele; lighting design: Mark Jonathan and Wesley France; music: Dumisani Dhlamini and Tim Parr; musicians: Dumisani Dhlamini, Godfrey Mgcina and Tim Parr.

1996

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
18	<i>Romeo y Julieta</i>	<i>Romeo and Juliet</i>	Ophaboom Theatre, UK	—	English	24 July	Plaza de Santo Domingo

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
19	<i>Ricardo III</i>	<i>Richard III</i>	Ophaboom Theatre, UK	—	English	26 July	Plaza de Santo Domingo

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
20	<i>Noche de Reyes</i>	<i>Twelfth Night</i>	Escena Abierta, Spain	Juan Pastor	Spanish	25 July	Teatro Municipal

Cast. Elia Muñoz, Pedro Saldaña, Alberto de Miguel, Marta Bodalo, Julio César Rodríguez, Gabriel Moreno, Jacobo Dicenta, Paca Lorite, Miguel del Arco, Pepa Pedroche, Francisco Rojas.

Creative cast. Translation: Elsa Alfonso; music: David Gwynn; scenery: Javier López de Guereña and Marisa Etxarri; costumes: Lola Trives; lighting: Juan Carlos Moreno.

1997

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
21	<i>Mucho Ruido y Pocas Nueces</i>	<i>Much Ado About Nothing</i>	Pez Luna Teatro, Spain	Juan Carlos Corazza	Spanish	4 July	Claustro de los Dominicos

Cast. Emilio Línder, Roberto Enríquez, Raúl Sanz, Toni Cantó, Paco Olmo, Manuel Morón, Nacho Medina, Antonio Naharro, Eduardo Yagüe, Paz Gómez, Ana Gracia, Alicia Borrachero, Mercedes Castro.

Creative cast. Translation: John Sanderson; adaptation: Lorena García, Ana Gracia, Alicia Borrachero; adaptation: Juan Carlos Corazza; music: Luis Delgado; coreography: Denise Perdikidis; costumes: Rosa García; scenography: Gerardp Trotti; lighting: Josep Solbes.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
22	<i>La Tempestad</i>	<i>The Tempest</i>	Focus S.A., Festival Grec 97, Spain	Calixto Bieito	Spanish	4 July	Teatro Municipal
<p>Cast. Hermann Bonnin, Pep Tosar, Fermí Tosar, Fermí Reixach, Mingo Rafols, Xavier Ripoll, Carles Canut, Eduard Fernández, Pirondello, Alexis Valdés, Miquel Gelabert, SAvina Giguerras, Adriá Puntí, rosa Galindo, Miquel Gelabert.</p> <p>Creative cast. Adaptation: Miquel Desclot; director assistant: Manuel Dueso; scenography: Mónica Quintana; costumes: Mercé Paloma; lighting design: Xavi Clot; music: Adria Puntí.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
23	<i>Miguel Will</i>	Play based on the lost <i>Cardenio</i>	Coproducción INAEM, Compañía Nacional de Teatro Clásico and Focus, Spain	Denis Rafter	Spanish	17 July	Teatro Municipal
<p>Cast. Chema de Miguel Bilbao, Balbino Lacosta, Juan Meseguer, Jesús Alcaide, Camilo Rodríguez, José Luis Torrijos, José Luis Serrano "Jaro", Carlos Ibarra, Alberto de Miguel.</p> <p>Creative cast. Playwright: José Carlos Somoza Ortega, scenography and costumes: Alfons Flores; lighting: Juan Gómez Cornejo, technical director: Miguel Montes; production director: Amparo Martínez; assistant director: Teresa Sánchez Gall.</p>							

1998

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
24	<i>Trabajos de amor perdidos</i>	<i>Love's Labour's Lost</i>	Ur Teatro, Spain	Helena Pimenta	Spanish	2 July	Claustro de los Dominicos
<p>Cast. Zutoia Alarzia, Elena Armengod, Víctor Criado, Arantxa Ezquerro, Lierni Fresnedo, Hernán Gené, Amaia Kuende, Félix Pons, Gerardo Quintana, José María Sánchez, José Tomé.</p> <p>Creative cast. Dramaturgy: Helena Pimenta; director assistant: José Tomé; music: Fernando Auzmendi and Javier Olaizola; photography: Ros Ribas; technique managers: Txema Rivera and Susana de Uña; technical assistant: Iñigo Lacasa; scenography: José Tomé, Susana de Uña and Txema Rivera; costume design: Rosa García Andujar; lighting design: Miguel Ángel Camacho; choreography: María Muñoz and Pep Ramis.</p>							

<u>Nº</u>	<u>Title of the Production</u>	<u>Shakespeare's Play</u>	<u>Company, Country</u>	<u>Director</u>	<u>Language</u>	<u>First Performance</u>	<u>Venue</u>
25	<i>Ricardo II</i>	<i>Richard II</i>	Adrián Daumas & El Foro F Espectáculos, Spain	Adrián Dumas	Spanish	22 July	Teatro Municipal
<p>Cast. Elena Ortiz, Rafael Rojas, Francisco Maestre, Ramón Serrada Yagüe, Antonio Martínez, Fran Sariego, Claudia Faci, Amparo Vega, Alejandro Sánchez, Tomás del Estal, José Garu, Jonan Armendáriz, Sergio Cappa, Israel Elejalde.</p> <p>Creative cast. Translation: Ángel-Luis Pujante; costume design and setting: Pedro Moreno; lighting design: Gloria Montesions; production design: Ramón Remesal; music: Marcos R. Conde; graphic design: Ana García de Vera.</p>							

1999

<u>Nº</u>	<u>Title of the Production</u>	<u>Shakespeare's Play</u>	<u>Company, Country</u>	<u>Director</u>	<u>Language</u>	<u>First Performance</u>	<u>Venue</u>
26	<i>Julio César</i>	<i>Julius Caesar</i>	Compañía Manuel Canseco, Spain	Manuel Canseco	Spanish	28 July	Hospital de San Juan
<p>Cast. Ricardo Vicente, Juan Carlos Talavera, Pedro Foreto, Trujillo Garrido, Roberto Quintana, Ramón Pons, Mara Goyanes, Miguel del Arco, Ángel Amorós, Juan Gea, Juan Calot, Antonio Joven, Orencio Ortega, Lorenzo Armenteros, Manuel Brun, Enrique Cazorla, Ricardo Vicente, Maribel Lara, Franco García, Ramón Goyanes, Paco Cambres, Carlos Hidalgo, J. Carlos Talavera, J. Luis Martínez, Cristina Juan, Rosalía Ángel, José Luis Martínez, Manuel Brun.</p> <p>Creative cast. Setting, costume and graphic design: Escenarios Vituales S.L.; direction assistants: Alba Vidal and Chatono Contreras; versión: Manuel Canseco.</p>							

<u>Nº</u>	<u>Title of the Production</u>	<u>Shakespeare's Play</u>	<u>Company, Country</u>	<u>Director</u>	<u>Language</u>	<u>First Performance</u>	<u>Venue</u>
27	<i>La fierecilla domada</i>	<i>The Tame of the Shrew</i>	Teatroa, Spain	Carlos Marchena	Spanish	29 July	Corral de Comedias
<p>Cast. Javier Azuara, Arantza Sinobas, Marta Valentín, Javier Gutiérrez, Jorge Muñoz, Fernando Gómez, Javier Páez, Beatriz Argüello, Angeles Maeso, Vicente Rodado, Julio Cortázar, Javier Tolosa, Fernando Moro, Raúl Peña, Fernando Ustároz.</p> <p>Creative cast. Adaptation: Carlos Marchena; poster design: Marcos Sánchez; lighting and sound technician: Miguel Prieto; director assistant: María López; music: Eugenia L. Nozal (Queyi); costumes: Gabriella Salaverry; setting: Tomás Muñoz; lighting: José Luis López.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
28	<i>Macbeth & Lady Macbeth</i>	Based on <i>Macbeth</i>	Teatro del Temple, Spain	Carlos Martín	Spanish	9 July	Teatro Municipal
Cast. Carlos Martín, Amor Pére, Pilar Gascón, Pilar Molinero, Santiago Meléndez, Félix Martín.							
Creative cast. Graphic design: Isidro Ferrer; setting and costumes: Teatro del Temple; music: Giovani Venosta; lighting: Javier Enciso; photography: José Tricas and Chati Calvo; dramaturgy: Alfonso Plou, Carlos Martín and José Tricas; director assistant: Alfonso Plou.							

2000

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
29	<i>Romeo y Julieta</i>	<i>Romeo and Juliet</i>	Alarifes Producciones, Spain	Francisco Suárez	Spanish	19 July	Teatro Municipal
Cast. Raúl Peña, Inge Martín, Vicky Lagos, Francisco Merino, Jacobo Dicenta, Iñaki Arana, Mauro Rivera, Pilar Barrera, Javier Mejía, Paco Torres, Antonio Requena, Pedro Ocaña, Nacho Diezma, Víctor Duplá.							
Creative cast. Setting and costume design: Rafael Garrigós; director assistant: Julio Pastor; lighting: Rafael Echeverz; choreography: Teresa Nieto; stage fighting: Iñaki Arana; graphic design: Arte-factor multimedia S. L.; music: Michael Nyman.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
30	<i>Como gustéis</i>	<i>As You Like It</i>	Compañía de Adrián Daumas, Spain	Adrián Daumas	Spanish	25 July	Teatro Municipal
Cast. Sonia Almarcha, Lilian Caro, Fernando Gómez, Bosco Solana, Jesús Calvo, Juan Aroca, Ramón Quesada, Manuel García, Patricia Ortega Cano.							
Creative cast. Setting design: Pep Duran; lighting desing: Carlos Lorenzo Bahía; costume design: Mónica Floresta, Lupe Estévez Cortizo, Chus Fernández Anta; sound design: Marcos R. Conde; translation: Ángel-Luis Pujante.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
31	<i>Macbeth-Director's Cut</i>	Based on <i>Macbeth</i>	Volcano Theatre Company, UK	Nigel Charnock	English	28 July	Patio de Fúcares
Cast. Fern Smith, Paul Davies.							
Creative cast. Adaptation: Nigel Charnock; lighting and general design: Andrew Jones; video: Rheinhard Lorenz; music: Stewart Lucas.							

2001

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
32	<i>Dos amigos de Verona</i>	<i>Two Gentlemen of Verona</i>	Teatroa, Spain	Carlos Marchena	Spanish	26 July	Teatro Municipal
<p>Cast. Jacobo Dicenta, Iñaki Arna, Javier Mejía, Félix Epinosa, Marta Solaz, Arantxa Aranguren, Lucía Quintana, Sandro Cordero, Emilio Linder.</p> <p>Creative cast. Movement and stage fight: Gorgonio Edú; director assistants: Jorge Iván Suárez and Héctor del Saz; graphic design: Cristina Salaverri; setting design: J. Pedro de Gaspar; costume design: Gabrila Salaverri; music: Jaime Carreras; lighting: Andrés Beladiez; adaptation: Carlos Marchena.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
33	<i>El mercader de Venecia</i>	<i>The Merchant of Venice</i>	Teatro La Abadía, Spain	Hansgünther Heyme	Spanish	12 July	Claustro de los Dominicos
<p>Cast. Jesús Barranco, Miguel Cubero, Ernesto Arias, Carles Moreu, Josep Albert, Rafael Rojas, David Luque, Gabriel Garbisu, Carmen Machi, Rosa Manteiga, Elisabet Gelabert, Rosa Manteiga, Lidia Otón.</p> <p>Creative cast. Translation: Vicente Molina Foix; dramaturgy: Hanns-Dietrich Schmidt and Hansgünther Heyme; music: Juan Manuel Alonso; director assistant: Eva Adorján and Susana Gómez; lighting, costurme and setting design: Hansgünther Heyme and Kaspar Glarner.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
34	<i>Titus Andronicus</i>	<i>Titus Andronicus</i>	Teatro Corsario, Spain	Fernando Urdiales	Spanish	18 July	Claustro de los Dominicos
<p>Cast. Francisco González, Borja Sempún, Javier Semprun, Pedro Vergara, Luis Miguel García, Carmen Gañán, Francisco González, Óscar García, Ruth Rivera, Manuel Alonso, Jesús Peña, Rosa Manzano, Javier Juárez.</p> <p>Creative cast. Setting: Fernando Urdiales; costume design: Olga Mansilla and Fernando Urdiales; lighting design: Manuel Iradier; director assistant: Javier Juárez; vadaptation: Ferndando Urdiales and Ruth Rivera; music: Juan Carlos Martín, setting design: Fernando Urdiales.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
35	<i>Otelo, el moro</i>	<i>Othello</i>	Centro Andaluz de Teatro, Spain	Emilio Hernández	Spanish	24 July	Claustro de los Dominicos
<p>Cast. Juan Manuel Lara, Julián Ternero, Irene Pozo, Eduardo Velasco, Marilia Samper, Francisco Morales, Luis Ruiz-Medina, Luis Centeno, Ángel Ridaó, Luichi Macías, Juan Duque, Rafael Galán.</p> <p>Creative cast. Photography: Luis Castilla; sound: Antonio Oviedo; music: Inmaculada Almendral; lighting: Miguel Ángel Camacho; costumes: Mercé Paloma; setting: Vicente Palacio; director assistant: Paco Montes; adaptation: Luis García Montero.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
36	<i>Las alegres comadres de Windsor</i>	<i>The Merry Wives of Windsor</i>	Sateco S.L., Spain	Gustavo Tambascio	Spanish	25 July	Corral de Comedias
<p>Cast. Francisco Maestre, Helena Dueñas, Emilio Gavira, José Truchado, Jorge Merino, Trinidad Iglesias, Mamen García, Arturo del Puente, Aurelio Sánchez, Leticia Dolera, Francisco Parédes, Guillermo Amaya, Santiago Mendoza, José Ramón Iglesias, José María Ureta, Francisco Leal, Juan Antonio Lumbreras and Pablo Penedo.</p> <p>Creative cast. Music: Alicia Lázaro; adaptation: Gustavo Tambascio; setting: Juan Pedro de Gaspar; lighting design: Toño Camacho; costumes: Juan Pedro de Gaspar.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
37	<i>Romeo. Versión montesca de la tragedia de Verona</i>	Based on <i>Romeo and Juliet</i>	Teatro Meridional, Spain	—	Spanish	7 July	Corral de Comedias
<p>Cast. Antonio Castro, Álvaro Lavín, Óscar Sánchez.</p> <p>Creative cast. Costume desing: Jorge Pérez; costumes: Rosa María Carrascosa López, Eva San Miguel; grafic desing: Miguel Salvatierra and Susana Saleno; sound and lighting: Julio Salvatierra.</p>							

2002

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
38	<i>Macbeth</i>	<i>Macbeth</i>	Teatre Romea, Spain	Calixto Bieito	Spanish	11 July	Claustro de los Dominicos
<p>Cast. Santi Pons, David Bauzó, Daniel Klamburg, Migno Ràfols, Roser Camí, Miquel Gelabert, Nacho Fresneda, Elisanda Bautista, Óscar Foronda, Boris Ruiz, Carles Canut, Chantal Aimée, Nicolau Bassó, Manel Leal, Víctor, Elisabeth y Raúl Martínez, Oriol i Ferran Vilajosana y Núria Leal.</p> <p>Creative cast. Dramaturgy: Calixto Bieito; translation: Miquel Desclot; setting: Alfons Florex; costumes: Mercè Paloma; lighting: Xavi Clot; director assistant: Josep Galindo.</p>							

2003

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
39	<i>Troilo y Crésida</i>	<i>Troilus and Cresida</i>	Laboratorio William Layton, Spain	Francisco Vidal	Spanish	21 July	Corral de Comedias
<p>Cast. Fernando Sanseguno, Alberto Maneiro, Cristina Arranz, Emilio de Cos, Raúl Pazos, Israel Elejalde, Antonio Zabalburu, Daniez Guzmán, Juanma Gómez, Mariano Gracia, Fran Fernández, Jose María Ureta, Gorka Zubaldia, Alicia Pascual.</p> <p>Creative cast. Adaptation: Luis Cernuda; setting: Ana Garay; lighting: Rafa Echever; costumes: Ana Garay; director assistant: Juanma Gómez; fighting: Antonio Marjon.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
40	<i>El Rey Lear</i>	<i>King Lear</i>	Teatro de la Abadía and the Recklinghausen Festival	Hansgünter Heyme	Spanish	16 July	Hospital de San Juan
<p>Cast. Helio Pedregal, Daniel Moreno, Jesús Barranco, Luis Bermejo, David Luque, José Luis Alcobendas, Markos Marín, Ernesto Arias, Elisabet Gelabert, Rosa Manteiga, Eva Castro, Inma Nieto, Lino Ferreira.</p> <p>Creative cast. Translation: Antonio Fernández Lera; adaptation: Hansgünther Heyme and Hanns-Dietrich Schmidt; music: La Banda de la María; director assistant: Eva Adorján; fighting: Carlos Alosno; lighting desing: Toño M. Camacho; setting and costumes: Hansgünther Heyme and Elisa Sanz.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
41	<i>Romeo X Julieta</i>	Based on <i>Romeo and Juliet</i> , by Antonio Onetti	Centro Andaluz de Teatro, Spain	Emilio Hernández	Spanish	23 July	Hospital de San Juan
<p>Cast. Juan Luis Corrientes, Mercedes Hoyos, Inmaculada Pérez, Antonio Salazar, Celia Vioque, Juan Duque, Antonio Navarro, Juanfra Juárez, Domingo Cruz, Paco Morales, Nerea Cordero, Pilar Crespo, Patricia Márquez, Elena Montes.</p> <p>Creative cast. Playwright: Antonio Onetti; lighting: José Manuel Brenes, Jesús Perales and Jaime Velasco; sound: José Gallardo and José Sánchez; costumes: Dolores Ramírez and Mercé Paloma; dramaturgy: Emilio Hernández and Antonio Onetti; setting: Marasmos S.L. and Talleres CAT; fightng: Federico Vergne; coreography: Carlos Robles, Fernando Lima and Ana M. Bueno; music: Tomatito; director assistant: Juan José Villanueva.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
42	<i>Ricardo III</i>	<i>Richard III</i>	Centro Dramático de Aragón, Spain	Carlos Martín	Spanish	3 July	Teatro Municipal
Cast. José Luis Estaban, Sascha Montenegro, Ibán Naval, Miguel Pardo, Raúl Sanz, Silvia Gatón, Pilar Gascón, Jorge Doménech, Félix Martín, Marga Escudero, Luisa Gavasa.							
Creative cast. Translation: Eusebio Lázaro; adaptation: Carlos Matín; setting design: Tomás Ruata; lighting design: Fernando Medel; costume design: Jorge Pérez; director assistant: Blanca Resano.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
43	<i>El sueño de una noche de verano</i>	<i>A Midsummer Night's Dream</i>	Compañía de Miguel Narros, Spain	Miguel Narros	Spanish	11 July	Claustro de los Dominicos
Cast. David Zarzo, Verónica Forqué, Vladimir Cruz, Macarena Vargas, Israel Frías, Mariano Alameda, Isabel Pintor, Pablo Méndez-Bonito, Antonio de la Fuente Arjona, Néstor la Huerta, Jesús Prieto, Óscar Ortiz de Zarate, Alberto Rubio, Aida Villar, Palmira Ferrer, Adrina Bocalón, Betrice Binotti.							
Creative cast. Director assistant: Víctor Velasco; graphic design: Imagen y Tecnología Gráfica; movement: Arnold Taraborrelli; coreography: Craig Stevenson; costume design: Miguel Narros, Andrea D'Orico; music: Mariano Diez; lighting: Juan Gómez-Cornejo; setting: Andrea D'Orico.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
44	<i>Julio César</i>	<i>Julius Caesar</i>	Teatre Lliure, Spain	Àlex Rigola	Catalan	22 July	Claustro de los Dominicos
Cast. Nao Albet, Mireia Aixalà, Pere Arquilué, Ferran Carvajal, Matilda Espluga, Cristina Genebat, Julio Manrique, Alicia Pérez, Xavier Ripoll, Marc Rodríguez, Eugeni Roig, Joel Roldán, David Selvas, Gastón.							
Creative cast. Translation: Salvador Oliva; adaptation: Àlex Rigola; setting: Bibiana Puigdefàbregas; costumes: M. Rafa Serra; lighting: Maria Domènech; sound: Jordi Collet; choreography: Ferran Carvajal; director assistant: Carol López.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
45	<i>El sueño de una noche de verano</i>	<i>A Midsummer Night's Dream</i>	La Tirita de Teatro, Spain	—	Spanish	—	—
Cast. José Miguel Alarcón, Paco Úbeda, Jo Vidal.							
Creative cast. Puppet design: Ciro and Engracia Cruz; setting: La Tirita; lighting: Toño Camacho; costumes: Loren; director assistant: Engracia Cruz.							

2004

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
46	<i>Noche de Reyes</i>	<i>Twelfth Night</i>	Denis Rafter, X2, and Gesteatral, Spain	Denis Rafter	Spanish	9 July	Corral de Comedias

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
47	<i>El sueño de una noche de verano</i>	<i>A Midsummer Night's Dream</i>	Guindalera Escena Abierta, Spain	Juan Pastor	Spanish	20 July	Corral de Comedias

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
48	<i>Othello</i>	<i>Othello</i>	Cheek by Jowl, UK	Declan Donnellan	English, Spanish surtitles	6 July	Teatro Municipal

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
49	<i>Hamlet</i>	<i>Hamlet</i>	Noviembre Compañía de Teatro, Spain	Eduardo Vasco	Spanish	8 July	Claustro de los Domenicos

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
50	<i>Macbeth</i>	<i>Macbeth</i>	Teatro del Olivar, Spain	María Ruiz	Spanish	21 July	Claustro de los Domenicos

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
51	<i>Mosca</i>	Adaptation of <i>Titus Andronicus</i>	Teatro Petra, Colombia	Fabio Rubiano	Spanish	9 July	Patio de Fúcares

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
52	<i>Julieta y Romeo</i>	Text by Juli Disla inspired by Shakespeare's <i>Romeo and Juliet</i>	Combinants, Spain	Cristina García	Spanish	2 July	Claustro del Museo Nacional del Teatro

2005

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
53	<i>Richard II</i>	<i>Ricardo II</i>	East Productions and The Ludlow Festival, UK	Steven Berkoff	English, Spanish supertitles	15 July	15 July

Cast. Timothy Walker, Joseph Millson, Michael Cronin, Liza Sadovy, Julia Tarnoky, Julia Sandiford, Fergus O'Donnell, Steffan Rhodri, Jeremy Joyce, Nick Waring, Matthew Cullum, Paul McCleary, Jonathan Coyne, David Kennedy.

Creative cast. Director assistant: David Kennedy; music: Mark Glentworth.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
54	<i>Ricardo III</i>	<i>Richard III</i>	Centro Dramático Gallego, Spain	Manuel Guede	Galician, Spanish supertitles	5 July	Teatro Municipal

Cast. Xosé Manuel Oliveira "Pico", Marcos Viéitez, Manuel Areoso, Artur Trillo, Muriel Sánchez, Miguel López Valera, Maxo Barjas, Miguel Pernas, Xulio Lago, Luísa Merelas, Toño Casais, Rodrigo Roel, Agustín Vega, Elina Luaces, Pancho Martínez.

Creative cast. Adaptation: Manuel Guede Oliva; setting: Francisco Oti Ríos; lighting: Juanjo Amado; sound: Guillermo Vázquez; costumes: Argimiro Rodríguez and Concha Abad; coreography: Xosé Candal (Colectivo Danzón); masks and special effects: Spencer Hartman; director assistant: Inma António.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
55	<i>Ricardo III</i>	<i>Richard III</i>	Teatre Lliure, Spain	Àlex Rigola	Spanish	2 July	Claustro de los Dominicos

Cast. Chantal Aimée, Pere Arquillué, Lourdes Barba, Joan Carreras, Iván Benet, Nathalie Labiano, Francesc Lucchetti, Norbert Martínez, Alicia Pérez, Joan Raja, Anna Roblas, Eugeni Roig, Anna Ycobalzeta.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
56	<i>R III</i>	Based on <i>Richard III</i>	Arden Producciones, Spain	Arden Producciones	Spanish	3 July	Patio de Fúcares

Cast. Juan Carlso Garés, Amparo Vayá, Carol Linuesa, Vicente Pastor, Esther López, Ismael Carretero, Chema Cardeña, Laura Useleti, Alfonso Tadeo.

Creative cast. Adaptation: Chema Cardeña; setting: Del Busto & Monterde; lighting: Ximo Rojo; costumes: Pascual Peris; sound: Gilles Martin and Ximo Rojo; make-up artist: Inma Fuentes; photography: Maque Falgás; video: Cabeza Líquida S. L.; graphic design: Asaltinbankis; director assistant: María Poquet; dramaturgy: Chema Cardeña.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
57	Después de Ricardo	Text by Sergio Rubio based on Shakespeare's <i>Richard III</i>	Avanti, Spain	Julio Fraga	Spanish	3 July	Iglesia de las Bernardas

Cast. Miguel Zurita, José Manuel Seda, Celia Vioque.

Creative cast. Setting and costume design: Gonzalo Narbona; lighting: Antonio Castro; sound and music: Santiago Martínez and Enrique Galera; director assistant: Eva Salazar.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
58	<i>Romeo y Julieta</i>	<i>Romeo and Juliet</i>	Equipo del Teatro Español, Spain	Olga Margallo	Spanish	2 July	Teatro Municipal

Cast. Víctor Ullate Roche, Marina Raggio, Rosa Clara García, Iván Villanueva, Víctor Gil, Manuel Mata, Celia Vergara.

Creative cast. Direction assistant: Francisco Bustos; voice training: Celia Vergara; setting and costume design: Rafael Garrigós; music: Mariano Marín.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
59	<i>Te invito a cenar, Hamlet</i>	Based on Shakespeare's <i>Hamlet</i>	Teatro Universitario de la Universidad de Alicante, Spain	Juan Luis Mira	Spanish	6 July	Iglesia de las Bernardas

Cast. Isa Gómez, Pascual Carbonell, Iván Gisbert, Mariló Poch, Miguel Esteve, M^a José García, Arturo Collados, Pedro Sánchez.

Creative cast. Setting desing: Visisonor; costumes: Roberto Menargues; lighting design: J. L. Mira and Visisonor; sound: Nuria García y J. L. Mira; photography: Loli Pallarés; director assistant: Cristina García; translation: John Sanderson.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
60	<i>Othello</i>	<i>Othello</i>	Atelier de L'Épée de Bois, France	Antonio Díaz-Florián	French	18 July	Iglesia de las Bernardas
Cast. Clément Husson, Graziella Lacagnina, Manuel Montero, Illios Chailly, Alexandre Palma Salas, Jérôme Sau, Milena Vlach, Olivia Algai.							
Creative cast. Costume design: Abel Alba; setting design: David León; lighting design: Enrique Peña; adaptation: Antonio Díaz-Florián.							

2006

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
61	<i>Interpretando a Shakespeare</i>	Text by Denis Rafter usign different Shakespeare's works.	Denis Rafter, Spain	Denis Rafter	Spanish	14 July	Corral de Comedias
Cast. Dennis Rafter							
Creative cast. Musicians: Joseph María Saperas and Manuel Muñoz.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
62	<i>Solo Hamlet Solo</i>	Text by Miguel Murillo inspired on Shakespeare's <i>Hamlet</i>	E de Estreno, Spain	Jesús Manchón	Spanis	14 July	Iglesia de las Bernardas
Cast. José Vicente Moirón							
Creative cast. Audiovisual direction: Rubén Prieto; movement training: Lola Prieto; director assistant: Johnny Delight; setting design: Mikelo; lighting design: Fran Cordero; costume design: María de Tena; sound: Tutxi; photography. Pedro Gato; graphic design: Marino González.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
63	<i>Tito Andrónico</i>	<i>Titus Andronicus</i>	Apata Teatro, Spain	José Bornás	Spanish	21 July	Iglesia de las Bernardas

Cast. Antonio M. M., Ignacio García-Bustelo, Manuel Maldonado, Ingue Martín, Jorge Basanta, Juan Olivares, Gádor Martín, Javier Mora, Alejandro Singüenza, Mahue Andújar.

Creative cast. Adaptation: Jesús Laíz; setting and costumes: Alejandro Andújar López; lighting: Óscar Sainz; movement: Paloma Sánchez de Andrés; props: Lorena Cardona; director assistant: Juana González.

2007

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
64	<i>La tragedia del príncipe Zi Dan</i>	Based on Shakespeare's <i>Hamlet</i>	Shanghai Peking Opera Troupe, China	Shi Yu-Kun	Mandarin, Spanish supertitles	20 July	Teatro Municipal

Cast. 40 artists.

Creative cast. Adaptation: Feng, Gang; music: Ping, Guo Xian; choreography: Chen, Yi Na.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
65	<i>Hamlet</i>	<i>Hamlet</i>	Boyokani Company, Congo-Brazza-Francia	Hugues Serge Limbvani	French, Spanish supertitles	9 July	Patio de Fúcares

Cast. Abdoulaye Seydi, Momo Ekissi, Limbvani Hugues Serge, Vict Jean Claude Ngoma, Mampouya Jacques Eric, Marina Ahoui, Franck Batermin, Dominique Marie Freval.

Creative cast. Adaptation: Hugues Serge Limbvani; translation to French: Jean Michel Deprats; lighting design: Pierre Gille; costume design: Ndiassé; setting: Hugues Limbvani.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
66	<i>Buenas noches, Hamlet</i>	Based on Shakespeare's <i>Hamlet</i>	David Amitin Teatro	David Amitin	Spanish	16 July	Patio de Fúcares

Cast. Alberto Maneiro, Silvia Espigado, Antonio del Olmo, Maite Pastor, Carlos Silveira, Julio César Acera, Luis Arrasa.

Creative cast. Dramaturgy: José Ramón Fernández and David Amitin; setting and costumes: Silvia de Marta; lighting: Rafael Mojas; director assistant: Alfonso Enrique Gallego; graphic design: Juan Márquez.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
67	<i>100 Shakespeare</i>	Based on different Shakespeare's plays	Pia Fraus and Celcit Producciones, Brazil	Wanderley Piras	No language used	11 July	Claustro del Museo del Teatro
Cast. Sidnei Caria, Fabio Caniatto, Josafá Filho, Camila Ivo.							
Creative cast. Dramaturgy and lighting: Beto Andretta; physical training: Wanderly Piras; sound: Gustavo Bernardo; setting and costumes: Sidnei Caria; puppet design: Beto Lima and Sidnei Caria.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
68	<i>Enrique 5º</i>	Based on Shakespeare's <i>Henry V</i>	Achiperre Coop. Teatro, Spain	Marcelo Díaz	Spanish	7 July	Iglesia de las Bernardas
Cast. Cándido de Castro, Ramón Enríquez, Diego Fariña, Ana Isabel Roncero.							
Creative cast. Setting and costumes: Jorge Funcia, Ana Isabel Roncero and Miguel Barbero; lighting design: Gianni Coelli; graphic design: Jaus Comunicación; director assistant: Cándido de Castro.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
69	<i>El Sueño de una noche de verano</i>	<i>A Midsummer Night's Dream</i>	Footsbarn Theatre, International Travelling Company	Patrick Hayter	English	12 July	La Casa de los Miradores
Cast. Joe Cunningham, Vincent Gracieux, Paddy Hayter, Caroline Piette, Muriel Piquart, Mas Soengeng, Akemi Yamauchi.							
Creative cast. Musicians: Chandran Veyattummal, Pawel Paluch; music: Steve Johnston; setting and mask design: Fredericka Hayter; costume design: Hannah Sjodin; lighting design: Bruno Hocquard.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
70	<i>macbeth</i>	<i>Macbeth</i>	Spain	Juan Jose Villanueva	Spanish	7 July	Iglesia de las Bernardas
Cast. Carlos Álvarez-Ozssorio, Pilar Crespo, Nerea Cordero, May Guzmán, Antonio Piñera.							
Creative cast. Photography: Ignacio Ysasi; physical training: Marta Toro; sound: Antonio Piñera; lighting: Jaime Velasco.							

2008

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
71	<i>Troilo y Crésida</i>	<i>Troilus and Cressida</i>	Cheek by Jowl, UK	Declan Donnellan	English, Spanish supertitles	9 July	Corral de Comedias
<p>Cast. Anthony Mark Barrow, Paul Brennen, Lucy Briggs-Owen, Richard Cant, David Caves, Oliver Coleman, David Collings, Gabriel Fleary, Mark Holgate, Damian Kearney, Ryan Kiggell, Tom McClane, Marianne Oldham, David Ononokpono, Laurence Spellman, Alex Waldmann.</p> <p>Creative cast. Setting design: Nick Ormerod; director assistant: Jane Gibson; lighting design: Judith Greenwood; music: Catherine Jayes; sound design: Gregory Clarke; voice training: Patsy Rodenburg; stage fighting: Paul Benzing.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
72	<i>Twelfth Nigh</i>	<i>Twelfth Night</i>	Cheek by Jowl and the International Chekhov Festival, UK-Russia	Declan Donnellan	Russian	12 July	Teatro Municipal
<p>Cast. Alexander Arsentiev, Aleksey Koryakov, Mikhail Zhigalov, Vsevolod Boldin, Antón Shurtsov, Mikhail Dementiev, Alexander Feklistov, Igor Teplov, Dmitry Shcherbina, Igor Yasulovich, Alexei Dadonov, Sergey Demidov, Ilia Ilin.</p> <p>Creative cast. Setting: Nick Ormerod.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
73	<i>Dos Caballeros de Verona</i>	<i>Two Gentlemen From Verona</i>	Ur Teatro, Spain	Helena Pimenta	Spanish	15 July	Teatro Municipal
<p>Cast. Jorge Muñoz, Sergio Otegui, Miriam Montilla, Saturna Barrio, Jesús Berenguer, José Tomé, Jorge Basanta, Irene Bau, Carlos Jiménez-Alfaro, Illún.</p> <p>Creative cast. Adaptation: Helena Pimenta; setting: José Tomé, Pedro Galván; lighting: Miguel Ángel Camacho; costumes: Ana Garay; coreography: Nuria Castejón; sound: Eduardo Vasco; graphic design: Pedro Galván.</p>							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
74	<i>La fierecilla domada</i>	<i>The Tame of the Shrew</i>	Spain	Mariano de Paco Serrano	Spanish	15 July	Patio de Fúcares

Cast. Alexandra Jiménez, José Manuel Seda, Mario Martín, Carla Hidalgo, Pedro G. de Las Heras, Francesc Galcerán, Bruno Ciordía, David Alarcón, Oscar Oliver

Creative cast. Adaptation: Diana de Paco Serrano; lighting design: Toño M. Camacho and Pedro Yagüe; setting: David de Loaysa; sound design: Mario Goldstein and Javier Almela; costumes: Elisa Sanz; graphic design: Emerio; director assistant: Javier Ortiz.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
75	<i>El mercader de Venecia</i>	<i>The Merchant of Venice</i>	Compañía de Fernando Conde, Spain	Denis Rafter	Spanish	8 July	Universidad Renacentista

Cast. Fernando Conde, Juan Gea, Natalia Millán, Luís Rallo, Jorge Lucas, Camilo Rodríguez, Luz Nicolás, Carlos Moreno, Dritan Biba, Ángel García Suárez, Ruth Salas, Carlos Ibarra, David Fernández, José Hervás.

Creative cast. Adaptation: Rafael Pérez Sierra; setting and costumes: Pedro Moreno; music: Miguel Roa.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
76	<i>Hamlet</i>	<i>Hamlet</i>	Centro de Nuevos Creadores, Spain	Juan Diego Botto	Spanish	15 July	Antigua Universidad Renacentista

Cast. Juan Diego Botto, Alejandro Botto, José Coronado, Marta Etura, Nieve de Medina, Luis Hostalot, Juan Carlos Vellido, Emilio Buale, José Burgos, Joaquín Tejada, Félix Cubero, Paco López, Marcos Gaba, Ernesto Arango, Jordi Dauder.

Creative cast. Dramaturgy: Borja Ortiz de Gondra and Juan Diego Botto; lighting design: Felipe R. Gallego; setting: Llorens Corbellá; costumes: Yiyi Gutz; music: Alejandro Pelayo; stage fighting: Nacho Fernández; director assistant: Darío Facal, Javier Aguayo.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
77	<i>Hamlet</i>	<i>Hamlet</i>	Réplika Teatro, Spain	Jaroslav Bielski	Spanish	14 July	Iglesia de las Bernardas

Cast. Raúl Chacón, Borja Manero, Socorro Anadón, Pablo Castañón, Niko Zamiat, Daniel Sances, Marta Eguía, Luís Martí, José Manuel Taracido, Antonio Martín, José Manuel Taracido, Antonio Martín, Luis Martí, Antonio Martín.

Creative cast. Photography: Perico Uranga and Miguel A. Quintas; choreography: Mónica Martínez; director assistant: Mónica Martínez; music and sound: Chema Pérez; graphic design: Jaime Nieto; lighting design: Jaroslav Bielski; setting and costumes: Malgorzata Zak; setting design: Jaroslav Bielski

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
78	<i>Noche de Reyes. O lo que queráis.</i>	<i>Twelfth Night or What You Will</i>	Centro Dramático Gallego, Spain	Quico Cadaval	Spanish	11 July	La Casa de los Miradores
Cast. Suso Alonso, María Bouzas, Xan Cejudo, Marcos Correa, Susana Dans, Borja Fernández, Bernardo Martínez, Rebeca Montero, Simone Negrín, Víctor Mosqueira, Xosé Manuel, Olveira "Pico", Ramón Orencio, Marcos Orsi.							
Creative cast. Director assistant: Marta Lago and Rebeca Montero; setting and lighting: Baltasar Patiño; costumes: Gilda Bonpresa; sound and music: Bernardo Martínez; make-up artist: Dolores Centeno; photography: Tono Arias; graphic design: Fausto Isorna.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
79	<i>Mucho ruido y pocas nueces</i>	<i>Much Ado About Nothing</i>	Teatro de Fondo	Vanessa Martínez	Spanish	15 July	La Casa de los Miradores
Cast. Carles Moreu, Maya Reyes, Celia Nadal, Mon Ceballos, Gemma Solé, Carmen Gutiérrez, Pablo Huetos, Vicente Colomar, Pedro Santos, Rosa Miranda.							
Creative cast. Musicians: Carlos Varela, David Velasco and Rosalía Cabanilles; translation: Vanessa Martínez; graphic design: Diego Areso; music: Rodrigo Guerrero; choreography: Raquel Pastor; lighting: Luís Martínez; setting and costumes: Vanessa Bajo Izquierdo; director assistant: Vicente Colomar; musical director: David Velasco.							

2009

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
80	<i>En attendant le sogno</i>	<i>A Midsummer Night's Dream</i>	Irina Brook, France	Irina Brook	French, Spanish subtitles	6 July	Patio de Fúcares
Cast. Emmanuel Guillaume, Jerry Di Giacomo, Hovnatán Avedikian, Gérald Papasian, Christian Pélissier, Augustin Ruhabura, Philippe Jasko.							
Creative cast. Translation and director assistant: Marie-Paule Ramo; sound and lighting: Thibault Ducros.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
81	<i>Burgher King Lear</i>	<i>King Lear</i>	Portugal	Joao Garcia Miguel	English and Portuguese	17 July	Patio de Fúcares
Cast. Anton Skrzypiciel, Chema León							
Creative cast. Setting and costumes: Ana Luena; music: Rui Lima, Sérgio Martins; lighting design: Mário Bessa; video: Jaime Gonçalves; make-up artist: Jorge Bragada; translation and adaptation: João Garcia Miguel							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
82	<i>El sueño de una noche de verano</i>	<i>A Midsummer Night's Dream</i>	Morborea, Spain	Eva del Palacio	Spanish	24 July	Patio de Fúcares
Cast. Fernando Aguado, Eva del Palacio, Álvaro Aguado, Ana Belén Serrano, Ana Burrel, Malena Gutiérrez, Diego Morales, Héctor Astobiza, Paco Sánchez, Felix Casales							
Creative cast. Adaptation: Eva del Palacio; setting: Eva del Palacio and Fernando Aguado; music: J. Goldsmith, J. Horner, C. P. Mántaras; lighting design: Guillermo Erice; photography: Ana del Palacio; costume design: Eva del Palacio and Fernando Aguado; make-up artist: Álvaro Aguado and Fernando Aguado; director assistant: Marina Andina							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
83	<i>Tito Andrónico</i>	<i>Titus Andronicus</i>	Animalario, Spain	Andrés Lima	Spanish	17 July	Antigua Universidad Renacentista
Cast. Enric Benavent, Alfonso Begara, Fernando Cayo, Juan Ceacero, Julio Cortázar, Elisabet Gelabert, Javier Gutierrez, Nathalie Poza, Alberto San Juan, Luis Zahera.							
Creative cast. Translation: Salvador Oliva, musicians: Aurora Arévalo and Raúl Miguel; lighting: Dominique Borrini; setting and costumes: Beatriz San Juan; sound and music: Nick Powell; director assistant: Celia León.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
84	<i>La Tempestad (en un vaso de agua)</i>	Adaptation for children based on <i>The Tempest</i>	Shakespeare Women Company, Portugal	Claudio Hochman	Spanish	11 July	Iglesia de las Bernardas
Cast. Teresa Macedo, Ana Cloe.							
Creative cast. Adaptation: Claudio Hochman; music: Daniel Schvetz; director assistant: Fernanda Paulo; costumes: Cristina Novo							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
85	<i>El sueño de una noche de verano /The Fairy Queen (Ópera Cabaret)</i>	Adaptation based on Shakespeare's <i>A Midsummer Night's Dream</i> and Purcell's <i>The Fairy Queen</i>	Spain	Pedro Martínez	Spanish	11 July	Claustro del Museo del Teatro
Cast. Lorena Toré, María Gallardo, Manuel Minaya, Jorge Cabezas							
Creative cast. Musical direction and piano: Elías Romero; singers: Benard Monga, Sagrario Salamanca, Amaya Larráyo; lighting: Luis Mayo; costumes; Juan González Domínguez; video:							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
86	<i>La Tragedia de Raúl y Julia</i>	Based on <i>Romeo and Juliet</i>	Los Shespirs, Spain	Matilde López Muñóz	Spanish	5 July	Plaza de Santo Domingo
Cast. students from the Joaquín Romero Murube High School (Sevilla, Spain)							

2010

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
87	<i>Degustación de Titus Andrónicus</i>	Based on Shakespeare's <i>Titus Andronicus</i>	La Fura dels Baus, Spain	Pep Gatell	Spanish	2 July	Teatro A.U.R.E.A. Ronda de Santo Domingo
Cast. Vidi Vidal, Iván Altamira, Joaquín Revenga "Tatín", Ramon Tarès, Carles Fígols, Roelkis Bueno, Darío Ese, Diana Bernedo, María Pérez, Javier Ahedo							
Creative cast. Dramaturgy: Pep Gatell; adaptation: Salvador Oliva; food: Equipo Mugaritz. Andoni Luis Aduriz, Javier Vergara, Dani Lasa; music: Robert Merdzo; director assistant: Kike Blanco; video: Álan Fàbregas; lighting design: Cube; sound design: Albert Freixas "Coco"; costume design: Marga Binoux							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
88	<i> Próspero sueña Julieta (o viceversa)</i>	Text by José Sánchez Sinisterra featuring several Shakespeare's characters.	Pérez y Goldstein, Producciones Artísticas Tirana, Teatro del Olivar, Tecnifront, Spain	María Ruíz	Spanish	—	Patio de Fúcares
Cast. Clara Sanchis and Héctor Colomé.							
Creative cast. Setting and costumes: Juan Carlos Savater; lighting design: Toño M. Camacho; sound design: Mario Goldstein; graphic design: Juan Carlos Savater and Joky Díaz Moreno; photography: Pedro Gato; director assistant: Pedro G. de Las Heras.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
89	<i>Mucho ruido y pocas nueces</i>	Adaptation by Ainhoa Amestoy from texts by Shakespeare and Benavente	Factoría Estival de Arte, Spain	Ainhoa Amestoy	Spanish	3 July	Claustro del Museo del Teatro
Cast. Jesús Asaensi, Tomás Repila, Celia Ainhoa Amestoy, Paloma Mozo, Miguel Tubia							
Creative cast. Adaptation: Ainhoa Amestoy; lighting design: Marta Graña; costume design: Sol Curiel and Ainhoa Amestoy.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
90	<i>Richard le polichineur d'ecriture</i>	Based on fragments from several of Shakespeare's plays	Le Compagnie des Chemins de Terre, Belgium	Francy Begasse	French	24 July	Plaza Mayor
Cast. Stéphane Georis							

2011

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
91	<i>Giulietta</i>	Based on <i>Romeo and Juliet</i>	Pepa Plana, Spain	Harris Gordon and Carles Chamarro	Spanish	11 July	Corral de Comedias
Cast. Pepa Plana							
Creative cast. Lighting: Jordi Llongueras; music: Lluís Cartes; costumes: Rosa Solé; setting: Oriol Blanchar; photography: Joan Sánchez and Jordi Soler; graphic design: Àlvar Ardévol dramaturgy: Pepa Plana and Harris Gordon Carles Chamarro.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
92	<i>La Tempestad</i>	Based on The Tempest	Compañía do Chapitô, Porgugal	John Mowat	—	22 July	Corral de Comedias
Cast. Jorge Cruz, Tiago Viegas and Marta Cerqueira.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
93	<i>La violación de Lucrecia</i>	Based on the poem <i>The Rape of Lucrece</i>	Producciones Seaone, Spain	Miguel del Arco	Spanish	22 July	Teatro Municipal
Cast. Nuria Espert							
Creative cast. Setting and costumes: Ikerne Giménez; lighting: Juanjo Llorens; sound: Sandra Vicente; translation: Jose Luis Rivas Vélez; graphic design and photography: Javier Naval.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
94	<i>Las Mujeres de Shakespeare</i>	Adaptation from texts by Harold Bloom. Adaptation: Rafael Álvarez "El Brujo"	El Brujo Producciones, Spain	Rafael Álvarez "El Brujo"	Spanish	1 July	A.U.R.E.A.
Cast. Rafael Álvarez "El Brujo"							
Creative cast. Musician: Javier Alejano; photography: Pilar Gallar; graphic design: Trébol Propuesta Gráfica; musical director: Javier Alejano; lighting design: Miguel Ángel Camacho; setting: Roberto García.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
95	<i>Macbeth</i>	<i>Macbeth</i>	Ur Teatro, Spain	Helena Pimenta	Spanish	15 July	A.U.R.E.A.
Cast. Jose Tomé, Pepa Pedroche, Óscar Sánchez Zafra, Javier Hernández-Simón, Tito Asorey, Belén de Santiago, Anabel							
Creative cast. Adaptation: Helena Pimenta; setting and audiovisuals: Jose Tomé; audiovisual design: Emilio Valenzuela and Eduardo Moreno; lighting: Felipe Ramos; costumes: Alejandro Andújar; musical direction: Iñaki Salvador; assistant director: Javier Hernández-Simón; photography: David Ruano Diseño							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
96	<i>Twelfth Night</i> (<i>Noche de Reyes</i>)	<i>Twelfth Night</i>	Filter Theatre Company and the Royal Shakespeare Company, UK	Sean Holmes	English, with Spanish surtitles	7 July	Patio de Fúcares
Cast. Nicolas Tennant, Oliver Dimsdale, Victoria Moseley, Poppy Miller, Ferdy Roberts, Gemma Saunders							
Creative cast. Musicians: Tom Haines, Ross Hughes, Alan Pagan and Russell March; music: Tom Haines and Ross Hughes.							

2012

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
97	<i>Ser o No Ser, una Cómica Tragedia</i>	Text by Luca Franceschi based on several Shakespeare's plays.	El Gato Negro, Spain	El Gato Negro	Spanish	13 July	Corral de Comedias
Cast. Alberto Castrillo-Ferrer							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
98	<i>Tempestad</i>	<i>The Tempest</i>	El Barco Pirata, Spain	Sergio Peris-Mencheta	Spanish	15 July	A.U.R.E.A.

Cast. Antonio Víctor Duplá, Gonzalo Quique Fernández, Antonio Galeano, Xabier Murúa, Raúl Peña, Eduardo Ruíz, Javier Tolosa

Creative cast. Adaptation: Sergio Peris-Mencheta; director assistant: Pepe Lorente; art direction: Antonio Vicente; costumes: Raúl Amor/"Un burro de cine"; setting: Kike Fernández; audiovisuals: Joe Alonso; lighting design: Manuel Fuster; music: El Barco Pirata; sound: Eduardo Ruíz and Joe Alonso; musical direction: Antonio Galeano and Eduardo Ruiz; physical training: Diana Bernedo; steady-cam: Víctor Ramírez; graphic design: Antonio Vicente and Víctor Monigote

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
99	<i>Coriolano</i>	<i>Coriolanus</i>	Centre D'Arts Escèniques Salt and Teatre Lliure, Spain	Àlex Rigola	Spanish	20 July	A.U.R.E.A.

Cast. Mercè Aránega, Patricia Bargalló, Aina Calpe, Cayo Marcio, Joan Carreras, Oriol Guinart, Alícia Pérez, Junio Bruto, Marc Rodríguez

Creative cast. Translation: Joan Sellent; setting: Max Glaenzel; lighting: María Domènech; costumes: Berta Riera; sound: Igor Pinto; make-up artist: Eva Fernández; director assistant: Georgina Oliva; voice training: Nina Bokken / Francisco Manchón (Aikifeilen); physical training: Anna Rubirola; photography: David Ruano, Paco Amate; video: Vídeo GAG Video Produccions

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
100	<i>Noche de Reyes</i>	<i>Twelfth Night</i>	Noviembre Teatro, Spain	Eduardo Vasco	Spanish	26 July	A.U.R.E.A.

Cast. Arturo Querejeta, Daniel Albaladejo, Jesús Calvo Sebastián, Francesco Carril, Beatriz Argüello, Fernando Sendino, Maya Reyes, José Ramón Iglesias, Rebeca Hernando, Héctor Carballo, Ángel Galán

Creative cast. Adaptation: Yolanda Pallín; lighting: Miguel Ángel Camacho; costumes: Lorenzo Caprile; setting: Carolina González; music: Ángel Galán, Eduardo Vasco; director assistant: Fran Guinot; photography: Chicho; graphic design: Millán de Miguel.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
101	<i>Romeo y Julieta</i>	<i>Romeo and Juliet</i>	Albero Teatro, Spain	—	Spanish	—	—

Cast. Juan Heras and Manolo Gómez.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
102	<i>La hija de Shakespeare</i>	Text by Elsa Clavel about Shakespeare's daughter.	La Mar de Marionetas, Spain	Mercedes Castro and Marta Bautista	Spanish	15 July	Teatro Municipal
Cast. Elsa Clavel							
Creative cast. Puppet direction: Marta Bautista; acting direction: Mercedes Castro; design and puppets: Elsa Clavel / Marta Bautista							

2013

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
103	<i>El mercader de venecia</i>	<i>The Merchant of Venice</i>	Staatsschauspiel Dresden, Dresden State Theatre, Germany	Timann Köhler	German, Spanish subtitles	5 July	A.U.R.E.A.
Cast. Albrecht Goette, Christian Erdmann, Christian Clauß, Benjamin Pauquet, Thomas Kitsche, Jonas Friedrich Leonhardi, Matthias Reichwald, André Kaczmarczyk, Lorenzo, Holger Hübner, Thomas Braungardt, Christian Friedel, Philipp Lux							
Creative cast. Setting: Karoly Risz; lighting: Michael Gööck; costumes; Susanne Uhl; music: Jörg-Martin Wagner.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
104	<i>Tomás Moro, una utopia</i>	Play by Ignacio García May using texts by William Shakespeare, Anthony Munday, Henry Chettle, Thomas Dekker and other sources.	Fundación UNIR, Spain	Fundación UNIR	Spanish	5 July	Plaza de Santo Domingo
Cast. José Luis Patiño, Richard Collins-Moore, Lola Velacoracho, Silvia de Pé, Sara Moraleda, Manu Hernández, César Sánchez Paco Déniz, Chema Rodríguez-Calderón, Jordi Aguilar, Ricardo Cristóbal.							
Creative cast. Setting: Ricardo Sánchez Cuerda; lighting: Felipe Ramos (A.A.I.); sound: Sandra Vicente; director assistant: Ricardo Cristóbal.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
105	<i>Otelo</i>	<i>Othello</i>	Viajeinmóvil, Chile	Othello	Spanish	5 July	Corral de Comedias

Cast. Teresita Iacobelli and Jaime Lorca

Creative cast. Music: Juan Salinas; costumes: Loreto Monsalve; lighting: Tito Velásquez; sound: Gonzalo Aylwin; adaptation: Teresita Iacobelli, Jaime Lorca and Christian Ortega.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
106	<i>Lear</i>	<i>King Lear</i>	Pepa Gamboa, Spain	Pepa Gamboa	Spanish	12 July	AUREA

Cast. Roberto Quintana, María Cabeza de Vaca, Amparo Marín, Mari Paz Sayago, Chema del Barco, Álex Peña, David Montero, Chema del Barco, David Montero, Manuel Monteagudo

Creative cast. Director assistant: Carmen García; setting: Antonio Marín; costumes: Mayte Álvarez; lighting: Irene Cantero; dramaturgy: Pepa Gamboa and Antonio Marín

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
107	<i>Shakespeare para Ignorantes</i>	Text by Quico Cadaval based on several Shakespeare's plays	Produccións teatraís ecéntricas, Spain	Quico Cadaval	Spanish	12 July	Corral de Comedias

Cast. Evaristo Calvo, Víctor Mosqueira and Quico Cadaval

Creative cast. Setting: Mofa & Befá; lighting: Octavio Mas; costumes: Mofa & Befá; musical direction: Fernando Reyes; graphic design: Pancho Lapeña

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
108	Romeo y Julieta, una obra en construcción	Based on Shakespeare's Romeo and Juliet	Produccións teatraís ecéntricas, Argentina	Pablo Di Felice	Spanish	13 July	Teatro Municipal

Cast. Monica Spada and Pablo Di Felice

Creative cast. Dramaturgy: Pablo Di Felice; director assistant: Ulises di Roma; setting: Puro Grupo Taller; lighting: Pablo Di Felice, costumes: Lydia Redelico; choreography: Mónica Spada

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
109	<i>Romeo</i>	Text by Julio Salvatierra after <i>Romeo and Juliet</i> .	Teatro Meridional, Spain	Álvaro Lavín	Spanish	17 July	Plaza de Santo Domingo
Cast. Álex Barahona, Bernabé Fernández, Javier Hernández							
Creative cast. Adaptation: Julio Salvatierra; costumes: Almudena Huerta; setting: Teatro Meridional; lighting: Julio Salvatierra							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
110	<i>Macbeth</i>	Collective creation based on <i>Macbeth</i>	Compañía do Chapitô, Portugal	John Mowat	—	26 July	Corral de Comedias
Cast. Tiago Viegas, Jorge Cruz, Ricardo Peres.							
Creative cast. Director assistant: José Carlos García; costumes: Glória Mendes; graphic design: Sílvio Rosado; audiovisuals: Nádia Santos, Simão Anahory.							

2014

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
111	<i>Hamlet</i>	<i>Hamlet</i>	369 Gradi, Italy	Andrea Baracco	Italian	4 July	Antigua Universidad Renacentista
Cast. Lino Musella, Eva Cambiale, Paolo Mazzarelli, Michele Sinisi, Andrea Trapani, Woody Neri, Livia Castiglioni, Gabriele Lavia.							
Creative cast. Dramaturgy: Francesca Macrì; setting, lighting design and costumes: Luca Brinchi and Roberta Zanardo; audiovisuals: Luca Brinchi, Roberta Zanardo and Daniele Spanò; lighting assistant: Javier Delle Monache; costume assistant: Marta Genovese; technical director: Javier Delle Monache; production: Alessia Esposito.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
112	<i>Othello</i>	<i>Othello</i>	Noviembre Compañía de Teatro, Spain	Eduardo Vasco	Spanish	6 July	Antigua Universidad Renacentista
Cast. Daniel Albadalejo, Arturo Querejeta, Fernando Sendino, Héctor Carballo, Cristina Adua, Isabel Rodes, Lorena López, Francisco Rojas, J. Ramón Iglesias, Ángel Galán.							
Creative cast. Setting design: Carolina González; lighting: Miguel Ángel Camacho; costume: Lorenzo Caprile; music: Ángel Galán, Eduardo Vasco; video: Aescena Producciones; production: Miguel Ángel Alcántara.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
113	<i>Los Mácbez</i>	<i>Macbeth</i>	Los Mácbez, Spain	Andrés Lima	Spanish	18 July	Antigua Universidad Renacencista
Cast. Carmen Machi, Javier Gutiérrez, Chema Adeva, Jesús Barranco, Laura Galán, Rebeca Montero, Rulo Pardo.							
Creative cast. Setting and costumes: Beatriz San Juan; lighting: Valentín Álvarez; music: Nick Powell; choreography: Antonio Ruz; production: Joseba Gil.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
114	<i>Noche de Reyes</i>	<i>Twelfth Night</i>	COART+E, Spain	Rosa Fernández Cruz	Spanish	11 July	Teatro Municipal
Cast. Eva Boucherite, Ada Fernánde, Rosa Clara García, Borja Floü, Chete Guzmán, Nacho Vera.							
Creative cast. Setting and costume design: David Pizarro; lighting design: David P. Arnedo and Kiko García; music: Pedro Esparza.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
115	<i>Hamlet, un viaje de ida y vuelta</i>	<i>Hamlet</i>	Colectivo Artístico Antrópolis, Ecuador	Andros Quintanilla C.	Spanish	16 July	Teatro Municipal
Cast. Carla Michelena, Estefanía Aslalema, Santiago Campos, William Guachagmira, Andros Quintanilla.							
Creative cast. Choreography and setting: Colectivo Artístico Antrópolis; lighting: Marcos Camacho; costumes: José Rosales; music: Andrés Campos and Estefanía Aslalema; production: El Cartón Producciones.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
116	<i>Un cuento de invierno</i>	<i>The Winter's Tale</i>	SioSi Teatro, Spain	Carlos Martínez Abarca	Spanish	23 July	Teatro Municipal
Cast. Jimmy Castro, David Lázaro, Nuria López, Carlos Lorenzo, Rocío Marín, Zaira Montes, Oscar Ortiz, Xoel Yáñez.							
Creative cast. Lighting: Sergio Balsera; sound and audiovisuals: Enrique Chueca; costumes: Carmen, Arancha Rorigálvarez, Sofía Nieto.							

2015

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
117	<i>La Tempestad</i>	<i>The Tempest</i>	Voadora, Spain	Marta Pazos	Spanish	12 July	Antigua Universidad Renacentista

Cast. Diego Anido, Jose Díaz, Fernando Epelde, Borja Fernández, Iván Marcos, Olalla Tesouro, Hugo Torres, Guillermo Weickert, Sergio Zearreta.

Creative cast. Setting: Ana Luena; lighting: José Álvaro Correia; costumes: Uxía P. Vaello; music: Hugo Torres, José Díaz and Fernando Epelde; production: José Díaz; translation: Manuel Cortés.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
118	<i>Hamlet</i>	<i>Hamlet</i>	Teatro Clásico de Sevilla, Spain	Alfonso Zurro	Spanish	17 July	Antigua Universidad Renacentista

Cast. Pablo Gómez-Pando, Juan Motilla, Amparo Marín, Rebeca Torres, Antonio Campos, Manuel Monteagudo, Manuel Rodríguez, José Luis Verguizas, José Luis Bustillo.

Creative cast. Production: Juan Montilla and Noelia Díez; setting and costumes: Curt Allen Wilmer; lighting dressing: Florencio Ortiz; sound: Jasio Velasco.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
119	<i>El Mercader de Venecia</i>	<i>The Merchant of Venice</i>	Noviembre Compañía de Teatro	Eduardo Vasco	Spanish	24 July	Antigua Universidad Renacentista

Cast. Arturo Querejeta, Toni Agustí, Isabel Rodes, Francisco Rojas, Fernando Sendino, Rafael Ortiz, Héctor Carballo, Cristina Adua, Lorena López, Jorge Bedoya.

Creative cast. Setting: Carolina González; lighting: Miguel Ángel Camacho; costumes: Lorenzo Caprile; music: Eduardo Vasco; production: Miguel Ángel Alcántara.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
120	<i>El sueño de una noche de verano</i>	<i>A Midsummer Night's Dream</i>	The Actor's Gang, US	Tim Robbins	English	3 July	Espacio Miguel Narros

Cast. Pierre Adeli, Adam Ferguson, Ali Grusell, Lee Hanson, Adam J. Jefferis, Will Tomas McFadden, Mary Eileen O'Donnell, Molly Mignon O'Neill, Monica Quinn, Pedro Shanahan, Bob Turton, Sabra Williams, Jillian F. Yim, David Robbins, Mikala Schmitz.

Creative cast. Lighting: Bosco Flanagan; music: David Robbins and Mikala Schitz.

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
121	<i>Las alegres casadas</i>	<i>The Merry Wives of Windsor</i>	Tdiferencia – La Nave Teatro, Spain	Andrés Lima	Spanish	17 July	Espacio Miguel Narros
Cast. Adriana Olmedo, Maite Redín, Patxi Pérez, Marta Juaniz, Miguel Munariz							
Creative cast. Setting: Beatriz San Juan; lighting: Koldo Tainta; costumes: Beatriz San Juan; sound: Livory Barbez							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
122	<i>Otelo</i>	<i>Othello</i>	Gariel Chamé, Argentina	Gabriel Chamé	Spanith	3 July	Teatro Municipal
Cast. Matías Bassi, Julieta Carrera, Hernán Franco, Martín López.							
Creative cast. Setting and lighting: Jorge Pastorino; production: Leila Barenboim and Gabriela Marsal.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
123	<i>La Tempestad</i>	<i>The Tempest</i>	La companyia del prince Totilau, Spain	Marc Hervàs	Spanish	7 July	Teatro Municipal
Cast. Clara Dalmau, Ares Piqué, Andreu Sans							
Creative cast. Setting, puppets and costumes: Martí Doy; lighting: Nick Hersh; sound: Jordi Roig; choreography: Elena Bernal							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
124	<i>Romeo y Julieta de bolsillo</i>	<i>Romeo and Juliet</i>	Compañía Criolla, Argentina	Emilio Dionisi	Spanish	10 July	Teatro Municipal
Cast. Julia Gárriz, Emiliano Dionisi							
Creative cast. Setting and costumes: Marisol Castañeda; production: Sebastian Ezcurra							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
125	<i>Mucho Shakespeare</i>	Several plays	Malaje Sólo, Spain	Antonio Campos	Spanish	13 July	Open-air performance
Cast. Antonio Blanco, José Antonio Aguilar							
Creative cast. Setting: Fernando García; lighting and sound: Lola López; costume: Asun Naranjo; video: Ángel Arispón; production: Compañía Malaje Sólo.							

2016

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
126	<i>Shakespeare's Villains</i>	Adaptation with Shakespeare's villains as protagonists	East Production and Something for the Weekend, UK	Steven Berkoff	English	8 July	Corral de Comedias
Cast. Steven Berkoff.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
127	<i>Ricardo III</i>	<i>Richard III</i>	Noviembre Compañía de Teatro, Spain	Eduardo Vasco	Spanish	22 July	Angigua Universidad Renacentista
Cast. Arturo Querejeta, Charo Amador, Fernando Sendino, Isabel Rodes, Rafael Ortiz, Cristina Adua, Toni Agustí, José Luis Massó, José Vicente Ramos, Jorge Bedoya, Guillermo Serrano.							
Creative cast. Dramaturgy: Yolanda Payín; director assistants: Fran Guinot and Daniel Santos; photography: Chicho; lighting: Miguel Ángel Camacho; scenography: Carolina González; costumes: Lorenzo Caprile; podurcer: Miguel Ángel Alcántara.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
128	<i>Hamlet</i>	<i>Hamlet</i>	Compañía Nacional de Teatro Clásico and Kamikaze Producciones, Spain	Miguel del Arco	Spanish	29 July	Angigua Universidad Renacentista
Cast. Israel Elejalde, Ángela Cremonte, Cristóbal Suárez, José Luis Martínez, Daniel Freire, Jorge Kent, Ana Wagener.							
Creative cast. Dramaturgy: Miguel del Arco; scenography: Eduardo Moreno; lighting: Juanjo Llorens; costumes: Ana López; music: Arnau Vilà; video: Joan Rodón; producers: Aitor Tejada and Jordi Buxó; director assistant: Aitor Tejada; production assistant: Pablo Ramos; stage fighting: Jesús Esperanza and Kike Ichausti.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
129	<i>Micro-Shakespeare</i>	Adaptation of different plays	Cía Laitrum Teatre and The National Theatre, Spain and the UK	Toti Toronell	Spanish	18 July	Ermita de San Pedro
Cast. Toti Toronell and Jordi Borràs.							
Creative cast. Dramaturgy: Toti Toronell; scenography: Quim Domene, La Fàbrica del Riu and Toti Toronell; music: Albert Dondarza; production: Laitrum Teatre.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
130	<i>Songs of Lear</i>	<i>Based on Shakespeare's King Lear</i>	Song of the Goat, Poland	Grzegorz Bral	English	28 July	Claustro del Museo del Teatro
Cast. Anu Almagro, Jenny Kaatz, Monika Dryl, Julianna Bloodgood, Kacper Kuszewski, Rafał Habel, Gabriel Gawin, Henry McGrath, Łukasz Wójcik, Maciej Rychły.							
Creative cast. Music: Maciej Rychły; production: Song of the Goat Theatre and Alicja Bral.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
131	<i>La tragiClownmedia de Romeo y Julieta</i>	<i>Romeo and Juliet</i>	The Clever People Company, Spain	Eduardo Navarro	Spanish	25 July	Ermita de San Juan
Cast. Alberto Molinero, Sara Segovia, Ana Martín, Rubén Rapado, Estela Algaba, Iñigo Sanz, Javier Gómez, Sara Pesquera, Alba Peña.							
Creative cast. Dramaturgy: Alberto Conejero; scenography: Alberto Molinero; lighting: Alberto Santamaría; costumes: The Clever People Company; music: Oliver Marcos; verse teacher: Elia Muñoz; production: Javier Gómez; director assistant: Alberto Guerra.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
132	<i>Clásicas envidiosas</i>	<i>Based on Hamlet</i>	Martelache, Spain	Juanma Cifuentes	Spanish	30 July	Patio de Fúcares
Cast. Chema Rodríguez-Calderón, Pedro Bachura, Gerard Clúa, Julián Ortega							
Creative cast. Scenography: Mónica Teijeiro; lighting: Víctor Mones; costumes: Fran de Gonari; production: Martelache Espectáculos; graphic design: Gerard Magrí; production: Chema Rodríguez-Calderón.							

Nº	Title of the Production	Shakespeare's Play	Company, Country	Director	Language	First Performance	Venue
132	<i>Qué con Quique Quinto</i>	Based on <i>Henry V</i>	Martelache, Spain	Juanma Cifuentes	Spanish	30 July	Patio de Fúcares
Cast. Chema Rodríguez-Calderón, Pedro Bachura, Gerard Clúa, Julián Ortega.							
Creative cast. Scenography: Mónica Teijeiro; lighting: Víctor Mones; costumes: Fran de Gonari; production: Martelache Espectáculos; graphic design: Gerard Magrí; production: Chema Rodríguez-Calderón.							

1.4 Analysis of the Data

1.4.1 General Analysis

Festival Seasons with Shakespearean Productions		
EIF	Avignon Festival	Almagro Festival
47 out of 70	42 out of 70	29 out of 39*
67%	60%	74%

*Shakespeare has appeared in 29 of the 39 international seasons of the Almagro Festival (87%)

Total of Shakespearean Theatre Productions		
EIF	Avignon Festival	Almagro Festival
72	73	132

Shakespeare productions in other languages		
EIF	Avignon Festival	Almagro Festival
25 out of 72	19 out of 73	30 out of 132
35%	26%	23%

Titles of the Shakespearean canon performed (out of 37)		
EIF	Avignon Festival	Almagro Festival
26	24	26

Most Performed Plays		
EIF	Avignon Festival	Almagro Festival
<i>Macbeth</i> (10)	<i>Hamlet</i> (13)	<i>Hamlet</i> (13)
<i>Hamlet</i> (9)	<i>Richard III</i> (9)	<i>Romeo and Juliet</i> (13)
<i>A Midsummer</i> (6)	<i>Macbeth</i> (7)	<i>A Midsummer</i> (12)

1.4.2 Shakespeare's Plays

Edinburgh International Festival

Antony and Cleopatra (2). (1977, dir. Toby Robertson; 1994, dir. Peter Zadek).

As You Like It (2). (1975, dir. Peter Gill; 1981, dir. Clive Perry).

The Comedy of Errors (1). (1971 and 1972, dir. Frank Dunlop and Peter James).

Coriolanus (1). (2013, dir. Li Zhaohua and Yi Liing).

Hamlet (9). (1948, dir. Jean-Louis Barrault; 1953, dir. Michael Benthall; 1968, dir. Caspar Wrede; 1977, dir. Toby Robertson; 1986, dir. Richard Williams; 2000, dir. Peter Zadek; 2003, dir. Calixto Bieito; 2011, *The Revenge of Prince Zi Dan*, dir. Wu Hsing-Kuo; 2013, dir. Elizabeth LeCompte).

Henry IV, Part I (1). (1980, dir. Bill Alexander).

Henry IV, Part II (1). (1980, dir. Bill Alexander.)

Henry IV, Parts I and II (1). (1964, dir. Joan Littlewood).

Henry V (2). (1956, dir. Michael Langham; 1965, dir. Val May).

Julius Caesar (2). (1955, dir. Michael Benthall; 1993, dir. Peter Stein).

King John (1). (1961, dir. Petter Potter).

King Lear (4). (1971, dir. Toby Robertson; 1990, *Kathakali: King Lear*, dir. Annette Leday and David McRuvie; 1990, dir. Kenneth Branagh; 2011, dir. Wu Hsing-Kuo).

Love's Labour's Lost (1). (1964, dir. Val May).

Macbeth (10). (1954, dir. Michael Benthall; 1965, dir. Michael Geliot; 1967, *Macbeth in Camera, A Didactic Comedy*, dir. Harold Lang; 1985, dir. Yukio Ninagawa; 1987, *The Kunju Macbeth*, The Shanghai Kunju Theatre; 1989, dir. Johann Kresnik; 1989, dir. John Bett; 1991, *Ubu Rey with scenes from Macbeth*, dir. Silviu Purcarete; 2002, dir. Alize Zandwijk; 2012, *2008: Macbeth*, dir. Grzegorz Jarzyna).

Measure for Measure (3). (1976, dir. Stuart Burge; 1997, dir. Stéphane Braunschweig; 2016, dir. Declan Donnellan).

The Merchant of Venice (1). (1995, dir. Peter Zadek).

***A Midsummer Night's Dream* (6).** (1954, dir. Michael Benthall; 1967, dir. Frank Dunlop; 1978, dir. David Giles; 1988, dir. Gregory Hersov; 1990, dir. Kenneth Branagh; 2012, *A Midsummer Night's Dream (As You Like It)*, dir. Dimitry Krymov).

***Much Ado About Nothing* (1).** (1970, dir. Toby Robertson).

***Pericles, Prince of Tyre* (1).** (1973, dir. Toby Robertson).

***Richard II* (3).** (1947, dir. Ralph Richardson; 1953, dir. Jean Vilar; 1969, dir. Richard Cottrell).

***Richard III* (2).** (1979, dir. R. Sturua; 2016, dir. Thomas Ostermeier).

***Romeo and Juliet* (1).** (1952, dir. Hugh Hunt).

***The Taming of the Shrew* (1).** (1947, dir. John Burrell).

***The Tempest* (3).** (1978, dir. David Giles; 1988, dir. Yukio Ninagawa; 2011, dir. Tae-Suk Oh).

***Troilus and Cressida* (4).** (1962, dir. Peter Hall; 1979, dir. Richard Cottrell; 1987, dir. Manfred Wekwerth and Joachim Tenschert; 2006, dir. Peter Stein).

***Twelfth Night* (4).** (1958, dir. Michael Benthall; 1972, dir. Giles Havergal; 1978, dir. John Amiel; 2016, *Shake*, dir. Dan Jemmet).

***The Winter's Tale* (3).** (1951, dir. Peter Brook; 1966, dir. Frank Dunlop; 1994, dir. Stéphane Braunschweig).

***Others* (1).** (2012, *The Rape of Lucrece*, dir. Elizabeth Frestone).

Avignon Festival

***All's Well That Ends Well* (1).** (1998, dir. Irina Brook).

***Antony and Cleopatra* (2).** (2008, *Tragédies romaines*, based on three Shakespeare's plays,* dir. Ivo van Hove; 2015, dir. Tiago Rodrigues).

***As You Like It* (1).** (1976, dir. Benno Besson).

***Coriolanus* (2).** (1977, dir. Gabriel Garran; 2008, *Tragédies romaines*, based on three Shakespeare's plays,* dir. Ivo van Hove).

***Hamlet* (13).** (1965, dir. Georges Wilson; 1977, *La tragique histoire d'Hamlet, prince de Danemark*, dir. Benno Besson; 1981, *Arthur/Hamlet/Le Cirque/Tosov/Histoires extraordinaires*, Footsbarn Travelling Theatre; 1983, *Héraklès 5 Hamlet Machine*, dir. Hervé Loichemol; 1988, dir. Patrice Chéreau; 1991, *Le cas Müller*, dir. Jean Jourdheuil and Jean-François Peyret; 1993, *Rosencrantz and Guildenstern are dead*, dir. Jacques Mornas; 1998, dir. Eimuntas Nekrosius; 1999, *Maquina Hamlet*, dir. Daniel Veronese, Emilio Garcia Wehbi and Ana Alvarado; 2001, dir. Krzysztof Warlikowski; 2005, dir. Hubert Colas; 2008, dir. Thomas Ostermeier; 2011, *Au moins j'aurai laissé un beau cadavre*, Vincent Macaigne).

***Henry IV, Part I* (1).** (1984, dir. Arianne Mnouchkine).

***Henry IV, Parts I and II* (2).** (1950, *Henri IV d'Angleterre: drame en XXII tableaux*, dir. Jean Vilar; 1999, dir. Yann-Joël Collin).

***Henry V* (2).** (1999, dir. Jean-Louis Benoît; 2004, *Enrico*, Pippo Delbono).

***Henry VI (parts I, II and III)* (2).** (1980, Théâtre-École de Montreuil; 1994, dir Stuart Seide).

***Julius Caesar* (2).** (1998, dir. Romeo Castellucci, 2008, *Tragédies romaines*, based on three Shakespeare's plays,* dir. Ivo van Hove).

***King John* (1).** (1998, dir. Laurent Pelly).

***King Lear* (5).** (1981, dir. Daniel Mesguich; 1983, Footsbarn Travelling Theatre; 2007, dir. Jean François Sivadier; 2013, *Lear is in Town*, dir. Ludovic Lagarde; 2015, dir.

Oliver Py).

***Love's Labour's Lost* (1).** (1980, dir. Jen-Pierre Vincent).

***Macbeth* (7).** (1954 and 1956, dir. Jean Vilar; 1976, *Variation sur Macbeth*, dir. Hubert Japelle; 1985, dir. Jean-Pierre Vincent; 1995, *Ubu roi avec des scènes de Macbeth*, dir. Silviu Purcarete; 1998, *Désir de royaume*, dir. Wu Kuo-chiu; 2001, dir. Sylvain Maurice; 2002, dir. Camille Daumas & Manolo).

***A Midsummer Night's Dream* (4).** (1959, dir. Jean Vilar; 1985, *Les dormeurs: mémoires des lycées et collèges*, dir. François-Michel Pesenti; 1988, dir. Jérôme Savary; 1993, *Un autre songe d'une nuit d'été*, dir. Jacques Mornas).

***Othello* (2).** (1975, dir. Georges Wilson; 2014; *Othello: variation pour trois acteurs*, dir. Nathalie Garraud).

***Richard II* (3).** (1947, 1948, 1949 and 1953, dir. Jean Vilar; 1982 and 1984, dir. Ariane Mnouchkine; 2010, dir. Jean-Baptiste Sastre).

***Richard III* (9).** (1966, dir. Roger Planchon; 1972, dir. Terry Hands; 1981, dir. Robert Sturua; 1984, dir. Georges Lavaudant; 1995, *Richard III Matériau*, dir. Matthias Langhoff; 1999, dir. Geneviève de Kermabon; 2007, dir. Ludovic Lagarde; 2010, *El año de Ricardo*, dir. Angélica Liddell; 2015, dir. Thomas Ostermeier).

***The Tempest* (4).** (1969, dir. Jacques Guimet; 1986, dir. Alfredo Arias; 1991, dir. Peter Brook; 1999, dir. Giorgio Barberio Corsetti).

***Titus Andronicus* (4).** (1969, dir. Jacques Guimet; 1981, dir. Bruno Boëglin; 1995, dir. Silviu Purcarete; 2001, *Anatomie Titus fall of Rome: un commentaire de Shakespeare*, dir. Philippe Vincent).

***Twelfth Night* (2).** (1982 and 1984, dir. Ariane Mnouchkine; 1997, dir. Evgueni Kamenkovitch).

***The Winter's Tale* (2).** (1980, dir. Jorge Lavelli; 1988, dir. Lucy Bondy).

Based on different plays (1). (1998, *Et de toutes mes terres rien ne me reste que la longueur de mon corps*, based on the two tetralogies, dir. Martin Wijckaert).

Shakespeare as a character (2). (1991, *L'entretien des méridiens*, dir. Joël Jouanneau; 1994, *Bingo: scènes d'argent et de mort*, dir. Alain Milianti).

**Tragédies romaines* (2008), dir. Ivo van Hove, appears in three categories because it included the performance of *Antony and Cleopatra*, *Coriolanus* and *Julius Caesar*.

Almagro Festival

As You Like It (1). (2000, dir. Adrián Dumas).

Coriolanus (1). (2012, dir. Àlex Rigola).

Hamlet (13). (1991, dir. Charo Amador and Pablo Valdés; 2004, dir. Eduardo Vasco; 2005, *Te invito a cenar, Hamlet*, dir. Juan Luis Mira; 2006, *Solo Hamlet Solo*, dir. Jesús Manchón; 2007, *The Tragedy of prince Zi Dan (Hamlet)*, dir. Yu Kun Shi; 2007, dir. Hugues Serge Limbvani; 2007, *Buenas noches, Hamlet*, dir. David Amitin; 2008, dir. Juan Diego Botto; 2008, dir. Jaroslaw Bielski; 2014, dir. Andrea Baracco; 2014, *Hamlet, un viaje de ida y vuelta*, dir. Andros Quintanilla C.; 2015, dir. Alfonso Zurro; 2016, dir. Miguel del Arco).

Henry V (2). (2007, *Enrique 5º*, dir. Marcelo Díaz; 2016, *Qué con Quique Quinto*, dir. Juanma Cifuentes).

Julius Caesar (2). (1999, dir. Manuel Canseco; 2003, dir. Àlex Rigola).

King John (1). (1986, dir. José Estruch).

King Lear (5). (1993, dir. Lee Beagley and Josete Bushel-Mingo; 2003, dir. Hangsgünter Heyme; 2009, *Burgher King Lear*, dir. Joao Garcia Miguel; 2013, *Lear*, Pepa Gamboa; 2016, *Songs of Lear*, dir. Grzegorz Bral).

Love's Labour's Lost (1). (1998, dir. Helena Pimenta).

Macbeth (11). (1989, dir. Kate O'Mara and Peter Woodward; 1990, dir. Edward Wilson; 1993, *La Sangre de Macbeth*, dir. Francisco Valcarce; 1999, *Macbeth & Lady Macbeth*, dir. Carlos Martín; 2000, *Macbeth- Director's Cut*, dir. Nigel Charnock; 2002, Calixto Bieito; 2004, dir. María Ruiz; 2007, *macbethH*, dir. Juan Jose Villanueva; 2011, dir. Helena Pimenta; 2013, dir. John Mowat; 2014, *Los Máchez*, dir. Andrés Lima).

Measure for Measure (1). (1993, dir. Declan Donnellan).

The Merchant of Venice (4). (2001, dir. Hansgünther Heyme; 2008, dir. Denis Rafter; 2013, dir. Timann Köhler; 2015, dir. Eduardo Vasco).

The Merry Wives of Windsor (2). (2001, dir. Gustavo Tambascio; 2015, *Las alegres casadas*, dir. Andrés Lima).

A Midsummer Night's Dream (12). (1984, dir. Jaume Bordera; 1986, dir. David Conville; 1993, dir. Helena Pimenta; 1993, dir. Denis Rafter; 2003, dir. Miguel Narros; 2003, *La Tiritita de Teatro*; 2004, dir. Juan Pastor; 2007, dir. Patrick Hayter; 2009, *En attendant le sogne*, dir. Irina Brook; 2009, dir. Eva del Palacio; 2009, *El sueño de una noche de verano /The Fairy Quen*, dir. Pedro Martínez; 2015, dir. Tim Robbins).

***Much Ado About Nothing* (3).** (1997, dir. Juan Carlos Corazza; 2008, dir. Vanessa Martínez; 2010, dir. Ahinoa Amestoy).

***Othello* (7).** (1993, dir. Eusebio Lázaro; 2001, dir. Emilio Hernández; 2004, dir. Declan Donnellan; 2005, dir. Antonio Díaz-Florián; 2013, dir. Teresita Iacobelli, Jaime Lorca and Christian Ortega; 2014, dir. Eduardo Vasco; 2015, dir. Gabriel Chamé).

***Pericles* (1).** (1984, dir. Declan Donnellan).

***Richard II* (2).** (1998, dir. Adrián Dumas; 2005, dir. Steven Berkoff).

***Richard III* (7).** (1996, Ophaboom Theatre; 2003, dir. Carlos Martín; 2005, dir. Manuel Guede; 2005, Àlex Rigola; 2005, *RIII*, Arden Producciones; 2005, dir. *Después de Ricardo*, dir. Julio Fraga; 2016, dir. Eduardo Vasco).

***Romeo and Juliet* (13).** (1996, Ophaboom Theatre; 2000, dir. Francisco Suárez; 2001, *Romeo. Versión montesca de la tragedia de Verona*, Teatro Meridional; 2003, *Romeo X Julieta*, dir. Emilio Hernández; 2004, *Julieta y Romeo*, dir. Cristina García; 2005, dir. Olga Margallo; 2009, *La Tragedia de Raúl y Julia*, dir. Matilde López Muñoz; 2011, *Giulietta*, dir. Harris Gordon and Charles Chamarro; 2012, Albero Teatro; 2013, *Romeo y Julieta, una obra en construcción*, dir. Pablo Di Felice; 2013, *Romeo*, dir. Álvaro Lavín; 2015, *Romeo y Julieta de bolsillo*, dir. Emilio Dionisi; 2016, *La tragiClownmedia de Romeo y Julieta*, dir. Eduardo Navarro).

***The Taming of the Shrew* (2).** (1999, dir. Carlos Marchena; 2008, dir. Mariano de Paco Serrano).

***The Tempest* (7).** (1984, dir. Edgar Saba; 1997, dir. Calixto Bieito; 2009, *La Tempestad (en un vaso de agua)*, dir. Claudio Hochman; 2011, dir. John Mowat; 2012, *Tempestad*, dir. Sergio Peris-Mencheta; 2015, dir. Marta Pazos; 2015, Marc Hervàs).

***Titus Andronicus* (6).** (1995, dir. Gregory Doran; 2001, dir. Fernando Urdiales; 2004, *Mosca*, dir. Fabio Rubiano; 2006, dir. José Bornás; 2009, dir. Andrés Lima; 2010, *Degustación de Titus Andrónicus*, dir. Pep Gatell).

***Troilus and Cresida* (2).** (2003, dir. Francisco Vidal; 2008, dir. Declan Donnellan).

***Twelfth Night* (9).** (1987, dir. Andrew Visnevski; 1991, Konrad Zschiedrich; 1996, Juan Pastor; 2004, Denis Rafter; 2008, dir. Declan Donnellan; 2008, dir. Quico Cadaval; 2011, dir. Sean Holmes; 2012, dir. Eduardo Vasco; 2014, dir. Rosa Fernández Cruz).

***Two Gentlemen from Verona* (2).** (2001, dir. Carlos Marchena; 2008, dir. Helena Pimenta).

***The Winter's Tale* (1).** (2014, dir. Carlos Martínez Abarca).

Based on different plays (11). (2006, *Interpretando a Shakespeare*, dir. Denis Rafter; 2007, *100 Shakespeare*, dir. Wanderley Piras; 2010, *Richard le polichineur d'ecriture*, dir. Francy Begasse; 2010, *Próspero sueña Julieta (o viceversa)*, María Ruiz; 2011, *Las Mujeres de Shakespeare*, dir. Rafael Álvarez “El Brujo”; 2012, *Ser o No Ser, una Cómica Tragedia*, El Gato Negro; 2013, *Shakespeare para Ignorantes*, dir. Quico Cadaval; 2015, *Mucho Shakespeare*, dir. Antonio Campos; 2016, *Shakespeare's Villains*, dir. Steven Berkoff; 2016, *Micro-Shakespeare*, dir. Toti Toronell; 2016, *Clásicas envidiosas*, dir. Juanma Cifuentes).

Shakespeare as a character (1). (1997, *Miguel Will*, dir. Denis Rafter)

Others (3). (2011, *The Rape of Lucrece*, dir. Miguel del Arco; 2012, *La Hija de Shakespeare*, dir. Mercedes Castro and Marta Bautista; 2013, *Tomás Moro, una utopía*, Fundación UNIR).

1.4.3 Shakespearean Productions in Other Languages

Edinburgh International Festival

1948

1. *Hamlet*. La Compagnie Madeleine Renaud Et Jean-Louis Barrault from Le Théâtre Marigny. French.

1953

2. *La Tragédie du Richard II*. Dir. Jean Vilar. Le Théâtre National Populaire. French.

1979

3. *Richard III*. Dir. Sturua. Rustaveli. Georgian.

1985

4. *Macbeth*. Dir. Yukio Ninagawa. Tadao Nakane and the Toho Company. Japanese.

1987

5. *Troilus and Cressida*. Dir. Manfred Wekwerth and Joachim Tenschert. Berliner Ensemble. German.
6. *The Kunju Macbeth*. The Shanghai Kunju Theatre. Chinese.

1988

7. *The Tempest*. Dir. Yukio Ninagawa. Ninagawa Theatre Company. Japanese.

1989

8. *Macbeth*. Dir. Johan Kresnik. Bremer Theatre Productions. German.

1990

9. *Kathakali: King Lear*. Dir. Annette Leday and David McRuvie. Kathakali Theatre. Malayalam.

1991

10. *Ubu Rey with Scenes form Macbeth*. Dir. Silviu Purcarete. The National Theatre of Craiova. Romanian.

1993

11. *Julius Caesar*. Dir. Peter Stein. A Salzburg Festival production. German.

1994

12. *Anthony and Cleopatra*. Dir. Peter Zadek. Berliner Ensemble. German.

13. *The Winter's Tale (Le Conte d'Hiver)*. Dir. Stéphane Braunschweig. Centre. Dramatique National Orléans-Loiret-Centre/Théâtre-Machine. French.

1995

14. *The Merchant of Venice*. Dir. Peter Zadek. Berliner Ensemble. German.

2000

15. *Hamlet*. Dir. Peter Zadek. Deutsches Schauspielhaus, Hamburg. German.

2002

16. *Macbeth*. Dir. Alize Zandwijk. Ro Theater. Dutch.

2011

17. *King Lear*, after Shakespeare. Dir. Wu Hsing-Kuo. Contemporary Legend Theatre. Mandarin.

18. *The Revenge of Prince Zi Dan*, after William Shakespeare. Dir. Shi Yu-Kun. Shanghai Peking Opera Troupe. Mandarin.

19. *The Tempest*, adapted from William Shakespeare. Dir. Tae-Suk Oh. Mokwha Repertory Company. Korean.

2012

20. *2008: Macbeth*, after William Shakespeare. Dir. Grzegorz Jarzyna. Tr Warszawa. Polish.

21. *A Midsummer Night's Dream (As You Like It)*. Dir. Dimitry Krymov. Chekhov International Theatre Festival / Dmitry Krymov's Laboratory / School of Dramatic Theatre Production. Russian.

2013

22. *The Tragedy of Coriolanus*. Dir. Lin Zhaohua and Yi Liing. Beijing People's Art Theatre. Mandarin.

2016

23. *Richard III*. Dir. Thomas Ostermeier. German.

24. *Measure for Measure*. Dir. Declan Donnellan. Russian.

25. *Shake*. Dir. Dan Jemmett. French.

Avignon Festival

1981

1. *Richard III*. Dir. R. Sturua. Rustaveli Company. Georgian.
2. *Arthur/Hamlet/Le Cirque/Tosov/Histoires extraordinaires*. Footsbarn Travelling Theatre. English with some parts in French.

1983

3. *King Lear*. Footsbarn Travelling Theatre. English.

1993

4. *Rosencrantz and Guildenstern are dead*. Dir. Yevgeney Arye. Russian.

1995

5. *Ubu Rey with Scenes form Macbeth*. Dir. Silviu Purcarete. The National Theatre of Craiova. Romanian.
6. *Titus Andronicus*. Dir. Silviu Purcarete. The National Theatre of Craiova. Romanian.

1997

7. *Twelfth Night*. Dir. Evgueni Kamenkovitch. Russian.

1998

8. *Hamlet*. Dir. Eimuntas Nekrosius. Lithuanian.
9. *Giulio Cesare*. Dir. Romeo Castellucci. Italian.
10. *Désir de royaume (The Kingdom of desire)*. Dir. Wu Kuo-chiu. Chinese.

1999

11. *La tempesta*. Dir. Giorgio Barberio Corsetti. Italian.
12. *Maquina Hamlet*. Dir. Daniel Veronese, Emilio Garcia Wehbi and Ana Alvarado. Spanish.

2001

13. *Hamlet*. Dir. Krzystof Warlikowski. Polish.

2004

14. *Enrico (Henri V)*. Dir. Pippo Delbono. Italian.

2008

15. *Hamlet*. Dir. Thomas Ostermeier. German

16. *Tragédies romaines: Coriolan, Jules César, Antoine et Cléopâtre*. Dir. Ivo van Hove. Dutch.

2010

17. *El año de Ricardo*. Dir. Angélica Liddell. Spanish.

2015

18. *Richard III*. Dir. Thomas Ostermeier. German.

19. *Antoine et Cléopâtre*. Dir. Tiago Rodrigues. Portuguese.

Almagro Festival

1984

1. *Pericles, Prince of Tyre*. Dir. Declan Donnellan. English.
2. *El Somni d'una nit d'estiu*. Dir. Jaume Bordera. Catalan.

1986

3. *A Midsummer Night's Dream*. Dir. David Conville. English.

1987

4. *Twelfth Night*. Dir. Andrew Visnevski. English.

1989

5. *Macbeth*. Dir. Kate O'mara and Peter Woodward.

1993

6. *King Lear*. Dir. Lee Beagley and Josete Bushel-Mingo. English.
7. *Measure for Measure*. Dir. Declan Donnellan. English.

1995

8. *Titus Andronicus*. Dir. Gregory Doran. English.

1996

9. *Romeo and Juliet*. Ophaboom Theatre. English.
10. *Richard III*. Ophaboom Theatre. English.

2000

11. *Macbeth- Director's Cut*. Dir. Nigel Charnock. English.

2003

12. *Julius Caesar*. Dir. Àlex Rigola. Catalan.

2004

13. *Othello*. Dir. Declan Donnellan. English.

2005

14. *Richard II*. Dir. Steven Berkoff. English.

15. *Othello*. Dir. Antonio Díaz-Florián. French.

16. *Richard III*. Dir. Manuel Guede. Galician.

2007

17. *The Tragedy of Prince Zi Dan (Hamlet)*. Dir. Yu Kun Shi. Mandarin

18. *Hamlet*. Dir. Hugues Serge Limbvani. French.

2007

19. *A Midsummer Night's Dream*. Footsbarn Travelling Theatre.

2008

20. *Troilus and Cressida*. Dir. Declan Donnellan. English

21. *Twelfth Night*. Dir. Declan Donnellan. Russian.

2009

22. *En attendant le songe (A Midsummer Night's Dream)*. Dir. Irina Brook. French.

23. *Burgher King Lear*. Dir. Joao Garcia Miguel. English and Portuguese.

2010

24. *Richard le polichineur d'ecritoire*. Dir. Francy Begasse. French.

2011

25. *Twelfth Night*. Dir. Sean Holmes. English.

2013

26. *The Merchant of Venice*. Dir. Timann Köhler. German.

2014

27. *Hamlet*. Dir. Andrea Baracco. Italian.

2015

28. *A Midsummer Night's Dream*. Dir. Tim Robbins. English.

2016

29. *Shakespeare's Villains*. Dir. Steven Berkoff. English.

30. *Songs of Lear*. Dir. Grzegorz Bral. English.

1.4.4 Shakespeare Canon

Shakespeare's play	EIF	Avignon Festival	Almagro Festival
<i>All's Well That Ends Well</i>	-	1	-
<i>Antony and Cleopatra</i>	2	2*	-
<i>As You Like It</i>	2	1	1
<i>The Comedy of Errors</i>	1	-	-
<i>Coriolanus</i>	1	2*	1
<i>Cymbeline</i>	-	-	-
<i>Hamlet</i>	9	13	13
<i>Henry IV, Part I</i>	2**	2**	-
<i>Henry IV, Part II</i>	2**	3**	-
<i>Henry V</i>	2	2	2
<i>Henry VI, Part I</i>	-	2***	-
<i>Henry VI, Part II</i>	-	2***	-
<i>Henry VI, Part III</i>	-	2***	-
<i>Henry VIII</i>	-	-	-
<i>Julius Caesar</i>	2	2*	2
<i>King John</i>	1	1	1
<i>King Lear</i>	4	5	5
<i>Love's Labour's Lost</i>	1	1	1
<i>Macbeth</i>	10	7	11
<i>Measure for Measure</i>	3	-	1
<i>The Merchant of Venice</i>	1	-	4
<i>The Merry Wives of Windsor</i>	-	-	2
<i>A Midsummer Night's Dream</i>	6	4	12
<i>Much Ado about Nothing</i>	1	-	3
<i>Othello</i>	-	2	7
<i>Pericles</i>	1	-	1
<i>Richard II</i>	3	3	2
<i>Richard III</i>	2	9	7
<i>Romeo and Juliet</i>	1	-	13
<i>The Taming of the Shrew</i>	1	-	2
<i>The Tempest</i>	3	4	7
<i>Timon of Athens</i>	-	-	-
<i>Titus Andronicus</i>	-	4	6
<i>Troilus and Cressida</i>	4	-	2
<i>Twelfth Night</i>	4	2	9
<i>Two Gentlemen of Verona</i>	-	-	2
<i>The Winter's Tale</i>	3	2	1
Based on different plays	-	1	11
Plays with Shakespeare as a character	-	2	1
Others	1	-	3

* *Tragédies romaines* (2008), dir. Ivo van Hove, appears in three categories because it included the performance of *Antony and Cleopatra*, *Coriolanus* and *Julius Caesar*

** *Henry IV, Part I* was performed in 1984, dir. Arianne Mnouchkine. *Henry IV, Parts I and II* were performed in conflation in 1950, dir. Jean Vilar, and 1999, dir. Yann-Joël Collin.

*** These numbers correspond to the two productions of *Henry VI*, performing both parts in conflation: 1980, Théâtre-École de Montreuil, and 1994, dir. Stuart Seide.

1.4.5 Shakespeare Canon of Productions in Other Languages

Shakespeare's play	EIF	Avignon Festival	Almagro Festival
<i>All's Well That Ends Well</i>	-	-	-
<i>Antony and Cleopatra</i>	1	2*	-
<i>As You Like It</i>	-	-	-
<i>The Comedy of Errors</i>	-	-	-
<i>Coriolanus</i>	1	1*	-
<i>Cymbeline</i>	-	-	-
<i>Hamlet</i>	3	5	3
<i>Henry IV, Part I</i>	-	-	-
<i>Henry IV, Part II</i>	-	-	-
<i>Henry V</i>	-	1	-
<i>Henry VI, Part I</i>	-	-	-
<i>Henry VI, Part II</i>	-	-	-
<i>Henry VI, Part III</i>	-	-	-
<i>Henry VIII</i>	-	-	-
<i>Julius Caesar</i>	1	2*	1
<i>King John</i>	-	-	-
<i>King Lear</i>	2	1	3
<i>Love's Labour's Lost</i>	-	-	-
<i>Macbeth</i>	6	2	2
<i>Measure for Measure</i>	1	-	1
<i>The Merchant of Venice</i>	1	-	1
<i>The Merry Wives of Windsor</i>	-	-	-
<i>A Midsummer Night's Dream</i>	1	-	5
<i>Much Ado about Nothing</i>	-	-	-
<i>Othello</i>	-	-	2
<i>Pericles</i>	-	-	1
<i>Richard II</i>	1	-	1
<i>Richard III</i>	2	3	3
<i>Romeo and Juliet</i>	-	-	1
<i>The Taming of the Shrew</i>	-	-	-
<i>The Tempest</i>	2	1	-
<i>Timon of Athens</i>	-	-	-
<i>Titus Andronicus</i>	-	1	1
<i>Troilus and Cressida</i>	1	-	1
<i>Twelfth Night</i>	1	1	3
<i>Two Gentlemen of Verona</i>	-	-	-
<i>The Winter's Tale</i>	1	-	-
Based on different plays	-	-	1
Plays with Shakespeare as a character	-	-	-
Others	-	1	-
TOTAL	25 (out of 72) 35%	19* (out of 73) 26%	30 (out of 130) 23%

* *Tragédies romaines* (2008), dir. Ivo van Hove, appears in three categories because it included the performance of *Antony and Cleopatra*, *Coriolanus* and *Julius Caesar*. However, it counts as a single production for the total of productions in other languages.

Appendix 2. Fringe Shakespeare: Shakespearean Productions at Three Alternative Festivals (2000-2016)

2.1 Shakespeare at the Edinburg Fringe

2002¹ (11)

A Midsummer Night's Dream. Schhh! Theatre Company.

A Midsummer Night's Rock. Bury Lawn Productions.

Macbeth. Frantic Redhead Productions.

Macbeth. The Rep Theatre Company.

Macbeth. Theatre Alba mpr.

Midsummer Night's Dream. Demarco-Rocket

Mrs. Shakespeare. Dragonfly.

Othello. Gilded Balloon Teviot.

Shakespeare for Breakfast. C.

Story Shakespeare – Cymbeline. Year Out Drama Company.

Two Gentlemen of Verona. Ealing Shakespeare Players.

2003 (19)

A Macbeth by Charles Marowitz. Young Pleasance. Pleasance Dome

A Midsummer Night's Dream. American High School Theatre Festival.

¹ The National Library of Scotland lacks the 2000 and 2001 programmes of the Edinburgh Fringe.

A Midsummer Night's Dream. Gordonsoun.

Desdemona, A Play about a Handkerchief. Tate & Liles Productions.

Hamlet. American High School Theatre Festival.

Hamlet. Fairbanks Shakespeare Theatre.

Henry V. Te Deum Productions.

Macbeth. Frantic Redhead Productions.

Macbeth. Me Old Chimney Productions in association with 4ORM Productions. Hill Street Theatre.

Much Ado About Nothing. Full Circle Theatre Company.

Othello. Tin Flag Productions.

Rameo and Eweliet. Unknown Theatre / Ripley Theatre.

Shakespeare for Breakfast. C. C.

Shakespeare's Italian Job.

Shamlet. Fat Beast Productions. C Central

Shogun Macbeth. American High School Theatre Festival.

The Tragedy of Othella, The Hip Hop Diva of Venice Beach. HWS Rembiko Project.

Timon of Athens. Ealing Shakespeare Players.

Titus Andronicus. KAOS Theatre.

2004 (28)

A Midsummer Night's Dream. Theatre Alba mpr.

All The King's Men: Hamlet/Twelfth Night.

All's Well That Ends Well. Ariel Productions.

An Alternative A Midsummer Night's Dream. Albert and Friends Instant Circus.

General Desdemona. Hooverville Productions.

Gentlemen of the Shade. Shakespeare at Traquair.

Hamlet – A Stand Up. Westberg Theatre Company.

Hamlet – the Pantomime. Gresham's. The Garage.

Hamlet. Top Edge Productions.

Macbeth. Sandbach School Theatre.

Macbeth. Theatre Babel.

Richard III. Bishop's Stortford College.

Richard III. Rattlesnake!

Richard III: Episode I. Bad Quarto Productions.

Romeo and Juliet For All Time. Heart Productions.

Romeo and Juliet in Pieces. Active Shakespeare.

Romeo and Juliet. Forth Childrens Theatre.

Shakespeare Asleep.

Shakespeare for Breakfast. C theatre

Shakespeare Lost and Found. Crossfire Theatre Company.

Shakespeare Made Easy.

Shakespeare Revue. Cabbages and Things.

The Comedy of Errors. Blucklewash Theatre Company.

The Macbeth Conspiracy. The Challoner Theatre Company.

The Tempest. Illyria. Bedlam Theatre.

Twelfth Night. Access Wild.

Un Problème around Shakespeare's Twelfth Night.

When Shakespeare's Ladies Met. American High School Theatre Festival.

2005 (32)

A Midsummer Night's Dream from the East. Yohangza Theatre Company.

A Midsummer Night's Dream –Revisited. Munich Shakespeare Company.

A Midsummer Night's Dream. American High School Theatre Festival.

A Midsummer Night's Dream. Close Up Theatre.

Dogg's Hamlet, Cahoot's Macbeth (Tom Stoppard). 10 in a Bed.

Enter Lady Macbeth. Strange Gain.

Juliet's Tom. Grangemouth High School.

Lear. Ariel Productions.

Macbeth – the Hour. Cambridge University ADC.

Macbeth by William Shakespeare. Theatre Babel.

Macbeth Killing Time. Demarco Rocket Productions.

Macbeth. Act V Productions.

Macbeth. Dorking Dramatic and Operatic Society.

Macbeth: Blood, Fire and Water. Blood, Fire and Water.

Macbeth: Frantic Redhead's walking Play. Frantic Redhead Productions.

MacDaddy & LadyBeth: The Musical True Crime Story of Two Teenage American Serial Killers. HWS Rmbiko Project.

MacHomer. Rick Miller.

Richard II. Ariel Productions.

Romeo and Juliet –Deceased! With Tom Stoppard’s The 15-Minute Hamlet. C Presents.

Romeo and Juliet. About Turn Theatre Company.

Romeo and Juliet. Base.

Romeo, You Idiot! American High School Theatre Festival.

Shakespeare for Breakfast. C theatre.

Shakespeare’s Lost Bluegrass Musical as You Like It! Unicorn Players / A Working Theatre Company Quaker Meeting House.

The Merchant of Venice. Poor Tom.

The Tempest. West Lothian Youth Theatre.

The Winter’s Tale. The Lean and Slipper’d Pantaloon.

Twelfth Night - or What You Will. Original Theatre Company.

Twelfth Night – The 1960s San Francisco Psychedelic Musical. Aurora – WCSU.

Twelfth Night by William Shakespeare. The Moon and the Stars Theatre Company.

Twelfth Night. Barnsley Youth Theatre.

Twelfth Night – The Musical. QDOS Entertainment. Assembly at George Street.

2006 (30)

A Midsummer Night’s Dream by William Shakespeare. Nonsenseroom Productions.

A Midsummer Night’s Dream. Royal Holloway Theatre.

A Midsummer Night's Dream. Sandbag School Theatre.

A Midsummer Night's Dream. Dang Nabbit Theatre Collective.

An American Macbeth. American High School Theatre Festival.

Bouncy Castle Hamlet. Strolling theatricals.

Hamlet: the Gloomy Prince. Wright Mark! Productions.

Macbeth – Frantic Redhead's Waling Play. Frantic Redhead Productions.

Macbeth Re-arisen. White Whale Theatre.

Macbeth. Twisted Elbow.

Macbeth: That Old Black Magic. Gordonstoun.

Much Ado About Nothing. Challoner Theatre Company.

Othello. Turrets Youth Theatre.

Romeo and Juliet. The Pantaloons.

Rosencrantz and Guildenstern are Dead. Chimeric Productions.

Shakespeare for Breakfast. C Theatre.

Shakespeare's A Midsummer Night's Dream. The Drama Society – University of Lincoln.

Shakespeare's New Play and Death by Audience! Shakey Theatre.

Shakespeare's Passions. Bruce Morrison.

Shakespeare's Women and Songs. Greyfriars Kirk Promotions.

Shakes-Sheared! Barbe à Papa.

Story Shakespeare: The Tempest. Year Out Drama Company.

The Hamlet Project. Drama Central 43.

The Little Tempest. Ripley Theatre.

The Macbeth Conspiracy. Challoner Theatre Company.

The Tempest. Arkle Theatre Company.

The Tempest. Ex-Young Pleasance.

The Tempest. Eyeball Theatre.

The Tempest. Theatre Alba.

Young Macbeth. Castle Theatre Company.

2007 (28)

Bouncy Castle Macbeth. Strolling Theatricals

Hamlet Q Jones: The Musical True-Crime Story of a Really Depressed American Teenager ... And His Extremely Dysfunctional Family. HWS Rembiko.

Chango Macbeth. The American High School Theatre Festival.

Escaping Hamlet. Andy Jordan Productions and Teatro dei Broia.

Hamlet (solo). Hope and Hell Theatre Co. (Canada) and Richard Jordan Productions LTD.

I, Lear. The Black Sheep.

Much Ado About Nothing. Illyria.

Julius Caesar. Exeter University Theatre Company.

L.O.V.E. Romeo? Juliet? BuoOne Theatre and The Harrodian.

Macbeth. The American High School Theatre Festival.

Macbeth – Frantic Redhead's Walking Play. Frantic Redhead Productions.

Macbeth: Who Is That Bloodied Man? Biuro Podrozy.

Measure for Measure. Cygnet Theatre.

A Midsummer Night's Dream. The Pantaloons.

Othello. Spotlites Theatre company.

Pericles. Siege Perilous.

Romeo and Juliet. Aquila Theatre Company and Assembly.

Romeo and Juliet. Globe Touring.

Romeo and Juliet. The Maltings Youth Theatre and Dance Company.

Romeo and Juliet – A Rock and Roll Love Story. Aurora/WCSU.

Rosencrantz and Guildenstern are dead. Theatre La Mort.

Rosencrantz and Guildenstern... Survived? The Padded Cell Theatre company Ltd.

Shakespeare Bingo featuring A Comedy of Errors. Running Torch Theatre company.

Shakespeare for Breakfast. C theatre.

Aaron Berg Presents Macbeth. The Stanford Shakespeare Society.

Story Shakespeare: Two Noble Kinsmen. Year Out Drama Company.

Twelfth Night. Filter.

Twelfth Night. The Quintessential Splendiferous Theatre Company.

2008 (33)

A Midsummer Night's Dream. Elham Hill Drama Company.

A Midsummer Night's Dream. Humshaugh Theatre Group.

Burn Out Macbeth: A Southern Gothic Tale. Hendrix Players.

Footsbarn's 'A Midsummer Night's Dream.' Footsbarn Theatre

Funk It U About Nothin? Chicago Shakespeare Theater.

Hamlet – Without the Prince. Top Edge Productions.

Hamlet (Chamber Shakespeare Cycle Part I). Chamber Shakespeare Company.

Hamlet Episode. Gordonstoun School.

Hamlet. Ut Severis Serges Theatre Company.

King Lear: The Pantomime. Gresham's.

Lear (Chamber Shakespeare Cycle Part IV). Chamber Shakespeare Company.

Macbeth (Chamber Shakespeare Cycle Part II). Chamber Shakespeare Company.

Macbeth. Belt up.

Macbeth. Dogsboddy & LA Women's Shakespeare Company.

Macbeth. The American High School Theatre Festival.

Much Ado About Something. Hazel Valley Players.

Othello (Chamber Shakespeare Cycle Part III). Chamber Shakespeare Company.

Pericles Redux. Not Man Apart.

Richard II. Spotlites Theatre Company presntes Spotlites Youth Theatre.

Romeo and Juliet. NonsenseRoom Productions.

Romeo and Juliet. Belt Up.

Romeo and Juliet. Globe Touring.

Shakespeare for Breakfast. C Theatre.

Shakespeare Made Easy. This Bridge Theatre.

Shakespeare Shorts or What's in a Name? Action to the Word.

Shakespeare's R and J. This Bridge Theatre.

ShakesPod. Wiling Suspension Theatre.

Story Shakespeare: Two Gentlemen of Verona. Year Out Drama Company.

The Complete Works of William Shakespeare (Abridged). The American Highschool Festival.

The Rape of Lucrece. Thievish Dog.

The Taming of the Shrew. The Pantaloons.

Titus Andronicus. DDOS.

Twelfth Night. Ad Libitum.

2009 (30)

A Midsummer Night's Dream. Beijin Film Academy.

A Midsummer Night's Dream. Gordonstoun School.

Cardenio. TACT (The Alternative Cambridge Theatre).

Hamlet. Two-Day Productions.

Iago. Bristol Shakespeare Festival Company.

Love's Labor's Lost. LLCubed.

Macbeth. Darrick Wood Drama Company.

Max and Beth. The Egg, Theatre Royal Bath.

Measure for Measure. Hammerpuzzle Theatre Company.

Midsummer Night's Dream – Original Music with Shakespeare's Words. The American High School Theatre Festival.

Much Ado About Nothing - Mardled. Spin-Off Theatre company.

Much Ado About Nothing. Anglo-Mexian Foudnation and Developing Artists.

Much Ado About Nothing. Lancaster University Theatre Group.

Ophelia (Drowning). 3BUGS Fringe Theatre.

Othello. Bath University Student Theatre.

Othello. Gordon Craig Youth Theatre.

Romeo+Juliet: Les Filles en Scène. Millfield Theatre Company.

Rosencrantz and Guildenstern Are Dead. The American High School Theatre Festival.

Shakespeare Bingo – Hamlet! Running Torch Theatre Company.

Shakespeare for Breakfast. C theatre.

Shakespeare Shattered. The American High School Theatre Festival.

Story Shakespeare: Measure for Measure. Year Out Drama Company. C too.

Taming of the Shrew (part I). Full Tilt Theatre Company.

Taming of the Shrew (part II). Full Tilt Theatre Company.

The Complete Works of William Shakespeare (Abridged). Black and White Rainbow.

The Merchant of Venice. 3BUGS Fringe Theatre.

The Merchant of Venice. Leicester University Theatre.

The Taming of the Shrew. Arkle Theatre Company.

The Tempest – A Musical Enchantment. Aurora/WCSU.

The Tempest. Cygnet Theatre.

2010 (23)

A Midsummer Night's Dream (B. Britten). Cambridge University's Shadwell Opera.

A Midsummer Night's Dream. American High School Theatre Festival.

A Midsummer Night's Dream. Arkle Theatre Company.

A Midsummer Night's Dream. Shed Theatre.

A Midsummer Night's Madness. Hackney Empire.

After Juliet. American High School Theatre Festival.

Green Eggs and Hamlet. Bath University Student Theatre.

Hamlet for Girls. Barefoot in the Grass.

Hamlet! The Musical. Eleanor Lloyd Productions.

Hamlet, la fin d'une enfance. Naxos Theatre & Les Théateux de la Pleine Lune.

Hamlet: Blood in the Brain. American High School Theatre Festival.

Just Macbeth! Bell Shakespeare (Australia).

Romeo and Juliet. Kidbrooke School.

Rosencrantz and Guildenstern are Dead. The Rude Mechanicals.

Shakespeare for Breakfast. C theatre.

Shakespeare's Mothers: Bad, Mad and Dangerous to Know. Straylight Australia.

Shakespeare's Shorts. Shae Kuelhmann /PBH's Free Fringe.

The Man Who Was Hamlet. Gerorge Dillon.

The Tempest. Aces Wild Theatre.

The Tempest. EGTG in Association with the Leith Agency.

The Tempest. Tempest Ladies.

The Tragedy of the Prince of Denmark. SEDOS.

Twelfth Night. C theatre.

2011 (50)

'Tis I, Shakespere the Brit. Five One Productions.

'Tis in My Memory Locked: An Adaptation of Hamlet. The Second Earth Theatre Company.

3D Hamlet: A Lost Generation. Fundamental Theater Project.

A Midsummer Night's Dream. American High School Theatre Festival.

A Midsummer Night's Dream. WDG Productions.

Another Macbeth. Flatpacktheatre.

Antony and Cleopatra. EGTG.

Baker and Thompson never Made it to the RSC. Baker and Thomson.

Bards in Song. Consort Voices.

Hamlet House of Horror. Westminster Theatre Company.

HamletZar: Overseas. Goosun Art-illery.

Hammerpuzzle's Measure for Measure. Hammerpuzzle Theatre Company.

I, Malvolio. Tim Crouch.

In Your Dreams. The Woolton Irregulars.

Julius Caesar. Thrice Three Muses.

Love. Rough Winds.

Macbeth. Icarus Theatre Collective.

Macbeth. Last Notion in association with on the VERGE.

Macbeth. Shakespeare Schools of Festivals.

Much Ado About Nothing –The Dogberry Diaries. Spin-Off Theatre.

Much Ado About Nothing. N6 Productions.

Musical Much Ado. Running Torch Theatre Company.

My Friend William. Rocket Theatre.

Now is the Winter. Alarum Theatre.

Ophelia. RSH Productions.

Othello. DugOut Theatre.

Othello? Deus Ex machine Productions.

PCUK-A Midsummer Night's Remix. Pineapple Performing Arts.

Phillipa and Will Are now in a Relationship. Misshapen Theatre.

Replaying Macbeth. Ray Sutton.

Return to the Forbidden Planet. Simply Theatre Academy.

Romeo and Juliet. The Hand Stitched Theatre Company.

Shakespeare Bingo: Titus! Bombini Theatre company.

Shakespeare for Breakfast. C Theatre.

Shakespeare's Monkeys. The Underdogs.

Shylock. Guy Materson.

Story Shakespeare: Love's Labour's Lost. Year Out Drama Company.

Suddenly Shakespeare. American High School Theatre Festival.

The Curse of Macbeth. Cambridge University ADC.

The Man Who Was Hamlet. George Dillon.

The Rape of Lucrece. Making Projects.

The Tempest. Backhand Theatre in association with C Theatre.

The Tempest. Hammerpuzzle Theatre Company.

The Tempest. Squaky Door Production Company.

The Tragedy of Titus. Headlock Theatre.

Titus Andronicus. Action to the Word in association with C Theatre.

Titus Andronicus. Action to the Word in association with C Theatre.

Uncle Ivan Pest Controller. Uncle Ivan.

What You Will. Shrewsbury School.

Youth and Will: A Portrait of Shakespeare's Young Characters... and Us. Zikit.

2012 (52)

12th Night: Serenade. American High School Theatre Festival.

A Midsummer Night's Dream. Drunk Tank Productions.

A Midsummer Night's Dream. TEG Productions in association with the Almeida Theatre.

A Midsummer Night's Dream. The St Marylebone CE School Nomadic Theatre Company.

A One Man Hamlet. Living Art.

As You Like It. As Told By in association with Greenwich Theatre.

As You Like It. Cambridge University Amateur Dramatic Club.

As You Like It. Sedos (The Stock Exchange Drama and Opera Society).

Beth. Violet Shock.

The Stories of Shakey. Charlie Dupré.

Deadly Medly. American High School Theatre Festival.

Dream on. Side by Side Theatre Company Stourbridge.

Hamlet and Other Theatrical Nightmares. American High School Theatre Festival.

Hamlet! The Musical. Wellington College.

Julius Caesar – Losing Your Head in Egypt. Philhomoniker (Munich Gay Men's Choir).

King Lear. Act One.

Lady M. Het Vijfde Bedrijf – The Fifth Act.

MacBeth in Scots. Edinburgh Theatre Arts.

Macbeth Unsexed! St Mary's Calne: Venus Flytrap Productions.

Macbeth. Little Shakespeare Theatre School.

Macbeth. Song of the Goat Theatre.

Macbeth: who is That Bloodied Man? Teatr Biuro Podrozy.

Measures to Measures. American High School Theatre Festival.

Midnight at the Boar's Head. Fine Chisel.

Othello – The Remix. Q Brothers, Chicago Shakespeare Theater, Richard Jordan Productions and Pleasance.

Repertory Theatre. The Elephant and the Mouse.

Richard II. PPS Productions.

Romeo and Juliet. Fitchburg State University.

Romeo and Juliet. FramBag Theatre.

Romeo and Juliet. Hand Stitched Theatre Company.

Romeo and Juliet. Joao Garcia Miguel.

Romeo and Juliet. Uclan Drama Society.

Romeo and Juliet. Working Girls.

*Sh*t-faced Shakespeare*. Tax Deductible Theatre Company.

Shakespeare for Breakfast. C Theatre.

Shakespeare's Queens: She-Wolves and Serpents. Strayligh Australia.

Songs of Lear. Song of The Goat Theatre.

Story Shakespeare: All's Well That Ends Well. Year Out Drama Company.

Swing A Midsummer Night's Dream. Courage Performers.

The Complete Works of William Shakespeare –Abridged. Tread the Boards Theatre Company.

The Half. Guy Masterson.

The Macbeth Project. Erskine Stewart's Melville Schools.

The Madness of King Lear. CW Productions with C Theatre.

The Magicia's Daughter. Little Angel theatre in Association with the Royal Shakespeare Company.

The Merry Wives of Osaka. Akagumi.

The School of Night. The Sticking Place.

The Taming of the Shrew. Cygnet Theatre.

The Tempest. Squeaky Door Production Company.

The Tragedie of MacClegg. St Edmund Hall, Oxford University and The John Oldham Society.

Twelfth Night. Bristol Old Vic Theatre School.

Twisted Shakespeare – A Midsummer Night's Dream. Scottish Youth Theatre Summer Festival 2012.

Under the Ladder. Z Theatre Company.

2013 (41)

A Glee Inspired: Romeo and Juliet. Denver School of the Arts Theatre.

A Midsummer Night's Dream. Tread the Boards Theatre Company.

A Midsummer Night's Savoy. Accend Productions.

A Tiny Tempest. TACT.

Alistair McGowan: Damn Labels! Avalon Promotions.

All Or Nothing. The Drama Boys.

As You Like It. Arkle Theatre Company.

Brave Macbeth. Captivate Drama.

Can't Buy Me Love. ISL.

Death by Shakespeare. Hurly Burly.

Desdemona, a Play About a Handkerchief. 4 Theatre Productions.

Desdemona, a Play About a Handkerchief. International Collegiate Theatre Festival.

Honest Iago and Three other Choice Villains from Shakespeare. RHR Productions.

Impromptu Shakespeare. KPS Productions.

L.O.V.E. Volcano Theatre.

Macbeth. Thrust Stage.

Measure for Measure. Theatre Oikos.

Midsummer/Jersey. American High School Theatre Festival.

Much a Shoo Be Doo About Nothing. Courage Performers.

Much Ado About Nothing. Dramawise and SkyBlue Theatre.

Not Holds Bard. Royale Productions.

Romeo and Juliet. Bristol Old Vic Theatre School with New Mutinity Theatre Company.

Romeo and Juliet. Edinburgh Graduate Theatre Group.

Romeo/Juliet. Royal Family Productions.

Shakespeare for Breakfast. C Theatre.

Shakespeare: Olde Words – New Worlds. Greg Robin Smith and Washington Shakespeare Festival.

Shakespeare's Cymbeline. Free Range Productions.

Shakesperience. The American High School Theatre Festival.

Shit-faced Shakespeare. Magnificent Bastard Productions.

Shylock. Guy Materson.

Story Shakespeare: Pericles. Year Out Drama Company.

The Bunker Trilogy: Macbeth. Jethro Compton.

The Complete Works of William Shakespeare, Abridged. The American High School Theatre Festival.

The School of Night's Spontaneous Shakespeare. Extempore Theatre.

The Tempest. N6 Productions.

The Winter's Tale. Furness Influence.

Titus Andronicus. Deadly Theatre Productions.

Titus Andronicus. Hiraeth Artistic Productions.

Titus Andronicus. An All female Production.

Titus. Sheep Theatre.

Turbulence. Entita Theatre.

2014 (59)

(The Reel) Macbeth. Kidbrooke Theatre Company at Corelli College.

A Midsummer Night's Dream. Drama students from Fife College.

A Midsummer Night's Dream. Tripped Theatre.

A Midsummer Night's Dream: The Rock Musical. Infinity Repertory Theatre.

As You Like It. American High School Theatre Festival.

Billy Waggedagger's Shorts! Footprints Theatre.

Billy's Birthday Bash: Let's Party Like It's 1564! The Playground Theatre Company.

Blind Hamlet. Actors Touring Company.

Bottom's Dream. Shakespeare on the Run.

Brave Macbeth. Captivate Drama.

Death Shall Have No Dominion. InterAct (Wales) / Free Festival.

Dogs of War. Institute for the Exploration of Theatre, Dance and Performance.

Et Tu Elvie. Xanadu Productions.

Hamlet and Ophelia Go Swimming. Utah Valley University.

Hamlet and Ophelia. The Lund Players.

Hamlet Private Eye. Glass Dagger Productions.

Hamlet. American High School Theatre Festival.

Hamlet. Cog & Sprocket Productions.

Hamlet. FramBag Theatre.

Hamlet. Gin & Tonic Productions Limited.

Hamlet. Secret Theatre.

Harry the King. Mingled Yarn

Hecat's Poison: Enter the Three Witches. Players Tokyo.

Henry V: Here and Now. King Cobra Theatre.

Illyria-on-Sea. Side by Side Theatre Company Stourbridge.

Julius Caesar in Original Pronunciation. University of Houston-Downtown, University Theatre.

Lear's Daughters. The Footfall Theatre Company.

Let It Fall (After King Lear). Nedsblunt.

Macbeth – Son of Light. Quids In Theatre Company.

Macbeth. RYSC Searchlight.

Measure for Measure. Sydney Theatre School.

Midsummer / Jersey. American High School Theatre Festival.

Much Ado About Nothing. Penniless Porch Players.

Romantic Romeo. Captivate Theatre.

Romeo and Juliet. Beaconsfield Players.

Scots: Double Bill. Theatre Alba.

*Sh*t-faced Shakespeare*. Magnificent Bastard Productions.

Shakespeare for Breakfast. C theatre.

Shakespeare in Song. Belinda Yates, Heather Chamberlain, Lance Pierson.

Shakespeare in the Garden: A Midsummer Night's Dream. C theatre.

Shakespeare, His Wife and the Dog. Bated Breath.

Shakespeare's Avengers Assemble. Drake's Drummers Theatre Company.

Shakespeare's Greatest Hits. Belinda Yates, Heather Chamberlain, Lance Pierson.

Shakespeare's Villains . The California Shakespeare Ensemble.

Story Shakespeare: Much Ado About Nothing. Year Out Drama Company.

The Bunker Trilogy: Macbeth. Jethro Compton Productions.

The Canon: A Literary Sketch Show. No Mean Feet.

The Comedy of Errors. Take Thou That Theatre with Bristol Old Vic Theatre School.

The Complete Works of William Shakespeare (Abridged) (Revised). Reduced Shakespeare Company.

The Conditions of Love. International Collegiate Theatre Festival.

The HandleBards: Macbeth. Peculius.

The HandleBards: The Comedy of Errors. Peculius.

The Merchant of Venice. Trent Shakespeare Company.

The Player's Advice To Shakespeare. New Theatre of Ottawa.

The Queen's Speech. Finding the Will and The Everyman Theatre.

The Seussification of A Midsummer Night's Dream. Red Bonnet Productions.

The Shakespeare Revue. Emanuel Theatre Company.

The Sonneteer. Sebastian Michael and Tom Medcalf with Optimist Creations.

William Shakespeare's The Comedy of Errors. American High School Theatre Festival.

2015 (65)

A Midsummer Night's Dream. American High School Theatre Festival.

A Midsummer Night's Dream. Box Tale Soup in Association with the Everyman Theatre.

A Midsummer Night's Dream. Cambridge University ADC.

A Midsummer Night's Dream. Flying High Theatre Company.

A Midsummer Night's Dream. Gin and Tonic Productions.

A Midsummer Night's Dream. Quantum Theatre.

A Midsummer Night's Dream: Two Tired. No Friends Theatre Company.

All's Well That Ends Well. Fusion Theatre.

All's Well That Ends Well. YAT.

Bottom's Up. Little Shakespeare Theatre School.

Clown Macbeth. Ryukyu Cirque.

Codpieces: Fatal Loins. Ham- a- Lot.

Codpieces: Hamlet, Part II and Prince Lear. Ham- a- Lot.

Death by Shakespeare. Hurly Burly.

Dream. Dolphin School Theatre Company.

Fall. Entita Theatre.

Freddie Merrydown's Selected Shakespearean Sonnets. Freddie Merrydown.

Gary Busey's One-Man Hamlet as Performed by David Carl. PM2 Entertainment, Richard Jordan Productions, ProjectY in association with Underbelly.

Hamlet (A One Man Play). Alfredo Padilla.

Hamlet. English Repertory Theatre.

Hell Hath No Fury. RumDoxy Theatre.

Incarnadine. Chiaroscuro Theatre.

Julius Caesar. Take Thou That with Bristol Old Vic Theatre School.

Lear Inc. Bromsgrove School.

Lear's Daughters. The Morton Players.

Macbeth. Youth Music Theatre UK with the Lyric Theatre Belfast.

Method in Madness. Entita Theatre.

Mrs Shakespeare. Wild Productions.

Much Ado About Nothing. Arkle Theatre Company.

Othello. Bblake Theatre.

Othello: An All-Female Production. Smooth Faced Gentlemen.

Richard III. Brite Theatre.

Richard III. Close Up Theatre.

Romeo and Juliet. N6 productions.

Romeo y Julieta. American High School Theatre Festival.

Shakespeare for Breakfast. C theatre.

Shakespeare in the Garden: Brave Macbeth. Captivate Theatre.

Shakespeare in the Garden: Cheer Up, Hamlet. Captivate Theatre.

Shakespeare in the Garden: Romantic Romeo. Captivate Theatre.

Shakespeare in the Garden: What You Will. C theatre in association with The Globe Players.

Shakespeare Shorts – Comedy of Errors. Shakespeare at Traquair.

Shakespeare Shorts – Macbeth. Shakespeare at Traquair.

Shakespeare Untold: Double Bill. Shakespeare's Globe and Seabright Productions.

Shakespeare Untold: Romeo and Juliet (The Party Planner's Tale). Shakespeare's Globe and Seabright Productions.

Shakespeare Untold: Titus Andronicus (The Piemaker's Tale). Shakespeare's Globe and Seabright Productions.

Shakespeare's Avengers Assembleth: Age of Oberon. Drake's Drummers Theatre Company.

Shit-Faced Shakespeare. Magnificent Bastard Productions Ltd.

The HandleBards: A Midsummer Night's Dream. The HandleBards.

The HandleBards: Hamlet. The HandleBards.

The HandleBards: Secret Shakespeare. The HandleBards.

The Play's the Thing: Shakespeare for Kids. C theatre in association with The Globe Players.

The Rape of Lucrece. Cahoots Theatre Company.

The School of Night: Rhapsodes. Extempore Theatre / Something for the Weekend.

The Storybook Musical. Guild Musical Theatre Group.

The Taming of the Shrew. EDP.

Titania – a Solo Cabaret. Moon Fool.

Titus Andronicus. Cambridge Shakespeare Collective.

Titus Andronicus. Tripped Theatre.

Titus Andronicus. WeAct.

Titus Andronicus: An All-Female Production. Smooth Faced Gentlemen.

To She or Not to She. Joue le genre.

Twelfth Night. The Lincoln Company.

Wild Bill: Sonnet of a Bardsterd. Michael Longhi.

Wild Waves Whist. American High School Theatre Festival.

Willy's Bitches. Royal Conservatoire of Scotland.

2016 (70)

A Fool's Paradise: 30 Shakespeare Scenes in 60 Minutes. Valiant Flea Productions.

A Midsummer Night's Dream in Gotham. American High School Theatre Festival.

A Midsummer Night's Dream. Edinburgh Graduate Theatre Group.

A Midsummer Night's Dreaming. ST@UIBE.

A Terrified Soul – Macbeth. China Anhui Opera Institute.

Admirable Fooling or What You Will. Little Shakespeare Theatre School.

Along the Silk Road: A Midsummer Night's Dream. China Young Cultural Ambassadors: Shijia Primary School.

As You Like It. Shanghai Theatre Academy.

At War With Love. Chiaroscuro Theatre.

Bad Shakespeare. Theater OCU.

Best Intentions. Shark Eat Muffin Theatre Company.

Blood Will Have Blood. ImmerCity.

Bob. Gin and Tonic Productions.

Broken. No Pictures Please.

Catch My Soul. Graham Pountney.

Cosplay's the Thing. American High School Theatre Festival.

Cradle King. Donald Smith and Robin Thomson.

Fire Burn: The Tragedy of Macbeth. ImmerCity.

First Burn: The Tragedy of Macbeth. ImmerCity.

Gratiano. Grist to the Mill Productions.

Hamlet in Bed. Richard Jordan Productions and Brian Long Productions with Pleasance.

Hamlet, Ophelia. Shakespearian Lovers.

Hamlet. Cambridge University Shakespeare Players.

Hamlet. International Collegiate Theatre Festival.

Impromptu Shakespeare. KPS Productions and Get Lost & Found.

Into the Shadows of Shakespeare. Creative Me Production.

King John. MCS Drama.

Lady Shakespeare. WhoareyouWilliam Company.

Little Shakespeare. Shijia Drama Club, Chongqing Bashu and Chongqing Foreign Language School.

MacBain. Dood Paard, Big in Belgium, Richard Jordan, Theatre Royal Plymouth.

Macbeth. Act Three Theatre.

Macbeth. Baela Productions / Fife Youth Arts.

Macbeth. Fortitude Dance Theatre.

Macbeth. Hackney Empire presents TWIST Theatre Company.

Macbeth: Without Words. Ludens Ensemble.

Much Ado About Nothing. Sudden Impulse Theatre Company.

Living the Dream. Bradfield College.

Remember Me: Horatio's Hamlet. Somesuch Theatre.

Rhapsodes. Extempore Theatre / Something for the Weekend.

Romeo and Juliet Post Scriptum. Joyful Company.

Romeo and Juliet. Hunan Kunqu Opera Troupe.

Ros & Guil R Dead. Blunt Pyramid.

Scottish Falsetto Sock Puppets Do Shakespeare. Scottish Falsetto Sock Puppet Theatre.

Screw Your Courage! (or The Bloody Crown!). Klahr Thorsen / Frozen Light Theater.

Shakespeare for Breakfast. C theatre.

Shakespeare in the Garden: Twelfth Night, or What You Will. C theatre.

Shakespeare on Love. American High School Theatre Festival.

Shakespeare Shorts – Hamlet. Shakespeare at Traquair.

Shakespeare Shorts – Romeo and Juliet. Shakespeare at Traquair.

Shakespeare Syndrome. Mermaids: The University of St Andrews Performing Arts Fund.

Shakespeare Tonight. Cheeky Productions.

Shakin' Shakespeare. Captivate Theatre.

Shit-faced Shakespeare. Magnificent Bastard Productions.

Solo Shakespeare, Macbeth: Hecate's Poison. Players Tokyo.

The Female Question. Z Theatre Company.

The HandleBards: Much Ado About Nothing. The HandleBards.

The HandleBards: Richard III. The HandleBards.

The HandleBards: Romeo and Juliet. The HandleBards.

The HandleBards: The Taming of the Shrew. The HandleBards.

The Play's the Thing: Shakespeare for Kids. C theatre.

The Ruff Guide to Shakespeare. Take Thou That.

The Shakespeare Club. American High School Theatre Festival.

The Song of Beast (after Hamlet). Theatre BradHit and Samuel Baguette.

The Taming of the Shrew. Close Up Theatre.

The Taming of the Shrew. EDP.

The Tempest. Quantum Theatre.

Timon of Athens. Rendered Retina.

Troilus and Cressida. Shakespeareonthelevel.

Twelfth Night or The Ship of Fools. Livewire.

William Shakespeare's Long Lost First Play (Abridged). Reduced Shakespeare Company and Seabright Productions.

2.2 Shakespeare at the Avignon Off

2000 (9)

Beaucoup de Bruit pour Rien. Compagnie Casalibus.

De Shakespeare à Schnitzler. Association Bordigales Culture.

Falstaff. Théâtre du Chêne Noir.

Hamlet, comme il nous plaira. Compagnie Sortie de Route.

La Mégère apprivoisée. Théâtre du Kronope.

La Nuit des rois.

Les Amants de Vérone. La Cour du Barouf.

Maure à Venise. Compagnie Alain Bertano.

Richard, Hamlet, Roméo et les autres. Théâtre Le Forum.

2001 (9)

Hamlet de l'Est. Nottle Théâtre Compagnie.

Hamlet ou les suites de la piété filiale. ATC Productions.

Othello. Troupe du théâtre de l'Épée de Bois.

La Nuit des Rois. MPT Parc de Champfleury.

La Nuit des Rois. Troupe du Phénix.

The Tempest (La Têmpete). The Anglo-French Theatre Project.

Maure à Venise. Carlo Boso.

Richard III n'aura pas lieu. Pli Urgent Théâtre des Nouvelles Pentes.

Le tragique procès d'Hamlet. Association Bordigagles Culture.

2002 (15)

Hamlet de l'Est. Nottle.

Hamlet, ou ce qu'il en reste. Le Cubitus.

Hamlet. Centro Valenciano de Arte Experimental.

L'Histoire d'amour de Roméo et Juliette. Cartoun Sardines Théâtre.

L'univers, les étoiles, le poulet, Shakespeare et moi. Science and connaissance.

La Commedia francesa présente Roméo et Juliette.

La Nuit des rois. Altane Théâtre.

Le Conte d'hiver. Cartoun Sardines Théâtre.

Le Songe d'une nuit d'été. Casalibus.

Le Songe d'une nuit d'été. Théâtre école de la Lance et des Borannie.

Macbeth. Clarence Brown Theatre.

Maure à Venise. Compagnie Alain Betrand.

Tout est bien qui finit bien. Compagnie du Passage.

We'll Shake/ Troilus et Cressida. Marché aux Grains.

2003 (7)

Dogg's Hamlet. Théâtre du coin.

Falstaff. Théâtre du Contretemps.

King Lear la légende du roi fou. Asphalt Théâtre.

Le Marchand de Venise. Compagnie Star Théâtre.

Maure à Venise. Compagnie Alain Bertrand.

Perchance to dream... Footsbarn Travelling Theatre.

Roméo hait Juliette. Figaro and Co.

2004 (6)

Hamlet. Le Cubitus.

Hamlet. Intolerable - Spleen d'Or, Petofi Sandor Veszprem Enfants Planète Esperanza.

La Tragique histoire d'Hamlet, Prince du Denmark . Compagnia Dell'Improvviso.

Roméo hait Juliette.

Shakespeare, le défi. Les Arthurs.

The Tempest (la Tempête). Footsbarn Travelling Theatre.

2005 (12)

1) *Hamlet*- 2) *Roméo et Juliette*. La Parlote.

Gardi.

Juliette Montaigu.

La nuit des rois. La Cour de Barouf.

La Tempête. Théâtre La Luna.

Lady Macbeth – Danses Japonaises.

Macbett - Eugène Ionesco. Compagnie La Tarasque.

Petit Songe d'une nuit d'été. Compagnie et Théâtre du Midi.

Roméo et Juliette. Compagnie Souliers Barns.

Roméo et Juliette. Le Théâtre de L'encrier.

Roméo hait Juliette. Figaro & Co.

Shakespeare, le défi. Adam long, Daniel singer, Jess Winfield.

2006 (9)

Iago. Théâtre Mu.

J'irai jusqu'au bout. Théâtre de la Chaloupe.

Juliette Montaigu. Collectif Elixir & Underground Cie.

L'Histoire d'amour de Roméo et Juliette. Cartoun Sardines.

Lady Macbeth – Le chapitre de la rose (Danses japonais). Compagnie Egiku Hanayagi.

Le grand brame... ou la komédie des herreurs. Compagnie Toni Albà.

Le tour complet du cœur. Attention fragile.

Macbett – Eugene Ionesco. Compagnie des Dramaticules.

Petit songe d'une nuit d'été. Compagnie du Midi.

2007 (12)

Création d'après Songes d'une nuit d'été de Shakespeare. Du Bas Vers le Haut.

En attendant le songe. Irina Brook et la Maison de la Culture de Nevers et de la Nièvre.

Hamlet/Lorenzo. OV Productions.

La Mégère à peu près apprivoisée. Lard Enfer.

La mégère et le militaire. Théâtre de l'enfumerai .

La sonate des sorcières – Macbeth revisité. Tainaner Ensemble.

Le songe d'une nuit d'été. Viva La Commedia.

Les larmes d'Ophélie. Anne-Marie Cellier. Les Bouffons du Soleil.

Maure à Venise. Compagnie Alain Bertrand.

Orson or not Orson. Compagnie du Désordre.

Petit songe d'une nuit d'été. Compagnie du Midi.

Roméo hait Juliette. Gilles Ramade Ma production.

2008 (9)

Derrière les fagots. Véronique Mensch. Ad lib.

Hamlet, la fin d'une enfance. Naxos Théâtre.

La mégère à peu près apprivoisée. Lard'Enfer.

La nuit des rois. Académie international des arts du spectacle.

Le Songe d'une nuit d'été. Viva la commedia/ Les Arlequins en Nord.

Les Feluettes ou la répétition d'un drame romantique. Nacéo.

Othello Théâtre Urbain. Le Théâtre du voile Déchire.

Petit songe d'une nuit d'été. Stéphanie Tesson. Compagnie Théâtre du Midi.

Roméo et Juliette. P'tite Peste Productions.

2009 (14)

Beaucoup de bruit pour rien. Compagnie Philippe Person.

Des Lear. Les Lubies.

Hamlet or not Hamlet. Viva la Commedia –les Arlequins en Nord.

La Nuit des Rois. Académie Internationale Des Arts du Spectacle.

La Tempête. Théâtre du Kronope.

Le monde entier est un théâtre. Cie lesard.

Le Pacte des Fous. La Compagnie du Mystère Bouffe.

Le Songe d'une nuit d'été. Lycée L'Olivier /ASCOL.

Les Feluettes our la répétition d'un drame romantique. Nacéo.

Othello. La Compagnie Miressance.

Passion Hamlet. Itaca Teatro.

Roméo et Juliette, la version interdite. L'Enfant Bleue

Roméo et Juliette. P'tite peste production et Mises en capsules.

Roméo LOVE Giulietta à Napoli. Théâtre Remue-Méninges.

2010 (21)

Être o une pas être. Compagnia dell'Improvviso.

Gertrude – Le Cri. Le Théâtre du Corbeau Blanc.

Hamlet – machine. Heiner Müller. Théâtre de l'homme qui marche.

Hamlet or not Hamlet. Compagnie Viva la Commedia.

HAMM-LET- étude sur la voracité. Shakespeare. Piccola compagnia della Magnolia.

Je suis Ophélie. Heiner. Compagnie de l'Astre.

L'asticot de Shakespeare. La Comédie Nouvelle.

La Nuit des Rois. La Compagnie des Passeurs.

La Nuit des Rois. Comédiens et Compagnie.

La revanche de MACBETH. Ensemble Leporello.

La Tragédie d'Othello, le Maure de Venise. Rhinocéros.

La Tragique histoire de Roméo et Juliette. Et Pourquoi non? Théâtre.

Le Songe d'une nuit d'été. Cour du Barouf.

MACBETH – les souffrances tragi-comiques de l'âme. Enverso Teatro.

Macbett. Compagnie des Dramaticules.

Montaigne, Shakespeare mon père et moi. Acte 2.

Questioni di familia. Euripide – Shakespeare – Pirandello. Il Tempo dell'Arte.

Richard III (ou presque). Star Théâtre / Cie Isabelle Starkier.

Roméo et Juliette, la version interdite. Compagnie l'Enfant Bleue.

Roméo LOVE Giulietta à Napoli. Théâtre Remue-Méninges.

Yves-Noël Genod Le Parc intérieur. Variations autour du poème de Shakespeare, Vénus and Adonis. Le Dispariteur.

2011 (14)

As You Like It. Cie Catherine Riboli.

Beaucoup de Bruit pour Rien. Compagnie Philippe Person.

Enquête sur Hamlet. Groupe 3.5.81.

La Nuit des Rois. Comédiens et Compagnie.

Le Bon Petit Diable. Cie Une Poignée d'Images.

Le Disciple d'Avron. Les Déchargeurs / Le Pôle Diffusion.

Le Pacte des fous. Le Mystère Bouffe.

Le Songe d'une nuit d'été. Compagnie Fracas d'Art.

Le Songe d'une nuit d'été. Théâtre. Théâtre du Kronope.

Macbeth de Zar. Ebrahim Poshtkahi.

Moi... et Shakespeare (petite fantaisie historique). Cie Tro-Didro.

Nos Peines d'amour perdues. Théâtre. Tutti Quanti.

Puck. Marie-Laure, Desbordes. Compagnie de Mars

Roméo et Juliette, la version interdite. Compagnie l'Enfant Bleue.

2012 (19)

Être ou ne pas être. Compagnia Dell'Improvviso.

Hamlet-A, échos d'un chantier. Compagnie de la Yole.

L'Asticot de Shakespeare. Compagnie de la Comédie Nouvelle.

La Tempête. Compagnie Nomades.

La Tempête. Compagnie Out of Artefact.

La Très Excellente et Très Pitoyable Tragédie de Roméo et Juliette. ExEchos Collectif.

Lady Macbeth 'Danses Japonaises. Eigku Hanayagi.

Les Amants du Capitole. Compagnie A.

Les Deux Gentilshommes de Vérone. Cie Des Passeurs.

Looking for Juliette. Compaigne Les Dingos.

Roi Lear 4/87. Compagnie Théâtre Cazaril.

Roméo et Juliette. Académie Internationale des Arts du Spectacle.

Roméo et Juliette. Cie Le Vélo Volé.

Roméo et Juliette. Compagnia Dell'Improvviso.

Roméo hait Juliette. Compagnie Figaro and Co.

Shake Spere. Compagnie du Mouton Noir.

Temps de femmes. Compagnie Dynamite.

The Madness of King Lear. Leofric Kingsford – Smith & Shakti.

To Be Hamlet or Not. Compagnie des Eclanches.

2013 (14)

Être ou ne pas être. Compagnia Dell'Improvviso.

Hamlet 60. Théâtres Entre-Deux.

Hamlet en 30 minutes, une tragique comédie de 50 minutes. Compagnie Bruitquicourt.

King Lear Fragments. Collective Mains d'Oeuvre.

Kiss Richard. Compagnie AMVK.

La mégère apprivoisée. Compagnie Les Têtes de Bois.

La tragique et lamentable histoire de Pyrame et Thisbé. Compagnie Gérard Gérard.

Le Roi Lear, vacuité. Compagnie du Beijing Fringe Festival.

Le Songe d'une nuit d'été. Compaigne Théâtre Pan.

Les Deux gentilhommes de Vérone. Compagnie des Passeurs.

R&J. P'tite Peste Production et Mises en Capsules.

Roméo et Juliette. Compagnia dell'improvvisio.

Roméo et Juliette. Compagnie Le Vélo Volé.

Roméo hait Juliette. Compagnie Figaro and Co.

2014 (16)

Roméo et Juliet d'après William Shakespeare. Compagnie Casalibus.

Roméo et Juliette. Compagnie Nacéo.

Roméo et Juliette. Compagnie Out of Artefact.

Hamlet, la fin d'une enfance. Shakespeare. Compagnie Naxos théâtre.

Le songe d'une nuit d'été. Compagnie Pianocktail.

Bernard Azimuth – Hamlet. Les Drôles d'Oiseaux.

Le songe d'une nuit d'été. Compagnie Personae.

Le songe d'une nuit d'été. Le Fracas d'Art et AIDAS.

La Mégère apprivoisée. Compagnie Les Têtes de Bois.

Le jeu de la vie. Compagnie Il Volo.

Macbeth (The Notes). Compagnie des Petites Heures.

Le Clou du Spectacle. Compagnie Acteurs.

Être ou paraître. Compagnie Le Théâtre du Corps / Pietragalla-Derouault.

Schnork, Puck... et moi. Compagnie du Théâtre du Rond Point.

Eileen Shakespeare. Compagnie Cris pour habiter Exils.

Bewitching Macbeth. Leofric Kingsford-Smith & Shakti.

2015 (17)

Azimuth joue Hamlet. Yescomon.

Beaucoup de bruit pour rien. Compagnie Odiel Castel.

Être ou paraître. Compagnie du Théâtre du Corps Pietragalla-derouault.

Hamlet en 30 minutes. Compagnie Bruitquicourt.

Hamlet, la fin d'une enfance. Compagnie Naxos Théâtre.

King Lear Fragments. Collective Mains d'Œuvre.

La mégère apprivoisée. Compagnie Naphralytep.

Le clou du spectacle. Compagnie Actarus.

Le marchand de Venise. Compagnie 13.

Le songe d'une nuit d'été. Compagnie Personae.

Le Songe d'une nuit d'été. Compagnie Guild.

Le songe d'une nuit d'été. Compagnie Pianocktail.

Le temps des suricates. Acme Diffusion.

Macbeth Expérience. Collective Mains d'Œuvre.

Maure à Venise (d'après le Marchand de Venise). Compagnie Alain Bertrand.

Si Richard Si. Compagnie de la Cantine.

The Incomplete Works. Compagnie Footsbarn Theatre.

2016 (16)

¡Quién va! Compagnie Laboratorio Teatro.

Bob. Gin & Tonic Productions.

Comme il vous plaira. Compagnie Chariot de Thespis.

Hamlet. Compagnie Académie Internationale Des Arts du Spectacle.

Hamletología. Compagnie Laboratorio Teatro.

Juliette et Roméo, petite tragédie portative. Albatros Théâtre.

Le Marchand de Venise. Compagnie 13.

Les Amoureux de Shakespeare. Compagnie Les Mauvais Elèves.

MacBêtes, les nuits tragiques. Théâtre La Licorne.

Macbeth Expérience. Collective Mains d' Œuvre.

Othello. Compagnie VIVA.

Pound it, Macbeth! Compagnie Théâtre Haeboma.

Richard III. Le Théâtre du Risque – Cie La Troup'Ment.

Roméo et Juliette (La version interdite!). Quartier Libre.

Roméo moins Juliette: il doit jouer Roméo et Juliette tout seul! En Live Productions.

Vérone – la petite histoire de Roméo et Juliette. Compagnie Le festin de Saturne.

2.3 Shakespeare at the Almagro Off

2011 (2)

Macbeth. Dir. Albert Viñas. Per Se.

Proyecto Tempestad. Dir. Eloísa Jaramillo. Artefacto.

2012 (5)

Claudio, tío de Hamlet. Dir. Antonio Castro Guijosa. Rajatabla Danza y Teatro.

Exhumación. Dir. Carlos Be. The Zombie Company.

Giulio Cesare. Dir. Andrea Baracco-Copione. Winner of the contest.

Merry War. Dir. Daniel Tyler. Hôtel Teatro.

Mucho ruido y pocas nueces. Dir. Juan López-Tagle. Conecta con Shakespeare.

2013 (3)

Historia del Loco Cardenio. Dir. José Huerta Calvo.

Mucho ruido y pocas nueces. Dir. Sonia Sebastián. Les Grotésqués.

Tempestory. Dir. Daniel Tyler. Hôtel Teatro.

2014 (4)

Bloody Dog (Perro sangriento). Corporación Arca de N.O.E.

Hambret. Dir. Jessica Walker. Laboratorio Teatro.

Mendoza. Dir. Juan Carrillo. Los Colochos. Winner of the contest.

Romeo and Juliet. MishMash.

2015 (4)

Hamlet. Dir. Marc Chornet and Raimon Molins. Cía Sala Atrium.

Oymyakon. Dir. José Andrés López. Viseccionados.

Romeo and Juliet for 2. Dir. Kostas Gakis, Athina Moustaka and Konstantinos Bibis.
Idea Theatre Group. Winner of the contest.

Up All Night. Dir. Judit López Torras and Alexis Duarri. Els McGregor Teatre.

2016 (3)

A Midsummer Night's Dream. Dir. Michalis Sionias. Thesis Theatre Company.

Iliria. Dir. Juan Ceacero. Horizonte de sucesos.

Shakespeare: Livros para sobreviver. Dir. Diego Bagagal. Cía Madame Teatro.

2.4 Analysis of the Data

Total of Shakespearean Theatre Productions (21st century)		
Edinburg Fringe (2002-2016)	Avignon Off (200-2016)	Almagro Off (2011-2016)
571	216	21

Average of Shakespearean productions Per Season		
Edinburg Fringe	Avignon Off	Almagro Off
41	14	4

Most Performed Plays		
Edinburg Fringe*	Avignon Off*	Almagro Off
<i>Macbeth</i> (68)	<i>Hamlet</i> (39)	<i>Hamlet</i> (4)
<i>Hamlet</i> (60)	<i>Romeo and Juliet</i> (39)	<i>Much Ado About Nothing</i> (3)
<i>A Midsummer</i> (53)	<i>A Midsummer</i> (24)	<i>Romeo and Juliet</i> (3)

*These are only approximate figures as sometimes the programmes do not offer information enough to identify the play on some occasions.

Resumen de la tesis doctoral

Esta tesis doctoral parte del interés en William Shakespeare y los festivales de teatro. Pese al creciente número de trabajos acerca de la puesta en escena de las obras de Shakespeare, la atención prestada a la representación en el contexto concreto de los festivales de teatro ha sido escasa. La primera celebración de Shakespeare en un festival data de 1769, con el Jubileo organizado por David Garrick en Stratford-upon-Avon. Paradójicamente, el predecesor de todos los futuros festivales de teatro dedicados a la conmemoración de la obra de Shakespeare no incluyó ninguna representación teatral. No será hasta el siglo XIX cuando la escenificación de las obras se instaure en el programa de actividades de los festivales consagrados al autor. Desde entonces, la puesta en escena ha sido un vehículo fundamental para la conmemoración de Shakespeare en festivales de diversa índole. En las últimas décadas, los festivales de Shakespeare –aquellos específicamente dedicados a la representación de sus obras– se han multiplicado, con festivales celebrados en lugares tan dispares como Niza o Buenos Aires.

Más extendida aún que la práctica de los festivales dedicados a Shakespeare es la puesta en escena de sus obras en festivales de teatro no restringidos a los títulos del autor inglés, como es el caso del Festival Internacional de Edimburgo o el Festival de Aviñón. Ambos abrieron sus puertas a Shakespeare tras la Segunda Guerra Mundial en 1947 e incluyeron el título *Ricardo II* entre las producciones de su primera edición. La aparición constante de las obras de Shakespeare en estos y en otros muchos festivales de teatro da lugar a connotaciones de carácter cultural (por ejemplo, programar obras de Shakespeare puede ser una indicación del estatus cultural reclamado por un festival), publicitarias (la etiqueta “Shakespeare” garantiza una cierta afluencia de público por el mero hecho de que el autor o la obra resultan familiares) o, incluso, de índole política (este es el caso de las decenas de festivales gratuitos en Estados Unidos, los cuales promueven un acceso al teatro más democrático).

La hipótesis principal es que este contexto, el generado por la celebración de un festival, tiene unos efectos determinados en la producción, recepción y representación de la puesta en escena de Shakespeare. Esta tesis doctoral toma como punto de partida la concepción de los festivales de teatro como acontecimiento cultural, repasa la

evolución diacrónica de los festivales dedicados exclusivamente a Shakespeare en países de habla inglesa y, por último, analiza la puesta en escena de sus obras en los escenarios de distintos festivales de teatro. El estudio de producciones del autor inglés va más allá de lo que comúnmente denominamos como el canon de las obras del autor, expandiéndose para incluir también adaptaciones y apropiaciones relacionadas de alguna manera con las creaciones de Shakespeare. Este “Shakespeare,” por tanto, coincide con el definido por Graham Holderness como “el constructo cultural, la fuerza ideológica el mito” (Holderness 2001, 4), con el que se refiere no al poeta que una vez existió o al canon de su obra, sino a la institución y a la industria que han superado al autor.

Metodología y marco teórico

La metodología empleada combina la revisión bibliográfica de la historia de los festivales examinados, así como de diversos estudios referentes a la puesta en escena de la obra de Shakespeare, con el trabajo de archivo y mi propia experiencia como espectadora. Las dos bases de datos incluidas en los apéndices 1 y 2 evidencian la importancia de Shakespeare en los festivales estudiados y posibilitan el análisis cuantitativo y cualitativo de las producciones. Dadas sus características, esta tesis tiene un carácter interdisciplinar, generando un diálogo entre los estudios shakesperianos y los teatrales.

Dado que los festivales de teatro no han sido descritos de forma sistemática con suficiente profundidad en el campo de los Estudios Teatrales, y con el fin de proporcionar un marco teórico adecuado para su análisis y su interacción con las puestas en escena de Shakespeare, partimos de la descripción del acontecimiento teatral propuesta por Willmar Sauter (2000, 2004, 2007). Sauter considera que tanto los festivales como las producciones teatrales individuales deben ser examinados como acontecimientos que trascienden las fronteras temporales de la representación. Seguimos también las ideas de Ric Knowles (2004), quien propone que el significado en el teatro es el producto de la intersección de condiciones de producción, condiciones de recepción y representación, así como de la conceptualización de los festivales como meta-acontecimientos (*meta-events*) realizada por Herni Schoenmakers (2007).

La celebración de la obra de Shakespeare en festivales de teatro es objeto de un creciente interés en los estudios shakesperianos. Los festivales de Shakespeare han sido estudiados como manifestaciones de la interrelación entre el autor y la cultura popular (Holderness, 2001; Lanier, 2002), y como fuente del llamado “global Shakespeare,” en particular tras el World Shakespeare Festival de 2012 (Bennett and Carson 2013; Edmonson, Prescott y Sullivan 2015). Aún más inexplorado es el caso de las producciones en festivales de teatro no dedicados en exclusiva al autor. El libro de Florence March, *Shakespeare au Festival d’Avignon* (2012), es hasta la fecha el único estudio que realiza un análisis exhaustivo acerca de la importancia de Shakespeare en un festival donde el autor inglés comparte escenario con otros muchos dramaturgos. Estas publicaciones, al igual que diversos seminarios celebrados en congresos internacionales acerca de la relación entre Shakespeare y los festivales, evidencian el campo en expansión en el que se inscribe este trabajo.

Objetivos de la investigación

Esta tesis doctoral tiene tres propósitos fundamentales: primero, establecer un marco teórico para definir qué es un festival de teatro; segundo, determinar la relación entre Shakespeare y los festivales, trazando la evolución histórica de los festivales sobre Shakespeare desde el primero en 1769 hasta nuestros días; tercero, examinar la presencia de Shakespeare en festivales de teatro de distinta naturaleza (oficiales/alternativos) en las ciudades de Edimburgo, Aviñón y Almagro. Para ello, este trabajo persigue los siguientes objetivos:

1. Describir las características definitorias de los festivales de teatro y sus componentes fundamentales (espacio, tiempo, público y agrupación de acontecimientos teatrales).
2. Manifestar cómo entran en contacto Shakespeare y los festivales, describiendo las características de los festivales sobre Shakespeare en su evolución diacrónica y su relación con las características generales de los festivales de teatro.
3. Analizar cómo se relacionan las producciones de Shakespeare con la historia y rasgos identitarios de diversos festivales.

4. Demostrar que los festivales de teatro generan nuevos significados en la representación de la obra de Shakespeare y, a su vez, que dichos significados son eminentemente distintos a los que se producen en otros contextos.
5. Articular las categorías *Festival Shakespeare* y *Fringe Shakespeare*.

Estructura de la tesis

Esta tesis doctoral se compone de cuatro partes diferenciadas. La primera parte, “Conceptualising Theatre Festivals,” elabora un marco teórico para acercarnos a los festivales de teatro como acontecimiento cultural, con el propósito de comprender la naturaleza de los analizados en el resto del trabajo. El capítulo primero, “Defining Festivals,” realiza una revisión de diversas definiciones del término *festival* en su concepción antropológica, su evolución etimológica y los significados que le atribuyen los estudios teatrales, para esclarecer las características definitorias del objeto de estudio. El segundo capítulo, “Festival Constituents,” examina los elementos constitutivos de los festivales de teatro (espacio, tiempo, público y agrupación de acontecimientos teatrales), analizando cómo este contexto multiplica los significados generados por dichos elementos. Estos dos capítulos buscan demostrar que un festival de teatro crea un contexto para la recepción y producción teatral eminentemente distinto al de otros contextos teatrales.

La segunda parte, “Shakespeare Festivals,” analiza el desarrollo histórico de los festivales sobre el dramaturgo inglés en países de habla inglesa, donde estos han dado fuerza a la concepción de Shakespeare como autor local, nacional y global. El capítulo tercero, “Festivalising Shakespeare,” se centra en el surgimiento de los primeros festivales y su evolución en Stratford-upon-Avon, desde el Jubileo (1769) hasta la creación del Shakespeare Memorial Theatre (1879). El capítulo cuarto, “Modern Shakespeare Festivals,” estudia los festivales tras la Segunda Guerra Mundial, con especial atención a la representación de los ciclos históricos, los festivales de Shakespeare en Norte América y los recientes festivales con compañías procedentes de diversos países celebrados en Inglaterra.

Las partes tres y cuatro, tituladas “Festival Shakespeare” y “Fringe Shakespeare” respectivamente, sientan sus bases en el marco teórico e histórico establecido por los capítulos precedentes para abordar de forma directa la hipótesis principal de la tesis. En

ellas se analiza cómo la puesta en escena de las obras de Shakespeare en el contexto de un festival genera significados inherentes a dicho contexto. De este modo, se utiliza el término *Festival Shakespeare* para designar al acontecimiento teatral que tiene lugar al representar a Shakespeare en festivales de teatro. Esta categoría pone de relieve el dinamismo de los procesos de producción, representación y recepción en los festivales de teatro, un contexto donde, además, las producciones de Shakespeare no aparecen aisladas, sino que están en contacto directo con otras representaciones y actividades organizadas en el mismo marco. Si bien la etiqueta *Festival Shakespeare* es susceptible de ser empleada en cualquier representación de la obra de Shakespeare en un festival, su variante *Fringe Shakespeare* designa acontecimientos teatrales en un tipo de festival concreto: los festivales alternativos. *Festival* y *Fringe Shakespeare* son, por tanto, dos conceptos de gran utilidad a la hora de explorar las diferentes dimensiones de la puesta en escena de Shakespeare en el contexto de un festival.

Con el objeto de analizar las características de estas categorías, las partes tercera y cuarta ofrecen una visión panorámica de la representación de Shakespeare en las ciudades de Edimburgo, Aviñón y Almagro, con especial atención a las producciones realizadas en el siglo XXI. Estas tres ciudades tienen de particular la celebración de dos festivales en cada una de ellas: uno oficial (el Festival Internacional de Edimburgo, el Festival de Aviñón y el Festival de Teatro Clásico de Almagro) y otro alternativo (el Fringe de Edimburgo, el Aviñón Off y el Almagro Off). Mientras que los artistas participantes en los festivales oficiales son seleccionados por el director del festival o su comité organizador, cualquiera puede inscribirse en el programa del Fringe de Edimburgo y del Aviñón Off. A diferencia de estos dos festivales, el Almagro Off, el festival más joven de este estudio, es un concurso organizado dentro del programa del festival oficial, por lo que la selección de producciones la realiza un jurado.

La tercera parte considera distintos aspectos del concepto *Festival Shakespeare* en relación a algunos de los rasgos principales de los festivales oficiales. El capítulo quinto, "Theorising Festival Shakespeare," describe las características generales de *Festival Shakespeare*, presenta los tres festivales oficiales y ofrece un análisis acerca de la presencia de Shakespeare en ellos. Debido a la importancia de la dimensión internacional del Festival de Edimburgo (EIF), el capítulo sexto, "Heteroglossic Theatrical Events: Global Shakespeare at the EIF," explora la conexión entre la

representación de Shakespeare en este festival, el papel de la lengua en el teatro y la existencia de un circuito internacional de festivales en el que se inscriben muchas de las producciones invitadas a participar en el EIF. El capítulo séptimo, “Avignon, Shakespeare and Audience Reception,” conceptualiza *Festival Shakespeare* como un acto de selección dentro de la programación del festival llevado a cabo por los organizadores. El capítulo analiza, además, cómo la dimensión local del Festival de Aviñón activa una serie de mecanismos que condicionan la recepción de las producciones. El capítulo octavo, “Shakespeare at the Almagro Festival,” profundiza en la tensión existente entre *Festival Shakespeare* y la puesta en escena de autores españoles del Siglo de Oro en el Festival de Almagro, para después estudiar la relación que se establece entre los teatros del renacimiento inglés y los españoles de la misma época al llevar las obras shakesperianas a la escena en el Corral de Comedias, un edificio teatral del siglo XVII.

La parte cuarta desarrolla la idea de *Fringe Shakespeare* en tres festivales alternativos. El capítulo noveno, “‘Shakespeare as you’ve never seen it before’: Shakespearean Productions at the Edinburgh Fringe and the Almagro Off,” redefine el concepto de teatro *fringe* y se adentra en las limitaciones en materia de producción que hayamos en los festivales alternativos. Tras esto, se realiza una categorización de las tendencias más frecuentes en la puesta en escena de Shakespeare en estos festivales. El capítulo décimo, “And the winner is...: Shakespeare at the Almagro Off,” examina las características específicas que adquiere el concepto de *Fringe Shakespeare* en el Almagro Off debido a su naturaleza de concurso. El capítulo analiza cómo la competición ha favorecido la renovación de fórmulas escénicas a la hora de representar a Shakespeare y a los clásicos del Siglo de Oro español. Se estudia también cómo el Almagro Off funciona como un espacio liminal, donde las compañías aparecen como candidatas al premio.

Conclusiones

Una de las mayores aportaciones de este trabajo es la definición y descripción de las categorías *Festival Shakespeare* y su variante *Fringe Shakespeare*. *Festival* y *Fringe Shakespeare* solo pueden tener lugar en el contexto de los festivales, cuyas características son eminentemente distintas a las de otros contextos teatrales, como se

describe en los capítulos primero y segundo. El análisis del estado de la cuestión ha demostrado que los festivales de teatro pueden definirse como la agrupación de producciones teatrales dentro de un mismo marco, que comparten un lugar y tiempo concretos y se dirigen a un público determinado. El tono festivo que aún pervive en estas celebraciones se remonta a los festivales celebrados en honor a Dionisos en Grecia, los primeros festivales de la historia de los que se tiene noticia. Los festivales de teatro son, fundamentalmente, meta-acontecimientos, caracterizados por la multiplicación de sus elementos constitutivos: espacio, tiempo, público y acontecimientos teatrales. Si bien espacio, tiempo y público son también elementos definitorios del teatro (el único elemento que faltaría para una definición completa sería la acción), la agrupación de acontecimientos teatrales es específica de los festivales, siendo esta la que permite tipificarlos como meta-acontecimientos. La multiplicidad de espacios (heterotopía) conlleva la superposición de espacios ficticios (teatrales, ideológicos) y reales (los diferentes espacios de representación y la red que estos conforman). La multiplicidad de tiempos (heterocronía) combina las fechas específicas de los acontecimientos (su marco temporal), el sentido subjetivo del tiempo de cada participante y la coexistencia de dimensiones temporales ordinarias y extraordinarias. La suma de las multiplicidades de tiempos y espacios enmarca una experiencia en la que los participantes pueden entrar y salir de la estructura del festival según su voluntad, además de seleccionar su propio programa personal de actividades. Los festivales son experiencias colectivas compartidas, tanto por la conexión que se produce entre los espectadores durante las representaciones teatrales, como por el potencial del propio festival para crear lo que Benedict Anderson (1991) ha denominado como “comunidades imaginarias.” Al insertarse en la estructura del festival, las producciones de Shakespeare, al igual que ocurre en el caso de otras producciones, entran en contacto directo con los cuatro elementos constitutivos de los festivales y sus múltiples manifestaciones.

Los festivales han negociado de forma constante el significado de Shakespeare como autor, como muestran los capítulos tercero y cuarto. El primer festival dedicado a Shakespeare, el Jubileo de David Garrick, estableció un modelo para futuros eventos. Esta primera celebración incluyó todos los elementos constitutivos de los festivales de teatro excepto uno: la representación de obras teatrales. El Jubileo, por tanto, no puede

ser considerado un festival de teatro, sino que se trata de un acontecimiento conmemorativo en el que se celebra a Shakespeare como ídolo, y no como autor teatral. Más tarde, los festivales del siglo XIX introducirían las primeras representaciones como parte de los actos conmemorativos. Sin embargo, no es hasta la apertura del Memorial Theatre, en Stratford-Upon-Avon (1879), cuando se establece de forma definitiva la conexión entre las culturas de la conmemoración de Shakespeare y la representación de sus obras en un festival. A partir de este momento, las representaciones teatrales pasan a formar parte esencial en la celebración del autor.

Los festivales de Shakespeare, incluyan o no obras de teatro, han dado lugar a intensos debates sobre su estatus como autor local, nacional y global. Tanto es así que los festivales dedicados a Shakespeare han ido de la mano de la evolución en la consideración social del autor. En el Jubileo, Shakespeare es celebrado como el ídolo de la burguesía. Más tarde, en el siglo XIX, es reclamado como autor del pueblo. También en este siglo surge la disputa acerca de la consideración de Shakespeare como autor nacional y global, un debate que aún pervive en la actualidad. Hoy en día, los festivales de teatro son la manifestación más internacional de las culturas de la conmemoración de Shakespeare. Cientos de festivales se celebran por todo el mundo, poniendo de manifiesto su carácter como autor global. A estos se suman los celebrados en el Reino Unido que reúnen a compañías procedentes de diversos países.

Los festivales oficiales de Edimburgo, Aviñón y Almagro contribuyen a acrecentar dicho carácter global. Como explica el capítulo quinto, Shakespeare es uno de los dramaturgos representados con más frecuencia en estos festivales. Desde sus inicios hasta 2016, ha habido setenta y dos producciones de Shakespeare en el EIF, setenta y tres en el Festival de Aviñón y ciento treinta y dos en el Festival de Almagro. *Festival Shakespeare*, por tanto, no puede ser definido como un estilo teatral concreto, ya que las obras han sido representadas en estos festivales en multitud de estilos. En su lugar, el concepto de *Festival Shakespeare* se refiere a los acontecimientos teatrales en los que se ponen en escena las obras de Shakespeare en el marco de un festival.

Del capítulo sexto al octavo se ponen de relieve algunas de las características de *Festival Shakespeare* en los festivales oficiales. Desde sus inicios, el EIF ha programado a artistas internacionales de reconocido prestigio. Si bien el festival

comenzó como un encuentro internacional donde los artistas representaban a sus países de origen, en la actualidad se constituye como un espacio transnacional en el que las diferencias nacionales tienen a difuminarse. La representación de Shakespeare ha reflejado esta evolución: mientras que el festival programaba, ante todo, producciones de Shakespeare de compañías británicas y procedentes de otros países de habla inglesa en sus primeras ediciones, el número de producciones en otras lenguas se vio incrementado a partir de la década de los ochenta. Las producciones de Shakespeare de compañías internacionales han dado lugar a una superposición de lenguas: las del público asistente y la de la representación. Los sobretítulos ofrecen una solución a esta diversidad, garantizando el acceso lingüístico a las obras. En las últimas ediciones, algunas producciones han ido aún más allá, combinando distintas lenguas en escena para facilitar la comunicación.

La gran cantidad de producciones de Shakespeare en el EIF, así como en el circuito internacional de festivales, son un indicio inequívoco de la facilidad con la que las obras de Shakespeare se adecúan al contexto festival y a su público, ya que proveen un referente común para muchos espectadores. La familiaridad del público con las obras, al menos con las más conocidas, evita la descontextualización que se produce al sacar una producción de su contexto original. No obstante, la sola representación de las obras de Shakespeare no basta para evitar la descontextualización, menos aún en el caso de las puestas en escena en lenguas desconocidas para la mayoría de espectadores. Para favorecer la comunicación, las producciones tienden a enfatizar su dimensión visual. Este énfasis es crucial para las producciones que utilizan estilos teatrales tradicionales, pues los espectadores carecen del conocimiento necesario para interpretar las convenciones de las que se sirven. La acentuación de las diferencias culturales, el énfasis de la forma sobre el contenido y la simplificación de los estilos tradicionales son algunas de las estrategias recurrentes de estas producciones. Las representaciones que emplean estas fórmulas corren el riesgo de caer en la simplificación excesiva, a la vez que contribuyen a la homogenización de los escenarios internacionales, donde Shakespeare aparece como el autor representado con mayor frecuencia. Sin embargo, el acceso a otras lenguas y estilos a través de las obras de Shakespeare configura *Festival Shakespeare* como un catalizador cultural, contrarrestando estos efectos. *Festival*

Shakespeare en el EIF aparece, entonces, como un medio para potenciar la creatividad teatral a través de la mezcla de lenguas, estilos y tradiciones teatrales.

En el Festival de Aviñón, *Festival Shakespeare* funciona como un acto de selección de los organizadores. Esto implica que la recepción de las producciones esté frecuentemente influida por la dimensión local del festival. Dicha influencia es especialmente palpable en aquellas obras producidas por el propio festival, al estar diseñadas para ser presentadas en ese contexto en concreto. Además, cada edición está dedicada a un tema determinado, con el que suelen relacionarse las producciones de Shakespeare que se presentan. Las obras son susceptibles de ser analizadas en relación con esa temática y, del mismo modo, la temática permite establecer conexiones entre distintas producciones con cierta facilidad. El público más propenso a realizar estas relaciones son aquellos espectadores activos, familiarizados con la información provista por la organización, como es el caso de los miembros del Groupe Miroir o los periodistas especializados. En algunos casos, estos espectadores activos van aún más allá, realizando conexiones entre producciones que no tienen que ver con la temática establecida por el festival.

Una de las particularidades de *Festival Shakespeare* es que nunca tiene lugar de forma aislada, sino que es parte de una agrupación de acontecimientos teatrales. Como consecuencia, los festivales generan un marco de referencia en el que la recepción de las producciones de Shakespeare está influida por el contacto con otras producciones. Dentro de una misma edición, las producciones de Shakespeare en el Festival de Aviñón son propensas a ser evaluadas de forma conjunta, al ser percibidas como miembros de la misma categoría. La comparación de producciones de la misma obra en distintas ediciones del festival es también muy común, sobre todo en el caso de obras como *Ricardo II*, que ha estado íntimamente ligada a la historia del festival. Las producciones de Shakespeare también son examinadas habitualmente junto a producciones de otros autores, pero, en este caso, la comparación suele realizarse atendiendo a similitudes estéticas. El proceso cognitivo resultante de evaluar las producciones del festival realizando conexiones a través de distintas ediciones se ha denominado aquí como *Festival memories* y, en el caso concreto de las producciones de Shakespeare, como *Shakespeare festival memories*.

En el Festival de Almagro, *Festival Shakespeare* convive entre producciones de autores del Siglo de Oro español y, en ocasiones, tiene lugar en el Corral de Comedias. El festival está dedicado al teatro de los siglos XVI y XVII, con particular atención al teatro español de esa época. No obstante, Shakespeare es representado en la actualidad con mayor frecuencia que muchos autores españoles. Las similitudes entre los corrales españoles y los teatros al aire libre del renacimiento inglés dieron lugar, en su momento, a prácticas teatrales similares. Como consecuencia, la representación de las obras de Shakespeare en el Corral durante el festival evoca algunas de estas prácticas. *Festival Shakespeare* transforma el Corral de Comedias en un espacio heterotópico al yuxtaponer en él varios espacios incompatibles entre sí: por un lado, el teatro físico del Siglo de Oro español; por otro, el espacio evocado de los teatros isabelinos para los que fueron escritas las obras.

Fringe Shakespeare hace referencia a la manifestación concreta de *Festival Shakespeare* en festivales alternativos. Por sus características, los festivales Fringe de Edimburgo y el Aviñón Off son eminentemente distintos de los festivales oficiales celebrados en estas ciudades. A diferencia de la cuidada selección llevada a cabo por los organizadores de los festivales oficiales, el Fringe y el Off siguen un modelo de acceso abierto. Cualquiera puede inscribirse en el programa, pero las compañías tienen que cubrir todos los gastos derivados de su participación en el festival (por ejemplo, alquilar una sala donde actuar, correr con los gastos de alojamiento, transporte, etc.). Estas condiciones se traducen en reducciones en el elenco, la duración de la representación y la escenografía. Al mismo tiempo, el libre mercado generado por estos festivales provoca que las compañías tengan que hacer grandes esfuerzos para asegurar su visibilidad dentro del festival.

En el contexto del festival, el concepto de teatro *fringe*, tradicionalmente asociado con un teatro radical e innovador, se redefine para describir un tipo de teatro que requiere adaptarse a las limitaciones de producción que generan estos festivales alternativos así como, frecuentemente, hacer uso de enfoques más comerciales. La etiqueta *Fringe Shakespeare* designa, por tanto, la combinación de producciones de Shakespeare y un contexto festival caracterizado por sus limitaciones. Shakespeare es utilizado en estos festivales como reclamo para captar la atención del público. Una vez más, Shakespeare por sí solo no es suficiente para alcanzar tal fin, por lo que las

producciones tienden a renovar la imagen de “Shakespeare,” el producto familiar, con un enfoque que persigue presentar “Shakespeare como nunca lo has visto antes.” Paradójicamente, la incesante búsqueda de originalidad ha dado lugar a cinco tendencias preponderantes en estos festivales: apropiaciones, representaciones con un solo actor, reescritura, adaptaciones en estilos inusuales y parodias. Debido al elevado número de producciones de Shakespeare tanto en el Fringe de Edimburgo como el Aviñón Off, *Fringe Shakespeare* puede definirse también como la posibilidad de crear tu propio festival de Shakespeare dentro de estos festivales.

En el Almagro Off, *Fringe Shakespeare* tiene lugar en un contexto específico: un festival alternativo configurado como un concurso que busca estimular la puesta en escena de obras de los siglos XVI y XVII entre nuevos directores. Este festival alternativo corre a cargo de la organización del festival oficial. No obstante, al contrario de lo que ocurre en los escenarios oficiales, las producciones participantes tienen que hacer frente a una serie de restricciones, como la homogenización del estatus de las compañías, o la imposición de ser escenificadas en un espacio concreto. La búsqueda de originalidad que aparecía en el Fringe de Edimburgo y el Aviñón Off encuentra su equivalente aquí en la tendencia a utilizar fórmulas escénicas que son consideradas como innovadoras dentro de la representación de obras clásicas.

Como intentamos evidenciar con este estudio, los conceptos de *Festival* y *Fringe Shakespeare* son útiles no solo como categorías para definir las producciones de Shakespeare en festivales de teatro, sino también por las posibilidades que generan de cara a futuras investigaciones. La metodología empleada aboga por dirigir la atención fuera del contexto anglosajón, integrando el estudio de Shakespeare como parte de la creación teatral contemporánea y revaluando la importancia del contexto en la creación de significado. De este modo, el análisis de los significados y su relación con un contexto determinado abre la posibilidad de estudiar la producción, recepción y representación teatral de forma interrelacionada. Independientemente de que se pongan en escena en un festival o en otro contexto, las obras de Shakespeare pueden ser objeto de un estudio similar en otros contextos.

