



Annual Review. 2018

**SHAKESPEARE'S
GLOBE**

Shakespeare's Globe

OUR CAUSE

We celebrate Shakespeare's transformative impact on the world by conducting a radical theatrical experiment.

Inspired and informed by the unique historic playing conditions of two beautiful iconic theatres, our diverse programme of work harnesses the power of performance, cultivates intellectual curiosity and excites learning to make Shakespeare accessible for all.

'And let us... on your imaginary forces work'
Henry V, Prologue

#Globe2018
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Welcome to this year's Shakespeare's Globe review, celebrating a few of the highlights from spring 2018 to spring 2019.

Our cause is to celebrate and interrogate Shakespeare's transformative impact on the world, while our two theatres allow us to experience the architectural playing conditions under which Shakespeare's plays were originally performed.

2018 was a year of artistic leadership change and further strategic development. Our 2017 review looked forward to a new era of artistic

endeavour on Bankside, one closely integrated with our other activities, but creatively distinct; historically aware, but radically contemporary. This year saw those ambitions joyously realised, with Michelle Terry's first and second seasons as Artistic Director and the return to a programme in the Globe Theatre around shared light and unamplified actors. As a public space and a workplace, 2018 also saw us explore racial and gender inequality in our artistic and educational programmes, achieve gender balanced casting on the stage and trial family friendly working behind the scenes.

Our year-long programme of theatre performances on Bankside and on tour was as always combined with an exciting and varied programme of educational and cultural activities, helping to make Shakespeare accessible to all and maintaining our position as the foremost destination for many visitors to begin a lifelong relationship with Shakespeare. One common barrier to this relationship is, of course, financial and, although we continue to operate without public subsidy, 40% of tickets for the Globe Theatre season still cost only £5 – a price held since 1997.

We experienced some macro-economic challenges this year, including the general uncertainty around Brexit and the significant drop in education visits following the severe cuts made to the support of arts in schools, which affected the numbers of visitors we welcomed on Bankside. Although we are making some organisational changes in the next financial year to ensure our future resilience and sustainability, we are confident that, thanks to the enormous contribution made by its hugely loyal staff, volunteers, audiences and donors – including Merian, our principal partner for the 2019 Globe season – the Globe will continue to go from strength to strength in helping people enjoy Shakespeare and playing a major role on the UK's cultural stage.

Neil Constable
CEO



Emilia (The Emilia Company) Photo Helen Murray

Theatre.

The Globe

One feast, one house, one mutual happiness.

Michelle Terry's first season as Artistic Director marked a return to shared light and unamplified actors in the Globe Theatre. It opened with the creation of a new resident ensemble, whose work found ways to echo the approaches that Shakespeare's company would have taken over 400 years ago. Their productions of *Hamlet* (with Michelle Terry in the title role) and *As You Like It* ran in tandem in the Globe Theatre and explored the plays as if for the first time.

The Globe season also included *The Two Noble Kinsmen* – a welcome return to Bankside after a gap of 18 years – a moving production of *The Winter's Tale* and a sell-out run of *Othello*, directed by Senior Research Fellow Claire van Kampen, with André Holland in the title role and former Artistic Director Mark Rylance as Iago. We also opened up the Sam Wanamaker Playhouse to Shakespeare this season, with an ebullient, highly musical production of *Love's Labour's Lost*.

We were also thrilled to present two newly commissioned plays. *Eyam* by Matt Hartley was a bold account of the impact of plague on a 17th-century village in Derbyshire. *Emilia* by Morgan Lloyd Malcolm told the story of the early modern poet and feminist, Emilia Bassano, and was one of the most warmly received plays of the year. We are delighted to extend its life on the stage with a transfer to the Vaudeville Theatre in March 2019. In both our new work and our productions of Shakespeare, we have explored our response to the #metoo movement and taken a lead in gender-balanced casting, achieving a 50/50 gender split in our acting companies.

In addition, we curated a number of special events in the course of the season. *Shakespeare Within the Abbey* helped to launch the Globe season with an intimate promenade performance of drama, poetry and song led by former artistic director Mark Rylance at Westminster Abbey. *Shakespeare & Race*, devised in association with the Folger Shakespeare Library and complementing our production of *Othello*, brought international scholars to Bankside and highlighted the importance of race to the consideration of Shakespeare not only in his time, but more importantly in our own. We contributed to the United Nations-led Refugee Week with a collection of one-off performances, discussions and storytelling sessions, exploring Shakespeare's response to refuge and refugees – a moving and timely programme that opened what we expect to be a long conversation on Bankside. We followed this later in the summer with *Sonnet Sunday*, when all Shakespeare's sonnets were performed by Globe actors, volunteers, community groups and staff across the whole site in a celebration of Shakespeare, the Globe and the people who make it what it is.



As You Like It (The Globe Ensemble) Photo Tristram Kenton



As You Like It (Richard Katz as Second Lord, Nadia Nadarajah as Celia and James Garnon as First Lord) Photo Tristram Kenton

Hamlet



'There's formidable wit and pain in Terry's delivery of the soliloquies ... Shubham Saraf's portrayal of Ophelia... is truly haunting in its pained dignity.'

The Independent



The Arts Desk

As You Like It



'Spreads the kind of joy that only the Globe, with its matchless sense of inclusiveness, can generate.'

Independent



'The casting is revolutionary... this works, rather brilliantly.'

The Times

Nadia Nadarajah (Celia in *As You Like It*) was awarded Best Supporting Actress in a New Production of a Play in the 2018 BroadwayWorld UK Awards



Hamlet (Shubham Saraf as Ophelia) Photo Tristram Kenton

The Two Noble Kinsmen



'A witty, ebullient staging.'

Financial Times



'Turns a play that's usually difficult to love into one that's impossible to resist.'

The Times

The Winter's Tale



'A superb cast deliver striking performances.'

The Guardian



'A delight: Shakespeare at his most sad, his most human and his most joyful.'

WhatsOnStage

Ellora Torchia (Emilia in *The Two Noble Kinsmen*) is a nominee for the 2018 Ian Charleson Award.



The Two Noble Kinsmen (Andy Cryer as Jailer, Jon Trenchard as Wooper, Jos Vantylar as Schoolmaster and Francesca Mills as Jailer's Daughter) Photo Nobby Clark



The Winter's Tale (Rose Wardlaw as Dorcas) Photo Marc Brenner

Othello



'It has the greatest concentration of acting firepower in town and whumps you in the guts at its most emotional points ... kinetic and vivacious.'

Time Out



'Hauntingly good.'

The Times



'A lively and unsettling production.'

The Guardian

Aaron Pierre (Cassio in *Othello*) is a nominee for the 2018 Ian Charleson Award.



Othello (Andre Holland as Othello and Mark Rylance as Iago) Photo Simon Annand



Across a total of 11 productions and 272 performances we welcomed 364,422 theatre-goers to the Globe, which represents 89% of maximum capacity,



Emilia (Shiloh Coke, Sarah Seggari, Nadia Albina, Sophie Stone, Amanda Wilkin, Sophie Russell and Charity Wakefield as the Muses) Photo Helen Murray

Emilia



'You're sent out into the night with your head spinning and fire in your belly. Incendiary.'

The Times



'This is a landmark moment in the history of Shakespeare's Globe.'

The Independent

Eyam



'Theatre that intoxicates the imagination.'

The Upcoming



'Remarkable and moving.'

Financial Times



'The story is so genuinely fascinating.'

The Stage



Eyam (Sam Crane as Rev. William Mompesson) Photo Marc Brenner

Love's Labour's Lost



'Enchantingly daft and dexterous.'

Independent



'A twinkling fantasy world.'

The Stage



Love's Labour's Lost (Paul Stocker as King of Navarre) Photo Marc Brenner



Macbeth (Michelle Terry as Lady Macbeth and Paul Ready as Macbeth) Photo Johan Persson

The Sam Wanamaker Playhouse

What's past is prologue.

The pairing of Shakespeare and his great, older contemporary, Christopher Marlowe, led the 2018/19 season in the Sam Wanamaker Playhouse.

The autumn was dominated by 'ambitious fiends', thrilling productions of two of the darkest plays in the early modern theatre: *Macbeth* and *Doctor Faustus*. *Macbeth* in particular met with a very warm critical reception. In the new year, myth yielded to history with complementary productions of Marlowe's *Edward II* and Shakespeare's *Richard II*, exploring some highly contemporary notions of identity, sexuality, desire and power.

This was a great season for new work, too. Continuing the season's aim to explore the past in order to question the present, we commissioned our first verbatim drama: Oliver Chris's *Raleigh: The Treason Trial*, a fascinating dramatisation of the 1603 trial and sentence of Sir Walter Raleigh. *Dark Night of the Soul*, a collection of five short plays by six female playwrights (Lily Bevan, Lisa Hammond, Rachael Spence, Katie Hims, Athena Stevens and Amanda Wilkin), was a hugely varied call-and-response to Marlowe's *Doctor Faustus*. The season closed with Tom Stuart's *After Edward*, a brilliantly contemporary engagement with Marlowe's *Edward II*.

Macbeth



'A show so beautifully thought through that nearly every line feels new.'

The Telegraph



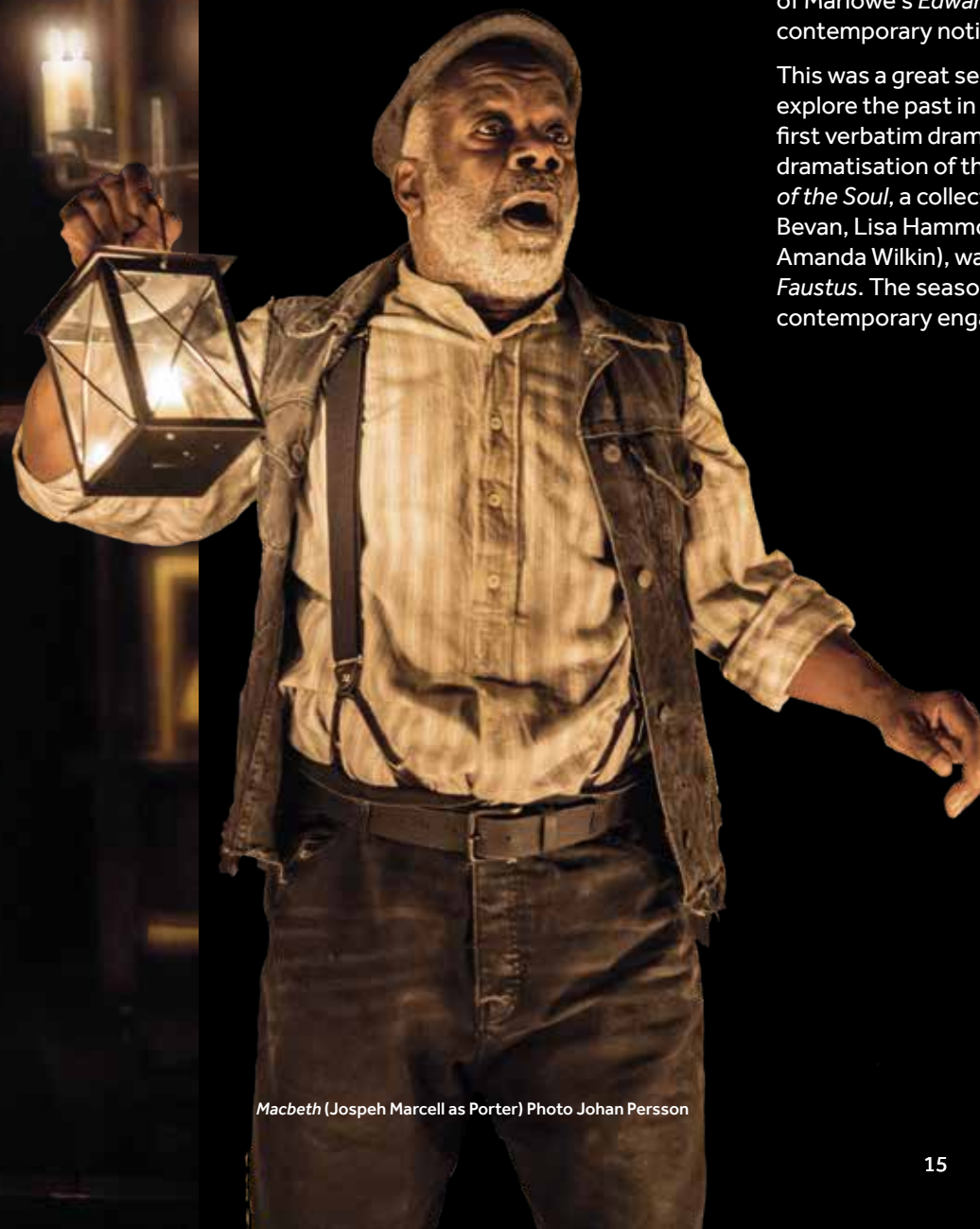
'The most potent theatrical moment of the year.'

The Metro



'Hastie's *Macbeth* fully, wonderfully gets the measure of the play [...] This is the one to see.'

Financial Times



Macbeth (Josphe Marcell as Porter) Photo Johan Persson

Raleigh: The Treason Trial

'The candlelight in the Globe's wood-panelled [Sam] Wanamaker Playhouse beautifully helps to recreate the claustrophobia of Jacobean court life.'

The Guardian

'A fascinating mixture, both more and less than a play, a "verbatim" account which daringly offers members of the audience the opportunity to act as jurors.'

The Arts Desk

Doctor Faustus

'There's a modern MeToo feel to Faust's pomposity-pricking subterfuge.'

The Telegraph

'It's a very enjoyable staging, making much of Marlowe's keen wit.'

Financial Times

'Pauline McLynn is cool, calculating and downright sinister as the acid-tongued demon Mephistopheles.'

Broadway World



Raleigh: The Treason Trial (The Raleigh company) Photo Tristram Kenton



Doctor Faustus (Pauline McLynn as Mephistopheles) Photo Marc Brenner



Edward II



'An exhilarating production.'
The Stage



'A highly involving work that gallops
along at the right pace.'
WhatsOnStage



'Completely immersive theatre ...
masterful direction by Nick Bagnall.'
Boyz



Edward II (Richard Bremmer as Archbishop of Canterbury, Beru Tessema as Gaveston) Photo Marc Brenner

Richard II



'A reminder that Shakespeare is available
to everyone ... pioneering.'
The Guardian



'Powerfully resonant ... a blessed plot for our time.'
The Observer



'Passionate and courageous.'
The Evening Standard



Richard II (Ayesha Dharker as Aumerle, Adjoa Andoh as Richard II
and Leila Farzad as Queen) Photo Ingrid Pollard

After Edward



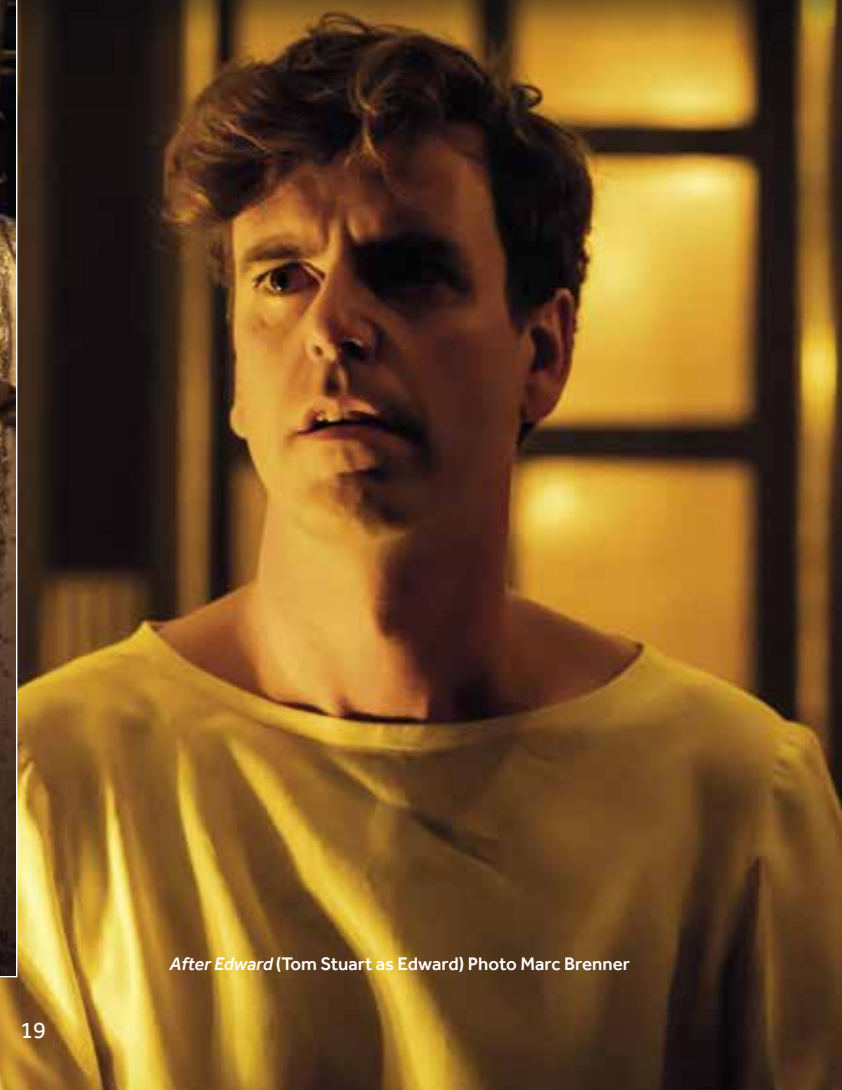
'Director Brendan O'Hea brilliantly orchestrates
the bonkers cerebral mayhem ... you feel Marlowe
must be grinning in his grave.'
The Telegraph



'Tom Stuart's affecting and funny new play.'
The Stage



'After Edward explores what it means to be a gay man
today – a different world, and yet one where sexuality
can still be a source of shame.'
Time Out



After Edward (Tom Stuart as Edward) Photo Marc Brenner

Beyond the Globe.

2018 was another great year for taking our work further afield – whether into the commercial theatre, on tour, on screen or online.

A single small ensemble company took three comedies – *Twelfth Night*, *The Merchant of Venice* and *The Taming of the Shrew* – from the Globe stage to six countries and 20 cities. For the first time, we offered a number of highly popular ‘voters’ choice’ performances, giving the audience the chance to decide on the day which play to see.

Farinelli and the King, Claire van Kampen’s play first performed in the Sam Wanamaker Playhouse in 2014 and starring Mark Rylance as the King of Spain, enjoyed a highly successful run at the Belasco Theatre on Broadway. The production, which we co-produced with Sonia Friedman Productions and Paula Marie Black, garnered five Tony Award nominations, including Best New Play, and for a time was the best-selling play on Broadway.

In cinemas, *The Winter’s Tale*, our second live broadcast from the Globe, was screened in over 300 cinemas across the UK. *The Two Noble Kinsmen* and *Hamlet* were also captured on film and released on the Globe Player, our online digital platform, bringing the number of titles available to 68. We continue to be represented by a total of nine past productions, in addition to numerous documentaries and interviews, on iQiyi, China’s fast-growing video platform.

Shakespeare’s Globe on Tour: *The Taming of the Shrew* (Colm Gormley as Petruchio) Photo Marc Brenner

Learning for all.

There were fewer schools’ visits for workshops this year owing to ever increasing budgetary pressures and cuts to creative education, but we nevertheless had great success in widening participation in our educational work, and in total welcomed 139,248 students and participants.

In March our twelfth *Playing Shakespeare with Deutsche Bank* production for schools (of *Much Ado About Nothing*) played to over 24,000 students, of whom 20,000 were given free tickets to the show. As usual, for many this was their first experience of a Shakespeare performance.

The Harris Foundation for Lifelong Learning enabled us to renew and refashion our 20-year-old *Our Theatre* project for Southwark. The fruits of this bore fruit in June, when 69 students from four Southwark schools and 25 adults from The People’s Company, a drama group for over 25s in Southwark, staged *As You Like It* in the Sam Wanamaker Playhouse.

The third *Shakespeare’s Telling Tales* festival included a haunting performance of Michael Morpurgo’s *The Elephant in the Garden* as well as a storytelling version of *Othello*.

Two perennially controversial topics provided the themes of our long-running public events this year: *Shakespeare and Race* (mentioned above) and *Shakespeare and Censorship*, a series of staged readings, talks and discussions, marking the half-century since the Theatres Act began its official journey towards overturning censorship on the UK stage.

As always, our work extended overseas this year – notably to China, where a programme of teachers’ workshops in a number of cities were very well received. The workshops formed the basis of an on-going teacher training initiative and a research project to be undertaken by a professor at Beijing University.

Playing Shakespeare with Deutsche Bank: Much Ado About Nothing (Tyler Faose as Don Pedro) Photo Cesare de Giglio



Our Theatre showcase. Photo Cesare de Giglio



Shakespeare's Telling Tales. Photo Cesare de Giglio



Widening access.

Although we rely on external providers for much of our access provision for audiences, which limits the quantity of work we can do, we are proud of what we achieved this year. This included being placed first in the list of the capital's top ten accessible theatres in Visit London's official visitor guide.

Assisted performances for those with sensory requirements increased from 18 (2017 Globe season) to 38 (2018 Globe season), and the *Shakespeare's Telling Tales* literary festival was supported with sign language for the first time. We continued our Relaxed Performances this year and look forward to developing this further by building firm relationships with groups who would benefit from such assistance.

We also aim to reflect the diversity of the UK in our work amongst our creative teams and performers. In our acting companies, we achieved a 50 / 50 gender split and increased the number of Deaf and disabled audiences performing on our stages from 0% to 5%.

As You Like It (James Garnon as Audrey) Photo Tristram Kenton

Exhibition & Tour.

We welcomed 290,405 visitors to the Exhibition and the Theatre Tour this year. To complement our permanent exhibition, we presented a number of temporary exhibitions in the course of the year – notably the ‘Munro’ First Folio of Shakespeare’s plays, on long-term loan from an anonymous donor, and *Othello, Shakespeare and Race*, which, in conjunction with other activities on site, showed the influence that the multicultural world of 17th-century Venice had on the production of *Othello* in the Globe Theatre.

The Globe receives no public subsidy and we continue to fund our activities from a variety of sources, including our on-site and online shop and our catering partner, Swan. This year, these commercial operations contributed over £3.5million towards the running of the project. This income was affected by the fewer number of visitors we welcomed to the Exhibition and Theatre Tour during the quieter months of the year.

In response to the financial challenges we faced at the close of this year, we made the difficult decision to close the permanent exhibition. We will now use this space to complement our artistic and educational programmes and for new commercial purposes. Our much-loved guided tours of the Globe Theatre and the Sam Wanamaker Playhouse will continue.

In total, 1,005,003 people visited our two theatres, education events and Exhibition and Tour, and we engaged another 4.5 million digitally through our films and website.

Photo Clive Sherlock

Behind the scenes.

We were busy developing our organisational culture this year, enhancing our customer relationships, improving our employment practices and reviewing our leadership team.

We launched a new customer relationship management system and audience database to help us better understand our audiences, visitors and supporters – one outcome of which has been an improved online booking process. The new brand and visual identity we announced in last year’s review has brought a new focus to our marketing activities and won a number of prestigious international awards, including a D&AD ‘pencil’ and two Cannes Lions.

We are now proud to employ some 293 salaried and hourly staff and in the region of 100 actors, musicians and other theatre makers. Our new People Plan set objectives to reduce the gender pay gap, establish new policies for respectful working – including a new harassment policy and clearer reporting channels – and creating staff-led diversity and Inclusion forums. We also became strategic partners with PIPA (Parents in Performing Arts) and trialled new rehearsal schedules to provide more flexible working conditions for families. In order to encourage openness on the subject of mental health, we engaged staff in a programme of advice and events for Mental Health Awareness at Work, and recruited our first cohort of Mental Health First Aiders. Our first apprenticeship training programme, supported by a Pathways Co-Ordinator and funding from ICAP, led to four apprentices graduating in September from the year-long programme.

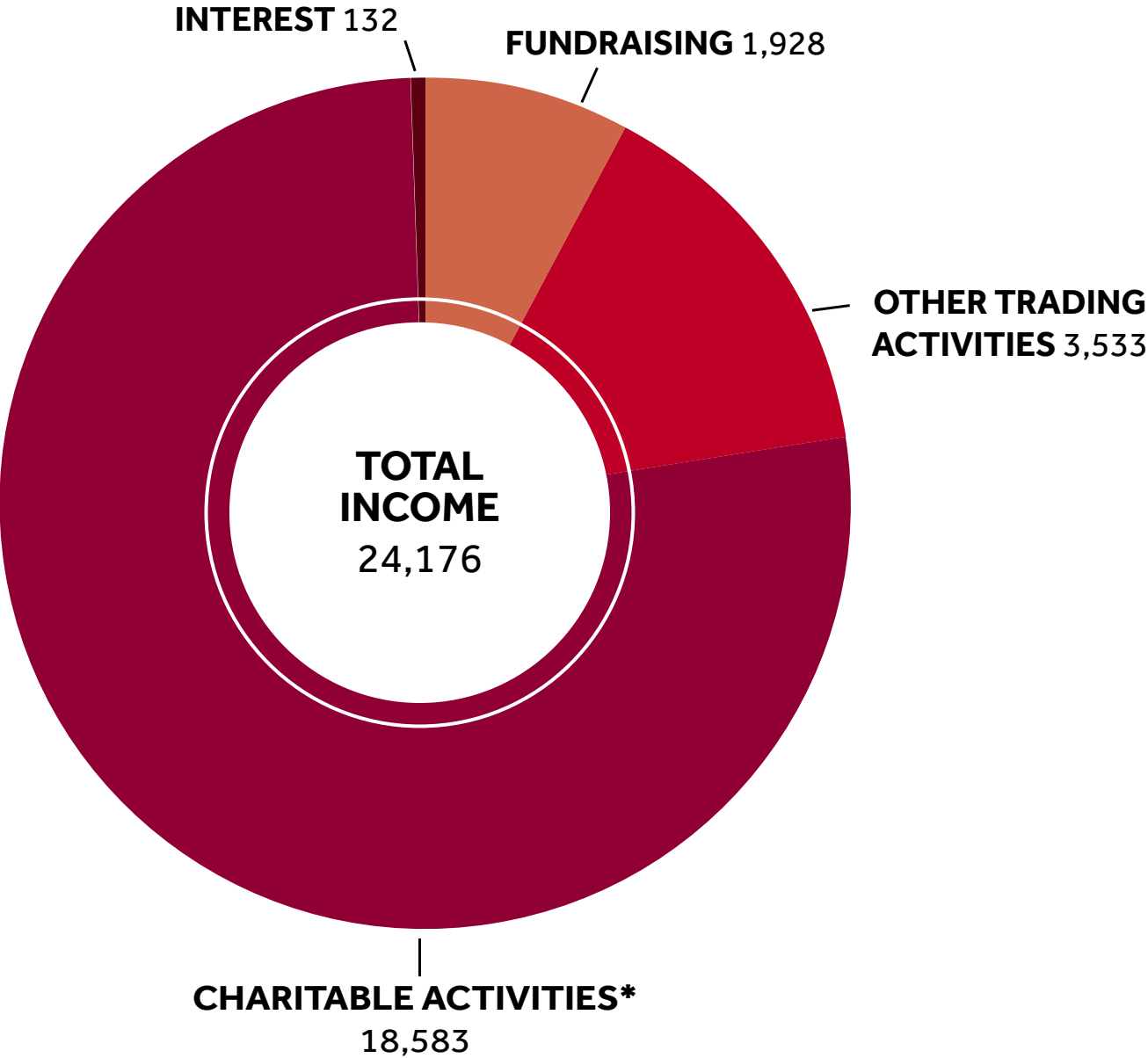
The leadership team was restructured in April 2018 following an externally-led governance and leadership review. In response to the growth of the Globe in recent years, the former Chief Finance and Operating Officer role has been split into two – a Chief Operating Officer and a Director of Finance and Business Administration. We also created a new role of Director of Exhibition, Tour and Visitor Experience and a new Senior Leadership Group, which, among other things, works with the Executive on the next five-year business plan.

Photo Clive Sherlock

How we made it.

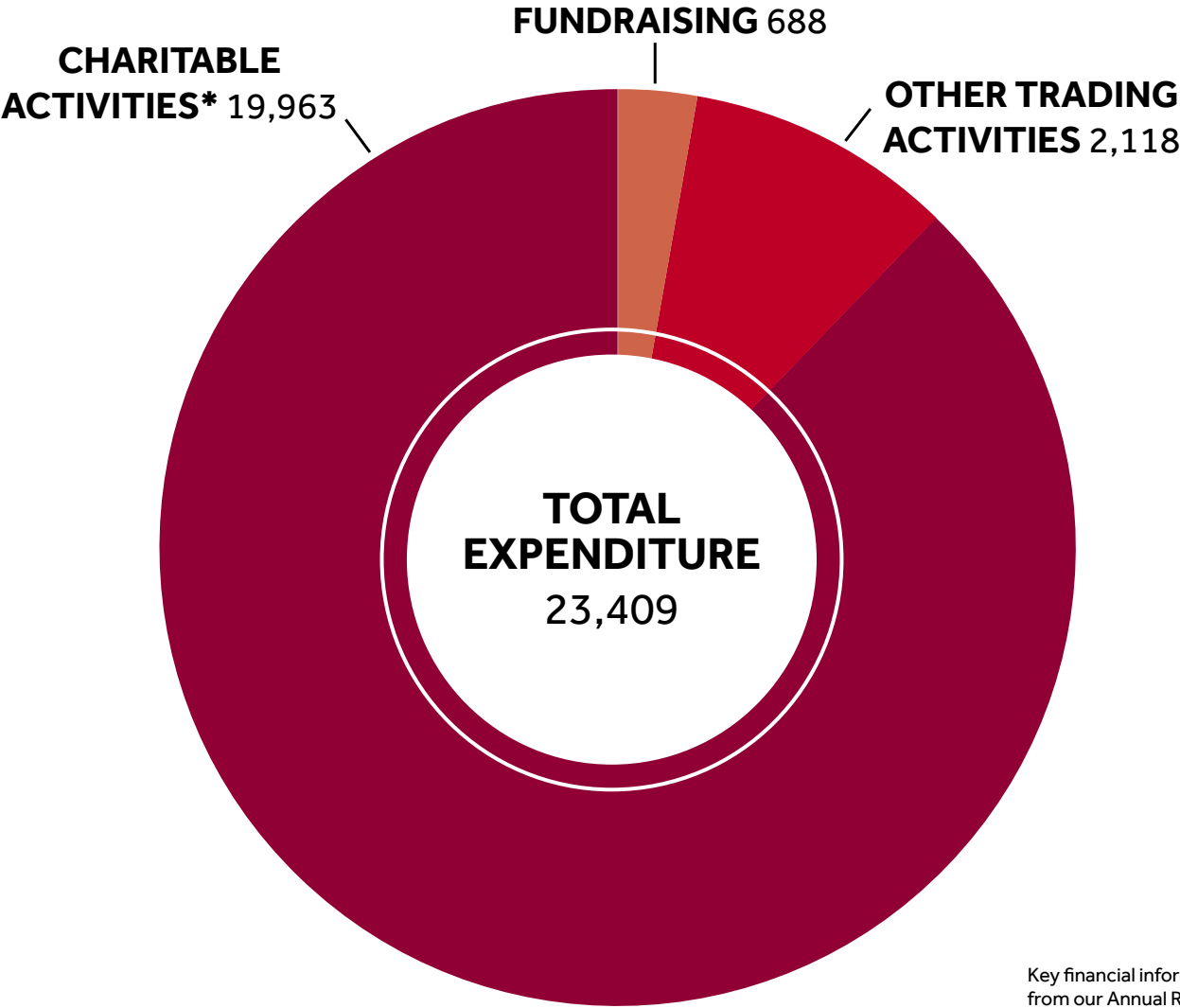
Figures in £000.

We delivered a surplus of £374,000 in 2018, which we are reinvesting in our activities and projects this year.



* Comprising Theatre, Education and the Exhibition and Tour

How we spent it.



Key financial information derived from our Annual Report and Financial Statements for the year ended 31 October 2018, available online: [shakespearesglobe.com/about-us](https://www.shakespearesglobe.com/about-us)



SUMMER 2019

Looking forward.

In the Globe Theatre, we look forward to offering a broad and eclectic artistic programme devised around our 'scepter'd isle'. Our resident ensemble will continue the history cycle begun by *Richard II* in the Sam Wanamaker Playhouse in the spring with Shakespeare's great series of history plays – *Henry IV, parts 1 & 2*, and *Henry V*. The ensemble will build on the artistic foundations laid in 2018, creating work bespoke to our players and playhouses. The Globe season will continue with *The Merry Wives of Windsor*, *A Midsummer Night's Dream* and Ben Jonson's *Bartholomew Fair*. The joyous 2018 production of *As You Like It* will also return for a limited run.

Our international touring ensemble will offer, as closely as possible, the special experience that the Globe creates with three plays based around the ideas of refuge, home and belonging. We will continue our voters' choice nights, inviting audiences to choose from *Twelfth Night*, *The Comedy of Errors* and *Pericles*. Combined with a host of festivals, events, debates and discussions, the season will represent a celebration and an interrogation of our multinational island, conducted on the stages of our two unique theatres.

More generally, we will continue to co-create projects across the entire Globe site, developing our talents, resources and expertise to increase the diversity of our audiences and extend the reach of all that the Globe has to offer – not least in our local community. Above all, we will continue to operate as One Globe, collaborating with all departments to develop Diversity, Equality and Access in our work.

We are delighted to receive the support of Merian Global Investors, our sole principal partner for the 2019 Globe Theatre season.

Learning for all.

We look forward to a busy period of teaching schools and undergraduates and expect to work with approximately 140,000 people over the course of the year. We will continue to develop work within Southwark. Our Southwark Youth Theatre will participate in the annual *Our Theatre* production with three local school groups and an Elders Company from Southwark Playhouse. We will support the Southwark Teachers' Alliance in an important two-year project funded by Paul Hamlyn for Southwark Primary Schools and teachers.

Romeo and Juliet will be our 13th *Playing Shakespeare with Deutsche Bank* production and promises to attract over 25,000 people. We expect to give 18,000 free tickets to state secondary schools in London and Birmingham.

Outreach programmes will take our work across the world in 2019 – in particular in China and the USA. Work with teachers in China will culminate with a conference in Beijing and Zhengzhou. The Center for Teaching Shakespeare in Diverse Classrooms will be launched at UC Davis in California.

We will build on our popular family programme of half-term and summer activities. The *Shakespeare's Telling Tales* festival will include story-telling performances of *The Merry Wives of Windsor* – a co-production with Windsor Castle Education. Our first children's book, an illustrated re-telling of *The Tempest*, will be published by Walker Books.

And 2019 will be a rich year of public events. Our *Read Not Dead* series will stage six plays featuring Robin Hood to complement the Theatre season. A *Women and Power* festival will spotlight the work and voices of women of all backgrounds. *Shakespeare and Poland* will explore Poland's fascination with Shakespeare and include two world premieres. We will also mark the centenary of Sam Wanamaker's birth and the 400th anniversary of the death of the actor Richard Burbage with two programmes of special events and talks.



Photo Cesare de Giglio. Artwork by Premm Design.

Financial Stability.

Although the Globe's financial position remains secure, it faces significant financial challenges, not least the macro-economic environment. London's experience of terrorism in 2017 (with a major incident within walking distance of Bankside), combined with the uncertainty created by the prospect of Brexit, contributed to a reduced footfall on the South Bank this year. We find ourselves at the start of the 2019 Globe Theatre season with a much reduced surplus, reduced income from audiences and visitors, and increased costs.

Having examined a wide range of options, we have decided to implement a number of income-generating and cost-saving measures to secure our future financial stability. The most significant among these is the closure of the exhibition component of the Exhibition & Theatre Tour. This will include repurposing the space currently occupied by the exhibition for a range of alternative commercial and cause-led activities. The highly popular guided tours of the Globe Theatre, Sam Wanamaker Playhouse and Southwark will continue.

Project Prospero.

Project Prospero is our major capital development, realising the final stage of Sam Wanamaker's vision for Shakespeare's Globe, a vibrant new facility transforming the Globe campus. We believe it will be the most transformative project envisaged since the creation of the Globe itself, enabling all our audiences to engage at every level with the world's greatest writer. A new library will house the Globe's collection of rare books, archive material and special collections, creating a dedicated repository specialising in Shakespeare in performance. A new exhibition will maintain a lively dialogue between performance and the historical and scholarly context in which that performance is made. The new building will be a hub for theatrical exploration, creating a suite of rehearsal rooms onsite and world-class backstage production facilities to support the current operation. It will also provide up to six additional education studio spaces, allowing us to greatly increase the quantity of teaching on site, while new events spaces will provide additional commercial income to balance the additional mission-led costs and help us to maintain our financial independence.

Stage 4 of the RIBA design process is complete and full planning permission has been received from Southwark Council. Following the completion of the final integrated designs, we undertook a pre-construction review with Sir Robert McAlpine Special Projects in order to minimise project risk and form a solid construction and business interruption programme. Although the review reinforced the feasibility and benefits of the project, it also identified a higher total cost than had previously been anticipated. In order to raise the balance of funds, the Trustees agreed to a slight delay to the start of the project of not less than two years.

Thank you to all those who have contributed to Project Prospero.

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PF Charitable Trust
The Radcliffe Trust
The Richard Reeves Foundation
The Rose Foundation
Royal Victoria Hall Foundation
The Pilgrim Trust
Schroder Charity Trust
St Olave's & St Saviour's Foundation
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Steel Charitable Trust
United St Saviour's Charity
The Worshipful Company of Launderers

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Globe Education Centre China
Arts Council England

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Haddenham Healthcare Ltd
Spotlight
Celina Dunlop

Legacy Gifts
Valerie Ann Anderson
Marian Jolowicz
Robert Maddocks
Margaret Nicholson
Harry Smith
Robert Daglish Smith
Jonathan Taylor

THANKS
THANKS
AND
EVER
THANKS

Unlike many other UK charitable arts organisations, the Globe receives no annual Government subsidy. We rely on individual philanthropists, leading cultural grant-makers and our audiences, visitors, friends, patrons and volunteers for support.

We extend our thanks to everyone who has made this another significant year in the Globe's history. We are hugely grateful to all our loyal supporters and partners whose generosity is crucial to our success during challenging times throughout the creative industries.

FOR SHAKESPEARE’S GLOBE	
Executive Team	
Neil Constable	Chief Executive
Ian Dixon	Chief Operating Officer
Anthony Hewitt	Director of Development
Sandra Lynes	Timbrell Director of Visitor Experience
David Lyon	Director of Finance & Business Administration
Patrick Spottiswoode	Director, Globe Education
Mark Sullivan	Director of Communications
Michelle Terry	Artistic Director
Sarah Mannion	Chief of Staff
Katy Mitchell	Assistant to the Chief Executive
Penny Sherburn	Assistant to the Chief Operating Officer
Box Office	
Peter Bradshaw	Box Office Deputy Manager
Rachael Dodd	Box Office Deputy Manager
Philip Dunning	Box Office Deputy Manager
Justin Giles	Box Office Manager
Simon Bradshaw, Rosie Brookes, Phillipe Bosher, Olivia Calman, Maeve Campbell, Zac Danvers, Jess Davies, Katie Jones, Sarah Mackenzie, Lewis Mackinnon, David Maule, Jonny Muir, David Palmstrom, Claire Reeves, Jack Spencer, Mariah Wakefield & Nicola Westwood	Box Office Assistants
Building Operations	
Paul Mullins	Head of Building Operations
Sarah Millen	Building Facilities Coordinator
John Withall	Interim Project Manager
Communications	
Jordan Ahmadzadeh	Head of Digital
David Bellwood	Access Manager
Doug Buist	Head of CRM & Brand
Lucy Butterfield	Press & PR Manager
Phoebe Coleman	Press & Publications Officer
Marcia Clement	Sales Manager
Zac Danvers	Junior Group Bookings Officer
Julia Dorrington	Marketing & Internal Communications Officer
Claire Fleet	Bookings Officer (maternity cover)
Sarah Fox	Communications Assistant
Catherine Giles	Group Bookings Officer (maternity leave)
Miki Govedarica	Digital Content & Social Media Officer
Ariel Haber	Head of Theatre Marketing
Scott Harvey	Creative Artworker (maternity cover)
Matthew Hodson	Systems Manager
Clemmie Hill	Senior Marketing Officer
Rona Kelly	Digital Producer
Tania Newman	Graphic Designer
Irene Omodeo Zorini	Creative Artworker (maternity leave)
Julia Padfield	Press & Publications Assistant
Javier Perez Opi	Access Assistant
Emma Pizzey	Marketing Manager

Claire Reeves	Junior Group Bookings Officer
Nicholas Robins	Head of Periodicals
Karen Simon	Group Bookings Officer (maternity leave)
Martha Stone	Marketing Assistant
Ryo Tabusa	Digital Manager
Sophie Wells	Multimedia Production Officer
Hannah Yates	Design Manager
Development	
Bob Barker	Friends Volunteer Coordinator
Amy Cody	Head of Capital Campaigns
Jacqueline Chambers	US Development Officer
Jennifer Ebrey	Capital Campaign Coordinator
Anthony Hewitt	Director of Development
Emma Howell	Events Assistant
Jo Matthews	Trusts & Foundations Associate
Claire Morris	Membership Officer
Charlie Nicholson	Partnerships Coordinator
George Somers	Membership Administrator
Holly Vickers	Membership Manager
Charlotte Wren	Head of Revenue Fundraising
Education	
Mathilde Blum	Archives Recording Coordinator
Georgia Botros	Higher Education Assistant
Charlotte Bourne	Deputy Head of Learning
Rebecca Casey	Events Manager
Edward Clark	Learning & Teaching Assistant
Alice Dhuru	Senior Learning & Teaching Coordinator (interim)
Emily Dixon	Outreach Coordinator
Chryshelle Ducusin	Learning Projects Assistant
Dr Jennifer Edwards	Research Coordinator
Rosie Fenning	Learning Projects Coordinator
Gregory Forrest	Assistant to the Director, Globe Education
Anna Franek	Operations Coordinator
Jenny Greeley	Learning & Teaching Manager (maternity cover)
Emma Hayes	Senior Events Coordinator
Craig Hanlon-Smith	Head of Learning
Isabelle Hetherington	Senior Higher Education Coordinator (maternity leave)
Laura Hill	Learning & Teaching Assistant
Daniel Hutchinson	Higher Education Manager (maternity Cover)
Melissa Hutchinson	Outreach Manager
Jon Kaneko-James	Library & Archive Assistant
Dr Farah Karim-Cooper	Head of Higher Education & Research
Madeline Knights	Head of Business Development
Victoria Lane	Library & Archive Manager
Sarah Low	International Outreach Coordinator
Jessica Lowery	Senior Coordinator, Higher Education (maternity cover)
Joanne Luck	Higher Education Manager (maternity leave)
Hannah Mayblin	Learning & Teaching Coordinator
Nyree Mellersh	Learning Projects Manager
Elspeth North	Higher Education & Events Coordinator
Joe O'Neill	Operations Manager
Becky Rathkey	Learning & Teaching Manager (maternity leave)

Craig Ritchie	Higher Education Coordinator
Nina Romancikova	Research Administrator
Claire Shenfield	Events Assistant
Paul Shuter	Head of Business Development
Jennifer Smith	Higher Education Coordinator
Dr Will Tosh	Lecturer & Research Fellow
Emma Woodhouse	Learning Projects Coordinator
Jon Greenfield, Prof. Andrew Gurr, Prof. Franklin J. Hildy, Peter McCurdy, Sir Mark Rylance, Claire van Kampen, Prof. Martin White	Senior Research Fellows
Hailey Bachrach, Alexander Mason, Regine Vital	Research Assistants
Bill Buckhurst, Philip Bird, Dickon Tyrrell, Yolanda Vazquez	Higher Education Consultants
Dr Shanyn Altman, Joseph Atkins, Emily Baines, Hattie Barsby, Kevin Bennett, Philip Bird, Giles Block, Michael Brown, Sarah Case, Maria Clarke, Simone Coxall, Tom Davey, Dr Callan Davies, Tess Dignan, Simon Dormandy, Dr Jennifer Edwards, Michael Fry, James Garnon, Peter Hamilton Dyer, Anna Healey, Federay Holmes, Joanne Howarth, Mary Howland, Colin Hurley, Nick Hutchison, Emily Jenkins, Glynn MacDonald, Dr Katrina Marchant, Dr Tristan Marshall, Dr Gemma Miller, Gabrielle Moleta, Yvonne Morley, Anna Morrissey, Brendan O’Hea, Michael Pavelka, Huw Prall, Craig Ritchie, Matthew Romain, Simon Scardifield, Christine Schmidle, Salvatore Sorce, Philip Stafford, Rob Swain, Dickon Tyrrell, Anita-Joy Uwajeh, Timothy Walker, Jonathan Waller	Higher Education Faculty
Adam Coleman, Tom Davey, Jacky Defferary, Fiona Drummond, Tas Emiabata, Margo Gunn, Colin Hurley, Conor Short, Mary McNulty, Chris Nayak, Deborah Newbold, Chu Omambala	Learning Consultants
Nadia Albina, Fay Barrett, Kevin Bennett, Simon Bridge, Scott Brooksbank, Hal Chambers, Alasdair Craig, Philip Cumbus, Adam Cunis, Kate Elliot, Mike Fenner, Susie Freeman, Dominic Gerrard, Lori Hopkins, Joanne Howarth, Mark Kane, Alex Kaye, Tracy Keeling, Tom Latham, Pieter Lawman, Nick Limm, Sarah Llewellyn-Shore, Kate McGregor, Olivia Mace, Gabi MacPherson, Brian Martin, Simon Muller, Joanna Nevin, Sam Oatley, Jim Parkes, Carlyss Peer, Emily Plumtree, Arne Pohlmeier, Emmeline Prior, Jack Stigner, Geoffrey Towers, Susan Vidler, Kate Webster, Rachel Winters, Jonathan Woolf, Amanda Wright	Globe Education Practitioners
Finance	
Robert Ferguson	Finance Officer
Olga Govor	Assistant Management Accountant
Lee Heather	Finance Officer
Justin Hicks	Finance Officer
Anita Horn	Credit Controller
Joel Molesley	Head of Finance
Katie Monks	Finance Officer
Michael Prewer	Finance Officer
Amaia Ugarte Eizmendi	Finance Officer
Human Resources	
Judy Brown	Human Resources Manager (maternity cover)

Louise Chui	Human Resources Assistant
Samantha Gordon	HR Systems & Payroll Specialist
Kate Hamlin	Human Resources Manager (maternity leave)
Andrew Lawson	Head of Human Resources
Retail	
Meghan Cole	Head of Retail
Alex Covell	Stock Controller
Paul Elwick	Retail Supervisor
Cheree Johnstone	Retail Supervisor
Raj Mahay	Retail Manager
Rowanne Anderson, Emma Bower, Ryan Clark, Emma Dowley, Tom Evans, Paul Murphy, Francesca Rignanese	Retail Assistants

Theatre	
Monica Bakir	Assistant to Artistic Director
Karishma Balani	Head of Casting
Bill Barclay	Director of Music
Giles Block	Globe Associate – Text
Kristy Bloxham	Deputy Company Manager
Katy Brooks	Props Manager
Lotte Buchan	Director of Theatre
Megan Cassidy	Head of Wardrobe
Chui-Yee Cheung	Head of Film Distribution
Sophie Curtis	Senior Producer
Tess Dignan	Head of Voice
Ciara Fanning	Deputy Company Manager
Claire Godden	Producer
Jo Hawkes	General Manager
Sean Holmes	Associate Artistic Director
Rosie Howell	Senior Production Coordinator
Pam Humpage	Head of Wigs, Hair & Make Up
Matilda James	Producer
Hanna Lingman	Touring & Events Assistant
Sharni Lockwood	Theatre Assistant
Jessica Lusk	Literary Manager
Glynn MacDonald	Globe Associate – Movement
James Maloney	Music Associate
Marion Marrs	Company Manager
Cleo Maynard	Candlelit Playhouse Technician
Helena Miscioscia	Touring & Events Manager
Raquel Morais	Film Distribution Assistant
Sarah Murray	Deputy General Manager
Harry Niland	Production Operations Manager
Becky Paris	Casting Associate
Bryan Paterson	Head of Stage
Fay Powell-Thomas	Deputy Head of Production
Annique Reynolds	Music Administrator
Hayley Thompson	Deputy Head of Wigs, Hair & Make-Up
Charlie Titterrell	Theatre Business Officer
Wills	Head of Production
Victoria Young	Deputy Head of Wigs, Hair & Make-up

Visitor Experience	
Chris Costa	Tour Manager
Carly Davies	Joint Visitor Experience Manager
Mark Ford	Security Manager
Lauren Holden	Tour Manager
Kate Hill	Assistant Front of House Volunteer Manager

Alexandra Joseph	Visitor Welcome Manager
Richard Latham	Head of Security
Rosie Lawton	Front of House Volunteer Manager
Pete Le May	Content & Collection Manager
Natasha Nardell	Head of Visitor Experience
Tony Peck	Visitor Welcome Manager
Ian Pettitt	Visitor Welcome Manager
Jenny Reeves	Front of House Volunteer Coordinator
Tasha Saxby	Front of House Volunteer Coordinator
Nicola Slaughter	Joint Visitor Experience Manager
Ewen Stratton	Visitor Welcome Manager
Milly Anderson, Angela Bain, Lawrence Bennie, Simon Bradshaw, Emma Bown, Vivienne Brown, Llyr Carvana, Natalia Clarke, Callum Coates, Mel Coghlan, Allie Croker, Maria Domenica Arcuri, Heather Everitt, Kaja Franck, Tim Frost, Susie Freeman, Janette Froud, Gerard Gilroy, Matthew Greenhough, Vanessa Hammick, Jon Kaneko-James, Thomas Jobson, Ffion Jones, Tracy Keeling, Tony Kirwood, Anthony Lewis, Jane Loftin, Rosanna Moore, Hannah Morley, Javier Perez Opi, David Pearce, Nicola Pollard, Jan Poole, Emmeline Prior, Dominic Riley, Mark Rowland, Joe Saunders, Jeremy Sheffer, Ruth Sillers, Joe Solomon, Steph Tickner, Michael Tilling, Alice Trickey, Janet Walker, Simon Webb, Emma Woodhouse	Tour Guides
Sylvie Brasier, Karen Hooper, Jenny Kiek, Annette Franklin, Ailis Garner, Edward Haines	Benjy Ogedegbe, Ben Vercesi
Visitor Welcome Team Members	
Juned Ahmed, Dave Bayes, Robert Bowker, Les Chave, Vincent Mabo	Security Team

Swan at Shakespeare's Globe	
Sandeep Atwal	Financial Controller
Clement Bernard	Restaurant Manager
Brian Fantoni	Executive Chef
Alice Gardner	Head of Bar
Jess Harris	Commercial Director
Sandra Kiauleviciute	Head of Outlets
Benoit Massonneau	Senior Operations Manager
Francisco Ramos	Back of House Operations Manager
Gabriele Sabonaite	Outlets Assistant Manager
Diccon Wright	Owner



This year's Globe stewards. Photo Pete Le May

As reported in last year's review, in January 2018 the Board of Trustees was delighted to welcome Margaret Casely-Hayford CBE as its new Chair, following the retirement of Lord Bichard, after a nine-year term.

A number of Trustees also retired this year, having served their allotted times or moved from the UK, including Lord Blair, Dame Rachel de Souza and joint Deputy Chair Emma

The Globe Trust
 Shakespeare's Globe is the vision of Sam Wanamaker CBE, 1919 – 1993
 HRH The Duke of Edinburgh Patron
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 Shakespeare's Globe

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Stenning. Deputy Chair Iraj Ispahani was reappointed for a final term of one year to support the induction of our new Chair.

Our independent US fundraising charity, Shakespeare Globe Centre USA, also saw Jo Weiss step down as Chair after a highly effective six years in the role. Ms Weiss was succeeded in October 2018 by current Board Director Daniel Rabinowitz.

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 Anne Rowley
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 Prof. Martin White
 Spencer Wigley
 Michael Willcox
 Alan Williams
 Annie Wolfe
 Michael York CBE
 Franco Zeffirelli

All current Trustees are also members of the Council

Cast & Creatives 2018

THE GLOBE ENSEMBLE

Hamlet

Horatio
Catrin Aaron
Claudius
James Garnon
Ghost / Gravedigger / Player
Colin Hurley
Laertes / Player
Bettrys Jones
Polonius / Priest
Richard Katz
Francisco / Player / Fortinbras
Jack Laskey
Guildenstern
Nadia Nadarajah
Rosencrantz
Pearce Quigley
Ophelia / Osrice
Shubham Saraf
Gertrude
Helen Schlesinger
Hamlet
Michelle Terry
Marcellus / Reynaldo / Player
Tanika Yearwood
Musical Director / Trumpet
Adrian Woodward
Percussion
Louise Anna Duggan
Trombone
Hilary Belsey
Trombone
Stephanie Dyer
Bass Trombone
Adam Crighton

As You Like It

Corin / Phoebe / Duke Senior's
Second Lord
Catrin Aaron
Audrey / Duke Senior's First Lord
James Garnon
Touchstone
Colin Hurley
Orlando
Bettrys Jones
Charles the Wrestler / Duke
Frederick's Second Lord / Silvius
Richard Katz
Rosalind
Jack Laskey
Celia
Nadia Nadarajah
Jaques
Pearce Quigley
Oliver / Duke Frederick's First Lord
Shubham Saraf
Duke Senior / Duke Frederick /
Sir Oliver Martext
Helen Schlesinger
Adam / William / Jaques de Boys
Michelle Terry

Le Beau / Amiens / Hymen
Tanika Yearwood

Musical Director / Percussion
Phil Hopkins
Percussion
Louise Anna Duggan
Guitars
Chris Green
Trombone / Bass Trombone
Richard Henry
Clarinet / Bass Clarinet / Saxophone
/ Flute
Dai Pritchard

Directors
Federay Holmes & Elle While
Designer
Ellan Parry
Composer
James Maloney
Choreographer
Siân Williams
Fight Director
Yarit Dor
Globe Associate – Text
Giles Block
Globe Associate – Movement
Glynn MacDonald
Globe Associate – Voice
Martin McKellan
Deputy Text Associate
Christine Schmidle
Costume Supervisor
Lorraine Ebdon-Price

TOURING COMPANY

The Merchant of Venice

Bassanio
Luke Brady
Old Gobbo / Duke / Lorenzo / Prince
of Arragon
Steffan Cennydd
Jessica / Prince of Morocco
Cynthia Emeagi
Shylock
Sarah Finigan
Gratiano
Colm Gormley
Antonio / Launcelot Gobbo
Russell Layton
Nerissa
Rhianna McGreevy
Portia
Jacqueline Phillips

The Taming of the Shrew

Lucentio
Luke Brady
Hortensio / Merchant
Steffan Cennydd
Baptista
Cynthia Emeagi
Bianca / Grumio
Sarah Finigan

Petruchio
Colm Gormley
Tranio
Russell Layton
Katherina
Rhianna McGreevy
Gremio / Vincentio
Jacqueline Phillips

Twelfth Night

Feste
Luke Brady
Viola
Steffan Cennydd
Olivia
Cynthia Emeagi
Sir Andrew Aguecheek
Sarah Finigan
Malvolio / Antonio
Colm Gormley
Sir Toby Belch
Russell Layton
Duke Orsino
Rhianna McGreevy
Maria / Sebastian
Jacqueline Phillips

Director
Brendan O'Hea
Designer
Andrew D Edwards
Composer
Bill Barclay
Choreographer
Siân Williams
Fight Director
Kevin McCurdy
Globe Associate – Text
Giles Block
Globe Associate – Movement
Glynn MacDonald
Voice
Sarah Case
Assistant Director
Isabel Marr
Deputy Text Associate
Christine Schmidle
Costume Supervisor
Laura Rushton

The Two Noble Kinsmen

Hippolyta
Moyo Akandé
Theseus
Jude Akuwudike
Jailer
Andy Cryer
First Queen / Doctor
Sue Devaney
Arcite
Bryan Dick
Pirithous
Matt Henry MBE
Second Queen
Melissa James

Jailer's Daughter
Francesca Mills
Third Queen
Kat Rose-Martin
Palamon
Paul Stocker
Emilia
Ellora Torchia
Wooer
Jon Trenchard
Schoolmaster
Jos Vantylar

Musical Director / Multiple
Instruments
Andy Moore
Guitar / Tenor Banjo
David Delarre
Double Bass
David Donnelly
Percussion / Violin
Doe Mehmet
Trombone
Abigail Newman

Director
Barrie Rutter OBE
Designer
Jessica Worrall
Composer
Eliza Carthy MBE
Choreographer
Ewan Wardrop
Fight Director
Kevin McCurdy
Globe Associate – Text
Giles Block
Globe Associate – Movement
Glynn MacDonald
Voice Coach
Sarah Case
Assistant Director
Chloe France
Deputy Text Associate
Christine Schmidle
Costume Supervisor
Anna Josephs

Nanjing

Writer / Performer
Jude Christian
Director
Elayce Ismail
Designer / Lighting Designer
Joshua Pharo
Producer
Laura Collier
Design Associate
Dan Saggars

Othello

Emilia
Sheila Atim
Bianca / Doge of Venice
Catherine Bailey

Brabantio / Montano
William Chubb
Roderigo
Steffan Donnelly
Othello
André Holland
Chorus
Micah Loubon
Chorus
Ira Mandela Siobhan
Cassio
Aaron Pierre
Iago
Mark Rylance
Chorus
Clemmie Sveaas
Lodovico
Badria Timimi
Desdemona
Jessica Warbeck

Band Leader / Cornett / Trumpet
Adrian Woodward
Percussion
Emma Arden
Percussion
Beth Higham-Edwards
Cornett / Trumpet
Darren Moore

Director & Composer
Claire van Kampen
Designer
Jonathan Fensom
Choreographer
Antonia Franceschi
Music Director
Bill Barclay
Fight Directors
Rachel Bown-Williams and Ruth
Cooper-Brown of Rc-Annie Ltd
Globe Associate – Text
Giles Block
Globe Associate – Movement
Glynn MacDonald
Globe Associate – Voice
Martin McKellan
Assistant Director
Cat Robey
Deputy Text Associate
Christine Schmidle
Costume Supervisor
Lorraine Ebdon-Price
Wigs, Hair & Make-up
Carole Hancock for HUM

Emilia

Lady Katherine Howard /
Desdemona / Muse / River Woman
Nadia Albina
Lady Mary Sidney / Margaret
Johnson / Eve / Muse
Anna Andresen

Lady Anne Clifford / Lord Collins /
Muse / Man at the Globe 2 /
River Woman
Shiloh Coke
Emilia 1
Leah Harvey
Countess of Kent / Mary / Muse /
Man at the Globe 1 / Simon Forman
Jenni Maitland
Emilia 3
Clare Perkins
Lord Henry Carey / Muse /
Judith / Priest
Carolyn Pickles
Emilia 2
Vinette Robinson
Lord Thomas Howard / Hester /
Lady Helena / Muse
Sophie Russell
Lady Cordelia / Muse / Flora
Sarah Seggari
Lady Margaret Clifford / Midwife /
Drunk Man 1 / Muse / Priest 2 /
River Woman
Sophie Stone
William Shakespeare/ Drunk Man 2
/ Valentine Simmes / River Woman
/ Muse
Charity Wakefield
Alphonso Lanier / Muse / River
Woman / Emilia in Othello
Amanda Wilkin

Musical Director / Shawms /
Recorders / Dulcians / Bagpipes
Emily Baines
Sackbut / Guitar
Elinor Chambers
Drums / Percussion
Calie Hough
Shawms / Recorders
Sarah Humphrys
Shawms / Recorders / Bagpipes /
Violin
Sharon Lindo

Writer
Morgan Lloyd Malcolm
Director
Nicole Charles
Designer
Joanna Scotcher
Composer
Bill Barclay
Choreographer
Anna Morrissey
Fight Directors
Rachel Bown-Williams and Ruth
Cooper-Brown of Rc-Annie Ltd
Physical Comedy Director
Joe Dieffenbacher
Globe Associate – Movement
Glynn MacDonald
Voice Coach
Tess Dignan

Assistant Director
Anna Holmfeld
Costume Supervisor
Lydia Crimp

Love's Labour's Lost

Katherine
Leaphia Darko
Dumaine / Sir Nathaniel
Tom Kanji
Boyet
Charlotte Mills
Berowne
Dharmesh Patel
King of Navarre / Holofernes
Paul Stocker
Don Armado
Jos Vantylar
Rosaline
Jade Williams
Princess of France
Kirsty Woodward
Costard
Played by members of the company

Musical Director / Cello / Voice
Laura Moody
Percussion
Joley Cragg
Harp
Louisa Duggan

Director
Nick Bagnall
Designer
Katie Sykes
Co-Composers
James Fortune, Laura Moody
Choreographer
Wayne Parsons
Fight Director
Kevin McCurdy
Globe Associate – Text
Giles Block
Globe Associate – Movement
Glynn MacDonald
Globe Associate – Voice
Martin McKellan
Assistant Director
Chris Tomlinson
Deputy Text Associate
Christine Schmidle
Costume Supervisor
Sydney Florence
Candle Consultant
Paul Russell

Sonnet Sunday

Director
Federay Holmes
Composer & Music Director
Tayo Akinbode
Community Concert Directors
Athena Stevens, Craig Ritchie,
Emma Gersch, Darren Raymond

Globe Sonnet Ensemble
Nadia Albina, Jessica Baglow,
Omar Baroud, Scott Brooksbank,
Oliver Chris, Saffron Coomber,
Josh Fish, Peter Hamilton Dyer,
Leah Harvey, Paul Jenkins, Richard
Katz, Emma King, Rosalind Lailey,
Jimena Larraguivel, Sue MacLaine,
Natasha Magigi, Nadia Nadarajah,
Enyi Okoronkwo, Marianne Oldham,
Ellie Piercy, Helen Schlesinger,
Sarah Seggari, Kudzai Sitima, Jethro
Skinner, Tok Stephen, Lucie Sword,
Michelle Terry, Ben Thompson, Anita
Joy Uwajeh, Linden Walcott-Burton,
Tanika Yearwood, Kit Young

Eyam

Mr Thomas Stanley
Annette Badland
Elizabeth Hancock / Elizabeth Sheldon
Zora Bishop
Philip Sheldon / John Wilson
Adrian Bower
Katherine Mompesson
Priyanga Burford
Rev. Shoreland Adams / John Hancock
John Paul Connolly
Rev. William Mompesson
Sam Crane
Elizabeth Syddall / Mary Talbot
Becci Gemmell
John Syddall
Will Keen
Emmott Syddall
Norah Lopez-Holden
Edward Cooper / Rowland Torre
Luke MacGregor
Francis Bockinge / George Viccars
Jordan Metcalfe
Unwin
Oliver Ryan
Mary Cooper
Sirine Saba
Marshall Howe
Howard Ward
Harriet Stubbs
Rose Wardlaw

Musical Director / Voice / Percussion
Jeremy Avis
Voice / Percussion
Rebecca Askew
Writer
Matt Hartley

Director
Adele Thomas
Designer
Hannah Clark
Composer
Orlando Gough
Choreographer
Emma Woods

Globe Associate – Movement
Glynn MacDonald
Voice Coach
Sarah Case
Assistant Director
Hila Ben-Ari
Fight Director
Kevin McCurdy
Dialect Coach
Salvatore Sorce
Costume Supervisor
Laura Rushton

Macbeth

Lennox
Catrin Aaron
Banquo
Philip Cumbus
Ross
Marc Elliott
Duncan / Porter
Joseph Marcell
Macduff
Anna-Maria Nabirye
Macbeth
Paul Ready
Lady Macduff / Fleance / Gentlewoman
Kirsty Rider
Lady Macbeth
Michelle Terry
Donalbain / Son of Macduff
Philippine Velge
Malcolm
Kit Young
Musical Director / Singer / Percussion
Laura Moody
Singer / Percussion
Natasha Lohan
Singer / Percussion
Héloïse Werner

Director
Robert Hastie
Designer
Peter McKintosh
Composer
Laura Moody
Fight Directors
Rachel Bown-Williams and Ruth Cooper-Brown of Rc-Annie Ltd
Globe Associate – Text
Giles Block
Globe Associate – Movement
Glynn MacDonald
Globe Associate – Voice
Martin McKellan
Assistant Director
Isabel Marr
Costume Supervisor
Laura Rushton
Candle Consultant
Paul Russell

Raleigh: The Treason Trial

Coke
Nathalie Armin
Raleigh
Simon Paisley Day
Heale
Fiona Hampton
Popham
Pooky Quesnel
Cecil
Simon Startin
Howard
Tim Steed
Dyer
Jay Varsani
Clerk
Amanda Wright

Compiled, Edited, Dramatised & Directed by
Oliver Chris
Designer
Jessica Worrall
Globe Associate – Movement
Glynn MacDonald
Voice
Tess Dignan
Assistant Director
Martin Leonard
Costume Supervisor / Wardrobe Assistant
Rosie Hodge

Doctor Faustus

Valdes / Martino / Carter
Sarah Amankwah
Scholar 2 / Beelzebub / Horse-Courser / Duke of Saxony
Lily Bevan
Doctor Faustus
Jocelyn Jee Esien
Cornelius / Scholar 1 / Robin / Frederick
John Leader
Good Angel / Dick / Benvolio
Louis Maskell
Mephistopheles
Pauline McLynn
Evil Angel / Hostess / Duchess of Vanholt / Helen of Troy
Lucie Sword
Wagner / Old Woman
Mandi Symonds
Lucifer / Pope / Emperor / Duke of Vanholt
Jay Villiers

Musical Director / Percussion
Phil Hopkins
Bass
Joseph Roberts
Guitars
Rob Updegraff
Trumpet / Recorders
Adrian Woodward

Director
Paulette Randall
Designer
Libby Watson
Composer
Joseph Roberts
Dramaturg
Jude Christian
Choreographer
Paradigmz
Associate Choreographer for Doctor Faustus
Jackie Guy
Fight Directors
Rachel Bown-Williams and Ruth Cooper-Brown of Rc-Annie Ltd
Globe Associate – Movement
Glynn MacDonald
Globe Associate – Voice
Martin McKellan
Deputy Text Associate
Christine Schmidle
Assistant Director
Grace Joseph
Costume Supervisor
Lorraine Ebdon-Price
Assistant Costume Supervisor
Janet Spriggs
Magic Consultant
Peter Clifford

Dark Night of the Soul

Players
Lily Bevan
Lisa Hammond
Wendy Kweh
Louis Maskell
Pauline McLynn
Rachael Spence
Athena Stevens
Lucie Sword
Mandi Symonds
Alistair Toovey
Jay Villiers
Amanda Wilkin
Writers
Lily Bevan
Lisa Hammond & Rachael Spence
Katie Hims
Athena Stevens
Amanda Wilkin
Director
Jude Christian
Globe Associate – Movement
Glynn MacDonald
Assistant Director
Grace Joseph
Costume Supervisors
Megan Cassidy, Felicity Langthorne

Edward II
Mortimer Senior / Earl of Arundel / Abbot
Annette Badland

Archbishop of Canterbury / Spenser Senior
Richard Bremmer
Earl of Lancaster / Earl of Leicester
Richard Cant
Earl of Kent
Polly Frame
Mortimer Junior
Jonathan Livingstone
Earl of Warwick / Sir John of Hainault
Sanchia McCormack
Bishop of Coventry / Spenser Junior / Prince Edward
Colin Ryan
King Edward II
Tom Stuart
Gaveston / Lightborn
Beru Tessema
Queen Isabella
Katie West

Musical Director / Percussion / Dulcimer
Rob Millett
Contra Alto Clarinet / Recorder
Sarah Homer
Cello / Kora
Tunde Jegede
Flutes / Bagpipes / Nyatiti
Paul Johnson

Director
Nick Bagnall
Designer
Jessica Worrall
Composer
Bill Barclay
Movement Director
Wayne Parsons
Fight Director
Kevin McCurdy
Globe Associate – Text
Giles Block
Globe Associate – Movement
Glynn MacDonald
Head of Voice
Tess Dignan
Voice
Sarah Case
Deputy Text Associate
Christine Schmidle
Assistant Director
George Nichols
Costume Supervisor
Anna Josephs
Music Instrument Consultant
Matt Samolis

Richard II

King Richard II
Adjoa Andoh
Green / Percy / Groom / Queen's Attendant
Nicholle Cherrie

John of Gaunt
Dona Croll
Aumerle
Ayesha Dharker
Bagot / Ross / Exton / Gardener's Help
Lourdes Faberes
Queen
Leila Farzad
Duke of York
Shobna Gulati
Duchess of Gloucester / Bushy / Willoughby / Gardener
Sarah Lam
Bolingbroke
Sarah Niles
Mowbray / Northumberland
Indra Ové
Musical Director / Flute / Bassoon
Lois Au
Percussion
Rosie Bergonzi
Vocals / Shruti Box / Percussion
Sarah Sayeed
Percussion
Elaine So

Director
Adjoa Andoh
Costume Supervisor
Rianna Azoro
Globe Associate – Text
Giles Block
Assistant Designer
Ella Callow
Movement & Fight Director
Yarit Dor
Specialist Media Consultant
Juanne Fuller
Voice
Hazel Holder
Music Supervisor
Midori Jaeger
Historical Advisor
Delia Jarrett-Macauley
Composer
Dominique Le Gendre
Director
Lynette Linton
Globe Associate – Movement & Alexander Technique
Glynn MacDonald
Candle Consultant
Prema Mehta
Production Photographer
Ingrid Pollard
Deputy Text Associate
Christine Schmidle
Designer
Rajha Shakiry
Assistant Director
Monique Touko
Text Workshops
Simon Trinder

After Edward

Errol
Seyi Andes-Pelumi
Gertrude Stein
Annette Badland
Errol
Brian Bartle
Archbishop of Canterbury / Leather Man
Richard Bremmer
Quentin Crisp
Richard Cant
Harvey Milk
Polly Frame
Edward Alleyn
Jonathan Livingstone
Margaret Thatcher
Sanchia McCormack
Cowboy
Colin Ryan
Edward
Tom Stuart
Gaveston
Beru Tessema
Dorothy Gale / Maria Von Trapp
Katie West
Musical Director / Cello / Singer
Laura Moody
Keyboard Instruments / Double Bass / Percussion
Fred Thomas

Writer
Tom Stuart
Director
Brendan O'Hea
Designer
Jessica Worrall
Composer
Laura Moody
Choreographer
Siân Williams
Globe Associate – Movement
Glynn MacDonald
Voice
Sarah Case
Dialect
Jan Haydn Rowles
Assistant Director
George Nichols
Costume Supervisor
Anna Josephs
Candle Consultant
Paul Russell



The Winter's Tale (Will Keen as Leontes) Photo Marc Brenner



Shakespeare Within the Abbey (Photo Marc Brenner)



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