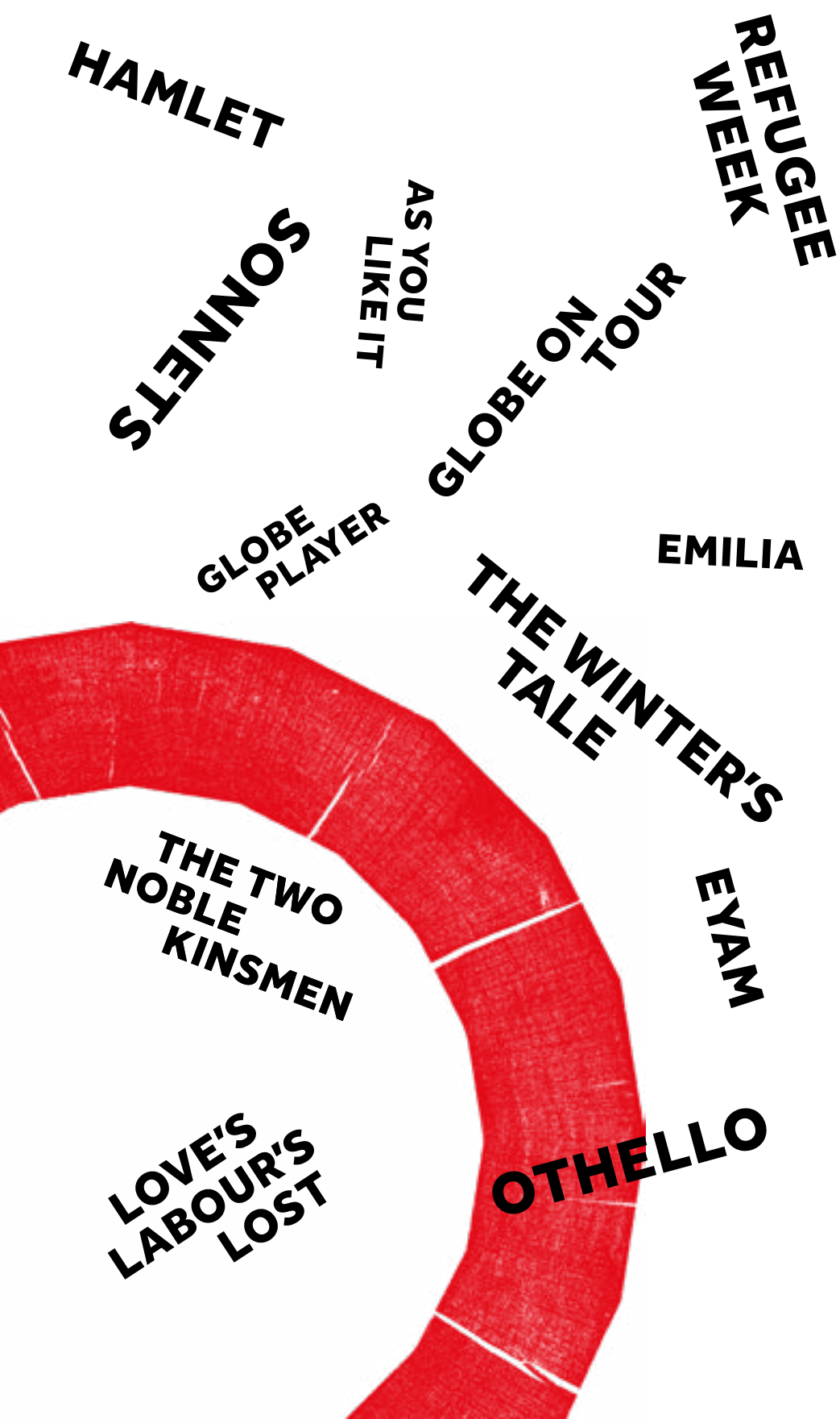


# THE TWO NOBLE KINSMEN





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## WELCOME.



Dear all,

A huge welcome to Shakespeare's Globe, and the  
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experience, an ultra-live dialogue between player and spectator, in  
shared lighting, standing and sitting next to people and pigeons we may  
never have met before, all together whatever the weather. 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.

If we believe that Shakespeare and Fletcher combined forces to write  
this play, as we sit in the democratic embrace of this wooden 'O', we  
are reminded of the power of collaboration and collectivity. For a brief  
moment, as we hear these words, we are also reminded of the power  
of our imaginations:

Let's think this prison holy sanctuary...

What worthy blessing

Can be, but our imaginations

May make it ours? And here being thus together,

We are an endless mine to one another...

No hard oppressor

Dare take this from us; here, with a little patience,

We shall live long, and loving.

Together we can imagine an alternative world, a better world; our  
imaginations set us free.

So here we are 'being thus together' with you, our audience, the final  
character in the story. The plays need you, the characters need you,  
the actors need you; without you, there is no play. So, as we embark on  
the mythic and timeless journey of this incredible play, in the words of  
Hamlet: come, let's go together.

Michelle  
Terry

**MICHELLE TERRY**  
Artistic Director

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Moyo Akandé  
**Theseus**  
Jude Akuwudike  
**Jailer**  
Andy Cryer  
**First Queen / Doctor**  
Sue Devaney  
**Arcite**  
Bryan Dick  
**Pirithous**  
Matt Henry MBE  
**Second Queen**  
Melissa James  
**Jailer's Daughter**  
Francesca Mills  
**Third Queen**  
Kat Rose-Martin  
**Palamon**  
Paul Stocker

**Emilia**  
Ellora Torchia  
**Wooper**  
Jon Trenchard  
**Schoolmaster**  
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**Musical Director / Multiple Instruments**  
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**Guitar / Tenor Banjo**  
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**Double Bass**  
David Donnelly  
**Percussion / Violin**  
Doe Mehmet  
**Trombone**  
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Pam Humpage  
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**Wigs, Hair & Make-up Deputy**  
Sophie Jones  
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Nicola Killeen Textiles  
  
**Researchers**  
Dr Farah Karim-Cooper, Dr Will Tosh, Jennifer Edwards, Nina Romancikova, Tim Griggs, Humayra Yasmin

**THANKS**  
Beth Beamer at EFDSS Education, Laura Crosbie, Jaqi Jones Etsy Shop: Jacklyn Hyde, Steve Etsy Shop: Blackwater Leather, Flora Kennedy, Christina McKeown, Rosalind Noctor, Kay Packwood, Sue at Walkley Clogs

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### **Director of Theatre**

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### **Senior Producer**

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### **General Manager**

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### **Producer**

Matilda James

### **Independent Producer**

Laura Collier

### **Director of Music**

Bill Barclay

### **Head of Casting**

Karishma Balani

### **Literary Manager**

Jessica Lusk

### **Music Associate**

James Maloney

### **Deputy General Manager**

Sarah Murray

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### **Music Administrator**

Annique Reynolds

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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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### **Film & Digital Distribution Officer**

Andrei Manta

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### **Programme Design**

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# SYNOPSIS

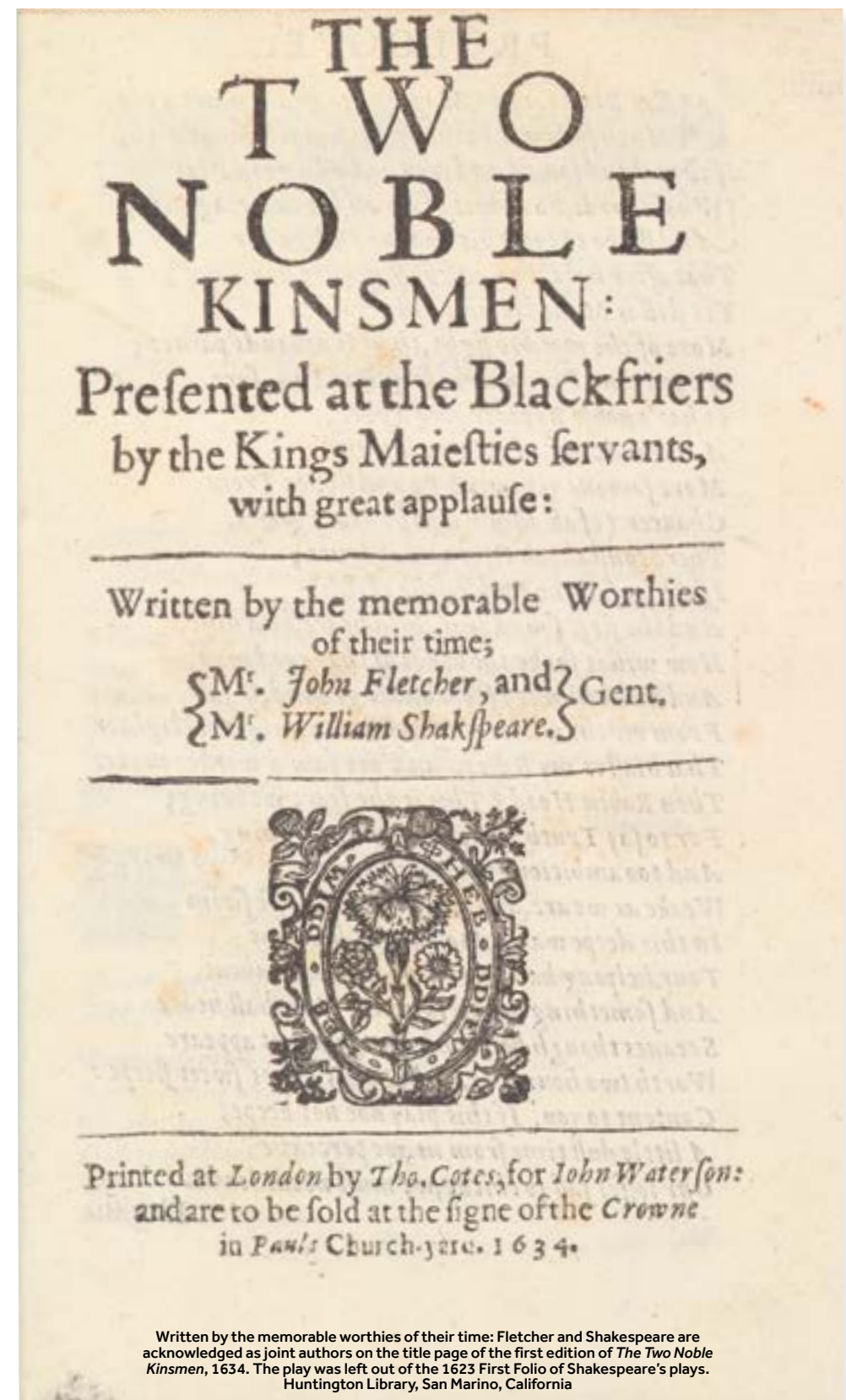
The 'Two Noble Kinsmen', Palamon and Arcite, are both nephews to the rancid King Creon, as well as being the closest of friends. When Theseus, a goodly King, defeats Creon he is struck by their great skill in battle and prizes them as his captives. Awaiting sentence in prison, the two friends persuade themselves that they can be happy anywhere as long as they are together – until they see from their cell window Princess Emilia, sister-in-law to Theseus, and both fall in love with her.

Their intense friendship turns to intense rivalry. Palamon is sentenced to imprisonment. Arcite is released, but banished. He returns in disguise and attends the festivities for Emilia's birthday, where he impresses the royal family with his wrestling skills and is taken on as a particular servant to Emilia.

Meanwhile, the Jailer's Daughter has fallen in love with Palamon and decides to set him free in the hope that he might love her for it. As she waits for him in the forest, Palamon seeks out Arcite and challenges him. Arcite agrees to help Palamon to food and armour and then fight him. Theseus and his party are out hunting and come upon them fighting. He wants to put the knights to death, but the women plead for them. Theseus orders them to return and to fight a public joust in one month's time, in which the winner will marry Emilia and the loser will be executed.

The Jailer's Daughter has gone mad with love for Palamon. The doctor persuades her previous wooer to pose as Palamon in order to ease her troubled mind. She is convinced by this pretence and consents to marry him.

Before the fight commences, Arcite prays to Mars and Palamon prays to Venus. Both receive signs assuring them of success. Emilia cannot choose which knight she would rather marry. They fight. Arcite wins, but is fatally crushed by his horse. With his last breath, Arcite bequeaths to Palamon Emilia's hand. The ceremonies begin for a double wedding.



# Rutter Writes...



The Northern Broadsides production of *A Midsummer Night's Dream* at the Globe, 1996. Photos Nobby Clark



1996: I'd won the Tyrone Guthrie award for best Shakespeare with Northern Broadsides' production of *A Midsummer Night's Dream*. The awards were attached to the

burgeoning Globe Theatre, and as well as a glittering night of largesse at the Savoy Hotel the prize included a one-night stand at the nearly finished playhouse.

We arrived in London from Rio de Janeiro after a three-city tour of Brazil. Rio to Frankfurt via Varig Airlines – no problem. Frankfurt to London via British Airways – no costumes! They lost them.

During the next day's rehearsals we scoured the building site of the Globe for inspiration: Bottom's ass's head was to be a pair of builder's earmuffs; an old trolley was dressed with spare muslin to be Titania's bed whilst a stage manager was stationed permanently at Heathrow to greet every Frankfurt flight – nothing!

When 7.30pm arrived I took everyone on stage and explained to 1,500 people that we had just flown in from Brazil, that BA had lost our costumes so T-shirts and jeans were the order of the evening. Many thought it a joke, only to be capped by Shakespeare when I as Oberon

gave Puck the magic flower and told him he would know them by 'the Athenian garments they had on'. Seventeen milked double takes later we were still having difficulty continuing.

Our travel cases finally arrived – a mere 36 hours late – just before the interval.

The second half was fully costumed, each character greeted as in a Christian Dior parade – magic.

Twenty-two years later I am back in the magnificent arena, with the same author – with some help from Fletcher – the same designer, Jessica Worrall, and the same sense of anticipation, especially with one of the lesser-known titles – how exciting is that! And the same lady working front of house as on that June day last century who greeted me on my first day of rehearsal with: 'what kept you'?

Northern Broadsides is now under new stewardship: this production is my first freelance venture for twenty-six years. So it is with sweet circularity and a great big dollop of gratitude that my return to the big 'O' is under the invitation of the delightful Michelle Terry.

Sadly, I don't get to perform this time but I leave you in the excited and exciting embrace of the cast of *The Two Noble Kinsmen*.

Enjoy.

**Barrie Rutter**

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Photo Pete Le May



# Early Performance, Authorship and Sources.

*The Two Noble Kinsmen* was first performed at some point between February 1613 and October 1614. The reference in the last line of the Prologue to 'our losses' probably refers to the company's loss of the first Globe theatre, which burned down on 29 June 1613. It will almost certainly have been performed at the Globe and at the Blackfriars, the company's indoor theatre. The play does not seem to have appeared in print during the lifetime of either playwright and was not included in the First Folio of Shakespeare's plays (1623). It was first published in 1634.

Much scholarly attention has been given to the authorship of the play. Shakespeare is usually assigned all of Acts 1 and 5, in addition to 2.1, 3.1 and 3.2 and John Fletcher the remainder. But this is a matter of debate, and the issue is complicated by the suggestion that Fletcher made alterations to Shakespeare's work. Collaboration was far from unusual in Shakespeare's day and was a common way of meeting the great demand for new plays, but little is known about how it was done. Did Shakespeare, as the older playwright, devise the whole and take a hand in what he pleased? Or was there a 'plotter', occupying a quasi-editorial role, allotting scenes and overseeing the storyline? Did the two playwrights work closely or remotely on the script? It is difficult to say.

*The Two Noble Kinsmen* is quite unusual in openly acknowledging the chief source of its story (in the prologue and epilogue): Chaucer's *The Knight's Tale*. It is an ancient story. Lois Potter, in the introduction to the Third Arden Shakespeare edition, describes the play as 'a Jacobean dramatization of a medieval English tale based on an Italian romance version of a Latin epic about one of the oldest and most tragic of Greek legends.'



An anonymous portrait of Nathan Field, a leading member of the King's Men and a candidate for the first Palamon. Trustees of Dulwich Picture Gallery / Topfoto



John Fletcher in an anonymous painting of c. 1620. National Portrait Gallery



# A Landscape of Question Marks.

Lois Potter, who has edited *The Two Noble Kinsmen*, considers Shakespeare's last, sometimes baffling, collaborative play.



After Shakespeare wrote what everyone likes to think of as his last play, *The Tempest*, he wrote two more: *Henry VIII*, which is included in the First Folio of 1623, and *The Two Noble Kinsmen*, which is not. The title page of *The Two Noble Kinsmen*, first published in 1634,

says it was jointly written by Shakespeare and a younger writer, John Fletcher, and I see no reason to doubt it.

Perhaps its absence from the First Folio means that at the time Fletcher was still revising it: there is some evidence of plans for a revival in 1619 and the 1634 edition gives some curious marginal notes on staging, at least one of which must date from 1624 – 5. Fletcher's death in the plague of 1625 may have put an end to the play's career in the theatre. Between the Restoration and the 20th century it appeared in editions of Beaumont and Fletcher, rather than Shakespeare, and reached the stage only in adapted versions, usually with extra music, dancing, and a happy ending. Now that Shakespeare's hand in the play is generally accepted, it is included in most complete Shakespeare editions and has begun to make its appearance at Shakespeare festivals and fringe theatres.

All the same, much scholarly interest has taken the form only of trying to distinguish Shakespeare from Fletcher and the play's stage history is short, though it does include some fine productions. While *The Tempest* is an overcrowded critical site, Shakespeare's real last play remains largely unexplored. It offers a landscape of question marks as hard to describe as Prospero's island.

One can see why *The Tempest* is more satisfactory: Prospero's epilogue offers a fine example of closure in the theatre as in the world of the play. In *The Two Noble Kinsmen*, as in *A Midsummer Night's Dream*, Theseus and Hippolyta frame the action, and at first it looks as if Theseus will display the same god-like qualities as Prospero, or at least the same improvisational skills as Oberon. But Theseus has no magic powers and there are no fairies to resolve the love triangle of



Palamon and Arcite spy Emilia (or Emelye) in her garden.  
From the 'Hours of the Duke of Burgundy'. Österreichische Nationalbibliothek, Vienna / Bridgeman Images

Palamon and Arcite, the two cousins who fall hopelessly in love with Emilia and who agree that whichever of them cannot have her must die. In the tradition of romance, this is decided by a joust.

The story is based on Chaucer's *Knight's Tale*, and the tribute in the prologue to 'Chaucer, of all admired', who inspired several other plays by both authors, reflects his high status in Jacobean England. Insofar as Theseus speaks for the audience, he suggests that the play's events, improbable as they are, should be seen as examples of the mysterious and tragic nature of human destiny. 'O you heavenly charmers,' he cries to the gods, 'What things you make of us!' (5.4.131–2). More like a character in Euripidean tragedy than an inhabitant of Chaucer's Christian universe, he simply gives up trying to understand divine justice.

Yet there are also moments when Fletcher and Shakespeare appear to share a suspicion that the whole tragic mess could have been avoided with a little common sense from all parties. The subplot about an unnamed Jailer's Daughter who falls in love with

Palamon, frees him and pursues him into the woods, tantalizes the audience with the possibility of a happy ending in the manner of *A Midsummer Night's Dream* (or, indeed, of *The Tempest*, since Miranda also falls in love with her father's prisoner). But the Jailer's Daughter is the wrong social class for the two heroes, neither of whom ever speaks to her. Her unrequited love drives her to a highly theatrical series of mad scenes. In a Globe season which also features *Hamlet*, she may remind spectators of Ophelia. There are also moments when she recalls Hamlet himself. Like him, she is both a victim and an exploiter of her own emotional state: moreover, her sexual obsession is expressed in even stronger language than that of *Hamlet*, explicit enough to have kept this part of the play off the stage for 300 years.

Her journey takes her through the glamorous yet destructive fantasy of her love for Palamon to unglamorous survival via a marriage with her former suitor. Dressed up as Palamon, he awkwardly joins in her fantasy and leads her off to bed – the standard cure for love-melancholy.



Does she, as her doubts and questions might indicate, half-know what's going on? The silences in her final scene have sometimes invited the director and actors to offer an answer to this question.

As in Chaucer, the final combat between the two heroes is also a combat between Mars and Venus, the gods of love and war. But, far more than Chaucer, Fletcher and Shakespeare question the great value placed upon the men's physical prowess and even the love for which they fight. Although the plot of the play depends on idealized heterosexual love, its most powerful relationships are those between members of the same sex: the intense, competitive friendship between

the two heroes; the love that Emilia says she felt for another girl who died when they were both eleven; and her affection for her elder sister Hippolyta, who in turn seems unperturbed by the close relationship of Theseus and Pirithous. Like the Jailer's Daughter, Emilia ends by accepting what all the characters recognize as a compromise. Seen as Shakespeare's last words, Theseus's final injunction to make the best of what has happened ring less impressively than Prospero's appeal for forgiveness and freedom, but they may well speak more truly to the mood of the year 2018.

Lois Potter is Ned B. Allen Professor of English Emerita at the University of Delaware and the editor of the Arden Shakespeare edition of *The Two Noble Kinsmen*.

# Clothing *The Kinsmen*.

Costume designs by Jessica Worrall.



ARCITE

HIPPOLYTA





MORRIS DANCER



GLADIATOR



QUEEN 1



PALAMON



# BIOGRAPHIES

## MOYO AKANDÉ *Hippolyta*

Moyo trained at Arts Educational Schools London. **Previous work for Shakespeare's Globe includes:** *Macbeth* and *The Lightning Child*. **Other theatre includes:** *Flowers for Mrs Harris* (Sheffield Crucible); *Only the Brave* (Wales Millennium Centre); *Skins and Hoods* (Edinburgh Festival); *The Witches*, *Sunshine on Leith* (Dundee Rep); *Wallace* (National Theatre of Scotland); *White Christmas* (West Yorkshire Playhouse); *Thoroughly Modern Millie* (Watermill Theatre); *Sleeping Beauty*, *The Lion, the Witch and the Wardrobe* (Birmingham Rep); *Peter Pan* (The Barbican / National Theatre of Scotland) and *The Wizard of Oz* (Royal Festival Hall). **Film includes:** *Make Me Up*, *The Hurricane Heist* and *1745*. **Television includes:** *The Cry*, *Vera*, *Only an Excuse?*, *The Rebel*, *Porridge*, *Bob Servant Independent*, *Lip Service* and *Taggart*.

## JUDE AKUWUDIKE *Theseus*

Jude trained at RADA. **Previous work for Shakespeare's Globe includes:** *Pericles*. **Other theatre includes:** *Workshop Negative* (Tangle Theatre); *The Cherry Orchard*, *The Lower Depths* (Arcola Theatre); *The Crucible* (Bristol Old Vic); *Ignorance* (Hampstead Theatre); *Moon on a Rainbow Shawl* (National Theatre / UK Tour); *Britannicus* (Wilton's Music Hall); *The Faith Machine* (Royal Court Theatre); *Othello* (Glasgow Citizens Theatre); *Rime of the Ancient Mariner* (Young Vic / Southbank Centre); *The Resistible Rise of Arturo Ui* (Lyric Hammersmith); *Young Hamlet* (Young Vic); *God in Ruins* (RSC / Soho Theatre); *Macbeth*, *Pericles* and *The Winter's Tale* (RSC). Jude won a Martini Rossi acting award for *Poor Superman* (Hampstead / Traverse co-production). **Film includes:** *A World Apart*, *The Tempest*, *Jehovah's Witness* and *Beasts of No Nation*. **Television includes:** *Kiri*, *Moses Jones*, *Cucumber*, *Undercover*, *Friday Night Dinner*, *Chewing Gum*, *The A Word*, *Frozen*, *In the Long Run*, *Carol* and *Vinnie* and *Fortitude*.

## 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 100 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.

## ELIZA CARTHY MBE *Composer*

Eliza is one of the most recognised folk musicians of her generation. Touring since the age of fourteen, Eliza has appeared at a huge number of live events, multi-artist concerts and benefits, from Robin Hood's Bay Village Hall to the Royal Albert Hall. Twice-nominated for a prestigious Mercury Music Prize (with 'Red Rice' and 'Anglicana') she is also the winner of five individual BBC Radio 2 Folk Awards and the Paul Hamlyn Award for Composers. She has been a part of three Meltdowns at London's Southbank: those of Nick Cave, Patti Smith and Richard Thompson. Eliza has made several appearances on BBC TV's *Later... With Jools Holland*; has presented a series on the history of English folk music on BBC Radio 2, and has been the subject of two television documentaries: ITV's *Heaven and Earth* and Channel 5's *My Music*. In 2014 she was the only folk musician to feature in the *God Only Knows* video for BBC Children in Need. Eliza featured on Billy Bragg's Grammy Award-winning album series with Wilco, *Mermaid Avenue*, celebrating the work of Woody Guthrie. She was a part of Hal Wilner's concerts in Los Angeles and London celebrating the work of the American archivist Harry Smith, alongside Elvis Costello, Beck and Van Dyke Parks. She is part of the Rogue's Gallery project, also featuring Bryan Ferry, Sting, the Wainwright / McGarrigle family, Richard and Teddy Thompson and actor Tim Robbins. Other noted collaborations include work with Kate Tempest, Paul Weller, jazz legend Bill Frisell, Joan Baez and Cerys Matthews. Eliza produces or co-produces most of her own records and has co-produced many of her parents' albums, including the acclaimed award-winning *Gift* album made with her mother, Norma Waterson. Eliza is Vice-President of the English Folk Dance and Song Society.

## SARAH CASE *Voice Coach*

**Previous work for Shakespeare's Globe includes:** *Titus Andronicus* and the Summer 2018 tour of *Twelfth Night*, *The Taming of the Shrew* and *The Merchant of Venice*. Her workshops at Shakespeare's Globe cover undergraduate, postgraduate and practitioner training. She was Head of Voice on the Acting Degree at Italia Conti for 14 years and now works freelance for Fourth Monkey Actor Training Company for whom she co-directed *Tamburlaine the Great*, and as a voice coach for

professional companies. Sarah has worked on many shows including *The Tempest*, *Julius Caesar*, *The Revenger's Tragedy*, *Dr Faustus*, *The Jew of Malta*, *Richard III*, *Macbeth*, *The Winter's Tale*, *Widows*, *Our Town*, *Machinal*, *Phaedra's Love*, *Way to Heaven* and *The Magic Toyshop*. She was voice coach on *Natives* (dir. Rob Drummer) at the Southwark Playhouse, and *McQueen* (dir. John Caird) in the West End. Her book *The Integrated Voice* was published by Nick Hern Books in 2013.

## ANDY CRYER *Jailer*

Andy trained at the Guildhall School of Music and Drama. **Theatre includes:** *As You Like It*, *The Taming of the Shrew*, *Antony & Cleopatra*, *King Lear*, *The Last Days of Don Juan*, *The Pretenders* (RSC); *A Taste of Honey* (National Theatre); *The Changing Room* (The Royal Court); *The Play What I Wrote* (Tour); *The Death of a Salesman*, *The Nativity* (Birmingham Rep); *The Cracked Pot*, *The Trackers of Oxyrhynchus* (West Yorkshire Playhouse); *The Karaoke Theatre Company*, *Consuming Passions*, *Henceforward*, *The Last Train to Scarborough*, *Jack Lear*, *The Winslow Boy* (Stephen Joseph Theatre); *Ghosts*, *Teechers* (Harrogate Theatre); *Up 'n' Under*, *Bouncers*, *Taking Steps* (Derby Playhouse); *A Midsummer Night's Dream*, *Antony & Cleopatra*, *Romeo & Juliet*, *The Passion*, *The Comedy of Errors*, *Hamlet*, *Othello*, *The Canterbury Tales*, *The Government Inspector*, *Sweet William* and *Cyrano de Bergerac* (Northern Broadsides). **Film includes:** *Who Killed Daniel Morgan*, *The Red Riding Trilogy*, *To Kill a King* and *Fairytale – A True Story*. **Television includes:** *Young Cilla*, *Skins*, *Sparticles*, *A Touch of Frost*, *The Royal*, *Emmerdale*, *Doctors*, *Heartbeat*, *Casualty* and *The Bill*.

## DAVID DELARRE *Guitar / Tenor Banjo*

David Delarre is a musician, composer and music educator. Through his work with the award-winning singer Eliza Carthy MBE, David has performed at a number of high profile venues across the UK and Europe. He has recently recorded sessions for BBC Radio 2, 3 and 4 and has also performed on BBC 1 for Jools Holland and BBC 1 Breakfast TV. He is currently working on a new record with his BBC Radio 2 folk award-nominated band Mawkin, which is scheduled for release in the autumn of 2018.

## SUE DEVANEY **First Queen / Doctor**

Sue trained at Oldham Theatre Workshop. **Theatre includes:** *The Kitchen Sink* (Oldham Coliseum Theatre); *The Threepenny Opera* (Octagon Theatre Bolton); *When We Are Married* (Northern Broadsides); *Our Gracie* (Oldham Coliseum Theatre / New Vic Theatre, Stoke); *Mamma Mia!* (International Tour); *Housewife 49* (The Old Laundry Theatre); *Fetish Knights* (Lowry Theatre); *Dinnerladies* (UK Tour); *The Pretender Agenda* (The New Players Theatre); *Haunted* (The Arts Theatre, London); *The Land of the Living* (The Royal Court Theatre); *The Doctor of Honour* (Cheek by Jowl tour); *The Wind in the Willows* (National Theatre); *Love's Labour's Lost* (The Royal Exchange Theatre, Manchester); *When We Are Married* (The Whitehall Theatre); *Stepping Out*, *Postcards from Rome* (West Yorkshire Playhouse); *It's a Madhouse*, *Me Mam Sez* (Nottingham Playhouse); *Breezeblock Park* (Theatre Royal, Windsor); *Peter Pan* (Lyceum Theatre, Crewe) and *Girls Behind* (UK Tour). **Television includes:** *RiverCity*, *Great Night Out*, *Emmerdale*, *Lapland*, *Shameless*, *Dinnerladies*, *Casualty*, *Doctors*, *Being April*, *The Mystery of Men*, *Common as Muck*, *Jonny Briggs*, *Mrs Bradley's Mysteries*, *When We Are Married*, *The Real Eddy English*, *The Royal Heartbeat*, *Strictly Confidential*, *The Bill*, *Coronation Street*, *Mrs Worthington's Daughter* and *The Index Has Gone Fishing*. Sue has done many radio plays and voice-overs, including CBBC's children's animated cartoon, *Harry and Toto*.

## BRYAN DICK **Arcite**

Bryan trained at LAMDA. **Theatre includes:** *Great Apes* (Arcola Theatre); *Fatherland* (Royal Exchange Theatre); *Years of Sunlight* (Theatre503); *Hobson's Choice* (Vaudeville Theatre); *Seminar* (Hampstead Theatre); *Sliding with Suzanne* (Out of Joint / Royal Court Theatre); *Plasticine*, *Bone* (Royal Court Theatre); *Lear* (Sheffield Crucible); *The Life of Galileo*, *The Alchemist* (National Theatre); *Amadeus* (Sheffield Crucible); *Tinderbox* (The Bush Theatre); *Kursk* and *Public Enemy* (Young Vic Theatre). **Film includes:** *Colour Me Kubrick*, *Dream*, *Master and Commander*, *Brothers of the Head*, *Blood and Chocolate*, *Day of the Flowers*, *I, Anna* and *The Numbers Station*. **Television includes:** *The Split*, *Joe Orton: Laid Bare*, *Capital*, *Wolf Hall*, *Silent Witness*, *Marple*, *Torchwood*, *The Ice Cream Girls*, *All The Small Things*, *Sold*, *Twenty Thousand Streets Under the Sky*, *Lewis*, *Being Human*, *Ashes to Ashes*, *Excluded*, *Shameless*, *The Virgin Queen*, *The Old Curiosity Shop*, *Eric and Ernie*, *Bleak House* and *Blackpool*.

## DAVID DONNELLY **Double Bass**

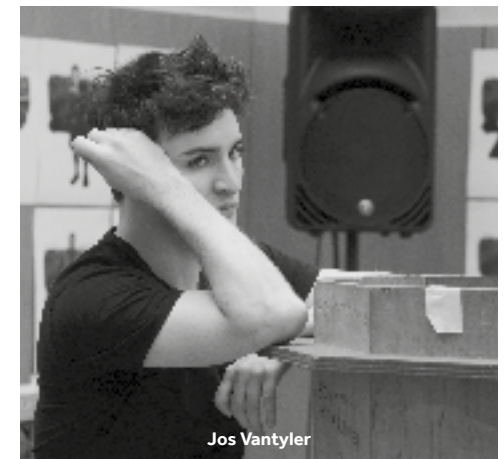
As a producer, arranger, composer and instrumentalist, David has toured the world's festivals and theatres with many different bands and genres, including trad, roots, blues, dance, jazz and salsa. During the Edinburgh International Festival 2017, David was the Musical Director and Manager for Stewart D'Arrietta's *My Leonard Cohen Show*. Last November, David performed on double bass on *Anchor*, the second album from The Gift Band. Currently, he is co-writing, recording and producing *Diverse Part II* with Joseph Malik, to be released later this year on Ramrock Records. David is also part of The Bevvys Sisters, who will be releasing their third album *This Moment* in June.

## CHLOE FRANCE **Assistant Director**

Chloe is a freelance theatre director and graduate of the Birkbeck College MFA in Theatre Directing. **Previous work for Shakespeare's Globe includes:** assistant to Bill Buckhurst on the Rutgers Conservatory productions of *Richard II* and *Henry IV Part I*. **Previous credits as Assistant Director include:** *House & Garden*, *Faust x2*, *Murder for Two* and *Sleeping Beauty* (Watermill Theatre). Chloe spent nine months as the Resident Assistant Director at the Watermill Theatre 2016 – 17. **Previous credits as Associate Director include:** *The Wipers Times* (UK Tour / Watermill Theatre / Arts Theatre, West End). **Previous credits as Director include:** *Our Town* (GSA); *Newbury Yarns* (Watermill Theatre); *Red Cross* (Albany Theatre); *Collective Energy* (Hackney Empire Studio) and *Bazaar and Rummage* (Edinburgh Fringe Festival).



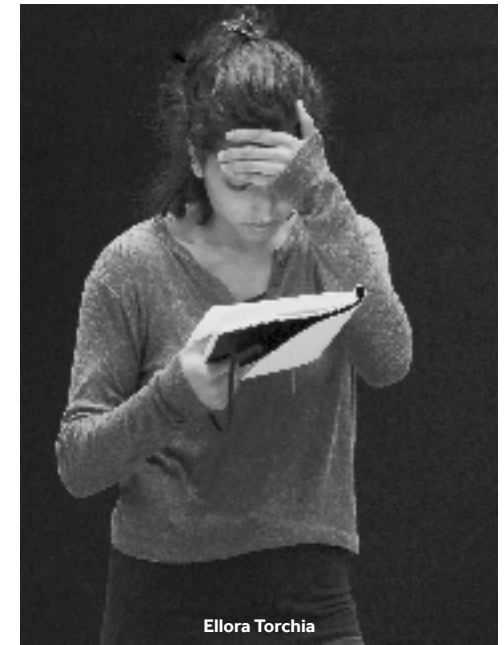
Moyo Akandé



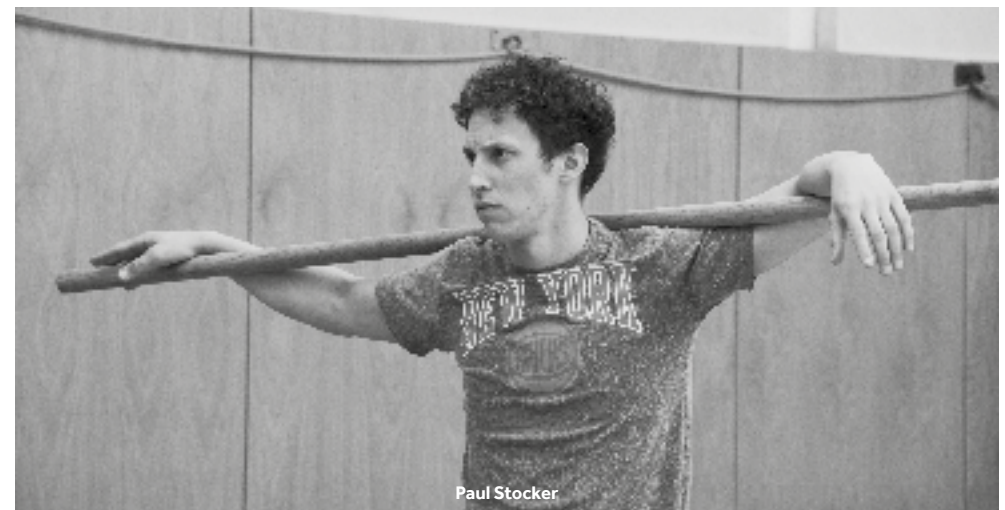
Jos Vantylér



Jon Trenchard and Francesca Mills



Ellora Torchia

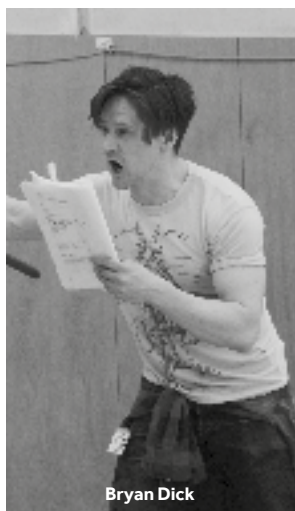


Paul Stocker





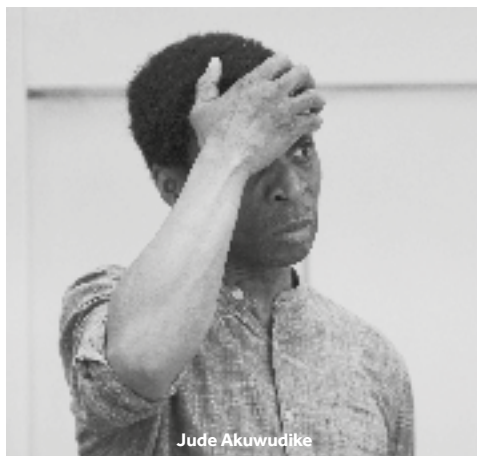
Kat Rose-Martin, Sue Devaney and Melissa James



Bryan Dick



Jos Vantylers, Bryan Dick, Andy Cryer and Paul Stocker



Jude Akuwudike



Andy Cryer



Ellora Torchia and Matt Henry

## MATT HENRY MBE *Pirithous*

Matt won the Olivier Award for Best Actor in a Musical for his portrayal of Lola in *Kinky Boots*. **Previous work for Shakespeare's Globe includes:** *The Frontline*. **Other theatre includes:** *Kinky Boots*, *Miss Saigon*, *The Lion King* (West End); *Avenue Q* (Theatre Royal Bath); *The Lion, the Witch and the Wardrobe* (Royal & Derngate); *The Harder They Come* (Nottingham Playhouse) and *The Rat Pack – Live from Las Vegas* (Flying Music). **Film includes:** *One Day*, *Gulliver's Travels* and *Muppets Most Wanted*.

## MELISSA JAMES *Second Queen*

Melissa trained at Arts Educational Schools London. **Theatre includes:** *Eugenius* (The Other Palace); *One Love* (Birmingham Rep); *Annie Get Your Gun* (Sheffield Crucible); *A Midsummer Night's Dream* (Theatre Royal Bath); *The Bodyguard* (UK Tour); *Guys and Dolls* (Chichester Festival Theatre); *Cats* (UK Tour) and *West Side Story* (RSC). **Television includes:** *Ransom*, *Dead Pixels*, *Waffle the Wonder Dog*, *Thanks for the Memories*, *Holby City*, *Silent Witness*, *WPC 56* and *Doctors*.

## 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.

## KEVIN MCCURDY *Fight Director*

Kevin trained at the Royal Welsh College of Music and Drama. **Previous work for Shakespeare's Globe includes:** *Twelfth Night*, *The Merchant of Venice*, *The Taming of the Shrew* (current joint touring production), *Othello*, *Macbeth*, *The Oresteia*, *Measure for Measure*, *Thomas Tallis*, *As You Like It*, *Pericles*, *The Duchess of Malfi*, *Hamlet*, *Romeo and Juliet*, *The Changeling*, *The Knight of the Burning Pestle*, *Troilus and Cressida*, *The Comedy of Errors*, *King Lear*, *Julius Caesar*, *The Malcontent*, *The Taming of the Shrew*, *The Lightning Child*, *We the People*, *Helen*, *The Frontline*, *A Midsummer Night's Dream* and *Bedlam*. **Film includes:** *Journey's End*, *John Carter of Mars*, *Season of the Witch*, *Hunky Dory*, *Panic Button*, *Flick*, *Summer Scars*, *The Baker*, *Berserkers*, *Set Fire to the Stars*, *Canaries* and *Just Jim*. **Television includes:** *Doctor Who Christmas Special*, *Torchwood*, *Becoming Human*, *Belonging*, *Being Human*, *High Hopes*, *The Story of Tracy Beaker*, *Hearts of Gold*, *Carrie's War*, *EastEnders*, *Keeping Faith*, *Craith*, *Pobol Y Cwm*, *Caerdydd*, *Pen Taler*, *Gwaith Cartref*, *Alys*, *CCTV*, *Camelot*, *Baker Boys*, *Switch*, *Hollyoaks*, *Hinterland*, *Crud Yr Awel*, *Suburbs*, *35 Diwrnod*, *Lan A Lawr* and *Stella*.

## DOE MEHMET *Percussion / Violin*

Doe is a Brighton born and bred singer-songwriter, multi-instrumentalist, record producer and occasional actor. Over the past decade he has built a portfolio career in the entertainment industry with a special interest in music. In 2008 he was nominated for BBC Radio 2's Young Folk Musician of the Year. This saw his career blossom as a singer and musician championing multiculturalism through fusion music and catapulted him into festival circuits, touring and releasing albums. **Television appearances include:** *The Omid Djalili Show* and *The Voice*. **West End credits include:** *Warhorse* and *Once*. In recent years, Doe has continued to direct and produce music for theatre, as well as vocal coaching and writing his third album.



## FRANCESCA MILLS *Jailer's Daughter*

**Theatre includes:** *A Tale of Two Cities* (Regent's Park Open Air Theatre); *Cyrano de Bergerac* (Northern Broadsides / UK Tour); *A Pacifist's Guide to the War on Cancer* (National Theatre / Complicite); *The Government Inspector* (Ramps on the Moon / Birmingham Rep – nominated for an Ian Charleson Award 2017); *Peter Pan* (New Wimbledon Theatre) and *See How They Run* (Reduced Height Theatre Company / UK Tour). **Film includes:** *Zoolander 2*. **Television includes:** *Harlots* and *End the Awkward*.

## ANDY MOORE *Musical Director / Multiple Instruments*

Andy studied at the University of Edinburgh. He toured with NoFit State Circus 2010 – 2017 and co-composed, arranged, and performed on voice, guitar, trumpet, keys, hand percussion, electric and acoustic bass, mandolin and Ableton Live. **Productions with NoFit include:** *Bianco*, *Labyrinth* and *Tabu*, which toured globally for five years. Andy co-composed the score for Bright Night International's dance and circus show *JAMP*. He has also played trumpet with The Horndog Brass Band and Orkestra Del Sol in various locations. Andy's recent recordings include: the NFS show soundtracks, *Weird*, *Grumpy and Rude* vs *The Immortalizer* EP, *Freemoore Electronica*, *Leeds United* by Amanda Palmer and *Carnival by Stealth* by Orkestra Del Sol.

## ABIGAIL NEWMAN *Trombone*

Abigail trained at the Guildhall School of Music and Drama and the Royal College of Music. Abigail has featured in many previous productions at Shakespeare's Globe, including the opening season production of *Henry V* in 1997. Abigail is a member of the highly distinguished ensemble, His Majesty's Sagbutts & Cornetts, specialising in the historical performance of 16th and 17th-century wind music. Abigail has also played for English Baroque Soloists, Gabrieli Consort, Academy of Ancient Music, Ensemble Pygmalion, Orchestra of the Age of Enlightenment and The English Concert, as well as playing in both West End and touring shows.

## KAT ROSE-MARTIN *Third Queen*

Kat trained at the Court Theatre Training Company. **Theatre includes:** *For Love or Money*, *When We Are Married* (Northern Broadsides); *Mighty Atoms* (Hull Truck); *Jane Hair* (The Bronte Society); *The Furies* (Buglight Theatre & Doncaster Cast); *Delicate Flowers* (Single Story Theatre); *Unsung* (Daft Cow Productions); *Night of the Krampus* (Leeds Town Hall); *Suffragette* (Lawrence Batley Theatre); *Is AnyBody There?*, *39 Steps* (Middlesbrough Theatre); *Alice in Wonderland* and *Peter Pan* and *Tink* (Kirkstall Abbey). **Film includes:** *Ghost of the Skies* and *Poltergeist*. Kat is an award-winning voice artist, including winner of the 2017 Best Newcomer Narrator in the Twisted 50 Awards.



## BARRIE RUTTER OBE Director

Rutter is the Founder, and formerly Artistic Director, of Northern Broadsides. He was born in Hull and since leaving school in 1964 his acting career has stretched from Hamburg to Helsinki, Bradford to Beijing and includes film, television, and radio. But he is best described as a 'theatre animal', and he has had his happiest moments on the stage, whether in Shakespeare's Globe, London, the ancient amphitheatre of Epidaurus in Greece or the stone cellar that is the Viaduct at Dean Clough in Halifax.

**Work for Northern Broadsides as director and actor includes:** *Richard III*, *The Merry Wives*, *Poetry or Bust*, *A Midsummer Night's Dream*, *The Cracked Pot*, *The Blood of Dracula*, *The Passion*, *Romeo and Juliet*, *Antony and Cleopatra*, *Samson Agonistes*, *The Trackers of Oxyrhynchus*, *Twelfth Night*, *King Lear*, *The Mysteries 2000*, *Much Ado About Nothing*, *Alcestis*, *King John*, *Oedipus*, *Macbeth*, *Henry V*, *Antigone*, *The Merchant of Venice*, *Comedy of Errors*, *Sweet William*, *School for Scandal*, *The Wars of the Roses*, *The Man With Two Gaffers*, *The Tempest*, *Lisa's Sex Strike*, *Othello*, *Medea*, *The Game*, *We are Three Sisters*, *Love's Labour's Lost*, *Rutherford & Son*, *An August Bank Holiday Lark*, *King Lear*, *When We Are Married*, *Richard III*, *For Love or Money* and *The Captive Queen*. **Other theatre work includes:** *Henry IV*, *Henry V*, *Coriolanus*, *The Taming of the Shrew* (RSC); *The Mysteries*, *The Crucible*, *Guys and Dolls*, *The Oresteia*, *The Rivals*, *Animal Farm*, *Martine* and *The Trackers of Oxyrhynchus* (National Theatre). Barrie was awarded an OBE in the New Year's Honours 2015.

## 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.

## PAUL STOCKER Palamon

**Previous work for Shakespeare's Globe includes:** *Troilus and Cressida*. **Theatre includes:** *The Curious Incident of the Dog in the Night-Time* (Gielgud Theatre); *Coral*, *A Thousand Stars Explode in the Sky* (National Theatre Studio); *Laugh Your Face Off* (Pleasance Theatre); *Billy Chickens is a Psychopath Superstar* (Theatre503 for Latitude); *A Midsummer Night's Dream* (Regent's Park Open Air Theatre); *Six Degrees of Separation* (Old Vic); *Breed* (Theatre503); *Overspill* (Soho Theatre); *A Conversation* (Royal Exchange Manchester); *Twisted* (Oval House); *Christmas is Miles Away* (Bush Theatre / Royal Exchange Theatre); *The Golden Goose* (Manchester Library Theatre) and *Les Liasons Dangereuses* (Liverpool Playhouse). **Film includes:** *Laura*, *Flower Girl*, *Breeze*, *What's Up With Adam*, *Tinderbox*, *Mark of Cain* and *Atonement*. **Television includes:** *EastEnders*, *The Rack Pack*, *Casualty*, *Lemon La Vida Loca*, *Casualty*, *Blue Murder*, *Doctors* and *Peaches*.

## ELLORA TORCHIA Emilia

Ellora trained at RADA. **Previous work for Shakespeare's Globe includes:** *All's Well That Ends Well*. **Theatre includes:** *The Treatment* (Almeida Theatre) and *Boys Will Be Boys* (Bush Theatre / Headlong). **Film includes:** *Premiere Vacances* and *Les Cowboys*. **Television includes:** *The Split*, *Broadchurch*, *Beowulf*, *DCI Banks*, *Indian Summers* and *The Suspicions of Mr Whicher*.

## JON TRENCHARD Wooser

Jon trained at the London Academy of Performing Arts. **Theatre includes:** *Salomé*, *Vice Versa*, *A Midsummer Night's Dream* (RSC); *Baddies: The Musical!* (Unicorn Theatre); *The Caucasian Chalk Circle* (Edinburgh Lyceum); *Fiddler on the Roof* (Tour); *She Stoops to Conquer*, *A Government Inspector* (Northern Broadsides); *A Midsummer Night's Dream* (Bristol Old Vic); *Swallows and Amazons* (West End); *Much Ado About Nothing*, *The Merry Wives of Windsor* (Stafford Shakespeare Festival); *Oh! What a Lovely War* (Northern Stage); *Richard III*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *The Taming of the Shrew*, *Twelfth Night* (Propeller); *Sunset Boulevard* (Watermill) and *Mack & Mabel* (Watermill / West End). **Film includes:** *The Da Vinci Code* (Columbia Pictures). **Television includes:** *My Family*.

## JOS VANTYLER Schoolmaster

**Theatre includes:** *Looking for Trouble* (Arts on the Lake, New York); *For Love or Money*, *The Merry Wives*, *The Game*, *King Lear*, *Love's Labour's Lost* (Northern Broadsides); *Chitty Chitty Bang Bang* (Tour); *King Lear* (Old Vic Gala); *Flying into Daylight* (Live Theatre); *Robin Hood* (Oxford Playhouse); *Dead On Her Feet* (Arcola); *Charley's Aunt* (New Wimbledon Theatre); *Arden of Faversham* (NYC Classic Revival Series); *The Second Maiden's Tragedy* (Hackney Empire) and *Huck* (Southwark Playhouse). **Film includes:** *Detroit*, *Tango Down* and *Just the Ticket*. **Television includes:** *The Secret Files*, *Here and Now* and *Knight Spell*.

## EWAN WARDROP Choreographer

**Previous work for Shakespeare's Globe includes:** *Much Ado About Nothing*, 946 – *The Amazing Story of Adolphus Tips* and *A Midsummer Night's Dream*. **Other theatre**

**includes:** *Rebecca* (Kneehigh / UK Tour); *The Wind in the Willows* (Duchess Theatre / Vaudeville Theatre); *The Bo Diddlers Morris Group* (The Place Theatre / UK Tour); *The World's Greatest Show* (Royal Opera House / UK Tour); *Pinocchio* (Royal Opera House); *Formby* (UK Tour); *West Side Story* (Sage Gateshead); *The Crane Maiden* (Kanagawa Arts Theatre); *Barbershopera: Apocalypse Noell!* (Theatre Royal Plymouth); *The Deep Blue Sea*, *Rattigan's Nijinsky* (Chichester Festival Theatre); *Enron* (Royal Court / Noel Coward Theatre / UK Tour); *Rebel Harbour* (Shanty Theatre); *Up from the Waste* (Soho Theatre); *Johnno* (Derby Playhouse); *Promises, Promises* (Sheffield Crucible Theatre); *The Noise of Time* (Complicite / World Tour); *Play Without Words* (National Theatre / US Tour); *Nutcracker!* (Sadler's Wells); *The Car Man* (The Old Vic); *Cinderella* (Piccadilly Theatre) and Matthew Bourne's *Swan Lake* (Neil Simon Theatre, Broadway). **Film includes:** *The Magic Flute* and *Nutcracker!*

## JESSICA WORRALL Designer

**Previous work for Shakespeare's Globe includes:** *The Captive Queen*. **Other theatre includes:** *Educating Rita* (The Dukes); *For Love or Money*, *When We Are Married*, *She Stoops to Conquer*, *Love's Labour's Lost*, *We Are Three Sisters*, *Lisa's Sex Strike*, *Wars of the Roses*, *School for Scandal*, *The Bells*, *Macbeth*, *Twelfth Night*, *Oedipus*, *The Cracked Pot*, *King John*, *Anthony and Cleopatra*, *A Midsummer Night's Dream*, *Richard III* and *The Merry Wives* (Northern Broadsides); *Rites* (National Theatre Scotland); *Grit* (Tramway); *The Knitting Circle* (Vital Xposure); *Alice Through the Looking Glass* (Egg Theatre); *Huxley's Lab* (Grid Iron); *Snow Queen* (Macrobert Stirling); *Turandot* (Festival Theatre, Edinburgh) and *Peter Pan* (Theatre Royal, Bath). As a member of the performance group, People Show, Jessica has designed, devised and occasionally performed in around 25 productions, including *The Last Straw no.130* (Ovalhouse), *Hands Off no.127* (Toynbee Studios), *Fallout no.124* (CCA Glasgow), *The Detective Show no.121* (Edinburgh / London / San Francisco), *The Ghost Sonata no.119* (Sefton Park Glass House), *The Birthday Show no.120* and *Baby Jane no.113* (UK Tours).



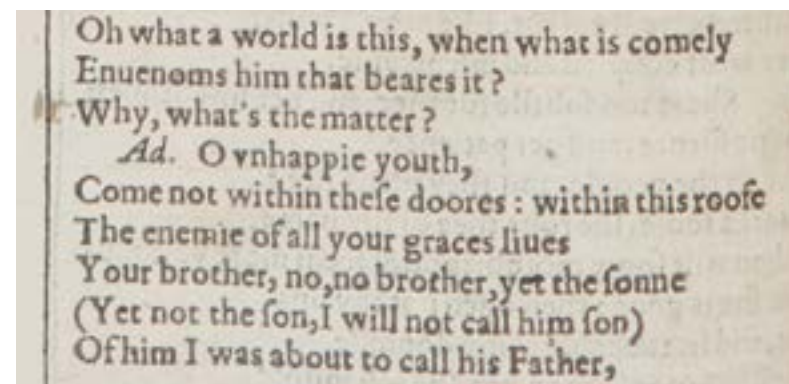
# Do You Mark That?

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



'Why, what's the matter?': a reader restores to Orlando a line mistakenly given to Adam in *As You Like It*. 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**

Globe Education 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 Globe 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

Globe Education'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](http://shakespearesglobe.com/ma)

## Discover More

at [shakespearesglobe.com/education](http://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 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 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](mailto:exhibition@shakespearesglobe.com)**

Admission is free for Friends and Patrons of Shakespeare's Globe.  
**[shakespearesglobe.com/exhibition](http://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](http://swanlondon.co.uk) or contact us on 020 7928 9444 or [reservations@swanlondon.co.uk](mailto: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](mailto: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](mailto:Anthony.H@shakespearesglobe.com)



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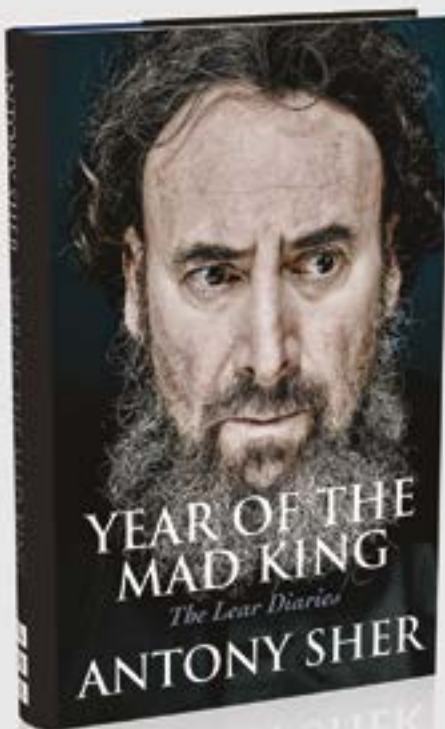
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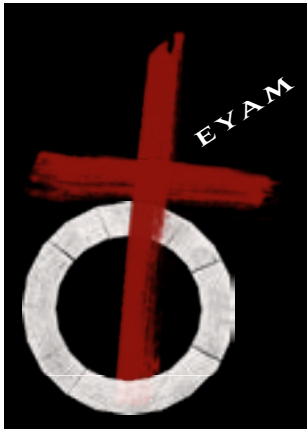
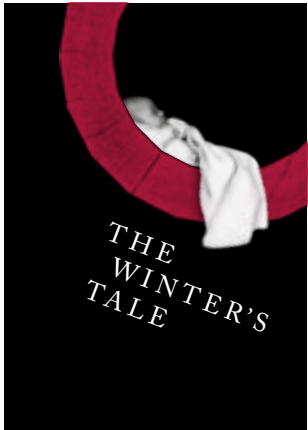
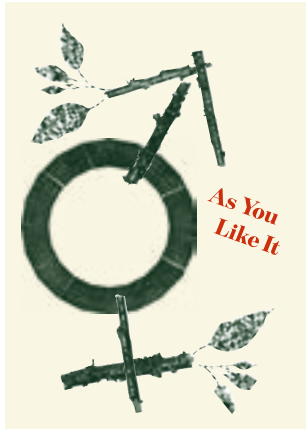


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*'For pity's sake and true gentility's,  
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The Two Noble Kinsmen, Act I, scene 1

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