

GLOBE

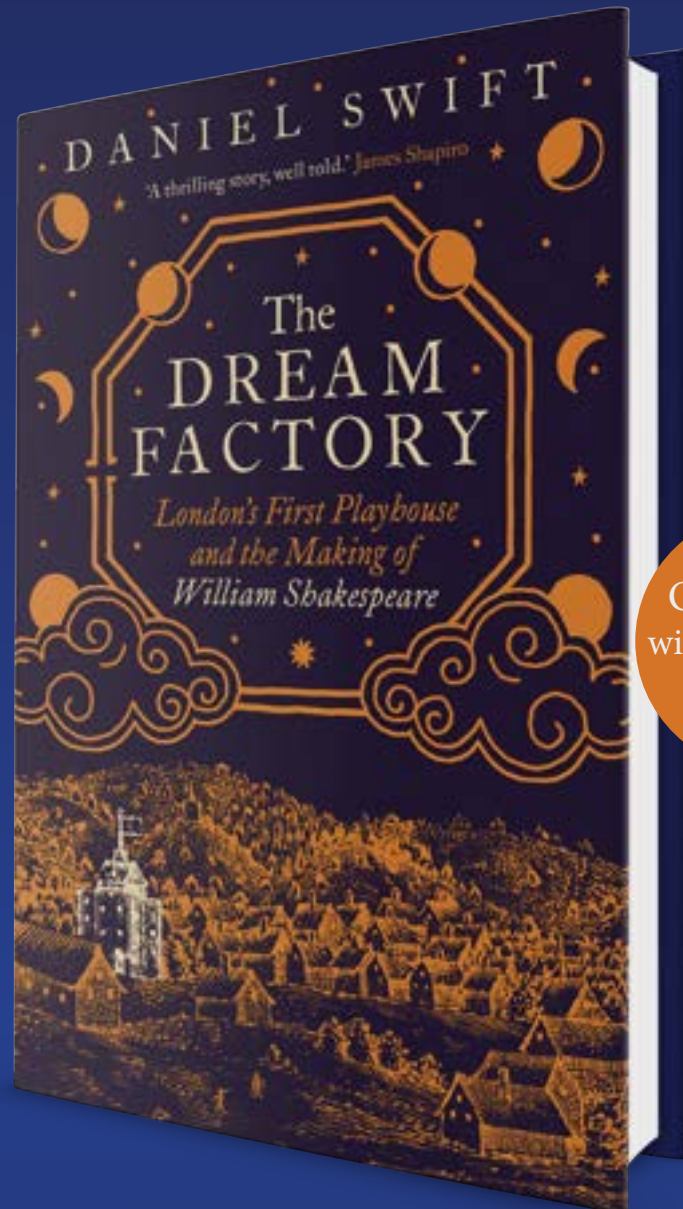
Summer 2025

Full house

A packed summer season awaits you at Bankside



The remarkable untold story of Shakespeare's first theatre – the playhouse before the Globe



OUT NOW
with booksellers
nationwide

'The Dream Factory is one of the most exciting and original books about Shakespeare that I've read in years ... A thrilling story, well told.'

James Shapiro, author of 1599: A Year in the Life of William Shakespeare

Yale UNIVERSITY PRESS

yalebooks.co.uk | [@yalebooks](https://twitter.com/yalebooks)

GLOBE SUMMER 2025

Globe Magazine
Shakespeare's Globe
21 New Globe Walk
Bankside
London SE1 9DT
shakespearesglobe.com

For Cultureshock

Editor

David Jays

Assistant Editor

Alex McFadyen

Head of Creative

Tess Savina

Art Director

Alfonso Iacurci

Subeditors

Michelle Corps

Hannah Jones

Ro Elfberg

Advertising Sales

Alex Burrows

020 3327 6711

Publishing Director

Phil Allison

Production Manager

Nicola Vanstone

For Shakespeare's Globe

Amy Cody Director of Development

Lucy Cuthbertson Co-Director of Education

Claudia Conway Head of Communications & PR

Jessica Lowery Head of Individual Giving

Michelle Terry Artistic Director

Dr Will Tosh Head of Research

Becky Wootton Director of Audiences

Globe is published
by Cultureshock on behalf
of Shakespeare's Globe © 2025

ISSN: 2398-9483

Cultureshock
27b Tradescant Road
London SW8 1XD
Telephone 020 7735 9263
Fax 020 7735 5052

Printed by Swallowtail Print

The views expressed in its pages are not necessarily those of Shakespeare's Globe or the Friends & Patrons of the Globe. The magazine does not accept responsibility for unsolicited manuscripts or photographs. While every effort has been made to identify copyright holders, some omissions may occur.

Cover photo: Edward Thompson for Globe



Photo: Edward Thompson

Welcome

'Your face... is as a book, where men may read strange matters,' says Lady Macbeth of her husband. This magazine is the face of the Globe – and there is certainly some strange and wonderful matter to get your teeth into in this edition. We hope it inspires you to visit our beautiful theatre or, if you're far away, gives you a taste of a super summer ahead on Bankside.

Horses at the ready! Ride into the wild tales behind our American-west-inspired *Romeo and Juliet* on page 14 and, staying stateside, read about *The Crucible* on page 20, as Arthur Miller's timely masterpiece finds its new home in the wooden 'O'.

You can relive a rare night in the Globe calendar on page 30. Not for the faint of heart, our incredible 'One Night Only' performances use cue scripts, as they would have done in Shakespeare's day. Find out what happens when a company of actors meet for the first time on the day of the performance! On page 34, we report on another uniquely Globe experience: the Midnight Matinees may involve staying up late, but do make for a life-affirming night out.

On page 40, the ever-brilliant designer Grace Smart discusses bringing new worlds to life on the Globe stage, while Dr Will Tosh, our interim Director of Education, gives a sneak preview of the Research and Collections Centre as it starts to take shape. And to bring the magazine to a close is something we should all do more often in life – end with a jig.

Inspired by the playing conditions of the original Globe Theatre and the Blackfriars Playhouse, our theatres champion the ultra-live relationship between artist and audience. Last year, I'm beyond proud that 51%, or precisely 220,351, of our tickets were available at £30 or under, and nearly 75,000 people benefitted from our unique and precious £5 Groundling ticket. We hope this year's exciting summer season allows people to take a punt on a play they may not know in an iconic theatre.

I look forward to welcoming you this summer, come rain or shine, to experience the magic of storytelling, all made possible thanks to your support as a member.

Michelle Terry
Artistic Director



**SHAKESPEARE'S
GLOBE**



LONDON TRANSPORT MUSEUM

COVENT GARDEN | KIDS GO FREE



MAYOR OF LONDON



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

ltmuseum.co.uk
Registered charity number 1123122

Contents

Watch

High noon 14

Romeo and Juliet – in the wild, wild west. Guns, whiskey and big personalities set the scene

Blazing trials 20

Holly Williams on the Globe's first production of *The Crucible* – and why the theatre might not exist if it weren't for Arthur Miller's drama

Troy story 28

Director Owen Horsley on the rarely staged anti-war satire *Troilus and Cressida*

Joy ride 30

Every year, for 'For One Night Only' the cast delivers a truly Shakespearean-style production – no script, no plan: cue a seat-of-your-pants show

Starry night 36

It's summer, the skies are clear, London's buzzing – soak up a unique theatre atmosphere at a Midnight Matinee

Explore

The art of design 40

Ahead of *The Merry Wives of Windsor*, Grace Smart shares her favourite theatre creations – and talks bold costumes, bear heads and bell towers

Open book 48

From First folios to 'blood splattered' production notes, immerse yourself in everything Shakespeare at the Globe's new research centre

Getting jiggy with it 54

Banned at the end of plays in 1612 for causing rowdiness, but revived in the 20th century, jigs are loved by everyone, says Victoria Horwell

Regulars

Welcome 3

News: Around the Globe 7

Cuesheet: What's on 60

Cuesheet: Members' events 61

My Shakespeare: Jayne-Anne Gadhia, Chair of the Globe 62



DAVID ASHTON

Handmade in London using
18ct gold, Platinum and
the finest natural gemstones.

davidashton.co.uk
info@davidashton.co.uk
020 7401 2405

NEWS

AROUND THE GLOBE



Don your best monster costumes for interactive Macbeth show

Something wickedly wonderful this way comes... *Rough Magic*, the interactive reimagining of Shakespeare's *Macbeth*, returns to the Sam Wanamaker Playhouse this summer after a successful 2024 run and receiving an Olivier award nomination this year for best family show.

This is the second collaboration between the Globe's Director of Education Lucy Cuthbertson and the duo Kerry Frampton and Ben Hales from Splendid Productions, following on from

2022's Olivier award-nominated *Midsummer Mechanicals*.

The whimsical take on the Scottish story of betrayal follows the Weird Sisters as they train an apprentice witch, who preemptively tells Macbeth that he will be king. The resulting chaos unravels in unexpected ways.

As in *Midsummer Mechanicals*, the show will encourage audience participation. 'The audience is always the fourth character,' says Frampton. 'We ask: how can we take them on a journey where they feel

crucial?' Theatregoers will play fellow apprentices and are invited to dress up as their favourite magical creatures – be it a fairy, monster or a ghost.

Splendid Productions has been making work for younger audiences for 20 years. Adapting a play such as *Macbeth* for families can be a challenge, says Frampton, but it's one that brings its own joys. 'There's something exciting about an atmosphere that feels a little bit dangerous. We want it to be visually exciting, and to play with that.'

Bryony Twydale, Janet Etuk and Rosemarie Akwafo as the Weird Sisters (above) in *Rough Magic*.
Photo: Manuel Harlan

When Hamlet met Grand Theft Auto

Violent power struggles, dangerous streets, tragic endings... the world of *Grand Theft Auto*, a videogame in which players ascend the criminal underworld of a city modelled on Los Angeles, might have felt quite familiar to William Shakespeare.

So, it is fitting that during the Covid-19 lockdowns, two actors – Sam Crane (who you might recognise from Globe productions including *Farinelli and the King*) and Mark Oosterveen – landed on the ambitious idea to stage a production of *Hamlet* within the game. They invited players from around the world to audition and last year released documentary *Grand Theft Hamlet* about the unique show. In February, the Globe held an event with Crane and his co-director Pinny Grylls.

Full of moments of profound pathos, humour and reflection, the documentary shows how Shakespeare can find new meaning in unexpected spaces. Crane and Grylls discussed the film in the Underglobe event space, and explored the differences – and similarities – between the ultra-live experience of the Globe and the digital world of Los Santos. A fun night of film, gaming and theatre followed, including a performance by Shakespeare theatre collective Intermission Youth.

To watch *Grand Theft Hamlet*, visit mubi.com



Welcoming new lecturer Dr Lydia Valentine

Research at the Globe has been given a boost this year by the recent appointment of Dr Lydia Valentine as the Globe's Research Fellow and Lecturer.

In her new position, Lydia is helping to deliver the Globe's Higher Education courses and, she says, 'providing research support for colleagues across the whole of Shakespeare's Globe on topics as varied as the humours, crime and punishment, or ghosts'.

She will also contribute to the Globe's public-facing research events, including Study Days and the Research in Action series.

Lydia completed her doctorate, with the thesis *Kinship and Race in Early Modern Drama*, at King's College London and Shakespeare's Globe in 2024. She says that the new role is 'a dream come true'.

A scene from *Grand Theft Hamlet* (left). Dr Lydia Valentine (below left). Actors perform an 'unknown' play (right) as part of the *Read Not Dead* series. Olympian and *Gladiators* star Montell Douglas and her dance partner Johannes Radebe (below) in *Strictly Come Dancing* 2024. Photos: Altitude Films; Cesare de Giglio; BBC Photo Archive

The Globe's *Strictly* fans

Sharp-eyed *Strictly Come Dancing* viewers may have spotted a series of cameos from the Globe Theatre in the spectacular 2024 final of the BBC1 show. At the end of the programme, a montage of the public's highlights from its 22nd anniversary series included seven Globe staff members from ticketing, production, education, press and front of house, who offered their favourite moments. As Sarah Howard, Access Manager, told the BBC: '[*Strictly*]'s the highlight of my year.'

The red marble pillars of the main stage offered a backdrop on a par with the spangle and sequins of the Elstree ballroom. But stealing the show, as she often does, was Lady Betty, the Globe's resident guard dog, who could be seen dancing to the famous opening bars of the *Strictly* theme tune with her keeper, Justin Giles, Head of Ticketing and Sales.



New collection guides offer fresh perspectives

A Research and Innovation Grant from The National Archives has enabled the creation of thematic guides for the Globe collections. They were developed by the Research and Collections team and explore themes of disability, gender, queerness and diversity within the collections.

The guides draw on the productions and performances at Shakespeare's Globe to offer a fresh and intriguing perspective on its collections, exploring how language and characterisation in early modern drama reflect the four themes. These include productions performed as part of the *Read Not Dead* series – a multi-decade initiative at the Globe to stage readings of every 'unknown' play that has survived in print, from 1558 to 1642, many in front of a live audience.



Bottom left: Hannah Saxby (centre) will star as Abigail Williams in *The Crucible* this summer, alongside Scarlett Nunes (left) and Sarah Merrifield (right). Photo: Rich Lakos. Below: The solid gold Rose Posey Ring

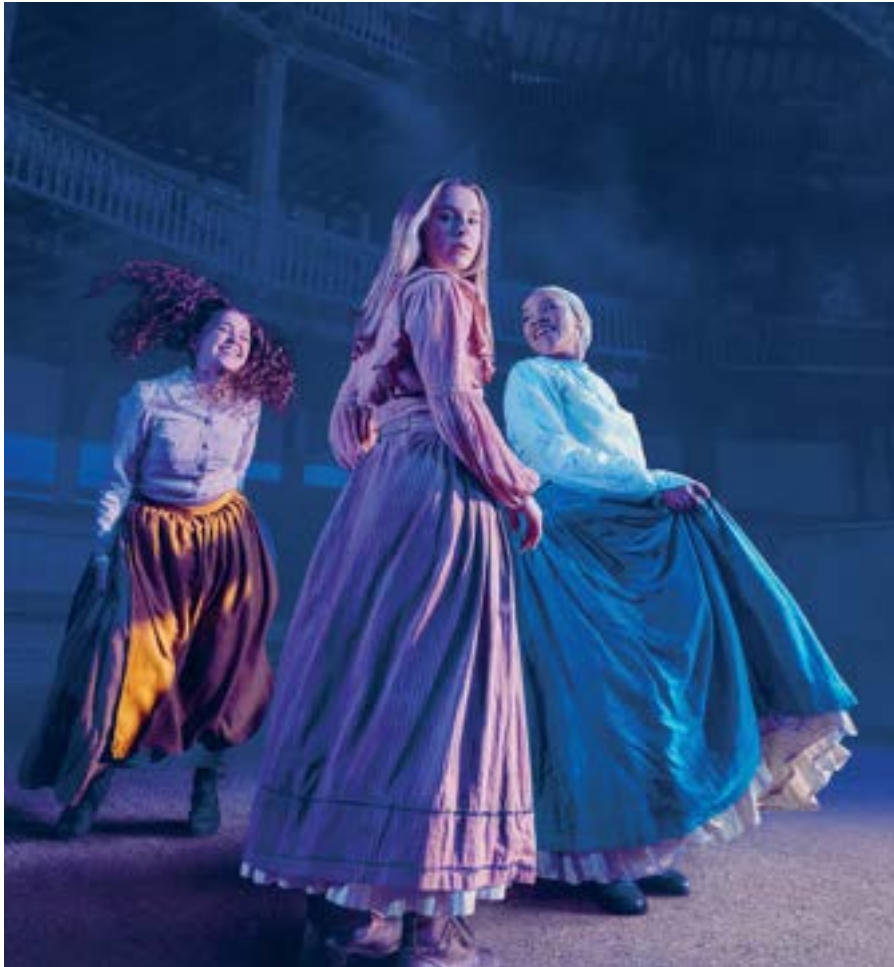
Summer cast

Fresh faces grace the main stage this summer in a reinvented *Romeo and Juliet* and the first performance of a modern classic in the Globe.

Rawaed Asde and Lola Shalam will make their Globe debuts as the titular tragic lovers in a wild west production of Shakespeare's romance, opening 25 April. Asde trained at RADA and was part of the Open Door programme, graduating in 2023, when he was immediately cast in the BBC's *Nightsleeper*. Shalam graduated from Guildhall

in 2023 and has already made a splash starring in *Gigi & Dar* at the Arcola Theatre, directed by Kathryn Hunter, in late 2024.

In May, Arthur Miller's *The Crucible* opens in a production by Ola Ince. The roles of Abigail Williams and John Proctor will be played by Hannah Saxby, a Best Newcomer nominee at the 2024 Offies awards, and Gavin Drea, whose credits include Netflix hit *Baby Reindeer* and *Wedding Season* on Disney+.



Treasures in the Globe Shop

The award-winning Shakespeare's Globe Theatre Gift Shop has new products for the summer season, including this solid gold Rose Posey Ring. The ring is a replica of one found during the excavation of the Rose Playhouse on Bankside. It has an engraving on the outside with the inscription in Old French 'PENCES POVR MOYE DV', which translates as 'Think of me, God willing'. The inside of the ring is perfectly smooth, but the outside has been faithfully recreated with the imperfections and markings of the original, adding a charm and true history to this unique piece of jewellery. The original was intended for a sweetheart and this ring would make the perfect gift for a loved one or for yourself. Priced at £352 for Globe Members, RRP £440.

Members receive an exclusive 20% discount on all Globe Shop products



Actor Hannah Waddingham (left) visited the Globe Theatre for the BBC documentary *The Earthshot Prize: Report 2024*. Below: Robin Belfield's production of *Twelfth Night* comes to the Globe Theatre this summer. Photos: Josh Tarr; Rich Lakos

Players in climate change

What is Shakespeare's relevance to global warming? The Globe Theatre makes an appearance in the BBC's documentary *The Earthshot Prize: Report 2024* – available to stream on BBC iPlayer – which explores some of the crucial and innovative solutions to climate change that have been funded by the environmental award, set up by Prince William and David Attenborough in 2020. It gives grants of £1 million each to five winners every year to support their work in areas such as nature conservation and restoration, air cleanliness and ocean revival.

In the documentary's final scenes, actor Hannah Waddingham quotes *As You Like It* while standing on the Globe Theatre's stage, saying that we are all 'players' in the struggle to reverse the effects of climate change. She also notes Shakespeare's presentation of extreme weather and food shortages in his plays, and the fact that the original Elizabethan Globe Theatre was constructed from recycled wood due to issues of deforestation at the time. Shakespeare's part in the climate-change conversation was previously explored in depth in *Shakespeare's Letter to the Earth*, a short film written by the Globe's Artistic Director, Michelle Terry, in 2021.

To watch *The Earthshot Prize: Report 2024*, visit bbc.co.uk/iplayer

Summer of love (triangles): *Twelfth Night* returns

Misdirections and misinterpretations abound in Shakespeare's *Twelfth Night, or What You Will*, the latest production from director Robin Belfield, who returns to the Globe Theatre this August after the success of 2024's vaudeville musical *Princess Essex*. The creative team also includes designer Jean Chan, who is beloved by audiences at the Globe for her exuberant use

of colour, composer Simon Slater and movement director Ingrid Mackinnon.

The story follows the shipwrecked and grieving Viola, who finds herself caught in a tangled web of love triangles and hidden identities. Around her, a lovelorn duke, a mourning heiress and a hopelessly smitten steward navigate passion, deception, and self-discovery in this timeless tragicomedy.

Tickets on sale now, show runs 8 August to 25 October





Winter blues

Looking back at the fabulous shows and stars from the past season





William Robinson (top left) as Paroles in *All's Well That Ends Well*. Saroja-Lily Ratnavel as Arviraga, Madeline Appiah as Belaria, and Aaron Anthony as Guiderius (bottom centre) in *Cymbeline*; and Nigel

Barrett (bottom left) as Philario. Photos: Marc Brenner

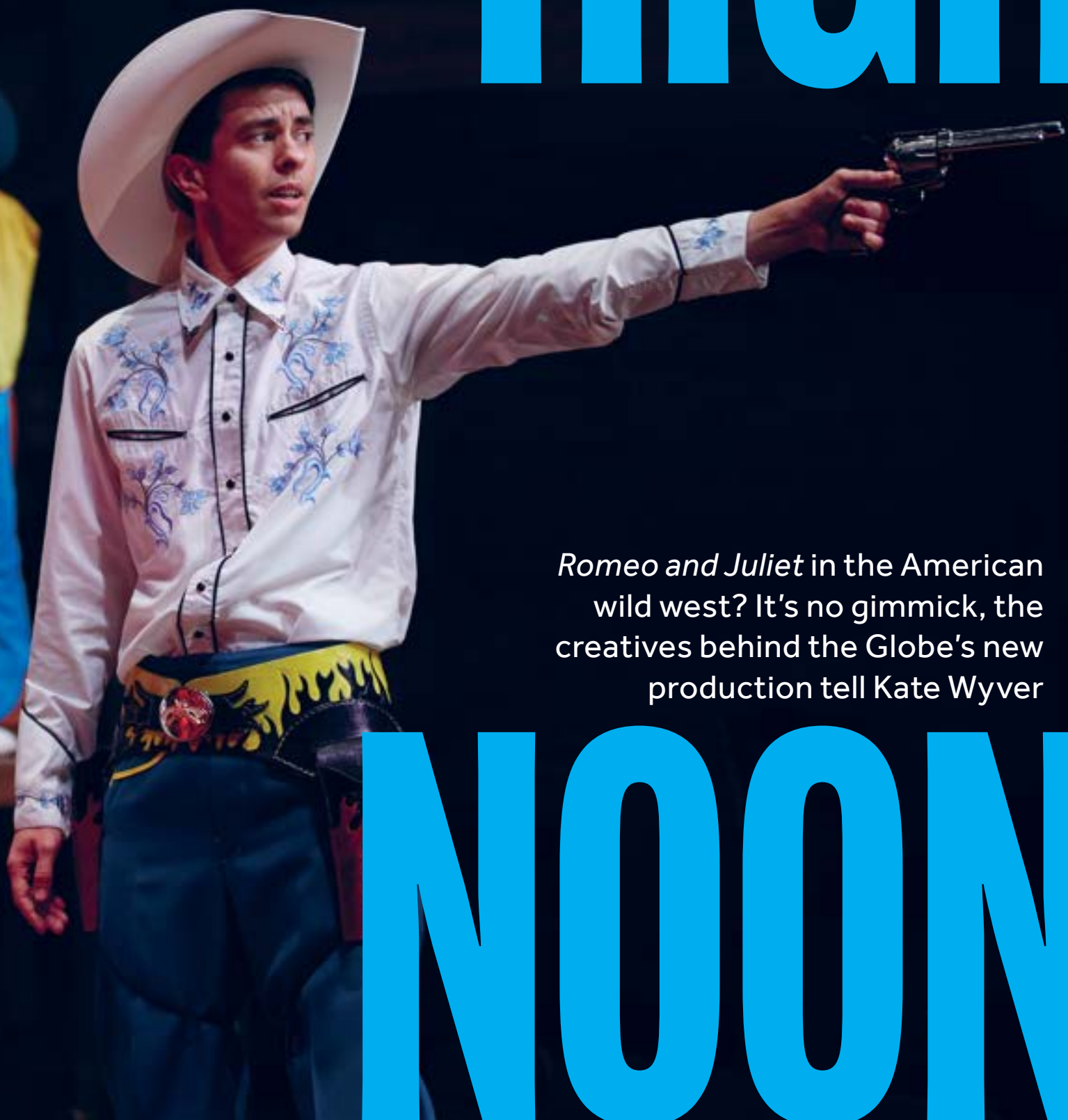
Beverly Rudd (above) as the Witch in a modern retelling of *Hansel and Gretel*. Natalie Klamar and Stuart Thompson (below) in Anton Chekhov's *Three Sisters*. Photos: Ellie Kurttz; Johan Persson



Sophie Melville as
Miss Lillian and Vinnie
Heaven as Jack Cannon
in *Cowboys*, a queer
western co-directed by
Sean Holmes for the Royal
Shakespeare Company.
Photo: Henri T © RSC



HIGH



Romeo and Juliet in the American wild west? It's no gimmick, the creatives behind the Globe's new production tell Kate Wyver

NOON

This is not Sean Holmes's first rodeo. In 2023, the Associate Artistic Director of the Globe co-directed Charlie Josephine's queer gunslinging romp *Cowboys*, complete with a swaggering shoot-out. Now, he's kicking those saloon doors open again to bring *Romeo and Juliet* to the wild west.

'When I wake up in the middle of the night with sweat on my forehead, I worry about it seeming like a gimmick,' Holmes says. 'The method in my madness is that it's the play we all think we know, and I'm not sure we do. I want to make it feel fresh again. If we get this right, that's why it'll work.'

We wander up the North Tower of the Globe to find a place to chat, and emerge overlooking a group of students performing the death of Caesar. One rams their arms into the stomach of another. They fall, gasping, their limp body caught by outstretched arms. The performers look around the same age as Rawaed Asde (*Nightsleeper*, BBC) and Lola Shalam (*Women, Beware the Devil*, Almeida), both in their early twenties, who lead Holmes's new production; the cast is so young that he realises it's the first time he's directing actors the same age as his eldest child.

Commanding the attention of the Globe's audience is no mean feat for a performer of any age. 'There's an objective demand to this space,'





**'IDEAS EXPLODE
IN REHEARSAL.
YOU HAVE TO
DO WHAT'S
RIGHT FOR THE
PLAY AS YOU
DISCOVER IT'**

— PAUL WILLS

Sean Holmes's 2022 version of *The Tempest* (left) at Shakespeare's Globe was a comedic modern retelling set in an island holiday resort. *Cowboys* (above) starred Lucy McCormick as Jayne and Lee Braithwaite as Lou. Photos: Marc Brenner; Henri T © RSC

Holmes says. 'In rehearsal, we do a theatre gym [acting warm-up exercises] every day because you have to be physically, vocally, intellectually and textually fit. We learn it quickly together. Then you have a team and the audience can smell that you've got this.'

Over his seven years as Associate at the Globe, Holmes has been continually learning how best to work in the space. He's found that it requires a world that anyone walking into can immediately compute, from Shakespearean scholars to wandering tourists. 'You need a concrete space – which is not the same as a literal one – so everyone understands the tensions and hierarchies and transgressions of the world they're in.'

Romeo and Juliet is, he thinks, far more a representation of a society as a whole than a focus on two doomed lovers. 'They're absolutely products of their society, which is really structured and really violent. Like Shakespeare's society.' And like the wild west.

With designer Paul Wills, his long-term collaborator, Holmes had originally considered using the rootin' tootin' setting for their jovial production of *The Comedy of Errors* in 2023, but soon found the play hit its head on the concept. Reconsidering it for *Romeo and Juliet*, they kept uncovering new reasons the setting made sense. 'Imagine a noose swinging in the yard,' Holmes says. 'The Sheriff is the Prince, the priest is a whiskey priest. You've got boys with guns thinking they're really funny, and then when they shoot each other, it's brutal.' There won't be any American accents, he is quick to clarify. 'Not for a second.'

The week we speak, President Trump has been making statements about American expansion. Holmes draws comparisons between the President's words and the colonial self-mythology of frontier America; the 'it's my way or the highway' approach to democracy. 'You see it in



movies,' Holmes says. 'The desperate attempt to "build civilisation" and how quickly it resorts to violence.'

He nods to the extraordinary recent production *Dark Noon* by Danish company Fix+Foxy, an expansive show that rips apart the savage myth of the wild west. 'Tue [Biering, the show's director] is a genius,' Holmes says. Violence is a nightmarish surge in *Dark Noon*, as the actors in thickly pasted whiteface build up the stage to create a town and run wild, brutally laying claim to land, women and the lives of those who called the place home long before the white men came along. This violence is something that has to be treated with a deep seriousness, Holmes says. 'You're not sending anything up. You're saying this is a world with consequences.'

Falling just after the end of the American Civil War, it is, Holmes says, 'an extremely racially charged period of history, and you absolutely cannot ignore that'. He does not divide the story's warring families by race, but allows the shadow of colonialism and racism to inform the environment. '*Romeo and Juliet* is a world that is really violent, patriarchal, controlling, unthinking, grasping. This production cannot carry the whole history of 19th-century America, but it can contain the resonances of what that kind of thinking leads to.'

Alert to the racist abuse launched at Francesca Amewudah-Rivers when she was cast as Juliet in Jamie Lloyd's production, Holmes is protective over his diverse cast, and says conversations will continue throughout rehearsals. 'My thinking also needs to be done with the company.'

Many of the key imaginings for this production have been thought up in front of an old western movie or while walking along the coast. Wills lives in Deal, and Holmes will often visit for a long walk, stopping for lunch or a tea – a new way to think about a play. Theirs is a long working friendship. Their first show together was 2008's *The Man Who Had All The Luck* at the Donmar Warehouse, starring Michelle Terry, now the Globe's Artistic Director. They've since worked on Edward Bond's *Saved* and Sarah Kane's *Blasted*, and frequently collaborate on productions in Japan. 'We've developed a shorthand that allows us to be open and honest with each other, and to strip everything back as a starting point,' Wills says, speaking from his home over Zoom. 'Sean likes to be quite truthful with what he does and I love that approach.'



Cowboys (left) depicts a gender revolution in a sleepy gold rush town in the American west. Michelle Terry starred in *The Man Who Had All The Luck* (below) at the Donmar Warehouse in 2008, the first collaboration between Sean Holmes and designer Paul Wills. Photos: Henri T © RSC; Johan Persson

Ideas continue to develop up until performances begin. 'That is one of the things I'm always prepared for with Sean,' Wills laughs. 'Everything could completely change on day one of rehearsals – and sometimes even in week four. As soon as you're in a room with 15 other people, ideas explode and you can't not take those ideas. You have to be prepared to do what's right for the play as you discover it, which I think is an approach that Shakespeare took, generating the play as they rehearsed.'

The stage will be defined by a large shop-front facade. 'I've realised that you need to be big and bold with your imagery on the Globe to pull focus,' Wills says. 'When I first designed for the Globe, I felt that the mission of the designer was to be unique in hiding and covering up the stage. The older and more experienced I've got, [I've recognised] it's very important to allow that space to sing in its own right.'

When he creates his designs, Wills uses as many reference books as he can get his hands on, but filters what he finds through a contemporary eye. 'A servant might have worn something that an audience now might not understand,' he explains. 'So I'll create a costume that echoes some of the imagery that we understand now.' Both he and Holmes talk about the desire to get across the feeling that what you're watching is simultaneously the world back then and the world now. It's that element that makes the performances feel so present, so viscerally alive.

How do you hold onto that tingling sense of liveness when we all know how the story ends? Holmes reckons the trick is to never play the ending as if it's inevitable. In 2011, they were both working on the revival of Bond's

1965 play *Saved*. When they reached the famous scene where a group of teenagers stone a baby to death, the playwright – who Holmes says is the closest you could come to working with Shakespeare – stepped in. 'He said the problem with this scene is that people always play it like the scene where they're going to stone the baby,' Holmes recalls. 'But 60 or 70 things have to happen before they do. To make it work, you have to unlock the potential that the ending might *not* happen.'

He believes the same to be true for *Romeo and Juliet*. 'The danger is that you play the end like the scene where the lovers die. So many beats have to happen before you get to that moment. Until then, it's not decided. Nobody in the play expects to die. Nobody expects this to go wrong.' What you want, he says, is the possibility that this time it might be different. 'What you want is life.'



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

Romeo and Juliet, Globe Theatre, 25 April to 2 August

As the Globe Theatre stages its first production of an American classic, Holly Williams discovers why *The Crucible* is especially relevant to this theatre – and to our own troubled times

BLAZING



Ken Nwosu as Othello and
Ira Mandela Siobhan as
Subconscious Othello in
Ola Ince's contemporary
production at the Sam
Wanamaker Playhouse last
year. Photo: Johan Persson

TRIALS



Arthur Miller's enduringly popular and endlessly resonant 1953 drama about the Salem witch trials will be held on the Globe's outdoor stage this summer. Placing *The Crucible* – set in 1692, a time closer to the original Globe's era than our own – within the intimate and involving wooden space is a tantalising prospect. But the play also has another connection to the theatre.

The Crucible was famously written as an allegory for the anti-communist 'witch hunts' taking place in 1950s America, led by senator Joseph McCarthy. Miller himself was hauled before the House Committee on 'Un-American Activities', which interrogated suspected communists and sympathisers – and demanded that they name others. Many people in the theatre and film industries were blacklisted thanks to the paranoia of this 'Red Scare', baselessly destroying lives and careers.

Another person affected by this witch hunt was Sam Wanamaker – the American actor who would eventually lead the campaign to rebuild Shakespeare's Globe. Wanamaker had briefly been a member of the American Communist Party in the 1940s. When he discovered – while appearing in a show in the UK in 1952 – that if he returned to the US, he would be called in front of the House Committee on Un-American Activities, he decided to stay here with his family instead.

'The blacklist and McCarthyism in America are very much related to Shakespeare's Globe,' Wanamaker told an interviewer in 1991. 'When Mr McCarthy arranged for me to stay in this country, I devoted a lot of my time to investigating the possibility of creating an international Shakespeare Centre built around the concept of a reconstruction of the Globe, on or very close to its original site.'

For a time, MI5 monitored Wanamaker, and British filmmakers also wouldn't cast him, fearful of jeopardising American distribution. Yet he ultimately forged an illustrious career on these shores, and is now best known for the passion and determination he funnelled into setting up Shakespeare's Globe.

Wanamaker had begun his career acting in an Elizabethan replica theatre in the States and was baffled to discover that the Brits didn't have their own. From 1970 till his death in 1993 – four years before the theatre finally opened – Wanamaker was a tireless campaigner and cheerleader for the project. So, had it not been for McCarthy's witch hunts, London



might never have had a Globe Theatre in which to stage Miller's McCarthyite parable, *The Crucible*.

'I didn't feel that I was in the wrong,' continued Wanamaker in that 1991 interview, addressing the subject of being blacklisted for his left-wing views. 'I felt that what the Un-American Activities Committee [was] doing was very wrong, it was censoring the democratic rights of Americans to speak out for whatever they believed in.'

One of the reasons *The Crucible* is still so often staged around the world is that by using the historical story of Salem to talk about witch hunts – without ever mentioning senators or communists – Miller created a play that not only layers in a potent parallel with McCarthyism, but can invoke many different political crises, power grabs or instances of mass hysterias.

Actor and director Sam Wanamaker (left), who helped create the modern Shakespeare's Globe. Senator Joseph McCarthy (below), who led an anti-communist 'witch hunt' during the 1950s. Photos: RGR Collection/Alamy Stock Photo; CSU Archives/Everett Collection



**'THE BLACKLIST AND
McCARTHYISM IN AMERICA
ARE VERY MUCH RELATED TO
SHAKESPEARE'S GLOBE'**

- SAM WANAMAKER

**ROMEO AND JULIET WILL
NEVER MEET AGAIN**



**'WE NEED TO TALK ABOUT
FREEDOM, AND WHOSE
FREEDOM WE ARE WILLING TO
SACRIFICE FOR OUR OWN'**

— OLA INCE



Ola Ince's 2021 modern *Romeo and Juliet* (left), in the Globe Theatre, which refocused the story on social issues such as youth disillusionment and drug use, with Adam Gillen (right) as Mercutio. Photos: Marc Brenner



'The Salem interrogations turn out to be eerily exact models of those yet to come in Stalin's Russia, Pinochet's Chile, Mao's China and other regimes,' wrote Miller in a piece in the *New Yorker* in 1996.

You might be tempted to add to that list, Trump's second term... And certainly, for the Globe production's director, Ola Ince, the play feels grimly relevant in an era of not just renewed attacks on leftwingers in America, but also one of international conflict and paranoia. 'I know Arthur Miller wrote the play about a very particular experience but it has always stayed relevant,' Ince says. 'And right now, I do think we need to talk about freedom, and whose freedom we are willing to sacrifice for our own.'

Ince feels sure that the Globe Theatre will be a good home for the play, because it's an ideal space in which to

ask hefty questions – like who gets freedom, who gets blamed or scapegoated, and what it might cost each of us to do the right thing. 'The great thing about the Globe is that loads of different people come to watch, so it's a wider conversation,' she says. 'It's a really nice opportunity to discuss big things in a big space.'

And Ince knows the space well: she directed a pacy, contemporary *Romeo and Juliet* in the Globe Theatre in 2021, as well as an acclaimed modern-day *Othello* in the Sam Wanamaker Playhouse last year. But there'll be no updating *The Crucible* – it will remain set in 1692.

'The play is pretty perfect,' Ince says. 'There isn't an intervention I need to take. Because that's how my brain works: how do I make sure this play speaks to an audience now? If I can't do that, I can't do the production.'

To help her *Crucible* connect with a contemporary audience, Ince will focus on amplifying the experiences of female characters. 'There'll be more of a female gaze on these women. That's the angle this production is taking. That's what makes it feel more 21st century,' she says.

This emerged after Ince spent a lot of time reading the play with young people. 'They were saying, "The men just talk so much, where have the girls gone?"' Ince recalls. 'And that's true of the world now and then: men just talk about women a lot. There's a lot of men deciding women's fates. I want to track what their discussions do to these women and girls. And that has changed the





Ince directed
a modern take
on *Othello* in the
Sam Wanamaker
Playhouse in 2024.
Photo: Johan Persson

way I approach the production: the more I get to see the women throughout the play, the better.'

The Crucible's 17th-century setting makes it a smooth fit for the physical structure of the Globe Theatre, too: all that wood and straw and weather. 'The good thing about this play is its history matches the architecture of the space – it is Salem without us doing very much,' Ince says, although she has been having discussion with the designer Amelia Jane Hankin about how to incorporate even more of the natural world into the show.

'These people are very secluded; they're in a foreign land, and they're quite scared of the land. It might feel like the woods are encroaching,' Ince says. 'A lot of secret stuff happens in the woods – the dancing and the rituals; Abigail and John Proctor meeting up – so I thought about nature being close, and how trees and swampy areas can feel spooky and menacing. And about who exists beyond their patch of land, in terms of native people.'

Within *The Crucible*, violence between the Puritan colonists and the Native Americans is alluded to, as context for what unfolds; Abigail reveals that her parents were killed in front of her. Ince was interested in bringing that sense of heightened awareness of danger into the show. 'A lot of women who accused other women in the [real-life] Salem trials were survivors of an attack,' Ince says. One theory for making sense of how these girls came to accuse innocent neighbours is that it was a warped response to enormous trauma.

'A lot of the imagery and ideas and big events that Arthur Miller describes happen off-stage and we're playing with trying to bring some of them onstage,' Ince says. 'But it's hard, because the play is the play, right? You can't wrestle with it too much.'

Ince points out that *The Crucible* is also a thriller and a legal drama, where much of the action takes place in a courtroom. This should work brilliantly in the Globe thanks to its shape, shared light and intimacy – the audience should feel implicated. The 'what would you do?' moral dilemma that both Miller and Wanamaker had to face will be posed to the audience, too.

'When we're in the courtroom scene in the Globe, it will feel like *everyone* is in the courtroom scene – everyone is on trial,' Ince says. 'Moments like that will really sing in the space.'

Holly Williams is the editor of *Exeunt*, a theatre newsletter.
Her novel, *The Start of Something*, is now in paperback

The Crucible, Globe Theatre, 8 May to 12 July

Troy story

Troilus and Cressida hasn't been seen on Bankside since a Māori performance in the Globe to Globe festival in 2012. Director Owen Horsley explains how he hopes to unlock this unique anti-war play

What was the appeal of directing *Troilus and Cressida*?

I am intrigued by this play because it feels very un-Shakespearean. I was Assistant Director on Declan Donnellan's *Cheek By Jowl* production in 2008 and it stuck with me. Shakespeare's usual compassion and refusal to judge is almost completely cast to the side in *Troilus*: he's writing an anti-war play and looking at the systems that perpetuate war.

Interestingly, he sets it eight years into the war, not during the exciting start or thrilling kidnap of Helen. We're at a point when people have almost forgotten why it's still going on. That's a really interesting point of view.

How do you balance the tone ranging from scabrous comedy to romance?

Shakespeare writes contrasting, contradictory things in every play. The modern idea where tone and atmosphere stay at the same pitch isn't something we have to consider with Shakespeare – each scene can be entirely different.

My big thing as a director is opposition. What makes the Trojans and Greeks entirely different from each other? In this production, the Trojans are a glamorous, Las Vegas-esque kind of war machine, while the Greeks are surrounded by disease, decay and filth – they are in no way comparable.

You've previously led audiences through Shakespeare's complex histories at the RSC.

Troilus, like the *Henry VI* plays, doesn't have a single lead character. For the audience, the basis of the story needs to be clear – they can relax into the language if they know who's who.

At the Globe, we have 12 actors: each actor (except for those playing *Troilus* and *Cressida*) will play a part in both the Trojan and Greek camps. Essentially, they're all fighting against themselves. In the battle at the end, Paris and Menelaus fight each other – but in our production, they'll be played by the same actor, so you'll essentially see someone fighting himself. The play's satire exposes how tragic, but also ridiculous, these prolonged battles can be. It gets really nihilistic.

Can you prepare for the unpredictable Globe audience?

The Globe has the most present audience you will ever encounter. In the yard, they're actively standing up, there's a willingness to be engaged. It's almost rude not to involve them! The great thing about *Troilus and Cressida* is that people don't have preconceived ideas about it – my job as director is to guide them through, but also find ways in which they can actively take part in the argument of the play.

Thersites is the voice of the play, and that actor will engage the audience from the get-go





Last year, Owen Horsley directed the Shakespeare comedy *Twelfth Night* (above) at the Regent's Park Open Air Theatre. Horsley's 2022 play *Wars of the Roses* (left) was based on Shakespeare's Henry VI trilogy. Photos: Rich Lakos; Ellie Kurtz © RSC

— in a very cynical tone. In our production, Thersites also plays Helen, so will be a huge guide for the audience in how to connect to the tone of the play.

What was your own first experience of Shakespeare?

I was a kid who couldn't sleep and drove my parents insane. My

dad had the idea of buying me cassette tapes of Shakespeare stories being read by the likes of Alan Cumming and Juliet Stevenson. I would lie in bed and listen to them, and then come down and tell the stories next day. I feel very fortunate to be allowed to explore these plays. I would be happy for the rest of my life if I just could direct Shakespeare.

How does working on Shakespeare develop you as a director?

There's a moment in *Richard II* when the king, in prison, tries to work through a thought, and he says: 'I'll hammer it out.' Every time I work on a Shakespeare play, it gives me this great satisfaction of thinking, 'I'm going to work this out — with my brain, with actors, with an audience.' It keeps your brain very active.

You are also an acting coach — are actors still intimidated by Shakespeare?

It's a challenge. Sometimes actors think it's about speaking Shakespeare, but I think it's more about listening. I worked with [voice coach] Cis Berry at the RSC, who always said that the quality of your speaking is in direct relation to the quality of your listening. I try to get people to train their ears so that it feels natural, active and responsive. I run what I call 'Shakespeare workouts', because it's a muscle that you have to keep training — like playing the piano or swimming. You have to keep your body and brain engaged.



JOY

A photograph of a man with a grey beard and a red top hat with a black feather, looking off to the side. To his left, a woman's face is partially visible, peeking through a dense green bush. The background is a grey stone wall with a window. Overlaid on the bottom half of the image is the word "RIDE" in large, bold, lime green capital letters.

RIDE

No rehearsal, no full script, a packed house: the Globe's 'For One Night Only' productions are a unique experience. As director Blanche McIntyre prepares this summer's show, she and actor Paul Chahidi tell David Jays about the white-knuckle exhilaration of 2023's *Twelfth Night*

'It was,' says Paul Chahidi, 'joyous but terrifying.' The Olivier-nominated actor is looking back at a unique *Twelfth Night*. In 2023, the Globe gathered an illustrious cast to perform the play with barely a lick of rehearsal and only a cue script for support. The result, by all accounts, was a thrilling, nerve-shredding blast of a show for actors and audience alike.

In Shakespeare's theatre, rather than a complete playscript, actors would receive their lines on a scroll with just a few words as their cue: hence the phrase 'cue script'. The modern Globe experimented with cue scripts in its early years, as part of its commitment to explore original practice. 'I had a friend who was in those productions, who said it was insanely intense,' says director Blanche McIntyre.

This *Twelfth Night* had its own intensity – part celebration, part experiment, a rollercoaster ride through fizzy imagination and high-stakes emotion.

Chahidi and McIntyre are swapping memories of the evening. The crack cast included Stephen Mangan as Malvolio, Rebekah Murrell as Viola and the Globe's Artistic Director, Michelle Terry, as Olivia. Chahidi, whose glorious Maria had previously bustled over the Globe stage, ceded the role to Sirine Saba and tackled Feste, although not without pause. 'I thought, this is frightening, but that's why I must do it. So I jumped in.'

Most Shakespeare productions develop through weeks of rehearsal: digging into text, delving into character, building a world. Here, there was none of that. McIntyre simply met the actors individually for a tailored session or two, she says. 'Some actors wanted to translate the text or talk character. Some wanted to read through their lines – we'd talk about what a moment might be, on the understanding that it might not be the same on the day.'

Everyone also had a costume fitting and a video to learn the closing jig at home: 'Loneliness is a solo jig,' Chahidi says glumly. He also had to master Feste's songs, in 'absolutely beautiful but punishingly hard' versions by Tim Sutton. During a conventional rehearsal period, he says, 'you can see the play building up and have plenty of time to adjust the straps on your parachute. But this was a test of nerve and openness – we were all flying by the seat of our pants.'

The role of director, so crucial to productions today, didn't exist back in 1602. So how did McIntyre approach

it? 'I had a truncated role,' she considers. 'Usually, a lot of what I do is talk to actors about their conception of the character and how that works in the general setting.'

She had given it plenty of thought, of course, pondering the 'class anxiety swirling around Malvolio and the other members of Olivia's household. People are suspicious that he wants to better himself, in a society where your birth determined your prospects and identity. So I could give a general sense of the tensions in that household.'

'You could talk relationships with not very much power to influence them,' she adds, laughingly admitting that some actors sharing scenes had wildly opposing ideas of the relationships. In effect, 12 actors arrived with 12 different versions of the play in their heads.

Luckily, by her own admission, McIntyre isn't 'a control-freaky director. This was a brilliant exercise in remembering that what's important is the actors, words and audience. If you have a group of actors who know each other and are familiar with the text – over half of the company had previously been in *Twelfth Night* – the





‘IT WAS A TEST OF NERVE AND OPENNESS – WE WERE FLYING BY THE SEAT OF OUR PANTS’

– PAUL CHAHIDI

director can get out of the way, and the actors and audience can have a lovely, unmediated relationship.’

‘You have to make strong choices and have them ready to try out on stage,’ Chahidi says, ‘but also be free to be thrown by the other actors’ choices – you can’t stay on your little track. We were all open to a sense of play.’ As a jester, Chahidi’s Feste had some improvisational licence – ‘there were one or two moments where I went off piste, though I didn’t want to mess things up for the other actors.’

McIntyre reassures him: ‘That connection to the audience is the nature of any clown part, and you always came back to the cue. It was incredibly funny, but gave Feste an alarming unpredictability.’

Previously, Chahidi gave his award-winning Maria at the Globe (as well as at the West End and Broadway)

between 2002 and 2013. But does prior experience help or hinder in a cue-script production? ‘It was quite deep in my bones. Learning the lines, I had to banish Peter Hamilton Dyer, who was our [previous] Feste, from my mind and expend a certain amount of energy pushing old rhythms to one side. I tried not to miss Mark [Rylance, Olivia to his Maria] and knew I would enjoy being on stage with Michelle. She was brilliant as Olivia, interpreting lines in a way I didn’t see coming.’

On the day itself, everyone rocked up at 10am. ‘First off, I spaced out the jig and the curtain call,’ says McIntyre. ‘You don’t want to run out of time for these because that would give people the heebie-jeebies.’

Heebie-jeebies quelled, they raced through the text, ‘but with no stopping and starting, or talking about the scenes. I did give the actors a go at the box tree scene,

‘I CAN’T EVER REMEMBER SUCH
A VOCAL AND ENGAGED AUDIENCE.
IT HAD A ROCK CONCERT VIBE’

– BLANCHE MCINTYRE



Chahidi says the audience was 'the final missing character' in 2023's *Twelfth Night* (below left). This September, Blanche McIntyre will direct *A Midsummer Night's Dream: For One Night Only* (below right)

because it involved three people carrying a gazebo.' Meanwhile, Chahidi squared up to Feste's songs: 'They sounded totally different with the band. I was terrified.'

Terror seems a normal response to hurtling into the unknown. Scripts were left behind, so the experienced droll actor Howard Ward not only played small roles, but also sat upstage to forestall disaster. 'Howard was very much incorporated into the show,' McIntyre says. 'There was a running gag: whenever people dried they called, "Howard!" so he could help them get back on track.'

What was it like to be in the thick of the performance? 'You have to let go of ideas of control,' Chahidi considers. 'The quality of listening was amazing. You are listening

as if your life depends on it, waiting for the three or four lines that will lead to your next moment.' McIntyre agrees: 'There was a quality of liveness about the performance, unlike anything that anyone had seen. I can't remember ever experiencing such a vocal, supportive and engaged audience. It had a rock concert vibe because they knew that it would never come again.'

The atmosphere, Chahidi suggests, reminded him of a first preview: 'the most pure, honest and innocent version of the play that there will be'. Under these conditions, he adds, *Twelfth Night* felt like 'a new play – something unpredictable was brought into the mix and created electricity. The audience, as always, are the final missing character. The silences were so dense, powerful and attentive – they were leaning forward to see what would happen next.'

It may only have approximated Shakespeare's own practice, but did these modern theatre makers sense a connection to the past? 'I did, because it felt very fundamental,' says Chahidi. 'The heart of any performance is telling a story as honestly as you can and being alive to the moment.' And, marvels McIntyre, 'It was all done by memory. It did make me think how extraordinary it must have been to have a company that knew each other inside out, performing a different play six nights a week, keeping all these plays in their head. This collective act of listening, knowing that your scene partners have got you. It would feel exhilarating.'

That exhilaration crossed the centuries. 'We came out going, "Did that even happen?"' Chahidi exclaims. 'We were high as kites!' He recalls the highly charged closing of the show. 'The play ends with a song. I was alone on stage and the first strains of *The Wind and the Rain* started, almost like a 1930s cabaret number. Halfway through the song, the other characters gradually started coming back on, and then we went into the jig. It was amazingly powerful.'

When McIntyre returns to the rollercoaster this September with *A Midsummer Night's Dream*, what lessons will she take from the riotous *Twelfth Night*? 'One thing it taught me is that the more I give the actors to think about, the more burden I give them. They need things that can live in their bones without coming up to the front brain.' She takes a beat. 'There is nothing apart from the people.'




A MIDSUMMER NIGHT'S DREAM

FOR ONE NIGHT ONLY

Exclusive access

Join the Supporters' Circle for *A Midsummer Night's Dream: For One Night Only* with a £1,000 donation. You will experience the production's journey from page-to-stage, with a full day of activities: talks and tours from Globe creatives and academics, a VIP ticket to the show, and an invitation to the post-show party in the Globe Theatre itself. For more information, please contact jessica.lo@shakespearesglobe.com

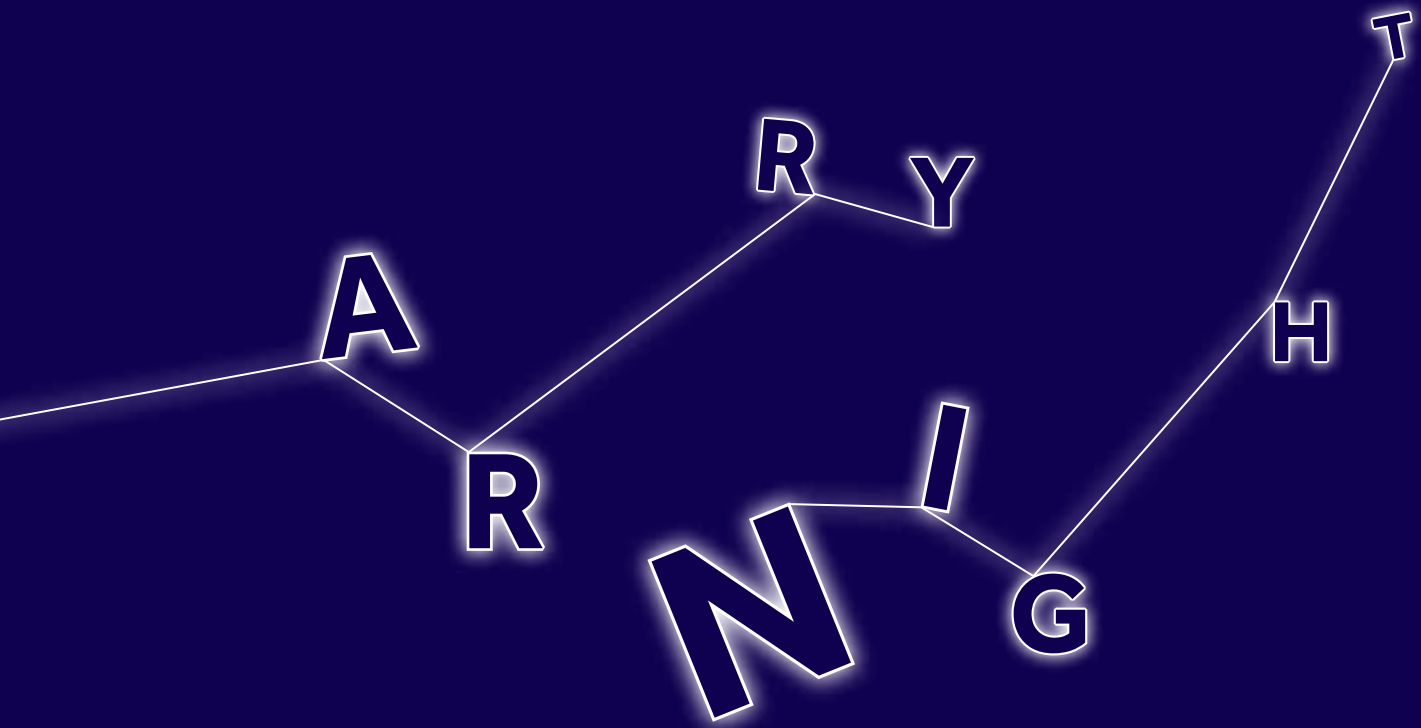
A Midsummer Night's Dream: For One Night Only,
Globe Theatre, 14 September

Audience members at
the Midnight Matinee
performance of *The
Comedy of Errors* in
September 2024.
Photo: Farelight
Productions

S

T





The Globe's Midnight Matinee performances have a unique atmosphere and a dedicated following. While London sleeps, Anya Ryan watches Shakespeare in the early hours

The clock has struck midnight but all is not quiet at Shakespeare's Globe. In fact, it is rather rowdy. It's September 2024 and a crowd has gathered, giddy and excited, for one of the three annual Midnight Matinees, a highlight in the theatre's summer season. Since 1998, for a few select nights of the year, the open-air stage lights up deep into the morning hours, while the rest of the West End sleeps. The performances attract a staunch posse of devoted regulars, but it is not just Shakespeare fanatics who arrive ready to soak up Shakespeare's words; this evening, the yard is also full of newbies.

'I didn't even care what the play was,' says one woman I meet, who says she's never been to the Globe before, 'I just knew I wanted to come to a play at midnight this year.' She has decided to buy a ticket to *The Comedy of Errors*, one of Shakespeare's larger-than-life comedies, and to be part of what she calls a 'must-do' London event. 'It is recommended everywhere,' she says. 'I just hoped we weren't going to have to stand in the rain.'

And luckily for us, the September evening – or should I say early morning – is gorgeous. Many of the audience are standing, drinks in hand, bare-armed in just their T-shirts. The night sky is clear and bright. 'Gosh, isn't it lovely,' the same woman says to her friends as we part ways by the entrance – and it is hard not to agree.

Even before the actors have graced the stage, the audience of the Globe are in better spirits than I've ever seen. There's chatting and whooping. I see a group of girls, arms draped around each other's backs. People have hip flasks that they swig from and then pass along to their friends (tip: you're



Actor Daniel Adeosun says *The Comedy of Errors* 'never felt more alive' to him than when he performed in the 2024 Midnight Matinee. Photo: Farelight Productions

allowed to bring your own alcohol as long as it is not in glass). I'd guess that most of the audience have had at least one drink – if not more. 'I mean, how else are you going to stay awake until that time?' says Danielle Phillips, who plays Second Merchant and Luce, when we speak about the performance a few weeks later. 'It's really beautiful that people choose to come.'

For a midnight performance, the bar at the Globe usually stays open until around 1:30am so that the audience can order interval drinks – however, not tonight. Sean Holmes's production of *The Comedy of Errors* runs at a tight one hour 45 minutes, without a break. While the crowd might have missed out on the chance to stock up on booze, Phillips argues that the short running time makes it 'the perfect show for a Midnight Matinee. You're out of the theatre by 2am – with *Hamlet* you could be there until after four.'

Phillips believes a merry audience is all part of the evening's charm. 'When the doors opened at the start of the show, the audience was ready, probably because they'd been waiting all night. The Midnight Matinees always sell out – I think it is profoundly special that they can do that,' she says.

It certainly felt like we were witnessing something truly exceptional. With regular shout-outs from the pit and explosive giggles and roars at the brawls, the audience might have been lifted from Shakespeare's own day. 'Shakespeare's plays are made to be seen and spoken for people,'



'The show never felt more alive than it did that night'

– DANIEL ADEOSUN

says Daniel Adeosun, who plays Antipholus of Syracuse. 'The audience back then knew to give their responses in the moment. Nowadays, they tend to be more cautious.'

'But if the audience are playful with you, like they are in a Midnight Matinee, the whole thing feels like more of a conversation,' adds Phillips. The festivity in the theatre was palpable. 'It felt so different from a usual show,' Adeosun says. 'The audience were really with us – it was like a football game.' And Phillips adds, 'They were all there because they really wanted to be, they'd chosen to make the effort to stay up.'

Still, it takes a different kind of energy for the actors to perform at midnight. 'We were all really tired, so we got a bit delirious,' recalls Phillips. The cast had already done their usual evening show at 7.30pm and then had a break before going back on stage at 11.59. 'We had pizzas backstage, which is a little bit of a tradition at the Globe. We played some games in the green room and then we got our call at about half 11,' she says.

Despite the exhaustion, acting in a Midnight Matinee is 'a privilege,' explains Phillips, who didn't get the opportunity when this production of *The Comedy of Errors* first appeared in 2023. 'We were all really disappointed,' she admits. It made the late show in 2024 all the more special. 'Performing at midnight means you can afford to play more,' she says. Adeosun agrees: 'The show never felt more alive than it did that night.'

Being in a Midnight Matinee at the Globe certainly means something for the performers, but why would audiences choose to watch Shakespeare at midnight? I put the question to Michael – a man standing in the yard, who has also seen *Much Ado About Nothing* and *A Midsummer Night's Dream* here at midnight. 'It feels really magical watching Shakespeare at this time,' he says. 'The stars are shining, the actors are giving their all. What's not to like?'

'I think people like the novelty of it,' explains Phillips. 'I don't quite know how to put it into words, but the space and atmosphere just feel different,' says Adeosun, who had lots of his family in the audience for the show. 'They all thought they would be tired because it was the middle of the night and it's Shakespeare, but they were so involved.'

So, should the theatre industry programme more Midnight Matinees? Phillips certainly thinks so. 'There are loads of midnight shows at the Fringe in Edinburgh, and they're always a hoot. There's something about that time – it's the witching hour, something silly is happening, it is technically the next day, but we're all still out. It is so mischievous.' A midnight show outdoors at the Globe will always hit the mark, she says. 'You've got the moonlight, it is magic. There's something about the stars being above you that is just so moving.'

Anya Ryan is a culture writer and journalist

Romeo and Juliet Midnight Matinee, Friday 11 July
The Merry Wives of Windsor Midnight Matinee, Friday 1 August
Twelfth Night Midnight Matinee, Friday 12 September

2019's *Henry VI*,
designed by Grace
Smart for the Sam
Wanamaker Playhouse.
Photo: Marc Brenner



THE ART OF DESIGN



Grace Smart's bold and witty sets and costumes have made their mark on the Globe's stages. As she begins work on *The Merry Wives of Windsor*, she tells Rosemary Waugh about some of her favourites

'Silliness,' Grace Smart says, 'doesn't mean a lack of importance.'

The set and costume designer is preparing for the opening of *The Merry Wives of Windsor* in July, and reflecting on the play and its reputation.

'I'm sure most people have this notion that *The Merry Wives* is silly, frothy, frilly fun. And, normally, the costumes and design represent that as well,' Smart explains. 'It's very alluring to pursue a sitcom-esque route or make it like a *Carry On* film. But it's actually rich with violence and sex and death and subtext, and all those great subjects we like to sink our teeth into.'

When we speak, Smart is midway through an initial research and development week, an early stage she describes as her 'favourite' part of the process, trialling ideas with a group of actors and starting to get a flavour of what the show will be. Alongside director Sean Holmes, Smart has been eliminating as many ideas as she has solidified, which helps form a clear sense of what they *don't* want the final work to resemble. 'Sean's brilliant provocation has been: let's treat it as though it's *Hamlet* and see how far we get,' she says.

Including *The Merry Wives*, the pair have worked together on 11 shows, seven of which have been for Shakespeare's Globe. Smart describes Holmes as 'a dear friend' and explains how, despite a 25-year age gap, they bond over shared theatrical passions and dislikes. They are also both 'slightly allergic to cool', she says.

Unlike with some designer-director duos, it's hard to discern a reoccurring aesthetic across their work together. Instead, they approach each show as a unique project where the design best serves the text. They also rely on a wide pool of visual references that become jumping-off points when starting on a new play.

'When we first talked about *The Merry Wives*, I said, "I think Falstaff is Tony Soprano,"' Smart recalls. 'Which doesn't

mean he's in a bowling shirt with a cigar, but that he's got that physicality. And then from Tony Soprano, we went to Elvis in the older years of his life, and from there to Jack Nicholson and then, all of a sudden, you've got a whirlpool of images around the original Tony Soprano idea that you can draw on.'

Smart could also be said to have a long-term collaborative relationship with the Globe itself and the unique quirks of its two theatres. She believes the best way to approach the outdoor space is to think of it as akin to making 'site-specific' theatre in, for instance, a church. There are things that are possible in other places that you can't rely on in the Globe Theatre, such as having a complete blackout during scene changes or controlling the 2D image on stage in the same way you can in most types of modern indoor theatres. The trick, Smart thinks, is to adopt an approach that's 'more environmental and enjoys what the space is'.

By now, Smart is also familiar with its every nook and cranny. I ask her what her favourite, hidden part of Shakespeare's Globe is and she describes sneaking up inside the bell tower to look out across the roof. 'It's such an amazing thing to work in a building that has a method in its making and its architecture that is used nowhere else. If you look out from the bell tower, you see skyscrapers, Victorian buildings, Edwardian buildings... and then this beautiful, mossy, bird shit-covered thatched roof. It's so stunning and moving*.'

Rosemary Waugh is an art critic and journalist for the *New Statesman*, *Time Out* and the *TLS*. Her first book, *Running the Room: Interviews with Women Theatre Directors* was published in 2023

See our Member Events (page 61) for your exclusive chance to go backstage and 'look out from the bell tower' on a Members-only Heaven to Hell Guided Tour

***Metamorphoses*,
Sam Wanamaker
Playhouse, 2021**

'*Metamorphoses* was the first show the Globe made once audiences were allowed back inside theatres post-pandemic. It involved 12 different stories from Ovid's *Metamorphoses* told by four incredible actors. My basic idea was that we take the props table, which is normally the backstage space where actors pick up and put down props, and make it the entire backstage wall of theatre. So, instead of it being private, we could all walk into the space, see this random, mad collection of items and know they were all going to get used at some point in the stories. One of the reference points was Chekhov's gun, only we joked that we had Chekhov's lobster.'

Photo: Helen Murray

***The Winter's Tale*, Sam
Wanamaker Playhouse and
the Globe Theatre, 2022**

'The Winter's Tale used both spaces at Shakespeare's Globe. It started in the Sam Wanamaker Playhouse, where the audience were in Sicily, and then moved outside to the Globe Theatre for the scenes set in Bohemia. Inside, we had a big modern glass table where the characters sat for a 12-course dining experience while accusing each other of infidelity and other crimes. Then we moved outside in the cold, and you saw the baby Perdita nearly get eaten by a bear. There was another big table in the Yard – the concept was to have these two meals set in completely different countries, in totally different theatres, with the characters having very different family experiences because there's no better way of showing contrast between people than when showing similarities.'

Photo: Tristram Kenton



**'THERE'S NO BETTER WAY
OF SHOWING CONTRAST BETWEEN
PEOPLE THAN WHEN SHOWING
SIMILARITIES'**



***Much Ado About Nothing*, the Globe Theatre, 2024**

'Much Ado About Nothing was such an enjoyable process. It's a play about sneaking about and listening in: I put balconies around the pillars so the cast could stand on platforms and be much closer to the audience in the upper gallery. I have a massive love of anthropomorphised characters and for fantasy and fairytale. I'd just finished work on *The Wonderful World of Dissocia* by Anthony Neilson, which involves a polar bear singing a song. And, back when I'd worked on *The Winter's Tale*, we'd had John Lightbody in a pinstripe suit, Doc Martens and an enormous grizzly bear head. Here, I decided Adam Wadsworth, who was playing Claudio, should go to the masked ball dressed as a bear. I now have all three bear heads mounted on my studio wall.'

Photo: Marc Brenner



The Merry Wives of Windsor, Globe Theatre,
4 July to 20 September

2014 Season

Titus Andronicus

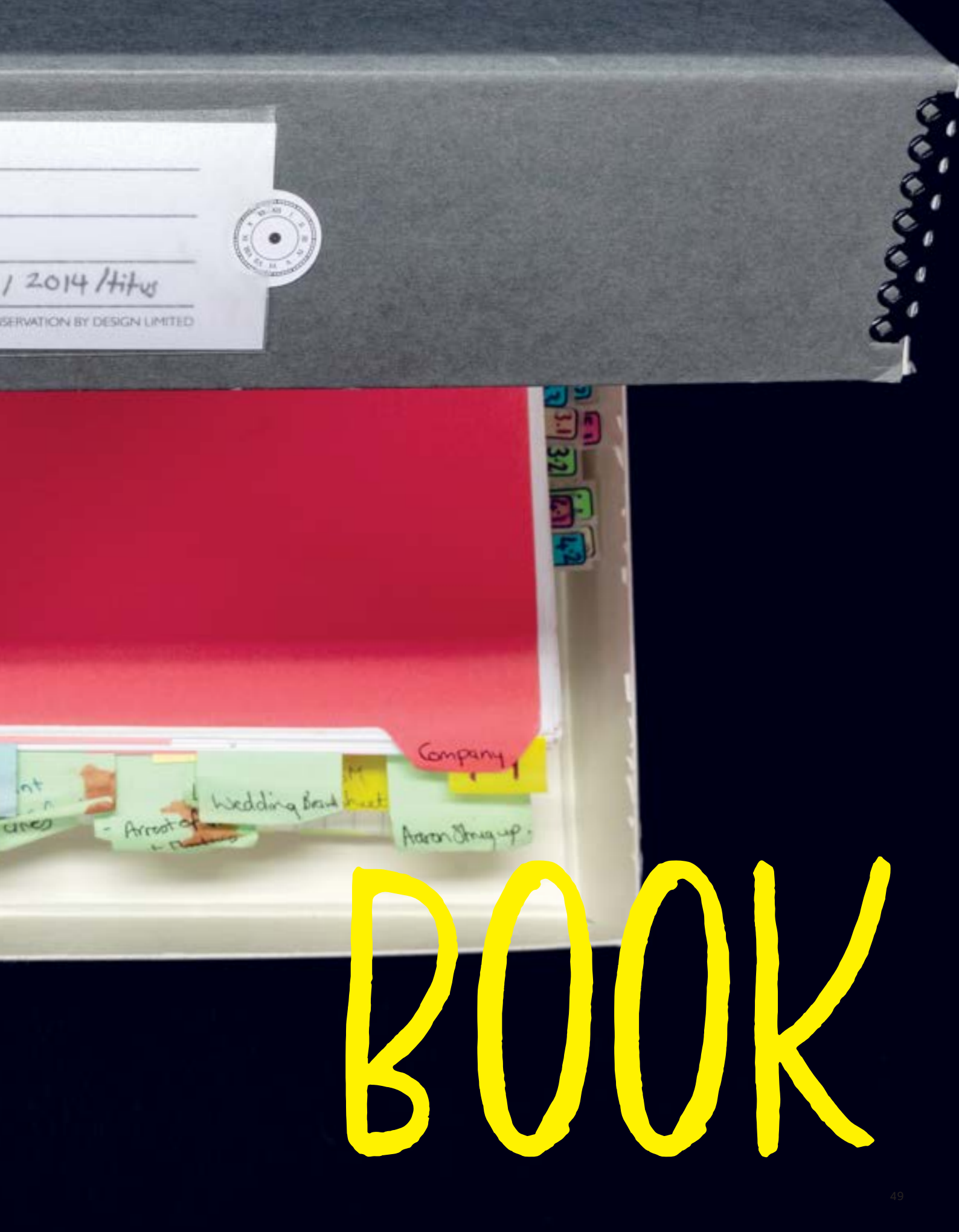
Prompt Book

SG-T/THTR/SM/1

TIMECARE BOX CON

OPEN

The Globe's long-cherished Research and Collections Centre will welcome students, scholars and enthusiasts. As the project approaches completion, Dr Will Tosh, interim Director of Education, tells Claire Allfree how it will offer access to Shakespeare's world



2014 / Htvs
CONSERVATION BY DESIGN LIMITED



Company
Wedding Band
Arrest of
Aaron Strug up

BOOK

In the opening scene of *The Merry Wives of Windsor*, Slender – the cousin of Justice Shallow – attempts to impress Anne Page with his lack of fear in the face of an untethered bear. 'I have seen Sackerson loose 20 times, and have taken him by the chain,' he brags.

Given the cheek-by-jowl proximity of bear pits to the Globe in Elizabethan times, Shakespeare scarcely had far to look for inspiration for Slender's boast; it's also likely that a real bear would have been borrowed from the bear pit adjacent to the Globe to 'pursue' poor Antigonius in *The Winter's Tale*.

Come September, visitors to the Globe will be able to read these lines for themselves, by appointment, direct from a First Folio, which will stand at the centre of a multimillion redevelopment of the basement beneath the foyer. Moreover, they will do so in what may well have been an original bear pit – part of the redevelopment includes an unloved, awkwardly shaped and little-visited public space known for now as the Bull Ring (bull baiting being another common form of Elizabethan entertainment). The area currently contains the occasional exhibition, but primarily provides access to the Nancy Knowles Lecture Theatre, the two Watkins studios and events spaces in The Underglobe. Few visitors to Shakespeare's Globe know that it's there.

The Research and Collections Centre, financed entirely by private donations, will change all of that. Alongside a revamped lecture theatre and rehearsal studios, the plans include a glass-fronted reading room, which will look directly onto the refreshed public space in the lower foyer, and a climate-controlled archive store. The Globe's unique 5,000-strong collection includes London's only library dedicated to Shakespeare, alongside artefacts, manuscripts and show reports 'that detail pigeons crash-landing onto the actors and that sort of thing', says Dr Will Tosh, interim Director of Education at Shakespeare's Globe.

Most exciting of all is the Rare Books Room, which will house a collection donated to the Globe by the New York-based curator John Wolfson in 2008. Among the treasures it contains are a First, Second, Third and Fourth Folio, more than 150 pre-1642 plays in quarto, almost every Restoration adaptation of Shakespeare's plays and a Ben Jonson First Folio from 1616 that boasts a 12-line hand-written inscription

by Jonson himself. As Prospero puts it in *The Tempest*: 'My library was dukedom large enough.'

'It's a slice of 16th-century life, which will be amazing,' enthuses Tosh. 'We already have a Folio on display by the bookshop, thanks to a very generous loan, which is surely the most-seen Folio in the world.'

'It's a powerful demonstration of how to combine serious study and scholarship with the kind of public engagement the Globe is all about: that close physical proximity between established scholars and 500 school children coming out of a workshop,' he says.

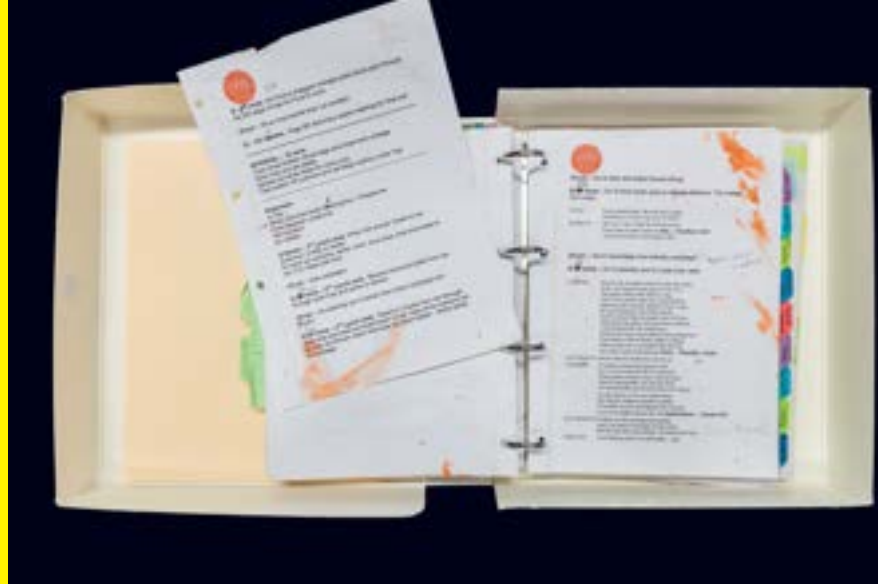
'To have a Folio that people will actually be able to make an appointment to study will be extraordinary. Magical,' he continues. 'And it's crucial from a scholarly point of view to be able to go straight back to early texts and not to edited versions of a play. I'm very excited about getting people in to see what it means to engage with a whole collection of historic books.'

Sam Wanamaker always conceived of Shakespeare's Globe as including two theatres, along with a school-level education provision and a scholarly research wing. That 'wing' has been a consistent presence at the Globe, which is the only theatre in the country to boast three full-time academics, including Tosh. And it has always thrived on a twinned relationship between performance and research: one of the Globe's most valued resources is a comprehensive digitised performance archive encompassing every production since June 1997.

Yet the facilities as they stand are, as Tosh says, 'not fit for purpose. The library is only open a few days a week – visitors are picked up at the stage door, taken through the back alleys and up a rickety staircase to a little corner of the building that was built in 1997 as a temporary shack,' he says. 'It's damp and cold. The archive staff are wonderful, but it's not adequate for our needs.'

The new research centre is, he says, both a powerful symbolic gesture and a place apt for study. It opens at a time when public libraries continue to close at a rapid rate and the study of literature and the humanities is in crisis thanks to falling student numbers, a precipitous decline in government funding and an entrenched political devaluing of the cultural, social and academic worth of the arts. 'The humanities are being forced to compete with STEM (science, technology, engineering and mathematics) subjects as beneficiaries of public





'THE NEW RESEARCH CENTRE IS
A DECLARATION OF OUR BELIEF IN WHAT
DISCOVERY AND LEARNING CAN DO'

- WILL TOSH



Inside pages from the *Titus Andronicus* prompt book (left), splattered with fake blood. Archival production photography by Sheila Burnett (bottom left) and architects' sketch of Shakespeare's Globe. Below: Boxes containing past costumes. Photos: Pete Le May

money,' Tosh says. 'There is a recognition that this needs to change. It won't happen overnight with the opening of a new research centre, but it is a declaration of our belief in what discovery and learning can do.'

The Globe is uniquely placed to put ideas into practice. Within the embrace of the wooden 'O', scholarly study and live performance are in constant lockstep. In an increasingly mediated culture, the value of seeing critical thinking reflected in live performance is, argues Tosh, invaluable. 'Online culture, AI-scripted movies, actors who died 20 years ago being reanimated on screen – all this is with us and there is not much we can do about it,' he says.

'But we will always have this live connection between bodies on stage and bodies in an audience – that emotional experience of storytelling in a room. There is also an ongoing conversation about what we have made those plays say through performing them, and what have we asked them to show us back. Shakespeare has always been responsive and dynamically permeable to thinking in advanced and creative ways because his work is so limpid and endless.'

Specifically this means both a defence and an enabling of precisely the sort of scholarly discipline that is crucial in the ongoing interrogation of Shakespeare and his place in our modern world. Shakespeare's legacy and the narratives within his plays have been contested almost since the moment they were performed. However, the debates surrounding ideas of race and sexuality in particular have taken on a notably divisive charge in the past decade.

'The study of Shakespeare has always been informed by and informed the society around it,' Tosh

says, who recently published *Straight Acting*, a lucid exploration of queer desire in Shakespeare's plays and sonnets. 'From the Victorians to the immediate post-war period, from Jan Kott writing in the aftermath of the Holocaust to Marxist approaches in the 1970s, and then feminist criticism and queer responses into the 1980s and 1990s: all of this has a long lineage. But over the past decade, there definitely has been a joining of various artistic, social and political currents around issues of race and gender where Shakespeare and the canon he represents has become a political football.'

Under its current Artistic Director, Michelle Terry, the Globe has played an active role in ensuring these debates remain constructive, notably through an inclusive performance ethos and an academic commitment to 'dismantling oppressive practices' within its own collections. 'Such discussions demonstrate why this body of material still has stuff to say to us,' Tosh says. 'It's not a case of blindly celebrating an individual or of tearing him down.'

Tosh hopes the new research centre will help the Globe open up the conceptual world of early modern literature to visitors in ways that say: 'this is for you'. 'It's about saying: here is an astonishing resource to help people think about where we are now, about the values of scholarship, sensitive historical reading, creative interpretation and informed spectatorship.' Hence the value of disciplined thought and research rather than kneejerk arguments on social media. 'You can't have those conversations about culture and history if you are not able to interrogate how language works. Such skills are invaluable for thinking about how communities live together and societies understand each other, but it's also bedrock work that the Globe ought to be a home for – even if elsewhere these ideas are under threat.'

Or, as Caliban says of Prospero in *The Tempest*: 'Remember first to possess his books, for without them he's but a sot.'



Last year's *Richard III* in the Globe Theatre featured contemporary jazz and electro-inspired music composed by James Maloney. Photo: Marc Brenner

GETTING

The dances that close almost every performance at the Globe have a long history. Veronica Horwell digs into the rambunctious past and present of the theatre's jigs



JIGGY WITH IT

Musical numbers and dancing appeared throughout *Much Ado About Nothing*, which was directed by Sean Holmes in the Globe Theatre last summer. Photo: Marc Brenner

James I's reign was an era of rants. These included the General Sessions of the Peace in 1612, which issued an 'Order for the suppressing of Jigges att the ende of Playes'. The justices of this court weren't happy with the theatres, especially the Fortune, Philip Henslowe's venture outside London's northern edge to compete with the Globe Theatre.

The Sessions claimed that because of 'certayne lewde Jigges songes and daunces used and accustomed ... greate multitudes doe resorte thither at th'ende of everye playe... causing tumults and outrages whereby his Majesties peace is often broke.' So did multitudes turn up after the main play just for the jigs, or were they attracted by exuberant playgoers coming out of the theatre, like the fizz in a foyer as a modern audience exits a musical?

By the time the Sessions men did their 'suppressinge' (one playhouse sneaked round it by putting the jig in an interval), London audiences had been accustomed to these extras for at least two decades. The Sessions applied 'lewde' to both 'Jigges' and 'daunces', for though a dance was always expected within a jig (anything from court galliard to rustic stomp), 'jig' meant so much more than the comic Will Kempe's feet fidgiting in Morris-cum-Scots hops; or even a cast – perhaps rising from their characters' deaths – doing a bop to applause.

A jig could run to a complete mini-entertainment, like a vaudeville act. Written scripts survive with basic plots. 'Songes' would be tunes everybody knew with topical rhyming lyrics, so pointedly personal one author was slapped with a slander suit. Physical farce, impromptu stand-up, deliberate outrage material: there was a court case about the cross-dresser Mary Frith – aka Moll Cutpurse – playing a lute and backchatting with punters in a jig-style gig at the Fortune. The Sessions order was framed as an anti-crime measure, since purses were easily cut in a rowdy crowd, but what you hear in it is authority nervous about lack of control. The Master of the Revels pre-approved playtexts (no politics or religion allowed), but there's no censoring a spontaneous wisecrack in advance.



Elizabethan actor Will Kemp, a member of Shakespeare's theatre company, famously morris danced from London to Norwich (left), a performance known as the *Nine Days Wonder*



When the great Globe rose again on 20th-century Bankside, the dance as basis for a jig returned. Jig connoisseurs (confession: I'm a big fan) cherished the revived measures, full of state and ancience, like Mark Rylance's 2003 *Richard II* with competitive coranto kickups, and the terpsichore of his Olivia in 2013's *Twelfth Night*, dainty feet discreet even when La Volta'ed up into the air.

A whole new world opened on that stage, physically matching each play's mood and spirit: regular Globe choreographer Siân Williams arranged a horror-movie for Rylance's 2012 *Richard III*, the cast an unstoppable conveyor belt of ghouls and his king a cavorting grotesque. Nobody dared laugh at that 'jigge'.

The Globe, and then the new Sam Wanamaker Playhouse, really found their collective feet around that time. Jigs inflected by folk dances of the world – bhangra, salsa – followed and some comedies were almost dancey musicals throughout. (The Sean Holmes-directed *Much Ado About Nothing* last summer, with movement by Tamsin Hurtado Clarke, returned to that.) Anything was possible: Williams encouraged actors playing mechanicals in 2013's *A Midsummer Night's Dream* to practise their clogwork to dance-off standards, and popped a shock tap routine into 2015's *As You Like It*, directed by Blanche McIntyre. Not a big shock: everybody in *AYLI* is doing a number anyway.



McIntyre enjoys jigs. She likes exploring how they can be pushed into doing and being so much at once in under five minutes. As she says, the jig is an 'airlock for the audience and the cast', a portal out of an altered state. Another closing, another show. It's a reward for the audience, who've been all ears for three hours, their maximum bodily movement a slight shift of weight from one weary leg to the other among the groundlings. But the Globe pit is also a mosh pit, it animates when the standers clap.

The Wanamaker is a more reserved venue, without toe-tapping room, let alone enough to rock the ground: when McIntyre directed a contemporary *Bartholomew Fair* there in 2019, she based its jig around the Electric Slide routine she had encountered at Notting Hill Carnivals: 'A dance everybody would know... as easy to join in as a conga.' She hoped some audience members would tag on the line, but the Wanamaker's aisles are too vestigial to dance in, and they stayed in their seats.

'A JIG DECOMPRESSES THE CAST, ESPECIALLY AFTER PLAYING TRAGEDY'

— BLANCHE MCINTYRE



The jig for Blanche McIntyre's 2018 production of *The Winter's Tale* (left) was partly inspired by West End musicals. Last summer's *Antony & Cleopatra* (above) included a one-minute jig that incorporated British Sign Language. Photos: Marc Brenner; Ellie Kurttz

McIntyre, who is very tender with actors, also believes a jig 'decompresses the cast, especially after playing tragedy' – movement therapy for nightly trauma, during which the actors have lost themselves in their tormented characters. In a jig, they can put distance from the mood, at once be and not be their characters, and see the plot differently in a danced recap. In McIntyre's 2018 production *The Winter's Tale* at the Globe, everything in the production contrasted and clashed: two states, two peoples, two seasons, both comedy and tragedy. So she, with the players, blended a stately measure and West End high kicks to make the jig.

McIntyre confirms my belief that you can do anything with a jig. And also that being subversive needn't provoke tumult and outrage. One of the most memorable Globe jigs ever was for her *Antony and Cleopatra* last year, a bilingual production in which Rome articulated its words, and Egypt gesticulated them in British Sign Language, with new-minted signs for Cleopatra's court – they indicated the pricked ears of Anubis, jackal-headed guardian god of souls, to convey the word 'death' in an Egyptian context. The jig was brief, scarce a minute, partly due to such inventive translation eating rehearsal time, but also because cast members who couldn't hear the drumbeats had to count them off from the drummer raising his stick.

McIntyre invited choreographer Mark Smith of Deaf Men Dancing to work with all performers to create this spellbinding minute. He asked each actor, deaf or speaking, to choose a word from the text and work its sign into their simple, circling-in-pairs dance. Smith was delighted that many speaking cast members had picked up some BSL vocabulary in rehearsal – irresistible to a performer, since BSL physically generates meaning and grammar, even tone, in body, arms and hands, with space on the face for emotional expression.

During the play, the deaf cast members' lines were bodily ballet: Smith directed all the cast to put everything into that minute's speechless coda in motion. A reference to the music hall act of Wilson and Keppel, who long ago caught the angles of profiled hieroglyphic figures in their sand dance. The asp's slither, mimicked down an arm. The rayed sun – a right hand with splayed fingers – declining behind the horizon of an outstretched left forearm: 'Finish good lady, the bright day is done. And we are for the dark.'

I've often come out of a Globe jig in a mood to break his Majesties peace (I will never forget those cloggie mechanicals!). But not before in tears. Now that is subversion.

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

What's on



Globe Theatre

The Crucible by Arthur Miller

Until 12 July

Romeo and Juliet

Until 2 August

The Merry Wives of Windsor

4 July–20 September

Twelfth Night or What You Will

8 August–25 October

A Midsummer Night's Dream: For One Night Only

14 September

Troilus and Cressida

26 September–26 October

Sam Wanamaker Playhouse

The Globe Talks: Romeo and Juliet

23 May

The Globe Talks: The Crucible

29 May

Research in Action: Twelfth Night Rediscovered

3 June

The Globe Talks: Shakespeare and Wellbeing, with the World Health Organisation

4 June

Rough Magic

19 July–23 August

The Globe Talks: The Merry Wives of Windsor

25 July

Research in Action: 30 Years of Research at Shakespeare's Globe

10 September

The Globe Talks: Twelfth Night or What You Will

11 September

The Globe Talks: Troilus and Cressida

22 October

Research in Action: The Global Early Modern Stage

23 October

Family events

Macbeth: Family Workshop (5–8 years)

Until 23 August

Macbeth: Family Workshop (9–11 years)

Until 23 August

Ghosts & Ghouls Family Tour

Until 2 November

Family Sword Fighting Demonstration

Until 2 November

Study Days

Othello: Study Day*

21 June

Romeo and Juliet: Study Day*

26 July

Twelfth Night or What You Will: Study Day*

16 August

11 October

*Members receive a 20% discount on tickets for selected education events

Special Tours

Romeo and Juliet Guided Tour

Until 30 July

The Merry Wives of Windsor Guided Tour

6 July–20 September

Twelfth Night Guided Tour

10 August–25 October

Shakespeare's True Crimes Walking Tour

Until 25 October

Pride Guided Tour

Until 27 October

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



Meet the Globe's creatives

Would you like to hear first hand from the actors and directors behind this summer's spectacular productions? Then book your free tickets to The Globe Talks series taking place during the upcoming season.

This is a unique chance to discuss the plays with the creative teams behind them and explore everything from setting *Romeo and Juliet* in the brutal wild west, to the electrifying first-ever staging of Arthur Miller's *The Crucible* at the Globe.

All events are free and Members are invited for a complimentary drink in the Upper Foyer before the talks start.

Dates:

23 May – 5pm (*Romeo and Juliet*)

29 May – 5pm (*The Crucible*)

25 July – 5pm (*The Merry Wives of Windsor*)

11 September – 5pm (*Twelfth Night or What You Will*)

22 October – 5pm (*Troilus and Cressida*)

Heaven to Hell Backstage Tours

The unique Heaven to Hell tour experience offers Globe Members the opportunity to discover the backstage world of Shakespeare's Globe and tread the boards of the iconic wooden 'O'.

Your journey begins in the heavenly attic towering above the theatre before you descend into the depths of 'hell', underneath the stage, to discover the secrets behind the staging of productions. You'll also have the opportunity to visit the backstage stores and see props and costumes from classic Globe productions before experiencing the thrill of being an actor as you step out onto the stage. Tickets cost £20.

'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

Dates:

Saturday 28 June – 9.30am

Saturday 6 September – 9am

Saturday 18 October – 9am

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

Meet Dame Jayne-Anne Gadhia, the Chair of the Globe – and Shakespeare's actual cousin

What brought you to the Globe?

We never knew anything about my mother's family history, but my uncle asked me to investigate it. On the male side, they were nail makers, coal miners, agricultural labourers. Then I traced the female line and, about seven generations back, I came to a woman called Elizabeth Arden – the 17th child in her family. Shakespeare's mother was an Arden, and I thought: we come from Warwickshire, but there's surely not any link? To my amazement, there is. I'm Shakespeare's second cousin 16 times removed. It was really exciting – and the next day, I got a call asking if I would be interested in applying to be Chair of Shakespeare's Globe. It was one of those moments where you think, the universe is telling me something.

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

I love being busy. I had a very busy executive life when I was the CEO of Virgin Money, running a bank through the financial crisis – I definitely had some sleepless nights! And I continue to be very busy, in non-executive roles. As well as being Chair of the Globe, I'm in my ninth year as the Senior Independent Director at Tate. I am the lead non-executive director at HMRC, and involved in several other businesses. What I love is that I meet so many interesting people from different walks of life. I continue to learn so much.

What has been your favourite production?

Not to talk about the one that I saw last... but the one I saw last was

Macbeth in the Playing Shakespeare with Deutsche Bank series. The theatre was absolutely packed, particularly with schoolchildren. They were predominantly in the yard, around the stage, and as the famous soliloquies were spoken, you could hear the kids saying them too. It was like being at a concert where you sing along with your favourite songs. To hear today's teenagers accompanying *Macbeth* and *Lady Macbeth* will stay with me for a very long time.

What does Shakespeare mean to you?

The thing that continues to astonish me about Shakespeare is that the plays are still as relevant as ever. He really understood the human condition and articulated it in a way that we all understand.

What makes you smile at the Globe?

The shop! It's fantastic, they've got great merchandise. I enjoy the quotes they use – like the 'Out damned spot!' eraser. I also smile at the way everybody takes cushions into the Globe – because you definitely need your cushion. And to be absolutely honest, the team at the Globe make me smile. I love working with them.

What is your favourite moment at the Globe?

There was a huge downpour during a performance of *Richard III* last summer. I expected, in this terrible deluge, that people would drift away – but literally nobody went. I can still picture them now in their blue ponchos: everybody was determined to stay and watch.



Dame Jayne-Anne Gadhia, Chair of Shakespeare's Globe.
Photo: Dan Kennedy

Who is your favourite Shakespeare character?

Romeo. It's an eternal story that changes with the times, but we can all identify with. Everyone needs a little bit of love in their lives.

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

I'd have to go for David Beckham. I met him once, several years ago, and found him absolutely delightful. Winston Churchill would be a good guest, I'd be really interested to see how he would write about the experience. And Elizabeth I: because these plays touched everyone, from the groundlings right through to the monarch.



BY APPOINTMENT TO
HIS MAJESTY THE KING
JEWELLERS
WARTSKI, LONDON

Wartski



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
JEWELLERS
WARTSKI, LONDON

Established 1865

60 ST JAMES'S STREET, LONDON SW1A 1LE



FROM FUNCTION TO FANTASY THE BROOCH

FROM 1200 BCE TO THE CONTEMPORARY



Bronze Age fibula. Rupert Wace private collection,
and Frog brooch by Seaman Schepps, c. 1960.

*From 1st – 12th October 2025
10:30am - 5pm (including Sundays)*

A loan exhibition in celebration of
Wartski's 160th anniversary

*Free admission
Catalogues £10 for the benefit of
The King's Trust*

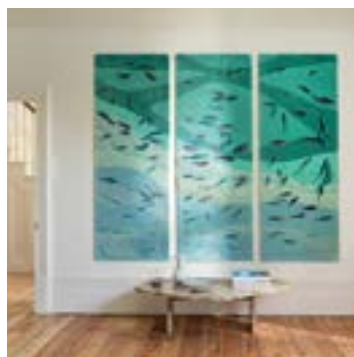


Above: Sedona Irregular Rug

Sonya

HANDWOVEN VIBRANT CONTEMPORARY RUGS, RUNNERS AND WALL HANGINGS

WWW.SONYAWINNER.COM



Left to right: After Matisse Rug, Sonia and Sonya Runner and Fish in Greece Triptych.

Bespoke sizes available.
National & International shipping

Visit our Showroom & Design Studio:
14 York Rise, London NW5 1ST, UK.

Or book a Video Consultation online

enquiry@sonyawinner.com

Tel: +44 (0) 203 283 8776