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Cover photo: Kathryn Hunter as King Lear. Photo: Kate Bones



Photo: Simon Kane

Welcome

Our favourite playwright once wrote 'pleasure and action make the hours seem short' – never has this felt more apt as we find ourselves at the start of this Shakespeare-packed season.

This year sees our first full summer season since 2019. Gone are the socially distanced days of 50 groundlings seated in the Yard. As well as appearing in the nation's New Year's Eve celebrations, we were recently honoured with an award from *Time Out* for 'Best Theatre in London' 2021, and it fills me with pride to see recognition given to our Globe teams, artists, volunteers and whole range of our community who bring this work to life. As *Time Out* put it: 'Nothing said "theatre is back" in 2021 like the Globe reopening... The summer season was a joyous bardic riot.'

This edition of *Globe* celebrates a selection of the huge amount of work coming up, so prepare your diaries as we kick off the season with *Much Ado About Nothing*. Following it are *The Tempest*, *King Lear* (welcoming Kathryn Hunter back to our stage) and a UK tour of *Julius Caesar* – and completists will celebrate the rarely produced but tremendous *Henry VIII*, last seen here in 2010.

We will also premiere a powerful new play, *I, Joan*, and even have a visit from family favourites CBeebies. Our education department powers ahead with *Midsummer Mechanicals*, a full-scale production for families and young people, the return of the flagship and much-loved 'Telling Tales' storytelling festivals, and the continuation of our vital and successful Anti-Racist Shakespeare webinars. A brilliant array of activity for our 25th anniversary year, including a special anniversary performance of *Henry VIII* on Saturday 18 June at 7.30pm.

With all that – plus guided tours, our online and on-site shop and the Swan Bar & Restaurant – we are ready and raring to welcome you back on-site to visit our glorious wooden 'O'.

I look forward to seeing you over this summer for all the pomp, pageantry, politics and power of our summer 2022!

Neil Constable
Chief Executive



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Principal Conductor

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NEWS

AROUND THE GLOBE



25th anniversary performance

2022 marks the Globe's 25th anniversary. We invite you to join us for a special anniversary performance of *Henry VIII* on Saturday 18 June at 7.30pm as we reunite, reminisce, and celebrate all that our wooden 'O' has to offer.

Reveling in everything that we treasure about the Globe experience – this is the celebration you don't want to miss.



NEW BOOKS



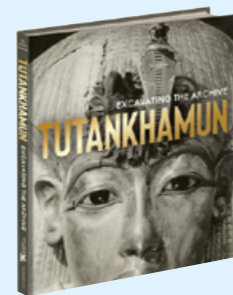
Great Literary Friendships
Janet Phillips
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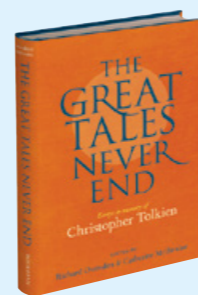
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Alexandra Lloyd
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The Great Tales Never End: Essays in Memory of Christopher Tolkien
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This collection of essays by world-renowned scholars, together with family reminiscences, is essential reading for Tolkien scholars, readers and fans.
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June, HB £40.00



Best of the city

It's official: we've been named London's Best Theatre 2021 by *Time Out!*. Announcing its 'best of the city' awards, London's leading magazine declared: 'Nothing said "theatre is back" in 2021 like the Globe reopening in May. And the work was glorious.'

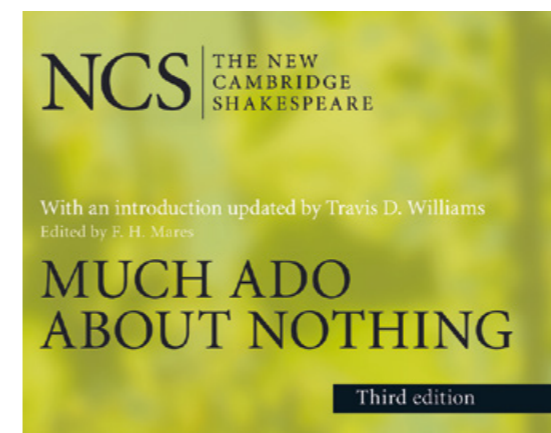
We wouldn't be here without your support and can't wait for you to join us for another season of what *Time Out* calls our 'joyous bardic riot'.

New Globe Player

Our new Globe Player has launched, so now you can stream captivating filmed productions from Shakespeare's Globe, wherever and whenever you want – with fresh titles and old favourites added throughout the year.

Complimentary access to our new Globe Player is available for Scribe's Circle, Illustrator's Circle, Printer's Circle and First Folio Circle Patrons.

Find out more at player.shakespearesglobe.com



Membership book discount

Shakespeare's Globe has proudly partnered with Cambridge University Press on our free Anti-Racist Shakespeare webinar series. Learn more on page 42.

In celebration of this partnership, members can access a special 20% discount on the accompanying collection of books in the Globe Shop by using code **WINTER20CUP** at the checkout. Visit shop.shakespearesglobe.com/collections/cambridge-university-press-play-texts



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This summer, Kathryn Hunter returns to the role of King Lear after 24 years. Alice Saville asks the creative team why the play resonates so strongly with them

INTO THE STORM



Kathryn Hunter as Lear.
Photo: Kate Bones

'It was a completely mad adventure,' says Kathryn Hunter, explaining how she first came to play King Lear, 24 years ago, at the age of 37. 'I was too young, and also the wrong gender. At that time, it was sort of unheard of to cross gender, especially in Shakespeare.'

It might have been mad but it certainly resonated with audiences: Hunter's powerful interpretation of the role saw the production transfer from Leicester Haymarket to the Young Vic, before touring to Japan. Now, she's reuniting with director Helena Kaut-Howson to tackle the play once more, in her first return visit to the Globe since the summer of 2003, when she played both Richard III and Katherina in *The Taming of the Shrew* (she also directed the 1999 production of *The Comedy of Errors* and *Pericles* in 2005).

Returning to the production offers a chance to consider how much the world has changed. In 1997, Hunter was a very controversial casting choice. 'The hype that preceded it was enormous,' says Kaut-Howson. 'Big headlines saying, "This woman wants to play Lear, why?"'

Critic Charles Spencer's review derided Hunter's Lear as a 'meaningless exercise in modish casting'. Today, it feels ironic that people were so outraged at the idea of cross-gender casting in Shakespeare, when his plays were originally played by all-male companies, and abound in cross-dressing based confusions. Kaut-Howson agrees: 'Staging *Lear* again is a chance to see how we've moved on,' she says. 'To see whether the world has changed enough for people to appreciate the performance as well as the power and relevance of the production.'

Still, Kaut-Howson is clear that she didn't cast Hunter in order to make a grand feminist statement. She directed *King Lear* shortly after being bereaved. So, as she explains, 'I needed to do this play to resurrect my mother, to see her on stage.'

'That's a private personal reason, which some scholars might consider trivial, but it isn't, because we measure the greatness of every work by how it applies to us, don't we?' Kaut-Howson's Polish-Jewish mother was a formidable woman: 'She survived the terrible upheavals of the 20th century, the revolution and the wars and the Holocaust, and she always felt that she could outwit destiny. Old age caught her by surprise.' And her mother's pride and staunch courage feeds into Hunter's interpretation of the role. Hunter's ability to capture her energy was so uncanny that, as Kaut-Howson explains, 'When my son saw her on stage – and he was a young man at the time, not a child – he cried.'

The original production included a framing device taking place in an old people's home, with Hunter as an old woman struck by a heart attack whilst the TV plays the prologue to the BBC recording of *King Lear*. As Kaut-Howson explains, 'the critics pounced on it like dogs on a bone. They absolutely felt it was trivialising this work, like putting a great masterpiece in a plastic frame.'

So when the production moved to the Young Vic, the device was quietly scrapped. 'The audience responded to Kathryn's phenomenal performance in the play without it,' she says.

It's no wonder that Hunter's performance drew so many plaudits: it was the culmination of a long fixation. 'I've been obsessed with the play since I was 14,' she says. 'I had fantasised about doing it, never imagining that I would.' What appealed to her most about it was that 'rather than compromise, Lear decided to go out into the storm. And I found that magnificent. When you're 14 you feel like you're in a storm so I identified.'



‘When you’re 14 you feel like you’re in a storm, so I identified with Lear’

— KATHRYN HUNTER

Still, although she knew what it was like to feel like Lear, his appearance posed a challenge. As Hunter says, ‘King Lear is supposed to be a gargantuan man with a big white beard,’ and Hunter is quite the opposite: just 5ft tall and lightly built. But she found courage from an unexpected source. ‘I saw an elderly, frail gentleman walking along the street in Leicester, and he was so dignified that I thought, if the crowds now parted and he had a crown on his head, why shouldn’t he be king?’

From then on, she drew on observations of older people when she was preparing for the role, with the precision of an anatomist: ‘You look in detail from the spine to the skin, imagining the very thin bones and the flesh kind of falling off them. There’s a muscular frailty, and yet there’s an inner strength too.’

For Kaut-Howson, the secret of Hunter’s acting is simple. ‘She has the freedom of a genius and an extraordinary range. A genius is not afraid to probe deeper, to cross boundaries, to go beyond conventional means of expression. She can encompass the comic and the tragic in one phrase.’

Hunter recently wowed cinema critics in Joel Coen’s film *The Tragedy of Macbeth*, where she played all three witches at once in strange, animalistic style. She explains that, unusually for film, there was a three week rehearsal process, which gave her interpretation of the role time to bubble and brew. First of all, that meant working out how to play all three witches. ‘At first we thought we’d have doubles. Then I said to Joel, ‘Maybe it’s just the one, who’s kind of possessed by the other two people like somebody with multiple personality disorder.’ And from there, it was a question of introducing a rich range of inspirations to each other. Joel offered all these provocations: he’d throw out that the witches were crows, or standing stones.’

Hunter spent last winter filming the new TV *Star Wars* prequel for Disney, suggesting that Hollywood has finally realised her value after a hugely successful, Olivier Award-winning, decades long stage career. And she’s keen to do more film work: ‘I love it, it’s an amazing challenge,’ she says. ‘Just watch Denzel [Washington] and Frances [McDormand] on screen and it’s layers and layers of nuanced detail and thought. In cinema, you’re privileged to have the close-up and it’s extraordinary to be able to dive into the mind like that.’ Still, it’s clear that film doesn’t have the emotional pull over her that live theatre offers. ‘In film, the director is in charge,’ she explains. ‘In theatre, there’s more responsibility.’

Kathryn Hunter as Richard III at the Globe.
Photo: Donald Cooper



Hunter talks, too, of the more intangible powers of live performance. ‘There’s a psychic thing as well, which absolutely comes to the fore in a space like the Globe. There’s a special energy between people, a very vibrant exchange. Like [Globe artistic director] Michelle Terry says, it’s a space that really demands truth. There’s no hiding behind atmospheric lighting and stuff like that. It wants the truth. In no uncertain terms.’

Hunter talks only sparingly about her craft. When I try to ask her about Lecoq, the French movement artist and teacher who she’s mentioned as an influence on her unique physicality, she’s uneasy about summing up his methods: ‘It would be foolish to try,’ she says.

But her husband Marcello Magni, who is also starring in *King Lear* as Kent (he played the Fool in the 1997 production), is more expansive. He explains that the influence of Lecoq has been ‘enormous’ on them both. ‘Like a seed that takes time to become a tree, the teaching of Lecoq is something that matures in you,’ he says. ‘It’s like an awareness, a way of seeing life, movement, space, energy and dynamics.’

When I ask Magni about what it’s like both working with and being in a relationship with Hunter over a span of 30 years, he simply says, ‘You should come and see

Below: Kathryn Hunter (left) shooting *The Tragedy of Macbeth*, with Joel Coen and cinematographer Bruno Delbonnel. Photo: Apple

The Chairs. That's the answer.' Before *King Lear*, the pair co-starred in this piece at the Almeida, playing an elderly couple who caper and cavort their way through an exploration of growing older together. But, talking about both *The Chairs* and his real-life relationship at once, Magni expands that 'it's extraordinary, it's wonderful, it's precious, it's a gift. It's like we're dancing together on stage, because we know each other so well, and at the same time, we're so different. We complement each other, both in our relationship in life and artistically.' That complementary relationship recurs, in unlikely form, in *King Lear*.

Appropriately for a play that's all about family ties, this production is built around long-term relationships: as well as the married bond between Magni and Hunter, there's the long collaboration between Hunter and Kaut-Howson. Hunter explains that Kaut-Howson has a drive that matches her own: 'she's demanding, she's extremely perspicacious, just when you think, 'Right, I've gone quite far,' she'll ask more of you.'

Kaut-Howson's vision for *King Lear* is a sparse one, using modern day costumes to bring out the contemporary themes in Shakespeare's play. 'No matter how the world changes – and it's not changing for the better – this play always seems to be relevant,' she says. 'We measure the world by it, we measure the times by it.'

Right now, for instance, Kaut-Howson is gripped by the connection between *King Lear* and the British monarchy's own state: 'There's a sense of fragility, a sense

'I needed to do this play to resurrect my mother, to see her on stage'

– HELENA KAUT-HOWSON

that the trappings of the past are all crumbling.' Hunter has also found renewed relevance in the play as she returns to the text. 'It'll be completely different to what we did before,' she says. 'We're at the Globe, which is a different space, and we're different, because so much time has passed.'

But although it would be tempting to imagine that the present era's struggles with Covid and geopolitical turmoil would make this return to the play bleaker than ever, Hunter isn't so sure. '*Lear* is known as the darkest tragedy, but I don't see it like that,' she says. 'At the end he says, "Look there, look there." And I think *Lear*'s redemption comes because he sees something extraordinary, beyond the tangible – is it Cordelia's spirit? I think that's wonderful.'

Hunter spent lockdown taking 'long, long walks by the sea' with her brother. And for her, the impact of Covid has been to issue a challenge: 'We've all got to think a bit more about "what is this life?"' For her, the answers come in the form of this play she's loved for five decades. 'In the end, it's all about the spirit we have in common.'

Alice Saville is a theatre critic writing for publications including *Financial Times*, *Time Out* and *Evening Standard*, and is editor of *Exeunt*

King Lear, Globe Theatre, 10 June to 24 July





Left: Anne Boleyn is thought to be standing beside the bride on this tapestry showing the marriage of Henry VIII's sister. Below: playwright Hannah Khalil. Photos: Prisma/Alamy, Richard Saker

THREE'S COMPANY

Hannah Khalil describes collaborating with Shakespeare and John Fletcher on *Henry VIII*

Writing can be a very lonely business. We've all heard the myth of the writer in the garret, although I'm not convinced this is a helpful image. It might suit some writers, but playwrights need other creators to realise their work, literally breathing life into it. So, when I've had the opportunity in the past to collaborate not only with a creative team but also another writer, I have grabbed it with both hands. I've been lucky enough to co-write with some brilliant writers: we've bounced ideas off each other and found innovative and interesting ways to approach co-authoring pieces. But when I got a call from Michelle Terry asking me if I would like to collaborate with William Shakespeare and John Fletcher on a new version of *Henry VIII*, I was a little confused. It's quite hard to collaborate with people who are dead... and I do not own a ouija board.

Nevertheless, I chatted to Michelle, Amy Hodge (the director) and Jessica Lusk (New Work Producer at the Globe) who explained that the ambition with this production is to create a version of the play that would speak from the perspective of the female characters. This made me really excited – if a little nervous. However I was reassured by people who know about these things at the Globe, who all assured me that Shakespeare was keen to be relevant. As such I hope he would not be averse to us revisiting his and Fletcher's text and

reappraising it to tell the story of how women might achieve and hold onto power in a patriarchal society – something as relevant and difficult now as it has ever been.

It's an honour to be asked to take on this project, and to be Resident Writer at the Globe for 2022. As a playwright, to know the space for which you are writing is a massive advantage – particularly somewhere as unique as the Globe – as you can visualise it while you're writing. Having had the most wonderful experience (albeit a bit Covid anxious) making *The Fir Tree* at Christmas with Michelle and the brilliant team, there was no way I could refuse.

So, I accepted this challenge and began to think about how I might approach the text. My mum said, 'You're not going to write in verse are you?' I reassured her that I would not. Straightaway I felt the best way to honour my collaboration with Shakespeare and Fletcher was by using speeches from other plays by the Bard, and real-life letters or speeches that the women in the play actually wrote or spoke, especially in areas of the play where I want to dig deeper into the female experience.

I had read this play a long time ago, but revisiting it the thing that strikes me is Shakespeare's portrayal of the women. Katherine of Aragon is majestic and eloquent: her speeches





Above: *The Fir Tree* by Hannah Khalil. Far right: Kate Duchêne and Dominic Rowan as Katherine and Henry in the Globe's last production of *Henry VIII*.
Photos: Tristram Kenton

‘Our ambition is to create a version that speaks from the perspective of the female characters’

remind me of Hermione from *The Winter's Tale*, exquisite, poetic, heartfelt and truthful. And I was really excited by Shakespeare's portrayal of Anne Boleyn (or Anne Bullen as she's called in the play). Whereas in most modern tellings of this well-known Tudor story Anne is presented as conniving, manipulative and power-hungry, here Shakespeare and Fletcher present her as a young woman with no desire for the crown and with a great respect for Katherine (having been one of her ladies in waiting). I like this very much as it feels like the demonising of a young woman who was put in an impossible situation is a deeply misogynistic reading of the situation.

On the subject of young females: Amy and I agreed that the absence of Mary Tudor in this play is stark and strange, particularly when so much of the drama turns on the vital need for Henry to sire an heir. How would Mary feel about the sidelining of her mother and herself for another girl (Elizabeth)? I felt I had to put Mary into the play, and so she will be.

The other notable thing about *Henry VIII* is the amount of pomp and ceremony. Shakespeare is not known for his stage directions – he's usually very sparing with them. But this play

has around 99 stage directions, and we see the coronation of Anne as well as the christening of Elizabeth. In the year of the real Queen's Platinum Jubilee, I hope we will capture a celebratory mood and atmosphere that will feel really poignant and jubilant. We are working on lots of songs and dances to punctuate the piece and bring a liveliness to the wooden 'O'. Goodness knows we all need a bit of a party!

It's worth saying as I write this, that I should be working on the play – it's still very much in progress! But I'm looking forward to collaborating with Amy, the creative team and the theatre department at the Globe, plus the company of actors – as well as Shakespeare and Fletcher – to bring this new *Henry VIII* or *All is True* to audiences this summer. I hope it will be entertaining and thought provoking in equal measure, and make us question where the truth really lies in stories we all think we know so well.

Hannah Khalil is Resident Writer at Shakespeare's Globe for 2022

Henry VIII, Globe Theatre, 19 May to 21 October

LOVE AND GORE

Why does Lucy Bailey find *Much Ado About Nothing* so tricky? The director of the Globe's new production tells David Jays about finding the heart of Shakespeare's romcom – and about her infamous *Titus Andronicus*



Much Ado in rehearsal (clockwise from above): Ciaran O'Brien, Peter Bourke and Rachel Hannah Clarke; Lucy Phelps; Ralph Davis and Patrick Osborne; Lucy Bailey. Photos: Manuel Harlan

Lucy Bailey's productions make you laugh, cry – and fall to the floor. In the summer swelter of 2006 and again in 2014, her unapologetically gory version of *Titus Andronicus* made Globe audiences weak at the knees. I still remember watching groundlings teeter and then topple, and hearing the thunk of bodies fainting on the gallery floors. Had Bailey predicted this response to Shakespeare's bloodiest play?

'We were taken by surprise,' she responds. 'This was on a level that none of us anticipated. 43 people fainted at one performance. 43!' She used to quiz the stewards about the latest swoon rate, and says her son enjoyed spotting spectators' heads begin to wobble. 'It was a mass hysteria,' she says. 'It was something else.'

What was it that sent audiences to their knees? 'We used to get people fainting on certain words,' she reflects. "'Chop' – when Shaun Parkes, whose Aaron had this axe, would talk about chopping off Lavinia's hand, you could almost guarantee that someone would go. The notes of grief are unbearable in that play, the grief goes on and on. It was the combo of the language with the very dark blood we used.' People still tell Bailey how the show lingers in their mind. 'We achieved something so memorable,' Bailey says, 'not just from the fainting point of view, but the connection with the crowd. It's one of the pieces I'm most proud of.'

Bailey, whose work at the Globe spans 25 years, now faces an even trickier proposition than blood-weltered vengeance: romantic comedy. 'I have found it very hard to get under the skin of *Much Ado*,' she confesses. 'I struggled with it, more than any of the other plays I've directed – apart from *Timon of Athens*!'

Much Ado About Nothing is a classic romcom – committed singletons Beatrice and Benedick are gradually tricked into confessing their love – but it more than skirts tragedy. Young soldier Claudio is also deceived, into believing his fiancée Hero is



'YOU WANT THE PLAY TO BE FAST AND THRILLING. THERE'S NO EXCUSE FOR IT NOT TO BE EXHILARATING'



The *Much Ado* company in rehearsal. Photo: Manuel Harlan

‘SO MUCH GETS IN THE WAY OF TRUSTING ANOTHER PERSON WITH OUR LOVE. THERE’S A PROFOUND HEART TO MUCH ADO’

unfaithful – and his response involves a brutally public humiliation. The play’s happy ending is hard won.

‘I’m interested in how we take the audience on that ride,’ Bailey explains. ‘I want to do a very slow burn comedy. It is funny, it’s delightful, but I feel like you don’t have to say it’s a comedy straight off.’ Like many audiences, she grapples with callow Claudio. ‘For me, the main thing is to find how you forgive Claudio at the end, that’s rather interesting given the world at the moment. I think Shakespeare really wants us to come out of the play on a high – you can’t cloud it with anger towards Claudio. We’re exploring his night of penance as almost a metaphorical year where the seasons change. We take him on a journey, and he’s shriven by the end of it.’

In the next breath she admits ‘that might all change’ – we chat just as rehearsals begin. The play’s setting is, however, decided. ‘With my wonderful designer, Joanna Parker – this is the first time we’ve worked together and it’s been a hoot, really creative – we’re landscaping the Globe as a house and garden. It’s set in 1945, with the partisans’ last push in northern Italy, getting rid of the Italian and German fascists. The house has been closed up because of the war, and is painfully opening up again.’ Benedick and his fellow partisans are opposed by the malignant Don John, ‘who has been on the administrative fascist side, politically worlds apart’ from his companions.

‘It’s a Catholic world,’ Bailey continues. ‘I tried to parallel Shakespeare’s world. Italy in the 1940s had one foot in the mediaeval period. Women were still, in certain classes, meant to be virgins when they married, and Mussolini had made it legal for a man to kill his wife if it was a matter of dishonour – not so far removed from what Shakespeare was looking at.’ She also explores ‘the male bonding’ which enables the plot’s near-disasters – ‘these are army boys and have been with men for five or so years in a very difficult place. Claudio has, perhaps a lack of confidence somewhere, to be so insecure about Hero. Yet we have to want to love him. We have Patrick Osborne, a wonderful actor who you will instantly be empathetic towards, I think that’s important.’

Bailey finds the Globe’s commitment to gender parity across its casts helpful – *Much Ado* is performed by the Globe Ensemble, and Hero’s father and uncle are now her mother and aunt [played by Katy Stephens and Joanne Howarth], creating ‘a household of women. There’s something very magical about that space of women and then the partisans’ very visceral male energy coming into it. The play is so much about that confrontation, expectation, desire and lack of knowledge between the sexes. We’ve even got five women musicians, who are all accordion players!’

As for the show-stealing Beatrice and Benedick, Bailey enthuses, ‘they’re so modern, those two.’ The characters are sometimes played in middle age, but she has cast two young actors – Lucy Phelps, who has played Rosalind and Isabella at the RSC, and Ralph Davis, last seen at the Globe as Edmund in *King Lear*. ‘They’ve got a lovely chemistry already,’ she says, ‘they feel right for Beatrice and Benedick.’

Like her characters, Bailey is slowly succumbing to romance. ‘I’m sure I’m going to fall in love with the play,’ she tells me. ‘With Shakespeare, the love affair doesn’t happen until you’re engaging with it fully.’ Having done ‘a fierce edit’ on a text which she felt was ‘drowning in unintelligible sentences,’ with ‘so much contemporary to his time,’ she now feels ‘a lot more passionate about the piece, because it’s speaking much more easily. You want it to be fast, you want it to be thrilling, there’s no excuse for it not to be exhilarating.’

So what, to her, is the heart of *Much Ado*? 'That's a really big question,' she says, after a ruminative pause. 'I don't know if I'd be able to answer that yet. I think it is about how you can stand in front of another person with a true sense of vulnerability, how you can trust that you will be seen. Beatrice and Benedick's journey towards actually being there to each other is very moving, and it's the same with Claudio and Hero. So much gets in the way of trusting another person with our love. There's quite a profound heart to the play, which looks at that near-impossibility.' She wonders how it reflects its author's experience. 'Shakespeare wasn't a very good husband, as far as we know – he was never there! He can't have had a high opinion of marriage because he never really stuck to it, so he must have been troubled with what it is to be with someone for real.'

Bailey was last on Bankside with Milton's masque *Comus* in the Sam Wanamaker Playhouse, so *Much Ado* marks a return to Shakespeare. The playwright has been a thread through her career, starting with 'a good English teacher who, probably without knowing it, introduced me to drama.' Early in her career she spent two seasons as an assistant director at the RSC before swerving into opera. It was the Globe, and Mark Rylance at the beginning of his tenure, who called her back to Shakespeare.



Lucy Bailey's productions of (left to right) *Much Ado About Nothing*, *Comus* and *Titus Andronicus*. Photos: Manuel Harlan; Donald Cooper; Shelia Burnett

**'THE GLOBE IS
A COMBATIVE SPACE.
YOU HAVE TO KEEP
PEOPLE'S ATTENTION'**



'I have a lot to thank Mark for,' she says now. 'I'd done a huge opera at English National Opera that had gone very badly for all sorts of complex reasons. I was very bruised and not sure if I could ever stand up again, and Mark invited me into the Globe. He made it his homeland: I came in on that wave, and it was rather wonderful.' Having previously consulted on how the space could be used, Rylance suggested she direct *The Winter's Tale* in the opening season, but instead she stumbled across *The Maid's Tragedy* by Beaumont and Fletcher. 'Working at the Globe at that time was joyous, because it was new. People were making discoveries. It was fantastic, and after that, Mark offered me *As You Like It*, and I didn't look back. I never went back to opera.'

Even so, she retains a conviction that plays must live through image, sound and movement as well as text. 'I love the emphasis on music in Globe,' she confirms, 'it is one of the biggest tools for opening up imaginative spaces.' She relishes the sense that the theatre's stage is just 'one step further forward from the mediaeval form of a cart in a marketplace. From the minute I stepped into it, I wanted some connection with the groundling space. I had to fight quite hard for that.' Now, it's a rare Globe show that doesn't extend into the yard, but she recalls having to justify her 'site specific' approach – influenced by her designer partner, Bill Dudley. 'It's a combative space,' she explains, 'because you have to keep people's attention, though you can keep it with subtle as well as bold things. But you must to keep people listening or watching your story, both.'

In recent years, Bailey has delved into classic thrillers, finding new theatrical juice in Patrick Hamilton's *Gaslight* and Agatha Christie's *Witness for the Prosecution*. Her revival of David Mamet's rancorous *Oleanna* was quick off the blocks after the 2020 lockdown, pitting a male professor against his female student. 'It was liberating,' she beams. 'The subject was wonderful because it was contentious, it felt we were engaging in an important conversation which was alive and shocking.' She hopes to locate a similarly combative crackle in *Much Ado*. 'It's partly why I wanted to set it in the late 1940s,' she says. 'I want the wit to be dangerous. It isn't just banter or frivolous – at that time, anything Beatrice says could be incendiary. They're so brave, these women who stand out intellectually.'

And she prepares to return to rehearsals – still, it seems, a happy place. 'For me,' she concludes, 'the Globe has always been associated with when I first understood what it was to do theatre, and how amazing actors are in unlocking, exploring and constantly making the world.'

Much Ado About Nothing, Globe Theatre, 22 April to 23 October

Clockwise from top:
A scene from *Statements After an Arrest...*; Diane Page; *Bartholomew Fair*.
Photos: Helen Maybanks, Marc Brenner



'It's about the Romans, but also about us, written by someone in between. That's how the worlds speak to one another'

HERE AND NOW

Director Diane Page tells Gurnesha Bola why the world of *Julius Caesar* speaks to our own

Histories, both political and personal, are embedded in the fabric of a new production of *Julius Caesar* opening on tour and appearing at the at the Globe this summer. Shakespeare's tale of politics and power set in ancient Rome feels especially prescient in the current political landscape – but for JMK Award-winning director Diane Page, it's also personal

Page can remember the Globe Theatre being built – a stone's throw away from where her grandparents lived – and playing in its shadow. "I would never have known then that I would be working there years later with an amazing play that I really love," she says. It was Page's interest in history that first drew her to *Julius Caesar*. The first Shakespeare play she read outside school, she pored over it in her breaks while working as an usher at the Prince Edward Theatre in the West End. When Page picked it up again during the first lockdown of 2020 she knew she wanted to direct it.

However, Page is not interested in merely presenting history – whether ancient Rome or an Elizabethan English version of it – but interrogating how fragments of the past continue to interact with our present: "It's about the Romans,

but it's also about us, written by someone who was sort of in between. That's how the worlds are speaking to one another. It's not a literal retelling. I'm interested in the play and what it means for now, and how to use our imagination to answer the questions that it's asking." Page believes that her reading of the play has been enriched by confronting how it speaks to us: "because it reflects how our world is now, it has allowed me to find new things within the characters that have come quite naturally".

Although the language and the characters remain the same, Page is excited to "re-angle" what she thinks lies at the heart of the play. This includes reframing some of Shakespeare's most renowned words. "There's one famous speech – very famous speech," she teases, knowingly. "And I'm not shying away from what I think is underneath it. It is often thought of as a really heroic speech and actually I'm not sure it is."

Page wants to explore how ideas of power, leadership and nationhood in *Julius Caesar* are received and experienced by different people. "through the lens of gender, race and

class". The relationship between power and violence takes on a particular significance. "I think there are three languages of violence in the play," she says. "There's a physical act of violence, but there are other languages like the violence of oppression and internalised violence. For me, it feels a lot about the inherited violence from history and how it manifests." She continues to uncover complex connections between past and present, and between the text and the world in which it is staged, examining how leaders are forged and destroyed in the play. "When the world takes a step forward it then takes two steps back in terms of its leaders. It feels like the old world is always knocking and just pulling back."

Page, who was assistant director on *Bartholomew Fair* at the Globe and resident assistant director at the Lyric Hammersmith, staged Athol Fugard's *Statements After an Arrest Under the Immorality Act* at the Orange Tree after receiving the JMK Award for emerging directors. After difficult recent years for the theatre industry, she looks forward to being "in conversation" with a live audience again, particularly in the Globe's iconic setting. Equally exciting are plans to tour the production across the UK. For Page, one of the play's central questions – what makes a country great? – will take on a new significance on tour and she is eager to see how different audiences respond to it. She hopes that in bringing the play to various audiences she can highlight that it "is about all of us and it's for all of us".

If there is one historical disparity that Page wants to address directly, it is to invite in audiences who have often felt that Shakespeare is not for them. "I would hope that more people that look and sound like me would come and see the show," she says. "I'm certainly offering the invitation – from me and the team – for the widest variety of people to come and see this play."



Gurnesha Bola is a freelance writer and curator currently working in digital theatre

Julius Caesar, Globe Theatre, 3 May to 10 September; Globe on Tour, 29 April to 3 September

A C T O R S

In 2018, a group of actors and other creative artists came together as the Globe Ensemble, performing *Hamlet* and *As You Like It* in Michelle Terry's first season. This remarkable theatrical experiment proved such a success that it returned in subsequent seasons, performing Shakespeare's works as well as new writing on both the Globe and Sam Wanamaker Playhouse stages.

The Globe Ensemble has impressive antecedents: Shakespeare too wrote for a bespoke company of players and for a specific theatre. The group shared all the work of a modern theatre ensemble, with the actors at the centre of the enterprise. Our own Ensemble works with a variety of directors but seeks to respond to the plays freshly, as if encountering them for the very first time.

This summer, the Ensemble will perform *Much Ado About Nothing* and *The Tempest*. Earlier this year, photographer Pete Le May caught them limbering up for *Hamlet* in the Sam Wanamaker Playhouse.

A S S E M B L E







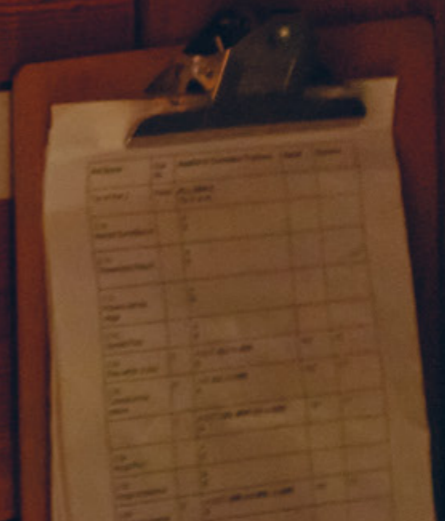


USL MSR DSL



The control panel is a black, ruggedized unit with a large touchscreen display. The display shows a control interface for a lighting system, with a grid of buttons for different lighting zones. The interface includes a 'SELECTED AXIS' section on the right, a '1M Lighting - 1000' dropdown menu, and a '0%' progress indicator at the bottom. Below the screen, there are two large green control knobs labeled 'A' and 'B', and a red emergency stop button. The brand name 'absolute' is visible on the right side of the panel.

Zone	Height	Axis A	Axis B
USR	5200MM	OFF	OFF
USL	5200MM	OFF	OFF
MSR	5200MM	OFF	OFF
MSL	5199MM	OFF	OFF
DSR	5200MM	OFF	OFF
DSL	5200MM	OFF	OFF







MORE THAN TALK

Why is the Globe committed to a series of webinars on anti-racist Shakespeare? David Jays hears why they cover the whole canon – and why they're an expression of love for Shakespeare

Michael Marcus and Daniel Bowerbank in *The Merchant of Venice*. Photo: Tristram Kenton

Right: Natasha Magigi in *Twelfth Night*. Below: Professor Farah Karim-Cooper. Photos: Ellie Kurttz, Helen Murray

'I've always hated *The Merchant of Venice*,' says Tracy-Ann Oberman. 'At school, it always made me cringe.' The actor, writer and Jewish activist gets the Globe's most recent webinar off to a bracing start. During the next 60 minutes, she will discuss Shakespeare's enduringly problematic play with the Italian scholar Shaul Bassi, hearing his equally conflicted response to it ('I used to hate, viscerally, the play'), sharing entry points and context, each challenging the other. It makes for a cracking, thought-provoking hour.

The free webinars, sponsored by Cambridge University Press, began in May 2021, connects artists with scholars, letting them debate each other as well as answer questions from viewers. They cover not just the plays you'd expect to find in this series, like *The Merchant of Venice*, but the range of tragedies, comedies and histories on the Globe's stages. This summer you can join discussions of *Henry VIII*, *King Lear*, *Julius Caesar* and *Much Ado About Nothing* – perhaps not the plays that spring to mind when pondering Shakespeare's treatment of race.

'We held our first Shakespeare and race festival in 2018,' Professor

Farah Karim-Cooper, Co-Director of Education at the Globe, explains. 'It was really powerful, because it was the first time we only platformed scholars and artists of black and minority ethnic voices. I realised we had been centralising white scholarship for a very long time and wanted to reverse that tradition.'

'During the pandemic, George Floyd was murdered,' Karim-Cooper continues, 'which created an international movement in response. The Globe had already started to unpack and decolonise the way we talk about Shakespeare, but what pushed us in this direction was the impetus to be anti-racist.' Scholars had long acknowledged 'that identity, difference and racial formation were of interest to Shakespeare, and we were starting to think what that means when you teach, research or perform Shakespeare as a person of black or ethnic minority heritage.'

'But it wasn't enough just to talk about race,' she continues. 'It became important to take a stance, and show how you can do that through Shakespeare's work – that Shakespeare's a great site for

questions around social justice. Who has access to it and who doesn't? Are there continuities in how we think about difference and identity with Shakespeare's work and period? It felt really important to think about what it means to be anti-racist and practise Shakespeare, so that's why I created the webinars.'

The discussions, chaired by Karim-Cooper or her colleagues Hanh Bui and Will Tosh, don't impose a standard approach to the plays. 'They've all turned out so different,' says Karim-Cooper, 'just because of the different expertise we have. For example, the indigenous artist Madeline Sayet talked about her version of *The Tempest* with a Shakespeare scholar of indigenous heritage, Scott Manning Stevens from Syracuse University, bringing that play alive from a completely different perspective.'

The webinar format allows a similar breadth of audience, with a keen following in the US, Australia and India. 'Race is a pressing topic around the world,' declares Karim-Cooper. 'People refer to the Globe as the mothership of Shakespeare, so they come to hear what we're saying. It's



'It wasn't enough just to talk about race. It became important to take a stance' – Farah Karim-Cooper

a great responsibility, and we're learning just as much as everyone else.'

Cambridge University Press supports the series, and the dialogue between artists and academics follows the Globe's founding tradition. 'It's the only theatre in England with an academic department,' Karim-Cooper reminds me. 'We have three doctors in the building! And when an actor gets inside the skin of a play, there's so much insight for academics. Actors have insight in a way that I never will.'

This becomes clear when I speak to Natasha Magigi, whose roles at the Globe include Hero in *Much Ado About Nothing* and Maria in *Twelfth Night*.

Alongside Arthur L Little Jr from the University of California in Los Angeles, she took part in the webinar devoted to *Twelfth Night* in September last year.

The Merchant of Venice, sure. *Othello*, no question. But is *Twelfth Night* also a play about race? 'I've done *Twelfth Night* three times,' Magigi says, 'at drama school and twice with the Globe, in 2016 and on the 2019 tour. It's a play I know too well, but when I was asked to do the anti-racism webinar, I realised that it's hard to think of it through that lens on, because it's not obvious. However, you could argue that *Twelfth Night* is representative of a lot of things to do with society and

race – there are elements that are consistent with those that appear in more obviously problematic plays.'

Why do the webinars cover the whole canon? 'The scholars I've worked with have always said all the plays are race plays,' Karim-Cooper insists. 'When you approach the subject of social justice, whiteness has to be visible, because whiteness is also a racial category. So in our *Hamlet* webinar the play was discussed in terms of white male identity what are we drawn to in that, what does Hamlet exemplify? As Kim Hall's 1995 book *Things of Darkness* demonstrates, Shakespeare loves playing with the

'You can see people's eyes at the Globe. You have to commit to whatever you say' – Natasha Magigi



Below left: Natasha Magigi in *Twelfth Night*. Right: Adrian Schiller in *The Merchant of Venice*. Photos: Tristram Kenton; Ellie Kurttz



tropes of black and white, sometimes very consciously, in the inter-racial coupling and interplay between those image tropes in *Titus Andronicus*. A play like *A Midsummer Night's Dream* isn't about race but is about different worlds, with a central dispute around an Indian boy.'

The presence of theatre makers means that the webinars also dig into current practice. Magigi admits she was taken aback by an audience question about casting – why did she think more than one recent production of *Twelfth Night* had cast Black actors as twins Viola and Sebastian? 'They were really pertinent questions that I hadn't ever thought about,' she tells me. 'What does it mean to cast a Black Viola? What does it mean to cast a Black woman in a role where she is actively pretending to be another gender, especially when Black women are often viewed through a masculinised lens? I hadn't thought about it in that way until someone asked the question. These questions aren't just about the text but about the playing.'

At the Globe, where cast and spectators often share the same light, actors can judge exactly how a play is going down. 'You can see people's eyes, particularly in the

yard,' Magigi confirms. 'It doesn't allow you to pretend that you haven't said something weird, especially if you catch someone's eye. You have to commit to whatever you've decided to say.' That concern about the immediate response to language led to discussions on the 2019 tour, when the cast wanted to hurl some extra insults at Malvolio. 'One choice was "niggardly",' she recalls. 'It's not actually a bad word, but it sounds so much worse than it is. I felt our audience might mishear it, especially spoken by white male actors. It didn't seem worth having to justify it.'

Language has a particular force when spoken on stage. Karim-Cooper notes how frequently Shakespeare uses 'Ethiop' as a curse. 'I refer to it as the E-word, because Shakespeare uses it as a curse in so many plays. I feel it's not appropriate for us to say, and if we do say use it in rehearsal the actors and director have to agree what the terms are of the language. It's not just imagery – words matter.'

Magigi believes that the arts community is 'aware of our responsibility for what we project to the world. When your job is to hold up a mirror to our society and you don't reflect 50% of people in it, that's odd. If you're an east Asian child in an audience and you don't see yourself on stage, why would you assume you get to exist in this space? It takes a lot of will to put yourself where you've never seen yourself.' Yet Karim-Cooper notes that the webinar series, despite its international reach, hasn't met with universal approbation. 'It's had an unfavourable reception in the conservative press,' she says. 'There's been anxiety about backlash against British history and icons: we're accused of being woke, of altering, assaulting or cancelling Shakespeare.'

However, Karim-Cooper says, 'it struck me that what comes across in every one of the webinars is an absolute passion and love for this playwright. As angry as some might sound at the Shakespeare industry, that's what has come across – the love.'

Forthcoming Anti-Racist Shakespeare webinars will discuss *Henry VIII* (31 May), *King Lear* (21 July), *Julius Caesar* (8 September) and *Much Ado About Nothing* (13 October). Previous webinars can be viewed on the Globe's YouTube channel. [shakespearesglobe.com/seasons/anti-racist-shakespeare](https://www.shakespearesglobe.com/seasons/anti-racist-shakespeare). Anti-Racist Shakespeare webinars are sponsored by Cambridge University Press.



MIDSUMMER MECHANICALS

SHAKESPEARE'S GLOBE

MISCHIEF AND MAGIC

Midsummer Mechanicals journeys through the world of *A Midsummer Night's Dream*, a joyful and welcoming entry into Shakespeare's imagination. Naomi Obeng meets the directors, Lucy Cuthbertson and Kerry Frampton

KERRY FRAMPTON. We knew that we were going to be doing something based on *A Midsummer Night's Dream* and the Mechanicals are my favourite thing about that play. My first job out of drama school was *Hermia*, so it's really nice to come back to it

LUCY CUTHBERTSON (*laughs*). I played *Hermia* at university!

KERRY. Did you?!

LUCY. I did!

KERRY. We are little and fierce... We know our casting!

A conversation with Lucy Cuthbertson, Co-director of Education at the Globe, and Kerry Frampton, co-founder and performer of Splendid Productions, is awash with newly sparked thoughts, generous reflections and asides.

The co-directors of the upcoming *Midsummer Mechanicals* seem to revel in process. They've had to be patient with this one though. Throughout the pandemic Education at the Globe has adapted to changing restrictions, making mostly digital work on Zoom – incredibly well received, Frampton adds. But a learning show of this scale, a first for the Sam Wanamaker Playhouse, has been on the cards for a couple of years. The question for both directors, regular collaborators through Splendid Productions since 2006, is how to draw on classics to create theatre that's live, politically engaged and welcomes all audiences, regardless of their knowledge going in. Splendid has always made theatre

that's 'with an audience, not at them'. Everyone in the room is part of the show. 'Our specialist skillset is working a room,' Frampton shares. 'It's a very live experience, and every show will be very different because the audience is different for every show.'

Midsummer Mechanicals plucks the merry acting troupe led by Nick Bottom out of the *Dream*, and puts them centre stage. Frampton imagines that the Mechanicals have returned to perform at the palace one year after staging *Pyramus and Thisbe* for the royal marriage. This time they'll use the events of *A Midsummer Night's Dream* itself for the play within a play.

'Bottom has written it,' Frampton explains. 'Quince has got hold of it and taken away some of the prologues, because Bottom can't stop writing prologues – he knows how to begin, but not how to end it. They are short of cast members for a variety of reasons, and against the odds they have to put on the show. The show is basically Bottom, the ordinary hero who is so incredible that a fairy queen falls in love with him in the forest. So, magic and mischief, with not quite enough actors.' Even the description feels imbued with theatricality, liveness and play – a perfect way to incorporate text from Shakespeare's *Dream* (the show is co-written by Splendid collaborator Ben Hales). 'Even if you don't know the play, you'll go away knowing some of it,' Cuthbertson offers.

But it's not just the Mechanicals' potential for hilarity as a bunch of amateur actors that makes them of interest. There's also a consideration for the work's socio-political

resonance, and a responsibility for putting classic text in dialogue with the contemporary world. For one, Nick Bottom will be played by Frampton, for whom playing men (convincingly enough that audiences have been left confused) has been a staple.

'That sense of playing about with people's expectations is important,' says Frampton. 'It's really important, as a working-class person, that the *Midsummer Mechanicals* have a real sense of heart. In the past, with *A Midsummer Night's Dream*, it's sometimes a way of poking fun at the poor people. But they are craftspeople and artisans, they are incredibly intelligent, bright and funny.' As Cuthbertson points out, it's easy for

companies to claim that they make theatre for everyone, but for *Splendid* this is true to their core. School visits are the focus of their productions, and their theatremaking techniques are recognised by exam boards.

For Cuthbertson, who spent 20 years as a drama teacher in state schools, it's crucial that work that's accessible to young audiences also be aspirational and challenging. 'People underestimate making work for families and for children,' she says. 'It's seen as, "Oh, that's what you do before you do proper theatre." But my goodness, you have to be so good for a school audience, who are captive. They haven't chosen to be there.' With *Midsummer Mechanicals* being

produced by the Education department at the Globe, Cuthbertson is excited to subvert established traditions. Performing this show in the Sam Wanamaker Playhouse is an exciting prospect: for this show, the space will share light with the audience, and the awkwardness of the playing space will be embraced rather than ignored.

There's a remarkable purity to their desire to offer audiences a challenging, mischievous, and joyful experience. 'Families love theatre. They love quality theatre. If you want to get young people engaged and excited by theatre, you have to get the best people involved. That's what we have always done with the family work. People love it and it was ready to step



Below left: Kerry Frampton. Left: Lucy Cuthbertson. Below: Frampton in *Splendid's* production of *Ubu*. Photos: Helen Murray, Kerry Frampton, Ben Hales

'If you want to get young people excited by theatre, you have to get the best people involved'

— LUCY CUTHBERTSON



'Bottom can't stop writing prologues – he knows how to begin, but not how to end'

— KERRY FRAMPTON

up to a more substantial production.' Cuthbertson is clear on why making ambitious work for young people matters: 'For the Globe, they are our future audience.' *Midsummer Mechanicals* should be a rich theatrical treat that doesn't perpetuate Shakespeare without being critical of how the canon sits in today's world, offering a warm and inclusive communal space to laugh, think and dream.



Naomi Obeng is a playwright and a theatre and film critic
Midsummer Mechanicals, Sam Wanamaker Playhouse, 28 July to 21 August

RESEARCH

PARTY



Photo: Marc Brenner

Leading academics join forces with the Globe's actors and audiences in the Research in Action series. Discover how these freewheeling workshops give insights into editing, translation – and smell

It's something of an understatement to say that I'm excited about the return of Research in Action to the Sam Wanamaker Playhouse this summer. The thought of bringing together artists, academics and audience members in a freewheeling workshop sparks a special kind of thrill after a two year hiatus during which any sort of in-person contact was off the menu.

Here's what to expect: a scholar or two with a puzzle; a handful of actors with years of experience and boundless expertise; a beautiful candle-lit theatre; and a talkative, questioning, curious audience.

Since 2014, we've explored every nook and cranny of the Playhouse, testing to the limit its candle rig and its capacity to host startling theatrical effects. And we've broadened out the topics of our enquiries, sharing vital experiments on the staging of race in Shakespeare's plays, performances

of disability and non-disability, and the nature of gender in early modern drama. Along the way our academic friends have shared their passion for Renaissance games and sports, secret codes and locked letters, beds and bedroom scenes, and much more. The discoveries of our Research in Action workshops have been published in research papers, articles and books, and have significantly advanced scholarship on Shakespearean drama.

Our 2022 season takes Research in Action into more new territories, from the comedies of the Hispanic Golden Age, to intoxicating stage smells, and the dazzling, challenging works of John Fletcher. I hope you can join us as live scholarship returns – at last – to the Sam Wanamaker Playhouse stage.

Dr Will Tosh
Head of Research

Editing in action

Shakespeare's collaborator, and one half of Beaumont and Fletcher, John Fletcher was perhaps the most popular dramatist of the 17th century. He wrote and collaborated on more than 50 plays, including three with Shakespeare himself – all the more striking given that Fletcher died before he was 50.

For readers, theatre-makers and scholars today, Fletcher's drama seems to offer an alternative view of the Shakespearean period, one that is international and global in outlook, that moves between faiths and cultures, that explores race-making on the early modern stage, that prioritises women's emotional and intellectual experience

in a series of remarkable female roles, that thinks carefully about trans and cis gender identities, and that in doing so feels inherently queer and very current.

We have benefited from some remarkable scholarly editions of individual plays by Fletcher and his collaborators – a rich circle including Beaumont, Massinger, Middleton, Webster, Ford, Rowley, Field and others – but the time is right for the first modernised complete edition of his plays. This is the task of *Editing John Fletcher for the Twenty-First Century*, based at King's College London and the University of Roehampton. It will call on a range of diverse expert voices

to explore Fletcher through innovative critical theory, editorial practice, and performance as research.

The unique format of a Research in Action workshop is the ideal place to start this exploration. We will explore samples of Fletcher's drama with a group of diverse theatre-makers and expert practitioners and with our audience, joining forces to think through our editorial approaches.

Prof Clare McManus (University of Roehampton) and Prof Lucy Munro (King's College London)

Left: Dr Will Tosh and audience at a 2018 Research in Action. Right: Emily Barber. Photos: Cesare de Giglio



Translation in action

Early modern Hispanic dramatists, like their contemporaries in London, certainly knew how to get a laugh. While the theatrical genre known as *comedia* is capacious enough to include tragedies and histories, a comic element is central to many of the most vibrant works of the Golden Age stage. The figure of the *gracioso* – neither fool nor clown, but a sidekick of the protagonist – puts the comedy in *comedia*.

This summer, scholars from the Diversifying the Classics project at the University of California, Los Angeles will join Globe actors to perform scenes from Hispanic classical drama in English translation. With a focus on the *gracioso* and attendant questions of humour in translation, we will explore the comic potential

of metatheatrical devices, the force of colonial and class critique and the complexities of gender identity. We will examine how this repertory relates to its English-language counterpart, how humour calls attention to economic and social positions, and how effective translation might make the humour in these plays more legible to audiences in the present.

We will focus on two dramatists of the Golden Age, on either side of the Atlantic: Spain's Ana Caro Mallén de Soto, and Sor Juana Inés de la Cruz, from the lands now known as Mexico. The chosen scenes from Caro's *The Courage to Right a Woman's Wrongs* and Sor Juana's *One House, Many Complications* and *Love is the Greater Labyrinth* promise laughs, discoveries, and more than a few surprises.

The workshop extends the ongoing project of Diversifying the Classics to translate, promote, and perform works that are too little known in the Anglophone world and bring exciting plays to new audiences. The scenes are from new English versions, and we are especially eager to hear from an audience about the resonance of the language as well as its effectiveness in performance, learning what intrigues, surprises and makes you laugh. Our *graciosos* – cross-dressed Castaño, class-conscious Ribete, mischievous Flora and the irrepressibly bawdy Tuna – will lead the way.

Prof Barbara Fuchs and Robin Kello (University of California Los Angeles)



Peter Bourke and Billy Seymour
in *A Midsummer Night's Dream*.
Photo: Tristram Kenton

'Our academic friends share their passion for games and sports, codes and letters, beds and bedroom scenes'

Perfuming the Early Modern Stage

Scent is one of the most important ways in which many people make sense of the world. In Shakespeare's London, the rich smells of oak, thatch, tallow and beeswax that filled indoor and outdoor playhouses would have mingled with the heavy perfumes worn by wealthy playgoers, and the tobacco smoke produced by pipe-puffing gallants. Theatregoers might have appreciated the way these strong smells masked the supposedly foul atmospheres of early playhouses: contemporaries complained about the garlic-laden breath of fellow playgoers, the fumes rising from polluted nearby waterways, and the stench of rotting timbers.

The smellscape of playhouses such as the 1599 Globe was also influenced by onstage effects. Aromatic cues in early modern drama range from jokes about the body odour of fictional characters to theatrical episodes in which pipes are smoked onstage, incense is burned, or sulphur-tinged gunpowder effects are deployed.

Today, the prevalence and significance of such ephemeral aromatic effects is easily overlooked. Through our Research in Action workshop, "Here's a Sweet Stink Indeed!": Perfuming the Early Modern Stage, we plan to foreground early modern drama's pronounced interest in the olfactory. A group of actors will present extracts from three early modern plays that feature the onstage production of powerful odours, with audiences asked to reflect on how these scents influence their experience of each episode. Our aim is to explore how perfumes, incense, and less pleasant odours might have contributed to both tragic and comic performance effects, and to consider what it might mean to stage a play that appeals to our noses as well as our eyes and ears. In other words, how do scents help us make sense of performance?

Dr Chloe Kathleen Preedy (University of Exeter) and Dr Freya Verlander (University of Warwick)

Editing Fletcher for the Twenty-First Century, 25 May
Translation in Action: Comedies of the Spanish Golden Age, 27 June
Perfuming the Early-Modern Stage, 2 August

Members receive a special 20% discount on tickets for all Research in Action events



James Gannon as Caliban in 2013. Opposite: Kenneth Branagh at the Olympic opening ceremony in 2012.
Photos: Marc Brenner; Mike Segar/Alamy

CALIBAN'S DREAM



Is Caliban a monster? If not, why describe him as inhuman?
Miranda Fay Thomas explores the language around one of
Shakespeare's most intriguing characters

Below: James Garnon, Sam Cox and Trevor Fox in *The Tempest*. Right: Fisayo Akinade as Caliban in 2016. Photos: Marc Brenner

Among the celebrations of British achievement showcased in the London 2012 Olympic opening ceremony were some specially selected lines from Shakespeare's *The Tempest*. 'Be not afraid!' cried Sir Kenneth Branagh. 'The isle is full of noises, / Sounds and sweet airs that give delight and hurt not.'

Branagh, speaking the words of Caliban, was, in fact *not* Caliban. Costumed in top hat, waistcoat, and overdrawn sideburns, he spoke Shakespeare's lines as the embodiment of civil engineer Isambard Kingdom Brunel, depicted in the opening ceremony as a leading figure of the Industrial Revolution while Elgar's *Nimrod* underscored his speech with swelling pomp and majesty. As the scene shifted, the 'noises' that filled this 'isle' became the clangs and crashes of factories and mechanised labour, with representations of the

industrial revolution springing up in the Olympic stadium. Branagh-as-Brunel-as-Caliban ushered in a new era of activity and productivity, paving the way for the modern world. 'The isle' – Caliban's island – stood in for 'the British isles', where natural beauty meets national sentimentality.

Even at the time, swept up among the national pride of playing host to the world's greatest athletes and showcasing to the world Britain's first-class pageantry, this scene was rather strange. Caliban's speech is one of gentle, bountiful beauty. It possesses a softness, urging the other characters in the scene to slow down and simply *listen* to the island. The music Caliban can hear lulls him into a dream of such sweetness that to awaken means heartbreak, the majestic vision lost. In this part of the opening ceremony, it appears that

Brunel/Branagh is bidding farewell to the agrarian era of England's green and pleasant land, taking one last look at the landscape before the cloak of smoke and pollution casts its shadow. But while the speech offers dewy-eyed nostalgia, its inclusion at this point in the ceremony, and spoken by Brunel, only offers a brief pause before the relentless march onwards: there is work to be done, there are resources to exploit, there is profit to be made.

The Tempest occupies an overlapping space as both a triumphant finale of Shakespeare's dramatic achievement and an uncomfortable reminder of Britain's colonial project. *The Tempest* was composed in an age of exploration, discovery and wonder as 17th-century travellers sailed round the globe in search of opportunity and expansion, but this is only one side of the story. The other side is one of



CALIBAN IS CALLED MANY NAMES: MOONCALF. HAG-SEED. FRECKLED WHELP. MONSTER

exploitation and genocide of indigenous peoples, whose cultures were sharply impacted by the project of empire-building by European powers. Readers of the play have paid close attention to Prospero's relationship with Ariel and Caliban, the two natives of the island who serve Prospero's will,

and productions frequently toy with the play's issues of ownership, power, obligation and acquisition.

But let's put Caliban's speech back. He is speaking with sadness about the home he has lost. Indeed, his next line after this speech looks forward to 'When Prospero is destroyed.' We know

that the dynamic between Prospero and Caliban hasn't always been so resentful; they had a more symbiotic relationship until Caliban attempted to 'violate the honour' of Prospero's daughter. I'm not interested in the veracity of this allegation (these are, after all, fictional characters); I'm more



THE LANGUAGE THAT DESCRIBES CALIBAN IS USED TO JUSTIFY HIS ENSLAVEMENT AND USURPATION

concerned with the construction of the story and why it's necessary to make the native inhabitant of the island into a potential rapist.

It's not the only time Caliban's character is questioned in the play. He is called many names. Mooncalf. Hag-seed. Freckled whelp. Monster. Shakespeare uses the word 'monster' around 70 times in his plays, and nearly 40 of these are in *The Tempest*. Notably, though, it is a word used by only two characters in the play: Stephano and Trinculo, both presented as foolish and drunken characters whose uncouth opinions and judgement we may not fully trust. The Shakespearean play with the second most uses of 'monster' is *King Lear*, but these seven instances describe behaviour that is monstrous, rather than creatures who are monsters. More pertinently, *Othello* contains six uses of 'monster', perhaps most famously in Iago's chilling warning: 'beware, my lord, of jealousy; / It is the green-eyed monster that doth mock / The meat it feeds on.' The sentiment of these

lines are echoed in the next scene, when Emilia observes that jealous people often have no reason to be: 'They are not ever jealous for the cause, / But jealous for they are jealous: 'tis a monster / Begot upon itself, born on itself.'

My question is this: is Caliban actually a monster? Is he literally, or figuratively, monstrous? And what is at stake in presenting him as such? We may note how many times he is referred to pejoratively, but let's also recall that Richard III is referred to as a 'hedgehog' and a 'bottled spider', but his identity as a human is never truly in doubt, despite the best efforts of the play to align his physical deformity with his moral depravity. The first time *The Tempest* is published, the dramatis personae describes Caliban as a 'savage and deformed slave', but this publication occurred in 1623, seven years after Shakespeare's own death, and this comment on Caliban is more likely made by the scrivener Ralph Crane who prepared the text. Yet this reading of Caliban as being 'savage and deformed'

has been stubbornly persistent throughout the play's performance history. Again, should we take this claim at face value? Is this description in-keeping with Shakespeare's intentions for the character, or is it Crane's interpretation?

But Caliban's own words – the dream he describes – answer any questions about his supposed humanity in the affirmative. For a

'savage', his poetics rival that of any of the other characters. Yet arguments for his monstrosity persist throughout the play, and in its reception and performance, in troubling ways, because the language deployed to describe Caliban is used as justification for his enslavement. It enables Prospero to usurp him as the person in control of the island, and given that the whole play's premise is

based on unfair usurpation, we should be thinking more carefully about the obvious parallels.

But, more than that – putting the story of *The Tempest* to one side – we need to consider the difference between 'what happens in the play?' with 'what is the effect of this narrative?' Because once we do that,

our engagement with Shakespeare changes from enjoying a story about a magical island and a journey towards forgiveness, to a textbook example of how colonial seizure of land is justified through the framing of the rightful owners as savages in need of civilisation. Little wonder, then, that Caliban cries to dream again.

Dr Miranda Fay Thomas is Assistant Professor in Drama at Trinity College Dublin and editor of the Arden Performance edition of *The Tempest*.

The Tempest, Globe Theatre, 22 July to 22 October



What's on

Globe Theatre

Much Ado About Nothing
Until 23 October

Julius Caesar
Until 10 September

Henry VIII
19 May–21 October

King Lear
10 June–24 July

The Tempest
22 July–22 October

I, Joan
25 August–22 October

Events for the whole family

Midsummer Mechanicals*
28 July–21 August

Young Actors Short Course*
Ages 8–19
August

Young Academics Short Course*
Ages 16–19
August

As You Like It with CBeebies
9–10 August

Anti-racist Shakespeare: perspectives on the plays

Henry VIII
31 May

King Lear
21 July

Julius Caesar
8 September

Much Ado About Nothing
13 October

Shakespeare & Poland

Roundtable: King Lear*
23 June

Rarely Played: Cleopatra and Caesar*
26 June

Read Not Dead: Cleopatra and Caesar*
26 June

Research in Action

**Editing Fletcher for the
Twenty-First Century***
25 May

**Translation in Action: Comedies of the
Spanish Golden Age***
27 June

Perfuming the Early-Modern Stage*
2 August

Public Lecture

These are the Youths that Thunder*
17 May

*Members receive a 20% discount on selected education and family events.

Please check the Globe website for further details about all productions and events. Details are correct at the time of printing but may be subject to change.

Members' events

Production Archive

Join fellow Members for this exclusive glimpse into the Globe's rich performance archive. Take a look at hidden gems from past Globe productions, alongside a special behind the scenes perspective on our 2022 Summer Season.

Much Ado About Nothing
Tuesday 10 May
6.00pm – 7.15pm

King Lear
Thursday 21 July
6.00pm – 7.15pm

The Tempest
Sunday 11 September
12.00pm – 1.45pm

Members' Drama Club

Bringing Members together from around the world, these online workshops explore the 2022 Summer Season plays with our talented Globe Practitioners. A relaxed environment celebrating our wonderful Membership community, you can discover how to approach the play text and try your hand at some of Shakespeare's most well-known scenes.

This summer, we'll be delving into the political turmoil of **Julius Caesar**; family feuds and compromises with **King Lear** before closing the summer with a tale of self-discovery and love with **Much Ado About Nothing**.

Julius Caesar
Sunday 15 May
2.00pm – 3.30pm

King Lear
Saturday 16 July
2.00pm – 3.30pm

Much Ado About Nothing
Sunday 11 September
2.00pm – 3.30pm

Tickets for all Members' events can be booked online by visiting the digital Members' Room, or by emailing friends@shakespearesglobe.com



Photos: Marc Brenner,
Tristram Kenton



My Shakespeare



Mel Chetwood was a Globe audience member, then a volunteer. Now she welcomes visitors to the Library and Archive. But who would be her dream guest for a Globe visit?

What do you do at the Globe?

As Library and Archive Co-ordinator, the main part of my job is to facilitate access to the Globe's Archive. I find out what visitors would like to research and do my best to guide them to relevant resources, and make sure they have access. I also catalogue and archive materials coming into the Archive.

What do you do when you're not at the Globe?

I'm passionate about theatre and take full advantage of the opportunities London offers. I also enjoy the outdoors – my husband and I are going to cycle the 185-mile Hebridean Way, which will be an adventure!

Why is the Globe a special place for you?

The story of Sam Wanamaker's 23-year struggle to build the Globe is so moving. And I love that it was built using 16th- and 17th-century materials and methods and the integrity of the construction. There is something about our spaces that bring theatre alive in a way other theatres don't. The shared light and space make audience and actors more aware that drama is a joint enterprise, heightening the impact of the plays.

What brought you to the Globe?

I've been coming to productions here for more than 20 years. After completing an MA in Shakespeare Studies in 2017, I started as a volunteer, and after a year or so applied for a job.

What's your favourite production?

I have too many! If forced to choose, probably Lucy Bailey's *Titus Andronicus* – Titus's trajectory from a man completely cut off by a life of war and violence, to a reconnection to his family through their pain and suffering was powerfully delineated.

What does Shakespeare mean to you?

The overwhelming sense I get from Shakespeare is of his compassion for the human condition and the natural world. He seems to have a feeling for people; even birds and animals. And his plays can be watched again; there's always something new to discover.

What makes you smile at the Globe?

Watching kids at Playing Shakespeare with Deutsche Bank productions – they may not have seen a Shakespeare play before. Their reactions are brilliant: they gasp, cheer and boo the villains.

What was your best Globe moment?

I came on a Members' Heaven and Hell tour before I worked here. Climbing onto the stage from underneath made me realise how close the audience is – the actors can see every face.

Who's your favourite character?

Beatrice in *Much Ado About Nothing*. The way she uses humour to disguise her true feelings is so recognisable.

What's the best part of your job?

Helping researchers, students and visitors access the Globe's collections. It's satisfying when they leave happy.

What production would you most like to see at the Globe?

I'd love to see more by Shakespeare's contemporaries. Thomas Middleton's *A Mad World My Masters* – you can have a lot of fun with that play.

Who would be your dream guest to a show at the Globe?

Shakespeare! I think he would be utterly astonished that we built a reconstruction of his theatre and still perform his plays to rapturous crowds more than 400 years after his death.

Members of Shakespeare's Globe are welcome to visit the Library & Archive and make use of the collections. The Library & Archive is open on Wednesdays and Thursdays (10am–1pm and 2–5pm). To make an appointment, contact library@shakespearesglobe.com.



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