

SHAKESPEARE'S
GLOBE



The Merry Wives of Windsor

Photo Helen Murray

...BETTER THREE HOURS TOO SOON THAN A MINUTE TOO LATE...

The Merry Wives of Windsor



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Merian Global Investors is immensely proud to be the inaugural principal partner of Shakespeare's Globe's summer season. Through our partnership, and consistent with our desire to challenge received wisdom – much as our namesake, the 17th-century scientist and illustrator Maria Merian did in her time – we are supporting the work of a truly ground-breaking international cultural and educational organisation.

As an 'active' asset management firm, we seek to enable our talented fund managers to interpret global financial markets, and to seek what they believe are the most attractive investment opportunities for those who decide to entrust us with their long-term savings. We do this in a variety of ways, covering a range of investment types, from company shares to bonds and precious metals.

With numerous shared values, including for example a determination to champion diversity in our respective workplaces, there are more parallels between our organisations than might at first meet the eye. Much like being entrusted with our clients' investments, performing and celebrating the transformative impact of Shakespeare's work is a serious responsibility. While the nature of our work may differ, I believe that we both approach our tasks with similar gravitas.

On behalf of all colleagues at Merian Global Investors, I hope you enjoy the performance!

Mark Gregory

Chief Executive, Merian Global Investors

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WELCOME.



Welcome to Shakespeare's Globe and our Summer 2019 carnival of a season. If 'past, and to come, seem best; things present, worst', then there can be no better time to interrogate – and more importantly celebrate – all that is brave, bold and completely bonkers about our scepter'd isle. And what better play encompasses all these things than *The Merry Wives of Windsor*, during which –

I hope we shall drink down all unkindness.

So with the heavens above us and the Thames below, within this ultra-live, democratic wooden 'O', let's imagine and reimagine what is possible when individuals come together, across difference, in a shared space, a shared light, a shared experience. These expansive, transcendent works of art ask us to consider our collective capacity for restoration as well as destruction, kindness as well as cruelty, profound forgiveness as well as revenge:

This is the short and the long of it.

The box set of *Henry* plays, *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, *As You Like It* and *Bartholomew Fair* are all jostling for your attention this summer, in what promises to be a feast for the imagination.

So welcome to the Globe as we chew the fat with some of the most deliciously life-affirming people you will ever meet: share a beer with Falstaff, make mischief with Puck, break bread with Rosalind, and amidst all the chaos, knowing how 'quick bright things come to confusion', we invite you to laugh, rejoice and remember that there are 'tongues in trees, books in the running brooks, sermons in stones and good in everything'.

Michelle
Terry

MICHELLE TERRY

Artistic Director

THE COMPANY

Accent Coach

Hazel Holder

Actors

Hedydd Dylan, Sarah Finigan, Bryony Hannah, Richard Katz, Joshua Lacey, Forbes Masson, Anne Odeke, Jude Owusu, Pearce Quigley, Anita Reynolds, Boadicea Ricketts, Dickon Tyrrell, Zach Wyatt

Assistant Stage Manager

Lauren Burns

Associate Choreographer

Jess Clough-MacRae

Associate Director

Martin Leonard

Associate Dramaturg

Nicole Charles

Carpenter

Brendan McSherry

Choreographer

Sasha Milavic Davies

Composer

Frank Moon

Costume Makers

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Costume Supervisor

Laura Rushton

Deputy Heads of Stage

Harry Booth, Tony Forrester

Deputy Head of Wardrobe

Emma Seychell

Deputy Head of Wigs, Hair & Make-up

Hayley Thompson

Deputy Stage Manager

Tinks

Deputy Text Associate

Christine Schmidle

Designer

Charlie Cridlan

Director

Elle While

Draughtsperson

Emma Pile

Fight Director

Philip d'Orléans

Garlands

Vicki Fifield

Globe Associate – Movement

Glynn MacDonald

Globe Associate – Text

Giles Block

Head of Voice

Tess Dignan

Head of Wardrobe

Megan Cassidy

Head of Wigs, Hair & Make-up

Pam Humpage

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Rosheen McNamee

Props Manager

Katy Brooks

Props Supervisor

Emma Hughes

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Scenic Elements

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Alison Bomber

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Wigs, Hair & Make-up Assistants

Sophie Jones, Rachel Lidster

Wigs, Hair & Make-up Deputy

Victoria Young

Thanks

Susie Carlino (Creative Draping Academy) for donated fabric; Cottington Community Garden, Geoff Cridlan, Julia Cross, Laura Rushton, Shakespeare's Globe Stewards for donated plants; Eleanor Swann

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Mary O'Hanlon, Ellan Parry, Pearce Quigley,
Shubham Saraf, Helen Schlesinger,
Rob Walker, Elle While, Tanika Yearwood

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Programme Editor

Nicholas Robins

Synopsis.

Justice Shallow, his nephew Slender, and parson Evans are upset at the behaviour of Falstaff and his associates, Nym and Pistol. Slender is one of several suitors for Anne Page, and her father's choice. Evans sends a message to Mistress Quickly, Doctor Caius' housekeeper and a friend of Anne, asking her to help Slender's suit. Caius is also a suitor for Anne, and her mother's choice; so when he hears of Evans' interference, Caius sends him a challenge. Fenton, a third suitor, also approaches Quickly, asking for her help.

Falstaff has met Mistress Ford and Mistress Page and imagines they are taken with him. He writes them both love-letters and asks Nym and Pistol to deliver them. When they refuse, Robin his page takes them. Falstaff dismisses his men, who decide to take revenge by telling Page and Ford of the letters. Page dismisses the matter, but Ford is suspicious of his wife's fidelity and decides to test it. He gets the Host of the Garter Inn to introduce him to Falstaff as 'Master Brook'. The Host also averts the duel between Caius and Evans by directing them to different places.

The two ladies compare their letters, and decide to teach Falstaff a lesson. Mistress Quickly brings Falstaff a message from Mistress Ford, asking him to visit her. Meanwhile, 'Brook' has persuaded Falstaff to act as a go-between to Ford's wife on his behalf, and when he learns about the appointment Falstaff has already made, he is furious, and resolves to catch him. Falstaff is in the middle of expressing his love to Mistress Ford when Mistress Page brings news of Ford's supposed approach. At this point Ford unexpectedly appears. Falstaff escapes by hiding in a laundry basket, and he is dumped in a ditch. Ford is embarrassed in front of his friends to find no-one with his wife.

Mistress Quickly brings Falstaff another invitation from Ford's wife. 'Brook' meets Falstaff and learns what happened at the previous encounter, and that a second appointment has been made. Once again Ford arrives during the meeting, but this time Falstaff escapes when the women disguise him as an elderly aunt. The ladies then tell their husbands what has happened, and all four decide to punish Falstaff.

The women persuade Falstaff to disguise himself as Herne the Hunter, and meet them at night in Windsor Park, where they plan to frighten him with everyone dressed as fairies. Page decides to take advantage of the occasion by having Slender elope with Anne; Mistress Page makes a similar arrangement with Caius; and Fenton arranges with the Host to take Anne himself, with her approval. Falstaff is terrified by the sight of the fairies, who pinch and burn him with their tapers. Slender and Caius choose fairy boys by mistake, but Fenton finds and marries Anne. All reveal themselves to the discomfited Falstaff. Fenton and Anne return as man and wife, and the Pages accept the marriage.

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

First Night, Fake News.

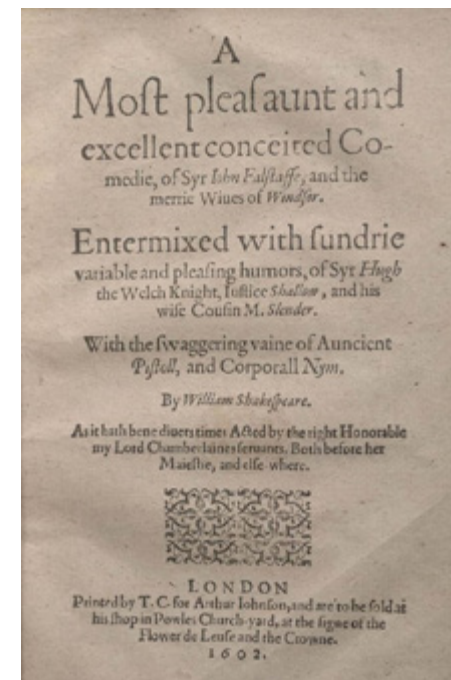
When was *The Merry Wives of Windsor* first performed? Elizabeth Schafer explodes a few old Shakespeare myths.

The best source for information about early performances of *The Merry Wives of Windsor* is the first edition of the play, the 1602 quarto. But this is an odd text. Much shorter than the text in the First Folio of 1623, the quarto gallops through the action at dizzying speed. People argue about the quarto's provenance, but the title page states unequivocally that, by 1602, *Merry Wives* had been performed 'divers times', by Shakespeare's company, the Lord Chamberlain's Men, 'Both before her Majesty, and elsewhere'. So the play was performed at court and in the public playhouse; 'elsewhere' suggests it may also have toured.

When was the first performance? In my view, probably around 1598 to 1599. *Merry Wives* has a tangled relationship with Shakespeare's second tetralogy of history

plays; several characters from *Merry Wives* also appear in both parts of *Henry IV* and in *Henry V*. Shakespeare is not focussed on continuity – Mistress Quickly in Eastcheap and Mistress Quickly in Windsor are very different characters – but towards the end of *Henry IV, Part 2*, three characters who also appear in *Merry Wives* – Pistol, Justice Shallow and Falstaff's 'boy' (Robin) – make their first entry. In addition, in *Henry IV, Part 2*, Act V, scene 3, Shallow's friend Silence suddenly launches into a ditty which repeats, rather excessively, the word 'merry'. One verse particularly seems to hint that Shakespeare is thinking about *Merry Wives*:

Be merry, be merry, my wife has all,
For women are shrews, both short and tall,
'Tis merry in hall when beards wag all,
And welcome merry Shrovetide.



First edition of *The Merry Wives of Windsor*, 1602. Topfoto



If Shakespeare began writing *Merry Wives* as he neared the end of writing *Henry IV, Part 2*, and as he was thinking about writing *Henry V*, in 1599, this is the period when the Lord Chamberlain's Men were engaged in a major recycling project, taking the timbers from The Theatre in Shoreditch, which they dismantled on 28 December 1598, and then using them to build the Globe. So *Merry Wives* might be the first new play by Shakespeare staged at the Globe ...

BUT a whole host of people claim that *Merry Wives* was written in 1597 for celebrations associated with an Order of the Garter ceremony held in St George's Chapel, Windsor, in 1597. Why? There is not a shred of documentary evidence to support this claim and it depends very heavily on one speech delivered by Mistress Quickly, in the final scene of *Merry Wives*. While dressed up as the Queen of the Fairies, Quickly rattles on about the Order of the Garter and Windsor Castle for around 20 lines. But these lines only appear in the text in the First Folio of 1623; they are not in the 1602 quarto, something

which suggests that early performances probably did not include this 'Garther speech'. Indeed, it has been plausibly argued that the speech was actually written for a performance in 1604, when *Merry Wives* was performed at court before James I.

A century after the publication of the quarto, the dramatist and critic John Dennis put about some fake news about *Merry Wives*. Dennis claimed Shakespeare wrote the play hastily, in fourteen days, and that it was a royal commission. He published this claim in the preface to *The Comical Gallant*, his adaptation of *Merry Wives*, which was a total flop in the theatre. As reviewer Irving Wardle once wrote:

Nothing has done *The Merry Wives of Windsor* more harm than the story that it was run off in a fortnight to amuse the Queen. From this we assume that it was never intended as more than a hack job.

Merry Wives is absolutely not a hack job. It is a great, skilfully written, women-centred, #MeToo farce.

In 1709 Nicholas Rowe added more fake news; he stated Elizabeth I ordered Shakespeare to write a play featuring Falstaff in love and the result was *Merry Wives*. As an intelligent, well-read woman, Elizabeth I must have been very disappointed if she *did* demand Falstaff be shown in love; Falstaff in *Merry Wives* is not in love, he is attempting to launch a career as a gigolo. But, despite the fact that the royal commission story originated so long after the *Merry Wives* quarto was published and despite the complete absence of evidence, this story still gets trotted out in scholarship, in reviews and in programme notes. It is ironic that I have to repeat this nonsense in order to discredit it, so please regard this as an exorcism.

The fake news story is dangerous because it suggests Shakespeare was compelled to write *Merry Wives* rather than that he actively chose to write a play about two lively, intelligent women, Meg Page and Alice Ford, who shame and tame two men behaving badly, Sir John Falstaff and Frank Ford; women who call out, and stand up to, sexual harassment; women who run rings round all the men in their

lives and who are only outwitted by another woman, Meg's daughter, Anne Page.

On 15 November 1638, at the Cockpit theatre, a third English monarch, Charles I, saw a performance of *Merry Wives*. Perhaps Charles should have paid more attention. *Merry Wives* shows, very clearly, the aspirations of the Windsorian bourgeoisie – not so different, perhaps, from those of the Stratfordian bourgeoisie. The play also shows the Windsorians' ability to chastise and deal with a high ranking parasite. In 1640, two years after Charles saw *Merry Wives*, the burghers, or middle class men in Windsor, the only group who could vote, returned Puritan MPs to the Long Parliament. From the very start of the Civil War, Windsor supported Parliament. Charles only saw Windsor again when he was brought there to become a prisoner in his former home, Windsor Castle. It's an extraordinary story, but it's not fake news ...

Elizabeth Schafer is Professor of Drama and Theatre Studies at Royal Holloway, University of London. Her recent book *Theatre & Christianity* offers a radical new reading of Isabella in *Measure for Measure*.

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'There's No Let-up!'

Jennifer Edwards talks to director Elle While, designer Charlie Cridlan and actors Sarah Finigan, Anne Odeke and Dickon Tyrrell about class, nature, moving fast, having fun and creating a 1930s *Merry Wives of Windsor* for our times.

JENNIFER EDWARDS You've chosen to set the play in 1930s Britain. What was it about *Merry Wives* that led you in that direction?

ELLE WHILE I felt there was a really interesting through-line from what happens in the play, to what was going on in the '30s, to what's going on now. In 1928, for example, women got equal voting rights with men, but the fallout of that was that they actually felt less empowered to fight for equality. The women in *Merry Wives* are fuelled by a desire to be heard, and across the globe we are still fighting for that as an equal right. On first reading, this can seem like a play of the privileged, but very quickly you realise that it's an exploration of people who have wealth and / or status and those who have nothing, and the rumblings of everything in between. Class in Britain is a constant question mark, and the depression and opulence of the '30s felt like an exciting time to explore these issues. Sandwiched between two wars, there was a real need for escapism, and I think that's part of the drive to programme *Merry Wives* now: amongst all the question marks of who we are as a society and what we are inflicting upon one another and our planet, we need, more than ever, opportunities to delight in humanity.

JE How are you bringing those worlds – Shakespeare's era and the '30s – together on stage?

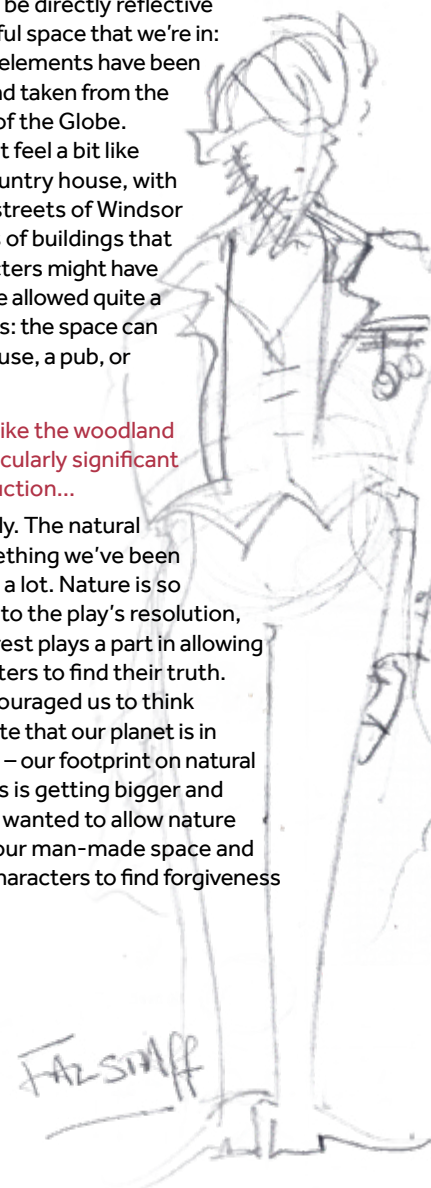
EW In keeping with the '30s theme, Frank Moon is composing music inspired by the era, but we're also blending that with lyrics from early modern ballads and allowing grooves from other times to seep in. Our choreographer, Sasha Milavic Davies, has been delighting us all with the dance styles of the time. Not only do the dances exude joy but they feel incredibly driven – almost manic – in their desire to purge and forget and have a good time.

ANNE ODEKE Yes! And you really can't help but have a good time when you are doing them. They take over body and soul.

CHARLIE CRIDLAN In terms of design, we found in the '30s a world that really allows us to tell the story. But we also wanted the design to be directly reflective of the beautiful space that we're in: all the scenic elements have been inspired by and taken from the architecture of the Globe. We've made it feel a bit like an English country house, with a nod to the streets of Windsor and the kinds of buildings that these characters might have been in. We've allowed quite a neutral canvas: the space can be a grand house, a pub, or a woodland.

JE It sounds like the woodland space is particularly significant for this production...

EW Absolutely. The natural world is something we've been talking about a lot. Nature is so fundamental to the play's resolution, where the forest plays a part in allowing these characters to find their truth. It's really encouraged us to think about the state that our planet is in at the minute – our footprint on natural environments is getting bigger and bigger, so we wanted to allow nature to take over our man-made space and allow these characters to find forgiveness in the forest.



CC And we're doing that quite abstractly: you'll notice plastic bags and lots of recycled fabric worked into the design. We want to make something beautiful out of the mess we're making. That also speaks to the '30s sense of 'making do', when everything was used and reused.

JE What makes this production particular to the Globe space?

CC From a design point of view, everything is geared towards giving the audience a sensory experience. We're filling the front of the stage with scented flowers (which the Globe family have donated and planted and will keep alive from now until October), and the textures and colours of the costume have been chosen specifically to work with the natural light that's going to fade during the play. The stage has also been extended into the yard, which creates exciting ways for actors to access the stage and keep the fourth wall well and truly broken.

DICKON TYRRELL As an actor, a real thrill of the space is that the audience are in the scene with you. The groundlings are so up for a party, and that energy is brilliant for the actors, and for this play.

EW And in rehearsals for a play at the Globe, more than for any other space, we talk about the audience. They are the final piece of the puzzle and so fundamental to any production here – and the glorious thing is that this last piece is different every night.

JE *Merry Wives* shares some of its characters with Shakespeare's *Henry IV, Parts 1 and 2*, which are also on stage this summer. How does this production sit alongside those plays?

EW Although there are some gorgeous through-lines for the characters we meet in the *Henry* plays and in *Merry Wives*, it feels like the Falstaff and the Mistress Quickly in this story are quite different incarnations of those characters: it's definitely not the box set! There is also a brilliant immediate connection in that both the Falstaffs – Helen Schlesinger and Pearce Quigley – were in the Globe Ensemble last year, and I know they're enjoying that connection.

JE And Elle, you co-directed last year's Globe Ensemble plays. Has working on that project informed your process, or your approach to the space?

EW I've always tried to work in a way that emboldens actors to make their own choices and to bring ideas to the room, but the ensemble process has given me even more confidence to know that this is a really fruitful way of working. A key difference this time is that Charlie and I went through quite a thorough process before we started, but I hope that what we arrived with at the beginning of rehearsals felt like a handover of the design ideas that could then be built upon. We've straddled a more traditional rehearsal process, while infusing really positive elements of ensemble working.



SERVANT
(Robert)

Fenton.

AO And we've been encouraged to share our ideas about our characters along the way – it's been really refreshing to contribute ideas in this collaborative process.

SARAH FINIGAN It's very much a 'yes' room. We are encouraged to try and not banish ideas before they've been aired, which makes for a very open and playful atmosphere.

CC As a designer, that was an unusual part of the process, particularly with the costumes. Rather than present a finished concept I presented lines and suggestions which took shape organically out of discussions with the actors and their take on the characters.





JE Has anything surprised you about this play?

EW I think the extremities of human behaviour, which are described with absolute truth, were a surprise for me in what is known as a Shakespearean farce. The depth of jealousy and love and desire to put things right drives many of the characters and makes the play an incredibly active and fast-moving experience.

SF Yes, and everything happens in such a short space of time – there's no let-up! We have worked out that the whole thing takes place over three days and all the characters are urgently driving their own agenda.

DT I was surprised to find that most of it is in prose. There's something about the form of this piece that seems to give it a freedom, and us too.

SF So much of it sounds contemporary – often when we're rehearsing you don't always realise it's a line.

EW And I've been really encouraging that: I love that sense of reality. Shakespeare is incredible at writing real people: you feel like he knows them, and that's great for us. There's also a real celebration of the British sense of humour in this play – it's absolutely ruthless, but there's also a kind of delight in that.

JE This production also celebrates the community in ways that are new to a summer season Globe production. Can you tell us a bit more about that?

EW We're working with Soldiers' Arts Academy, London Bubble, and Clean Break across the run, so each night there'll be eight extra cast members in the show from those companies, each of whom have long histories of effecting change through art in their local communities. It's often the case that community involvement in theatre runs alongside the professional shows, so it's a real joy to be able to knit together those elements. It feels right that, in a play that celebrates humour and irreverence and a fight for equality, the Globe stage should open its arms wider to include actors from the local community.

AO And because each group will have a slightly different feel, that will affect the overall feel of the piece night-to-night.

EW We're celebrating the mixing pot of Britishness. It's the only play he wrote about the different strata of society of his time – and then, as now, it's a melting pot. This is a celebration of people from different classes, ages, backgrounds, and heritages all coming together, and finding a way to laugh at and with each other.

SF And that melting pot is in our company as well – we're a company of hugely different backgrounds, and there's something about that diversity that makes for a very cohesive group. We're having a lot of fun, and hope our audiences do too!

Jennifer Edwards is Research Coordinator at Shakespeare's Globe.

Designs by Charlie Cridlan.

Jarrow and Jitterbug.

The 1930s, to which this production refers, was a decade of both great style and great inequality – in some ways not unlike our own, writes **Heather Neill**.

Which images best sum up life in 1930s Britain? The hungry marchers on their way from Jarrow to London? An angular Wallis Simpson beside her abdicating king? Jitterbugging dancers relishing swing? A wild-eyed Oswald Mosley addressing his blackshirts? Or perhaps a slick-haired woman in baggy trousers and tie, one of the 'beautiful tomboys'?

The decade or so between the granting of voting rights to all women over 21 in 1928 and the outbreak of the Second World War witnessed mixed fortunes. The Great Depression cast a pall over life for many struggling to survive high unemployment and grinding poverty: almost a quarter of the population were barely surviving on a subsistence diet which led in turn to cases of child malnutrition, rickets and tuberculosis. Fascism was on the rise, causing further divisions in British society, and the success of Hitler and the Nazis in Germany gave rise to increasing anxiety as the decade wore on. Abortion and gay relationships would be illegal for another three decades. Amid the considerable challenges of everyday life, however, the need for escapism led to exciting innovations in entertainment, especially music and dance, as swing bands introduced liberating rhythms and movement from America.

Class divisions remained entrenched, but members of the aristocracy were coping with the fall of land values after the First World War and over 200 country houses were demolished between 1920 and 1939. Money from 'trade' was sought through marriage to the daughters of wealthy bourgeois families and American heiresses. Meanwhile, the well-heeled middle classes continued to thrive, enjoying, for instance, new developments in electrical household appliances such as refrigerators, washing machines and vacuum cleaners. Some members of the flourishing bourgeoisie might well have been better off than a man reliant on little more than his title, much as the Fords and Pages are more financially secure than Falstaff, the feckless knight.

Surprisingly, having at long last won the same suffrage rights as men, women were able to make little further progress towards equality in this period. Stanley Baldwin's government had presided over the change in the law in 1928 and he said,

'It will never again be possible to blame the sovereign state for any position of inequality. Women will have with us the fullest rights. The ground and justification for the old agitation is gone.'

However, Cicely Hamilton, author of the play *How the Vote Was Won*, wrote in 1935,

'Today the battle we thought won is going badly against us; we are retreating where once we advanced.'



Good times: The Percival Mackey Dance Band rehearsing with Monti Ryan on the London rooftops. Hulton Deutsch / Getty Images

Women were still expected to do 'women's work' and many – including those in the civil service, education and other professions – had to relinquish their jobs when they married. Although there was meagre unemployment benefit for men, women received nothing if domestic work was available. The maximum number of female MPs at any one time between the wars was only 15, in 1931.

As for fashion, the middle classes benefited from mass produced clothing, including the newly-invented zip. A more feminine outline became fashionable after the boyish shapes of the 1920s. Rich women favoured gorgeous bias-cut satins for eveningwear and indulged in outrageously glamorous parties. The last part of the play offers opportunities for just the kind of fantasy dressing up they would have enjoyed.

There have been black people in Britain for over 500 years. While integration was sometimes problematic, multiracial communities were beginning to grow in the 1930s and the predominantly black music and dance they enjoyed were taken up enthusiastically in society generally. The fabulous jazz sounds of big bands led by Duke Ellington, Count Basie, Fletcher Henderson, Artie Shaw, Benny Goodman and others popularised swing and a variety of new, expressive dances such as lindy hop, jitterbug and jive.



Hard times: the Jarrow March – or Crusade – from Jarrow to Westminster, protesting at local unemployment, 1936. Topfoto

This period had some startling similarities to our own time. While the effects of austerity may not have led to the extremes of hunger suffered in the era of the Jarrow March, there are too many in 2019 struggling with the implementation of Universal Credit and reliant on food banks. The rise of the far right in European and American politics is once more causing concern, exacerbated by social media-fuelled hate discourse. Despite the recent growth of male anxiety about feminist progress in some quarters, especially in the wake of #MeToo, women are still under-represented in positions of power and, almost a century after equal enfranchisement, they frequently remain less well paid than men.

It would be simplistic, however, to try to map one period on to another. We live in a less deferential time than the 1930s and benefit from legislation which at least attempts to ensure the equal treatment of women and of same-sex couples. While echoes can be discerned from the time before the Second World War, theatre is above all about the imagination. Director Elle While enjoys those echoes, which provide such joyous examples of music and dance, but she also feels the 'umbilical cord' of the Elizabethans, both in Shakespeare's words and in the Globe building.

She and designer Charlie Cridlan (with input from the rest of company) have taken inspiration from 1930s Britain, which itself paid homage to the Elizabethan era in style choices, echoed in the fashion, architecture, repro furniture and interiors of pre-Second World War Britain, a time of opulence and elegance. But inspiration has come from other sources too in contributing to a newly imagined world. The 1930s is, then, a 'holding place' for the production, linking us to the past and inspiring and catapulting us to the future.

The creative team has always been aware of the 'then' of Elizabethan England and the 'now' of modern Britain, of the effects of the Globe building and the reality of the world outside it. The production draws on the space, its sounds, its sights, its atmosphere, and combines them with the culture of the 1930s to create an exciting environment in which to revel in the delights of one of Shakespeare's wildest comedies.

Heather Neill is a freelance journalist and theatre writer.

The Windsor Locals.

Sam Wanamaker always said that Shakespeare's Globe is as much a local theatre as it is a national and international theatre.

Whilst community has been at the heart of so much of our work here over the past 21 years, it has never been fully integrated into our productions. If we are truly a local theatre then we have to represent our local community on our stages as well as off them and there can be no better time and no greater need for us to find every possible way, across difference, to come together and tell a story. Expanding on old relationships and starting ones anew, for the first time in our history we welcome London onto its Globe and into its plays.

Michelle Terry, Artistic Director

Merry Wives is not a play about monarchs or magic, but rather ordinary people who happen to have extraordinary stories to tell. You can well imagine that Shakespeare based many of the characters on people he met down the pub, people who'd happily tell you their life story over a pint of ale.

Collaborating with London Bubble, Clean Break and the Soldiers' Arts Academy has introduced us anew to creative local people with a wealth of similarly imaginative stories to tell. They are a real asset to the production, creating characters informed by lived experiences and offering perspectives shaped by unique circumstances. This is an opportunity to break open assumptions around who Shakespeare is for, and how he is performed, by sharing his words with people who have something to say, but don't always get given the chance. After all, this is a play about community – it ends with an exuberant event to which all of Windsor is invited. It seems fitting to welcome as many people as possible to perform in it.

Elle While, Director
Martin Leonard, Associate Director

The **Soldiers' Arts Academy** CIC is creating permanent arts hubs nationwide for current and former military personnel and their families. Founded by Amanda Faber, it runs free masterclasses and creates professional productions and exhibitions in performance, singing, creative writing, dance, poetry, film, photography and art. It provides forums where members can recover from physical and mental injury, link with professional mentors, and train for new careers. Shakespeare's Globe partnered with the Academy for 'Shakespeare and Remembrance' on 11 November 2018 commemorating the World War One centenary. The Academy is delighted to work in association with Shakespeare's Globe again.

Established in 1972, **London Bubble Theatre** is a community arts company working to bolster individual and community wellbeing through participatory theatre practice. Delivering workshops and performances in locations across London, building children's communication skills through primary school drama intervention, training the youth community to make interactive issue-based plays and inviting people to join regular drama groups at our base in Rotherhithe, London Bubble is open to everyone. All sessions, from the intergenerational to the age-specific, are designed to cultivate togetherness through play and the sharing of stories and are assisted by experienced practitioners who share the vision that people make theatre.

Clean Break changes lives and changes minds through theatre – on stage, in prison and in the community. It produces ground-breaking plays with women's voices at the heart of its work. Founded in 1979 by two women prisoners who believed that theatre could bring the hidden stories of imprisoned women to a wider audience, it is still the only theatre company of its kind remaining true to these roots, inspiring playwrights and captivating audiences with the company's award-winning plays on the complex theme of women and crime.

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BIOGRAPHIES

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.

ALISON BOMBER *Voice Coach*

Alison is a freelance Text & Voice Coach, and an Associate Artist of the RSC. She spent seven years full-time with the Royal Shakespeare Company under Michael Boyd, five of those as Senior Text and Voice Coach, and has now been freelance for six years. **Work for the RSC includes:** Michael Boyd's acclaimed and award-winning *Histories Cycle*, *Antony and Cleopatra* with Gregory Doran, *A Midsummer Night's Dream* with Nancy Meckler, *Romeo and Juliet* with Rupert Goold, and many more. She also devised and directed recitals and events, delivered workshops, and directed *Othello* in Columbus, Ohio, as well as providing support and training within the wider RSC Ensemble. **Other theatre includes:** *King Charles III* (Almeida / West End / Broadway); *Tamburlaine*, *Measure for Measure*, *The Winter's Tale*, *Julius Caesar* (Theatre for a New Audience, New York); *Othello*, *Tamburlaine* (RSC) and collaborations with Song of the Goat Theatre in Poland.

NICOLE CHARLES Associate Dramaturg

Nicole is a theatre director whose work has been staged at the Young Vic, The Bush Theatre, National Theatre and Theatre Royal Haymarket. **Previous work for Shakespeare's Globe includes:** *Emilia* (Globe Theatre / Vaudeville Theatre). Other recent work includes a production of *Glutathione* by Winsome Pinnock at the Young Vic and assistant directing the critically acclaimed production of *The Jungle* (Young Vic / Playhouse Theatre). She was also a finalist in the Genesis Future Director Awards 2018 at the Young Vic. Before becoming a director Nicole trained as an actress at RADA.

JESS CLOUGH-MACRAE Associate Choreographer

Jess works as a director, performer and theatre-maker. She graduated from the École Jacques Lecoq in 2017. She is currently touring with her two companies, Clownfish and Cut Mustard Theatre. **Associate movement and choreography work includes:** *Touching the Void* (Bristol Old Vic). **Directing and writing work includes:** *Spill: A Verbatim Show About Sex* (Bristol Old Vic).

CHARLIE CRIDLAN Designer

Charlie is a set and costume designer working across theatre, opera, dance, live events and exhibitions. She has received Best Design Offie nominations for *Once Upon a Time at the Adelphi* and *Liars Market*. At the Vaults Festival 2018, *Caravan*, which she had designed, received the People's Choice Award. **Recent work includes:** *Fanta's Twisted Carnival* (National Tour) and *Peril at Sea* (Tour / Up the Road Theatre). **Theatre, opera and dance includes:** *Wagner Dream* (Barbican); *#We Are Arrested, Day of the Living* (RSC: The Other Place); *Caravan, Orator* (The Vaults, for Far From The Norm); *Da Native* (Sadler's Wells); *Three Sisters* (Rose Theatre Kingston); *Brixton Stories* (Lyric Hammersmith); *Awake, Liar's Market, Once Upon a Time at the Adelphi* (Union Theatre); *Shore* (Riverside Studios); *Uncle Vanya* (Wilton's Music Hall); *The Magic Flute* (Peacock Theatre); *Mr Stink* (Leicester Curve / National No1 Tour); *Maria Marten, The Front Page, Love's Labour's Lost, Travelling Light, Everyman* (Bristol Old Vic); *Getting Here, Parkway Dreams* (Eastern Angles); *The Bald Soprano, Labyrinth, Rewind and Play* (Oval House); *A Little Night Music, The Children* (Chelsea Theatre); *Carmen, Trial by Jury, Eleanor Vale, La Bohème, Jago, Tosca, The Pearl Fishers* (Wedmore Opera); *Cinderella* (Charles Court Opera); *Santa Science Project, Pippin, The Ostrich and the Dolphin, Oh! What a Lovely War* (Bloomsbury Theatre) and *The House That Nat Built* (Derby Playhouse). Charlie is a designer of inspirational environments for Wavelength Connect Ltd.

PHILIP D'ORLÉANS Fight Director

Philip is an Equity Registered Fight Director, and a fight examiner for the BASSC. He teaches at RADA and Drama Studio London. **Previous work for Shakespeare's Globe includes:** *King Lear, The Mysteries, The God of Soho, Henry IV Part 1, Henry IV Part 2, A Midsummer Night's Dream, Macbeth, A New World* and *Othello*. **Other theatre includes:** *Agreed* (Glyndebourne); *Simon Boccanegra* (Greek National Opera); *The Lion in Winter* (Frankfurt English Theatre); *Sleeping Beauty* (Theatre Royal, Stratford East); *The Outsider* (Print Room); *Simon Boccanegra* (Royal Opera House); *Romeo & Juliette* (Korea National Opera); *Titus Andronicus* (RSC); *They Don't Pay, We Won't Pay, Brighton Rock* (Theatre Royal York); *The Kite Runner* (Wyndham's Theatre); *Cabaret* (National Tour); *Alzira, Macbeth 1847* (Buxton Opera Festival); *Robin Hood, Kindertransport, Our Country's Good* (Nottingham Playhouse); *Cyrano de Bergerac, King Lear* (Northern Broadsides); *Treasure Island, Robin Hood* (Duke's Theatre); *Great Expectations* (National Tour); *The Ladykillers* (Hull Truck Theatre); *Much Ado About Nothing, The Wind in the Willows* (New Vic Theatre); *The Grapes of Wrath, Dedication* (Nuffield Southampton); *Corpse, Hamlet* (Vienna English Theatre); *Fox on the Fairway* (Queen's Theatre Hornchurch) and *Faustus* (Creation Theatre Oslo). **Film includes:** *King Arthur: Legend of the Sword, Pan, The Knife That Killed Me* and *Dark Signal*.



Forbes Masson, Boadicea Ricketts, Joshua Lacey and Dickon Tyrrell



Pearce Quigley and Richard Katz



Sarah Finigan



Jude Owusu and Bryony Hannah



Zach Wyatt

SASHA MILAVIC DAVIES **Choreographer**

Sasha works as a director, choreographer, and dramaturg. She was awarded the Muci Draskic award for best director in Serbia in 2017. She was a founding member and Artistic Associate of the Yard Theatre. She was part of Festival d'Avignon's Voyages de Kadmos programme for emerging artists and her show for 200 women *Everything That Rises Must Dance* is currently touring major international festivals. She is currently an Associate at Complicité. **As choreographer, theatre includes:** *Berberian Sound Studio* (Donmar Warehouse); *Touching the Void* (Bristol Old Vic); *Pity* (Royal Court); *The Writer* (Almeida); *Jubilee* (Royal Exchange, Manchester / Lyric, Hammersmith) and *The Suppliant Women* (Royal Lyceum, Edinburgh / Actors Touring Company / Young Vic). **As director, theatre includes:** *Pet Života Pretužnog Milutina*, *Moja Ti*, *Constellations* (Atelje 212, Serbia) and *One Side to the Other* [installation] (Akram Khan Company / The Lowry). **As choreographer, dance and opera includes:** *Everything That Rises Must Dance* (Dance Umbrella / Complicité); *La Bianca Notte* (Hamburg Opera); *Von Heute Auf Morge* and *Sancta Susana* (Opera de Lyon). **As associate director, opera includes:** *The Wasp Factory* (Bregenz Theatre, Austria / Hebbel am Ufer, Berlin / ROH) and *The Crackle* (ROH). Awards include: Muci Draškic Award for Best Director (Moja Ti and Constellations).

TOM DENNIS **Trumpet**

Tom is a London-based trumpet player. He graduated from Trinity Laban in 2014, and in the same year was a recipient of the Yamaha Jazz Scholarship Prize. Since then Tom has been lucky enough to perform in a variety of ensembles, including the BBC Big Band and The Ronnie Scott's Jazz Orchestra, and has performed all over the world. As well as big band playing, he also has a passion for early jazz and swing, and is a member of several ensembles that specialise in this style, including the Alex Mendham Orchestra and the Piccadilly Dance Orchestra.

TESS DIGNAN **Head of Voice**

Tess trained as an actor at the Webber Douglas Academy of Dramatic Art and as a Voice Coach at the Royal Central School of Speech and Drama. She received an MA from Manchester University and became a Designated Linklater Voice Teacher at the International Centre for Voice. **Previous work for Shakespeare's Globe includes:** *Henry IV Part 1*, *Henry IV Part 2*, *Henry V*, *Raleigh: The Treason Trial* and *Emilia*. **Voice coaching for the RSC for twelve years includes:** *Much Ado About Nothing*, *Love's Labour's Lost*, *The Mouse and His Child*, *Twelfth Night*, *The Drunks*, *Women Beware Women*, *Romeo and Juliet*, *King Lear* and *Hamlet*. **Other voice coaching includes:** *Mother Courage* (Manchester Royal Exchange); *Night School* (Pinter at the Pinter); *Flowers for Mrs Harris* (Chichester Festival Theatre); *Tartuffe* (Haymarket Theatre); *Othello*, *Twelfth Night*, *Macbeth* (Liverpool Everyman); *Macbeth*, *A Midsummer Night's Dream*, *Pride and Prejudice*, *Dracula*, *West Side Story*, *The Tempest* (Stratford Shakespeare Festival, Ontario); *Pink Mist* (Bristol Old Vic) and *Caledonia* (National Theatre of Scotland). Tess has also worked with the Moscow Arts Theatre School, El Institut del Teatre (Barcelona) and La Escuela Superior de Arte Dramático (Valencia). **Voice coaching for television includes:** *Outlander*.

HEDYDD DYLAN **Sir Hugh Evans / Nym**

Hedydd trained at RADA. **Theatre includes:** *Mother Courage* (Headlong / Royal Exchange); *The Cherry Orchard* (The Sherman Theatre); *Lady Chatterley's Lover* (Sheffield Theatres / ETT); *Flare Path* (Original Theatre); *The Oresteia* (Home Theatre); *Oppenheimer*, *The Shoemaker's Holiday*, *A Midsummer Night's Dream* (RSC); *'Tis Pity She's a Whore* (Cheek by Jowl); *King Lear* (West Yorkshire Playhouse); *The Fairy Queen* (Glyndebourne); *As You Like It*, *The Taming of the Shrew*, *Pygmalion* (for which Hedydd received an Ian Charleson Award); *Arden of Faversham*, *Under Milk Wood*, *Noises Off*, *Dancing at Lughnasa*, *Rape of the Fair Country* (Theatre Clwyd); *Punishment Without Revenge*, *Lady of Little Sense*, *Don Gil of the Green Breeches* (Spanish Golden Age Season at Bath Theatre Royal / Arcola); *Mother of Frankenstein* (National Theatre of Brussels) and *Avocado* (King's Head Theatre). **Television includes:** *Emmerdale*, *Hinterland* and *Pobol Y Cwm*. **Film includes:** *Love is Thicker than Water*, *Godard and Others* and *Hereafter*.

SARAH FINIGAN **Mistress Page**

Sarah trained at Drama Studio London. **Previous work for Shakespeare's Globe includes:** *Twelfth Night*, *The Taming of the Shrew* and *The Merchant of Venice* (joint touring production). **Other theatre includes:** *Much Ado About Nothing* (Silvano Toti Globe Theater, Rome); *Romeo and Juliet* (AFTLS, USA Tour); *Deny, Deny, Deny* (Park Theatre); *The BFG* (Bolton Octagon); *The Hunters Grimm* (Watermill Theatre); *Cabbage Heart* (Lyric Hammersmith); *The Last Women* (Belgrade Theatre); *The Beggar's Opera*, *Macbeth*, *The Merry Wives of Windsor* (Changeling Theatre); *The Portable Virgin* (Segal Theater New York) and *Death of a Salesman* (TNT Theatre). **Film includes:** *Overlord*, *Ashes in the Snow*, *Suffragette*, *Cesar Chavez*, *28 Weeks Later* and *Cass*. **Television includes:** *Marvellous*, *Call the Midwife*, *Count Arthur Strong*, *Cuckoo*, *Holby City*, *Doctors*, *Upstart Crow*, *Edge of Heaven*, *The Great Fire*, *The Bletchley Circle*, *The Borgias*, *New Worlds* and *Thinspiration*. **Radio includes:** *Publish and be Damn'd* (Radio 4).

BRYONY HANNAH **Mistress Ford**

Bryony trained at RADA. **Theatre includes:** *Blurred Lines*, *Earthquakes in London*, *Every Good Boy Deserves Favour*, *Warhorse*, *The Pillowman* (National Theatre); *Foxfinder*, *The Children's Hour* – Olivier Award nomination (West End); *Breathing Irregular* (The Gate); *The Winter's Tale* (Headlong Tour); *Twilight Song* (Park Theatre) and *The Crucible* (Sheffield Crucible). **Television includes:** *Call the Midwife*, *The Unforgotten*, *Porters*, *Dead Boss* and *Above Suspicion*. **Film includes:** *Cemetery Junction* and *Jupiter Ascending*.

RICHARD KATZ **Dr Caius / Pistol**

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



Zach Wyatt, Boadicea Ricketts, Forbes Masson, Hedydd Dylan, Anita Reynolds, Richard Katz, Joshua Lacey and Dickon Tyrrell



Jude Owusu



Joshua Lacey



Dickon Tyrrell and Anne Odeke



Richard Katz

ANDREW KERSHAW Tuba

Andrew studied at the Royal Academy of Music and Trinity College of Music. After Graduating he was appointed Principal Tuba of the Opera House in Santiago, Chile, and then returned to the UK in 2007 to build a freelance career. Andy has played with many of the country's top orchestras, including The Royal Philharmonic Orchestra, The Royal Opera House Covent Garden, The Hallé and the London Philharmonic Orchestra. He also regularly played for the West End production of *Chicago*. Andrew has a keen interest in historical performance and plays for the Orchestra of the Age of Enlightenment, appearing on the BBC documentary *The Symphony*, and with the Gabrieli Consort, including at the BBC Proms. He also enjoys the lighter side of music performance, having toured the UK and USA with pop legend Elton John. Recent engagements have been with *Chineke!* and William Kentridge's *The Head and the Load*.

JOSHUA LACEY Abraham Slender / Robin

Previous work for Shakespeare's Globe includes: *Imogen, Twelfth Night*. **Other theatre includes:** *Macbeth, Wonder.land, Everyman, One Man Two Guvnors, The Magistrate* (National Theatre); *A Midsummer Night's Dream, Ragtime, Crazy For You* (Regent's Park Theatre); *Richard III* (Trafalgar Studios); *From Here to Eternity, Crazy for You, Billy Elliot, Chicago, Wicked* and *On the Town* (West End). **Film includes:** *The Sound of Philadelphia, The Catcher Was a Spy* and *Murder on the Orient Express*. **Television includes:** *Devs* and *The Crown*.

LUCY LANDYMORE Percussion

Lucy is an award-winning multi-percussionist, drummer and composer. She frequently performs to sold-out arenas across Europe as the drummer with the World of Hans Zimmer. Previously, she performed on percussion with Hans Zimmer Live, which can be seen on the DVD *Live in Prague*. Lucy has also performed on drum kit in arenas across Austria, with the world famous tenor, Andrea Bocelli. She also loves to perform as guest lead percussionist and drummer with classical comedy duo Igudesman & Joo. Other artists Lucy has performed with include Mura Masa, NAO, Myles Sanko, Alex Wilson and Stewart Copeland. From the age of nine, Lucy rehearsed with Linton Jazz, where she developed her big band playing. She also developed her classical playing with NYO, Aldeburgh Young Musicians and St. Luke's LSO Academy for Percussion. In 2010, Lucy won the percussion category of the BBC Young Musician of the Year, where she performed Frank Zappa's famous drum solo *The Black Page*. Lucy studied classical percussion at the Royal College of Music, simultaneously giving recitals across the UK in venues such as St. John's Smith Square, the V&A Museum and Kettle's Yard, Cambridge.

MARTIN LEONARD Associate Director

Martin graduated from Birkbeck with an MFA in Theatre Directing in 2016. He is a stage director for Shakespeare Schools Festival and is an associate director for the Descent New Writing Initiative, based at Rich Mix in London. He is also the co-founder of Vault Festival, an annual arts festival in the tunnels underneath Waterloo Station. **Directing work for Shakespeare's Globe includes:** *Shakespeare and Remembrance*. **Assistant Directing work for Shakespeare's Globe includes:** *Ralegh: The Treason Trial*, *All the Angels*, *Boudica*. **Other Associate Director credits include:** *Our Turn* (Safe Passage – on tour) and *Transform: Wanted* (West Yorkshire Playhouse). **Assistant Directing work includes:** *The Country Wife* (Chichester Festival Theatre); *Gabriel* (Theatre 6 – on tour); *Kes*, *Great Expectations*, *Chitty Chitty Bang Bang* (West Yorkshire Playhouse); **Directing work includes:** *Kes* (Leeds Playhouse), *Dis / Connect*, *Rats Nests* (Vault Festival); *Fitting Room* (Southwark Playhouse); *Feckless* (Rich Mix) and *The Visit* (Greenwood Theatre). **Co-directing work includes:** *Pizzeria dall'Opera* (Bush Theatre).

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. 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.

FORBES MASSON George Page

Forbes trained at the Royal Conservatoire Glasgow and Glasgow University. **Previous work with Shakespeare's Globe includes:** *Boudica*. **Other theatre includes:** *Summer and Smoke* (Almeida / Duke of York's); *Little Shop of Horrors* (Regents Park, Open Air Theatre); *Big Fish* (The Other Palace); *Terror* (Lyric Hammersmith); *Travesties* (Apollo Theatre West End / Menier Chocolate Factory); *A Midsummer Night's Dream* (Theatre Royal Bath); *Dr Faustus* (Duke of York's Theatre); *Mr Foote's Other Leg* (Hampstead / Theatre Royal Haymarket); *A Midsummer Night's Dream* (RSC / Garsington Opera); *The Ruling Class*, *Richard III*, *Macbeth* (Trafalgar Studios); *The Taming of the Shrew*, *As You Like It*, *Romeo and Juliet*, *Ahasverus*, *A Tender Thing*, *Morte D'Arthur*, *The Grain Store*, *The Histories*, *Twelfth Night*, *The Comedy of Errors*, *Hamlet*, *Macbeth* (RSC); *The Lion, the Witch and the Wardrobe* (Kensington Gardens); *Crackers* (Belgrade Theatre, Coventry); *King Lear* (Headlong / Young Vic / Liverpool Everyman); *Art*, *The Breathing House*, *Stiff!*, *Much Ado About Nothing* (Royal Lyceum Edinburgh); *The Trick is to Keep Breathing*, *The Real World*, *Dumbstruck*, *Cinzano*, *Laurel and Hardy*, *Cinderella*, *Babes in the Wood* and *Sleeping Beauty* (Tron Theatre). **Television includes:** *Father Brown*, *Catastrophe*, *Shetland*, *Doctors*, *Dead Boss*, *EastEnders*, *Young Person's Guide to Becoming a Rock Star*, *Monarch of the Glen*, *Hamish Macbeth*, *Fun at the Funeral Parlour*, *Supergirly*, *The High Life*, *My Dead Dad*, *Red Dwarf*, *Taggart*, *Rab C Nesbitt* and *Victor and Barry Take the High Road*.

FRANK MOON Composer

Frank is a multi-instrumentalist and composer of many scores for dance, theatre, ballet and film, and has toured worldwide as a guitarist and oud player crossing many genres. Raised in Cornwall, Frank trained at Birmingham Conservatoire and subsequently held a lecturing post at Coventry University before becoming a freelance composer. His longstanding collaboration with dance-theatre choreographer Arthur Pita has produced many scores for stage, including two orchestral ballets – *The Wind* (Royal Ballet) and *Salome* (San Francisco Ballet) – plus scores for *The Tenant* (Joyce Theater NYC); *The Metamorphosis* (Royal Opera House); *The Little Match Girl* (Sadler's Wells) and *Facada* (World Tour). Other commissions for theatre and dance include *The Little Prince* (Protein Dance); *The Welcoming Party* (Theatre Rites); *I Was a Rat* and *The BFG* (Birmingham Rep).

ED NEUHAUSER Tuba

Ed studied at the Guildhall School of Music. He began his professional performing career in Germany with Philharmonie der Nationen, and continued by freelancing with many ensembles, including The Royal Philharmonic Orchestra, English National Ballet, Welsh National Opera and Royal Ballet Sinfonia. He was part of the worldwide touring production of *Chicago the Musical* for many years, while also performing regularly in the West End production. He worked on *Much Ado about Nothing* at The National Theatre and as a member of the award-winning folk band, Bellowhead, has performed and recorded around the world.

ANNE ODEKE Hostess / Peter Simple / John

Anne trained at the Mountview Academy of Theatre Arts. **Previous work for Shakespeare's Globe includes:** *The Comedy of Errors*. **Other theatre includes:** *Snow White and the Happy Ever After Beauty Salon* (Oval House / Theatre Royal Plymouth); *Women in Power* (Nuffield Theatre); *The Secret Keeper* (Oval House / UK Tour); *Julius Caesar*, *A Midsummer Night's Dream* (Storyhouse); *Winnie and Wilbur* (Birmingham Repertory Theatre); *Night Must Fall* (Original Theatre Company – UK Tour); *The Crucible* (The Royal Lyceum, Edinburgh); *Next Lesson* (Pleasance Theatre); *You Should Be So Lucky* (Above the Stag); *Women of Troy* (The Scoop); *Aladdin* (Corn Exchange Newbury) and *Finian's Rainbow* (The Union Theatre / Charing Cross Theatre).

JUDE OWUSU Frank Ford

Jude trained at the Oxford School of Drama. **Theatre includes:** *Tamburlaine* (RSC); *The Cherry Orchard* (Bristol Old Vic, Manchester Royal Exchange); *A Tale of Two Cities* (Regent's Park Open Air Theatre); *Jeramee*, *Hartleby* and *Ooglemore* (Unicorn); *Much Ado About Nothing* (Faction Theatre Co.); *Othello* (Malachite Theatre Club); *Young Playwright Company* (Soho); *Julius Caesar*, *I, Cinna* (The Poet) (RSC); *The Comedy of Errors* (National Theatre); *AGM* (Edinburgh – Winner of the NSDF, Methuen Drama Award for Best Ensemble 2011); *Afriker* (Hoxton Hall); *Wayne* (Etcetera); *The Robbers* (New Diorama) and *A Midsummer Night's Dream* (Blenheim Palace). **Television includes:** *Father Brown*, *Holby City*, *Richard III*, *The Bill* and *The Hollow Crown: War of the Roses*.

PEARCE QUIGLEY Sir John Falstaff

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



Anne Odeke



Hedydd Dylan and Joshua Lacey



Forbes Masson



Dickon Tyrrell



Anita Reynolds

ANITA REYNOLDS *Mistress Quickly*

Theatre includes: *ear for eye* (Royal Court); *Absolute Hell* (National Theatre); *Hang* (The Other Room); *The Lion, the Witch and the Wardrobe*, *Arabian Nights*, *Horrible Histories*, *Romeo and Juliet*, *Measure for Measure* (Sherman); *Speechless* (Shared Experience); *The Move* (Made in Wales); *Carers* (Turning Point); *Cinderella* (Unicorn); *Forbidden Fruit* (Playhouse, Nottingham); *Wishful Thinking* (Hijinx); *Dealing with Feelings* (London Bubble), *How High is Up* and *Mirror Mirror* (Theatre Centre).

Television includes: *Rellik*, *Keeping Faith*, *Casualty*, *Stella*, *Holby City*, *Gwaith Cartef*, *Talking to the Dead*, *Being Human*, *Caerdydd*, *Belonging*, *Dau Dy A Ni*, *Nice Day for a Welsh Wedding*, *Doctors*, *The Story of Tracy Beaker*, *Does*, *Bay College*, *Nuts & Bolts*, *Pobol Y Cwm*, *The Bench* and *The Hull Project*. **Radio includes:** *Station Road*.

BOADICEA RICKETTS *Anne Page / John Rugby*

Boadicea trained at the Royal Central School of Speech and Drama. **Theatre includes:** *Thor and Loki* (Assembly Roxy); *Tonight at 8.30* (Jermyn Street Theatre) and *East* (The King's Head). **Film includes:** *Rose*. She is a three-time Offie nominee, including the award for Best Actress in a Play for her debut role of Sylv in *East*, and was previously awarded the Sir Cameron Mackintosh Award.

LAURA RUSHTON *Costume Supervisor*

Laura trained at the London College of Fashion. **Previous work for Shakespeare's Globe includes:** *Macbeth*, *The Captive Queen*, *The White Devil*, *The Knight of the Burning Pestle*, *Thomas Tallis* (Sam Wanamaker Playhouse), *Eyam*, *King Lear*, *Macbeth*, *The Oresteia*, *Blue Stockings* (Globe Theatre), *King John*, *Hamlet*, *As You Like It*, *King Lear* and *The Taming of the Shrew* (Globe on Tour). **Other theatre includes:** *The Taming of the Shrew* (RSC); *Madagascar the Musical* (Sellador); *Things I Know to Be True* (Frantic Assembly); *Beyond the Fence* (Wingspan Productions). **Showstopper!** *The Improvised Musical* (Seabright Productions); *Driving Miss Daisy*, *Saturday Night Fever* (Bath Theatre Royal); *Cat on a Hot Tin Roof* (Royal & Derngate); *A Midsummer Night's Dream*, *The Comedy of Errors*, *The Taming of the Shrew* and *Twelfth Night* (Propeller Theatre Company). **Opera includes:** *Silent Night* (Opera North); *Così Fan Tutte* (Northern Island Opera); *Noye's Fludde* (Nevill Holt Opera Festival); *Giulio Cesare*, *Dardanus* (English Touring Opera); *4.48 Psychosis* (Royal Opera House); *Carmen*, *Idomeneo* (Blackheath Halls) and *Werther* (Les Azuriales Opera Festival). **Dance includes:** *Show* (Hofesh Schechter Company); *Deadclub* (Fuel); *Mothers* (The Place) and *The Roof* (Fuel). **Television includes:** *Let it Shine*, *Britain's Got Talent*, *Friday Night Dinner* and *Tittybangbang*. **Events include:** *Great North Star 2018* and *Heritage Flame Ceremony 2016*.

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*, *All's Well That Ends Well* and *The Tempest*. She has worked on over 30 plays at Shakespeare's Globe.

DAVE SHULMAN Clarinet

Dave trained at the Royal Academy of Music, specialising in jazz performance before branching out and studying privately with leading experts in the fields of Classical, Eastern European and Jewish Klezmer music. He has worked collaboratively with composers on the music for production runs and research and development workshops with a range of diverse theatre companies including Birmingham Rep, Filter, The National Theatre, Open Haart and Gecko. He has also worked with the Royal Opera House on the live music for choreographed dance pieces and outreach projects and has been involved in performing live music for numerous immersive Future Cinema productions. He is well known for his versatility as an improviser and works across the UK and internationally performing modern and early jazz, East European Klezmer and folk music and new commissions for contemporary music ensembles. He has also collaborated with performance artists and contemporary dancers.

FRED THOMAS Musical Director / Piano

Fred (ARAM) studied at the Royal Academy of Music and is one of London's most sought after multi-instrumentalists and composer / arranger / producers. A member of the FIRE Collective, he is known for his breadth of musical styles, as well as for specialising in creative re-interpretations of J.S. Bach, with albums on Odradek, The Silent Howl and in 2019 on ECM. In 2018 Fred worked with Brian Eno on the latter's forthcoming album. He has also appeared or collaborated with Pierre-Laurent Aimard, Jordi Savall, Jarvis Cocker, Ethan Iverson, Benoît Delbecq, Elina Duni, Tamara Stefanovich, Leo Abrahams and Olivia Chaney, as well as record labels Harmonica Mundi and Realworld. He works regularly with the National Theatre and Shakespeare's Globe. He teaches at Trinity Laban, is published by Spartan Press and Edition Wilhelm Hansen, and has produced albums for many artists internationally. His most recent compositions were performed internationally and at the Royal Opera House.



Boadicea Ricketts



Sarah Finigan and Forbes Masson



Elle While



Bryony Hannah



Anne Odeke, Zach Wyatt, Richard Katz and Anita Reynolds



Pearce Quigley



Hedydd Dylan



Zach Wyatt and Boadicea Ricketts



Joshua Lacey, Jude Owusu, Bryony Hannah, Boadicea Ricketts and Sarah Finigan

Photos Helen Murray

DICKON TYRRELL **Robert Shallow**

Dickon trained at Liverpool University, the National Youth Theatre and the Royal Welsh College of Music and Drama. **Previous work for Shakespeare's Globe includes:** *Twelfth Night*, *Romeo and Juliet*, *Othello*, (Playing Shakespeare with Deutsche Bank), *Measure for Measure*, *The Oresteia*, *Doctor Scroggy's War*, *Julius Caesar*, *Othello*, *Henry VIII*, *Anne Boleyn*, *Hamlet*, *King Lear*, *The Knight of the Burning Pestle* and *The Duchess of Malfi*. **Other theatre includes:** *Labour of Love* (Noel Coward Theatre); *Anatomy of a Suicide*, *Harvest* (Royal Court); *Rutherford and Son* (Northern Stage); *Animal Farm* (Derby Playhouse); *The Romans in Britain* (Sheffield Crucible); *The Merchant of Venice*, *Henry IV Parts 1 and 2*, *Richard II*, *Richard III*, *Julius Caesar*, *The Devil is an Ass* (RSC); *Major Barbara* (Peter Hall Company); *Romeo and Juliet*, *Dracula*, *A Midsummer Night's Dream* (Northern Broadsides); *Ninagawa's Peer Gynt* (Barbican London) and *Much Ado About Nothing* (West End). **Directing for the education department at Shakespeare's Globe includes:** *The Winter's Tale*, *Romeo and Juliet* and *A Midsummer Night's Dream*. **Other directing work includes:** *Mammals*, *Harvest* (Royal Welsh College of Music and Drama) and *As You Like It* (The Oxford School of Drama). **Television includes:** *Law and Order*, *The Bill*, *The Trial of Tony Blair*, *Coronation Street*, *Simon Schama's Rough Crossings*, *Aberfan*, *Coup!*, *Doctors*, *Peak Practice*, *Harry and Spender*. **Film includes:** *The Isle*. **Radio includes:** *Antony and Cleopatra* and *Major Barbara*. Dickon is a Higher Education Consultant at Shakespeare's Globe and a fellow of the RSA.

ELLE WHILE **Director**

Elle received an MFA in Theatre Directing from Birkbeck College and a BA in Drama from the University of Manchester. **Previous work for Shakespeare's Globe includes:** *Hamlet* and *As You Like It*. She is an Associate Director of Elliott & Harper Productions and a Globe Ensemble Associate Artist at Shakespeare's Globe. **Directing includes:** *RAGE* (UK Premiere RWCMD); UK and International tour of *The Curious Incident of the Dog in the Night-Time* and the West End production 2015–2017 as re-mount director (Gielgud); *What The Moon Saw* (2Faced Dance); *Blindsided* (Royal Welsh College of Music & Drama); *Wretch* (Into The Wolf Theatre – tour of London homeless shelters); *Glory Dazed* (Soho Theatre / Adelaide Festival / Underbelly, Edinburgh – Winner of Holden St. Theatre award and Critics' Choice award); *Country Music* (West Yorkshire Playhouse); *Frisky and Manish: Just Too Much* (Underbelly, London and Edinburgh); *That Face* (BOVTS) and recording director for the Old Vic's production of *Cause Célèbre* on BBC Radio 4. As associate director Elle's work includes productions at The Old Vic, The Young Vic, The RSC, The National Theatre and extensively in the West End.

ZACH WYATT **Fenton / Bardolph / Robert**

Zach trained at the Guildhall School of Music and Drama. **Theatre includes:** *I and You* (Hampstead) and *Wild East* (Young Vic).



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.

We now welcome over 1.25 million visitors a year from all over the world to take part in workshops and lectures; to enjoy guided tours of 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.

THE GLOBE TODAY

Our education department has long been one of the most active 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. 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 education department at Shakespeare's Globe was founded in 1989 and runs workshops, courses and events for people of all ages at Shakespeare's Globe as well as outreach projects in schools from Peckham to Beijing.

Schools and Teachers

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

In Southwark

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

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

Playing Shakespeare with Deutsche Bank

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

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

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

Digital for All

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

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

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

Events for Individuals and Families

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

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

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

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

Higher Education & Research

The Globe's resident academics lead and publish original research. Over 1,800 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 19th year.

The MA in Shakespeare Studies, offered in partnership with King's College London, is now in its 18th year. For details, visit shakespearesglobe.com/ma

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Photo John Carey

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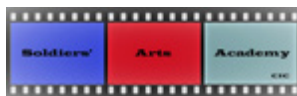
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Jonathan Petherbridge
Creative Director / London Bubble Theatre

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*'Let's go dress him like the
witch of Brentford'*
Act IV, scene 2

Our doors are temporarily closed but our hearts and minds are open.

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