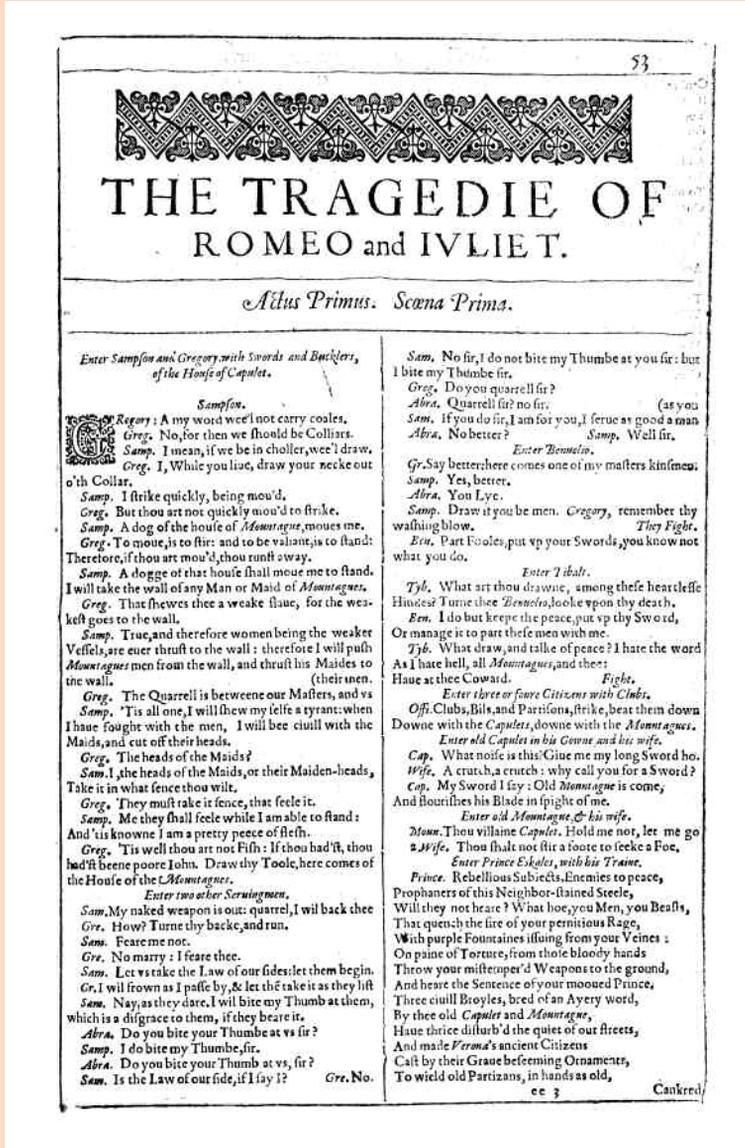


# ROMEO & JULIET

BY  
WILLIAM SHAKESPEARE



The title page of *Romeo & Juliet* from the First Folio of Shakespeare's plays, published in 1623. Handsome bound facsimiles of *Romeo & Juliet*, published in the Globe Folios series in association with the British Library, are available from the shop, price £9.99. Each volume includes an introduction by the foremost First Folio scholar, Anthony James West.



# CONTEXTS



View of Verona from John Speed's *A Prospect of the Most Famous Parts of the World*.

## VERONA

This most fair city is built in the form of a lute, the neck whereof lies towards the West, on which side the River Athesis (running towards the east) doth not only compass the city, but runs almost through the centre of the body of this lute... It is not built with the houses cast out towards the streets and supported with arches to avoid rain, as other cities are in those parts: but the building of the houses is stately... It hath a pure air, and is ennobled by the civility and ancient nobility of the citizens, who are endowed with a cheerful countenance, magnificent minds, and much inclined to all good literature.

**Fynes Moryson, *His Ten Year Travel*, 1611**

## ITALIAN MANNERS

Time was, when Italy and Rome have been to the great good of us that now live, the best breeders and bringers up of the worthiest men, not only for wise speaking, but also for well being, in all civil affairs, that ever was in the world. But now that time is gone, and though the place remain, yet the old and present manners do differ as far as black and white, as virtue and vice... For sin, by lust and vanity, hath and doth breed everywhere common contempt of God's word, private contention in many families, open factions in every city...

**Roger Ascham, *The Schoolmaster*, 1570**



Fencers from Vincentio Saviolo, *His Practice*, 1595. The squares on the floor indicate the number of paces between combatants and suggest the kind of 'mathematical' swordfighting technique derided by Mercutio.

## OFFENCE TAKEN

Nothing so long of memories as a dog; these Italians are old dogs and will carry an injury a whole year in memory. I have heard of a box on the ear that hath been revenged thirty years after.

**Thomas Nashe, *The Unfortunate Traveller*, 1594**

## THE ITALIAN GENTLEMAN

These Italian gentlemen generally profess three things: the first is arms, to maintain withal his honour; the second is love, to show himself gentle and not cruel of nature; and the third is learning, to be able to know, to understand, and to utter his opinion in matters of weight.

**William Thomas, *The History of Italy*, 1549**

## TAKE HIM FOR AN ENEMY

When you see one with weapons in his hand that will needs fight with you, although he were your friend or kinsman, take him for an enemy and trust him not, how great a fiend of how nigh of kin soever he be...

**Vincentio Saviolo, *His Practice*, (a treatise on combat), 1595**

## NO MARRIAGE WITHOUT PARENTAL CONSENT

Youth for the most part is grown into such a pass that forgetting all childlike affection and dutiful obedience unto father and mother in the highest point of subjection, the which they owe unto them in this life, and whereupon dependeth their making or marring... together with the continual joy or sorrow of their parents they wholly follow their own will and let out the reins unto their own unbridled and unsettled lusts, making matches according to their own fickle fantasies, and choosing unto themselves yokefellows after the outward deceivable direction of the eye, nothing regarding the sound advice of a mind guided with the knowledge and fear of God.

**John Stockwood, *A Bartholomew Fairing for Parents*, 1589**

## A RIPE AGE FOR MARRIAGE

A man so soon as he hath accomplished the age of fourteen years, and a woman as soon as she hath accomplished the age of twelve years, may contract true and lawful and individual matrimony... at these years the man and woman are not only presumed to be of discretion, and able to discern between good and evil and what is for their profit and disprofit, but also to have natural and corporal ability to perform the duty of marriage, and in that respect are termed puberes, as it were plants, now sending forth buds and flowers, apparent testimonies of inward sap and immediate messengers of approaching fruit.

**Henry Swinburne, *A Treatise of Spousals*, 1686**

## LOVE'S MADNESS

Lovers lose themselves, their wits, and make shipwreck of their fortunes all together: madness, to make away themselves and others, violent death... if this passion continue it makes the blood hot, thick and black, and if the inflammation get in to the brain with continual meditation and waiting, it so dries it up that madness follows, or else they make away themselves.

**Robert Burton, *The Anatomy of Melancholy*, 1620**

## A SLEEPING POTION

Take juice of henbane, lettuce, plantain, poppy, mandrake leaves, ivy and mulberry leaves, hemlock, opium, ivy berries in powder, of each a like quantity, mix them well together, and then put a sponge into them, and let them drink them all up, dry the sponge in the sun, and when you would have any body sleep lay the sponge at his nose, and he will quickly sleep, and when you would have him wake, dip another sponge in vinegar and hold to his nose, and he will wake as soon.

**Nicholas Culpeper, *The London Dispensatory*, 1654**

## STAR-CROSSED?

As for astrology, it is so full of superstition, that scarce anything can be discovered in it. Notwithstanding, I would rather have it purified than altogether rejected... There is no fatal necessity in the stars but that they rather incline than compel.

**Francis Bacon, *The Advancement of Learning*, 1605**

Passages taken from *Romeo and Juliet: Texts and Contexts*, edited by Dymphna Callaghan and published by Bedford/St Martin's.

# TIMELINE

## SUNDAY

### 9AM

The Prince breaks up a brawl between the Capulets and Montagues. Romeo reveals that he has been turned down by Rosaline.

Paris asks Capulet (again) if he can marry his daughter Juliet

### EVENING

Romeo, Benvolio and Mercutio gatecrash a masked ball at Capulet's house. Tybalt tries to pick a fight with Romeo. Romeo and Juliet meet and fall in love. Juliet discovers Romeo is a Montague.

### NIGHT

Romeo jumps over a wall into Capulet's garden.

## MONDAY

### LATE NIGHT TO BEFORE DAWN

Romeo woos Juliet under the balcony and they promise to marry.

### DAYBREAK

Romeo asks Friar Lawrence to marry them.

### 9AM

Juliet sends the Nurse to Romeo. Romeo hears Tybalt wants to fight him.

### MIDDAY

Romeo sends a message to Juliet via the Nurse to come to the Friar's cell that afternoon.

The Nurse returns to Juliet, who hurries to meet Romeo at Friar Lawrence's cell.

### AFTERNOON

Romeo and Juliet are married.

### AN HOUR LATER

A quarrel is started. Tybalt kills Mercutio and Romeo kills Tybalt. The Prince pronounces Romeo's banishment. He must quit Verona before tomorrow.

### EVENING

Juliet learns of Tybalt's death and Romeo's banishment. The Nurse promises to send him to her that night.

### NIGHT

The Friar dissuades Romeo from suicide. The Nurse arrives, and Romeo leaves to spend the night with Juliet.

## TUESDAY

### 3AM

Capulet tells Paris he can marry Juliet (on Thursday).

### DAYBREAK

After spending the night with Juliet, Romeo leaves for Mantua. Lady Capulet tells Juliet that she will be married to Paris on Thursday. She refuses.

### MIDDAY

The Friar gives Juliet a potion that will make her seem dead for 42 hours and they plot her escape to Mantua.

### LATE AFTERNOON

Juliet seems to agree to the marriage. The wedding is brought forward to Wednesday.

### LATE NIGHT

Juliet takes the potion.

## WEDNESDAY

### 3AM TO DAWN

The Capulets continue preparations for the wedding. The bridegroom arrives. The Nurse discovers Juliet 'dead'.

### SOMETIME LATER

Juliet's corpse is taken to burial. Balthasar reaches Mantua and tells Romeo that Juliet is dead. Romeo prepares to leave for Verona.

### EVENING

The Friar, realizing Juliet will wake within three hours, leaves for Juliet's tomb.

### NIGHT TO DAWN

At the tomb, Paris and Romeo fight and Paris is killed. Romeo takes poison and dies beside Juliet. As the Friar arrives, Juliet wakes, finds Romeo dead, stabs herself and dies.

Montague, the Capulets and the Prince are roused. The dead lovers are discovered and the families reconciled.

*Courtesy of Ian Redford (Capulet).*

# ENTER JULIET, SOMEWHAT FAST

*Time dominates Romeo & Juliet like no other play of Shakespeare's, writes Neil Rhodes.*

Time appears as a chorus figure in *The Winter's Tale* to whisk us over 16 years, while *As You Like It* gives us Jaques's set-piece speech on the seven ages of man, but only in *Romeo & Juliet* could we say that time is of the essence. This play's own chorus tells us that the action will unfold over a bare two hours, and that is generally accepted as the standard running time of performances in the Elizabethan theatre, but nothing else in Shakespeare matches *Romeo & Juliet* for its sense of urgency, cramming the whole of life into 120 minutes of headlong, precipitate emotion. Shakespeare's immediate source for the play, the poem by Arthur Brooke published in 1562, stretches the action over several months, but Shakespeare reduces it to a few days. As Romeo says, after killing Paris at the tomb, it shows us 'a lightning before death'.

Romeo's phrase is a proverbial expression, referring to the merry-making of the condemned criminal. We catch this sense earlier in the humour of Mercutio's dying speech. But in a play which is so vividly marked out by its alternations of sunlight and darkness, dusk and dawn, we are more likely to hear an echo of Juliet's premonition that their love is 'Too like the lightning, which doth cease to be/Ere we can say "it lightens"'. And Juliet's 'lightning' is itself echoed in the fragile moment between day and night that the lovers inhabit. They see each other as the dawn, but long for nightfall. Sunrise is life, promise, anticipation – the moment when 'jocund day/ Stands tiptoe on the misty mountain tops' – but it is also the moment of parting. In fact, the lovers live almost every minute of the day and night, burning the candle at both ends. Romeo is up before dawn both before and after he meets Juliet, and she sleeps in only when she is feigning death.



'It is the east and Juliet is the sun'. Topfoto

This is a play from before the age of the mechanical clock, yet we are aware of time in almost every scene, accelerated or standing still. For Juliet it is 'twenty year' till she hears back from Romeo the following day about their wedding arrangements; in the morning, three hours become an eternity as she waits from nine o'clock (the time is precise) for the Nurse to return, and then has to endure her deliberate procrastinations as she holds back the longed-for message. When Paris later tells Capulet that the day is Monday, the older man thinks that Wednesday is too soon for a wedding and suggests Thursday instead: 'Do you like this haste?', he asks his daughter's suitor. But by then Juliet is already married, a 'three-hours wife',

as she calls herself on hearing of Tybalt's death from the Nurse. Everything in the play happens at speed. In the short first quarto of 1597 some of the lyrical passages are stripped out (Juliet's part is reduced by 40%), making the action even more rushed and intense. The stage directions in the first quarto edition indicate the pace: in the scene at Friar Lawrence's cell we have 'Enter Juliet, somewhat fast, and embraceth Romeo' and a little later, 'Enter Nurse hastily', after Romeo has shinned down a rope-ladder from Juliet's window.

In the more familiar version of the text, the sublime poetry allows the frenetic pace of the action on occasion to be momentarily suspended, but our experience of time is manipulated in other ways too. For the lovers time is measured in terms of hours, of day or night, but these are framed within the much longer perspectives of the older generation. The Nurse's wonderfully digressive speech in Act One, 'Come Lammas Eve at night she shall be fourteen', maps the whole of Juliet's short life onto the old liturgical calendar, as well as taking in memorable events such as the earthquake of 11 years back and reminiscences of her own dead husband. The speech helps to underline the brevity and intensity of the few days that Romeo and Juliet share at the same time as it reminds us that this is also a play about coming of age. For Juliet this moment cannot come too soon. In her most passionate speech, 'Gallop apace, you fiery-footed steeds' in Act Three, she begs the mythical charioteer of the sun to bring it on: 'Come night, come Romeo, come thou day in night'. In contrast, the perspectives of her father's generation seem almost endless: Capulet says to his cousin that it's 25 years 'Come Pentecost' since they last had a masque. This telescoping of time shows us the lives that the young people will never have. Love comes, and death comes, too soon. And

not just for the lovers, for by the end of the play all the young men are dead – Mercutio, Tybalt and Paris, as well as Romeo.

The movements of time, in hours or years, radiate through the poetry of the play, while at the level of plot bad timing is at the core of the tragedy. Because Romeo does not receive Father Lawrence's message in time, he arrives at the tomb believing Juliet to be dead. The lovers never see each other alive again after their night of consummation, for when Juliet wakes from her drugged sleep Romeo has already killed himself. For a century and a half this ending was deemed too painful to stage. From the late 17th century audiences were given, first, Otway's radical adaptation, in which the lovers were allowed some last moments together, and then, from 1748 through into the 19th century, Garrick's version, which restored most of Shakespeare's text but kept that brief, final reunion.

Friar Lawrence bears a heavy responsibility for the fate of the lovers, but time's other agent in the play, the Nurse, also has a major part. The expansion of her character is one of Shakespeare's principal additions to the story told in Brooke's poem. Together, these vital subsidiary roles of Nurse and Priest remind us of the brevity of all our lives, the one bringing us into the world and the other seeing us out.

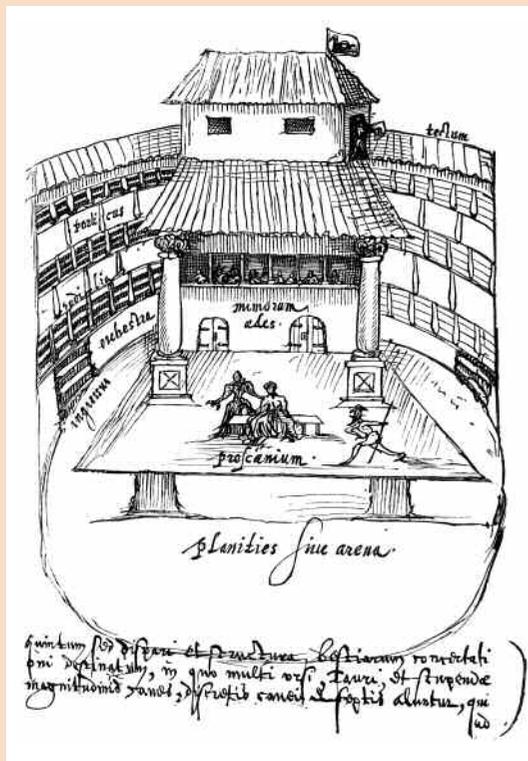
Neil Rhodes is Professor of English Literature and Cultural History at the University of St Andrews. His book, *Shakespeare and the Origins of English* was reissued in paperback by Oxford University Press in 2007.

# A TALE OF HEAVEN TO HELL

*Verticality is written into Romeo & Juliet just as it was built into the playhouses at which the play was first performed. Farah Karim-Cooper explains.*

When Juliet realises in Act Three of *Romeo & Juliet* that her lover is banished and that she must marry Paris, she asks: 'Is there no pity sitting in the clouds / That sees into the bottom of my grief?' This simple line, expressing the extent of her anguish, also embodies the play's preoccupation with verticality. In an instant we are dropped from the clouds into the depths of Juliet's grief. Prior to this moment, in the morning after they have consummated their clandestine marriage, Romeo takes his leave of Juliet and the upper stage gallery with the words 'one kiss and I'll descend', just before he goes down to the lower stage, presumably by means of the rope ladder that the nurse acquired for them. A few lines later Juliet prophetically declares, 'Methinks I see thee now, thou art so low, / As one dead in the bottom of a tomb'. She then calls upon Fortune, the classical goddess whose wheel determined the good or bad luck of mankind. Juliet can feel her luck shifting at this moment, and as her mother enters, the stage action requires Juliet to descend to the lower stage, suggesting physically her metaphorical movement from the top to the bottom of Fortune's wheel.

*Romeo & Juliet* may have been performed at either the Theatre or the Curtain some time between 1594 and 1597. Both these early amphitheatres had a similar stage structure to that of the first Globe: like the Globe, the stage and tiring house façade was a triple-layered playing space with an upper stage gallery, a main stage level and a trap door leading to a hidden performance space beneath the stage. These architectural conditions, pictured in a famous drawing of the Swan playhouse and characteristic of most Elizabethan and Jacobean



The Swan Theatre in a drawing after Johannes de Witt. University of Utrecht. Topfoto

amphitheatres, imposed a verticality that shaped the plays written for them in very distinctive ways. The audience was also arranged vertically around the stage. As the Shakespeare scholar Derek Peat writes: 'rather than an audience shelving away from the stage in the way adapted by almost all theatres before and since, the Elizabethan amphitheatre positioned its audience so that it rose like a sheer cliff wall'. Given these playing conditions, it is hardly surprising that many of Shakespeare's plays exploit a variety of metaphors and poetic devices that reflect both the spatial dynamic of the playhouse and the vertical psychology that characterized the Renaissance and its architecture.

Within this architectural scheme, one might look further into the cosmological metaphor that a playhouse like the Globe invoked. At the new Globe we refer to the stage roof as the 'heavens', the main stage as the 'earth' and the trap door on the stage (serving as a grave, tomb or hell mouth) as leading into 'hell' or a fictional underworld. This vocabulary is hinted at throughout Shakespeare's work. When Hamlet refers to the 'heavens' as 'fretted with golden fire' ('fretted' was a word that denoted the ornamentation on the roof or ceiling of a chamber), he may have gestured toward the stage roof which is likely to have been painted to resemble the night sky. The metaphor of the cosmos helped playwrights suggest the vast settings the texts ambitiously portrayed. Ideas about the universe and the role of humankind within it may have been in a state of constant flux throughout the 16th and 17th centuries, but in very general terms the sense of a universal hierarchy with God at the top, beasts at the bottom and man in between remained fixed. Sixteenth-century English culture was, to use an anthropological term, a vertical culture: it accepted hierarchies and saw fundamental differences between one person, social class or universal plane and the next. The 17th-century philosopher Thomas Browne describes the place of humanity within this vertical hierarchy: 'we are onely that amphibious piece between corporeal and spiritual essence, that middle form that links the two together, that makes good the Method of God and Nature, that jumps not from extremes, but unites the incompatible distances by some middle and participating natures'. Shakespeare's plays, upon close examination, are preoccupied with the celestial, terrestrial and subterranean domains of the cosmos. His characterization, language and imagery provide a range of examples of the ways in which these vertical structures, architectural and cosmological, figured in his dramaturgy.

In *Romeo & Juliet*, verticality is more than a spatial quality; it is a theme. Throughout the play there are many words that signal verticality, including: 'down', 'underneath', 'earth', 'fall' 'above', 'sink', 'raise', 'under', 'arise', 'high', 'up', 'stand', 'ground', 'ascend', 'bottom', 'heaven', 'descend', 'look up', 'prostrate', 'leap' and 'rise'. These vertical signifiers are as pervasive as the indications in stage directions and dialogue for characters to ascend, descend, fall to their knees, fall on a bed, rise up, fall down again, climb up and down, go down into graves and so on. The language of the play provides many examples of the kinds of movements the actors are asked to perform. There is a great deal of movement, for example, between the three levels of the stage; scenes are performed on the upper stage gallery, sometimes with more than one character; at other times, with one character above and one below. The word 'balcony' was not in use in English until 1618 and the famous 'balcony scene' is incorrectly named given that the only stage direction we have is for Juliet to appear at her window, but because Romeo refers to it as 'yonder' window and refers to Juliet as the 'sun', it suggests he is looking up; thus we know it takes place on the upper stage.

Shakespeare's representation of love and desire brings to light the way in which verticality is exploited as a theme in this play. Petrarch, the 15th-century Italian poet, had invented a type of love sonnet (adapted by English poets in the 16th century) that was a vehicle of fictional courtship and mistress worship. The sonnet mistress herself was a perfect beauty, silent, high-born, chaste and unattainable. Romeo is a Petrarchan lover, who conventionally places a vertical distance between himself and his beloved mistress. When we first meet him he is the archetypal melancholic lover. Although the poetry he uses to express his love first for Rosaline and then for Juliet charts his increasing



Stairs in old Tbilisi, Georgia. Topfoto



Late 15th-century spiral stairs in the L'Hotel de Cluny, Paris. Musée de Cluny. Topfoto



A medieval staircase under the ramparts at Aigues Mortes, Languedoc-Rousillon. Topfoto



The renaissance staircase at Palazzo Contarini del Bovolo, Venice. Alinari. Topfoto

maturity and development, he nevertheless maintains the posture of the lover situated below the mistress, as is spatially conveyed in the balcony scene when he is placed beneath Juliet. The figurative language he uses to express his love for her focuses our eyes upwards towards the heavens: stars, heavenly bodies, the night sky and birds.

Juliet, by contrast, focuses our gaze downwards towards the earth and the underworld; in the first instance, this happens when she enquires after his name and somehow senses 'My grave is like to be my wedding-bed'. In the balcony scene, Romeo ruminates on the celestial quality of Juliet's beauty; Juliet, on the other hand, thinks about his name, his hand, his foot and promises to lay her fortunes at his feet. Although a great deal of Juliet's expressive language also uses celestial imagery, there hovers over her speeches a poignant recognition of her inevitable descent into the grave. The lovers express their profoundest feelings in a language of verticality, while the stage directions, the playhouse architecture and the 'cliff wall' of audience rising above the actors concentrate our attention on the visual or spatial verticality of the drama, which portrays love as a progress from heaven to hell.

Farah Karim-Cooper is Head of Courses and Research at Shakespeare's Globe and co-editor with Christie Carson of *Shakespeare's Globe: A Theatrical Experiment* (Cambridge University Press, 2008).

# THE MUSIC OF ROMEO & JULIET



On the way to a masked ball, from *Le Centre de l'Amour*, 1630. Topfoto

Apart from the famous party scene, where our two lovers instantly become Romeo and Juliet while melody swirls around them, there doesn't seem to be much music in this play. We have the unusual scene after the discovery of Juliet's 'death' where some rather embarrassed musicians, feeling distinctly *personae non gratae*, don't know where to put themselves, but at that point they don't actually *play* anything. So why have composers taken so much inspiration from this play for the last 400 years?

Well, of course, it's the story itself – the romance, the ultimate tragedy, the potent theme of young doomed love. But in this production we have tried to create music which is part of Verona's world, albeit heard through the ears of English Elizabethans. The street music of Italy in the 16th and 17th centuries was vibrant, bawdy, and everywhere. It flourished particularly in Naples, where the *villanella* became the street equivalent of the more up-market madrigal – aggressive, rustic, life in its seediest form. We actually use the most famous example in our pre-show entertainment (sung by the self-named Codpiece Quartet) – 'Chi passa per sta strada' ('He who passes this way') by Filippo Azzaiolo. All the other songs heard throughout this

production use contemporary lyrics furnished with new tunes, but always taking the street songs as inspiration.

As with my previous Globe score (for last season's *Merry Wives of Windsor*), I have relied heavily on the extraordinary expertise of the Globe musicians, who have contributed to this production's music in equal measure. We have tried to recreate the sounds and musical style which Shakespeare's own audiences would have been familiar with, while adding a few more modern techniques such as underscore and atmospheric effects. Will Shakespeare loved music – he writes passionately about it time and time again – so I hope he would approve of the musical bed on which we've laid our version of this timeless story, and that somewhere up in the Gallery he'll be singing along...

Nigel Hess  
COMPOSER

# THE SONGS

## TAN TAN TARIRA

If you wish to learn the galliard, lady, then come to us.  
For we are the masters and evening, morn and night,  
We'll never fail to play for you and we will see you  
right!

Tan tan tarira, tan tan tarira, signora.

And we'll dance the step to summon you, lady, ten times  
or more.

For we are the masters (etc.)

And if you're just a beginner, lady, we'll teach you well.  
For we are the masters (etc.)

*Giovanni Domenico da Nola (c.1515-1592)*

## WHAT IS OUR LIFE?

What is our life? A play of passion,  
Our mirth the music of division,  
Our mothers' wombs the tiring houses be,  
Where we are dressed for this short comedy.

Heaven the sharp spectator is,  
That marks who still doth act amiss;  
Our graves that hide us from the searching sun  
Like the curtains closing when the play is done.

What is our life? (etc.)

Thus march we playing to our rest,  
Only we die in earnest, that's the jest.

*Sir Walter Raleigh (c.1552-1618)*

## COME TO THE WINDOW NOW

O he who passes this way without sighing will happy be.  
O he is happy who does so, who can truly do so,  
So come to the window now, or I shall die!

So come you to the window and I see you so I shall live.  
If heaven comforts you not then to the window now,  
Poor wretch, to the window now, or I shall die!

I pass by morn and evening, such a miserable wretch am I.  
And you appear there never, such a cruel maiden,  
O come to the window now, or I shall die!

O you, comrade Vassillo, who doth live in her happy  
home.

O bid the lady good day, yes, bid her happy fortune,  
O come to the window now, or I shall die!

*Filippo Azzaiolo (c.1530-1569)*

## COME AWAY, COME SWEET LOVE

Come away, come sweet love, the golden morning  
breaks,  
All the earth, all the air of love and pleasure speaks.  
Teach thine arms to embrace, and rosy lips to kiss,  
And mix our souls in mutual bliss.

Come away, come sweet love, the golden morning  
wakes,  
While the sun from his sphere his fierce arrow makes.  
Making all shadows fly, playing, staying in the grove  
To entertain the stealth of love, the wealth of love.

*Anonymous*

## SLEEPE

Sleepe, though grieffe torment thy body, sleepe,  
While musicke banish to the lowest deepe thy soul  
afflicting foe.

Sleepe, and while thy body rests in slumber,  
Fly! jealous thoughts, that true affects do cumber,  
Down to her den of woe.

Now she is gone, and sleepe thine eyes forsake,  
And as a new made man, from grief awake!

*Anonymous*

## SILENT THE FORESTS

Silent the forests, the streams, waveless-sheeted the sea,  
Winds in their caves unblustering at peace.  
Slumber the night, and white its moon of deepest  
quiet.

So now like secrets let us lie  
Locked in love and its sweetness.  
Love hath no breath, no voice, no sound a kiss,  
No voice or sound my sighs.

*Torquato Tasso (1544-1595); trans. Edwin Morgan*

# ROMEO & JULIET

James Lailey  
Fergal McElherron  
Graham Vick  
**CHORUS**

Andrew Vincent  
**THE PRINCE**

Philip Cumbus  
**MERCUTIO**

Tom Stuart  
**PARIS**

Michael O'Hagan  
**MONTAGUE**

Holly Atkins  
**LADY MONTAGUE**

Adetomiwa Edun  
**ROMEO**

Jack Farthing  
**BENVOLIO**

Ian Redford  
**CAPULET**

Miranda Foster  
**LADY CAPULET**

Ellie Kendrick  
**JULIET**

Ukweli Roach  
**TYBALT**

Penny Layden  
**NURSE**

Rawiri Paratene  
**FRIAR LAWRENCE**

James Lailey  
**SAMPSON, FRIAR JOHN,  
CONSTABLE**

Fergal McElherron  
**BALTHAZAR, PETER,  
GREGORY**

Graham Vick  
**ABRAHAM, APOTHECARY**

Lucy Conway  
Jason Carter  
Rhoda Ofori-Attah  
Stevie Raine  
**CITIZENS**

Jack Farthing  
James Lailey  
Fergal McElherron  
Graham Vick  
**QUARTET**

William Lyons  
**MUSICAL DIRECTOR,  
FLUTE, RECORDERS,  
SHAWMS, PERCUSSION**

Arngeir Hauksson  
**LUTE, RENAISSANCE  
GUITAR, BAROQUE  
GUITAR, PERCUSSION**

Amy Kelly  
**PERCUSSION, BELLS**

Sharon Lindo  
**RECORDERS, SHAWMS,  
REBEC, VIOLIN,  
PERCUSSION**

Nicholas Perry  
**RECORDERS, SHAWMS,  
CURTAL, HURDY-GURDY,  
PERCUSSION**

Dominic Dromgoole  
**DIRECTOR**

Simon Daw  
**DESIGNER**

Nigel Hess  
**COMPOSER**

Siân Williams  
**CHOREOGRAPHER**

Malcolm Ranson  
**FIGHT DIRECTOR**

Giles Block  
**TEXT WORK**

Glynn MacDonald  
**MOVEMENT WORK**

Jan Haydn Rowles  
**VOICE & DIALECT WORK**

Fiona Moorhead  
**ASSISTANT TO THE  
DIRECTOR**

Lotte Wakeman  
**ASSISTANT TEXT WORK**

Henry Bell  
**CITIZENS SUPERVISOR**

Laura Hunt  
**COSTUME SUPERVISOR**

Paul Russell  
**PRODUCTION MANAGER**

Marion Marrs  
**COMPANY MANAGER**

Bryan Paterson  
**STAGE MANAGER**

Vicky Berry  
**DEPUTY STAGE MANAGER**

Patrick Birch  
**ASSISTANT STAGE  
MANAGER**

Paul Williams  
**THEATRE TECHNICAL  
MANAGER**

Tim de Vos  
**DEPUTY TECHNICAL  
MANAGER**

Olly Clarke  
Daniel Lockett  
Mark Richards  
**TIRING HOUSE  
MANAGERS**

Bella Lagnado  
**PROPS CO-ORDINATOR**

Hannah Lobelson  
**WARDROBE MANAGER**

Pam Humpage  
Louise Ricci  
**WIGS, HAIR & MAKE-UP  
MANAGERS**

Lisa Aitken  
**WARDROBE DEPUTY**

Grace Hoddle  
Fiona Albrow  
Charlie Damigos  
**WARDROBE ASSISTANT**

Julie Ruck  
**WIGS ASSISTANT**

Anna Stammer  
Viv Sendall  
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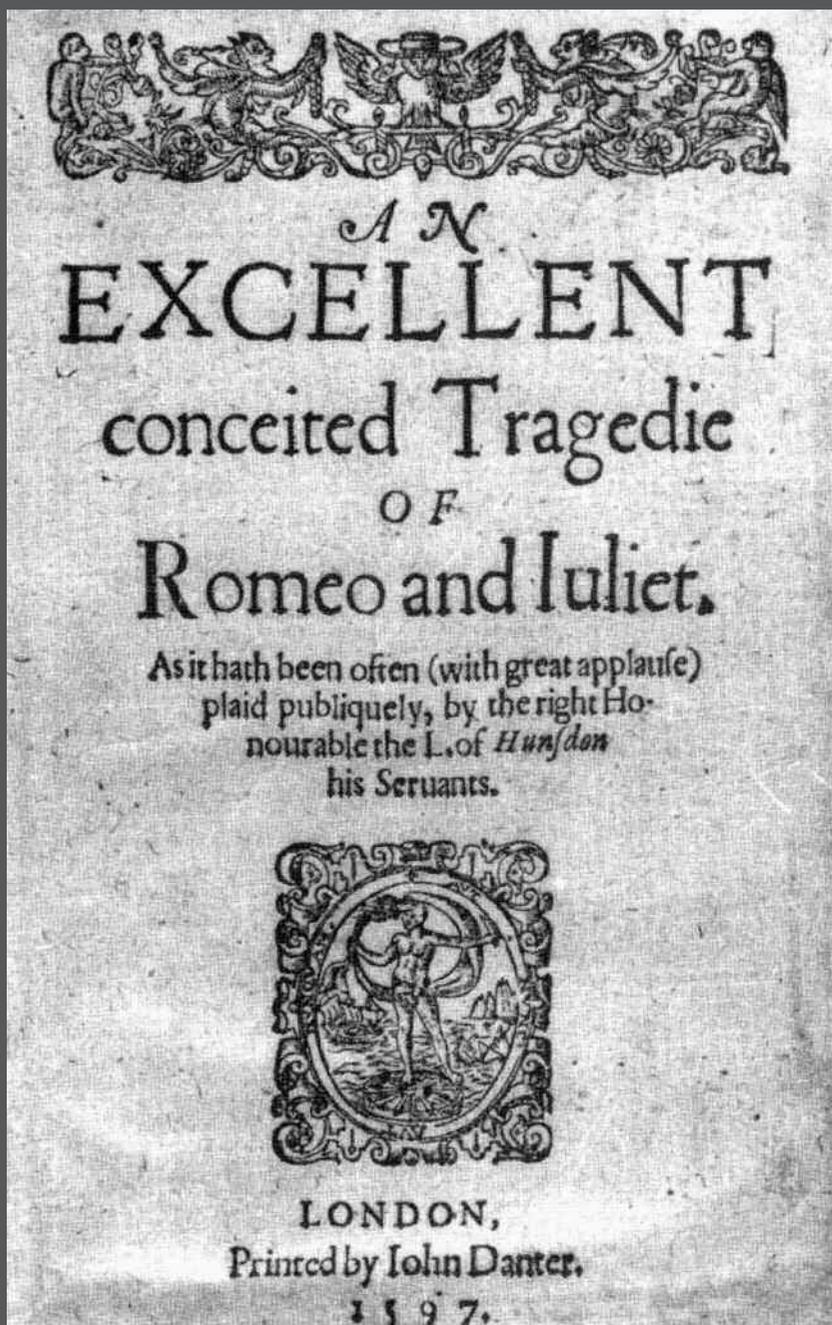
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The title page of the first Quarto of *Romeo & Juliet*. Topfoto

## BIOGRAPHIES

### HOLLY ATKINS

Holly trained at Guildhall School of Music and Drama. Her theatre credits include: *The Ballad of Crazy Paola* (Arcola); *Scarborough* (Royal Court & Assembly Rooms); *Summer Begins* (Southwark Playhouse); *One Flew Over the Cuckoo's Nest* (Centreline). Her television credits include: *Criminal Justice*, *City Lights*, *The Sarah Jane Adventures*, *On the Run*, *My Parents are Aliens*, *Where the Heart is*, *The Project*, *Residents*, *Kiss Me Kate*, *EastEnders*, *Casualty*, *Doctors* and *The Bill*.

### LADY MONTAGUE

Dolls (Tramway 1 for National Theatre of Scotland); *Fast Labour* (Hampstead Theatre and West Yorkshire Playhouse); *Baby Girl*, *DNA*, *The Miracle* (Triple Bill at Cottesloe, NT); *Elling* with John Simm (Bush Theatre and Trafalgar Studios); *The Enchantment* (NT); *French Without Tears* (English Touring Theatre); *Kebab* (Royal Court); *Not the Love I Cry For* (Arcola Theatre); *Bloom*, a new one-act dance piece choreographed by Aletta Collins for Rambert and *Aladdin* based on Philip Pullman's book (Bristol Old Vic). *Jackets* (Young Vic/Theatre 503); *The Bodies* (Live Theatre); *Rutherford and Son* (Royal Exchange Theatre, Manchester); *Tall Phoenix* (Belgrade Theatre, Coventry); *Romeo and Juliet* (Royal Shakespeare Company, Stratford and the Albery); *Adam and Eve* (TPT, Tokyo); six plays for the *Imprint Young Writers Festival* (Royal Court Theatre Upstairs); *Astronaut* (Theatre O, Barbican Pit and UK Tour); *The Changeling* (NT Studio); *Rafis and Dreams*, *Across Oka* (Royal Exchange Studio, Manchester); *Relatively Speaking*, *The Witches*, *Everyman* and *Habeas Corpus* (Northampton Theatres); *Under the Curse and Tragedy: A Tragedy* (Gate Theatre). As co-director of the arts company Scale Project, Simon has collaborated on site-specific performances in Harlow Town Hall, The Arches, Glasgow and in a Siberian nuclear bunker.

### GILES BLOCK

Giles has led the text work at Shakespeare's Globe since 1999, and to date has been involved in over 20 productions. This season he will add the Globe's three new Shakespeare productions to the list. Directing at Shakespeare's Globe includes: *Antony and Cleopatra* (1999), *Hamlet* (2000) and *Troilus and Cressida* (2005). Posts include: Associate Director at Ipswich Theatre (1974-77); Staff Director at National Theatre (1977-81); Director of Platforms at National Theatre (1981-84). Theatre direction includes: *The Faun*, *She Stoops to Conquer* (National Theatre); *Macbeth*, *The Cherry Orchard*, *King Lear*, *Richard III*, *Hamlet*, *Skylight*, *Vincent in Brixton* (all Shochiku Company, Japan). In 2000 the Association of Major Theatres of Japan recognised Giles for services to the Japanese Theatre. During the last three years Giles has directed *The Tempest*, *Henry V* and *The Comedy of Errors* at the Blackfriars Theatre in Virginia.

### TEXT WORK

### DOMINIC DROMGOOLE

### DIRECTOR

Dominic is the Artistic Director of Shakespeare's Globe. Previous work at the Globe includes *King Lear*, *Love's Labour's Lost*, *Coriolanus* and *Antony and Cleopatra*. This season he is also directing *A New World - A Life of Thomas Paine* by Trevor Griffiths and a revival of his 2007 *Love's Labour's Lost* prior to it touring America. He was Artistic Director of the Oxford Stage Company (1999-2005) and the Bush theatre (1990-1996), and Director of New Plays for the Peter Hall Company (1996/7). He has also directed at the Tricycle Theatre, in the West End, and in America and Romania. Dominic has written two books, *The Full Room* (2001) and *Will & Me* (2006).

### PHILIP CUMBUS

Philip trained at RADA. He has previously appeared at Shakespeare's Globe in *The Merchant of Venice* and *Holdings Fire*. Other theatre credits include: *The Man Who Had All the Luck* (Edinburgh Lyceum); *A Month in the Country*, *Vincent in Brixton* (Salisbury Playhouse); *Edward II* (BAC); *The Seagull* (Northcott Exeter); *The Duchess of Malfi* (West Yorkshire Playhouse); *In Praise of Love* (Minerva Theatre Chichester); *Great Expectations* (Cheek by Jowl/RSC); *The Fence* (The Wrestling School); *The Little Mermaid* (Sphinx Theatre Company); and *The Soldier* (Edinburgh Fringe). His television credits include: *My Hero*, *Hope and Glory* and *A Touch of Frost*.

### MERCUTIO

### ROETOMIWA EDUN

### ROMEO

Adetomiwa trained at RADA. His theatre credits include: *Macbeth* (National Theatre); *Proper Clever* (Liverpool Playhouse); *In Time*, *Liquid Gold*, *Pandora's Box* (Tiata Fahodzi/Almeida Theatre). His television credits include *The Fixer*.

### SIMON DAW

Simon studied Fine Art at Glasgow School of Art followed by a postgraduate course at Motley Theatre Design Course, London. Theatre design credits include

### DESIGNER

### JACK FARTHING

Jack trained at LAMDA and this is his professional stage debut.

### BENVOLIO

**MIRANDA FOSTER****LADY CAPULET**

Miranda trained at Webber Douglas. Her recent theatre credits include: *Greenwash* (Orange Tree); *Born in the Gardens* (Bath Theatre Royal); *Shadow Language* (Theatre 503); *Festen* (UK Tour); *King Cromwell, The Marrying of Anne Leete* (Orange Tree); *The Lucky Ones* (Hampstead); *Pera Palas* (Gate); *The Criminals* (Lyric Hammersmith); *The People Downstairs* (Young Vic); *Love You Too* (Bush); *The Gingerbread Lady* (Bath Theatre Royal); *Noises Off* (UK Tour); *Blithe Spirit* (Royal Exchange); *As You Like It, Hamlet* (USA Acter Tours); *A Doll's House, Our Country's Good* (Leicester Haymarket); and *The Cherry Orchard* (Aldwych). Extensive work for the National Theatre includes *Gilgamesh, Schism in England, The Women, The Futurists, King Lear, Antony and Cleopatra, The Government Inspector, Pravda, Neoptide, Animal Farm, The Spanish Tragedy, Strider, The Story of a Horse* and *The Fawn*. Television credits include: *The Trial of Gemma Lang, Rosemary and Thyme, Where the Heart Is, Dream Team, Holby City, Brotherly Love, The Knock, Casualty, The Bill, Sharman, The Turnaround, Thin Ice*, David Storey's *The Contractor, Cockles* and *The Merry Wives of Windsor* (BBC Shakespeare). Short film: *Beggar's Belief*.

**ARNGEIR HAUSSON****MUSICIAN**

After graduating in his native Iceland, Arngeir Hauksson studied the Classical Guitar and the Lute with Robert Brightmore and David Miller at the Guildhall School of Music and Drama. He won the Portallion Solo Guitar Prize in 1998 and the Portallion Chamber Music Prize in 1997 and 1998. Arngeir now specialises in music from the medieval, renaissance and baroque periods on authentic instruments. He has performed in *King Lear, Love's Labour's Lost* and *The Merry Wives of Windsor* at the Globe and regularly plays with the ensembles The Sixteen, Ex Cathedra, Bardos Band, Social Musick and Wyrewood in Britain and abroad.

**JAN HAYDN ROWLES****VOICE & DIALECT WORK**

Jan is a Voice and Dialect Coach for Theatre, TV and Film. Previous work at the Globe includes: Voice & Dialect Coach 2008, *Merchant of Venice* and *Holding Fire*, 2007. Other theatre: over 15 productions at the RSC, including *Breakfast with Mugabe, The Crucible, Twelfth Night, A Midsummer Night's Dream, Antony and Cleopatra, The Merry Wives of Windsor* (RSC); *Three Days of Rain* (Apollo); *Generations, Mules* (The Young Vic); *My Child, Alaska, The Pain and the Itch, The Miracle* and *Over There* (Royal Court); *Betrayal, Absurdia* (Donmar Warehouse);

*Kindertransport, Mine* and *Ten Tiny Toes* (Shared Experience); numerous productions at Salisbury Playhouse, including: *Shadowlands, The Winslow Boy* and *The Herbal Bed*. Manchester Royal Exchange: *Who's Afraid of Virginia Woolf?, Pretend You Have Big Buildings, Henry V, The Children's Hour*. Jan's musical theatre credits include: *Mary Poppins* (Prince Edward); *Fiddler on the Roof* (Savoy Theatre); and numerous Cameron Macintosh nationwide tours. Her film credits include: *Brothers of the Head, I Could Never Be Your Woman, Brick Lane, Mr Nobody* and *When Did You Last See Your Father?* Her television credits include: *Rather You Than Me* (Frankie Howerd story); *Faking It* (the Football Manager and the Fashion Designer); *Gordon Ramsay's Cookalong, Hairspray, The School Musical, The Brief, Super Storm*. Jan is co-author (with Edda Sharpe) of *How To Do Accents* (2007) and the forthcoming *How To Do R.P.* (Oberon Books, 2010).

**NIGEL HESS****COMPOSER**

Nigel studied music at Cambridge University, where he was Music Director of the Footlights Revue Company. He made his Globe debut last year with the score for Christopher Luscombe's production of *The Merry Wives of Windsor*. Previously as House Composer for the Royal Shakespeare Company he contributed 20 scores for RSC productions, and highlights from his Shakespeare scores have recently been recorded and performed by the Royal Philharmonic Orchestra presented as *The Food of Love*, by Dame Judi Dench and Patrick Stewart. Nigel was awarded the New York Drama Desk Award for 'Outstanding Music in a Play' for the productions of *Much Ado About Nothing* and *Cyrano de Bergerac* on Broadway. He has composed numerous scores for both American and British television productions, including *A Woman of Substance, Vanity Fair, Campion, Maigret, Dangerfield, Just William, Wycliffe, Ballykissangel* and *New Tricks*. He has received the Ivor Novello award twice for Best TV Theme (*Hetty Wainthropp Investigates* and *Testament*), and his latest feature film is *Ladies in Lavender* starring Dame Judi Dench and Dame Maggie Smith. The score was performed by violinist Joshua Bell with the Royal Philharmonic Orchestra, and was nominated for a Classical Brits award. Nigel has also composed a great deal of concert music, most recently his Concerto for Piano and Orchestra, commissioned by HRH The Prince of Wales in memory of HM The Queen Mother. The soloist was internationally renowned pianist Lang Lang.

**AMY KELLY****MUSICIAN**

Amy is a graduate of Trinity College of Music where she gained a degree in Percussion under the tuition of Kevin Nutty. She has played for the English National Ballet including their production of *Romeo and Juliet* at the Royal Albert Hall, has worked on the pop scene for singers such as Robyn, Alison Moyet and Lemar, and was lucky enough last year to play on Sony's TV advert. She plays percussion for a band called Dom Coyote and Other Stories, which has taken her to numerous venues and festivals around England and with whom she has just released an EP. She also plays percussion for the spectacular theatre production 'Noise Ensemble' with whom she has toured internationally and played at prestigious events including the 2008 FA Cup Final at Wembley.

**ELLIE KENDRICK****JULIET**

Ellie is currently on her gap year before going to study English Literature at Cambridge. This is her professional stage debut. Her film credits include: *An Education*. Her television credits include: *Prime Suspect: The Final Act, Lewis, in2minds, Waking the Dead, Doctors* and Anne Frank in *The Diary of Anne Frank*.

**JAMES LAILEY****CHORUS, SAMPSON, FRIAR JOHN, CONSTABLE**

James' theatre credits include *Suspension* (Bristol Old Vic); *Treasure Island* (Haymarket Theatre Royal); *Dalston Songs* (ROH); *Mamma Mia* (Prince of Wales); *Company* (New Wolsey); *Threepenny Opera* (National Theatre); *The Winter's Tale* (Bath Theatre Royal); *Song of Singapore* (Chichester Festival Theatre); *The Happy End* (Theatr Clwyd); *The Bogus* (Kneehigh Theatre); *Twelfth Night* (Northcott Theatre); Rep in Chester, Liverpool, Manchester, Bolton and Theatr Clwyd; two years touring with Orchard Theatre and work with the new writing company Loose Exchange. His television credits include: *Guardian, Wire in the Blood, The Worst Witch, Family Affairs, The Blonde Bombshell, London Bridge*.

**PENNY LAYDEN****NURSE**

Penny trained at Rose Bruford College. Previously at the Globe she has played Ophelia in *Hamlet* (2000) and Diana in *The Antipodes* (2000). Other theatre credits include: *Cinderella* (Old Vic); *Vernon God Little* (Young Vic); *Comfort Me With Apples* (Hampstead); *Mary Barton, Electra, Mayhem* (Royal Exchange); *Assassins* (Sheffield Crucible); *Jane Eyre, The Magic Toyshop, A Passage to India* (Shared Experience); *The*

*Laramie Project* (Sound Theatre); *Romeo & Juliet* (Southwark Playhouse); *The Tempest, Measure for Measure, Roberto Zucco* (RSC); *The Winter's Tale, Ghosts* (Method and Madness). Her film credits include: *Poppy Shakespeare* (Channel 4/Cowboy Films); *The Libertine* (Stanley IOM Films). Her television credits include: *Silent Witness, Doctors, Waterloo Road, The Bill, Bad Mother's Handbook, No Angels, Murphy's Law, Outlaws, Fat Friends, M.I.T., Casualty*.

**SHARON LINDO****MUSICIAN**

Sharon Lindo graduated from the Guildhall School of Music and Drama, eventually specializing in early bowed stringed and wind instruments, and now performs, records and tours internationally with ensembles including The Sixteen, King's Consort, Broadside Band, Red Byrd and Dufay Collective. She is a principle violinist for Devon Baroque and leads the Corelli Orchestra in Cheltenham. Sharon also performs with the New Scorpion Band, singing and playing traditional music from the British Isles, and with the Tivoli Café Band. With Dance Back in Time she gives presentations and workshops in historical music and dance. Sharon's broadcasts for television and radio include Jimi Hendrix's 'Purple Haze' on the rebec for BBC4's *The Medieval Mind*. She has made several recordings for the Globe, (most recently 'Elizabethan Street Songs') with the band Tarleton's Jig, performing 16th and 17th-century popular songs and dance tunes.

**WILLIAM LYONS****MUSICAL DIRECTOR**

William has worked as composer, performer, musical director and arranger at Shakespeare's Globe since its founding. As a performer he has toured the world with leading period ensembles, and is artistic director of acclaimed band, The Dufay Collective. William is director of Medieval and Renaissance Studies at the Guildhall School and the Royal College of Music. As a composer/arranger he has worked on many films including *Pride and Prejudice, Golden Age* and *Shrek III*. William received critical praise for his 'tinglingly melodic' synthesis of ancient and modern styles of composition in the 2006 Globe production of Howard Brenton's *In Extremis*. He also composed the music for last season's production of Glyn Maxwell's *Liberty*, which went on to tour the UK. He is soon to commence an extensive funded research project into the lives and repertoire of musicians in renaissance London.

**GLYNN MACDONALD                      MOVEMENT WORK**

Glynn trained in the Alexander Technique at the Constructive Teaching Centre in 1972. She has worked in the Actors' Centre and the Field Day Theatre Company in Ireland, Dramaten in Stockholm, Norskspillereforbund in Norway, Holback Engstheatre in Denmark, Bremen Opera Company in Germany, Poland, Switzerland, Japan, Australia and the USA. Since 1997 she has been resident Director of Movement at Shakespeare's Globe on all theatre productions. In 2002 she directed *Transforming September 11th* at the Linbury Studio, Royal Opera House for Peace Direct. She works for Globe Education, giving movement workshops for schools, undergraduates and Continuing Professional Development for teachers. In 2007 and 2008 she worked on *Much Ado About Nothing*, a professional Globe Education production. She heads the Movement Department for the Conservatory Training Programme for Rutgers University at the Globe and has made a documentary on the work called *In Form and Moving*. She has also written three books, and is a Director of Bardo Productions.

**FERGAL MCELHERRON                      CHORUS, BALTHAZAR PETER, GREGORY.**

Fergal trained at the Dublin School of Acting. His previous work with Shakespeare's Globe includes *The Winter's Tale*. Other theatre credits include: *The Playboy of the Western World* (Druid Theatre Company); *The Taming of the Shrew* (Rough Magic); *Days of Wine and Roses* (Lyric Theatre); *Don Carlos* (Rough Magic); *The Recruiting Officer* (The Abbey, Dublin); *A Whistle in the Dark* (The Royal Exchange); *Dublin by Lamplight* (Corn Exchange); *Savoy* (Peacock, Dublin); *Mojo Mickybo* (Kabosh); *Olga* (Rough Magic); *Candide* (The Performance Corporation); *Iphigenia at Aulis*, *The House* (Abbey, Dublin); *Shoot the Crow* (Druid Theatre Company). His film credits include: *The Anarchic Hand Affair* (Rocket Pics); *Holy Cross* (BBC/RTE); H3 (Stanbury Films); *The Secret of Roan Inish* (Skerry Movies). His television credits include: *The Clinic*, (RTE); *Eureka Street* (Euphoria Films).

**MICHAEL O'HAGAN                      MONTAGUE**

Michael was previously at Shakespeare's Globe in *Othello*. Other theatre credits include: *The Murderers* (NT); *Coriolanus* (Young Vic); *Three Sisters* (Whitehall); *When Five Years Pass* (Arcola); *Bloody Sunday* (Tricycle); *The Wexford Trilogy* (Bush Theatre/Abbey Theatre/Tricycle). Work in America includes: *Paddywack* (Long Wharf); *New England* – for which

he received a Dramalogue Award (South Coast Rep); *The Dumb Waiter* (Write Act Theatre); *Dancing at Lughnasa* (Rubicon) and *The Great Game* (Durham University). His film credits include: *End of Days*, *Gods and Monsters*, *Havana's Nocturne*, *Dead Men on Campus*, *Midnight in the Garden of Good and Evil*, *Restoration*, *Marco Polo* and *The Lodger*. His television credits include: *Casualty*, *EastEnders*, *Coronation Street*, *The Darling Buds of May*, *The Bill* and *Startrek-Enterprise*. Michael and his wife Pamela run Salem K Theatre Company in Los Angeles, which is sponsored by Rajen and Nina Kilachand.

**RAWIRI PARATENE                      FRIAR LAWRENCE**

Rawiri returns to the Globe after taking part in its International Actors' Fellowship in 2007. His theatre credits include: Gower in *Children of the Sea* – an adaptation of *Pericles* (Edinburgh Fringe); *Romeo and Juliet* (Fortune Theatre, NZ); *King Lear* (Mercury Theatre, NZ); *Hamlet* (Downstage, NZ). His film credits include: Koro Apirana in the Oscar-nominated *Whale Rider*, *Man Thing*, *What Becomes of the Broken Hearted*. His television credits include: Hare in *Dead Certs* (as both writer and actor) and *Issues* (as writer).

**NICHOLAS PERRY                      MUSICIAN**

Nicholas plays many early wind instruments and has worked as a musician on over 20 productions at the Globe (including twice as a deputy in an all-woman band), and also with the RSC. Recent concert and recording includes work for the Gabrieli Consort, His Majesties Sagbutts and Cornetts, The Dufay Collective and Ex Cathedral. He has worked as a serpent player with the Brodsky String Quartet, the Netherlands Philharmonic Orchestra and as a soloist with the BBC singers. He is a member of the City Waites and has played frequently for film and television. He has worked for many years as an instrument maker in wood and brass, but is no longer the world's only professional serpent leatherer.

**MALCOLM RANSON                      FIGHT DIRECTOR**

Malcolm has previously worked at the Globe on *The Comedy of Errors* and *The Merry Wives of Windsor*. He has had an international theatre career spanning Germany, Australia, France, Denmark, Holland, Japan, Switzerland, and the USA, including the Broadway shows *Not About Nightingales*, *Les Liaisons Dangereuses*, *Cyrano the Musical* and *Oklahoma!* His theatre credits include over 50 shows for the RSC, including: *King Lear*, *The Plantagenets*, *The Venetian Twins*, *The Fair Maid of the West*, *The Lion the Witch and the Wardrobe*, *Hamlet*,

*Pericles*. National Theatre credits include: *A Streetcar Named Desire*, *Coast of Utopia*, *Dinner*, *Troilus and Cressida*, *The Relapse*, *Private Lives*. Other theatre work includes: *The Woman in White*, *Les Liaisons Dangereuses*, *Noises Off*, *Servant to Two Masters*, *Bombay Dreams*, *La Cava*, *Les Miserables* (West End); *The Three Musketeers – the Musical* (Berlin); *Robin Hood* (Bremen); *Dirty Dancing* (Hamburg). Opera credits include: *Macbeth* (NY Met); *Carmen* (Greek National Opera); *Cyrano* (BRB); *Carmen*, *Faust*, *The Force of Destiny* (ENO); *Sophie's Choice* (Royal Opera House). US production credits include: *Canterbury Tales*, *Venetian Twins* (Guthrie); *Henry IV part I* (Delacorte); NY, *Lone Star Love* (Cleveland); *Oklahoma!* (Broadway); *Cyrano* (Broadway). His film credits include: *Oklahoma!*, *Twelfth Night*, *Edward II*, *Feast of July*. His television credits include: *By the Sword Divided*, *Casualty*, *Citizen Smith*, *Blackadder*.

**IAN REDFORD                      CAPULET**

Ian trained at the Bristol Old Vic School. His theatre credits include *The Permanent Way*, *She Stoops to Conquer*, *A Laughing Matter* (Out of Joint/NT); *Rita*, *Sue and Bob too*, *A State Affair*, *Shopping and Fucking*, *Some Explicit Polaroids*, *Our Country's Good* (Out of Joint); *Mother Clapp's Molly House* (NT); *Antigone* – for which he was nominated for the M.E.N. award in the best actor category (Manchester Royal Exchange); *Chapter Two* (Gielgud); and *M. Butterfly* (Shaftesbury Theatre). His film credits include: *The Remains of the Day*, *Stone Paper Scissors*, *Getting it Right*, *Just Like a Woman*, *The Great Escape*, *The Final Solution*, *The Prince and the Pauper*. His television credits include: *Coronation Street* (as Keith Appleyard), *Foyle's War*, *Heartbeat*, *Derailed*, *The Devil's Whore*, *September Song*, *EastEnders*, *Every Time You Look at Me*, *Robin of Sherwood*.

**UKWELI ROACH                      TYBALT**

Ukweli trained at RADA and this is his professional debut.

**TOM STUART                      PARIS**

Tom trained at Central School of Speech and Drama. His previous credits at Shakespeare's Globe are *Much Ado About Nothing*, *In Extremis* and *Antony and Cleopatra*. Other theatre credits include: *Edward II* (BAC); *Absolute Beginners* (Lyric, Hammersmith); *Love and Other Fairytales* (Scarlet Theatre Company); *King Lear* (Greenwich Playhouse). His film credits include: *The Calling*, *Atonement*, *A Good Year* and *Gypo*. His television credits include: *Charles II* and *Horne and Corden*.

**GRAHAM VICK                      CHORUS, ABRAHAM, APOTHECARY**

Graham trained at Sheridan College, Canada. His theatre credits include: *Jersey Boys* (Prince Edward Theatre – original London cast); *Mamma Mia* (Prince of Wales); *The Far Pavilions* (Shaftesbury); *All the Great Books* (Reduced Shakespeare Co., UK tour); *Whistle Down the Wind* (UK tour); *Spend, Spend, Spend* (UK tour); *Grease* (Neptune Theatre, Halifax, NS, Canada); *Tony 'n' Tina's Wedding* (Second City–Toronto – original cast); two productions of *Forever Plaid* (Toronto and Brockville, ON, Canada). His film credits include: *Mamma Mia*.

**ANDREW VINCENT                      THE PRINCE**

Andrew trained at University College, Salford. His previous work at Shakespeare's Globe includes: *Love's Labour's Lost*, *We the People*, *Coriolanus*, *Under the Black Flag*, *In Extremis*, *The Winter's Tale*. Other theatre credits include: *The Man Who Had All the Luck* (Edinburgh Lyceum); *Sweet William*, *The Merchant of Venice*, *Antigone*, *Henry V*, *A Woman Killed With Kindness*, *Oedipus*, *The Cracked Pot*, *Macbeth*, *The Merry Wives of Windsor*, *Alcestis* (Northern Broadsides). His television credits include: *Moving On*, *Cold Blood*, *Life on Mars*, *Doctors*, *Emmerdale*, *Casanova*, *Max and Paddy*, *Cold Feet*.

**SIÂN WILLIAMS                      CHOREOGRAPHER**

Siân trained at the London College of Dance and Drama. She founded The Kosh dance theatre company with Michael Merwitzer. Siân has worked as choreographer for Shakespeare's Globe since 1999 and has also worked as Movement Director for the Royal Shakespeare Company. Other choreography includes: *Yerma* (Arcola Theatre); *I Am Shakespeare* (Chichester Festival); *Romeo and Juliet* (University of South Florida); *The Rake's Progress* (Royal College of Music); *A Better Place* (ENO). Direction includes: *A Square of Sky* (The Kosh); *The Handsomest Drowned Man* (Circus Space). Performances include: all of The Kosh productions; the role of Grisette in *La Traviata* (Opera North); *The Tempest*, *The Storm*, *A Midsummer Night's Dream* and *Timon of Athens* (Shakespeare's Globe). She recently choreographed *Romeo and Juliet* for Globe Education and is currently on tour in The Kosh production *The Storeroom*.

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### TRUSTS AND FOUNDATIONS

Anonymous  
The 29th May 1961 Charitable Trust  
The Bernard Sunley Charitable Foundation  
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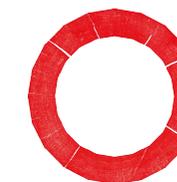
Our doors are temporarily closed but our hearts and minds are open.

As 'time' is certainly 'out of joint', we are finding and creating ways in which to stay connected and hopeful with you.

In this unprecedented time for the cultural sector, and as a charity that receives no regular government subsidy, we need donations to help us to continue to thrive in the future. **Please donate what you can** to help us continue to share Shakespeare's gift of stories.

If you donate, and are an eligible UK taxpayer, we will be able to increase your donation by 25% due to Gift Aid at no extra cost to you.

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**SHAKESPEARE'S GLOBE**