GLOBE

Winter 2025

Season's greetings

Spreading joy all over the Globe this winter

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GLOBE
WINTER 2025

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SHAKESPEARE'S GLOBE

Photo: Sarah Lee

Welcome

The Globe keeps turning, season after season, and with it, so do the stories, the surprises, and the magic behind the scenes. I'm absolutely thrilled to welcome you to another edition of our beautifully crafted *Globe* magazine, your backstage pass to all that's unfolding here at Shakespeare's Globe.

Our two extraordinary theatres are always alive with activity, and this issue is packed to the rafters with delights and discoveries. From a behind-the-scenes look at our upcoming musical *Pinocchio* – a bold and brilliant retelling set to enchant audiences of all ages – to an interview with the creators of the magical donkeys and sea monsters who'll soon be gracing our stage, there's so much to dive into.

Many of us first fell in love with Shakespeare through *A Midsummer Night's Dream*, and it continues to cast its spell. This winter, we're exploring its darker edges in the candlelit wonder of the Sam Wanamaker Playhouse. It's a version you won't forget. I'm especially excited for you to discover *Deep Azure*, a powerful, poetic piece by the late, great Chadwick Boseman. Inspired by real-life events and fuelled by hip-hop rhythms and Shakespearean soul, it's theatre at its most urgent and alive.

Looking ahead to the new year, the brilliant Tim Crouch brings *The Tempest* to life in his own inimitable way, a fresh, thought-provoking take on power, magic and the stories we tell.

We also take a fascinating look at Elizabethan decor with Veronica Horwell, one of those glorious reminders that even the smallest details around us at the Globe are steeped in history and meaning.

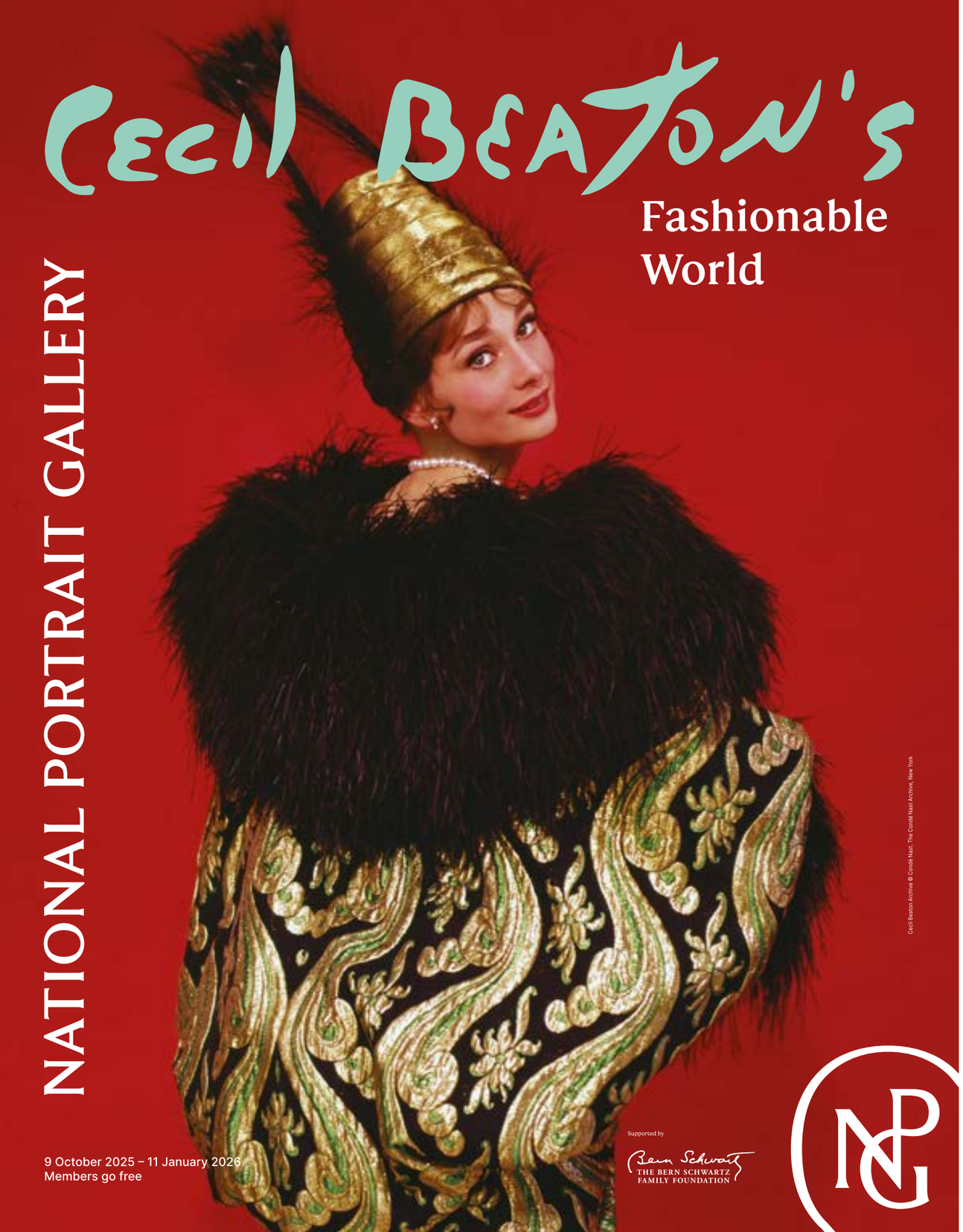
At the heart of it all, we know how deeply stories can transform us. In this issue, our Artistic Director Michelle Terry joins psychobiologist Daisy Fancourt for a thought-provoking conversation on how art shapes our wellbeing, an exploration that feels more vital than ever.

And of course, there's plenty more, from exciting developments with our new Research and Collections Centre, to a Shakespearean recipe you might just want to try at home.

As the Bard so wisely said, "Love looks not with the eyes, but with the mind." So, read on, enjoy.

I truly hope we'll welcome you through our doors.

Stella Kanu,
Chief Executive



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AROUND THE GLOBE

Remembering Deborah Callan

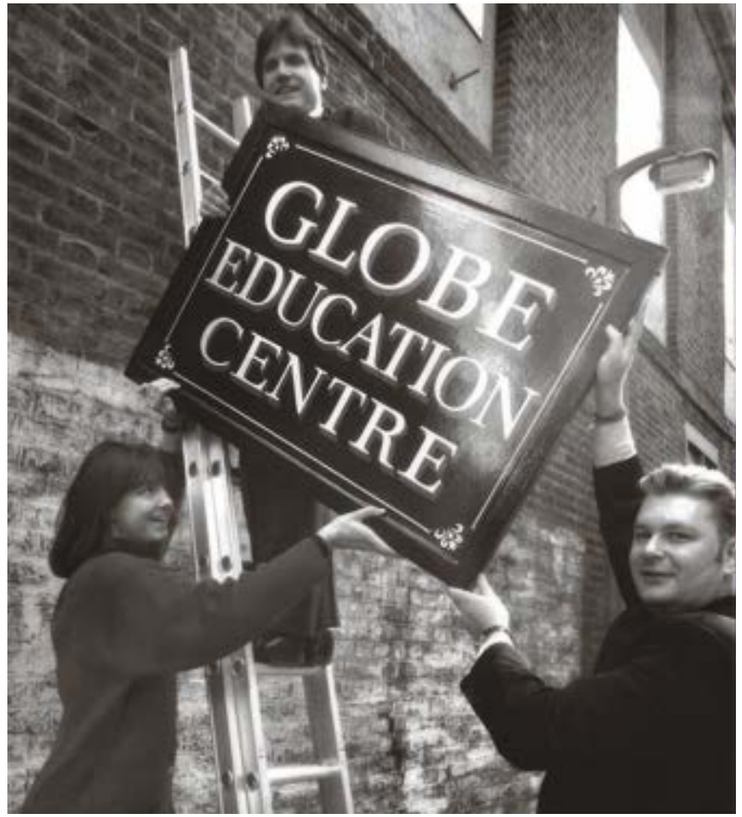
The Globe was saddened to hear of the death of esteemed colleague Deborah Callan who, for nearly two decades, helped lead the groundbreaking Globe Education department and sadly passed away from cancer on Sunday 10 August.

Deborah, former Head of Department and Events at Globe Education, spent a phenomenal 18 years at Bankside, eventually retiring in 2010. She was originally appointed by Sam Wanamaker in June 1992, when the Globe Theatre was still a hole in the ground, and worked closely with Patrick Spottiswoode, former Director and Founder of Globe Education, to create the department and develop programmes that are still enjoyed by thousands of students and visitors today.

A soon indispensable member of the Globe Education department, Deborah worked on the international schools *Hamlet* project in 1993-94. In 1995 she began to manage the Read Not Dead project, which aimed to perform every single 'unknown' play that has survived in print, from Queen Elizabeth I's accession in 1558 to the closing of the theatres in 1642. Her dedication is also commended in *Shakespeare's Globe: A Theatrical Experiment*, published in 2008, which highlights the role that Deborah played in the development of the Education department.

She remained close with staff past and present and will be remembered for her dedication to, and love for, the institution. 'Deb was employed by Sam initially to sit in a hut on a vacant lot that was to become Shakespeare's Globe, and sell bundles of thatch to passers-by,' says Spottiswoode. 'She gave unconditionally and left having been a major player in the building of the Globe and its reputation.'

Deborah lived in Yorkshire and is survived by her two children Bella and Jacob.



Deborah Callan (left), Patrick Spottiswoode (centre) and Alastair Tallon (right) raising the sign for the Globe Education Centre, Bear Gardens, 1995. Photo: Rose Smith

The 2026 edition of Playing Shakespeare will revisit the 2024 production of *Romeo and Juliet*. Photo: Courtesy of the Globe

Celebrating 20 years of bringing Shakespeare to new audiences

The Globe is delighted to be celebrating two decades of its flagship education programme for young people in 2026. *Playing Shakespeare with Deutsche Bank* offers more than 26,000 free tickets every year for pupils aged 11-16 at non-selective secondary schools in London and Birmingham to watch a dynamic 90-minute Shakespeare play at the Globe. Next year, in celebration of this anniversary, the performance will be a revival of the critically acclaimed 2024 production of *Romeo and Juliet,* directed by the Globe's Director of Education, Lucy Cuthbertson.

Designed to help students as they prepare for their GCSEs, *Playing Shakespeare with Deutsche Bank* has staged 245 performances over the past two decades, providing 307,648 children with free tickets. On top of this, the project has also delivered over 2,000 free-to-access workshops for almost 55,000 students, alongside over 85 continual professional development opportunities for thousands of teachers across 400 schools.

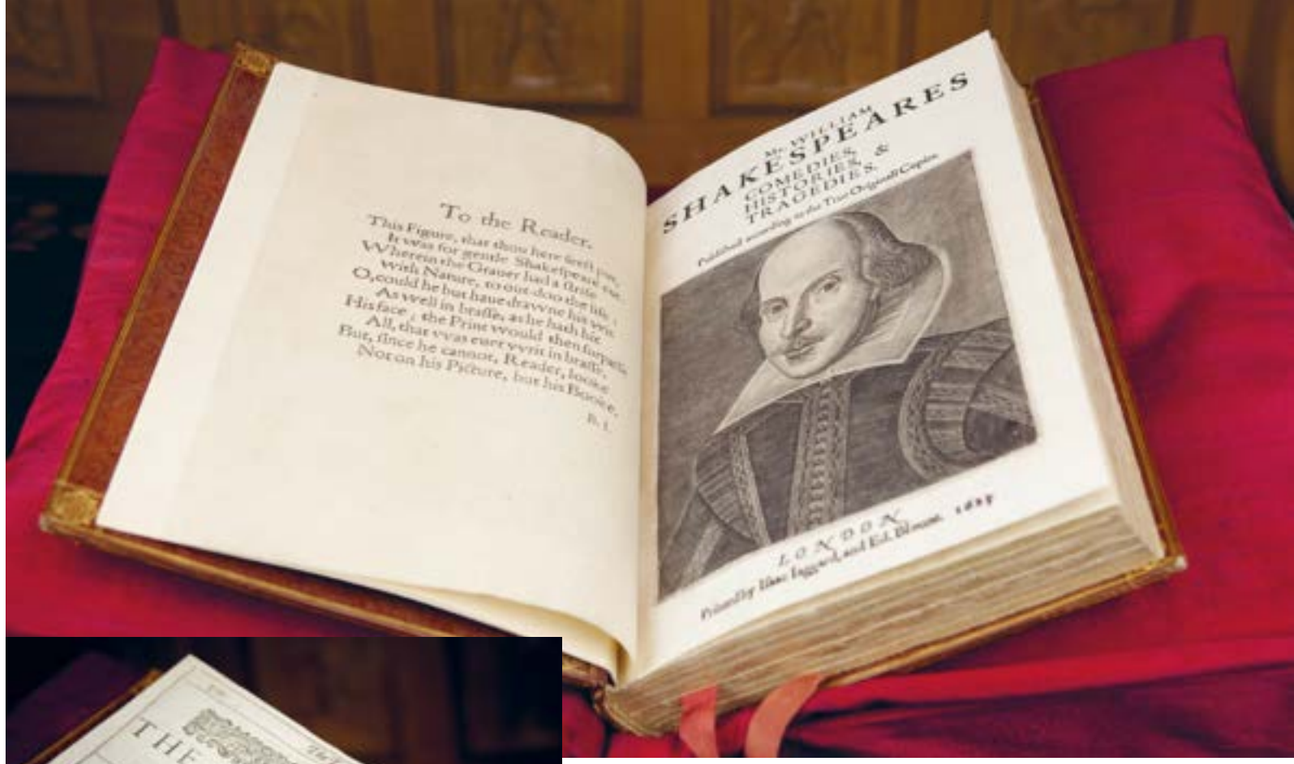
With the generous support of Deutsche Bank, the Globe plans to continue to provide life-enhancing experiences for young people across the UK.

Winter cast

See a host of fresh faces this winter across the season's productions. Appearing in the shadowy dark of the Sam Wanamaker Playhouse for the first time, Danny Kirrane will star as Bottom in *A Midsummer Night's Dream*, his first role at the Globe after appearances in a variety of productions on stage and screen including *As You Like It* at the Regent's Park Open Air theatre and in Walt Disney Pictures' *Pirates of the Caribbean: Salazar's Revenge*.

Following turns in the 2024 romantic drama *We Live in Time* and Amazon's *The Lord of the Rings: The Rings of Power*, Lee Braithwaite makes his Globe debut as the title character in Sean Holmes's *Pinocchio*. The award-winning actor, writer, director and composer Ed Gaughan returns to the Globe as Stromboli.

For full cast details, visit shakespearesglobe.com/whats-on



Follow in the footsteps of the First Folio with this new self-guided walking tour. Photos: Pete Le May; Maxed/Pexels

Shakespeare's First Folio on Foot: A Walking Tour

Newly arrived in the Globe Shop is Shakespeare's First Folio on Foot: a walking tour in a box. The *First Folio* is one of the great wonders of the literary world. Published in 1623, it was the first printed edition of Shakespeare's collected plays. Without it, half of Shakespeare's work would have been lost forever.

The Walk starts at Lauderdale Place, where the First Folio was printed in what was then William Jaggard's print house. Passing what was once Silver Street (where Shakespeare lodged), you will visit Love Lane to discover a monument to the First Folio in the graveyard where its editors are buried. Next, it's on to the Worshipful Company of Stationers at Ave Maria Lane and then to St. Paul's Churchyard, where the book was first sold. Finally, you will cross the Thames on the Millennium Bridge, having stopped to admire the wonderful College of Arms, and arrive at The Globe where you will come face to page with one of the 235 remaining copies.

The box includes a detailed walking map, a whole cast of characters, two reproduction pages from The First Folio, Shakespeare's coat of arms and a pewter Shakespeare lapel pin.

Members receive a 20% discount in the Globe Shop.

Familiar faces take on an unrehearsed Dream

For one night only in early September, a wealth of recognisable stars took on *A Midsummer Night's Dream* but with a twist – the production was entirely unrehearsed.

Actors from across stage and screen arrived at the Globe armed only with their own lines, ready to perform the comedy. *The Split* and *Green Wing* star Stephen Mangan performed on stage as Bottom while Globe regular Paul Chahidi played Puck and Globe Artistic Director Michelle Terry played Hippolyta and Titania. Paul Ready, of BBC comedy *Motherland*, took the roles of Theseus/Oberon alongside *Sex Education* star Tanya Reynolds as Helena and *Cheaters*' Susan Wokoma as Quince and Egeus.

In Shakespeare's time, actors often did not have access to an entire script and were instead given their own lines alongside a few words from other parts that acted as their cue (a practice now known in theatre as a cue-script). They also often only had a few days to learn their lines – a true test of acting skill and adaptability.

Our thanks to the donors in the Cue Script Production Circle and to the Cockayne Grants for the Arts whose support made this production possible.

The cast of *A Midsummer Night's Dream* included Michelle Terry and Paul Ready (far left), Stephen Mangan (centre) and Zach Wyatt (right). Photos: Marc Brenner

Hot off the stage

From dazzling performances to sun-soaked celebrations – a joyful rewind of summer's best moments

The cast of *Troilus and Cressida* at the Globe this summer. Photo: Helen Murray

Kerry Frampton in *Rough Magic* (top); Max Keeble as Antonio and Kwami Odoom as Sebastian in *Twelfth Night* (bottom left); Hannah Saxby as Abigail in *The Crucible* (bottom right). Photos: Manuel Harlan; Helen Murray; Marc Brenner

KNOCK ON WOOD

Puppets, donkeys and sea monsters take the Globe stage this winter. Anita Roy meets the team bringing *Pinocchio* to life

Peter O'Rourke previously worked on an adaptation of Edward Lear's *The Dong with a Luminous Nose* at the Little Angel theatre in 2019. Photo: Ellie Kurttz/ ArenaPAL

It might seem like every director's worst nightmare: your leading actor is just a bit... well... wooden. But for Sean Holmes, when the play in question is *Pinocchio*, it was a dream – a chance to bring to life one of the world's most popular stories with panache, zest and imagination.

Holmes has reassembled a creative team that is a magic mix of previous collaborators: writer Charlie Josephine, composer Jim Fortune, designer Grace Smart and puppet master Peter O'Rourke.

The idea was to make a show that would appeal to a wide range of ages, provide a festive treat throughout the winter season, and work in the unique and demanding space of Shakespeare's Globe – iconic, open to the elements and in the round.

For the creative team, this proved an exciting and sometimes daunting challenge, each bringing to bear their own special skills and talents. I spoke to them in the thick of the process and was awed at the sheer number of moving parts involved. It was a little like watching Geppetto himself in his workshop, with chisels, hammers, paintbrush and string, absorbed in the task of making a puppet that would be so lifelike, he would breathe, talk, run and play just like a real boy.

Clockwise from right: Development for O'Rourke's *The Weight of the World* at the National Theatre Studios; an early model of Pinocchio's head; an early design for the whale. Photos: Ellie Kurttz/ ArenaPAL; courtesy of Peter O'Rourke

For O'Rourke, the first hurdle was a question of scale. 'I'm used to working in small, intimate spaces, so it was rather daunting working in the round like this. Can a puppet command such a huge stage?' He trialled, rejected, resurrected and refined until he had created a puppet – operated by three puppeteers – that could step into the limelight and hold the audience's attention throughout.

Alongside Pinocchio himself is a cast of characters many of us would recognise from the 1940 Disney film: Geppetto, the talking cricket, the rascally cat and fox, the fairy and the travelling showman. Each larger than life, they come on, then disappear like fireworks. Among the real-life actors is a puppet show within a puppet show, where Pinocchio, transfixed by the promise of fame, fortune and the glamour of acting, performs his own star turn. This required a distinct design flavour, an opportunity that O'Rourke clearly relished. 'There's a whole underwater section, that was great fun – sea monsters! – and Pinocchio as a donkey,' he says. 'Everything about this project feels playful.'

The fast-paced, episodic unfurling of the story, with its surreal premise and eccentric characters, is down to the fact that this new production has its roots very firmly in the original novel, written by Carlo Collodi in the 1880s. Collodi was a political satirist and children's writer whose most

'EVERYTHING ABOUT THIS PROJECT FEELS PLAYFUL'

– PETER O'ROURKE

'PINOCCHIO'S A BIT OF A BRAT. HE MAKES MISTAKES – JUST LIKE WE ALL DO'

– JIM FORTUNE

famous work, *Le avventure di Pinocchio*, was first published in instalments in a children's magazine – each week featured another short episode designed to keep young readers entertained.

Composer and lyricist Jim Fortune also wanted to reflect the original Italian setting. The score tips its hat to traditional Italian folk music, with mandolins, accordion and clarinets – 'And then we blow it up!' he says, with glee. Fortune worked on the songs with Charlie Josephine in a collaborative process, a constant back-and-forth, refining, altering, tweaking and polishing until each song is ready. Which is more important, words or music? Neither, says Fortune. 'The story is king.'

The actors all sing live, and above them in the gallery is a five-piece band. 'The musicians have to be really fleet-footed,' says Fortune, as the mood can swing from ska to Charleston to ballad in an instant. 'Charlie came up with a kind of laugh-out-loud version of *Pinocchio*, with an awful lot of heartache. So you've got funny and you've got sad.'

The emotional through-line is key. It is the compass by which everyone steers to keep the whole thing on course. '*Pinocchio* is a fascinating story,' says Holmes. 'It's partly about fathers and sons, partly about unlikely families and finding a family when you probably didn't think you had one – but mostly it's about how the impossible can be possible. That seems quite an important thing in the world now, where so many things seem depressingly impossible.'

An early design for Gepetto (far left), *Hansel and Gretel*, at the Globe in winter 2024 (left) and early development of O'Rourke's *The Weight of the World* (below). Photos: Courtesy of Peter O'Rourke; Ellie Kurttz/ArenaPAL

The 'impossible possible' lies not only in the story of how a plank of wood becomes a real boy but also in the transformation that Pinocchio effects on everyone he meets along the way. Strangely enough, among all the characters, it is the little wooden puppet that seems the most human. 'Pinocchio's a bit of a brat,' says Fortune. 'He's absurdly idealistic and says yes to everything. He makes mistakes – just like we all do. We really feel for him.' The other characters are exaggerated 'types', almost caricatures or cyphers – which is exactly what Collodi the satirist was going for. But in this production, each is transformed by their encounter with Pinocchio – they become more fully rounded, more human, vulnerable, capable of love.

Holmes describes Pinocchio as 'an agent of change'. In Collodi's original, the story ends with him waking as a real boy: 'Pinocchio ran to the mirror. He hardly recognised himself. The bright face of a tall boy looked at him with wide-awake blue eyes, dark brown hair and happy, smiling lips.' His aged father is young again, the house is bright and clean, there is money in his pocket.

'This sudden change in our house is all your doing, my dear Pinocchio,' says Geppetto.

'What have I to do with it?'

'Just this. When bad boys become good and kind, they have the power of making their homes gay and new with happiness.'

With so many dynamic elements, the whole show promises to be a wild ride – the music, the songs, the quirky story, the brilliant energy and creativity of the cast, the lighting, the set, the way the furniture moves. The action swirls from workshop to circus to seabed, people flit around – as I'm talking to him on video call, Holmes whirls his arms like a sorcerer mid-spell. 'It's a constant flow of bodies in space,' he says, eyes alight.

Puppets are magic because you can see the people operating them – so they play with our fixed notions of what's alive and what's not. They tickle us out of the narrow rationality that insists there's only one way to know the world. Seeing and believing are not mutually exclusive, and that's where the magic lies. 'Our magic is a kind of stage magic because everything is revealed and shown – but it's still magical. Especially at the Globe – it's in daylight, it's in the round, you can't do what you can in the proscenium. It's almost like the whole show is going to be puppeted,' says Holmes.

And how perfect to have this story come to life in Shakespeare's Globe: 'It's about a wooden boy and we're a wooden theatre,' says Holmes, with just a touch of wonder in his voice. 'It feels like a good fit.'

Anita Roy is a writer, editor and environmentalist based in Somerset. A regular contributor to the *Guardian*'s Country Diary, her books include *Gravepyres School for the Recently Deceased* and *Gifts of Gravity and Light*

A still from *Saltburn*. The 2023 film was a key reference point for this season's production of *A Midsummer Night's Dream*. Photo: BFA/Alamy

A Midsummer Night's Dream performed under the summer sky is a Globe favourite, but Alice Saville explores how the play's power dynamics are truly transformed by the magic of winter candlelight

DARK SIDE OF THE DREAM

Francesca Mills as Hermia in a 2023 *Dream* production in the Globe Theatre. Photo: Helen Murray

‘Staging the play in an unexpected place and at an unexpected time of year gives us licence to be mischievous,’ says Director Naeem Hayat of an unlikely addition to the Globe’s winter programming by the imaginative and influential touring company Headlong. Shakespeare’s *A Midsummer Night’s Dream* is perfumed with the distinctive scents of high summer: wild thyme, sultry air and a heady whiff of madness. So what happens when you stage the play during winter, in the close, candlelit confines of the Sam Wanamaker Playhouse?

For Hayat, it means you can strip away familiar faerie trappings and rethink every aspect of this endlessly staged, much-loved comedy. ‘It’s one of those plays that sits in our imagination,’ he says. ‘There’s a version that lives in our brains rent free, and we’re interested in trying to explore that – and to push and pull against it.’

As Headlong Artistic Director, and Co-Director of the play, Holly Race Roughan elaborates: ‘Part of our inspiration comes from the idea that dreams are not always safe. This production invites the audience to sit with the unease that has always existed in the text, just beneath the surface.’

A Midsummer Night’s Dream opens with Egeus invoking an ancient Athenian law: his daughter Hermia must either marry his chosen suitor Demetrius, or be put to death. ‘It sets up this world as quite an extreme place,’ Hayat says. ‘If you’re living somewhere where those laws are accepted, what else is going on? You’ve got people running round the woods drugging each other – it all feels a bit darker than it’s often made out to be.’

This surprising darkness was explored by one of the most controversial stagings in the play’s centuries-long performance history. In 2017, director Joe Hill-Gibbins set the Young Vic’s production on a heap of dirt that its filthy lovers wrestled and tumbled their way over, churning its flower-strewn banks into a mudbath.

Hayat and Race Roughan are keen to stress that they’re choosing a less mucky path through its wild woods. Their focus? Highlighting and upending the stark class divisions at its heart – put-upon rude mechanicals, tyrannical fairies and a wealthy quartet of noble lovers.

‘There are a lot of messy power dynamics at play,’ Hayat explains. ‘So we’ve been exploring autocracy and dictatorship, and how we can use them to create a darkly funny world.’ He lists reference points including *Saltburn*, *Gosford Park*, *The Death of Stalin* and the front row at Trump’s presidential inauguration, packed with the world’s wealthiest men. ‘It feels like power, and power’s proximity to extreme wealth, is much more out in the open now. We want to tease that out in the production.’

That means satirising the play’s cruel nobility and rethinking the little guys, the mechanicals. ‘For them, it’s a real privilege to do a play in front of the king and queen, but they end up being treated in quite a nasty way,’ Hayat says. Here, they’ll be symbolic of something deeper. ‘In a strange way, the mechanicals feel like a relevant example of the pressures artists are under,’ Hayat says. ‘They’ve been invited to do a gig that could change their lives forever. We imagine that the play is set in the four days leading up to this big mad extravagant wedding, and the mechanicals are the waiting staff as well as actors. They’re a group of normal people, and what’s moving is their commitment and dedication to the production they’re putting on – and their hopes for it.’

Co-Directors Holly Race Roughan (left) and Naeem Hayat (right) are exploring messy power dynamics in *A Midsummer Night’s Dream*. Photos: Christa Holka; Helen Murray

It sounds like a refreshing choice, but a serious one. Will it dull the play’s knockabout humour? Dramaturg Frank Peschier has been working closely on it, and doesn’t think so. ‘You’re not laughing because they’ve done a rubbish play, you’re laughing because they’re funny people,’ she says. ‘We know that the audience expect a good time, otherwise they’d see *King Lear*!’

She explains that ‘one of Headlong’s guiding stars is that we treat old plays like they’re new. We ask ourselves: if *A Midsummer Night’s Dream* had just landed on your desk, what notes would you give?’ As a dramaturg, she’s also thinking about the context in which the play was

‘DREAMS ARE NOT ALWAYS SAFE. WE INVITE THE AUDIENCE TO SIT WITH THE UNEASE THAT EXISTS IN THE TEXT’

– HOLLY RACE ROUGHAN

Joe Hill-Gibbins' 2017 production at the Young Vic was an altogether muddier affair (left), while Sean Holmes's 2021 production at the Globe, featuring Victoria Elliott (right) as Titania, was incredibly colourful. Photos: Arwed Messmer; Keith Pattison

'THERE ARE A LOT OF MESSY POWER DYNAMICS AT PLAY, WHICH WILL CREATE A DARKLY FUNNY WORLD'

– NAEEM HAYAT

originally performed. 'I'm fascinated by how Shakespeare wrote: each actor had just their part and the cue lines, which meant they had to listen closely to each other, making the reactions really live. With Shakespeare, it's easy to be lulled by the poetry but if you do that, you lose out on the wider statement of what's being said, and the muscularity of the play.'

Of course, *A Midsummer Night's Dream* was written to be performed outdoors. It often comes with a distinct visual language: colourful, lush and pretty as an overgrown meadow. So, what's its winter equivalent? It's a question Hayat is wrestling with. 'The challenge for us is how to still give people the magic they expect, but to amend the scale of the spectacle for a more intimate space, and work out what it looks like on a cold night in November, instead of a warm summer's evening.'

The directors are collaborating with designer Max Johns, who's been looking at Titania's first speech in the play for inspiration. She evokes a world where the weather creates unexpected tricks: 'The seasons alter: hoary-headed frosts/ Fall in the fresh lap of the crimson rose.' For Johns, these verses are especially interesting because 'that's something we're seeing with climate change, the seasons being turned on their head, what it does to people's psyche and the sense it brings that we're living in some sort of dream or nightmare'.

Those images of snow in summer also make an unexpected connection: 'We're interested in the idea of both midsummer and the winter solstice as being halfway points of the year where magic happens.'

To highlight this pagan sense of wonder, Johns is also looking at ways to make snow drift down onto the small Playhouse stage – and finding that the space comes with both challenges and advantages you don't get in modern theatres. 'Audiences are so used to projections and stage machinery and all the wonderful things theatre can do in the 21st century,' he says. 'But you can make remarkable things happen using simple, lo-fi techniques. There's something so special about an actor holding the attention of several hundred people in a small space and asking them to buy into a kind of magic that's about suspending disbelief. The candles help, because they tap into a primeval part of us that still believes in magic.'

The candlelight also brings a new quality to Shakespeare's play, one that's especially relevant to Headlong's class-conscious, egalitarian approach. 'Candlelight is indiscriminate,' says Johns, contrasting it with artificial spotlights that show the audience exactly who to look at. 'It bleeds out into all areas of the space, so you're aware of yourself, and the other audience members, which makes for a unique relationship with the actors.'

Hayat agrees. 'Candlelight gives you an intimacy, and because the audience is so close to the stage, the Wanamaker can be an exposing space. Your storytelling needs to be sharp and focused because it's under scrutiny.' That close gaze makes it daunting to shift one of Shakespeare's best-loved works to a new context. But as Hayat explains, 'We have to trust that he's written a robust comedy and find the corners of the play where we can push against the scaffolding and explore the darkness – knowing all the while that we're in safe hands.'

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

TANGLED UP IN BLUE

The British premiere of *Deep Azure*, by the late *Black Panther* star Chadwick Boseman, promises to be a landmark production. Fergus Morgan meets the team bringing it to the Globe

Chadwick Boseman (left) wrote *Deep Azure* in 2005, which director Tristan Fynn-Aiduenu (below) first read in 2019. Photos: Alamy/Matt Kennedy/7e Art/Marvel Studios/Walt Disney Pictures; Sèverine Howell-Meri

Six years ago, shortly before the Covid-19 pandemic, director Tristan Fynn-Aiduenu was researching hip-hop theatre. He found an anthology – Daniel Banks's *Say Word! Voices From Hip Hop Theater* – and was deeply moved by one of the plays in it. *Deep Azure*, a grief-steeped story told through lyrical verse, is about a young black woman, Azure, experiencing an eating disorder after her fiancé, Deep, is murdered by police.

'It was layered and beautiful, and I really connected with it,' Fynn-Aiduenu says. 'I didn't think I was ready to direct it though. I didn't fully understand it. I'm like that. I can't say yes to something until my soul says so. I did know I would direct it eventually though.'

Fynn-Aiduenu returned to the play during lockdown and noticed the name of its author.

'I was like, "Oh my days, it's Chadwick Boseman,"' he remembers. 'That felt like even more of a reason to do it because I thought it would be lovely if Chadwick could see his work staged. Then Chadwick passed away and it was heartbreaking for everyone, and I didn't want to do it any more because the person I wanted to see it had gone.'

Time passed. Fynn-Aiduenu's father died. He found himself reading *Deep Azure* again. 'Suddenly, my soul said to me: "It's now. Now is the time,"' says Fynn-Aiduenu, who, in the interim, had directed the landmark premiere of *For Black Boys Who Have Considered Suicide When The Hue Gets Too Heavy*. 'I felt like I understood the complex way in which it explores grief. I thought: "Why don't I do this to honour Chadwick? Why don't I do this so that everybody can see this beautiful work he made? Why don't I do this so he can be respected as the fully fledged artist he was?"'

When he died in 2020, aged just 43, Boseman was known to millions as the superhero Black Panther, star of several mega-hit Marvel movies. Before he forged his celebrated screen career, though, he worked as an actor, writer and director in theatre. His love of the stage was fostered at TL Hanna High School, in his home state of South Carolina; at the prestigious, historically Black Howard University in Washington DC; and during a summer course at the University of Oxford, organised by the British American Drama Academy (BADA), which has a long relationship with Howard.

'BADA was founded in 1984 and runs training programmes for international students in the UK,'

explains the current Dean, Ben Naylor. 'Our oldest course is called Midsummer in Oxford – a month-long boot camp in classical acting, during which students live and work in a college. Shakespeare is a major part of the programme.'

Boseman attended Midsummer in Oxford in 1998, thanks to sponsorship from Denzel Washington ('Wakanda forever, but where's my money?' Washington joked about recouping his investment in a 2018 interview, quoting a phrase from *Black Panther*), and thoroughly enjoyed his time on the course. 'Chadwick was diligent, enthusiastic, with a great wit; generous and a joy to work with,' reflected BADA's former Dean Ian Wooldridge in 2020. 'He was always smiling. He had a tremendous relationship with language and text. He was special.'

Invigorated by his training, Boseman returned to the US with a vision of combining his love of Shakespeare and his love of hip-hop on stage. This ambition manifested in his 2002 play *Hieroglyphic Graffiti*, then in *Deep Azure* in 2005. The latter's plot was inspired by the death of Prince Jones, a student at Howard University, who was killed by police in 2000, but it is also imbued with Boseman's twin passions. 'Boseman spoke very seriously about how BADA influenced him,' Naylor says. '*Deep Azure* carries that influence. It's there in the way he mixes African American vernacular with heightened Shakespearean style and rhyming pentameter.'

'He was always smiling. He had a tremendous relationship with language and text. He was special.'

– IAN WOOLDRIDGE

The love of theatre and Shakespeare that Boseman fostered at the BADA Midsummer programme in Oxford (this page) influenced the creation of *Deep Azure* (left). Photos: Courtesy of the Globe; courtesy of Heather McCuen and BADA

‘When Chadwick passed away, it was heartbreaking – the person I wanted to see it had gone.’

– TRISTAN FYNN-AIDUENU

Deep Azure was briefly staged in Chicago in 2005, but although Boseman had big ambitions for it, his play never received a major production in his lifetime. But Fynn-Aiduenu was determined to change that – and where better to stage a play so heavily influenced by the bard than Shakespeare's Globe?

'Tristan brought *Deep Azure* to us,' says Producer Tamara Moore. 'He had a meeting with Michelle [Terry, Artistic Director of Shakespeare's Globe]. She fell in love with Tristan and the idea, and we have been developing it over about two-and-a-half years. It was a long and careful conversation with the estate [of Chadwick Boseman], but we managed to get the rights.'

Considering the influence the institution had on Boseman and his writing, it seemed fitting that BADA was included in the development process for *Deep Azure*. Earlier this year, a group of 12 students from Howard University who were on the Midsummer in Oxford course were invited to participate in an extra week of workshops at the Globe.

'The play is set in a fictional university called Mecca University, but it is heavily based on Howard, so I wanted to get students from Howard in the room,' Fynn-Aiduenu says. 'I wanted to hear what they have to say. I'm so happy BADA and the Globe said yes.

'We did some world-building work,' he continues. 'We did some work on hip-hop rhythms and how they work in the play, and on movement and music. It was a profoundly nourishing experience for everyone and incredibly helpful.'

BADA's involvement with *Deep Azure* is not over. When the play runs in the Sam Wanamaker Playhouse next year, the institution will hold a week-long symposium.

'It will be hosted at our London home in Camden and in the Globe,' Naylor explains. 'And it will explore the encounter between American and European training methodologies, and how marginalised communities have often been the vectors for that encounter. At the Globe, we will be looking at the collision between Shakespeare and hip-hop theatre.'

Development for *Deep Azure* happened in August 2025 with 12 Howard University students who had just finished four weeks at the BADA Midsummer programme. Photos: Courtesy of BADA

The symposium, at which Howard University and BADA students past and present will speak, will add another resonance to a production already weighted with significance. For the Globe, after its celebrated first stagings of Chekhov and Ibsen (Caroline Steinbeis's *Three Sisters* and Joe Hill-Gibbins' *Ghosts*) in the Playhouse, *Deep Azure* is another step in exploring the theatrical potential of the candlelit venue. 'Programming anything that is not Shakespeare is a risk because it is not what people assume happens in our spaces,' Moore says. 'But word is getting out that you don't just come here for Shakespeare.'

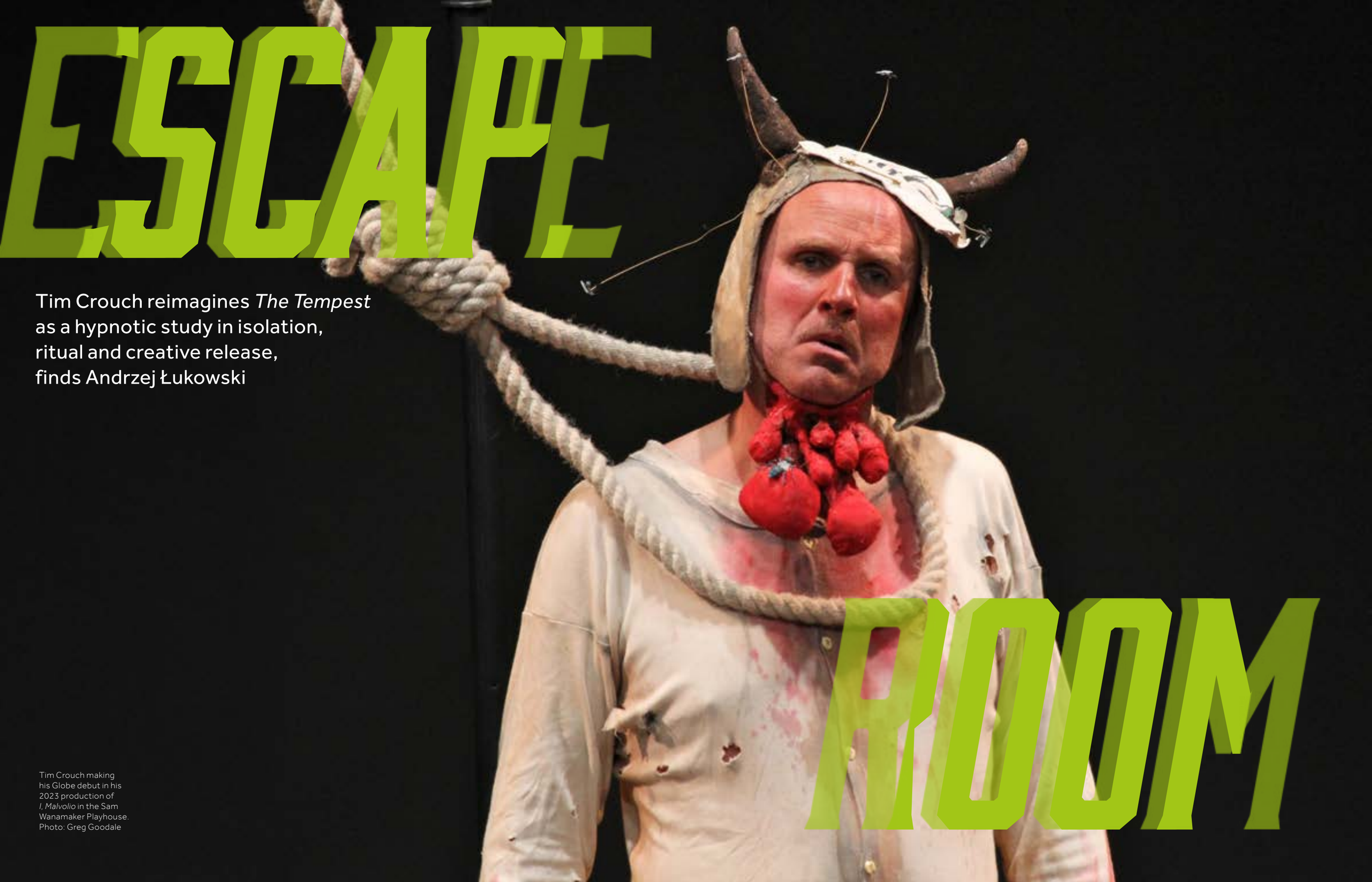
Deep Azure, with its galvanising collision of Shakespeare and hip-hop, and its intimate, emotional story, should prove similarly potent. Although not written for the Playhouse, Moore adds, 'It feels like it was.' For Fynn-Aiduenu, beyond the fulfilment of an ambition first sparked when he discovered that anthology six years ago, *Deep Azure* is an opportunity to prove that the Globe should be a home for a diverse array of verse dramatists.

'I believe this is a really big step forwards,' he says. 'I think this is the Blackest production the Globe has ever done. I hold that responsibility. I know that if I do this well, it can open the doors for more global-majority verse dramatists to come in.'

Fergus Morgan is an arts journalist based in Edinburgh. He is *The Stage*'s Scotland correspondent, contributes to the *Financial Times*, *The Independent* and *The Standard*, and publishes the theatre newsletter *The Crush Bar* on Substack

ESCAPE ROOM

Tim Crouch reimagines *The Tempest* as a hypnotic study in isolation, ritual and creative release, finds Andrzej Łukowski



Tim Crouch making his Globe debut in his 2023 production of *I, Malvolio* in the Sam Wanamaker Playhouse. Photo: Greg Goodale

‘EVERY MOMENT IN THE PLAYHOUSE WAS A TREAT FOR ME, IT’S WHAT I CRAVE’

Originally written for a younger audience, Crouch’s production of *I, Peaseblossom* (left and below) tells the story of *A Midsummer Night’s Dream* through the play’s eponymous fairy. Photos: Wayne Stewart; Michael Andrews

The origin story for avant-garde superhero Tim Crouch is that after a career as a ‘regular’ actor he abruptly packed it in one day, reinventing himself as the country’s leading meta-theatrical provocateur. His early shows *My Arm* and *An Oak Tree* are some of the most influential leftfield works in the 21st-century British canon – teasing, unnervingly dissecting, analysing and exposing the nature of theatre itself.

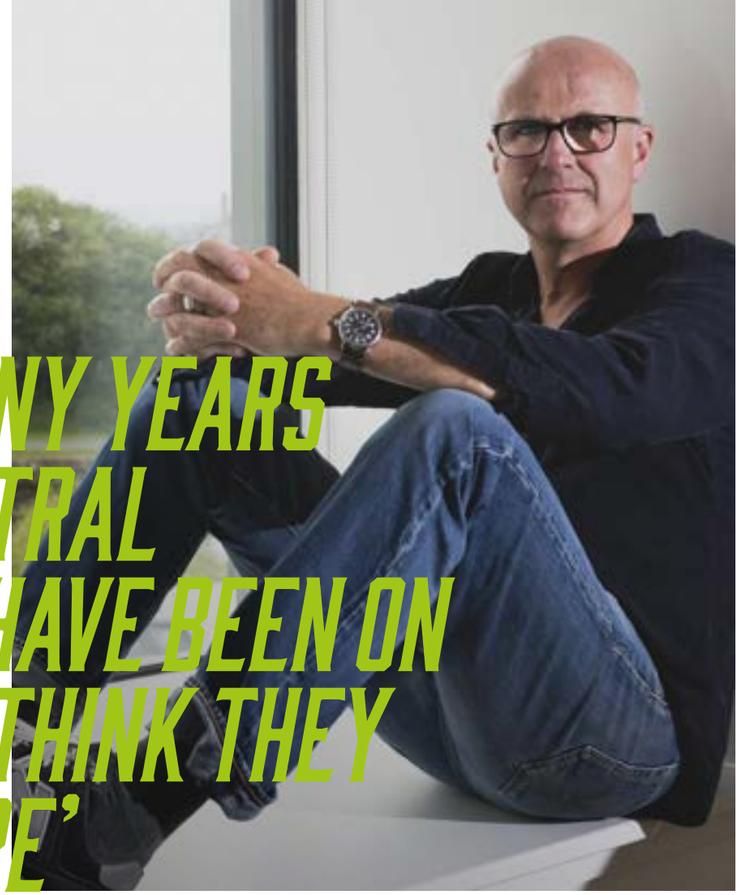
Crouch, however, is somewhat doubtful of this neat take on his career. ‘I don’t for a second remember sitting down and thinking: I’m going to reinvent myself,’ he says.

The ‘conventional’ phase was real, but briefer than people think. ‘I went to drama school and then for about five years, I was a traditional actor with an agent, waiting for the phone to ring. I only started to write instinctively, not with any strategy in mind.’

Regardless, leftfield stardom duly beckoned. But a sometimes-downplayed part of his CV is the parallel career that emerged in tandem with the major works. Just a few months after *My Arm* in 2003, he debuted *I, Caliban* at the Brighton Festival – a solo show aimed at younger audiences, written from the perspective of the eponymous *Tempest* antagonist.

‘The premise of *I, Caliban* is that everyone goes off and leaves him on his own,’ Crouch says. ‘It begins with him and a packed suitcase and a life jacket, assuming he’s going to go on the boat back to Naples – and then he doesn’t.’

Crouch may have fallen out of love with certain aspects of theatre, but he’s never lost his love for Shakespeare. This has largely manifested itself



Crouch says Shakespeare is in his DNA. Photo: Eoin Carey

‘IT’S BEEN MANY YEARS THAT THE CENTRAL CHARACTERS HAVE BEEN ON THE ISLAND. I THINK THEY WILL DIE THERE’

in the string of similar young audience solo plays that followed. Indeed, he’s talking to me over Zoom from his hotel room in Jersey where he’s been performing *I, Peaseblossom*. ‘I am the son of two state school English teachers,’ he says. ‘My father did a post-grad at the Shakespeare Institute. So, Shakespeare and teaching are in the family DNA. The idea of young people being introduced to his work is very important for me.’

He’s also performed at the Globe: while in character as *Twelfth Night*’s miserable steward during the 2023 run of *I, Malvolio*, he described the Sam Wanamaker Playhouse as ‘*Jurassic Park*’. ‘I kind of stand by it,’ laughs Crouch. ‘Because, you know, what are you doing? It’s a Jacobean space! In 2025!’ To be clear, he also loved it. ‘Every moment in the Wanamaker was a treat for me, it’s what I crave. I want there to be magic, but I don’t want it to be engineered. I want it to be developed and created and co-created by an audience. In that space, we’re all lit by the same light. So, it is as close to Tim Crouch nirvana as it gets.’

Clearly Michelle Terry and Sean Holmes were not offended by the *Jurassic Park* quip, because after *I, Malvolio*, they asked if Crouch would like to direct a new Shakespeare production for the Wanamaker. ‘I feel like I haven’t finished with *The Tempest*, so I suggested it,’ says Crouch, who played both Prospero and Antonio during his previous acting life. ‘And then when I met with them I said, “I would like to play Prospero.” And they said yes.’

Crouch has not simply spent the last two decades crafting solo shows. He directed abridged young audience versions of *King Lear* and *The Taming of the Shrew* for the RSC. He’s written and directed ‘adult’ plays with multiple roles in them, notably *The Author* and *Adler & Gibb*, both for the Royal Court. But a Globe *Tempest* with a cast of 11 and Crouch himself playing Prospero sounds strangely normal for him.

It will not be traditional Shakespeare, although it would be a mistake to assume that he’ll be weird and provocative for the sake of being weird and provocative. But it does come with a very Crouchian conceit. The only four ‘real’ characters will be Prospero, Miranda, Ariel and Caliban. ‘I think it’s been many years that they’ve been on that island,’ says Crouch. ‘I think there’s no hope of their escape. I think they will all die there.’

But once a month the quartet gather ritualistically to enact a sort of fantasy of escape – an idea that’s actually somewhat supported by the text. ‘There’s a line that Prospero says to Ariel, which is, “I must once in a month recount what thou hast been, which thou forget’st.” And I feel like once a month they are repeating a story, a story that’s evolved over the years – but it’s a story that imagines the possibility of escape. They each know all the lines, and because of that there is opportunity for there to be newness in each rendition of the story.’

To that end, the text has been tweaked: parts from the opening storm scene have been spread throughout the first act and Prospero’s lines have been partially divided up with the other three ‘real’ characters. But what of the remaining seven actors? ‘They will be immaculately camouflaged as audience members,’ says Crouch. ‘Seven actors will be summoned out of the audience and then returned to the audience, and in the interval they will hang out with the audience.

‘I think the four storytellers – Prospero, Miranda, Caliban and Ariel – will be contained on the stage for the whole evening. I don’t think they leave in the interval. They generate the idea of the other characters. There isn’t any traditional magic or ministers of fate – it’s just the telling of a story.’

For all the provocations his work throws up, Crouch is a serious-minded and rigorous man who has spent a lifetime immersed in Shakespeare. Further proof that the author has a place in the family DNA is that, as we speak, his daughter Nel is gearing up to direct her own production of *The Tempest* at Shakespeare North Playhouse. Earlier this year, they went on a father-daughter bonding trip, smuggling a bottle of cheap Tesco wine into Jamie Lloyd’s *Tempest* at the Theatre Royal Drury Lane, starring Sigourney Weaver. While he’s fairly diplomatic (‘We couldn’t see the actors’ mouths move!’) it’s clear that both Crouch takes will be very different. A celebrity Prospero-centric production is simply not in his nature. Crouch believes in a democratic space for actors and audiences. Casting himself as Prospero makes it easier to cut the role down without ruffling feathers.

‘I just don’t want that star-casting approach. I want to level the playing field. And the Sam Wanamaker Theatre is the most level playing field that I know.’

Andrzej Łukowski is theatre editor at *Time Out London*

The interiors of the Sam Wanamaker Playhouse were designed to appear richly coloured and patterned, even in candlelight. Photo: Johan Persson

PAINT JOB

Many audience members have gazed up at the Globe's entrancing decor, but how did the design team recreate Elizabethan paints and pigments? And what is the mysterious blue shade on the stage roof, asks Veronica Horwell?

Much of the original interior was decorated with gold leaf (below); a fresco depicting Mercury, the Roman messenger god. Photos: Pete Le May

All my years of queuing along the Thameside wall to make sure I'd be an up-the-very-front groundling – my elbows on stage until a steward ordered them off – were for more than just bagging the most fun audience spot in any theatre, anywhere. Every time, it's for a close-up look at the stage paintwork. It's a great show before the play even starts.

But close-up isn't the way the painted pillars, back-of-stage screen, doors, gallery and those glorious 'Heavens' above were intended to be seen. The decorators of the original Globe used their brushes to render the theatre surfaces as richly coloured and patterned as those in the grandest premises in England. A penny to stand in the yard bought not just a potential brush with playwriting genius, but a few hours' gawping at decor to rival the interiors of palaces and showy 'prodigy houses' of the time.

Outside, the Globe back then was minimalistic and natural-looking – silver-greyed oak timber, dun thatch and white limewashed-plaster walls. But pass through the doors and, as with the 'cabinets of wonders' that monarchs collected at that time... pow!

Jon Greenfield, who led the research work on the new Shakespeare's Globe for design studio Pentagram, tells me with glee that the effect would have been like 'the people's palace'. It's likely that most of the interior was painted and flashed with touches of gold leaf; scholarly consensus on Elizabethan decor is that the only reason anything was left unpainted was that it was impossible to reach with a brush. Even the stage boards may have been painted green, a job priced at a costly shilling per square yard, to represent Earth between the Heavens and understage 'Hell'.

Even in the palaces of Elizabeth and James I, 'noble' surfaces – inlaid marble, rare wood, high-quality masonry, woven silk brocade – were often not the real thing, but the result of some creative brushwork. Marble is a slow, heavy haul to transport by ship's hull and horse, as well as costly. Cheapish Norwegian pine, however,

'OUTSIDE, THE GLOBE WAS MINIMALIST. PASS THROUGH THE DOORS AND... POW!'

Luna, Roman goddess of the moon, depicted on the ceiling of the Sam Wanamaker Playhouse (left); only when empty does the full extent of the theatre's colourful interior become evident (right). Photos: Hannah Yates; Peter Dazeley

'THE TEAM COMPILED A LIST OF HISTORICAL PIGMENTS: VERMILION, MADDER, RED OCHRE, COCHINEAL'

could be easily imported by the boatload, sawn into planks, smoothed and sealed, and transformed by a guild-trained painter into anything you could dream of.

It was all in the materials and techniques. An impressionistic portrait of rosso antico, the rarest red marble, could be carried out with wet sponge, dry rag, and a brush of squirrel's tail hairs stuffed into a wading bird's quill to dash in veins freehand. An imitation of exotic woods could be produced by the wiggly drag of a fine-toothed comb through tinted wet varnish. To create sparkle, add ground glass to a glaze; for glitter, dust metal speckles through silk gauze, and apply several coats of varnish. Such relish was taken in this skilled fakery at the Globe that a natural surface such as the mighty oak trunks that hold up the Heavens, which might ordinarily have been treated with reverence and beeswax, were painted as pretend marble.

Plaster that was sheltered from rain in the top-price audience boxes and especially the area that became the Heavens was an irresistible blank space to the 16th-century painters. In the Globe's archives, there are a couple of big white folders, stark but for their file numbers. Open them, and out spill all the brilliant discoveries Greenfield and his colleagues made when researching how to fill the Heavens of the present-day theatre – a fashion mood board for the sky.

There are images of the range of painted figures that ramp across the ceilings of old Scottish castles; a holiday postcard of a naively painted sun; snaps of clouds glowering above tombs in churches around England, with letters from the Globe team to helpful church wardens, requesting permission to go and take photographs. The team collected a variety of star forms, and a choice of cloud shapes – some are what Greenfield calls 'intestinal', roiling about, others scalloped like fruit tarts. While the layers of decoration at the back of the stage had to follow architectural logic, a base of imitation stone working up to carved and gilded capitals, the Heavens' design was freeform: 12 zodiac signs, with sun, moon, stars and pallid clouds against celestial blue.

'Celestial blue' sounds like the latest from those decorating ranges where all the creativity went into the shade names. (The theatre has some crackers on its

Depictions of the 12 signs of the zodiac with a celestial blue background adorn the plaster area above the stage. Photo: Peter Dazeley

The ceiling above the Globe stage (left) is elaborately decorated with pigments supplied by L Cornelissen & Son, established in 1855 (right). Photos: Pete Le May; Debbie Loftus

wallchart motif that adorns the 'Colours of the Globe' merchandise – Faded Cushion, Exposed Lath.) But producing that blue, and all the other shades in the Globe's palette, meant specialist research.

A technical note: 'paint' is a medium – traditionally, natural substances such as egg yolk, skimmed milk, oils pressed from seeds; now, synthetics – in which particles of pigment are suspended and applied to a surface.

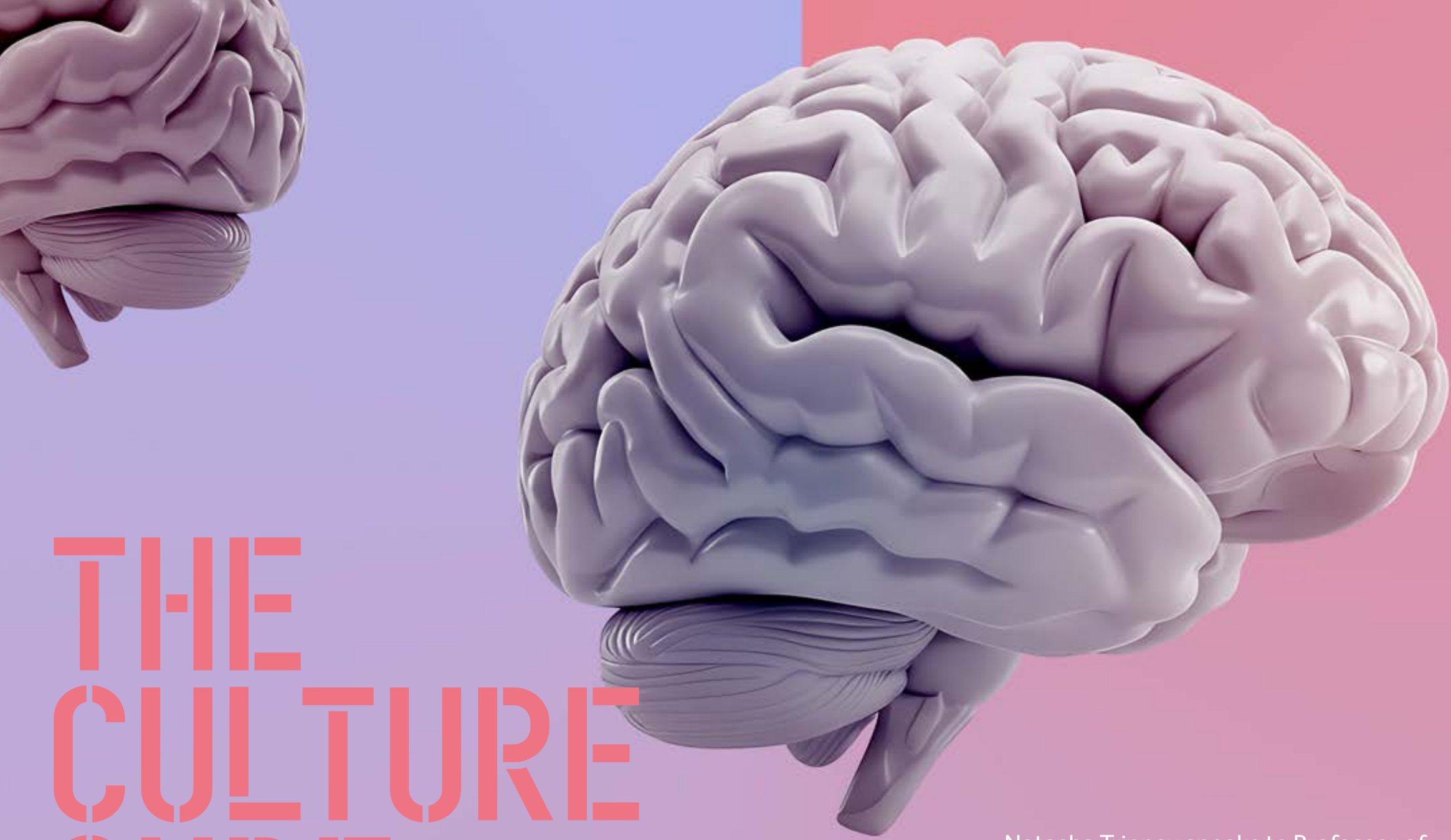
And pigments? At the original Globe, these were the same as they had been for millennia, with some – red ochre, soot black – unchanged since humans first pressed handprints on cave walls. There was earth, which may have been burnt or baked to darken it; super-finely ground coloured rocks; mineral salts and oxidised tarnish scraped from metals; and dyes extracted from vegetable matter, later dehydrated to powder. The dried bodies of insects produced sensational red and pinks.

In 1995, an undersung influence on the Globe project, restoration specialist Judy Wetherall, presented Greenfield with a list of historical pigments, from antiquity onwards, and contemporary samples that mostly came from the art supplies shop L Cornelissen & Son. (Now 170 years old, its interior is almost as marvellous as the Globe's.) The list begins with ancient earths, soot and white lead. Then there are greens (verdigris, terre verte, malachite); yellows (lead-tin, yellow ochre, antinomy); reds and oranges (vermilion, madder, red ochre, red lead, cochineal). And the blues: azurite, smalt – crushed from cobalt glass and two fine-ground stones – and ultramarine, which is semi-precious lapis lazuli from a mine in Afghanistan, so rare and expensive that in Tudor and Stuart art it was limited to the background of portrait miniatures. There was indigo, too, a pigment extracted from a tropical plant originally from India and darker than its European relative woad. Although imported, it was cheap at the time compared to other blue pigments. Wetherall advised that it would fade in the sun but the area under the stage roof wouldn't see any.

I asked Greenfield if the legend about the Globe's Heavens is true – that their intense blue that seems to darken as play and day wear on was achieved with indigo? The humble, noble blue most familiar to humans, from antique Chinese Imperial robes to our jeans? At about teatime at some matinees, I seem to perceive another blue lurking up there, more a midsummer afternoon sky than dark and secret midnight.

He sighs. Wetherall's very extensive chronological pigment list had both an early entry for 'natural ultramarine' (precious lapis costing as much as gold) and a far later one for 'French ultramarine', a synthetic created in the 1820s. The latter is the pigment you receive these days when you order ultramarine, and it's what was delivered to the painters for the Heavens. They did the decoration, boldly and joyously, on overnight shifts, and Greenfield came in one day to find a French ultramarine sky – divine for happy endings, but not the mysterious firmament above and beyond us all. He asked for a top coat of indigo to be laid on: immediate and eternal cosmos.

Veronica Horwell is a writer for the *Guardian*, among other publications



Daisy Fancourt's research suggests that arts engagement can improve happiness, wellbeing, emotional regulation, and resilience. Photo: Rafie/Adobe Stock

THE CULTURE CURE

Natasha Tripney speaks to Professor of Psychobiology and Epidemiology Daisy Fancourt and Globe Artistic Director Michelle Terry about how the arts can transform our wellbeing – and why we may be reaching a defining moment in recognising their true value

'There's a lot of scientific evidence about the benefits that the arts have for us mentally and cognitively,' says Daisy Fancourt, Professor of Psychobiology and Epidemiology at UCL. 'Arts engagement – be that participating in or consuming it – helps to make us feel happier and improve our wellbeing.'

This is the topic of Fancourt's forthcoming book, *Art Cure*, an exploration of the science behind the impact the arts can have on our health. 'The arts help us to meet some of the core psychological needs in our lives,' says Fancourt. This can also apply to people facing mental health challenges. 'The arts are an effective way of regulating our emotions and helping us to cope with challenging experiences. They help us to build a sense of resilience and capability – the sense that we can manage things.'

Michelle Terry, Artistic Director of Shakespeare's Globe, first met Fancourt at a panel event about arts and health, and was fascinated by what she had to say. It gave weight to her belief that theatre 'is one of your five-a-day'. Now the pair have a running joke that 'on every ticket, we should have a nutritional value, just as you would on a chocolate bar or an apple', laughs Terry.

There are clear cognitive benefits, too. Engaging with the arts, says Fancourt, can have a tangible impact on the 'neuroplastic processes that help with the building of new neural pathways'. This can begin at the earliest stage. 'Being exposed to art at a very young age helps babies to build the architecture of their brain,' she says. It then remains important throughout our lives. 'People experiencing anxiety and depression can find that their thought processes are affected. Studies have shown that art can improve those symptoms,' Fancourt adds.

'There have been hundreds of randomised controlled trials that have looked at leisure activities and the benefits they have for cognitive reserves and building this brain resilience,' she goes on. It's a resilience that can be vital in the face of the tangible, physical changes to the brain caused by dementia.

Fancourt's book explores how the experience of watching a Shakespeare production can affect us on a neurological level. 'The empathy we feel for the characters is not imagined,' she says. 'It's real. We can see it with brain imaging.' This feeling is called parasocial interaction, and it can help reduce feelings of loneliness, even if those characters aren't real. Watching a piece of theatre also allows our brains to do something called predictive coding, which, says Fancourt, means we 'start to imagine how we would respond in similar situations. How would we react? What would we do?' This helps our brain to rehearse for the complex situations we may face in our own lives. 'Writers who are as brilliant as Shakespeare, who provide us with such rich characters, provide a strong opportunity for that parasocial interaction.'

The author of more than 300 papers, Fancourt (above) is one of the world's most cited scientists. Michelle Terry (right, in *A Midsummer Night's Dream*) has witnessed theatre's effect on wellbeing. Photos: Tom Burton/ Courtesy of Daisy Fancourt; Helen Murray

'SOMETHING HAPPENS TO PEOPLE WATCHING A SHOW AT THE GLOBE. I SEE AND FEEL IT'

– MICHELLE TERRY

Terry witnesses first-hand the effect engaging with theatre can have. 'I see it and I feel it in the Globe. I know something happens to people's physical being when they come into the space. I've watched something happen to them physically when they're either standing or sitting and watching the show.'

Fancourt's work corroborates what Terry has witnessed, and provides a scientific dimension to the reasons why Shakespeare's plays have lasted as long as they have, forming part of our culture for more than 400 years. Their richness and complexity of character are nourishing to us on a cognitive and emotional level.

Being able to point to data that proves this has significant implications in terms of how we view the arts. There is a tendency in the UK, especially at times when the arts are under threat, to foreground the case for their economic value, to say the arts matter because they make money. 'We've got to get better at offering other metrics as to why they are worth investing in now, so we don't lose them in the future,' says Terry.

Yet it is true that improved emotional wellbeing in the population will have economic as well as societal benefits. These things are interconnected. Fancourt has been working with the Department for Culture, Media and Sport on a report that uses epidemiological data on the value of people engaging in the arts, looking at the benefits to our overall health. This is something to which the government can attach a monetary value – the report looked at the data both in terms of improvements in productivity (including the ability to work or provide unpaid caring roles or labour at home), and the NHS and social care costs that have been avoided. 'Among

'THE ARTS MEET SOME OF OUR CORE PSYCHOLOGICAL NEEDS'

– DAISY FANCOURT

working-age adults in the UK, current rates of arts engagement have a health economic value to society of £18.6bn per year,' says Fancourt.

'In this country, often the audience is treated as a consumer, as opposed to being a beneficiary,' says Terry. Even though many theatres are registered charities, as a nation we still favour the consumer model, rather than looking at the ways in which theatre can expand our imaginative capabilities or boost our creative capacity.

Terry also feels that engagement with the arts is essential to developing autonomy of thought, critical thinking and 'being able to consider lots of different points of view'. It is something she feels is essential, 'given the complexities of the polarised world we live in'.

It's important to stress that these positive outcomes can't purely be attributed to the socioeconomic characteristics of those experiencing the benefits. While it's true that people who engage in the arts are also often wealthier and better educated, Fancourt says, 'We know that this is not simply driven by those things.' The research uses complex statistical processes to take account of different circumstances, she explains. 'And we still see those effects in randomised control trials, where we balance people within different groups, irrespective of those other factors'.

Shakespeare's plays elicit a broad spectrum of emotional responses from audiences. Photos: Leora Bermeister; Anna Shvets/Pexels

Fancourt thinks we're experiencing what she describes as a 'seatbelt moment' with the arts, referring to the fact that prior to changes in the law, very few people wore a seatbelt in their car. 'There were scientists lobbying for a decade saying there is harm in not providing seatbelts.' Eventually we realised how important it was, she says, and now 'everyone wears one'. Similarly, she notes, we all now accept and understand that exercise is beneficial.

She hopes that one day soon this will be the case with the arts. With the World Health Organization committed to deepening our understanding of the role this kind of cultural engagement can play in improving public health, and arts organisations increasingly recognising the intrinsic value they bring to society, Fancourt believes that 'we're on the cusp of an overall realisation about the benefits of the arts'. She argues: 'By not providing access to them for everybody, we're depriving people of a fundamental health behaviour.'

A lack of access to the arts puts us at greater risk of depression, dementia and a range of adverse health outcomes. 'We have an opportunity now to really change that thinking,' she says.

Natasha Tripney is International Editor at *The Stage*.
Art Cure by Daisy Fancourt will be published in January 2026

The Globe Talks: How the Arts and Artists Transform our Health is on 26 January 2026 at 3pm in the Sam Wanamaker Playhouse

APPLE OF YOUR EYE

Photos: Andrew Burton; Ellie Kurttz; Meghan Cole

Sam Bilton introduces an aromatic pie from her new book of recipes inspired by Shakespeare and his work

A quarter tart of pippins

Pippins are a type of apple. This recipe is based on one found in *A New Book of Cookerie* (1617) by John Murrell. You should be able to see the contours of the fruit under the pie crust, which is why Murrell insists on shortcrust rather than puff pastry. Caraway comfits (sugar-coated caraway seeds) were often used to adorn dishes from this period, but plain caraway seeds provide an optional flourish should you wish to follow Justice Shallow's lead.

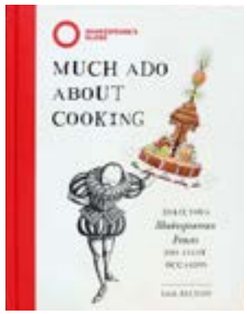
Ingredients

Makes one 23cm tart

- 4 medium eating apples (about 450g)
- 50g cup caster sugar plus 2 tbsp
- 180ml red wine
- 1 cinnamon stick (10cm)
- 4 cloves
- 500g sweet shortcrust pastry
- 2 pieces preserved stem ginger, finely chopped
- 50g chopped candied peel
- ½ tsp ground cinnamon
- ⅛ tsp ground cloves
- 50g unsalted butter, cut into small cubes
- 1 beaten egg (to glaze)
- 1 tbsp demerara sugar
- ½ tsp caraway seeds for the top (optional)

Method

1. Peel, core and quarter the apples. Place in a bowl of water while you prepare the poaching liquor.
2. Slowly bring the 50g caster sugar, wine and whole spices to the boil. Add the apple quarters and cook for 5-8 minutes, turning frequently until blushingly pink. The apples should still retain a bit of bite. Remove from the wine with a slotted spoon and place on a plate to cool completely before you assemble the pie.
3. Preheat the oven to 180C/ 160C fan/350F.
4. Roll two-thirds of the pastry into a circle large enough to line a 23cm loose-bottomed tart tin.
5. Scatter half of the preserved stem ginger, candied peel, one tbsp of caster sugar and ground spices over the base of the pastry case. Arrange the apples on top in a circle around the edge and in the centre of the tart base, curved side facing upwards. Sprinkle the remaining ginger, candied peel, caster sugar and spices over the apples and dot with butter.
6. Roll out the remaining pastry for the lid and attach to the filled tart with a little beaten egg. Make a hole in the centre of the lid to allow steam to escape. Brush the top of the tart with beaten egg then dust with demerara sugar and caraway seeds (if using).
7. Bake for 40-45 minutes or until the pie is golden. Serve hot or cold with double cream or custard.



Sam Bilton is an author, historian and broadcaster who specialises in food history. Her books include *First Catch Your Gingerbread*, *Fool's Gold: A History of British Saffron* and *The Philosophy of Chocolate* and she recently launched the *Comfortably Hungry* podcast. *Much Ado About Cooking* is out now

The new Research and Collections centre at the Globe will open next spring. As the countdown begins, Will Tosh explains what to expect – and why the Centre is crucial to the Globe's mission

Excited for the riches within

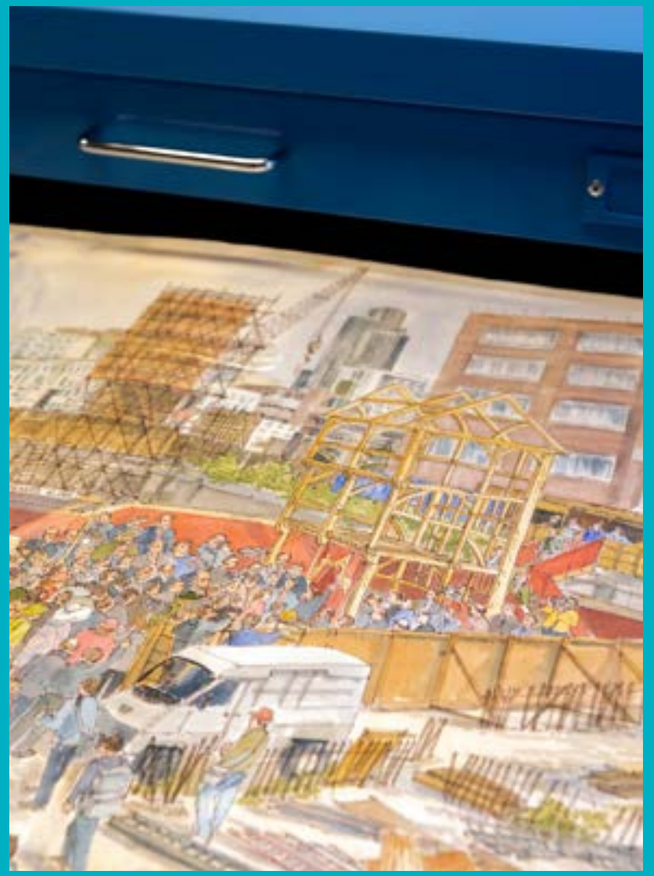
In March, just before the start of the summer season, we quietly blocked off the stairs leading down from the main foyer and handed over the public basement spaces to our contractor, Beardwell Construction. Beyond the plasterboard facade, a transformation is taking place in what we used to call the Bull Ring, Nancy Knowles lecture theatre and Watkins studios.

I've spoken about the Research and Collections Centre in these pages before, but I'm far too excited to stop now that work has begun. The new Centre comprises a library and archive suite, a beautiful timber-clad foyer with display cabinets for our collections, a multi-use lecture theatre with screening/livestreaming facilities, a refreshed rehearsal studio and more. At a time when libraries across the nation face cuts and closure, our new architect-designed spaces are a testament to the importance of learning, discovery and scholarship in the Globe's story.

We've had a library and archive for many years, led by a hugely talented team of professionals who preserve the work of the Globe for the future and make our resources available to staff, artists and visitors. But the facilities have been unsatisfactory and the space insufficient. The new Centre, designed by Allies and Morrison, provides a high-quality, generous home for the books, artefacts, production documents, digital recordings and original practice clothing as well as the people at the heart of the Globe's history and identity.

I can't wait to throw the doors open to the Research and Collections Centre and welcome a new generation of students, scholars, artists, theatregoers and local residents. I'm also grateful beyond words for the boost this new resource will give to research itself at the

'Research is a mission that runs through the veins of the organisation'



Production photography by Sheila Burnett (previous page) and a 1992 watercolour of early construction of the Globe by June Everett (right) are among the archive's holdings. Research in Action events (left) explore performance culture. Photos: Cesare de Giglio; Pete Le May

‘You’ll have to prise me out of the new Reading Room’

The Shakespeare and Race Festival in 2024 (left) explored issues of identity within his plays. A sword harness used by Mark Rylance in the 2004 production of *Measure for Measure* (right) Photos: Christian Cassiel; Pete Le May

Globe – a mission that runs through the veins of the organisation.

Research has been a priority for Shakespeare’s Globe since our founder Sam Wanamaker commissioned an academic team to conduct one of the largest-scale arts and humanities research projects of the 1980s and 90s: the reconstruction of Shakespeare’s 1599 Globe Theatre. Without that work we wouldn’t have either of our two iconic playhouses. We remain the only theatre in the world housing a diverse cohort of full-time resident scholars with an international reach. Our scholarship drives forward conversations about Shakespearean performance in the world today, and models the use of Shakespeare’s work in debates about race, sexuality, gender, conflict, climate and health. And crucially, our research is proudly public-facing: we’re committed to making scholarship and expert knowledge accessible.

In recent years research at the Globe has stimulated our now biennial Shakespeare and Race festival, inspired agenda-setting books and prompted a new kind of education programme for lifelong learners: our Shakespeare and the Stages of Life course starting in April 2026. In the past decade we’ve trained, supervised and mentored more than 100 early career scholars, who now work in universities around the world. Our Master’s Degree programme, taught in conjunction with King’s College London, is the most popular course of its kind in the UK. At a tough time for the arts and humanities in schools and universities, the Globe remains a beacon of humane, impactful and inclusive scholarship.

As we count down to the opening of the Research and Collections Centre in spring 2026, I’ll be raising a glass to the donors and trusts who have supported the project (and to the many Globe colleagues who have borne with disruption and noise). If you’re minded to make a contribution to the ongoing fundraising campaign, you are certain to find an invitation to give in your next communication from the Globe, or via a donation point in our buildings. Come next year, you’ll have to prise me out of that new Reading Room, and I hope to find myself sitting alongside you, too – lost, like me, in the riches within.

Will Tosh is Director of Education – Higher Education and Research at Shakespeare’s Globe

What's On

Sam Wanamaker Playhouse

A Midsummer Night's Dream
Until 31 January 2026

The Tempest
17 January to 12 April 2026

Deep Azure
7 February to 11 April 2026

Globe Theatre

Pinocchio
29 November 2025
to 4 January 2026

Rutgers Conservatory: Titus Andronicus
20 to 21 February 2026

Playing Shakespeare with Deutsche Bank: Romeo and Juliet
5 March to 12 April 2026

Family Events

Ghosts & Ghouls Family Tour
Until 11 April 2026

Sword Fighting Demonstration
Until 4 January 2026

Pinocchio: Puppetry and Drama Workshop (5-8 years and 9-11 years)
29 November 2025
to 20 December 2025

Festive Family Tour
16 December 2025
to 5 January 2026

Romeo and Juliet: Family Workshop (9-11 years)
28 March to 11 April 2026

Events

Shakespeare's True Crimes Walking Tour
Until 25 April 2026

Pride Guided Tour
Until 27 April 2026

Twilight Walking Tour
Until 24 April 2026

The Globe Talks: A Midsummer Night's Dream
10 December

Sonny's Blues
14 December

Tim Key: Chrimbo Bimbo
21 December 2025

The Globe Talks: How the Arts and Artists Transform our Health
26 January 2026

Disability and the Archives: Access, Absences and Action
23 to 24 January 2026
Online

The Globe Talks: The Tempest
20 February 2026

The Globe Talks: Shakespeare and Wellbeing, with the World Health Organization
4 June

Courses

Young Actors Short Course (8-10 years and 11-13 years)
Until 26 May 2026

Shakespeare and the Stages of Life
23 April to 2 July 2026
Every Thursday evening at 6pm

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

Heaven to Hell Backstage Tour

See our wooden 'O' in a new light with a member-exclusive Heaven to Hell backstage tour.

Join us in the heavenly attic towering above the theatre before descending into the depths of 'hell' underneath the stage to discover the secrets behind how our productions are staged. You'll have the opportunity to visit our backstage stores and see props and costumes from iconic Globe productions before experiencing the thrill our actors feel when they step out onto the stage.

'This was, without doubt, one of the best tours I have ever done! It was truly amazing and our guide was incredibly knowledgeable and had some great stories.'
– Min, Friend of Shakespeare's Globe

'The Heaven to Hell backstage tour was a fabulous experience. The informal presentation made you feel welcome straight away and was full of detailed insights about staging plays at the Globe since its opening. The access to Heaven, Stage and Hell was inspiring. That the actors change costumes, make it to the stage on time and then perform is a minor miracle – clearly not much has changed since Shakespeare's time. A wonderful experience.'
– Steve, Friend of Shakespeare's Globe

'It was an amazing experience. Mr Paterson [Head of Stage] was an excellent and uniquely knowledgeable guide. We felt very privileged to be able to see behind the scenes with him leading the tour.'
– Alison, Friend of Shakespeare's Globe

Dates:
Saturday 13 December, 10am
Sunday 15 February, 10am

Tickets are £20 and can be booked online or through the Membership Office on friends@shakespearesglobe.com

My Shakespeare

Meet Lucy Cuthbertson, Director of Education at the Globe and a lifelong Shakespeare devotee

What do you do when you're not at the Globe?
I cycle, play badminton, travel, go to the theatre, garden and manage an allotment (badly) as well as spend time with my wife and cat. I read a lot, mostly about nature, wildlife and the state of the planet and climate. My first degree was Geography, where I specialised in Environmental Management, so that passion has always been there. It's my fantasy parallel career.

Why is the Globe a special place for you?
Before joining in 2019 I had been a regular groundling for years. I loved Shakespeare and the venue. The unique experience of standing in the yard with hundreds of others on a warm evening, drinking wine and eating snacks, meant that the quality of whichever production happened to be on felt incidental. It's a beautiful building and space.

What brought you to the Globe?
It's a direct line back to the influence of my mum and teachers. One of my favourite memories is being taken by school to do a voice workshop with Cecily Berry. My mum also loved Shakespeare and got us tickets to the Theatre Royal, Newcastle when the RSC were in town. She once wrote me a sick note to bunk off school to attend a matinee when the evening show was sold out. I spent years working in theatre, and as a drama teacher and director in quite challenging state schools. I used Shakespeare to engage my students. I wanted them to own it and not feel daunted by it. Sadly my mum died seven months before I got the job here – she would have been so excited.

What has been your favourite production? Why?
It has got to be the summer 2022 production of *Much Ado About Nothing*. It had crystal clear storytelling, brilliant design, outstanding performances, incredible accordion players and the gender swapping of two key roles was so seamless and logical that you forgot the original characters were male. It was magic. I saw it seven times.

What does Shakespeare mean to you?
His work has been such a key and constant part of my life as a student, audience member, director, actor and teacher that I guess it's a lifelong relationship. It never goes out of fashion and is always zeitgeist in some way. Shakespeare is a powerful access point when working with schools as he is the only named compulsory author on the curriculum, which gives us the opportunity to work through a variety of creative and active learning approaches.

What has been your favourite moment at the Globe?
There have been so many, but the Olivier Awards tweeting that our production of *Midsummer Mechanicals* with Splendid Productions had been nominated for Best Family Show has got to be a standout. It was a moment where our work for young people and children met industry acclaim and it was very exciting.

What makes you smile at the Globe?
My colleagues... well, most of the time. Our amazing freelance education practitioners make me laugh a lot. I never get tired of the reactions from the children and young people brought to the Globe by their schools and parents. They say the most unexpected things. I am continually surprised.

Who is your favourite Shakespeare character and why?
I love the witches from *Macbeth*. They are a great way into the text when working with students as they offer so much creative freedom with interpretation and meaning.

Who would be your dream guest to a show at the Globe?
My mum, see above.

Lucy's passion lies with finding accessible ways into Shakespeare for as many young people as possible. Photo: Manuel Harlan

MR MARVIS' Autumn/Winter 2025 collection has arrived, with the perfect trousers, tops and outerwear for the colder months. Try a new look with The Fine Cords or discover signature cold-weather styles, such as The Coolerdays, The Flannels and The Cords. Complete the look with our timeless shirts and pullovers, and sophisticated jackets. Made in Portugal. Shop the collection now on mrmarvis.co.uk or visit our flagship store at 52 King's Road, London.