Annual Review.
2017
Shakespeare’s Globe

OUR CAUSE

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

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

‘And let us... on your imaginary forces work’

Henry V, Prologue

#Globe2018

020 7401 9919

shakespearesglobe.com
2017 marked 20 years since the royal opening of the Globe. We marked that anniversary with a special Reconstructing the Globe exhibition, but we also celebrated it by simply doing what we do every year: which is to offer year-round, whether on the stage, or in the exhibition, or as part of an education programme, the best possible experience of Shakespeare and the theatre of his time. Over 923,000 visited the Globe site this year, including a record 138,000 students (of all ages), while Emma Rice’s last Globe season achieved an overall capacity of 92% — or a share of approximately 11% of London’s play-going audience. I am grateful to the huge commitment made by our staff and volunteers and the loyalty, energy and enthusiasm of our many audiences in achieving this. The following pages pick out a few highlights from another great year on Bankside.

But 2017 was also a year in which it seemed natural to reflect on the different periods the Globe, in its eventful history, has passed through, and the different artistic values and ideas attached to those periods. The last two years have certainly been among our most eventful, but the difficulties and challenges Emma and her artistic colleagues — indeed the whole organisation — have passed through since her resignation in autumn 2016 cannot obscure the vivid character of her artistic tenure here, which has been above all festive, playful and poetic. I know she will put her unceasing energy and wonderfully active imagination at the service of her new venture, Wise Children, and we wish her well.

Finding a successor to Emma was the most important challenge the Globe had to face this year because it could not be met without a serious and searching period of reflection on our cause and direction as an organisation. Our wholly new visual identity and brand, which is now revealing itself throughout the site, online and in publications such as this review, is one outcome of this, as was, in July, the appointment of Michelle Terry as our new artistic director. I am confident that, under Michelle’s artistic leadership, we have set the Globe on a bold, but steady new course — a course already reflected in the ambitious programme for 2018. Historically inflected, but radically new; closely integrated with our other activities, but artistically distinct, our forthcoming season of plays and events ushers in a great new era of artistic and educational endeavour on Bankside and beyond.

Neil Constable
CEO
Theatre.

Wonder Noir

2017 — and the months immediately preceding and following — offered three wonderful seasons of artistic exploration and experimentation at the Globe.

Wonder Noir — our fourth season in the Sam Wanamaker Playhouse — brought together some bold interpretations of 17th-century drama: Milton’s Comus, Webster’s The White Devil and Shakespeare’s Othello, and a selection of contemporary work – a revival of Nick Drake’s All the Angels and a tender new adaptation of Hans Andersen’s The Little Matchgirl (and Other Happier Tales).

The Wonder Noir season played to a total audience of 75,000.

Comus

★★★★★

‘Lush and sexy reframing of Milton’s chastity play.’

The Guardian

★★★★★

‘Staged with glittering exuberance.’

The Times

The Little Matchgirl

(and Other Happier Tales)

★★★★★

‘An exquisite spell of a show... irreverent and funny.’

The Telegraph

All the Angels

★★★★★

‘All the Angels feels like a genuine treat. Hallelujah for that.’

The Telegraph

★★★★★

‘Funny and uplifting, most moving as it depicts the way human frailties go into making sublime music.’

Financial Times

The Little Matchgirl (and Other Happier Tales) (Akiya Henry as the Princess and Edie Edmundson (Puppeteer) as the Little Matchgirl). Photo: Steve Tanner

Comus (Theo Cowan as the Younger Brother, Rob Callender as the elder brother, and Phil Scowen and Suzie Cheeseman as Monstrous Rout). Photo: Sheila Burnett

All the Angels (David Horovitch as Handel, with members of The Sixteen). Photo: Marc Brenner
The White Devil

★★★★★
‘A production that does full justice to Webster’s sinewy, aphoristic language.’
The Guardian

★★★★★
‘The perfect setting for… deceit, treachery and revenge.’
Independent

Othello

★★★★★
‘Urgent, eloquent staging… powerful and revealing.’
Financial Times

★★★★★
‘Dark feminist energy… furiously smart.’
Time Out

We complemented this Othello with an exhibition exploring past productions of the play at the Globe and Sam Wanamaker’s own celebrated performance as Iago.
The Summer of Love

Shakespeare ruled in the summer, with two great tragedies of romantic and filial love – Romeo & Juliet and King Lear – complemented by two evergreen romantic comedies – Twelfth Night and Much Ado About Nothing.

We also welcomed the return of Jessica Swale’s hit comedy Nell Gwynn, a revival of Kneehigh’s celebrated Tristan & Yseult and two brand new plays: Boudica, by Tristan Bernays and Lions and Tigers, by Tanika Gupta, which crowned a short season of events marking the anniversary of Indian independence.

The Summer of Love season played to an audience of 390,000.

Romeo and Juliet

***

‘A raucous, brash, and death-soaked take on Shakespeare’s play of young love.’

The Stage

Twelfth Night

***

‘Awash with glitter, songs and smiles’

Time Out

Our film of Twelfth Night was launched on Globe Player this year, making it one of nearly 70 productions now available to view on our digital platform.

40% of our tickets are still only £5 – a price we have maintained for twenty years! We sold 160,000 Groundling tickets this year.
Much Ado About Nothing

★ ★ ★ ★ ★

‘A glorious way to spend a summer evening.’
The Times

★ ★ ★ ★ ★

‘Dunster’s Much Ado is about as much theatrical fun as it’s possible to have.’
The Arts Desk

King Lear

★ ★ ★ ★ ★

‘An unlocking of every last nuance of Shakespeare’s text – the sublime imagery of universal loss, the pity of madness, and the play’s comic potential.’
WhatsOnStage

King Lear was our first production to be filmed and broadcast live to cinemas worldwide.

Much Ado About Nothing (Beatriz Romilly as Beatrice and Matthew Needham as Benedick). Photo: Tristram Kenton

King Lear (Kevin McNally as Lear and Burt Caesar as Gloucester). Photo: Marc Brenner
Lions and Tigers ★★★★
‘An impressive piece – warm, humorous, stirring, and deeply sad.’
Independent

Boudica ★★★★★
‘Packed with sword fights and exuberant filth.’
Evening Standard

Nell Gwynn ★★★★★
‘Gloriously funny and touching bio-drama.’
The Daily Telegraph

Tristan & Yseult ★★★★★
‘It wilfully, shamelessly, and entirely successfully mixes the ancient with the modern.’
The Daily Telegraph

This exuberant show spins an ancient myth... into a giddy whirl of inventiveness.’
The Stage

We also marked the anniversary of Indian Independence with evenings celebrating the music of Soumik Datta (with the City of London Sinfonia) and Nitin Sawhney.

Lions and Tigers (Shubham Saraf as Dinesh Gupta). Photo: Marc Brenner

Nell Gwynn (Laura Pitt-Pulford as Nell). Photo: Tristram Kenton

Tristan & Yseult (Dominic Marsh as Tristan and Hannah Vassallo as Yseult). Photo: Steve Tanner

Boudica (Anna-Marie Nabirye as Roman Woman and Natalie Simpson as Blodwynn). Photo: Steve Tanner
The Winter Selection

The Winter Selection – Emma Rice’s final season – mixed up a rich and varied collection of the old and the new. Romantics Anonymous, adapted by Emma Rice, was the first musical specially written for the Sam Wanamaker Playhouse, and was succeeded by two other thrilling premieres: The Secret Theatre, by Anders Lustgarten and Vivaldi’s Four Seasons: A Reimagining, combining the music of Max Richter with the puppets of Gyre & Gimble. In the midst of these came AF’s Well That Ends Well and The Captive Queen, a rare revival of John Dryden’s restoration tragedy Aureng-Zeb, co-produced with Northern Broadsides.

Half way through the season, we saw the riotous return of Meow Meow, with her Christmas show Apocalypse Meow, and the season was concluded with a revival of The Little Matchgirl (and Other Happier Tales), which closed its UK tour, co-produced with Bristol Old Vic, at the Sam Wanamaker Playhouse.

Romantics Anonymous

Romantics Anonymous is a multifaceted gem, chock-full of love, generosity and joy.’

The Guardian

The Secret Theatre

‘Matthew Dunster’s finely acted production uses the shadowy intimacy of the Playhouse to powerful effect.’

The Independent
Beyond the Globe.

The Globe was very much at large again this year. We revived our Olivier-Award-winning production of Nell Gwynn, which went on the road with English Touring Theatre. In association with Sonia Friedman Productions, we also revived our hugely successful production of Farinelli and the King at the Belasco Theatre, New York in December 2017.

King Lear was our first live Globe production to be screened in cinemas, reaching 200 venues across the UK.

We also extended the reach of Globe on Screen to China, rolling out our work in eight major cities and building on the success of Globe Player by launching eight productions on iQiyi, a video-on-demand platform with over 200 million subscribers in China. Our past productions have now reached nearly 90 countries on Globe Player.

The Captive Queen

* Exquisite... a sauntering sensuality.
  * The Observer

Vivaldi’s The Four Seasons: A Reimagining

* Spellbinding in its simplicity and for the breadth of its emotional canvas... a creatively nimble, deeply moving experience.
  * The Stage

Vivaldi’s The Four Seasons: A Reimagining (Elisa de Grey, Ben Thompson, Craig Lop, John Leader and Alistair Leventis. Puppet by Gym & Glenoke. Photo: Steve Tanner

Vivaldi’s The Four Seasons: A Reimagining (Elisa de Grey, Ben Thompson, Craig Lop, John Leader and Alistair Leventis. Puppet by Gym & Glenoke. Photo: Steve Tanner
This year, we provided Globe Education outreach workshops in Singapore, France, the UAE, Denmark, India and in several cities across the USA. Nearer home, we created many longer-term projects for primary and secondary schools across the UK.

Our outreach work with teachers included a summer programme for trainee teachers based at the University of California, Davis and the launch of our Teach Shakespeare website, to which over 5,000 teachers have now subscribed.

More generally, we now enjoy the following of 400,000 people on social media and recorded 4.6 million visits to our website in 2017.

Inspiring young – and not so young – people.

We welcomed 73,000 students to Lively Action – our year-round programme of workshops for schools – this year. In all, 138,000 people of all ages and nationalities participated in Globe Education workshops, courses and events in 2017.

The annual Concert for Winter in the Globe involved choirs drawn from 2 to 96-year-olds, celebrating our immediate Southwark Community and the age range of the people we work with throughout the year.
Our 11th Playing Shakespeare with Deutsche Bank production was *The Taming of the Shrew* and played to 25,000 people. An amazing 17,000 free tickets were given to secondary schools in London and Birmingham.

Learning for all.

We had a wonderful time exploring stories with families this year in the school holidays, with our half-term story-telling events and our Shakespeare’s Telling Tales Festival in the summer.

The plays of Philip Massinger represented the climax of this year’s Read not Dead series of staged readings. These wonderful 17th-century plays were complemented by an exhibition of early published play texts presented to the Globe Library by John Wolfson.

The performance of Othello’s last speech by the 100-year-old actor, Earl Cameron CBE, celebrating the career and influence of the Black American actor Ira Aldridge, was one highlight amongst many memorable public engagement events in the Sam Wanamaker Playhouse.
36 students – our highest enrolment yet – attended our joint MA course in Shakespeare Studies with King’s College London, now in its 17th year.

In the course of the year, we welcomed over 1,000 students from across the world to participate in undergraduate, MA conservatory and English courses. We were also delighted to see every major drama school in the UK represented at the annual Sam Wanamaker Drama School Festival this year.

Our research projects in 2017 included explorations of poetry and prose by Edmund Spenser, John Marston, Thomas Nashe, William Davenant and John Dryden as well as plays written ‘Before Shakespeare’.
With eight British Sign Language performances for Deaf patrons, 17 captioned performances, 16 audio-described performances and 13 relaxed performances, we maintained our strong reputation for access this year.

Among other highlights, we welcomed several groups with Tourette’s syndrome, Asperger’s syndrome and autism into selected performances – and we completed the first film in a British Sign Language Shakespeare synopses series for Deaf students attending Lively Action workshops, thanks to funding from ICAP Charity Day.

We’re also working with Guide Dogs for the Blind, who are using the Globe as a training ground for young dogs.

An autistic student who attended the first relaxed performance of Playing Shakespeare with Deutsche Bank in 2012 was accepted this year onto a training course at the Old Vic – a remarkable achievement for someone who had previously thought a career in theatre would be completely inaccessible to them.
Exhibition & Tour.

We welcomed 312,000 visitors to the exhibition and tour this year and provided 3,000 demonstrations of costume dressing, stage combat and renaissance printing. We also refreshed areas of the permanent exhibition while we look forward to its much more comprehensive transformation as part of our plans for Project Prospero.

We put on a range of temporary exhibitions, including Shakespearean designs by David Gentleman, oil paintings by Alain Senez and archive materials relating to previous productions of Othello at the Globe, the Phoebus Cart production of The Tempest in 1991, and a display celebrating the 20th anniversary of the completion of the Globe.

In common with many other attractions in London, the exhibition and tour suffered from the impact of terrorist attacks on London Bridge and Borough Market, but we are proud of the ways in which our staff and volunteers kept the exhibition, shop and all other areas of the Globe site open for business during a very challenging summer.

Behind the scenes.

Like most organisations, perhaps especially in the arts, we know that we can always do more for the wellbeing of our staff and volunteers and to make ourselves an open and welcoming employer to people from all areas of society.

This year we signed up to an apprenticeship scheme as part of our long-term ambition to make Shakespeare’s Globe a more diverse and inclusive employer. Following a comprehensive review last year, we continued to implement plans to engage and develop our staff and we reviewed our current governance and organisational leadership.

And we didn’t lose sight of the importance of our precious material assets, maintaining the fabric of our unique buildings, developing a ten-year sustainability plan and reforming our digital infrastructure.

Notice anything different? We’ve transformed our look: new logo, new typeface, a wholly new approach to our visual identity—all as part of a long, hard review of our cause and brand, which we undertook over the course of the year.

Joshua Neckbeal
Pedro Martins
Jadzia Francis
Ria-renee Wallace

Our 2017 / 18 apprentices
How we made it.

We delivered a surplus of over £1.4m in 2017, which we are reinvesting in our activities and projects this year.

How we spent it.
With the opening words of Hamlet – the first to be uttered on the Globe stage in the summer of 2018, and the first under the artistic directorship of Michelle Terry – we enter another exciting phase of our story, in a renewed spirit of curiosity and discovery.

Our programme for 2018 is ambitious and diverse, launched by the work of a newly formed Globe Ensemble, who will tackle Hamlet and As You Like It; a touring company who will take to the road with a repertory of no less than three great plays – The Merchant of Venice, The Taming of the Shrew and Twelfth Night – and brand new full productions of The Two Noble Kinsmen, The Winter’s Tale and Othello on the Globe stage and Love’s Labour’s Lost in the Sam Wanamaker Playhouse.

We also look forward to a more closely integrated programme which will explore on stage and off some of the urgent issues of our day: the history and future of censorship; attitudes towards hostility and refuge in Shakespeare’s time and our own; and the ways in which race has been represented in the theatre.

Looking forward.
2018 is the twelfth year in which we will have worked with Deutsche Bank on our Playing Shakespeare production. Our choice this year is Much Ado About Nothing.

We have a range of work to look forward to in Southwark, including not just our annual Our Theatre project, which this year will culminate in a production of As You Like It, but also a programme of pilot workshops for a Southwark Elders Company, work with the St Mungo’s homeless charity and a range of projects with London South Bank University.

We look forward to a new cohort of students enrolled on our joint MA in Shakespeare Studies with King’s College London, who will join us to study early modern plays and playhouses. A highlight in our further education programmes will be the annual Globe production by students from Rutgers University, who this year will perform Richard II and Henry IV part 1.

2018 will also see the launch in the USA of our Center for Shakespeare in the Classroom, created in partnership with the School of Education at the University of California (Davis).
Project Prospero.

This year, we took some important steps towards realising Project Prospero, which will combine 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. Most importantly, in the summer we were granted formal planning consent from Southwark Council. We now have a very clear idea of the risks and costs of the project and we are in the process of selecting contractors for the building and planning around the interruption to our everyday work during the course of construction.

In 2018 we will move into the next phase of our already very active fundraising efforts, having raised £12 million towards our target of £30 million.
We say a huge thank you to our amazing Trustees, volunteers [who this year numbered £50] and our wonderfully committed staff for their work over the last year. Some of those staff and volunteers have been with us since before the opening of the Globe in 1997 and we were delighted to honour them with a specially struck medal in the summer.

We receive no regular public subsidy from our artistic and educational work, or for current capital projects. So we extend our thanks to all those supporters and partners whose generosity made so much happen in the course of 2017.

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We extend our thanks and every effort for our artistic and educational work, or for current capital projects. So we extend our thanks to all those supporters and partners whose generosity made so much happen in the course of 2017.
Thank you to our Chair, Lord Bichard, who stepped down as a Trustee in January 2018, after nine years of great support for all areas of our work. And thank you to Philip Kirkpatrick and Professor Laurie Maguire, who were reappointed as Trustees for a further three years.

And a very warm welcome to Alex Beard, Guarav Kripalani and Nell Leyshon, who joined the Trustees in 2017 and to Margaret Casely-Hayford, who succeeded Lord Bichard as Chair in February 2018.
All's Well That Ends Well Cast

Diana
Paige Carter
King of France
Nigel Cooke
Paroles
Imogen Doel
Countess of Rossillion / Widow
Martina Laird
George Durniine
Buchan Lennon
Edward Durniine
Shaun Mason
Bertram
Will Merrick
Mariana
Louise Mai Newberry
Lafeu
Robert Pickavance
Clown
Hannah Ringham
Helena
Elora Torchia
Musical Director / Violin / Viola / Vocals
Una Palliser
Cello
James Douglas
Percussion
Phil Hopkins

All's Well That Ends Well Creatives

Director
Caroline Byrne
Dramaturg
Emma Siddons
Designer
Colin Richmond
Composer
Theo Vidgen
Choreographer
Eddie Kay
Candle Consultant
Ben Ormerod
Globe Associate – Text
Giles Block
Globe Associate – Movement
Glyn MacDonald
Voice Coach
Janis Price
Assistant Director
Andrea Ling
Deputy Text Associate
Christine Schmide
Costume Supervisor
Sydney Florence
 Casting Director
Polly Jarrold
Rehearsal Music Director & Additional Vocal Arrangements
Jan Winstone
Freedom Flying

Jo Wingham
The Little Matchgirl (and Other Happier Tales) Cast (Tour)

Ole Shutely / The Emperor
Silas Carson
Asaph Chawn
Karan Gill
Angela Griffin
Aureng-zebe

Arisab Naka
Morat
Dharmesh Patel
Sarah Quist

Thumbelina’s Mother / Field Mouse / The Prince
Kezrena James
Thumbelina / Trickster
Edie Edmundson
Toad / Beetle / Swallow / Soldier
Karl Queensborough

Mariana’s Daughter
Kezrena James

Thumbelina / Trickster
Alex Heane

The Old Emperor
Barrie Rutter

Musical Director / Guitar
Laurence Corns

Violin / Harmonium / Voice
Nawazish Ali Khan

Table / Percussion
Keval Joshi

The Captive Queen Cast

Arjint
Siles Caron
Asaph Chawn
Karan Gill

Abas / Ambassador
Safiyya Ingar

Nourmahal
Angela Griffin

The Captive Queen Creatives

Director / Dramaturg
Barrie Rutter

Designer
Jessica Worrall

Composer
Niraj Chag

Candle Consultant
Paul Russell

Globe Associate – Movement
Glyn MacDonald

Costume Supervisor
Laura Rushton

Vivaldi’s The Four Seasons: A Reimagining Cast

Puppeters
Elisa de Grey

John Leader

Craig Lee

Ayne Laverstile

Ben Thompson

Swing Puppeter / Rehearsal Room Assistant
Hugh Purves

Solo Violin / Music Direction
Jorge Jimenez

Violin 1
James Toll