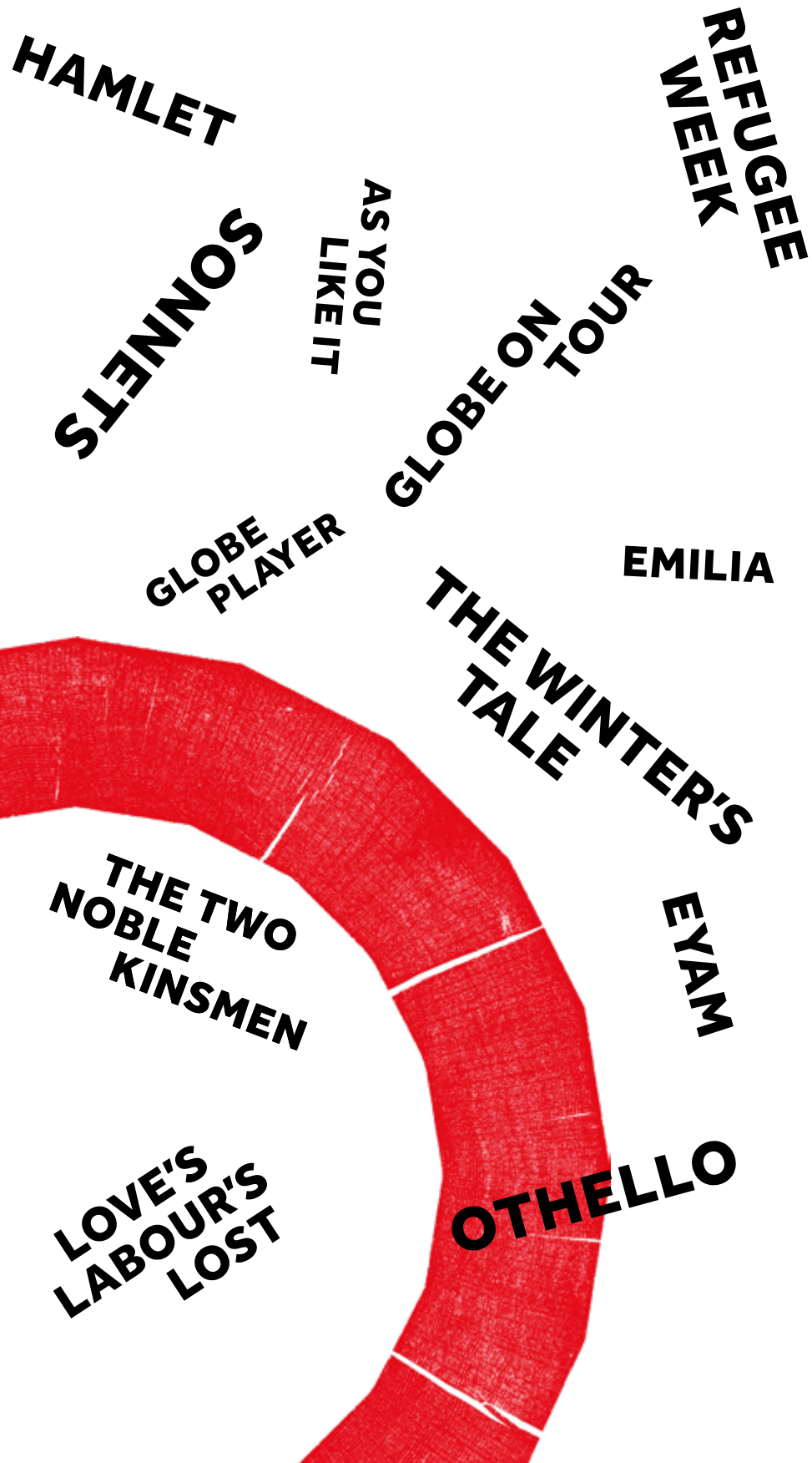


HAMLET





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WELCOME.



Dear all,

A huge, huge welcome to Shakespeare's Globe
and to the start of our 2018 Summer Season. What
better way to kick off than with the words 'Who's
There?' from our opening play, *Hamlet*, followed
by *As You Like It*: two plays that we know were
written specifically for the unique architectural
playing conditions of the wooden 'O'. Where else can you say and hear
the words 'this distracted Globe' or 'All the world's a stage' and not be
immediately aware of the theatre in which you are sitting... or standing?
Where else can Hamlet say 'now I am alone' and see the whites of the
eyes of the 1,500 people that accompany him in that moment?

There are, of course, as many understandings and interpretations
of Shakespeare as there are people and if Shakespeare is one of our
greatest playwrights, wrestling with the human condition in all its
guises, then it must also be true that Shakespeare is for all. The plays
are as eclectic, complex, simple, joyous, painful, elitist, irreverent,
perfectly imperfect and as profoundly human as the human beings
who present them and the human beings who watch them.

The audience was then – and still is today – another character in the
play. Without you, who does Hamlet talk to? Without you, who does
Rosalind 'conjure'? The plays need you, the characters need you, the
actors need you, the story needs you. Without you, we don't have a play.

And those plays in this theatre are a happening, a present moment
experience, an ultra-live dialogue between player and spectator, in this
single moment, standing and sitting next to people we may have never
met before, whatever the weather, with visiting pigeons, and some
helicopters hovering over our heads – all characters in this 'distracted
Globe' to be acknowledged and embraced as we collectively share in
the telling, and embark on the mythic and timeless journey of these
incredible stories.

As Hamlet says: come, let's go together.

Michelle
Terry

MICHELLE TERRY
Artistic Director

THE GLOBE ENSEMBLE

Horatio

Catrin Aaron

Claudius

James Garnon

Ghost / Gravedigger / Player

Colin Hurley

Laertes / Player

Betrys Jones

Polonius / Priest

Richard Katz

Francisco / Player / Fortinbras

Jack Laskey

Guilденstern

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 Crichton

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

Assistant to the Designer

Verity Johnson

Assistants to the Fight Director

Robert Myles, Enric Ortuño

Assistant Costume Supervisor

Hannah Trickett

Interpreters and Translation

Sophie Allen, Susan Booth, Linda Bruce,

Kate Furby, Taz Hockaday, Alim Jadavji,

Sue MacLaine, Alison Pottinger, Kathy Yeoman

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Wills

Stage Manager

Rob Walker

Deputy Stage Manager

Mary O'Hanlon

Assistant Stage Manager

Debs Machin

Head of Wardrobe

Megan Cassidy

Deputy Head of Wardrobe

Emma Seychell

Wardrobe Deputy

Rosie Hodge

Wardrobe Assistants (In-Room)

Daisy Banks, Felicity Langthorne, Sabia Smith

Wardrobe Assistants

Hannah Boggiano, Sally Scott

Head of Wigs, Hair & Make-up

Pam Humpage

Deputy Head of Wigs, Hair & Make-up

Hayley Thompson

Deputy Head of Wigs, Hair & Make-up

(maternity cover)

Victoria Young

Wigs, Hair & Make-up Deputy

Sophie Jones

Wigs, Hair & Make-up Assistant (In-Room)

Rachel Lidster

Wigs, Hair & Make-up Assistant

Lucy Moore

Props Manager

Katy Brooks

Props Deputy

Rosheen McNamee

Deputy Heads of Stage

Dario Fusco, Paul Golynia

Tiring House

Harry Booth, Niall Mulcahy

Venue Technicians

Gemma Hayter, Assad Jan

Prop Makers

Claire Esnault, Emma Hughes,

Penny Spedding

Additional Costume Makers

Helen Dyer-Greeves, Jane Grimshaw,

Aislinn Luton, Hannah Williams

Breaking Down

Gabrielle Firth

Millinery

Claire Strickland

Researchers

Dr Farah Karim-Cooper, Dr Will Tosh,

Jennifer Edwards, Nina Romancikova,

Tim Griggs, Humayra Yasmin

THANKS

To the guides for their support and understanding whilst the ensemble were rehearsing on the stage.

All costumes for this production were made by the Shakespeare's Globe wardrobe department.



HAMLET COMPANY

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Michelle Terry

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Lotte Buchan

Senior Producer

Tamsin Mehta

General Manager

Jo Hawkes

Producer

Matilda James

Consultant Executive Producer

Laura Collier

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Bill Barclay

Head of Casting

Karishma Balani

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Jessica Lusk

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James Maloney

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Charlie Titterrell

Touring & Events Manager

Helena Miscioscia

Assistant to Artistic Director

Monica Bakir

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Touring & Events Coordinator

Pippa Davis

Theatre Assistant

Sharni Lockwood

Theatre Apprentice

Ria-Renee Wallace

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Wills

Company Manager

Marion Marrs

Production Operations Manager

Harry Niland

Head of Stage

Bryan Paterson

Deputy Head of Production

Fay Powell-Thomas

Deputy Company Manager

Kristy Bloxham

Senior Production Coordinator

Lottie Newth

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Head of Film Distribution

Chui-Yee Cheung

Film & Digital Distribution Officer

Andrei Manta

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Carly Davies

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Opi, Tanya Page, Ian Pettitt, Verna Tucker,

David Wright

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Justin Giles

Deputy Box Office Managers

Rachael Dodd, Matthew Hodson

Box Office Supervisors

Peter Bradshaw, Phil Dunning

Programme Editor

Nicholas Robins

Programme Assistant

Phoebe Coleman

Programme Design

Hannah Yates

Print

Spellman Walker

SYNOPSIS

Hamlet's Father, the King, has died. His mother, Gertrude, has recently married his Uncle Claudius. Claudius is now King of Denmark.

On watch at the castle of Elsinore, Marcellus and Barnardo wish to prove to Hamlet's friend Horatio that they have seen the ghost of the dead King, Old Hamlet. When the ghost appears to Horatio, he decides they must tell Hamlet.

They find Hamlet at a court ceremony in which Claudius celebrates his marriage to Gertrude and also promises to deal with Young Fortinbras, Prince of Norway who is threatening Denmark. Both the King and Queen attempt to persuade Hamlet to be less consumed by grief for his Father.

When everyone has left, Horatio urges Hamlet to visit the watch. There, Hamlet meets the ghost of his Father, who reveals that he walks because he was murdered by his brother Claudius. Hamlet warns Horatio and the others not to speak of what has happened.

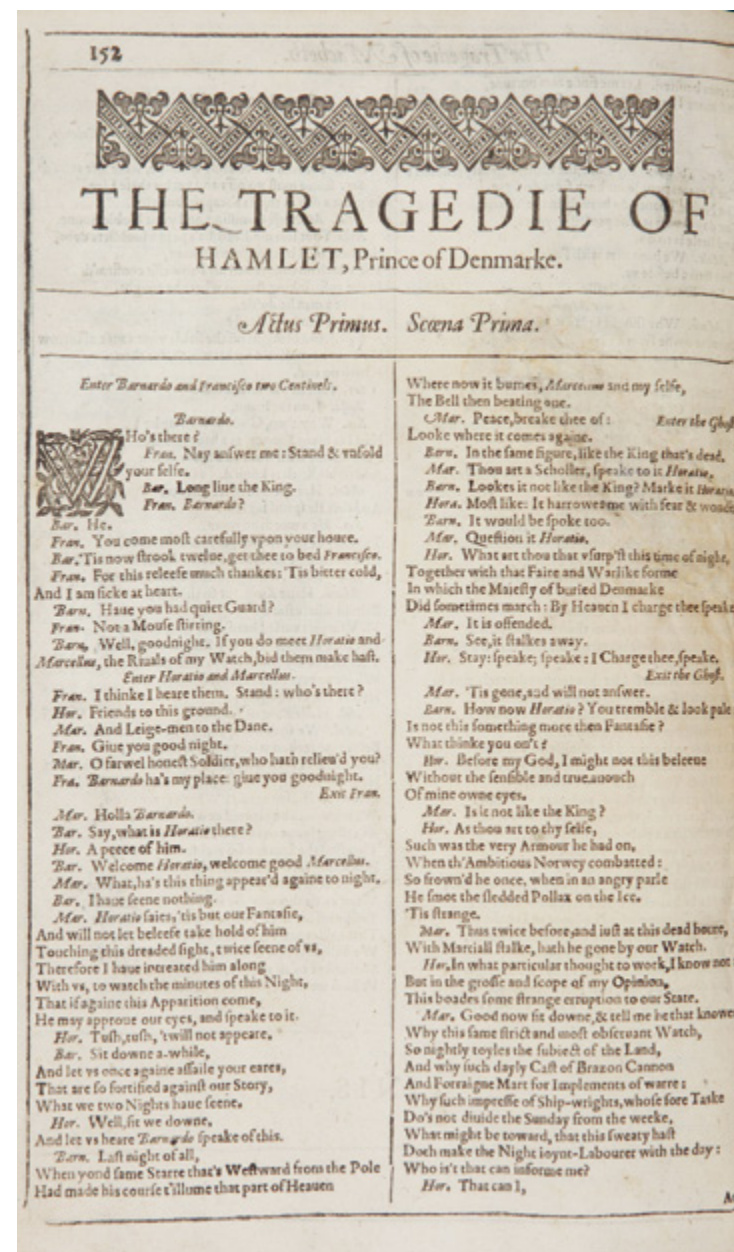
Polonius bids farewell to his son Laertes and warns his daughter Ophelia against Hamlet's courtship. Later, she tells Polonius of Hamlet's disturbing behaviour towards her. Polonius reports to the King and Queen that rejected love is the cause of Hamlet's madness. Hamlet's fellow students Rosencrantz and Guildenstern arrive, invited by the King to find out what is wrong. Polonius arranges for Ophelia to meet Hamlet where he and Claudius can secretly observe them. Hamlet and Ophelia argue, and Hamlet, having become suspicious about being observed, tells her she should go to a nunnery. Claudius is convinced that love is not the cause of Hamlet's behaviour, and decides to send him abroad.

Meanwhile, travelling players have arrived, and Hamlet asks them to perform 'The Murder of Gonzago' before the King, so that he and Horatio can observe Claudius' reaction. The play begins and before it is half-done, Claudius suddenly leaves. Gertrude asks to see Hamlet, and Polonius decides to hide in her room to hear them talk.

Hamlet visits his Mother, and hearing an intruder, strikes him fatally through a curtain. He finds it is Polonius. He argues fiercely with Gertrude. The ghost appears, urging Hamlet to leave his mother to the judgement of Heaven, and reminding him of revenge. Claudius instructs Rosencrantz and Guildenstern to take Hamlet immediately to England.

Ophelia descends into madness. Laertes returns with popular support, blaming Claudius for his father's death, and is shocked when he sees Ophelia. Claudius persuades him that Hamlet is to blame. Claudius is surprised to hear that Hamlet is returned to Denmark, and plots with Laertes to kill him. They arrange a duel in which Laertes' sword will be poisoned. Claudius will also poison a drink, which he will offer Hamlet. Gertrude arrives with the news that Ophelia has drowned.

Now returned to Elsinore, Hamlet meets Horatio. On the way to court, they pass through a graveyard where a man is preparing a grave. When the funeral party arrive, they realise that the



The title page of *Hamlet* from the 'Munro' First Folio, on loan to Shakespeare's Globe. Photo Pete Le May

grave is for Ophelia. Hamlet fights with Laertes and declares his love for Ophelia. Later, Hamlet tells Horatio how the trip to England was Claudius' plot against his life, and how he managed to escape.

Osric finds the pair, and invites Hamlet to take part in a fencing match with Laertes. Hamlet accepts the challenge. With Hamlet in the lead, Gertrude toasts him, and drinks from the poisoned cup. Laertes wounds Hamlet with the poisoned rapier, and is then wounded with it by Hamlet. Before he dies, Laertes blames Claudius, and Hamlet kills the King. Now close to death, Hamlet passes the Danish succession to Fortinbras.

Synopsis adapted from *Shakespeare's Words* by David Crystal & Ben Crystal, Penguin, 2002. shakespeareswords.com

Bringing *Hamlet* Home.

Playing *Hamlet* at the Globe can shed a special light on both the play and the theatre, writes Farah Karim-Cooper.

Hamlet was performed at the first Globe between 1600 and 1601. It would have been played during the summer alongside a fairly large repertory of plays staged by Shakespeare's company, the Lord Chamberlain's Men. The Globe's capacities as a theatre had been tested the year before when it opened with plays like *Julius Caesar* (with its storms and cosmic events requiring special effects), *Henry V* (a play which consciously asks the audience to imagine they see horses and countless soldiers before them) and *As You Like It* (that challenges its urban audience to see the theatre sometimes as an expansive forest, sometimes as an oppressive court, but always as a playful, elastic space). *Hamlet*, with its urgency, its melancholy, its meditations on being, on death and on human nature, is, of course, eminently transportable – it can be played anywhere. But when it comes home to the Globe, the words and action help to illuminate the architectural and elemental conditions of the theatre space.

The Elizabethan theatres – with their invocations of little worlds, the painted scenic cosmos as the backdrop, the actors' bodily technologies (their skills, gestures, voices), the playwright's language and the audience's participation – construct an imaginative encounter that knows no limits.

The opening contains an exchange that in addition to posing a philosophical concern of the play – 'Who's there?' – conveys a sense of urgency, with its anxious picture of midnight, an hour inestimably dark during the early modern period. The play would have been performed, however, in the glaring light of midday, at some point during the summer under the sun or a grey sky. The stage, its actors, effects, costumes and properties made half of the meaning; the audience was compelled to bring the other half through their cognitive engagement, creating a theatrical experience that distinguishes the theatres of Shakespeare's time from those of our own. The first few moments of the play make this point abundantly clear:

BARNARDO	Who's there?
FRANCISCO	Nay, answer me. Stand and unfold yourself.
BARNARDO	Long live the King.
FRANCISCO	Barnardo?
BARNARDO	He.
FRANCISCO	You come most carefully upon your hour.

The short lines, the fear behind them demonstrate how Shakespeare's language is suited to the playing conditions that make illusion (in this case the illusion of darkness) something to be performed. It is, therefore, significant that *Hamlet* is concerned with, among many other things, illusion versus reality, something Elizabethan theatres teased audiences into considering. The prince consistently and obsessively challenges himself to see the difference between the two. The discrepancies between surface appearance and truth, performance and sincerity, corruption and morality, speak to the fears that Hamlet expresses in his condemnation of the cultivated performance of social rituals such as grief:



'This majestic roof fretted with golden fire': the Globe heavens.
Photo Pete Le May

Seems, Madam? Nay it is, I know not 'seems'.
'Tis not alone my inky cloak, [good] mother,
Nor customary suits of solemn black,
Nor windy suspiration of forc'd breath,
No, nor the fruitful river in the eye,
Nor the dejected havior of the visage,
Together with all forms, moods [shapes] of grief,
That can [denote] me truly. These indeed seem,
For they are actions that a man might play,
But I have that within which passeth show,
These but the trappings and the suits of woe.

Hamlet's grief at his father's death is real. He wears black not because it is a custom to do so, but because he feels the pain of loss. This speech, then, may sound like a critique of theatrical performance, but it is not. Performance is an important medium to Hamlet but it is a medium that is abused by power structures and this is what angers him and drives him to distraction. But it also explains his joy at meeting the players who later come to Elsinore to entertain the court. Playing, performing, moving an audience is something powerful for Hamlet; he marvels that 'in a fiction, in a dream of passion', the player 'could force his soul so to his own conceit' and bring tears to his eyes, speak with a 'broken voice', and 'all for nothing'. Playing or 'passionating' (a word for acting in this period) is central to the play, which, when performed in the Globe, heightens our awareness of this. When actors have extraordinary words and the tumultuous emotions beneath them, little else is needed.



Looking down from the Globe heavens to the stage trapdoor, which gives entry to the grave, hell or the underworld. Photo Pete Le May

The language of this play makes its audience account for its experience of being in the Globe Theatre. It also weaves together the theatre architecture with the architecture of Hamlet's mind. For example, in Act II, scene 2, when Hamlet is accosted by his 'friends' from university, he reflects upon his melancholy:

I have of late, but wherefore I know not, lost all my mirth... it goes so heavily with my disposition that this goodly frame the earth seems to me a sterile promontory, this most excellent canopy the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire, why it appeareth nothing to me but a foul and pestilent congregation of vapours.

In addition to this speech being a reflection on Hamlet's mental health and the relationship between the mind and the elements, the Globe Theatre is gently referenced here. Shakespeare reminds his audience that the theatre architecture is designed to gesture toward a panoramic of the entire world, with its heavens, earth and hell as appropriate reference points for symbolic as well as practical reasons. On a sunny or a cloudy daylit afternoon, the sky would not have been fretted with golden fire, of course, but the 'canopy' above the stage, also called 'the heavens' would have been painted to resemble an evening sky, perhaps with golden stars and cosmic bodies or the signs of the zodiac. Unquestionably, Hamlet dissociates his mental state from the beauty of the night sky but in doing so he calls attention to the theatre itself, suggesting its vital role in framing the play and making meaning for the audience.

The geography of the Globe Theatre – its heavens, earth, hell or underworld – is put to use in this play, whether it is evident when the Ghost insists Horatio and the Watch 'swear' (the actor is probably under the stage at this point – after all, Hamlet refers to him as 'mole'), or when the trapdoor on the stage serves temporarily as a grave. No doubt, *Hamlet* can be performed anywhere, but the play's diverse meanings and its attachment to theatricality crystallize when performed in its wooden home.

Farah Karim-Cooper is Head of Higher Education & Research at Shakespeare's Globe.

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Photo Pete Le May



Ensemble Voices.

Members of the Globe Ensemble discuss rehearsing *Hamlet* with *As You Like It* and approaching the plays, like Shakespeare's company, as though for the first time.

Drawings by Ellan Parry.

ELLE WHILE, DIRECTOR

We had to hold our nerve leading up to rehearsals. The director and designer usually have an in-depth process to decide on the design and world of the play before starting on the first day with the acting company. We wanted to start from a place where we were responding collectively to the plays, each other and the Globe. It has been thrilling to see what a collection of minds can discover. We have developed an understanding and openness with one another, so that we are receptive to all offers, and the worlds of the plays have evolved out of our interaction with each other and the texts. The task has then been to develop the threads that tie our ideas together.

In deciding when to rehearse which play throughout the ten weeks, we were keen to allow the plays to influence one another and began by switching fairly regularly between both plays. We then felt the need to dig further into each play and allow the actors to spend a sustained time inhabiting their character. As a by-product of this we have found the resting time on each play formative – it feels like every time we return to a play the roots have grown deeper while we were away.

We have run an open rehearsal room so members of the Globe staff and the public have been in the room throughout rehearsals. It was something we felt strongly about from early conversations regarding the process. How do we lessen the shock transition from a sealed rehearsal room to the Globe stage with 1,500 people watching? How do we build the ensemble's confidence to truly respond to whatever is thrown their way? The presence of people we don't know in the rehearsal room has added another level of fear and vulnerability, which has been challenging. But it has also been a joy to witness, so immediately, the correlation between embracing vulnerability and engaging in the absolute truth of the moment. The convention of the fourth wall (imagining the audience aren't there) is predominant in our current theatre culture, so it is brilliant for the actors to start revelling in the unexpected nature of inviting people into their characters' thoughts and questions.





JACK LASKEY, ACTOR

The Globe is the most inclusive theatre I've had the privilege to work in – it's a space that changes day to day with the weather; that wears its history on its sleeve, where everything and everyone has a vital part to play in the story. The Globe Ensemble have built these two productions with this inclusive spirit as our guiding light. The choice to open our rehearsal room to staff and students working at the Globe has exposed us and our vulnerability, as we've searched for pathways through these two extraordinary plays – we carry the strength of that experience with us. Like Shakespeare's company, we've chosen to use some of our own clothes to perform in, as well as costumes from previous Globe productions: we carry that history with us. We've also chosen to not settle on ways of delivering our text but to keep on exploring what these words mean to us and to the audience we share them with each day: we carry this spirit of never ending playful enquiry with us. I'm relishing being able to share this inclusive journey with more and more people throughout the summer.

ELLAN PARRY, DESIGNER

I've always felt that designing costumes for actors I don't know is a bit like trying to buy birthday presents for strangers, so I generally try to keep the design process as collaborative and as dialogic as I can, even in a more standardised process, and I love it when actors are interested in engaging with the design world. My heart sinks a little when an actor says 'I don't care what you put me in'. What we choose – or don't choose – to wear and own and carry with us can say so much about who we are, where we've come from, and who we want to be – some of the most fundamental questions that theatre asks of us. To be invited into a process where all these decisions are made during rehearsals has been truly inspirational. The main challenge

from my point of view has been to tie it all together so that everyone's brilliant ideas and contributions can somehow work as a whole, whilst embracing the frictions and contradictions. It's an intricate tapestry we're creating, and if you tug a thread in one place, it starts to unravel somewhere else.

Whilst the two plays aren't strictly set in the Elizabethan period, we've definitely drawn on the practices of Early Modern theatre in our design choices. Elizabethan theatre companies embraced a kind of playful and expedient anachronistic eclecticism in their visual worlds. Within a single play, audiences would have seen a cheerful mash-up of objects and clothing recycled from earlier productions, made or acquired specifically for a character or scene, the second-hand finery of aristocrats alongside the actors' own clothes – contemporary, historical and fantastical costumes and props meeting and mingling on the same stage. One striking feature of Elizabethan theatre would have been the sight of people onstage – alongside the kings and queens and gods and heroes – who looked and dressed just like the people in the audience. This was something that seemed especially important for us to embrace here in this space where the relationship between actor and spectator is so intimate and immediate. Raiding the Globe's extensive store, a number of posh and not so posh charity shops, and even our actors' own wardrobes, has allowed us to create a visual world which I hope feels perhaps more owned and inhabited than designed, a world haunted by memories of past productions (Jack dressed in the doublet worn by *his* Rosalind when he played Orlando in 2009) and of loved ones (Shubham's mother's dress re-made in white). And of course, a few specially made treats, to join the costumes hanging in the store, and haunt the next ensemble.





SIÂN WILLIAMS, CHOREOGRAPHER

One of the benefits of working as an ensemble is the collective invention. We want to create a deer for a scene in *As You Like It*. Ellan, our designer, provides us with interesting and unexpected materials. James, our composer, improvises on keyboard and percussion and we pitch in ideas for the physical events in that scene. The actors give it a go and we see the potential and poignancy of a 'puppet deer'. Katy, our props maker, attends a second session and helps refine the design. This kind of collaboration allows the ensemble to share an understanding of the source of an idea. Sometimes it is chaotic but it is always worth the effort.

The Globe relies on truly responsive performances in order for the story to reverberate around the space. A fundamental sense of human engagement is at the core of what we want to achieve with each other and every single audience member.

NADIA NADARAJAH, ACTOR

During the first week of rehearsals, the exercises were a real eye-opener to me. Some of the exercises focused solely on iambic pentameter, which was a huge challenge for me as a Deaf person who uses BSL (British Sign Language). I couldn't participate, but it did make me consider how, or if, there might be a possible BSL equivalent. BSL is an entirely different language from English. It has its own syntax and grammar. The translation process happened in small groups – usually with me, another character, the director, and two interpreters. The interpreters were there to interpret conversations between BSL and English.

The translation process was extremely challenging because Shakespearean language cannot be translated literally. We had to discuss the meaning and intent of each line before we could decide on a sign equivalent. In an ideal world, we would have had a consultant there who was an expert in Shakespeare and BSL to support this process. However, as a team, we managed to find our language

YARIT DOR, FIGHT DIRECTOR

An ensemble process is essential at the Globe because the space invites a sense of playfulness, impulsiveness and generosity. The interaction, dialogue and energy between the audience, the performers and the space are magical – more so than any other theatre space in London. The ensemble work fosters this sense of playfulness and responsiveness by removing the regimented creative

hierarchy and dependency. When we were creating fights, it has been a joy to converse, explore, listen and offer as well as support and choreograph.

Being a part of the Globe Ensemble process has given me insights into these plays which I've never expected and has shed light on scenes with violent or intimate content. To be in the room when a sudden realisation happens or a creative thought pops into someone's mind, meant everything to me.

The sense of human rawness, truth and readiness is at the heart of Shakespeare and to be able to share that in the open rehearsals is wonderful. I do hope other theatres will follow this and open their doors to current and future theatre practitioners and students.

HELEN SCHLESINGER, ACTOR

We have played a lot of games: games that connect us as players and connect us to the plays – and to the audience: the whole room is involved. For example, while rehearsing the closet scene, people watching would call out a word that Hamlet or Gertrude used, and Michelle or I would substitute a new word in the line – our own word – then go back to the text. I watched a game played between the gravedigger and Hamlet; when they had a question in the text, they asked each other a real question, either as the character or the actors. The games have helped relationships come alive, deepen, become more specific, whether with the text or with each other – and helped strengthen our relationship with the audience. There is less control, less finessing, less fixing of choices, perhaps less 'interpretation'. But I think the aim is for the play to come alive between the actors and the audience.

I played Hamlet on tour in my twenties. I used to feel like an imposter at the beginning of the play, a female invader of a male icon. Now I wonder whether that's not part of what it's like to be Hamlet after the coronation of his uncle – dispossessed, unwanted; an intruder. Now I'm his mother. I wish Gertrude was a better mother, but then I think Gertrude would like to be a better mother. With age comes a tempered sense of reality and the possibilities of life. The perspectives of the characters are so singular, so delineated – I really hope we will be in a dialogue with the audience about them, just as we are onstage between ourselves.

MICHELLE TERRY, ACTOR

We've very much been led by the text when it came to making decisions about the settings for the plays. We looked at what the plays tell us about place, time, relationships, status, etc.. And often we have found ourselves asking what they would have done in the original process.

Our go-to question really has been: how would they have done it? That is the extraordinary gift of rehearsing these plays for the architectural playing conditions for which they were written. A lot of the conventional questions about design, etc. are answered for us. Thinking about costume or clothing, I love the idea of embracing the original process idea that each actor would have worn something of their own and the rest comes from what was available in their trunk or store. The Globe has a store of 21 years' worth of amazing costumes, so it has been so exciting recycling and up-cycling some of those.

All being in the room together all of the time helps with building a sense of ensemble, as does the eleven to five working day. It's a really intense amount of time in which we train together and get to know each other through doing the work and the exercises around the text. And the occasional game of four square helps.

When we rehearsed, there was an even split between the two plays. My roles across *Hamlet* and *As You Like It* do not relate to each other in any obvious way but there is something of the clown and the fool in *Hamlet* and William.

The open rehearsal room is something that continues to be a very vulnerable place to be and I realise how much I have relied on hiding away from everyone in rehearsals – but the Globe theatre is such a public space that it feels important that we exercise that muscle as quickly as we can. The open door policy feels essential.

Working as part of the ensemble has affirmed my belief that there are as many interpretations of these plays as there are people to perform them and people to watch and hear them. The ensemble approach is important in a theatre like the Globe, since it again goes back to the model of the original company. The egalitarian stake or share holder position of some of those original players meant that there was a vested interest and ownership from everyone about the work. It mattered to everyone that it was a success. This idea of shared ownership and collective responsibility makes total sense with these plays. Everyone, from every creative discipline, has contributed to creating these worlds. It speaks so perfectly to the democracy of the plays and the communal nature of the theatre as well. Along with the audience, we are all figuring it out together.

FEDERAY HOLMES, DIRECTOR

The question 'what did the first company do?' is always in my head. Though in rehearsal it was never asked out loud, we were always in conversation with the parents of these plays. Not just the writer, but the entire company he worked with – we are saying the same words, we are using the same building and, as theatre-makers we presumably have the same instincts, egos, worries and need for a good laugh as they did. The difference is the weight of expectation. When Burbage first played *Hamlet* there were no famous oil-paintings, films or historically-significant productions at his shoulder. No-one was selling souvenir skulls. The title of the play was the name of the protagonist's father.

It is a huge leap of imagination to take the 'as though' out of 'approaching the play as though for the first time', but that was the simple imperative for us.

The word 'nothing' appears more often in *Hamlet* than in any other Shakespeare play. And our brief was to start rehearsals with nothing. Most rehearsals will have been preceded by months of decision-making; most aesthetic elements will be in place before the cast meet. But we started with nothing. Not a thing. Just the words, a theatre with no roof or curtain, and us.

We don't know much about how these plays were originally rehearsed but we know it was fast and glib by our standards. We know that their writers wrote for a space, an audience, actors and a city they knew very well. And we know this particular writer was also at the cliff-face: on the stage, facing the audience and depending on Box Office. We know props and set were minimal, actors generally owned their own costumes and all actors had an arsenal of sword skills, dancing and singing talents and their unique qualities as performers. We know from this Globe, that the audience is restless and demanding, it is their kingdom. You've got the story and your wits and a willing audience and that's about it.

I find that quite comforting. Many times, when I wondered how we could achieve this or that, I was reminded that there had to be a simple solution because the play was written for these conditions. The answer is never far.

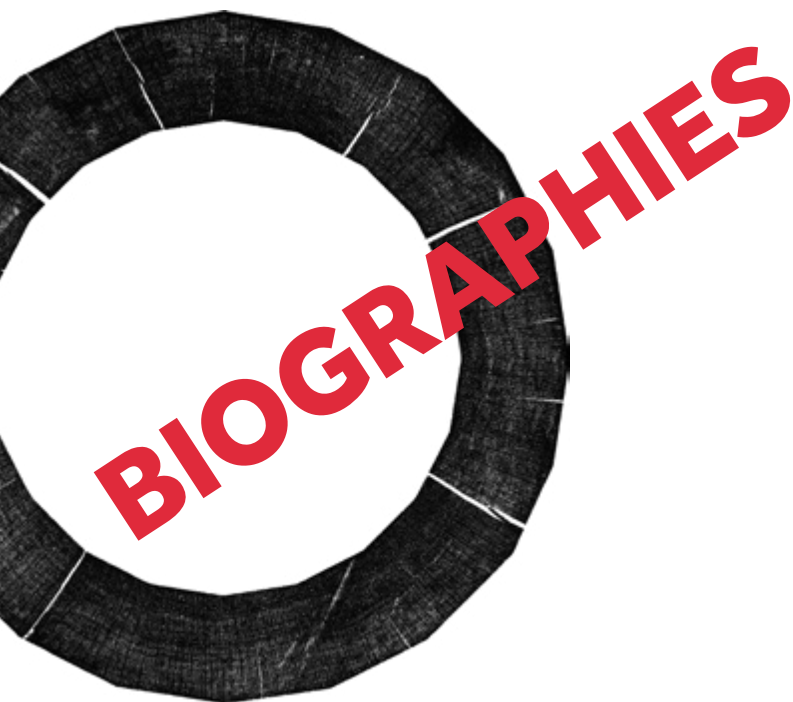
It happens that I know both these plays very well. But not as well as I thought. Among many, many things I learned as we rehearsed,

was that in *Hamlet* the writer seems frequently not to bother shifting the action to the next setting. There are long stretches where quite remarkably different events occur apparently in the same place. When it would be logical to have characters leave one setting, and enter later in a new location, the action continues. It is almost as though he expects us to scroll our imagined background along, while the characters stay put. On the other hand, *As You Like It* is littered with short shards of partial scenes that overlap each other. There are many exits and entrances. There is a consistent habit of an onstage character announcing a new character's entrance: '...yonder he comes', '...but who is this?', 'Here comes...' almost as though the actors conjure each other from the tiring house. This barely happens in *Hamlet*.

There was no need to draw out the differences between the two plays; they are as different as siblings. Instead we noticed the quiet echoes between them, or when lines from either play would insist on being spoken in the other. We rehearsed them alternate weeks, more or less, sprinkling songs and set-pieces from each play through the rehearsal week of its pair. It will be strange to return to working on one play at a time and not have the contrast of a second play to upend the room and demand a change of gears. Working on two plays simultaneously has been a strangely levelling experience, perhaps humbling, as though we are constantly reminded that no play can be the be-all, just as no actor can take charge of a role for all time, and no performance can ever be definitive.

A good play is a plastic thing – it will settle over its company and its time and form itself to their shape. But I have learned that you have to listen, and you have to have the courage to create the space and time to listen, not rush to polish or fix the play. I hesitate to admit it, but I feel desperately exposed letting the play do the work. For some reason it feels counter-intuitive. Yet, again and again I saw the difficulties we had in rehearsals were difficulties we made. We humans are all inclined to make heavy weather of a task and especially when we are watched... but every time we struggled, the play stood quietly by until we noticed and consulted it again. And it is true that there is nothing either good or bad but thinking makes it so.

Ensemble contributions collated by Nina Romancikova,
Research Administrator at Shakespeare's Globe.



CATRIN AARON **Horatio**

Catrin trained at the Royal Welsh College of Music and Drama. **Theatre includes:** *The Wizard of Oz* (Sheffield Crucible); *Henry V* (Regent's Park Open Air Theatre); *Sex and the Three Day Week* (Liverpool Playhouse); *Contractions* – nominated Best Actress, Wales Theatre Awards (Chapter, Cardiff); *The Forsythe Sisters* (Gaggle Babble); *The Norman Conquests* (Torch Theatre); *Tartuffe*, *The Three Musketeers*, *The Norman Conquests* (Haymarket Basingstoke); *The Rise and Fall of Little Voice*, *Cat on a Hot Tin Roof*, *All My Sons*, *The Light of Heart*, *Aristocrats*, *Salt, Root & Roe*, *God of Carnage*, *A Doll's House*, *Roots*, *Gaslight*, *Dancing at Lughnasa*, *A Small Family Business*, *Festen*, *Mary Stuart*, *Macbeth*, *A Toy Epic*, *Of Mice and Men*, *The Grapes of Wrath*, *Hobson's Choice*, *One Flew Over the Cuckoo's Nest* and *Silas Marner* (Theatr Clwyd, where Catrin is an Associate Artist). **Film includes:** *Apostle*. **Television includes:** *The Bastard Executioner*, *The Indian Doctor* and *Casualty*.

HILARY BELSEY **Trombone**

Hilary studied at The Guildhall School of Music and Drama, where she won the Armourers and Brasiers' Brass Prize in her final year. Hilary has a broad and varied career as a freelance musician, performing across all genres from renaissance bands and period orchestras through to West End shows and session work. As a sackbut player Hilary has performed with many period ensembles, including The English Cornett and Sackbut Ensemble, The City Musick, The Thomas Tallis Society and with some of the finest instrumentalists and conductors in the world. Hilary regularly plays with the Orchestra of the Age of Enlightenment, having worked with some leading conductors including Marin Alsop, Sir Simon Rattle, Adam Fischer and Sir Mark Elder. She will be performing again with the orchestra in a production of *Saul* at Glyndebourne this summer. Hilary has been lucky enough to perform in all major UK concert venues, most notably at the Proms and has performed live several times on BBC Radio 3's In Tune programme. As a trombonist, Hilary is a session musician and a regular deputy in the West End. Theatre work is her passion and she has been performing at Shakespeare's Globe Theatre since 2010. She has performed in *Henry IV Part I and II*, *Henry V*, *Richard II* (deputy) *Richard III* and *The Taming of the Shrew*.

GILES BLOCK **Globe Associate – Text**

Giles has led the text work at Shakespeare's Globe since 1999, and to date has been involved in over 90 productions. **Directing work for Shakespeare's Globe includes:** *Antony and Cleopatra*, *Hamlet* and *Troilus and Cressida*. **Posts include:** Associate Director at Ipswich Theatre (1974–77), Staff Director at The National Theatre (1977–81) and Director of Platforms at The National Theatre (1981–84). **Other theatre direction includes:** *The Fawn*, *She Stoops to Conquer* (National Theatre); *Macbeth*, *The Cherry Orchard*, *King Lear*, *Richard III*, *Hamlet*, *Skylight* and *Vincent in Brixton* (Shochiku Company, Japan). In 2000 the Association of Major Theatres of Japan recognised Giles for services to the Japanese Theatre. In recent years, Giles has directed *The Tempest*, *Henry V* and *The Comedy of Errors* at The Blackfriars Theatre in Virginia. Giles is the author of *Speaking the Speech – An Actor's Guide to Shakespeare*. In 2011, Giles, together with Glynn MacDonald, was given the Sam Wanamaker Award for services to the Globe.

ADAM CRIGHTON **Bass Trombone**

Adam was born and raised in Aberdeen, and learnt music through the city's music service. He spent three years at St. Mary's Music School in Edinburgh studying with John Kenny, before moving to London to study at the Guildhall School of Music & Drama with Dave Stewart. In 2017 he took part in the six-month UK tour of *Wonderland the Musical*, and later in the year did a run of *Barnum* at the Menier Chocolate Factory, where he made his on-stage debut – playing the sousaphone! Adam has a wide variety of musical interests, having toured with and recorded a Lassus mass in Toronto on the bass sackbut, participated in the inaugural San Marino contemporary music summer school, and performed with the likes of the London Jazz Orchestra and the European Union Youth Orchestra. A keen chamber music player, Adam was a founding member of both the Carnyx Youth Brass Ensemble and Aeris Brass, for whom he has written many arrangements. In his spare time Adam enjoys books, whisky, and travelling.

YARIT DOR **Fight Director**

Yarit trained at Trinity Laban Conservatoire, Rose Bruford College (MA) and LISPA (two-year Advanced Jacques Lecoq devising practice), with additional training with Philippe Gaulier (Le Jeu & Clown), Fabio Mangolini

(Commedia & Masks), John Wright and The Laban Guild. She is a certified stage combat teacher with The British Academy of Stage & Screen Combat, an Associate Tutor of RADA, associate artist of The Director's Cut Theatre Company and a co-founder of Theatrical Intimacy. **Previous work with Shakespeare's Globe includes:** *Much Ado About Nothing* (*Playing Shakespeare with Deutsche Bank*). **Other theatre work includes:** *Three Sisters* (Arrows & Traps Theatre Company); *One Man Two Guvnors* (Trinity Theatre); *Romeo & Juliet* (Shakespeare in the Squares); *Assata Taught Me* (The Gate); *Macbeth* (ImmerCity Theatre); *The Iphigenia Quartet* (The Gate); *Disgraced* (English Theatre Frankfurt); *Dark Tourism* (Park Theatre) and *Macbeth* (RIFT Theatre). **Dance includes:** dancer-dramaturge for Hagit Yakira Dance Company 2007–2010. **Forthcoming work includes:** movement and fight direction for *As You Like It* (Shakespeare in the Squares).

LOUISE ANNA DUGGAN

Percussion

Louise studied at the Guildhall where she received the Lady Mayoress Prize for overall excellence, and went on to become a fellow. **Previous musical director work with Shakespeare's Globe includes:** *The Inn at Lydda*, *The Taming of the Shrew* (*Playing Shakespeare with Deutsche Bank*) and *Boudica*. **Theatre work as musical director and deputy musical director includes:** *Running Wild* (UK Tour & Regent's Park Open Air Theatre) and *Everyman* (National Theatre). **Theatre work as percussionist includes:** *Everyman*, *From Morning to Midnight*, *She Stoops to Conquer*, *Emperor and Galilean*, *Grief* (National Theatre); *The Tempest* and *As You Like It* (RSC). **Compositions for theatre include:** *An Incident at the Border* (Trafalgar Studios / Finborough Theatre); co-composition on *Running Wild* with Nick Powell (Regent's Park / Chichester Festival UK Tour 2017) and *Henry IV* for RSC Education. Louise plays percussion, dulcimer and sings backing vocals for the Danish pop artist Agnes Obel, and toured her new album *Citizen of Glass* in 2017, performing in 34 European cities. She is also the percussion and dulcimer player for renowned early music ensemble Joglaresa led by Belinda Sykes. **Credited solo improvisations for film include:** *Macbeth*, starring Michael Fassbender, *Assassin's Creed* and the Oscar-nominated Jordanian film *Theeb* in conjunction with the London Contemporary Orchestra. Louise teaches percussion at Harrow School.

STEPHANIE DYER Trombone

Stephanie is a leading trombonist and historical specialist. Born and raised in Cardiff, Stephanie went on to read music at King's College, Cambridge and subsequently completed a master's degree in period performance at the Royal Academy of Music, where she was also Regent Fellow (2015–16). In 2016 Stephanie became a member of world-renowned, historic brass ensemble His Majestys Sagbutts & Cornetts. Alongside her work with HMSC, Stephanie enjoys combining studies at Schola Cantorum Basiliensis' 'School of Excellence' (2016–18) with a busy international career. Since 2017 Stephanie has been sackbut tutor for the International Early Music Summer School in Poland, alongside singer Jakub Burzyński (La Tempesta) and pioneering British cornettist Jeremy West. Highlights this year include performances with New Belgrade Opera (Bulgaria), Il Giardino Armonico (Italy), L'Orchestre MdL (Switzerland) and Sir John Eliot Gardiner's English Baroque Soloists (UK).

JAMES GARNON Claudius

James trained at RADA. **Previous work for Shakespeare's Globe includes:** *Pericles, The Winter's Tale, As You Like It, 'Tis Pity She's a Whore, Dr Scroggy's War, The Duchess of Malfi, The Tempest, Gabriel, Richard III, Anne Boleyn, All's Well That Ends Well, Macbeth, A New World: The Life of Thomas Paine, The Storm, Romeo and Juliet, Twelfth Night* and *Dido Queen of Carthage*. **Other theatre includes:** *Queen Anne* (RSC / Theatre Royal Haymarket); *Richard III* (Almeida); *Much Ado About Nothing* (Old Vic); *King Lear* (West Yorkshire Playhouse); *The Merchant of Venice, The Taming of the Shrew, The Tragedy of Thomas Hobbes, Here Lies Mary Spindler, The Tempest, The Winter's Tale, Pericles* (RSC); *Hamlet* (Factory); *A Midsummer Night's Dream* (Royal Festival Hall / Middle Temple Hall / US); *The Barber of Seville* (Bristol Old Vic); *One Flew Over the Cuckoo's Nest* (UK Tour); *The Blue Room, A Midsummer Night's Dream* and *Les Liaisons Dangereuses* (York Theatre Royal). **Film and Television includes:** *Les Misérables, Genius: Picasso, Testament of Youth, The Real American, Anonymous, Foyle's War, Hereafter, Micro Men, The Lost Honour of Christopher Jeffries, Without Motive* and *The Brussels*. **Radio includes:** *A Midsummer Night's Dream* and *The Tempest*.

FEDERAY HOLMES Director

Federay has for many years been an Associate of experimental London theatre company, The Factory, for whom she also writes and performs. She has directed numerous Shakespeare productions also for the Dutch Factory in Amsterdam. She also works with the Baroque Collective Solomon's Knot, guiding their unique approach to music performance and in 2017 directed *The Comedy of Errors* at RADA. An actor for over 25 years, she has worked extensively in theatres around the UK as well as many London theatres. She has made many television appearances and performed in many radio dramas for the BBC. She has variously taught acting and theatre practice to undergraduate students at RADA, Royal Central School of Music and Drama, Rose Bruford and Rutgers University at Shakespeare's Globe. Federay directed the Globe's Sonnet Walks annually from 2015 to 2017 and last year also directed *Shakespeare in the Abbey* at Westminster Abbey for the Globe. In September she will direct the Globe's *Sonnet Sunday*.

COLIN HURLEY

Ghost / Gravedigger / Player

Colin trained at Central School of Speech and Drama. **Previous work for Shakespeare's Globe includes:** *Farinelli and the King, Twelfth Night* and *Richard III*. **Film includes:** *Black Pond* and *The Darkest Universe*. **Television includes:** *The Bill, The Chief, Peak Practice, EastEnders* and *Flowers*.

VERITY JOHNSON

Assistant to the Designer

Verity trained at Wimbledon College of Art. **Theatre as Assistant Designer includes:** *Rotterdam* (The Arts Theatre); *German Skerries* (Orange Tree Theatre); *Treasure* (Finborough Theatre) and *Microcosm* (Soho Theatre). **Theatre as Lead Designer includes:** *Hilda and Virginia* (Jermyn Street Theatre); *Testament* (Vault Festival); *The House of Usher* (Hope Theatre) and *The Dumb Waiter* (Maltings Arts Theatre).



Catrin Aaron



Nadia Nadarajah. Photo Helena Miscioscia



Shubham Saraf



Jack Laskey



Bettrys Jones, Michelle Terry and Yarit Dor



Michelle Terry, Yorit Dor and Bettrys Jones



Tanika Yearwood



James Gannon and Shubham Saraf



Richard Katz



Helen Schlesinger

BETTRYS JONES *Laertes / Player*

Previous work for Shakespeare's Globe includes: *The Little Matchgirl and Other Happier Tales*. **Other theatre includes:** *Life of Galileo* (Young Vic); *The Tin Drum* (Kneehigh); *We Want You to Watch, Edward II* (National Theatre); *Warhorse* (National Theatre / New London Theatre); *The Crucible* (Regent's Park Open Air Theatre); *The Mouse and His Child, A Midsummer Night's Dream, The Comedy of Errors* (RSC); *Praxis makes Perfect, The Dark Philosophers* (National Theatre Wales); *Manchester Lines* (Library Theatre); *And the Horse You Rode in On* (Told by an Idiot); *Measure for Measure, Cariad* (Theatre Clwyd); *The Snow Queen* (Rose Theatre, Kingston); *66 Books* (Bush Theatre); *To Kill a Mockingbird* (West Yorkshire Playhouse / Birmingham Rep); *The Little Years* (The Orange Tree); *Wait Until Dark* (Garrick Theatre) and *Party Time / One for the Road* (BAC). **Film includes:** *Private Peaceful* and *Little Bird*. **Television includes:** *Doctors* and *Skins*.

RICHARD KATZ *Polonius / Priest*

Previous work for Shakespeare's Globe includes: *Nell Gwynn, Richard II, A Midsummer's Night's Dream* and *The Golden Ass*. **Other theatre includes:** *The Divide, The Lorax* (Old Vic); *The Encounter, Master and Margarita, Measure for Measure, The Noise of Time, Mnemonic* (Complicité); *As You Like It, The Comedy of Errors, Romeo and Juliet, The Drunks, The Winter's Tale, Pericles, Silence* (RSC); *War Horse, The Skriker, The Wind in the Willows* (National Theatre); *1984* (Headlong / West End); *The Hanging Man, Cinderella* (Improbable); *Spyski* (Peepolykus); *Way to Heaven* (Royal Court) and *Señora Carrar's Rifles* (Young Vic). **Film includes:** *Dance of a Killer, The Infiltrator, Guardians of the Galaxy, Sixty Six* and *Enigma*. **Television includes:** *A Discovery of Witches, Taboo, Crossing Lines, Ambassadors, The Honourable Woman, Poirot, Privates, MI High, Thank God You're Here, The Omid Djalili Show, The Hogfather, Greenwing, Hustle, Hyperdrive, Absolute Power, Rome, Black Books* and *Nicholas Nickleby*. **Radio includes, as writer and performer:** *I Lied to Make You Love Me, The Trespasser's Guide to the Classics* and *Marley Was Dead*.

JACK LASKEY *Francisco / Player / Fortinbras*

Jack trained at RADA. **Previous work for Shakespeare's Globe includes:** *As You Like It, A New World – A Life of Thomas Paine, In Extremis* and *Antony and Cleopatra*. **Other theatre includes:** *Sons Without Fathers* (Arcola Theatre); *Lawrence after Arabia* (Hampstead Theatre); *I am the Wind, Sweet Nothings* (Young Vic/ European Tour); *The Tragedy of Thomas Hobbes, The Merchant of Venice, The Taming of the Shrew* (RSC); *Hamlet* (Old Vic) and *The Masque of the Red Death* (Punchdrunk). **Film includes:** *The Aftermath, Star Wars: The Force Awakens, A Royal Night Out, Secret Sharer* and *Sherlock Holmes: A Game of Shadows*. **Television includes:** *Trust, X Company, Endeavour, Hatfields & McCoys* and *Spilt Milk*.

GLYNN MACDONALD

Globe Associate – Movement

Glynn trained in the Alexander Technique in 1972. She is past Chairman of The Society of Teachers of the Alexander Technique (STAT). She has worked in the Actors Centre and the Field Day Theatre Company in Ireland, Dramaten in Stockholm, Norskspillersforbund in Norway, Holback Engstheatre in Denmark, Bremen Opera Company in Germany and in Poland, Switzerland, Japan, Australia and the USA. Since 1997 she has been resident Director of Movement at Shakespeare's Globe on all theatre productions and has been a core member of the Globe Education Faculty in their Acting and Training programmes. In the Globe to Globe Festival 2012, she worked with the 37 international companies who brought productions of Shakespeare's plays in their own language to the Globe stage. In 2002 she directed *Transforming September 11th* at the Linbury Studio, Royal Opera House for Peace Direct. She shared the Sam Wanamaker Award with Giles Block in 2011 for services to the Globe. She also works on the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden. In 2012 she was awarded the François Florent Prize in Paris. Glynn is a Faculty Member for 'Arts and Passion-Driven Learning' at Harvard University.

MARTIN MCKELLAN

Globe Associate – Voice

Previous work for Shakespeare's Globe

includes: *The White Devil, All the Angels, The Little Match Girl, Imogen, Macbeth, A Midsummer Night's Dream, The Tempest, The Winter's Tale, Pericles, Nell Gwynn, The Oresteia, The Heresy of Love, Omeros, Measure for Measure, As You Like It, The Merchant of Venice, King John, The Knight of the Burning Pestle, 'Tis Pity She's a Whore, Doctor Scroggy's War, The Comedy of Errors, Holy Warriors, Julius Caesar, King Lear, Antony and Cleopatra, Titus Andronicus, Hamlet, Much Ado About Nothing, The Duchess of Malfi, The Lightning Child, Blue Stockings, Gabriel, Henry VI Parts 1, 2 & 3, The Taming of the Shrew, Macbeth, A Midsummer Night's Dream, King Lear, The Taming of the Shrew, Henry V, Globe to Globe, The God of Soho, As You Like It (tour), Hamlet, Doctor Faustus and Anne Boleyn. Recent theatre includes: Farinelli and the King (Belasco Theatre New York, Duke of York's London); Fanny and Alexander (The Old Vic); Frozen (Theatre Royal Haymarket);*

A Woman of no Importance, Lady Windermere's Fan (Vaudeville); The Lorax (Royal Alexandra, Toronto & Old Vic); The Merchant of Venice (Lincoln Centre New York); The Tin Drum (Kneehigh Tour), The Country Girls, King Lear, The Norman Conquests, First Light, Another Country (Chichester); Cover my Tracks (The Old Vic); Nice Fish (The Harold Pinter); Love's Labour's Lost, Much Ado About Nothing (The Haymarket); The Lorax (The Old Vic); Wendy and Peter (RSC); Accrington Pals (Royal Exchange, Manchester); The Madness of George III (Apollo Theatre); The History Boys (National Tour); When we are Married (Garrick Theatre); Enjoy (Gielgud Theatre); Hobson's Choice, Sisters and Alice (Crucible Theatre, Sheffield); The Lord of the Rings (Drury Lane) and Riflemind (Trafalgar Studios).

JAMES MALONEY

Composer

James is a composer, producer and pianist based in London. James is Music Associate at Shakespeare's Globe, where he has been involved in many productions, including *Much Ado About Nothing*, for which he composed the music in 2017. He released his debut solo album, *Gaslight*, with Canada's Moderna Records in summer 2017, and is due to release his second with the same label next year. He is originally from Birmingham, and studied music at Oxford University, where he graduated in 2011.

NADIA NADARAJAH

Guildenstern

Nadia trained at the International Visual Theatre in Paris. **Previous work for Shakespeare's Globe includes:** *A Midsummer Night's Dream* and *Love's Labour's Lost*. **Other theatre includes:** *The Unheard World* (Arlington Artist Centre); *Our Town, The House of Bernarda Alba* (Royal Exchange Manchester); *Untouchable* (RADA Festival); *Silent Shakespeare* (Old Vic); *Can I Start Again Please* (UK Tour); *Notre Dame* (National Theatre); *Grounded* (Deafinitely Theatre at Park Theatre); *People of the Eye* (The Deaf and Hearing Ensemble); *Windibops* (UK Tour); *Tyrannosaurus Drip* (Stratford Circus); *Tanika's Journey, Invisible* (Deafinitely Theatre); *Girls and Dolls* (Southwark Playhouse); *Deafhood* (Bristol Old Vic); *I Believe in Unicorn* and *We're Going on a Bear Hunt* (Little Angel Theatre). **Film includes:** *Sonnet 30* and *All Day*. **Television includes:** *Dorothy Miles, The Hub, Snapshot: Dicing with Sex and Wicked*.



Federay Holmes



Shubham Saraf and Michelle Terry



Pearce Quigley



Elle While



Bettrys Jones



James Gannon and Colin Hurley

ELLAN PARRY **Designer**

Ellan trained at Wimbledon and Motley, and is currently pursuing a PhD at the University of Brighton. They are a previous winner of the Jocelyn Herbert Award and a Linbury Prize finalist. **Current work includes:** *Effigies of Wickedness* (Gate, in association with English National Opera). **Recent theatre includes:** the Olivier Award-winning *Rotterdam* (Trafalgar Studios and the Arts Theatre, West End, and 59E59 Theaters, New York); *The Magna Carta Plays* (Salisbury Playhouse); *Peter Pan* (Exeter Northcott); *Posh* (Nottingham Playhouse, Salisbury Playhouse) and *The Miser* (Watermill Theatre). **Recent opera includes:** *Belongings* (Glyndebourne Youth Opera); *La Liberazione di Ruggiero* (Brighton Early Music Festival); *El Niño* (Spoleto Festival, Charleston S.C.); *Neige* (Grand Theatre de Ville, Luxembourg); *Noye's Fludde* (Southbank Centre) and *The Fairy Queen* (Brighton Theatre Royal).

PEARCE QUIGLEY **Rosencrantz**

Pearce trained at the Manchester Polytechnic School of Theatre. **Previous work for Shakespeare's Globe includes:** *The Changeling*, *A Midsummer Night's Dream*, *The Taming of the Shrew* and *Doctor Faustus*. **Film includes:** *Peterloo*. **Television includes:** *Detectorists*.

SHUBHAM SARAF **Ophelia / Osric**

Shubham trained at Guildhall School of Music and Drama. **Previous work for Shakespeare's Globe includes:** *Lions and Tigers*. **Film includes:** *Overlord*, *The Cut* and *Honour*. **Television includes:** *Bodyguard* and *Fresh Meat*.

HELEN SCHLESINGER **Gertrude**

Theatre includes: *Albion* (Almeida Theatre); *Boys Will Be Boys* (Bush); *Frozen* (Park); *Single Spies* (Rose Theatre Kingston); *Coriolanus* (Donmar Warehouse); *Bracken Moor* (Tricycle); *Fireface* (Young Vic); *Blue / Orange* (Arcola); *The Gods Weep*, *Comfort Me With Apples* (Hampstead); *The Stone*, *Wild East*, *The Weather*, *Bear Hug* (Royal Court); *Whipping It Up* (Bush / Ambassadors); *The Crucible* (RSC Stratford / Gielgud Theatre); *A Moon for the Misbegotten*, *Uncle Vanya*, *King Lear* (Royal Exchange Manchester); *The Oresteia*, *War and Peace*, *Inadmissible Evidence* (National Theatre); *The Merchant of Venice*, *Twelfth Night* (RSC) and *The Mill on the Floss* (Shared Experience). **Film includes:** *Dirty War*, *Persuasion* and *24 Hour Party People*. **Television includes:** *Midsomer*

Murders, *Lewis*, *EastEnders*, *Merlin*, *The Hour*, *Nativity*, *Criminal Justice*, *Trial and Retribution*, *Sensitive Skin*, *The Playground*, *The Way We Live Now*, *Bad Girls* and *The Cormorant*.

CHRISTINE SCHMIDLE

Deputy Text Associate

Christine studied Shakespeare and Performance at Mary Baldwin University, Staunton, Virginia. There she acted on and directed for the Blackfriars stage, the recreation of Shakespeare's indoor theatre. At the Blackfriars Playhouse, she acted in various plays for the American Shakespeare Centre. Her German production of *Der Bestrafte Brudermord*, a German renaissance play based on Shakespeare's *Hamlet* brought by English actors to the continent, followed up her master's thesis on the German-English theatre relations of Shakespeare's time. She worked at the Shakespeare Festival in Neuss, Germany, and as assistant director in Krefeld, Germany, while translating *Der Bestrafte Brudermord* for a puppet theatre production of *The Hidden Room*, which has since been performed in the Sam Wanamaker Playhouse. Recently she co-founded the Flagstaff Shakespeare Festival in Flagstaff, Arizona, where she has directed *Romeo and Juliet* and *All's Well That Ends Well*. She has worked alongside Giles Block on over 20 plays at Shakespeare's Globe.

MICHELLE TERRY **Hamlet**

Michelle trained at RADA. She is the Artistic Director of Shakespeare's Globe. **Previous work for Shakespeare's Globe includes:** *As You Like It*, *A Midsummer Night's Dream* and *Love's Labour's Lost*. **Other theatre includes:** *Love's Labour's Lost*, *Much Ado About Nothing*, *The Winter's Tale*, *Pericles*, *The Crucible* (RSC); *Henry V* (Regent's Park Open Air Theatre); *Becoming* (Writer & Performer); *Privacy*, *The Man Who Had All the Luck* (The Donmar); *Cleansed*, *50 Years of The National Theatre*, *The Comedy of Errors*, *London Assurance*, *All's Well That Ends Well*, *England People Very Nice* (National Theatre); *Before the Party* (Almeida); *In the Republic of Happiness*, *Tribes* (The Royal Court); *Light Shining in Buckinghamshire* (Arcola Theatre); *Sudden Loss of Dignity* (Writer), *War on Terror*, *Two Cigarettes and 50 Ways to Leave Your Lover* (Bush Theatre); **Television includes:** *Marcella* Series 2 (ITV) and *The Café* Series 1 and 2 (Writer and Performer: SKY).

ELLE WHILE **Director**

Elle received an MFA in Theatre Directing from Birkbeck College and a BA in Drama from the University of Manchester. She is an Associate Director of Elliott & Harper Productions. **Directing includes:** 2017/2018 UK and International tour of *The Curious Incident of the Dog in the Night-Time* and the West End production 2015 – 2017 (Gielgud); *What The Moon Saw* (2Faced Dance); *Blindsided* (Royal Welsh College of Music & Drama); *Wretch* (Into The Wolf Theatre – tour of London homeless shelters); *Glory Dazed* (Soho Theatre / Adelaide Festival / Underbelly, Edinburgh – Winner of Holden St. Theatre award and Critics' Choice award); *Country Music* (West Yorkshire Playhouse); *Twelve Days of Christmas* (TPT UK Tour); *Frisky and Manish: Just Too Much* (Underbelly, London and Edinburgh); *Knock Knock* (Roundhouse); *That Face* (Bristol Old Vic Theatre School) and recording director for the Old Vic's production of *Cause Célèbre* on Radio 4.

SIÂN WILLIAMS **Choreographer**

Siân founded The Kosh dance theatre company with Michael Merwitzer. **Previous work with Shakespeare's Globe includes:** *The Knight of the Burning Pestle*, *The Changeling*, *Romeo and Juliet* (Tour), *Globe to Globe Hamlet*, *As You Like It*, *Measure for Measure*, *The Heresy of Love*, *Pericles*, *The Tempest*, *Twelfth Night*, *Richard III* (Belasco Theatre, New York for Sonia Friedman Productions / Shakespeare's Globe); *The Taming of the Shrew* (*Playing Shakespeare with Deutsche Bank*). **Other choreography includes:** *Labour of Love* (Headlong / Michael Grandage Co); *Secret Garden*, *Handbagged*, *As You Like It* (Theatre by the Lake); *Room* (Theatre Royal Stratford East); *Powerplay* (Hampton Court); *Dedication* (Nuffield Theatre, Southampton); *Pride and Prejudice* (Regent's Park Open Air Theatre); *The Night Watch* (Royal Exchange Theatre); *Singin' in the Rain* (Octagon Theatre / Salisbury Playhouse / New Vic Theatre); *Coriolanus* (Assoc. Movt. Dir.), *A Midsummer Night's Dream: Play for the Nation*, *Wolf Hall*, *Bring Up the Bodies*, *The Mouse and His Child* (RSC); *I Am Thomas* (Told By An Idiot / Scottish National Theatre); Kate Bush's concerts 'Before the Dawn' (Hammersmith Apollo); *Wolf Hall Parts 1 & 2* (Winter Gardens Theatre, New York for RSC / Playful Productions); *Wolf Hall* (BBC2 TV); *Ben Hur* (Tricycle Theatre / Fiery Angel); *My People* (Theatre Clwyd / Inverigo Theatre Company); *The Merry Wives of Windsor* (Grosvenor Park Open Air Theatre); *Eternal Love*, *Anne Boleyn* (English Touring Theatre); *Oh! What a Lovely War* (Northern Stage); *Cafe Chaos*, *The Storeroom* (The Kosh).

ADRIAN WOODWARD **Musical Director / Trumpet**

Adrian is a London-based multi-instrumentalist. He has played or recorded with all of the UK's well established period instrument orchestras, but most regularly with the Gabrieli Consort and Players, The Orchestra of the Age of Enlightenment and the King's Consort. He plays with award-winning trumpet virtuoso Alison Balsom OBE. **Previous work for Shakespeare's Globe includes:** *All the Angels*, *Pericles*, *As You Like It*, *The Broken Heart*, *Titus Andronicus*, *Gabriel*, *Macbeth*, *Twelfth Night*, *Henry V*, *The Taming of the Shrew*, *All's Well That Ends Well*, *Henry IV Parts 1 & 2*, *Henry VIII*, *A New World*, *Romeo and Juliet*, *Richard II*, *The Golden Ass*, *King Lear*, *Hamlet*, *Julius Caesar*, *Antony and Cleopatra*, *A Mad World My Masters*, *The Merchant of Venice*, *The Winter's Tale* and *Henry V*.

TANIKA YEARWOOD **Marcellus / Reynaldo / Player**

Tanika recently graduated from The Royal Central School of Speech and Drama. **Theatre includes:** *Tomorrow I'll Be Twenty* (Complicité Theatre); *Liminal* (Arcola) and *Cinderella* (Lyric Theatre, Hammersmith).

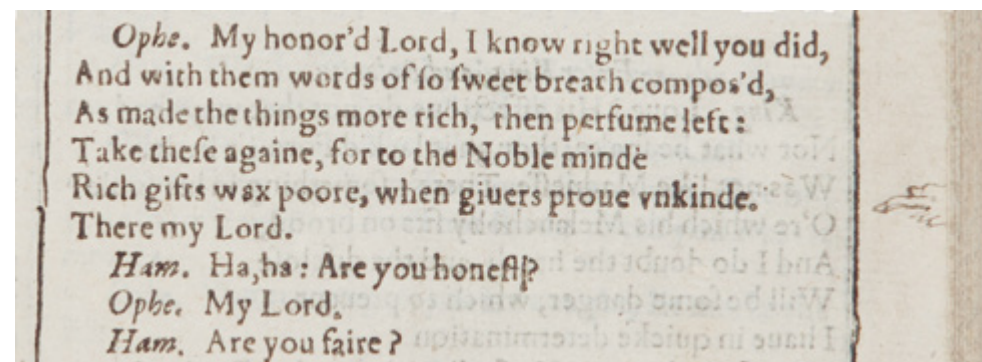
Do You Mark That?

Thanks to the generosity of an anonymous patron, the 'Munro' First Folio of Shakespeare's plays is now on display at the Globe. Each copy of this most treasured book tells its own story of a long association with generations of readers and owners, as Emma Smith reveals.

Every copy of the book published in London at the end of 1623 as *Mr William Shakespeares Comedies, Histories, & Tragedies* is unique. We tend to assume that the printing press produced identical copies, but in fact, early modern printing practices meant that books of the period comprised different combinations of corrected and uncorrected sheets. Most books were sold unbound in order for purchasers to customise them to their own requirements. And standard accounts of reading in this period described it as an activity undertaken with a pen. Writing in books, sometimes engaging directly with their content but equally often simply using up blank paper, was standard. The book we now know as the First Folio is no exception, and copies carry clues, from doodles to lost pages and from inscriptions to bindings, that bear witness to the circumstances of their production and reception.

The Munro copy on display at Shakespeare's Globe is a fine example of this book in an early nineteenth-century rebinding. Shakespeare's high cultural status in the age of empire really transformed the First Folio into an iconic object. As Darwinism chipped away at biblical authority, the Victorians invested another big old book with meaning and value, substituting the First Folio as a kind of secular scripture. At the same time, booksellers worked to repair and revive copies that often showed considerable signs of wear and tear. The Munro Folio shows some of this work. It has replacement facsimile leaves – for the titlepage (although the portrait itself is an original) and for Ben Jonson's famous eulogy in which he predicts that Shakespeare is 'not of an age but for all time', and a couple of pages at the end of the final play in the volume, *Cymbeline*. It also has a beautifully executed ink facsimile repair to one of the margins of this play. The skill with which damaged paper has been replaced and the lines of type provided in perfect hand-inked characters is remarkable: only by holding the page up to the light can we see the join. It's a testimony to the value of the book in the period.

Some booksellers were experts in this kind of repair – known in the trade as 'vampment' – producing old books that were as good as new. In the process, of course, evidence of previous owners and marks of their use were often destroyed. But the Munro copy retains some details of its own biography. Firstly, there are a number of names and initials written at different points in the book, attesting to owners and readers over a couple of centuries. One seventeenth-century hand identifies 'Ann Bruce' written neatly in the gap around the title *The Tempest* – a surprising number of Shakespeare First Folios are marked by early women readers suggesting that it had a particular resonance for them (and one thing I've noticed is that early readers are more likely to sign their name deep in the book's pages than on the title or preliminary pages). There are also numerous initials, some with a curly pomposity that may suggest a young person practising a grown-up signature. The inscription at the bottom of one of the history plays, 'James Graham with his hand' also looks as if it might represent an immature reader. We know that the copy was owned by the Bruce family and sold in the early nineteenth century



A 'manicule' points out a line of proverbial wisdom from *Hamlet*.
Photo Pete Le May

to the Munros, Baronets of Lindertis (the 4th Baronet was also a keen mountaineer and gave the family name to his list of Scottish mountains over 3000ft).

Seventeenth-century readers were encouraged to ransack their books for useful quotations, wisdom, or rhetorical flair. This activity, known as commonplacing, tended to prioritise decontextualized verbal snippets over plot or character, and many books from the period are marked up with a sense of what early readers noticed. There are relatively few marks like this in the Munro folio, but someone has drawn a lovely pointing finger – known as a manicule – to highlight Ophelia's proverbial phrase 'rich gifts wax poor, when givers prove unkind', and there are other brackets, dots and underlinings that identify lines of particular interest. As in many other copies of this book, such readerly attention is very localised. Almost no-one seems to have worked systematically through the Folio's nine hundred pages!

For modern readers the First Folio has accrued a monumental status (and pricetag). Without it, we would not have Shakespeare – because we would have lost half of his unpublished plays, including *Twelfth Night*, *Macbeth* and *The Tempest*, because we would not have a portrait of our author without the now-famous Droeshout engraving on the titlepage, and because there would have been no material archive preserving and solidifying his reputation for subsequent generations. The book is thus important but also rather distant: an icon rather than a familiar object, more suited to the museum or even the bank vault than the fireside or the theatre. Not so in the past. The Munro Folio shows lots of signs of convivial reading: some greasy stains that probably represent food, and some tiny burn holes that are clues to pipe-smoking.

If early readers were not too fastidious about this book, nor were they in awe of it. In this copy there are a handful of corrections to mistakes in the printed plays. In *As You Like It*, for instance, where two speeches from the loyal servant Adam run consecutively, one reader has realised that something is missing, and added, in neat brown ink, the speech prefix 'Orl' for Orlando. A reader has noticed a missing word in Iago's line in *Othello* which reads 'Yet if you please, to him off awhile' and suggested that 'keepe' before 'him' would make better sense (modern editors here patch the text from the 1622 quarto edition, which has the word 'hold' at this point, but the impulse to correct is the same one). A mistaken duplication 'to to' in the Ghost's speech about Gertrude in *Hamlet* has been crossed out. These scattered examples show readers' willingness to improve the text where they see it to be lacking.

When Shakespeare's fellow actors in the King's Men, John Heminges and Henry Condell, gathered together the plays of their deceased colleague for publication, they seem to have wanted to distance the publication from the theatre, perhaps to push it upmarket. It's a wonderful irony to have this book back in the playhouse world from which it originally drew its dynamic, lasting energy.

Emma Smith is Professor of Shakespeare Studies and a Tutorial Fellow of Hertford College, Oxford. She has published widely on Shakespeare and his contemporaries, including *Shakespeare's First Folio: Four Centuries of an Iconic Book*, Oxford University Press, 2016.

The 'Munro' First Folio will be on display in the Exhibition throughout the Globe Theatre season.



Bankside, from a panorama of London by Wenceslaus Hollar, 1647. The second Globe, built after the first Globe burned down in 1613, appears to the left and is mistakenly labelled 'Beere bayting'. Shakespeare's Globe Library

THE FIRST GLOBE

During the first years of Queen Elizabeth's reign, the English playing companies used inns, inn-yards, college halls and private houses for their performances. It was not until 1576 that the actor-manager James Burbage built the Theatre in Shoreditch, the first purpose-built playhouse in London. Shakespeare joined the resident troupe at the Theatre in the 1580s and the company (later known as the Chamberlain's and then the King's Men) flourished there for 20 years.

In 1596 a dispute arose over the renewal of the lease and negotiations were begun to acquire a disused hall in the precincts of the old Blackfriars priory to use as an indoor theatre. James Burbage died in February 1597; in April the lease expired, but the dispute continued for two years, during which the company performed at the nearby Curtain playhouse. In Christmas 1598 the company sought a drastic solution: they leased a plot near the Rose, a rival theatre in Southwark, demolished the Theatre and carried its timbers over the river. To cover the cost of the new playhouse, James Burbage's sons Cuthbert and Richard offered some members of the company shares in the building. Shakespeare was one of four actors who bought a share in the Globe. By early 1599 the theatre was up and running and for 14 years it thrived, presenting many of Shakespeare's greatest plays.

In 1613, during a performance of *Henry VIII*, wadding from a stage cannon ignited the thatched roof and the theatre burned to the ground 'all in less than two hours, the people having enough to do to save themselves'. The theatre was quickly rebuilt, according to one contemporary, 'in far fairer manner than before', this time with a tiled roof. Shakespeare may have acted in the second Globe, but he probably never wrote for it. It remained the home for Shakespeare's old company until the closure of all the theatres under England's Puritan administration in 1642. No longer of use, it was demolished to make room for tenements in 1644.

REBUILDING THE GLOBE

The project to rebuild Shakespeare's Globe was initiated by the American actor, director and producer Sam Wanamaker after his first visit to London in 1949. Twenty-one years later he founded what was to become the Shakespeare Globe Trust, dedicated to the reconstruction of the theatre and the creation of an education centre and permanent exhibition. After 23 years spent tirelessly fundraising, promoting research into the appearance of the original Globe and planning the reconstruction with the Trust's architect Theo Crosby, Sam Wanamaker died, the site having been secured, the huge undercroft structurally completed and a few timber bays of the theatre in place. Three-and-a-half years later – in 1997 – the Globe was completed.

What did the first Globe look like? Nobody knows for sure. Printed panoramas, such as those by John Norden and Wenceslaus Hollar, give some idea of the theatre's exterior; written accounts, usually by visitors from overseas, building contracts and one sketch (of the Swan Theatre) tell us something about the interior. In addition, there are suggestive descriptions included in the plays themselves, such as the famous Chorus which begins *Henry V*:

And shall this cockpit hold the vasty fields
of France
Or may we cram within this wooden 'O'
the very casques
That did affright the air at Agincourt?

Nevertheless, the Globe itself was not a truly circular building. The archaeological excavation of the Rose Theatre in 1989 proved what most scholars had long believed: that the Elizabethan playhouses were polygonal buildings. In the same year, a small portion of the Globe itself was excavated, from which two important inferences were drawn: that it was a 20-sided building with a diameter of 100 feet.

Techniques used in the reconstruction of the theatre were painstakingly accurate. The timber frame is made of 'green' oak, cut and jointed using 16th-century techniques; oak laths and staves support lime plaster mixed according to a contemporary recipe and the walls are covered in a white lime wash. The roof is made of water reed thatch, based on samples found during the excavation.

The stage is the most conjectural aspect of the reconstruction. Its design was drawn from evidence provided by existing buildings of the period and practical advice offered by the actors and directors who participated in the 1995 'Workshop' and 1996 'Prologue' seasons.

The new Globe is also designed with the 21st century in mind. An additional exit, illuminated signage, fire retardant materials and some modern backstage machinery are all concessions to our times. The reconstruction is as faithful to the original as modern scholarship and traditional craftsmanship can make it, but for the time being this Globe is – and is likely to remain – neither more nor less than the 'best guess' at Shakespeare's theatre.



Founded by the pioneering American actor and director Sam Wanamaker, Shakespeare's Globe celebrates 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.

In 2017 we celebrated twenty years of great artistic and educational achievement. We now welcome over 1.25 million visitors a year from all over the world to take part in workshops and lectures; to visit Shakespeare's Globe Exhibition and tour our two theatres – and of course to watch plays which experiment in many different ways with the original playing conditions of Shakespeare's theatre.

Since the opening of the Sam Wanamaker Playhouse, we have been able to present works written specifically for an indoor theatre and to offer a year-round artistic programme. We have performed every play in the Shakespeare canon, many of them several times and in a thrilling variety of different styles. These productions enjoy an extended life online through the Globe Player (the first digital platform of its kind), on the big screen and on television. Shakespeare's Globe is also a major venue for concerts and special events and we have produced many world premieres of new plays, a number of which have gone on to enjoy success in the West End, on Broadway and beyond.

In recent years our long-standing reputation for international performance was consolidated by the Globe to Globe Festival, which in 2012 presented every Shakespeare play, each in a different language at the Globe, and by our world-wide tour of *Hamlet*, which after its astonishing two-year journey had visited almost every nation on earth. Our productions of Shakespeare now tour throughout the UK, Europe, the United States and Asia, while our educational work is extending overseas, notably through our forthcoming teaching centres in the USA and China.

Our education department has long been one of the most prolific in the UK. We offer a hugely diverse programme of schools workshops, public events, university courses and local and London-wide community projects. We also publish a range of award-winning digital materials and books and conduct rigorous academic research into the historical conditions of Shakespeare's theatre.

Our vision continues to grow. In 2018 our focus is on the development of Project Prospero,

combining a library and research centre with improved production facilities, rehearsal and education studios and a new Exhibition, to create a fully integrated campus on Bankside.

More people engage with Shakespeare through our work than through that of any other organisation. And yet we receive no annual government subsidy, but rely on the generosity of individuals, corporate partners, trusts, foundations and other supporters to sustain and develop our artistic and educational work.



THE GLOBE TODAY

Our Education department was founded in 1989 and runs workshops, courses and events for people of all ages at Shakespeare's Globe as well as outreach projects in schools from Peckham to Beijing.

Schools and Teachers

Lively Action workshops are offered year-round at Shakespeare's Globe for over 80,000 students. They are led by Globe Education Practitioners who also provide expert training for teachers to help deliver the National Curriculum from Early Years through to A Level.

In Southwark

Two Southwark Youth Theatres, a Southwark Elders Company and an annual *Concert for Winter* for 3 – 93-year-olds celebrate talent at play within our local community.

Our Theatre, supported by the Jonathan Harris Foundation for Lifelong Learning, is an annual Shakespeare project for Southwark mainstream and SEN students and an adult theatre company, culminating with a production in the Sam Wanamaker Playhouse. The project is documented by BA Photography students from London South Bank University

Playing Shakespeare with Deutsche Bank

Over 18,000 free tickets are offered to all secondary schools in London and Birmingham to a full-scale production specifically designed for 11 – 18-year-olds at the Globe in February and March. Free workshops and award-winning online resources complement the production.

Shakespeare's Globe at UC Davis: The Center for Teaching Shakespeare in the Classroom

This dynamic partnership with the UC Davis School of Education is designed to bring the Globe's education approaches to teachers in Californian elementary and high schools and to develop a body of research for national and international dissemination.

Digital for All

10,000 teachers have already signed up to the *Teach Shakespeare* website. Lesson plans, exclusive videos and hundreds of resources support classroom teaching.

Staging It offers students the chance to direct their own Shakespeare scene on the Globe stage.

Children will find colourful, animated and interactive games on the *Globe Playground* site.

Events for Individuals and Families

Over 150 events for people 'at any age and any stage' are produced at Shakespeare's Globe throughout the year.

Half-term and summer storytelling and workshops for families include the annual *Shakespeare's Telling Tales* festival in July.

Pre-show talks, study days and adult courses complement the seasons of plays in the Globe and the Sam Wanamaker Playhouse.

Read Not Dead performances with scripts are staged in the Sam Wanamaker Playhouse and revive forgotten gems written by Shakespeare's contemporaries.

Higher Education & Research

The Globe's resident academics lead and publish original research. Over 1800 students participate in undergraduate and MA courses and conservatory acting programmes every year. Studios are also offered for professional actors, directors and musicians.

The Rutgers Conservatory at Shakespeare's Globe provides BFA students with a year of actor-training and is now in its 18th year.

The MA in Shakespeare Studies, offered in partnership with King's College London, is now in its 17th year. For details, visit shakespearesglobe.com/ma

Discover More

at shakespearesglobe.com/education



EDUCATION

'And let us...on your imaginary forces work'

Henry V, Prologue

NEW WRITING

A new writing venue 400 years ago, the Globe continues to be a new writing venue today. This summer, we are thrilled to stage three new plays written for the unique playing conditions of the Globe Theatre.

Nanjing

22 – 24 June

Nanjing is a monologue about identity, dispossession, and the consequences of war. Written and performed by Jude Christian, this premiere tells the story of the Nanjing Massacre of 1937, frequently referred to as the Rape of Nanking.

Emilia

10 August – 1 September

Morgan Lloyd Malcolm's spectacular new play, *Emilia*, tells the story of Emilia Bassano, the possible inspiration for the various 'Emilia' characters who appear throughout Shakespeare's plays, and one of the most remarkable women in Early Modern England.

Eyam

15 September – 13 October

Eyam is a new play written by Matt Hartley. In 1665, the plague reaches the Derbyshire village of Eyam, just as Reverend William Mompesson and his wife arrive to lead the parish. The villagers are faced with a moral conundrum: stay quarantined and risk almost certain death, or flee and risk spreading the deadly disease?

SHAKESPEARE AND RACE

12 – 18 August

A festival that aims to redress the racial imbalances that exist not only in the industry of theatre but also in Shakespeare studies.

Events include performances, workshops, public lectures, panels and an international conference; participants include African-American actor Keith Hamilton Cobb performing his solo play *American Moor*, Dr Erika Lin (CUNY), Morgan Lloyd Malcolm (writer of *Emilia*), the Globe's Head of Research Dr Farah Karim-Cooper, a panel of recent of *Othello*s, and the Sam Wanamaker Fellowship Lecture delivered by Professor Kim F Hall.

Complementing the Globe's productions of *Emilia* and *Othello*, the festival highlights the importance of race to the consideration of Shakespeare not only in his time, but more urgently, in our own.

SHAKESPEARE AND CENSORSHIP

Throughout the year

50 years after the abolition of the Theatres Act in September 1968, this bold series explores censorship from historical, national and international viewpoints. We ask: are there forces at work today that are as repressive as the Lord Chamberlain?

Themes explored include the history of censorship on the British stage, press censorship and freedom of speech (in collaboration with the Royal Commonwealth Society and the London Press Club), the banning of Shakespeare in schools, self-censorship in the arts, and theatre as an act of rebellion.

'The rest is silence.'

Hamlet, Act V, scene 2

READ NOT DEAD – CENSORED!

Our popular script-in-hand performance series revives plays whose arguments challenged authority and caused offence.

Sunday 13 May, 4.00pm, Sam Wanamaker Playhouse

Eastward Ho! by Chapman, Jonson & Marston

Sunday 17 June, 4.00pm, Sam Wanamaker Playhouse

Sir Thomas More by Munday, Chettle, Heywood, Dekker & Shakespeare

Sunday 15 July, 4.00pm, Sam Wanamaker Playhouse

Believe As You List by Philip Massinger

Saturday 15 September, 2.00pm at Christ Church, Oxford

The Queen's Arcadia by Samuel Daniel

Sunday 30 September, 4.00pm, Sam Wanamaker Playhouse

The Wits by William Davenant

Sunday 18 November, 4.00pm, venue tbc

The Tragedy of Sir John van Olden Barnavelt by Fletcher & Massinger

Sunday 2 December, 4.00pm, venue tbc

A Game at Chess by Thomas Middleton

RESEARCH IN ACTION

Workshops that give you a chance to be part of the Globe's exploration of early modern and contemporary performance culture with Globe actors and leading scholars.

Monday 14 May, 6.00pm

Staging Milton's *Paradise Lost*

Monday 11 June, 6.00pm

Commedia dell'arte on the English Stage

Monday 9 July, 6.00pm

Games and Sport in Children's Indoor Performance

Expect to be asked for your feedback.

GUIDED TOURS & EXHIBITION



Discover the extraordinary history and secrets of the Globe Theatre. Our guides will bring the space alive in a stimulating tour of the auditorium, with colourful stories of the 1599 and 1614 Globes, the reconstruction process in the 1990s and how the building works today as an imaginative and experimental theatre space.

In the Exhibition, included with your tour ticket, you can imagine the Globe as it would have been: the centre of what was once London's most notorious entertainment district. Find out about 17th-century Bankside, the tricks of the Elizabethan stage – from blood to flying – and watch costume dressing, swordfighting and printing press demonstrations.*

A guided tour is a fantastic way to experience the Globe for the first time or to delve deeper into the soul of the 'wooden O'.

Prices

£17.00 adults

£13.50 students (16+ with valid ID)

£15.50 seniors

£10 children (aged 5 – 15 years, under-5s free)

£46 family ticket (2 adults + up to 3 children)

Get £2 off your ticket when you present a ticket for a performance in the 2018 theatre season.

Opening times

Exhibition 9.00am – 5.00pm

*Demonstrations may not be available at all times.

Tours run from 9.30am every day, but timings vary according to the production performance schedule.

During matinee performances in the Globe Theatre the Exhibition remains open and alternative tours – of Bankside and the archaeological site of The Rose Playhouse nearby, or the Sam Wanamaker Playhouse – may be offered. Please check our website for a full schedule of tours. Opening times and tours may change at short notice.

Contact the Exhibition office: **020 7902 1500**,
exhibition@shakespearesglobe.com

Admission is free for Friends and Patrons of Shakespeare's Globe.
shakespearesglobe.com/exhibition

Swan, Shakespeare's Globe serves modern British seasonal food across the site. All menus are created by our Executive Chef, Allan Pickett

Swan Restaurant

British locally-sourced produce is at the heart of our restaurant menu, which changes with the seasons. Join us for à la carte lunch, dinner or Sunday roast on the second floor, with stunning views of the Thames and St Paul's. We also serve a seasonal three-course theatre menu before and after all theatre performances. Alternatively, join us for our *A Midsummer Night's Dream* afternoon tea, inspired by the play and served on specially commissioned crockery. If you have more of a savoury tooth, try our Gentleman's Afternoon Tea made up of delicious tea-time treats.

Swan Bar

From morning breakfast to evening cocktails and everything in between, our bar menu features a wide selection of salads, quiches and cold meats, along with British classics, such as fish and chips, pie of the day and Scotch eggs, together with seasonal puddings. Sharing boards come both meaty and veggie and are a winner for large groups. Our drinks list includes a fine range of ales, interesting wines and seasonal cocktails.

Please note, we are unable to take bookings in the bar for groups of less than 10.

Foyer Cafe Bar

Located in the main theatre foyer, the Foyer Café Bar offers soups, sandwiches, salads, coffees, teas and homemade cakes, in addition to a range of alcoholic drinks.

For more information or to make a booking, please visit swanlondon.co.uk or contact us on **020 7928 9444** or reservations@swanlondon.co.uk.

FOOD & DRINK



SHOP



No visit to Shakespeare's Globe is complete without a visit to the shop, which offers an excellent selection of gifts, books and other merchandise related to the theatre season, as well as DVDs of past Globe productions. Open daily throughout the year, 10.00am – 6.00pm.

GLOBE PLAYER

We are the first theatre in the world to create our own Video On Demand platform. You can rent or buy over 60 of our previous productions online, on your desktop or mobile device, all in HD.

The collection includes classics such as *Twelfth Night* starring Mark Rylance and Stephen Fry, Michelle Terry in *A Midsummer Night's Dream*, and Gemma Arterton in *The Duchess of Malfi*, as well as hours of documentaries and interviews with actors such as Sir Ian McKellen, James Earl Jones and Dame Judi Dench.

SUPPORT US

Friends & Patrons

At the heart of Shakespeare's Globe is its family of Friends & Patrons, individual donors, grant-makers and corporate supporters. Over the past 30 years our supporters have helped realise Sam Wanamaker's dream to rebuild the theatre, and they have shared with us in celebrating our productions, as well as our ambitious education and community projects. Shakespeare's Globe is an educational charity dedicated to the experience and international understanding of Shakespeare in performance. By giving to the Globe you are supporting a vibrant arts and education centre. We receive no annual government subsidy, and so it is through your involvement and generous support that our projects can continue to evolve and grow. As a thank you for their support, our Friends enjoy priority booking at both theatres and free unlimited entry to the Exhibition and Tour. There are many ways to become involved and to support our mission, and our patrons enjoy an even closer relationship with the Globe with a personalised ticket service, invitations to exclusive insider events and access to sold-out performances.

To find out more about becoming a part of this special family, please contact the Friends & Patrons office on +44 (0)20 7902 5970 or email friends@shakespearesglobe.com

Project Prospero

At the close of the 2019 Summer Season, the Globe will see the beginning of a major new capital development comprising the creation of a dedicated Library and Archive, a state-of-the-art Production Centre, a world-class Exhibition and six additional Education and Rehearsal Studios. We are currently calling this 8000m2 scheme Project Prospero. The realisation of Project Prospero will allow us to display a Shakespeare First Folio alongside our two theatres and in conjunction with a revitalised exhibition featuring original costumes, films from our extensive archive and a host of other fascinating objects, creating endless opportunities for engagement, dialogue and debate.

We need to raise £30million to realise our vision and transform the Globe site. We are asking you to join us in supporting Project Prospero as we embark on our most ambitious undertaking since the completion of the Globe Theatre in 1997. Join us as we step into a new era of studying and staging Shakespeare at the Globe.

To find out more, contact the Development Office on +44 (0)20 7902 1458 or email Anthony.H@shakespearesglobe.com

FOR SHAKESPEARE'S GLOBE

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Ian Dixon Chief Operating Officer
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Sandra Lynes-Timbrell Director of Exhibition & Tour and Visitor Experience
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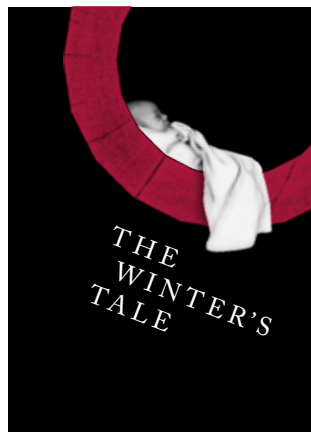
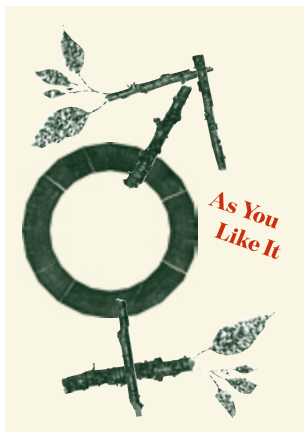
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**'We know what we are,
but know not what we may be.'**

Hamlet, Act IV, scene 5

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