

GLOBE

Winter 2024



Winter cheer

Michelle Terry and Farah Karim-Cooper



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Photo: Christa Holka

Welcome

Welcome to this wintry treat of an issue of *Globe* magazine. The nights are lengthening, the candles in the Sam Wanamaker Playhouse are lit, and I am delighted to share with you some behind-the-scenes glimpses of our upcoming work and, most important of all, some fireside chats with some of our people.

First up, we have fantastic in-depth interviews with Michelle Terry and Professor Farah Karim-Cooper. Terry leads from the front as a rare actor-director in London and her creative spark continues to bring extraordinary work to both our stages. Karim-Cooper's interview spans her 20-year career with us here at the Globe, culminating in becoming our director of education and publishing *The Great White Bard*, her hit book on Shakespeare and race. We wish her all our best as she goes on to become director of the Folger Shakespeare Library in the US.

I particularly enjoyed the sneak peek into our wardrobe department. Costuming at the Globe spans 400 years and the team works tirelessly to make sure our actors go on stage dressed to impress (character dependent... looking at you Falstaff!). It's not often we get to understand the breadth and depth of the work that goes into bringing a design to life, and all the wizardry that ensures it not only enchants audiences but also lasts for show after show.

Another illuminating article explores photography in the Sam Wanamaker Playhouse. It has been dubbed the 'Grade 8' of theatre photography by many a photographer, so we're proud to work with hugely talented individuals who capture the magic on stage despite such low light levels. Light is an all-powerful tool in picture taking, and our photographers reveal how they manage to create their stunning shots in just one dress rehearsal.

So, grab a hot drink and read on. I hope you find a hearty welcome with us here at the Globe soon – a winter of delights awaits with inspiring new productions.

Stella Kanu
Chief Executive

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Contents

Watch

Michelle Terry 14

The Globe's Artistic Director, reflects on finding her own style of leadership, on and off stage

Sweet dreams 22

Simon Armitage, the Poet Laureate, celebrates *Hansel and Gretel* as his version returns to the Globe with delight and shivers for winter

'They're bonkers – but life is bonkers' 26

Tackling tricky plays such as *Cymbeline* or *All's Well That Ends Well* requires a special approach. Directors Jennifer Tang and Chelsea Walker compare notes

What's stopping you? 32

Three Sisters will be the first Chekhov play at the Globe. We meet the director and translator of this tragedy of frustrated dreams

Stunts and spectacle 36

Rising to the challenge of keeping young audiences focused on Shakespeare, Lucy Cuthbertson explains her plans for *Macbeth*

Explore

The iron, the stitch and the wardrobe 38

How do you produce 200 costumes each year that shine on stage and live another day? We peek into the Globe's heroic wardrobe department

Lessons for life 46

As Farah Karim-Cooper prepares to leave for Washington DC, the Director of Education reflects on two decades of discovery at the Globe

Come through 52

Emerging academics and researchers pay tribute to Farah Karim-Cooper

Candlelight, camera, action! 54

Globe photographers on capturing the magic of the Sam Wanamaker Playhouse

Regulars

Welcome 3

News: Around the Globe 7

What's on 60

Members' events 61

My Shakespeare: Mark Oakley, Dean of Southwark 62



19 OCTOBER 2024 –
23 FEBRUARY 2025

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A WORLD OF FORM AND COLOUR

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NEWS

AROUND THE GLOBE



Poppy Gilbert as Desdemona. Photo: Johan Persson

Tragedy on screen

Earlier this autumn, Ola Ince's 2024 production of *Othello* was seen in cinemas across the UK. Presented by Shakespeare's Globe, in partnership with Source Entertainment, it was the Globe's first cinema broadcast since 2019.

Shakespeare's blistering tragedy transports audiences

from 16th-century Venice to modern-day London. Captured live in the intimate, candlelit Sam Wanamaker Playhouse earlier this year, the critically acclaimed production is described by Ince as 'a modern retelling for new and old Shakespeare enthusiasts, framing the brutality of racism and misogyny with the most

phenomenal bunch of actors.' She says it delivers 'Shakespeare's brilliant tragedy with a modern psychological twist'.

Ken Nwosu and Ira Mandela Siobhan played the title role as, respectively, Othello and his subconscious. The cast also included Ralph Davis as Iago and Poppy Gilbert as Desdemona.



English GCSE Reform Summit

In September, we partnered with the English Association to host delegates from English teaching, MAT English Leadership, ITT, Department for Education, Higher Education and exam boards, plus those involved in promoting creative education, to shape the national debate on English GCSE reform and provide substantial input into government policies and stakeholder discussions. Guest speakers included Professor Emma Smith, Baroness Lola Young and Lorna Smith.

This event builds on the partners' longstanding support of the teaching and enjoyment of English. In 2024, the Globe welcomed 361 schools to the Playing Shakespeare with Deutsche Bank's *Romeo and Juliet*, facilitated 286 Continuing Professional Development sessions and 179 workshops attended by 5,091 students, and offered free learning resources. One teacher wrote: 'Your impact on not only enriching the pupils' cultural capital but also maximising their outcomes at GCSE is massively appreciated.'

Stella Kanu makes her mark

The exhibition *100 Black Women Who Have Made a Mark* seeks to redress the erasure of Black women from portraiture in the UK, reflecting women across a range of professions and occupations. Our CEO, Stella Kanu, unveiled her portrait by Gayle Ebose at the exhibition at Leicester Gallery, De Montfort University, which runs until 4 January 2025.



Royal Patron

We are deeply honoured to announce His Majesty the King as our new Royal Patron. The King follows his late father, Prince Philip, who served as our Royal Patron for more than 40 years. Prince Philip's friendship with our founder Sam Wanamaker was integral to building the Globe Theatre, and later the Sam Wanamaker Playhouse.

Shakespeare and Race Festival 2024

The return of the Shakespeare and Race Festival, themed around the question 'Who Owns Shakespeare?', was truly exciting. First created in 2018, the festival attracts the brightest and best of Shakespeare lovers – from actors to academics – with a subject necessary to our understanding and exploration of Shakespeare for the next generation.

The festival ended with the Globe Player release of Ola Ince's acclaimed production of *Othello*, following its release in UK cinemas (see page 7).

Scribe's Circle Patrons and upwards can access the full catalogue of Globe Player productions for free. To find out more about supporting the Globe through Patronship please contact friends@shakespearesglobe.com

Clockwise from left: *Romeo and Juliet*; Marcus Coles; Dogs in Ruffs; Stella Kanu. Photos: Cesare di Giglio; Naila Barrett; Semenua Seshier

Awards season

In October, we won the Excellence in Inclusivity award at the UK Theatre Awards in London for our bilingual production of *Antony & Cleopatra*. The awards have been celebrating the very best of theatre across England, Scotland, Wales and Northern Ireland since 1991, and are given for creative excellence and outstanding work both on and off stage.

The UK Social Media Awards recognise businesses that break the internet, smash through ever-changing algorithms and channel the chatter into meaningful engagement. The Shakespeare's Globe team had an extraordinarily successful evening on 2 October, bringing home not one, but two

awards. The award for Best Use of Instagram went to Shakespaw's Globe: Dogs in Ruffs, while the Mark Hanson Award for a Rising Star went to our Social Media Manager, Naila Barrett.

Professor Farah Karim-Cooper has received the Sam Wanamaker Award. As Director of Education (Higher Education and Research) at the Globe, Karim-Cooper has given more than 20 years of service. Her contribution to supporting others to love, understand and explore Shakespeare has involved everything from creating research, books and buildings, to initiating bold partnerships and producing events for learners and fans alike. Read our interview on page 46.

Shakespeare's Globe Appreciation Award

The 2024 Shakespeare's Globe Appreciated Award has been granted to Marcus Coles in recognition of his extraordinary contribution to the work of the Globe and all achieved in the 400th anniversary of the First Folio through Folio400.

Throughout 2023, Coles encouraged private owners and institutions to display their folios around the country for the public to view. The Munro Folio, to which Coles gave us unparalleled access, stands in the Globe's foyer year-round for all visitors to see. We give our utmost thanks to Coles for his extraordinary efforts.



Yuletide joy

After the member-exclusive Heaven to Hell backstage tour on 18 December, we invite you to celebrate yuletide joy with the Globe's Membership team. This free reception for Globe members lets us celebrate your support and share highlights from the year over a mince pie. To book your free reception ticket contact us on friends@shakespearesglobe.com.



Winter cheer...
(clockwise from left)
Tim Key, Nadeem
Islam, Chekhov
Stories

Laughter lines

Twelfth night and I hacked up my tree and wazzed the branches out into the street. Old biddies scurried into the road and collected the needles for soup. Tinsel blew through the air. Children gathered to devour toffee apples and stomp on their toys. Rain fell in vast sheets and the streamers and paper hats disintegrated and Christmas was swept away in a torrent.

There’s another helping of the poet and actor Tim Key’s unmistakably jaundiced and irreverent poetry when he returns to the Sam Wanamaker Playhouse for the second year in a row on 22–23 December. He invites you to his festive extravaganza *Chrimbo Bimbo* – Christmas jumpers strongly encouraged.

That follows the guffaws on 17 December when the celebrated

Comedy Store Players make their 24th visit to the Globe Theatre with their signature mix of improvised sketches and songs, including their trademark Shakespeare playlet. The performers include Ruth Bratt, Steve Edis, Monica Gaga, Josie Lawrence, Neil Mullarkey, Lee Simpson and Richard Vranck.

Story time

Alongside her new production of Chekhov’s *Three Sisters* (see page 32), Caroline Steinbeis also directs a one-off staging of his short stories (1 December in the Sam Wanamaker Playhouse).

‘Chekhov is more famous in Russia for the stories than for the plays,’ says Rory Mullarkey, who has translated this new version of *Three Sisters*. ‘Everyone in Russia knows them. They are just magnificent. He’s so observant – he didn’t write fairy tales, he

didn’t write anything supernatural. It was always: I’ve seen this, this happened. So precise, so simple.’

The evening will also celebrate Constance Garnett, the pioneering writer and translator who first brought Chekhov to the English-speaking world in the late 19th and early 20th centuries.

The intimate Playhouse is the perfect venue for sharing stories: the winter season got underway with HighTide’s collection of shivery tales, *More... Ghost Stories* by

A Night in Sign

Following last year’s sell-out success, the cabaret evening *A Night in Sign* will return to the Sam Wanamaker Playhouse on 8 December.

Nadeem Islam, fresh from the Globe’s innovative production of *Antony & Cleopatra*, hosts a dazzle of leading and emerging deaf and hard-of-hearing talent as they perform a British Sign Language-led cabaret of music, dance,

comedy, poetry, spoken word and more. The creators of the evening also include dance artist and choreographer Chris Fonseca, who in previous events has asked audiences: ‘How many of you here are hearing? And out of those hearing people, how many of you have never met a deaf person before? Well, come and meet me in the bar!’ It’s an irresistible invitation.



Candlelight. This was a chilling evening of contemporary tales and music from the ‘haunted counties’ of East Anglia.

Those summer nights

A giant teddy bear and oranges galore: souvenirs of the summer season at Shakespeare’s Globe



Clockwise from left: Martin Quinn in *The Comedy of Errors*; Sam Crerar in *Richard III*; Nadia Nadarajah (centre) in *Antony & Cleopatra*; Ekow Quartey and Amalia Vitale in *Much Ado About Nothing*; Anne Odeke in *Princess Essex*; *The Taming of the Shrew*. Photos: Marc Brenner, Ellie Kurttz, Johan Persson



A portrait of Michelle Terry, a woman with curly blonde hair and black-rimmed glasses, smiling. She is wearing a white crewneck sweatshirt. The background is a dark room with a large, ornate chandelier with many lit candles on the left and a wall of small, framed pictures or plaques on the right.

MICHELLE TERRY

The Globe's Artistic Director tells Alice Saville about the exciting winter season and forging her own style of leadership, on and off stage

'The world is moving so fast': Michelle Terry in the Sam Wanamaker Playhouse. Photo: Edward Thompson for Globe

'I'm intrigued to see where the world collides with these plays,' says Artistic Director Michelle Terry, describing her winter season as though she's lassoing distant planets and bringing them into the orbit of Shakespeare's Globe. 'The world is moving so fast,' she explains. 'Every day plays will get closer to current events – or move further away.'

She should know. She's fresh from a three-month stint in the title role in *Richard III*, the latest in a noble lineage of leading roles in Shakespeare's history plays, and found that its themes only became more pressing as the run wore on. 'We knew that conversations around tyranny and misogyny were happening,' she says. 'But we couldn't have predicted the riots across the UK this summer, or that Richard III's words would be so close to some of the rhetoric we're hearing – we even inserted words from modern leaders into his final speech.'

As the summer's heat dies down, Terry hopes to lure audiences indoors with the promise of two of Shakespeare's darkest and most magical plays: *All's Well That Ends Well*, an 'incredible story of female power and ambition' directed by Chelsea Walker, and *Cymbeline*, 'which isn't staged nearly as often as it should be', with Jennifer Tang at the helm (read more about the plays on page 26). 'For most people, it'll be like coming to a new play, which is really exciting with a 400-year-old text,' Terry explains.

One clear strength of Terry's six-year stint at the Globe has been her ability to tempt exciting young directors such as Walker and Tang to try their hand at the Globe for the first time. 'A lot of artists still have pejorative assumptions about Shakespeare,' she explains. 'But we're trying to shift the narrative. Shakespeare's plays are mythic. They might seem simple on the surface, but there's so much underneath.'

Both *All's Well That Ends Well* and *Cymbeline* resist easy interpretation, which makes them ripe for repurposing by imaginative young directors. 'Shakespeare is the most political – with a small "p" – writer. It's all about power: who has it, who wants it, who hasn't got it,' says Terry. 'I've looked for artists who will make sure everyone has a wonderful time, but also won't be frightened to have a conversation with these plays.'

This experimentation is made possible by the Globe's unique, season-led approach to programming. 'You've got to get the cash flow in the summer season, so you can underwrite the winter,' says Terry, pragmatically. 'When you're outdoors, you try to create an offer that will attract about 400,000 people. Some of those people will love Shakespeare. Some of those people will hate Shakespeare and have been made to come. Some will be kids. Some will be coming to the UK for the first time,' explains Terry. 'We've got to create a buffet that appeals to everyone. In the indoor winter season, it's predominantly UK-based audiences, so you're asking – what won't people have seen before? What will excite them?'

An enticing addition to this year's indoor line-up is director Caroline Steinbeis's reimagining of *Three Sisters*, which Terry hopes will gain a burning new intensity from being performed on a small stage by candlelight. 'The minute you condense the frame, you see the inner landscapes rather than

Michelle Terry as Richard III this summer. Photo: Marc Brenner



'THE GLOBE STAGE IS AN AMAZING PLACE TO BE, BUT ALSO A DEEPLY VULNERABLE ONE'



Terry as Hotspur in *Henry IV*, Part 1, 2019. Photo: Tristram Kenton

the wilderness of that Russian landscape outside,' she says, while the flickering flames will emphasise that 'the world is literally burning down around these women'.

Chekhov occupies a different theatrical world to some of Terry's much-lauded roles as sword-wielding Shakespearean heroes including Hamlet, Hotspur, Henry V and Richard III. And her leadership style at the Globe is far from bellicose. As an actor manager, she deeply understands what it means to stand on that stage, and what actors need to do their best work. 'It's an amazing place to be, but it's also a deeply vulnerable one. What it does to you emotionally, mentally, physically, spiritually is completely unpredictable.'

That means that Terry's Globe surrounds artists with a supportive padding of initiatives, including family-friendly scheduling and therapies such as physio and acupuncture. 'A few years back all this stuff was

'THEATRE TAPS INTO THE IMAGINATIVE PART OF YOUR BRAIN, THAT'S SO POWERFUL'

pooh-poohed,' says Terry. 'I used to buy into the reductive narrative of what it means to be an actor or an artist, but actually, it's not just putting on a costume and saying your lines. We want actors to cater to the depths of feeling in the plays, which means you're going to the furthest reaches of your emotional capacity. When you come back, there will be a fallout, so there needs to be an infrastructure of care and support.'

Terry has plunged some emotional depths of her own while playing Richard III. She played the role with no visible physical impairment. 'If you take away the focus on Richard's disability, you shift the focus of the story to his misogyny and abuse.' Terry explains that this artistic choice was one she felt was worth fighting for. 'The whole point of my tenure is that anyone can say anything,' she says. 'As long as you're opening opportunity elsewhere, I do think there's a legitimacy in putting a play to work.' After centuries of reductive, stereotypical depictions of a character who describes himself as 'deformed', the role has also been performed to acclaim by disabled actors including Kathryn Hunter at the Globe in 2003.

Shakespeare's Globe has a long track record of opening roles across the canon to disabled actors, including deaf actor Nadia Nadarajah who played the Egyptian queen in *Antony & Cleopatra* this summer. 'We got so much criticism for *Richard III* because the perception was that we were allies, and that we'd let people down,' says Terry. 'We are allies, and we are all part of a bigger endeavour of moving towards both equality and equity.' In terms of this bigger endeavour, earlier this year the Globe announced a new relationship with the World Health Organization (WHO), which aims to show and quantify exactly why theatre should be for everyone. 'Theatre taps into the imaginative part of your brain, and that's so powerful,' says Terry. 'We just had someone talk to us who had been working with children with PTSD in Ukraine, and conversation wasn't working, music wasn't working. But when they did role play, suddenly they came back to life.'

Theatre has been used in therapeutic settings since the 1960s, and today companies such as Clean Break and The Big House make work that's simultaneously healing for participants and transformative for audiences. Still, there's a lack of research on exactly how and why art has such an impact. 'The value of theatre to society isn't just economic,' says

'SHAKESPEARE'S PLAYS ARE MYTHIC. THEY MIGHT SEEM SIMPLE, BUT THERE'S SO MUCH UNDERNEATH'



Terry's varied roles at the Globe include Puck in *A Midsummer Night's Dream* (left) and Lady Macbeth (right) with Paul Ready in *Macbeth*. Photos: Helen Murray; Johan Persson



Terry. 'There are so many effects on our wellbeing – even just being in a group changes our serotonin and cortisol levels. But those benefits are really hard to quantify, and it's easy to sound a bit wishy-washy when you talk about them. This WHO relationship will help us put metrics against the value added by theatre, and explore the science behind that collective catharsis it brings.'

That's something that feels especially essential at a time when both social isolation and political division are on the rise. 'If you look at what's happening both in our country and all over the world at the moment, you'll see that difference is really frightening people,' says Terry. 'But the idea of theatre is that we're a group of strangers, with all their similarities and their differences, coming together and just sort of sitting around an idea. And that's just so powerful.'

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



One of Clive Hicks-Jenkins' eerie illustrations to *Hansel & Gretel* by Simon Armitage (Faber)

SWEET DREAMS

As Simon Armitage's version of *Hansel and Gretel* returns to the Globe, the poet laureate has dark tales and sticky endings on his mind, finds Claire Allfree

'Irredeemably dark' is the poet laureate Simon Armitage's take on the Brothers Grimm's *Hansel and Gretel*: the haunting, intoxicating story of the brother and sister lost in the forest, and the witch in the gingerbread house who intends to fatten them up for dinner. 'Personally, it's always been a story full of standout images. The gingerbread house. The witch going into the oven. The trail of breadcrumbs through the forest that, for me, has always signified a failure to find your way home. It's very psychologically disturbing. So I was encouraged to work on it because I wanted to find a bit of light,' says Armitage.

This winter, Armitage's version of the Germanic folk tale returns to Shakespeare's Globe as the perfect festive fairytale treat: after all, gingerbread houses at Christmas are a German tradition traceable to the 16th century. It will be the third time Armitage has adapted the story, or perhaps it's more accurate to say his version of the tale is now in its third incarnation: in 2019 he wrote the text for Clive Hicks-Jenkins' eerie puppet show *Hansel and Gretel: A Nightmare in Eight Scenes*, which recast the story as one of desperate parents,

child refugees and inhospitable hosts, although the original's darkly glittering, magical strangeness remained. That text was released in 2023 as a gorgeous hardback book for adults and children alike, and was tweaked anew by Armitage for the stage version directed by Nick Bagnall that premiered at the Globe last December. For the coming revival, Armitage has tweaked it again. 'You can always improve things,' he says. 'And this time, I wanted to write the song lyrics.'

Armitage's crunchy, muscular language, with its abundant assonance and incantatory rhythms, is a natural fit for the story's extraordinarily rich, hyper-visual weirdness: on the page at least, his text has the dramatic, insistent strangeness of a spell. The defining change in his version is the ending: in the original, the mother/stepmother who initially banishes the children has died; Armitage dispenses with the evil maternal character completely and instead reunites the entire family. 'It's a Christmas show, after all,' he says.

Still, the contemporary resonances that he added to a tale that begins with a famine and ends with the two



Ayesha Dharker (left) in the 2023 production of Simon Armitage's (right) version of the classic tale. Photos: Ellie Kurttz; Peter James Millson

Below: From *Hansel & Gretel*, illustrated by Clive Hicks-Jenkins (Faber)



'SOME THINGS ARE ELEMENTAL: THE FEAR OF THE STRANGER, THE IDEA OF LOSS AND BEING LOST'

children being ferried home by a swan, have only become more potent with each passing year. When Armitage first worked on the poem, Russia had yet to invade Ukraine. 'Initially, my poem was based on thoughts about what had been happening in Iraq, Iran, Libya, Syria, maybe the Balkans before that – not least since Clive's illustrations [for the first version] had a strong Eastern European folk art aesthetic,' he says. 'And of course there was the boat crisis in the Mediterranean. Now, at the Globe, what's been happening in Ukraine simply provides an extra unspoken texture, and the image of disenfranchised people in boats feels a lot closer to home. But I always try not to lock a story into too specific a context. Some things are elemental. In *Hansel and Gretel*, the fear of the stranger, and the idea of loss and being lost: these are both terrifying and tantalising to the human imagination.'

As a poet, and occasional dramatist (his play *The Odyssey: Missing Presumed Dead*, also directed



by Bagnall, premiered at Liverpool Everyman in 2015), Armitage is used to working alone in his attic study at home in Yorkshire. Collaboration is a skill he has had to acquire. 'I've realised over the years that I can't have it all my own way. I've agonised over each line in my *Hansel and Gretel* poem: I probably thought I was putting on a bit of Brecht, but what we've ended up with is a kind of panto. I like the challenge of finding the meeting point between those two.'

Is there a link for him between the 'poet of the people' job of being poet laureate and the inclusive space of Shakespeare's Globe? 'Definitely. Among Shakespeare's huge number of talents was his ability to talk at the same time to the peanut gallery and the royal box. He could write in a way that was entertaining and engaging for people across every level,' says Armitage. 'And part of the reason why I'm drawn to adapting ancient stories [his adaptations of medieval works include *Sir Gawain and the Green Knight* and *The*

Death of King Arthur, plus the Homeric epics] has to do with wanting to democratise these old worlds so they don't become the playthings of intellectuals. I do feel as though I'm part of a service that's very much in keeping with the spirit at the Globe of keeping these works within reach of everybody.'

Even humble fairy tales. Key to Armitage's adaptation is his refusal to sanitise Grimm's original material. 'Absolutely. My inclination is always not to tip-toe around these things. Children hate being patronised. I might have sweetened the ending, but at the end of the day *Hansel and Gretel* is a story in which somebody gets pushed into a vat of boiling sugar.'

Claire Allfree is a freelance arts journalist.

Hansel and Gretel, Globe Theatre, 29 November 2024 to 5 January 2025

THEY'RE BONKERS

Directors Jennifer Tang and Chelsea Walker
share common ground when it comes to plays
that don't stay in their lane, discovers Kate Wyver

BUT LIFE IS BONKERS



Previous page:
A detail from the
Cymbeline poster.
Photo: Phil Fisk

Chelsea Walker has
directed *Low Level
Panic* (below) at the
Orange Tree Theatre
and *A Streetcar
Named Desire* (right).
Photos: Helen Murray;
Richard Davenport

'I'm happy to say I'm quite scared of Shakespeare,' Jennifer Tang admits as we perch outside a cafe next to her rehearsal room, sipping coffees in the early morning sun. In a few months, she and Chelsea Walker, both gifted directors of new writing, will make their Sam Wanamaker Playhouse debuts with two of Shakespeare's trickiest and least-performed plays.

'I've been quite hands-off about him in the past because I always think, why are we doing Shakespeare today?' says Tang. 'I guess that's something I'm trying to understand through doing this.' She is tackling *Cymbeline*, one of Shakespeare's final texts, which hasn't been played on the Wanamaker stage for almost a decade, while Walker is taking on *All's Well That Ends Well*, another near-uncategorisable story of love and deceit. It's partly the odd angles and unruly turns that attracted her, Walker explains. 'I love plays that don't stay in their lane,' she says.

Writer Samuel Johnson practically spat upon *Cymbeline*'s 'unresisting imbecility', while playwright George Bernard Shaw despised the story so much that he took it upon himself to rewrite the final act. Tang believes the play, which sees a family drama unravel amid a grand political narrative in ancient Britain, has been unfairly maligned. 'Why do you think that?' she laughs, when I describe the text as irrefutably batshit. '*Cymbeline* is like the greatest hits of Shakespeare,' she reflects. 'Yes, it's bonkers. But I enjoy that because life is bonkers.'

Tang was attracted to the lesser-known play because it meant audiences would arrive free from expectations. 'It was the story of parents who have lost children that intrigued me,' she says. While the play is named after King Cymbeline (a queen in Tang's version), the obvious protagonist is his cross-dressing daughter Innogen (spelt as Imogen in some editions). 'That made me think about how we really make this *Cymbeline*'s play.' For her, the heart became about the grieving parent.

Grief is also a centrifugal force in Walker's understanding of *All's Well*, Shakespeare's tumbling tale of healing, violence and cowardice. 'Bertram is often dismissed from the off as a misogynistic, privileged nothing of a character,' Walker says of the young man who refuses the King of France's



plan of marriage to strong-willed Helena, which kicks off much of the action. 'But what we're discovering, particularly through auditions, is that's not the case at all. At the beginning of the play he's the character I engage with most because he's dealing with the grief of losing his father, and he's being manipulated by the king when he wants to figure out who he is and have his freedom.'

Is *All's Well* a comedy, a tragedy or a fairy tale? None of these entirely satisfy Walker's reading of the text. Instead, she sees it as a thriller. 'Fairy tales are often ways of being able to look at morally knotty questions and extreme behaviour without pointing fingers at the world around us,' she says. 'Shakespeare's also doing that by setting the play in France and Italy. He could have easily set it in the UK but he creates this slight distance, this other world in which he can explore the violence sitting under human society and these gender stereotypes that we're all shaped by.' She is drawn to the visceral pull of the characters' rapid descent. 'I'm interested in the game playing,' says Walker. 'How it goes from these lighter games into a full bloodsport where no one plays by the rules and no one comes out morally clean.'

When we all first say hello, Tang and Walker try to work out if they've met before, crossing paths in various award processes, like that of the

The 2016 production of *Cymbeline* at the Globe (right), and Jennifer Tang's production of *Mountains: The Dreams of Lily Kwok* (far right). Photos: Tristram Kenton; Jonathan Keenan



JMK Award, a prize pitting emerging directors against each other for money, a show and a launchpad into the industry. Those awards were hard work, they both agree: lots of free labour, heavily time-consuming and requiring a lot of work from a designer who never benefits from quite the same springboard as the director. 'You're young,' Walker adds, 'entering those awards. You're still finding out how you direct.'

Both have honed their styles primarily as directors of new work: Walker recently led *Visit from an Unknown Woman* at the Hampstead Theatre; after we speak Tang heads back into rehearsals for Selina Thompson's *Twine* for the Yard Theatre. They have few Shakespeare credits: Tang's family production of *The Tempest* at Regent's Park Open Air Theatre, and Walker's drama school productions of *Much Ado About Nothing* and *A Midsummer Night's Dream*.

'To me, directing Shakespeare feels similar to directing an adaptation of a classic,' Walker says. 'Because you're working out what the heart of the play is for an audience new, and what their bridge into it is.' Tang nods, adding a slightly different angle. 'When I'm working on new writing, I'm always trying to understand what it is they want the play to say,' she explains. 'I guess the difference with Shakespeare is that there's a freedom to follow your instinct of what feels right for the character in that moment.' She is putting herself in the position of the playwright. 'Even though the words exist, there is a crafting of the story in the way a writer would.'

For both, when approaching these texts, clarity is key. 'My R&D [Research and Development] week was about finding a way in for the audience,' Walker says, seeking a smooth welcome to the shifting start of the play. This included booting out a lot of smaller roles she didn't feel served the story. 'It's interesting hearing your process,' Tang says. 'When I did *The Tempest* for families, my mission was to make it clear for young people. Part of my mission statement for *Cymbeline* was: how do I bring that sense

'WITH SHAKESPEARE, THERE'S A FREEDOM TO FOLLOW YOUR INSTINCT OF WHAT FEELS RIGHT FOR THE CHARACTER'

– JENNIFER TANG



of clarity?' It's something every director of the text must grapple with. 'For the first third of the play, you think it's all about a wager, and then suddenly,' she clicks her fingers, 'it sweeps the rug out from under you and you almost have to start again.'

The intimacy of the Playhouse and its candles has a huge influence on the tone of their productions. 'The space is a design in itself,' Tang says. 'So there's a choice you have to make, which is: do you work with it or push against it?' Walker nods. 'I had the same question. The journey in *All's Well* is big, but most of the scenes, bar one, are quite intimate. Obviously, the candles lean into people's shifting identities, underhand behaviour.' For Tang, the candles feed into a folkloric, mythic language. 'I want to think about *Cymbeline*'s court being a matrilineal community,' she says, 'to think differently about what she's ruling over.'

When we speak, auditions are coming to a close for Walker and they're starting to loom for Tang. The way they talk about their upcoming productions is steeped in research and understanding, but with plenty of space for openness and exploration. 'That's the joy of Shakespeare, right?' Tang says.

It's the grand possibility of Shakespeare's plays – perhaps even more so with these lesser-performed texts – that keeps directors returning to find something eternal within them. 'The world might have changed,' says Tang, 'but I don't know if humans have that much.'

Kate Wyver is a theatre critic and features writer, primarily writing for *The Guardian* and *The Stage*.

All's Well That Ends Well, Sam Wanamaker Playhouse, 8 November 2024 to 4 January 2025

Cymbeline, Sam Wanamaker Playhouse, 10 January to 20 April 2025

WHAT'S STOPPING YOU?



Three Sisters is the Globe's first production of a Chekhov play. The creative team tells David Jays about Chekhov's psychological insight into our frustrated desires, and battling the 'inner pig-dog'



Playwright Rory Mullarkey, who adapted *The Oresteia* (above) by Aeschylus for the Globe stage in 2015, is translating the first play by Chekhov (left) for the Sam Wanamaker Playhouse. Photos: Robert Day; Lebrecht Music & Arts/Alamy

In 1900, Anton Chekhov gloomily surveyed his latest work. 'It's more of a dog's dinner than a play,' he complained to one correspondent. 'The play has turned out to be boring, sluggish and awkward,' he told another. 'It has four female leads and an atmosphere of unparalleled gloom.'

Luckily, he isn't writing the marketing copy for *Three Sisters*, the Globe's first-ever Chekhov play. It has unashamedly enthusiastic advocates in director Caroline Steinbeis and playwright Rory Mullarkey, who has translated it. Sitting upriver from the Globe, in the carpeted foyer of the National Theatre, they positively crackle with eagerness to get started.

Three Sisters continues the exploration of European classics in the Sam Wanamaker Playhouse, following Henrik Ibsen's *Ghosts* last winter. Candlelit intimacy enhances the psychological acuity of these writers; candles, Mullarkey notes, are also a striking image in *Three Sisters*, its plot propelled by

a catastrophic fire. Steinbeis had long hoped to work with the Globe's Artistic Director, Michelle Terry, and her husband Paul Ready, and this play seemed like 'an amazing possibility'. Terry will play Olga, the oldest of the Prozorov sisters who feel stranded in their provincial Russian town, while Ready is Vershinin, commander of the visiting artillery battery who upend their lives.

'There's a great German phrase: *innerer schweinehund*,' Steinbeis says. 'It means "the inner pig-dog" – the voice in your head that stops you from writing your novel or moving to wherever you want to be.' The question 'what's stopping you?' is, she suggests, central to *Three Sisters*: 'Maybe what connects us to the play so strongly is that we all place obstacles in our way. What stops us from taking action in order to obtain the thing that makes us violently and passionately happy? A character desperately wants to get out of their own circumstances and move to Moscow,



‘Chekhov’s writing is extremely simple and lucid. The closest comparison is Pinter’

– RORY MULLARKEY

or wants to start a new relationship but will not leave their wife and children. Why do we struggle so much to commit to the thing that we know will make things better for us?’ Steinbeis had worked with Mullarkey in the international writing team at London’s Royal Court. ‘The brilliant thing about Rory is that he’s a Russian-speaking playwright,’ she says. ‘That’s vital because I need to know what Chekhov wants the play to do.’ Mullarkey jumped at the suggestion: ‘It’s one of my favourite plays ever,’ he says. ‘I actually did a translation of it at university and I’d love to look at it again as a slightly older man. I’m now 37, and Chekhov was 39 when he wrote it, so it’s pretty close.’

How would Mullarkey describe the Russian playwright’s dramatic

language? ‘His writing is extremely simple and lucid. The closest comparison I can think of is Harold Pinter – that level of fine rhythmic weight, simple words, often in strange combinations. People sometimes attempt to impose some sort of genteel Henry James vibe on the play but I’ve been trying to boil it down to the simplicity Chekhov was aiming for. *Three Sisters* is a play about not knowing, so to smooth out all the psychological corners and make everything neat is not the point.’

Chekhov’s uncanny insight into human nature was often related to his day job as a doctor. ‘When he was 30, he went on this big journey to Sakhalin, a remote penal colony,’ says Mullarkey. ‘In three months he meets and interviews most of the people who live on the island. The amount that he’d have learned about being a human being, from sitting down and having a conversation with 8,000 different people: it’s incredible. That’s where he gets these amazing powers of observation, from living in the world.’

Mullarkey’s own plays have appeared at the National Theatre and Royal Court. This is his second major translation for the Globe, following *The Oresteia* in 2015. ‘Collaborating’ with a writer such as Aeschylus or Chekhov, Mullarkey confirms, affects him as a playwright. ‘You learn from complete masters. Aeschylus is the opposite to Chekhov – he’s all strange, weird language, mad ideas and supernatural beings – and Chekhov is all simplicity. I feel like translating is a really intense form of reading – once you put something like that into your metabolism, it stays.’

Some of Steinbeis’s most resonant productions have been ensemble shows: *The Crucible* in Manchester, Caryl Churchill’s *Love and Information*



Caroline Steinbeis (below) and Rory Mullarkey (far left) are working on *Three Sisters*. Steinbeis previously directed *The Broken Heart* (left) in the Wanamaker. Photos: Bill Knight; Marc Brenner



‘Maybe what connects us to the play so strongly is that we all place obstacles in our way’

– CAROLINE STEINBEIS

in Sheffield and John Ford’s *The Broken Heart* in the Wanamaker in 2015. ‘I love ensembles,’ she confirms. ‘I’m excited about unpacking the psychology of *Three Sisters* with the actors because it’s such an amazing character piece.’ She’s seeking actors with the same ethos. ‘That is absolutely essential. It’s not a solo piece whatsoever, so the collaborative nature has to be front and centre.’

With rehearsals to come, the landscape of this play is ready for exploration. ‘Chekhov has a sacred respect for the mystery of the individual psyche, which is given its fullest and most polyphonic expression in this play,’ Mullarkey concludes. ‘*Three Sisters* is all of the mystery and wonder and difficulty of being alive.’

Three Sisters, Sam Wanamaker Playhouse, 31 January to 19 April 2025



STUNTS AND SPECTACLE



Playing Shakespeare often stages raw and loud productions of classic plays, such as last year's *Romeo and Juliet* (left). Photos: Wavebreak Media Ltd/Alamy; Tristram Kenton

‘CHARACTERS DISAPPEAR INTO THIN AIR. CAN WE MAKE IT SCARY?’

Keeping young audiences transfixed is the challenge for Playing Shakespeare with Deutsche Bank. Director of Education, Lucy Cuthbertson, explains her approach for next year's *Macbeth*

Playing Shakespeare with Deutsche Bank is our flagship learning project, now entering its 19th year. The funding allows us to do an incredible thing – produce a full-scale production and offer free tickets to around 26,000 students from state schools in London and Birmingham, plus subsidised tickets to thousands more. In the current educational landscape, where schools struggle with budgets and extracurricular trips are increasingly being cut, it's a vital cultural and educational experience.

Schools receiving free tickets have an above average number of students eligible for free school meals. These are students who are statistically less likely to access arts venues unless their school enables it. For many, it will be their first time to the Globe, their first time seeing a live Shakespeare performance – and often, their first time seeing live theatre at all. They don't usually arrive with honed theatre audience etiquette, they don't know the plot: it's raw, it's loud. If they are

bored, they will talk; if they love it, they are transfixed – responding, screaming, booing and crying. It's like no other theatrical experience, and our Research team believes it to be the closest we can get to experiencing an original Shakespearean audience.

Our Globe Theatre is full of distractions for an average audience: the sky, the weather, the noise on Bankside, the rest of the clearly visible audience – not to mention the pigeons. Our student audience has the reputation of being a particular challenge to keep focused.

Maintaining their attention on the storytelling, the production and message must be the number-one priority for directing the production, because the reputation of the play itself is simply not enough. Audiences don't come ready-primed to be impressed. The show must be a very exciting, complete experience,

and stunts and spectacle are deliberate strategies I have often used to keep teenagers focused. Compelling stagecraft gives students a reason to tune in to the language of the play.

Earlier this year, I directed *Romeo and Juliet* for our Playing Shakespeare project and I started with thoughts around what the 'wow' factors would be. These still need to be integral to the text, not gimmicky but rather illuminating the drama already in Shakespeare's play. Our production was set in 2024, and our Capulet gang used bikes. By stretching that use of bikes to an extreme theatrical level and casting an extraordinary stunt cyclist, Owen Gawthorpe, we had our spectacle.

Thinking ahead to next year's *Macbeth*, which I am excited to also be directing, I sense the spectacle lies with the supernatural – primarily the witches, and also the ghost of Banquo. I am exploring how to make human performers seem inhuman and have been thinking about the awe I feel watching gymnasts and parkour artists, some of the closest visual images to a human flying. Characters in *Macbeth* appear and disappear into thin air. Is it possible to find ways to do this and also make it scary? We are still at the early exploratory stage but we have some parkour performers working with us for our initial Research and Development.

Shakespeare implicitly understood about spectacle and especially its key dramatic importance in presenting magic, so I am hoping he'd approve.

I anticipate that for *Macbeth*, we'll have another substantial risk assessment, and a stage management team run ragged between stunts in the yard, trap doors and smoke. But if we can make the play as exciting as the action thriller I feel it is, and send a captivated audience back to school with renewed interest in the play, we'll have done our job.

Macbeth, Shakespeare's Globe, Spring 2025

A photograph of a costume wardrobe. Numerous black metal racks are filled with a variety of costumes, including dresses, blouses, and pants. Many of the items have bright yellow tags attached to them. The costumes are organized in rows, and the space appears to be a storage area for a theater or production company. The lighting is warm and focused on the clothing.

THE IRON, THE STITCH AND THE WARD ROBE

The Globe keeps
all of its costumes
— nothing is wasted.
Photo: Pete Le May

Producing hundreds of costumes each year
and making them shine on stage is no mean
feat. Veronica Horwell uncovers the secrets
within the Globe's small but mighty wardrobe

Antony & Cleopatra
required gore and
emergency gussets:
Nadia Nadarajah and
John Hollingworth
in the title roles.
Photo: Ellie Kurttz

'The Globe is this *huge* international institution, known all over the world,' says Imogen Newman Rhodes, Deputy Head of Wardrobe. 'And we're its only two full-time wardrobe staff,' adds Emma Lucy Hughes, Department Head. They let that surprising number sink in. 'We're not the Royal Opera House.'

They so aren't. The Globe Wardrobe Department doesn't have room to stack ruffs, let alone swing a farthingale. Like everything back of house on Bankside, it's a congestion of work-nooks; a sewing machine lives in a niche. However, Hughes and Rhodes are chuffed with new cupboards for haberdashery: a bin of buttons, a trove of rattling bling, trays of trims and a large card box of unusual sewing tools. Turning teeny rouleaux ties for tassels inside out? They have the very thing.

Consider their workload statistics. Around a dozen annual productions, each with up to a dozen actors, and in Shakespeare, doubling and tripling of parts. (Oh, the relief of Ibsen's *Ghosts* last winter, only five characters, nobody so much as changed their shoes.) In total, perhaps 200 costumes. How do they do it?

The main answer: nothing is cut or constructed in-house. The department's few tables admit a single garment at a time for alterations, sewing on extra ornaments and never-ending repairs (hems mostly, there's a knack to locomotion in a long skirt). Instead, they outsource the work to a chosen company of freelance specialists – seamsters, embroiderers, leatherworkers, breakdown artists (it's an art to make outfits look worn without real ruination).

They're activated after Hughes and Rhodes make the big decisions on a production. Some designers present costume sketches, but often ideas come as fashion-style mood boards. Budgets command – and a fancy set means economic frocks. A costume supervisor per production is recruited from the informal sorority that clothes the backs of every show in town. First decision: will any characters need whole new garbs and, if so, how many metres of which fabric acquired from which bargain source?

Then, it's down to scavenge in the Globe's capacious basement where all past costumes are kept. The 'original practice' pieces, handmade when the newly opened Globe experimented in staging plays as if it were 1600, dwell in temperature-controlled reverence, but all the other aggregated items are available for cannibalisation. Recycling is original 1590s practice, too. Philip Henslowe's company repeatedly reworked its donated costly cast-offs and rare special commissions (likely tailored for leading man Edward Alleyn: never skimp on a star) until not a metamorphosis more could be exacted, even by applying the shiny metal braids Henslowe bought by the many pounds in weight from his 'copper lace man'.

Helpfully, many ensembles of the 1590s and 1600s were assemblages of separate parts – bodices, sleeves, bottom halves – intended for recombination. The Globe's accumulated stock has evolved, especially in comedies, into a pan-Tudor Shakesfolk-costume. Code the choice by poshness of cloth and swank of detail: that helps character understanding in *The Comedy of Errors*. Shorten skirts, let shift sleeves show and tint pieces





Mediterranean holiday humour in *Much Ado About Nothing*. Photo: Marc Brenner

in resort colours and the result is this summer's *Much Ado About Nothing*, where the Mediterranean holiday humour the critics praised should probably include credit for Rit textile dye shades 'Tangerine' and 'Sunshine Orange'. Add foraged finds from charity shops for modern edge – never before can a Richard III have casualised his 'winter of our discontent' speech by shoving studded-leather-mittened hands into his jeans pockets, beneath a slashed doublet. Outfits may be hired, especially matching sets of one-size-fits-all for a revolving roster of musicians.

The supervisor has six weeks of rehearsal to get it all together in the Skin Market (a Globe precinct store). As dress rehearsals approach, everything is carted to the Glass Box, a walk-in wardrobe beneath the theatre. When I visited, *The Comedy of Errors* shoes strewed the floor. *Errors* supervisor

'A dozen annual productions, doubling and tripling of parts, means perhaps 200 costumes'

Jacquie Davies said footwear is a perpetual problem as period pieces are expensive and not durable, while actors come in the 15 or so standard sizes of an adult human foot. A little licence in design frees up the issue – *Much Ado* danced in sandals, espadrilles and natty near-desert booties. 'Messina had some good shoe shops,' says Davies.

The show supervisor, plus Hughes, Rhodes and workroom temp hands take each production through final fittings and previews. There are adjustments for comfort, substituting the cheat of hidden braces for the points that originally tied doublet and breeches into a padded onesie. There is getting actors through protesting, 'I wouldn't wear this' – to which Hughes replies, 'You're not supposed to be you, you're the character.' The sewable notes: titivate the tunics with trim, stop the capes clumping at the neck. And the always-expected disasters: three previews into *Antony & Cleopatra*, all four pairs of Antony's trousers had torn, collateral



Racks of costumes
for *A Midsummer
Night's Dream* in 2019.
Photo: Pete Le May

'Wardrobe regard *Titus Andronicus* less as a revenge tragedy, more a series of laundry challenges'

damage from the Battle of Actium. Workhands had to insert emergency gussets in each crotch to take the strain.

Once a show is locked, Hughes and Rhodes give it over to its two wardrobe handmaidens – it's theirs until it closes. Running repairs; daily ironing of puffy shirt sleeves; cleaning. And this being Shakespeare, everyone has so much blood on them. Wardrobe would regard *Titus Andronicus* less as a revenge tragedy than as a series of escalating laundry challenges. This summer, director Blanche McIntyre and actor John Hollingworth decided that Antony's botched suicide should be gory, so an Egyptian minion must wipe the stage daintily with a wet cloth before Cleopatra enters in her saffron-yellow regal robe. It's permanently pleated, so can't be washed, dry-cleaned or steamed. 'She can't get wet blood on her,' says Rhodes. Not a drop.

Costume changes are all stage-managed. Hughes and Rhodes chart a play scene by scene, plot every actor's changes and time moments off-stage for the master plan. Whenever an actor exits to re-enter as a different character, the handmaidens await with the transformation and move into routines learned through muscle memory early in the run – 'put your left leg out, right arm up, bend your head, stuff the shirt in.' Actors may be super-chill under this duress, or need toddler-tending against panic, and a perfect fast change deserves applause for the wardrobers. They gather up the discards, shift them to the next place of change. Backstage at the Globe has few crannies, but all can be stuffed with crucial garment caches. At last, there's the nightly item audit, then we open again in Venice...

Next? As I left, Hughes and Rhodes were considering a new-season stunner. No extra budget, 12 players, 84 characters, 84 costumes, constant quick changes. Just how many layers (front opening, with poppers? Velcro?), they wondered, could an actor wear at the same time without collapsing?

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



LESSONS FOR LIFE

Preparing to leave the Globe after 20 years, Farah Karim-Cooper shares the highlights of her career with Natasha Tripney and, crucially, the origins of her love for Shakespeare

Farah Karim-Cooper
on the Sam Wanamaker
Playhouse stage. Photo:
Edward Thompson for
Shakespeare's Globe

When Professor Farah Karim-Cooper leaves Shakespeare's Globe this winter to become director of the prestigious Folger Shakespeare Library in Washington DC, she will have been at the theatre for 20 years. During that time, Karim-Cooper, now Director of Education, has worked alongside all of the theatre's artistic directors and has got to know the building as intimately as anyone.

Education and scholarship have been central to the Globe project since the beginning. 'The Globe wouldn't have been built without scholars,' she explains. The Education Department was established in 1989 by Patrick Spottiswoode, and over the years it has become one of the biggest such departments at any theatre in the world. Though its contribution is not always as visible as the theatre's artistic output, it is just as central to the work of the organisation. Karim-Cooper has played an important role in that for two decades.

She was first awakened to Shakespeare when she was 15. Born in Karachi, Pakistan, Karim-Cooper grew up in Houston, Texas. Studying *Romeo and Juliet*, she remembers being struck by the fact that Juliet was not all that different from any other 15 year old. Even so, she initially thought she was going to be a lawyer until she saw the film *Dead Poets Society* when she was 18, which made her realise she really wanted to teach ('Robin Williams has a lot to answer for'). At university in California, she also developed an interest in the Romantics, but thanks in part to an inspirational professor, she decided to go with Shakespeare. In 1996, she came to England to do her master's degree and stayed in the UK to complete her PhD at Royal Holloway, publishing her first book *Cosmetics in Shakespearean and Renaissance Drama* in 2006. 'Some of the best moments of my life were just sitting in those libraries and absorbing that world,' she says.



Ken Nwosu, Poppy Gilbert and Ira Mandela Siobhan in *Othello* (above). Gemma Arterton in *The Duchess of Malfi* (left). Photos: Johan Persson; Mark Douet

Karim-Cooper joined Globe's Education Department in 2004, to teach on its MA in Shakespeare Studies with King's College London. 'I was keen to recreate a culture of academic interest in the work of the Globe,' she says. The role of research at the Globe was, as she saw it, 'to find the meanings in the plays themselves and how they were used in those theatres'.

What was the experience of being in a theatre in the 16th century like? What did it look like? Feel like? These were some of the questions she wanted to address. 'I love being able to share that research with actors, with young students, with teachers and the general public,' she says. This is, she explains, partly why she stayed at Globe for so long. She gets to make those connections, 'to speak to those audiences'.

Karim-Cooper has been a 'consistent common denominator' during every artistic director's tenure. She joined the theatre when Mark Rylance was still in the role, who was very interested in making work using original practices. His artistic team was interested in her research on the painted face on stage, which culminated in the now legendary all-male performance of *Twelfth Night*, in which Rylance played Olivia.



The 2012 production of *Taming of the Shrew* performed in Urdu. Photo: Simon Annand

Dominic Dromgoole, who took over the role in 2006, was less interested in original practices, but was, she says, 'full of curiosity about the period'. Dromgoole was keen to make use of Karim-Cooper's knowledge of the period and the place in which he was directing.

She and Dromgoole seem to have had a rewarding professional relationship; Karim-Cooper talks fondly of the Globe-to-Globe Festival, which took place under his directorship in 2012 and saw companies from all over the world bring work to the Globe. 'I thought it was a phenomenal idea, and the Globe went about it in really smart ways,' she says. 'The team realised there are so many language communities in the UK, and in London alone, and actually targeted the marketing to those communities to bring so many different ethnicities, religions, cultures and ways of storytelling into the Globe.' It was, she says, beautiful to witness. 'I remember personally watching the Pakistani *The Taming of the Shrew* and watching all these Pakistani people come into the Globe.' It had a real impact on her: 'It was the first time I hadn't felt isolated as a Pakistani.'

Karim-Cooper has become a leader in the field of examining Shakespeare's plays through the lens of race and social justice, which she explored in her recent book *The Great White Bard: How to Love Shakespeare While Talking About Race*. Around 2017, she found herself becoming increasingly aware of the lack of racial diversity in Shakespeare studies. At the time, it felt like a lot of the theatres staging Shakespeare were run

'DEAD POETS SOCIETY INSPIRED ME TO TEACH. ROBIN WILLIAMS HAS A LOT TO ANSWER FOR'

by white men. 'I was wondering why whiteness has such a hold on Shakespeare when Shakespeare feels really accessible to people like me from Pakistan,' she says. 'I wanted to investigate it, and I thought it would be a good idea to do so from within the Globe.'

The theatre can be associated with quite nostalgic ideas about Shakespeare, she says, 'But actually the Globe in its approach is not Bardic.' If anything, it's the opposite of that. 'It's always been about a shared experience. It's always been about democratisation and accessibility.' She acknowledges that the building doesn't necessarily signal this. 'A lot of people come with ideas about Shakespeare that are very tied to the myths that were established in the 18th century,' she says.

The Great White Bard saw her building on work she had already been doing on Shakespeare and race at the Globe. 'I really wanted to destabilise that construction of Shakespeare,' she says. This thinking prompted the Shakespeare and Race Festival, founded in 2018 to highlight conversations about race in Shakespeare's plays and in his era. The festival takes place every two years. 'It's a great way to make the public aware that Shakespeare doesn't just sit in one corner of the world. He's an incredibly global playwright,' says Karim-Cooper.

Karim-Cooper also chaired the Globe's architectural research group, whose role was to oversee the development of the Globe and the construction of the new indoor Sam Wanamaker Playhouse, the shell of which already existed when she joined. The group consisted of theatre artists, theatre historians, Shakespeare scholars, archaeologists, timber craftsmen, as well as the architect. 'We had a lot of different expertise around the table, a lot of opinions and a lot of emotions,' she says. It was something of a juggling act, but it was worth it.

When the Playhouse was near completion, she and Dromgoole, along with the company of the production of *A Midsummer Night's Dream*, which had been playing in the Globe, walked in and stood on the stage. 'Dominic just looked at me, and it was overwhelming. I wept a little bit,' she says. The first Playhouse production was Dromgoole's 2014 staging of *The Duchess of Malfi*, starring Gemma Arterton. Karim-Cooper worked on the dramaturgy, so 'to see that production in that Playhouse was the most special experience'.

Lucy Bailey's 2006 *Titus Andronicus* is another personal highlight. 'Lucy just let loose, it was electrifying.' She also speaks highly of Ola Ince's recent *Othello* in the Playhouse. 'It was phenomenal because she radically changed the play,' she says.

What are the most significant changes she's noticed during her two decades in the role? 'When I joined the organisation 20 years ago, it was very different,' she says. 'It looked different in terms of diversity.' The excitement, enthusiasm, the passion of the staff and the people who make the work, both in education and in the theatre, hasn't changed, she adds. 'That is consistent, but it's just different now, and we're more conscious of who comes in the door and how we welcome them.'

Natasha Tripney is international editor at *The Stage*



As the Globe's
Director of Education,
Farah Karim-Cooper
has helped nurture,
shape and inspire
many scholars

*‘I FELT AT HOME IN
A WORKING THEATRE,
PROBABLY MORE
THAN IN A UNIVERSITY’*

– SARAH DUSTAGHEER

COME THROUGH

**Farah Karim-Cooper's legacy at the Globe includes
the many emerging academics and researchers
whose careers she has encouraged**

Perfect fit

After finishing my master's in Shakespearean studies at the Globe and King's College London in 2005, I was not sure what I wanted to do next. I experimented with theatre education work, charity work and contemplated a PGCE in drama and English. Then a unique opportunity came up: an AHRC-funded Collaborative Doctoral Award at the Globe and King's College London, supervised by Farah Karim-Cooper and Gordon McMullan.

This PhD was the perfect fit for me. I wanted to continue my academic interest in Shakespearean theatre, but it was important to me that I could do so embedded in a lively and vibrant theatre environment. Having completed LAMDA qualifications growing up I felt at home in a working theatre, probably more than in a university. More than that though, I knew that this special playhouse and the talented theatre makers who worked

within it would enrich my research and help me create new insights into how and why Shakespeare made theatre. Much of my PhD and subsequent book (*Shakespeare's Two Playhouses: Repertory and Theatre Space at the Globe and Blackfriars, 1599–1613*) is infused with the collaborative and creative energy of this unique playing space. And in my research career, I have continued to draw inspiration from collaboration with theatre makers, and to insist that the boundaries between the academy and the theatre should be open and porous.

These are, of course, lessons I learned from Farah, whose leadership at the Globe has been inclusive, collaborative, open and dynamic. As a fellow UK-based Shakespearean scholar of colour, I am particularly grateful for the most recent iteration of Farah's powerful leadership values in terms of her work on Shakespeare and race, and the creation of the Early Modern Scholar of Colours Network. We will miss her guidance at the Globe and in British Shakespearean scholarship, but we know she will do great things at the Folger with integrity, generosity and on-point style.

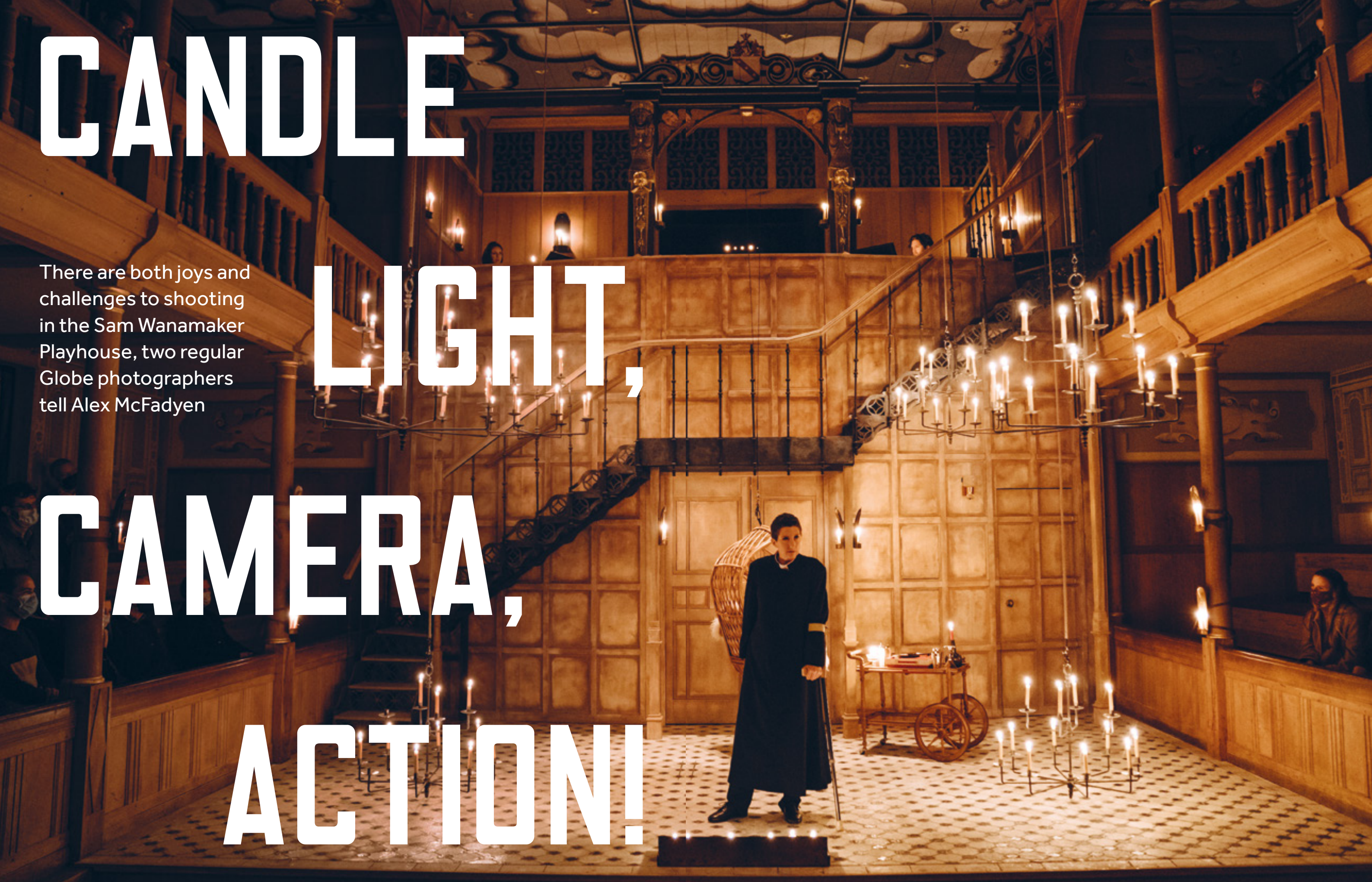
Sarah Dustagheer is Reader in Early Modern Literature at the University of Kent

A sense of belonging

Learning and working at Shakespeare's Globe has been the highlight of my career – the theatre and its community have enriched my scholarship in ways that are difficult to express fully. The Globe brings to life the world of Shakespeare and his contemporaries, and being immersed in this space has helped me to grasp the living, breathing nature of early modern theatre and all its moving parts.

I had the great honour and privilege of being supervised by Farah Karim-Cooper, under whose leadership the Globe has become a global capital for inclusive Shakespeare. Farah's championing of research on Shakespeare and race at the Globe, through events like the fabulous Shakespeare and Race Festival, has helped me to grow tremendously as a researcher and professional. More importantly, the generous and inspiring work Farah has done (and continues to do) to realise her vision for a just, anti-racist academy, has allowed students and scholars like me (a Muslim woman from South Africa) to feel a sense of belonging in Shakespeare studies.

Hassana Moosa is a Lecturer in English Literature at the University of Cape Town



CANDLE LIGHT, CAMERA, ACTION!

There are both joys and challenges to shooting in the Sam Wanamaker Playhouse, two regular Globe photographers tell Alex McFadyen

Measure for Measure 2021

(previous page). ‘I loved this set,’ says Murray. ‘It was so classically Shakespearean. Sadly, this was Hattie [Ladbury’s] last performance before she passed away. She really shone in this show and I chose this picture to honour her.’ Murray says that the shot ‘embodies the Playhouse’ for her, capturing the entirety of the space, including the ceiling, from a central position. ‘You’ve got a lone character centre stage, which is really powerful.’



Ghosts 2023

‘This production was the darkest that I have ever shot at the Playhouse,’ says Brenner. Thanks to the ‘true, clean mirrors’ on the back wall (left), which did not distort reflections, he knew that he could get only a well-lit shot when actor Hattie Morahan was very close to it. ‘The restriction meant there was only one shot to be had here. Then there’s the fact that she’s interacting with herself – it’s not just the woman standing by a mirror.’

The candlelit, intimate atmosphere in the Sam Wanamaker Playhouse has been delighting audiences ever since it opened a decade ago – its dark recesses transporting us back to Elizabethan-era theatre.

But the elements that make it an audience’s dream can pose headaches for photographers. With so little light to shoot in, they have to dial their cameras’ shutter speed right down to allow as much as possible in, and be hyper-attuned to the fragmentary moments of illumination as actors twist and turn across the stage.

Helen Murray, who was once an actor herself and now specialises in production and performing arts photography, emphasises the importance of being intuitive. She tells me she uses her camera ‘like a pianist uses a piano. You have to be able to switch it up depending on the lighting or how many actors are on stage. The adrenaline kicks in. If I do a dress rehearsal in the evening, I come out on such a high.’

Marc Brenner has been shooting in the Wanamaker since it opened, and was previously the house photographer at Donmar Warehouse. He describes the early seasons as a ‘baptism of fire’, with no artificial lighting used in the productions. Dress rehearsals, when a director might still be making final adjustments, are ‘the trickiest time to shoot – but of course, the only time to shoot’. It’s not just light that poses a problem either, he points out. ‘I don’t think it can be underestimated what a physical thing production shots in the Wanamaker Playhouse are. You’re clambering around those banks of seats, and you can’t wander around with a tripod, so capturing action is a combination of luck and whether or not a light is playing on something.’



Three Guineas 2019

Actor Joan Iyiola’s reading of Virginia Woolf’s 1938 essay, denouncing war and the patriarchy, opened the Women & Power festival (left). Due to the nature of the event, Murray was shooting with a live audience rather than during a dress rehearsal (she reassures me that her cameras are silent). Standing at the back of the stalls, she was able to capture the whole space, with the off-centre angle unusual for production photography. ‘She’s reading to the audience,’ says Murray, ‘so they’re part of the performance. That kind of connection between performer and audience is really nice to capture.’

The Dark Night of the Soul 2019

‘I love catching people smiling,’ says Murray of this picture of Amanda Wilkin (right), who is a close friend. ‘With individual portraits, I want to make them as interesting as possible and bring out their personality.’ Using a zoom lens, Murray deliberately included the candelabra out of focus in the foreground to ‘dirty the frame’, adding texture and a sense of setting. ‘The way the light hits all the gold panels is beautiful.’



‘These moments happen so quickly. Your instinct has to tell you to go’

– HELEN MURRAY



Henry VI 2019

'There was a little extra light in this production [right],' says Brenner. 'These stark, harsh lights produce really nice effects and I was able to capture movement easier than usual.' He says theatre photographers love any opportunity to capture water ('always fun'), allowing for an 'exciting, wild image' in the correct lighting. 'Sean Holmes is such a dynamic, director,' he adds. 'I was pleased we were able to capture some of that.'



Metamorphoses 2021

'This show [above] was tricky because there was so much going on,' Murray says. 'A big cast, lots of movement and low lights. I love this shot because it shows off all the design elements of the production.' To convey the character's 'powerful presence', Murray shot from the front row, looking upwards. 'These moments happen so quickly,' she adds. 'You have to skirt around the stalls fast. Your instinct has to tell you to go.' The 'haziness' of the smoke is a result of the slow shutter speed, which 'just adds to the atmosphere'.



The Duchess of Malfi 2024

'When I saw this set [above], the first thing that dawned on me was that arch at the back as a framing device,' says Brenner. 'I'm constantly looking at those architectural and structural features

— it could be a blank wall that offers a really nice stretch of textured backdrop.' Brenner also explains that 'theatre photography is a little like nature photography' in that you are always anticipating the shot. 'I knew that if

[Oliver Johnstone's] hand was down, we wouldn't have a photo — we'd just have four people standing there. Thematically, it showed the persecution of the Duchess — she gets completely stuffed by all the other characters.'

'I'm tracking faces — as soon as they're lit, I've got them'

— MARC BRENNER

Edward II 2019

When moving around the stalls, Brenner is 'constantly aware of trying to stay front-on with the actors,' he explains. 'I'm tracking their faces — as soon as they're lit, I've got them. I'm also trying to anticipate moments where candles are blown out, because those wisps of smoke look so nice.' He says the Wanamaker candelabras are 'an integral part of the set' that add a sense of mood when used as foreground. His advice for getting in position? 'The biggest clue for a good theatre photo is to be at eye level.'





What's on



Members' events

Globe Theatre

Hansel and Gretel
19 December 2024 to 5 January 2025

Sam Wanamaker Playhouse

More... Ghost Stories by Candlelight
30 October to 2 November 2024

All's Well That Ends Well
8 November 2024 to 4 January 2025

Cymbeline
10 January to 20 April 2025
Press Night: Wednesday 22 January

Three Sisters
31 January to 19 April 2025

Family events

Macbeth: Family Storytelling
Until 1 June 2025

Ghosts & Ghouls Family Tour
15 October 2024 to 12 April 2025

Festive Family Tour
16 December 2024 to 5 January 2025

Hansel and Gretel: Spoken Word and Drama Workshop (9–12 years)
7 December 2024 to 5 January 2025

Hansel and Gretel: Music and Drama Workshop (5–8 years)
7 December 2024 to 5 January 2025

February Half Term Workshops and Storytellings
15–22 February 2025

Family Sword Fighting Demonstration
Until 20 April 2025

Elizabethan Costume Demonstration
Until 20 April 2025

Events

Shakespeare's Knotty Comedies: Study Day
30 November 2024

Chekhov's Short Stories
1 December 2024

A Night in Sign
8 December 2024

The Globe Talks: Simon Armitage in Conversation
15 December 2024

Tim Key: Chrimbo Bimbo
22–23 December 2024

Shakespeare's Fairy Tale Worlds: Study Day
8 March 2025

Heaven to Hell Backstage Tour

Our exclusive Member-only Heaven to Hell experience offers you the chance to tour backstage at Shakespeare's Globe. Journey from the highest point in the attic (our Heaven), down across the stage itself, and through the trapdoors (into the five feet below the stage, our Hell). This utterly unique experience reveals how our shows are staged and the secrets that lie above and below our iconic wooden 'O'. You will also get a viewing of our costume and props archive, dating back over 25 years of the Globe's History. Book today for a view of the Globe you can't see anywhere else.

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– Min, Friend of Shakespeare's Globe

Dates:
17 November – 10am
18 December – 9am
12 January – 10.30am
11 February – 9am
23 March – 10.30am

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

Members' Drama Club

Members' Drama Club explores the magic of the Globe and our favourite Shakespeare plays. This season, Drama Club will delve into themes and characters from the winter season in the Sam Wanamaker Playhouse. Stepping into the shoes of some of Shakespeare's iconic characters, participants will consider historical context, contemporary interpretations and past Globe renditions of the plays as they read, discuss and even have a chance to perform together on the Globe stage.

We welcome members of all abilities to Drama Club: no previous acting or academic experience required.

17 November 12pm, £30

Meet the Team: Backstage Tour & Festive Reception

We are thrilled to invite you to meet the Membership team at Shakespeare's Globe for a festive reception. Over the past year some new faces have joined the team and we would love to say hello. We will share some of our highlights from the year and would love to know your Globe memories and favourite moments. We also want to say thank you for being a Friend of Shakespeare's Globe and celebrate the incredible difference your support makes. Join us to celebrate yuletide joy with mince pies at Shakespeare's Globe.

Heaven to Hell backstage tour: 9am on 18 December, £20

Meet the Membership Team: from 11.30am on 18 December. Free (ticket required).

The costumes for *Richard III* (left), which saw Michelle Terry play the titular role. Meet the Team (right) invites Friends to take a peek behind the curtain. Photos: Henri T

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

Tickets for all member events can be booked online, or by contacting the Membership Office: friends@shakespearesglobe.com +44 (0)20 7902 5970

My Shakespeare

Mark Oakley, the new Dean of Southwark, lives and works beside the Globe.
What does the theatre mean to him?

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

I've been the Dean of Southwark for less than a year, so I'm only just starting to feel as if things are falling into place! I have an office at the Cathedral and spend my days trying to hold the compass so that we can all work together and serve the locality as best we can. In the evenings, I welcome people to our many events or give lectures, and on a free night will slip into a theatre or catch up with friends over a meal. I write books about poetry and so try to keep some early morning time for writing. It's been said that 'deans are like pigeons – they like to leave their mark.' I'm just trying to keep flying!

Why is the Globe a special place for you?

I live right next door to the Globe and so feel rather more connected to it than ever. I used to be the Rector of the Actors' church in Covent Garden and spent five years working closely with the

theatre community, learning what a precarious but amazing vocation it is to be an actor or theatre professional. When I preached the Shakespeare sermon a couple of years ago in Stratford-upon-Avon, I was given a cutting of rosemary that had grown on land owned by Shakespeare. It is now flourishing in my garden next door to the Globe. It brings home to me, literally, the continuity of Shakespeare.

What has been your favourite production?

Not unusually for a Church of England priest, when I was at school I thought about being an actor. I was in a great production of *Twelfth Night* (yes, I played Malvolio). Eight years later, the boy who played Feste asked if I'd marry him to his fiancée! He is now a famous film producer. As I stood there in church in my black and white, next to his riotous colour and pizzazz, I realised that we had been cut out for our parts in life from an early age. It brought back very happy

memories to see Stephen Fry and Peter Hamilton Dyer in those roles in the pitch-perfect production at the Globe just over 10 years ago.

What does Shakespeare mean to you?

His language captures what is resonant and not merely relevant. His humanity celebrates honest complexity and not a dishonest simplicity. He sees people for who they are and not for what they are not. Today's world needs him more than ever.

What makes you smile at the Globe?

When I'm at a production that reveals Shakespeare's work as the gymnasium for underused imagination that it is, and enjoy a gin and tonic at the interval, and walk away at the end with a slightly amended inner landscape – then I'm happy.

Who is your favourite Shakespeare character?

I can't say that I like Lear as a man, but I'm fascinated by him, and I'm constantly surprised by how sympathetic I can be to him. I suspect that in the extremes of the play we sense our own imbalance of tensions and fragments. Shakespeare has taught me that the heart of the human problem is the problem of the human heart, and when Lear says of life, 'O, I have ta'en/Too little care of this', he is holding my own heart in his.

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

I'd take three: Alan Bennett, Judi Dench and Miriam Margolyes. The after-show dinner would be a hoot.



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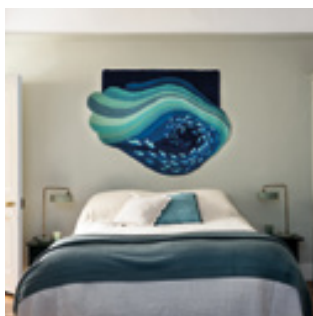
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