

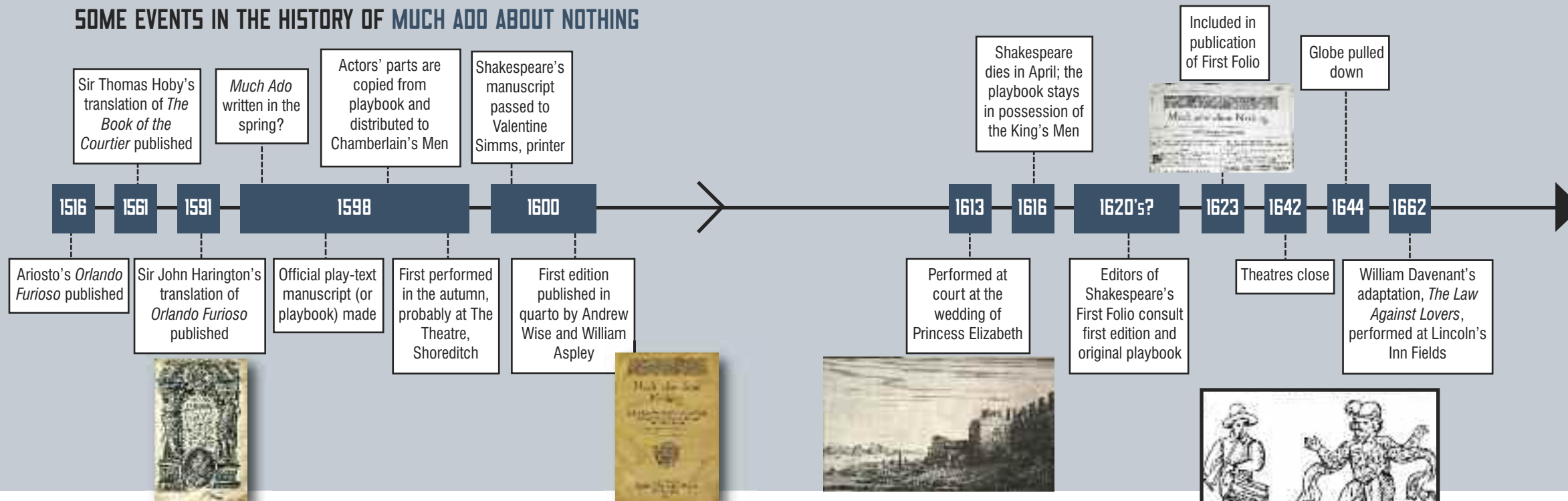


GLOBE
THEATRE

MUCH ADO ABOUT NOTHING

By William Shakespeare

SOME EVENTS IN THE HISTORY OF MUCH ADO ABOUT NOTHING



SOURCES, EARLY PERFORMANCE & PUBLICATION

Many sources have been suggested for *Much Ado About Nothing*, perhaps because the main story of Hero and Claudio – the accusation and vindication of an innocent woman – formed part of a common literary stock-in-trade. Nevertheless, some specific sources can be identified. Chief among them is the collection of stories by the Italian writer Matteo Bandello, which Shakespeare may have known in the original or through some secondary version now lost. Shakespeare took from Bandello the main plot, the names of some important secondary characters (Leonato and Don Pedro) and the Messina setting. Other aspects of the Hero-Claudio story derive from another Italian work – Ariosto's *Orlando Furioso*. Both Ariosto's poem and Bandello's tales were popular reading material (and much imitated) in the second half of the 16th century.

There is no obvious source for the story of Beatrice and Benedick, which seems to have been invented by Shakespeare himself. The sophisticated comedies of John Lyly, with their equally matched and eloquent lovers, may have provided a precedent. Scholars have also suggested that the

bantering exchanges between Lady Emilia Pia and Lord Gaspare Pallavicino in Castiglione's *The Book of the Courtier* may have provided a model. One particular anecdote in this bestselling manual of aristocratic manners does seem close to an important situation in Shakespeare's play:

I have also seen a most fervent love spring in the heart of a woman, toward one that seemed at the first not to bear him the least affection in the world, only for that she heard say, that the opinion of many was, that they loved together. And the cause of this (I believe) was that so general a judgement seemed worthy of her love. And it seemed (in a manner) that report brought the ambassad on the lover's behalf much more truer and worthier to be believed, than he himself could have done with letters or words, or any other person for him: therefore sometime this common voice not only hurteth not, but farthereth a man's purpose.

Much Ado About Nothing was probably written in late 1598. Its absence from an otherwise comprehensive list of Shakespeare's plays included in a collection of moral reflections by the critic and

clergyman Francis Meres suggests that it had not appeared by May 1598, when Meres' book was published. It must have appeared before February 1599 because the first edition of the play includes a revealing mistake in the transcription of Act 4 scene 2, where the name 'Kemp' appears instead of Dogberry, suggesting that the famous comic actor and dancer William Kemp, who left Shakespeare's company on 11 February 1599 in memorable style by morris dancing from London to Norwich, took that part. This would seem to place *Much Ado* between *Henry IV parts 1 and 2* and *As You Like It* – a hypothesis that is supported by the play's language and style.

No evidence has come down to us about the earliest performance of the play, but it is likely that it appeared at the Curtain in Shoreditch, a large open-air playhouse used by Shakespeare's company before it took up residence at the Globe in 1599. The first record of a performance comes some 14 years later, when *Much Ado* was one of 20 plays performed at court (probably Whitehall Palace) as part of the 1612 celebrations organised in anticipation of the marriage of James I's daughter

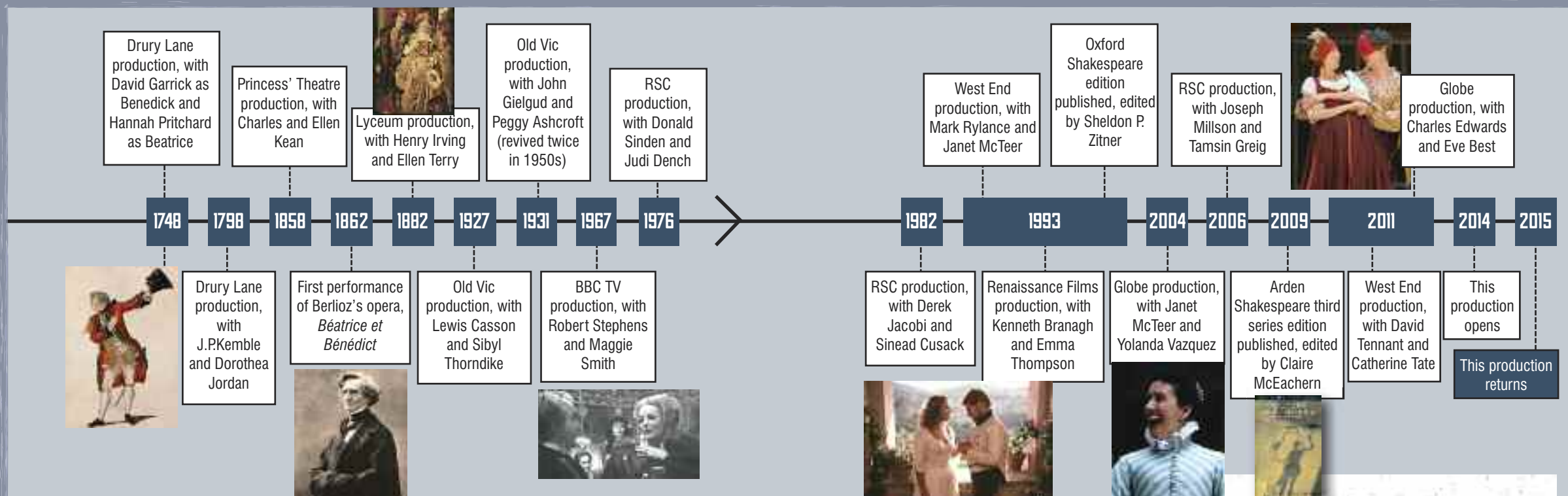
William Kemp, comic actor, jigmaker and the first Dogberry, here shown morris dancing his way from London to Norwich. Topfoto

Elizabeth to Prince Frederick of Bohemia. If the eulogy to Shakespeare which appeared in a 1640 edition of Shakespeare's poems is to be believed, *Much Ado About Nothing* was a stage favourite right up to the closure of the London theatres in 1642:

...let but Beatrice

And Benedick be seen, lo in a trice
The Cockpit, galleries, boxes, all are full.

The play was first published in 1600 in quarto (that is, in a volume rather taller and wider than the average modern paperback). It was printed by Valentine Sims (also responsible for the first editions of *Richard II* and *Richard III*) and published by Andrew Wise and William Aspley. Contemporary theatregoers might have picked up a copy at Wise's bookshop, the Angel, which stood in St Paul's Churchyard, the centre of London's 16th-century book trade. The text of the play as it appears in the 1623 First Folio of Shakespeare's plays is derived in all important respects from the quarto edition.



LASTING IMPRESSIONS

Principals contrasted

The two principal men and women are excellently contrasted: Claudio, instant in his feelings and incapable of concealing them, but altogether rational and resolute, is opposed to the careless, the mirthful, the apparently thoughtless Benedick; while the satirical and talkative though good-hearted Beatrice presents a fine relief to the retiring sensibility of Hero. The merry warfare of raillery between Benedick and Beatrice is a masterpiece of familiar wit; it is poetry applied to common feelings and common occasions... What was said of Congreve's personages by Johnson, in some of the noblest language that pen ever produced, may be applied in all its brilliancy to Benedick and Beatrice; they are 'a kind of intellectual gladiators: every sentence is to ward or strike; the contest of smartness is never omitted; their wit is a meteor playing to and fro with alternative coruscations.'

Leigh Hunt, *The Examiner*, 3 January 1808

Character before plot

The interest in the plot is always in fact on account of the characters, not vice versa, as in almost all other writers; the plot is a mere canvas and no more. Hence arises the true justification of the same stratagem being used in regard to Benedict and Beatrice – the vanity in each being alike. Take away from *Much Ado About Nothing* all that which is not indispensable to the plot, either as having little to do with it, or, at best, like Dogberry and his comrades, forced into the service, when any other ingeniously absurd watchmen and night-constables would have answered the mere necessities of the action – take away Benedict, Beatrice, Dogberry, and the reaction of the former on the character of Hero – and what will remain? In other writers the main agent of the plot is always the prominent character; in Shakespeare it is so, or it is not so, as the character is in itself calculated, or not calculated, to form the plot. Don John is the mainspring of the plot of this play; but he is merely shown and then withdrawn.

Samuel Taylor Coleridge, *Lectures*, 1808-1819

A detail from a view of Shoreditch of c.1595. The tall building to the left is probably the Theatre, while the roof flying a flag to its right (circled) may be the top of the Curtain Playhouse, where the earliest performances of *Much Ado About Nothing* probably took place in 1598. University Library, Utrecht



Hero & Dogberry

Hero is the principal figure in the piece, and leaves an inedible impression on the mind by her beauty, and the hard trial of her love... The justification of Hero in the end, and her restoration to the confidence and arms of her lover, is brought about by one of those temporary consignments to the grave of which Shakespeare seems to have been fond... Dogberry and Verges in this play are inimitable specimens of quaint blundering and misprisions of meaning; and are a standing record of that formal gravity of pretension and total want of common understanding, which Shakespeare no doubt copied from real life, and which in the course of 200 years appear to have ascended from the lowest to the highest offices in the state.

William Hazlitt, *The Characters of Shakespeare's Plays*, 1817

An operatic treatment

I had taken [the libretto of *Béatrice et Bénédict*] from *Much Ado About Nothing*... Critics, come expressly from Paris, praised the music warmly, especially the song and the duet. Some thought there was a great deal of rubbish in the rest of the score, and that the spoken dialogue was stupid. It is copied almost word for word from Shakespeare... [It] was... performed at one of the concerts at the Conservatoire, where it excited a most unexampled enthusiasm. It was encored with applause loud enough to bring down the house, and my faithful foes did not dare to utter a single hiss... The orchestra played with marvellous grace and delicacy, and it was a performance that one sometimes hears... in one's dreams.

Hector Berlioz, *Memoirs*, 1865, translated by Ernest Newman

SYNOPSIS

A messenger reports the return of Don Pedro, Prince of Aragon, and his followers, including Claudio and Benedick, from the war. The party arrives, along with Don John, newly reconciled with his brother Don Pedro. Alone together, Claudio confesses to Benedick that he loves and wants to marry Leonato's daughter Hero. Benedick, continuing the theme of his exchanges with Beatrice, scorns marriage. Benedick reveals Claudio's passion to Don Pedro who offers to disguise himself as Claudio and court Hero (on Claudio's behalf) at that evening's masque. Their subsequent conversations are overheard and a report of Don Pedro's plan reaches Don John who, envious of Claudio's advancement, declares his intention to make mischief.

Beatrice compares the loquacious Benedick with the silent Don John. Leonato warns her that her attitude will leave her without a husband. During the festivities, Beatrice and Benedick trade insults, and Don John shocks Claudio by telling him that Don Pedro is courting Hero for himself. After the embittered Claudio has left, Benedick upbraids Don Pedro, who assures him that he is only acting in the interests of his friend. Benedick admits that he is stung by Beatrice's disdain for him. Claudio reappears and Don Pedro tells him that he has arranged Claudio's marriage to Hero. The Prince later reveals his plan to trick Beatrice and Benedick into loving each other. Borachio suggests to Don John a plot to frustrate Claudio's marriage by making Claudio and Don Pedro witnesses to Hero's supposed infidelity.

Don Pedro, Claudio and Leonato espy Benedick concealed in an arbour and speak of Beatrice's passionate love for him. Alone, Benedick determines to reform his ways and declares his intention to marry Beatrice. Hero and Margaret play the same trick on Beatrice, who resolves to return Benedick's love.

When Don Pedro and Claudio tease Benedick about his changed demeanour he pleads toothache. Don John tells Claudio and Don Pedro of Hero's 'infidelity', offering to provide proof that night. Dogberry and his watchmen muster for their evening patrol and overhear Borachio telling Conrade of the deception of Claudio and of Claudio's intention to disgrace Hero at the wedding. On the morning of the wedding, the lovesick Beatrice is teased by Margaret and Hero. Meanwhile, Dogberry tells Leonato of the arrest of Conrade and Borachio.

At the altar, Claudio rejects Hero on the grounds of infidelity and she faints. Only the Friar, Beatrice and Benedick (and in due course her father) believe in her innocence. A plot is devised: Hero will be secluded and reported dead. Claudio's grief may revive his love, but if Hero's innocence is not established she can be secretly transferred to a convent. Beatrice and Benedick declare their feelings for each other, but Beatrice insists that Benedick's love for her be demonstrated by killing Claudio.

Don John's plot is exposed to Dogberry and the Sexton. Claudio and Don Pedro are rebuked by Leonato and Antonio. Benedick challenges Claudio to a duel. Borachio confesses the plot and Claudio begs forgiveness of Leonato. He is commanded to mourn Hero publicly and to marry Leonato's niece. Claudio agrees.

Only when Claudio unveils his bride, does he discover that she is really Hero. Benedick finally stops Beatrice's witticisms with a kiss and music for a double wedding strikes up.

WHERE WONDER SEEMS FAMILIAR

Much Ado About Nothing offers us a glimpse of a utopian world, suggests Kiernan Ryan.



A panorama of Messina from the *Civitatis Orbis Terrarum* by Georg Braun and Franz Hogenberg, 1572. Topfoto

Much Ado About Nothing: it's tempting to take Shakespeare's throwaway title at face value and enjoy the play as a mere *jeu d'esprit*, an Elizabethan romcom whose farcical plotlines and glittering wit offer fleeting enchantments and delights without depth. But a second glance reveals its flippant dismissal of the play's concerns to be just as deceptive as the teasing titles of *A Midsummer Night's Dream* and *As You Like It*.

For a start, the fact that 'nothing' was slang for 'vagina' in Shakespeare's day turns the phrase into a saucy double entendre, directing our minds to the fixation on female chastity and the dance of desire around which the comedy revolves. And the knowledge that 'nothing' in Elizabethan parlance was pronounced 'noting' activates another loaded pun, priming us to expect that perception will prove pivotal in the drama about to unfold. Before the

comedy itself has commenced, Shakespeare tips us the wink through the title that there's more to *Much Ado* than meets the eye.

What meets the eye, however, has much to be said for it as it stands. Like the other mature romantic comedies and the romances, *Much Ado* is first and foremost a gratifying utopian parable in which, to quote *Pericles*, 'wishes fall out as they're will'd'. It dramatizes the triumph of benign possibilities over malign realities, granting us a glimpse of the way the world would look and feel if what binds us together could prevail over what divides us.

Don John's vile plot to sabotage Claudio's marriage by duping him into denouncing Hero at the altar as a whore brings the play to the brink of tragedy. But thanks to the cack-handed constabulary of Messina, misled by that amiable idiot Dogberry, the villainy is unmasked, Hero's reputation restored, and a festive resolution in wedlock secured. And in the scintillating subplot the intractable hostility of Beatrice and Benedick to wedlock and each other is overcome by another devious ruse, genially contrived to ensure that only Don John escapes the embrace of the community forged at the close of the play. From this standpoint, the broad aim of the comedy is enshrined in the Friar's resonant exhortation in the final scene: 'let wonder seem familiar'. Its mission is to accustom us to amazement, as the wildly improbable and the frankly unbelievable take place before our eyes, bringing what begs to be dismissed as pure fantasy within the scope of credibility.

The credibility of the play's utopian vision is paradoxically strengthened by its disenchanted realism about love and marriage in the bewildering world of *Much Ado*. The more closely one looks at that world, the more bizarre it seems. The villainous Don John wreaks havoc by creating the plausible illusion of Hero's promiscuity. But the marriage he strives to destroy is itself founded on an act of duplicity devised by his noble brother, Don Pedro, who undertakes to woo Hero on Claudio's behalf

during a masked dance. Having begun the dance expecting to be genuinely wooed by Don Pedro, Hero consents to wed him in the mistaken belief that he is Claudio, the depth of whose devotion to her could scarcely be more doubtful. The foundations of the romantic rapprochement and marital union of Beatrice and Benedick are no less fraudulent, since both have been hoodwinked by overhearing spurious reports of the other's secret love, staged once again by Don Pedro. The cruel deception practised on the persons of the play by Don John is perfectly at home in Messina, whose denizens are trapped in a maze of misperception – what the play calls 'strange misprision' – from the outset.

If that seems to be reading too much into these comedic devices, it's worth recalling that in Shakespeare's sources, Bandello's *La prima parte de le novelle* and Ariosto's *Orlando Furioso*, the entire plot turns on a single act of deception designed to vilify the counterparts of Hero's character. But Shakespeare multiplied the occasions of deceit by adding the eavesdropping and masquing scenes, by inventing the subplot devoted to the gulling of Beatrice and Benedick, and by planting instances of misreporting and mistaking, both verbal and visual, at every turn. As a result, the comedy implies that imposture and delusion are not just unfortunate aberrations foisted on its cast by accident or design, but the ubiquitous condition of existence in its virtual world. Identities and relationships in *Much Ado* are constituted by misperception and dissimulation: nothing in Messina is what it seems to be, and no one is who they think they are, because thralldom to custom and convention has made men and women strangers to themselves.

Nowhere is this more obvious than in the entrapment of Benedick and Beatrice, whose sarcastic contempt for the clichés of courtship and the prison-house of matrimony is matched only by Don John's. Love's 'obstinate heretic' and his implacable adversary 'Lady Disdain' wind up in the same manufactured bind as Claudio and



A night watchman with his dog. From *The Belman of London* by Thomas Dekker, 1608.

Hero, despite their furious struggle to avert the fate prescribed for them by their class and the dictates of comedy. The brilliance of their futile battle to remain unshackled and their acutely ironic attitude to their predicament have made them the real hero and heroine of the play since Shakespeare's day. Beatrice and Benedick have become a byword for the mutual attraction that finds expression in mutual antagonism. But the authenticity of that attraction remains in doubt right down to their last exchanges, where their reluctance to capitulate is still palpable enough to suggest that what we're witnessing is not so much true love discovered as the illusion of love rekindled.

It would be absurd, of course, to overstress the sinister side of the well-intentioned trick played to such hilarious effect on this dazzling duo. But an awareness that their romantic liaison, like Claudio and Hero's, is ultimately the creation of nothing but cultural codes and constraints which the most astute individuals are powerless to control, lends

their plight a subtle pathos that enriches this coruscating comedy and puts yet another spin on its beguiling title.

Kiernan Ryan is Professor of English Language & Literature and Director of the Shakespeare MA at Royal Holloway, University of London. His books include *Shakespeare's Comedies* (2009) and *Shakespeare's Universality* (2015).

LOVE'S REPORTEE

Quarrelling all the way to the altar, Beatrice and Benedick conduct a relationship of mutual resistance. Neil Rhodes considers Shakespeare's greatest sparring partners.

Beatrice and Benedick are among the most enduringly popular of all Shakespeare's comic creations. In the commendatory verses at the start of the 1640 edition of Shakespeare's *Poems*, Leonard Digges put them alongside Falstaff as the characters who would draw in audiences when the takings for a Jonson comedy would hardly have 'defrayed the sea-coal fire'. Like Falstaff they are sub-plot stars who, on the page, outshine the characters of the main plot. Charles I certainly thought so, and wrote their names as an alternative title for *Much Ado About Nothing* in his copy of the Second Folio of Shakespeare's plays.

Creative transformations of the play also focus on its two amatory sparring partners. In the first Restoration adaptation of any Shakespeare play, William Davenant combined *Much Ado* with *Measure for Measure* in *The Law Against Lovers* (1662), where Benedick became Angelo's brother and Beatrice his ward and a rich heiress. Hero disappeared completely. In the 19th century Berlioz followed the opulent drama of his opera *Les Troyens* with *Béatrice et Bénédict*, for which he wrote his own libretto. This follows Shakespeare quite closely in parts, and Hero survives to marry Claudio, but their wedding is merely a backdrop to the relationship between the two title characters and Berlioz abandons the Don John plot altogether.

The secret of Beatrice and Benedict's success is suggested, perhaps, by another facetious couple, Darcy and Elizabeth, in what is probably Jane Austen's most popular novel. With Shakespeare's characters the antipathy is not divided neatly into pride and prejudice, since both confess to the first. 'I hear how I am censured', Benedick admits, 'they say I will bear myself proudly... I must not seem proud', while Beatrice reflects ruefully, 'Stand I condemned for pride and scorn so much'. But what Shakespeare and Jane Austen both realised, consciously or not, is that there is a greater erotic

charge, as well as amusement, in the comedy of mutual resistance than there is in stories either of mutual attraction or of one-sided pursuit. The tension between attraction and resistance is conveyed in the supple, darting prose, which manages to be both highly stylised and excitingly spontaneous at the same time – something that is quite lost in Davenant's rather stilted verse adaptation, where the jokes stumble over the line endings.

Parallels have also been drawn between Beatrice and an earlier marriage-averse woman, Kate in *The Taming of the Shrew*. In some early 19th-century productions of *Much Ado* Beatrice was played as a termagant, only slightly less shrewish than her older sister, but this mellowed into a more acceptable femininity in the Victorian period. Neither of these versions seems right for Shakespeare's character. In fact, Beatrice's move towards domestication is independent and voluntary, despite being based on a deception. It is she who makes the silent promise to Benedick, 'I will requite thee / Taming my wild heart to thy loving hand', not he who embarks on a strategy of subjugation. Besides, Beatrice's combative wit is born not so much of violence as of vitality and freedom: 'A star danced and under that was I born', she says, memorably.

This is not to say that violence is absent from this play – quite the reverse. Its most shocking moment occurs when Beatrice suddenly turns Benedick's conventional romantic vow to do anything for her into the savage challenge, 'Kill Claudio!'. If this is a play about the volatility of the passions, those two words represent the point at which the theme is most intensely realised. And violence appears elsewhere in the play in disturbing ways. Benedick offers himself up as a prospective martyr for celibacy, claiming that his indifference to women is 'the opinion that fire cannot melt out of me. I will die in it at the stake.' He also promises, at the end



A formal garden enclosed by a 'pleached alley'. A coloured engraving from *Hortus Floridus* by Crispin de Passe, 1614-15. The Stapleton Collection. The Bridgeman Art Library

of the play, that 'tomorrow' he will put his powers of invention to the devising of 'brave punishments' for Don John. Where he had earlier claimed that he would endure the tortures of martyrdom rather than renounce his bachelor status, he now proposes that the torturing of the marriage-wrecker should constitute the post-nuptial entertainments.

The play's violence is one reason why critics have placed *Much Ado* at the borders of romantic comedy and the 'problem play'. (In splicing it with *Measure for Measure* Davenant's instincts were right in one respect.) But we might also feel that its problematic character has something to do with marriage itself. The saying or maxim that Claudio and Don Pedro use to tease Benedick is 'In time the savage bull doth bear the yoke'. This sounds proverbial, but its immediate ancestry is a line in *The Spanish Tragedy*, which may in turn have come from a poem by Thomas Watson, and it can be traced back beyond that to Ovid's *The Art of Love*. So while it has the flavour of an old saw, it is one with a very literary genealogy. Claudio mockingly returns to the line at the end of the play, where he gives it an Ovidian twist by reminding Benedick that Jove turned himself into a bull in order to abduct Europa.

That last tale, though, is very distant from the real import of the line. The yoke was the most pervasive symbol of the shared drudgery of marriage. This play is not about the taming of a shrew, but about the domestication for both male and female: oxen yoked in partnership to plough their furrow relentlessly. Beatrice's dancing star represents everything that ploughing is not. It is significant that Benedick ends up with the proposal, 'Let's have a dance ere we are married, that we may lighten our own hearts and our wives' heels'. The dance is an image of harmony and matrimonial pairing, but here it's also offered as a last expression of the old life, of the lightness of being in which the characters are free agents, playing out the erotic rituals of courtship. Tomorrow the yoke and the plough, and brave punishments for Don John.

Neil Rhodes is Professor of English Literature and Cultural History at the University of St Andrews.

MUCH ADD ABOUT NOTHING

Claudio / First Watchman
Aaron Anthony

Benedick / Sexton
Christopher Harper

Margaret / Borachio / Friar
Francis
Joanne Howarth

Don Pedro / Second Watchman
Jim Kitson

Don John / Dogberry
Alex Mugnaioni

Beatrice / Verges
Emma Pallant

Leonato / Ursula
Robert Pickavance

Hero / Conrade
Jessica Warbeck

Director
Max Webster

Designer
James Cotterill

Composer
John Barber

Choreographer
Aline David

Globe Associate – Text
Giles Block

Globe Associate – Movement
Glynn MacDonald

Voice & Dialect
Martin McKellan

Fight Director
Kate Waters

Associate Director
Eduard Lewis

Text Assistant
Hannah Boland Moore

Costume Supervisor
Sydney Florence

Production Manager
Wills

Tour Stage Managers
Ralph Buchanan
Mary O'Hanlon

Tour Wardrobe Manager
Kasanya Dudley

Artistic Director
Dominic Dromgoole

Executive Producer
Tom Bird

Theatre General Manager
Lotte Buchan

Theatre Finance Manager
Helen Hillman

Director of Music
Bill Barclay

Casting Director
Matilda James

Casting, Creative & Filming
Associate
Karishma Balani

Artistic Coordinator
Jessica Lusk

Music Coordinator
James Maloney

Theatre Finance & Projects
Coordinator
Katherine Ellis

Theatre Assistant
Sarah Murray

Production Assistant
Lottie Newth

Music Trainee
Supported by Andrew Lloyd Webber Foundation
Aleks Giersz

Touring
Associate Producer
Tamsin Mehta

International Associate
Claire Godden

International Tour Associate
Malú Ansaldo

Marketing & Press Officer (Touring
& Events)
Helena Miscioscia

Theatre Events, Marketing & Digital
Assistant
Alexandra Breede

Hamlet Sponsorship Coordinator
Iliaria Pizzichemi

Production
Production Manager
Paul Russell

Company Manager
Marion Marrs

Technical Stage Manager
Bryan Paterson

Assistant Company Manager
Harry Niland

Assistant Production Manager
Fay Powell-Thomas

Tiring House
Josh Reeves

Globe on Screen
Film & Digital Distribution
Manager
Chui-Yee Cheung

Film & Digital Profile
Development
Elena Krysova

Film & Digital Distribution
Assistant
Andrei Manta

Sam Wanamaker Playhouse
Playhouse Associate
Emily Benson

Playhouse Coordinator
Rosie Townshend

Wardrobe Manager
Megan Cassidy

Wardrobe Deputy
Emma Seychell

Wardrobe Assistants
Hanna Randall
Rachel Thomas

Wigs, Hair & Make-Up Manager
Pam Humpage

Wigs, Hair & Make-Up Deputy
Hayley Thompson

Wigs, Hair and Make-Up
Assistants
Lee Appleton
Victoria Young

Props Manager
Katy Brooks

Costume Assistant
Beth White

Costume Maker
Lois Edmunds

Dyeing
Sheila White

Scenic Artist
Charlotte Gainey

Carpenters
John Batt
Kes Hayter
Rupert Mead
Simeon Tachev

Research
Dr Farah Karim-Cooper
Dr Will Tosh
Jennifer Edwards
Hailey Bachrach
Laura Behrend
Robin Craig
Lara Good
Jennifer Taylor

For Globe performances only

Front of House Manager
Celia Gilbert

Front of House Supervisor
Carly Davies

Steward Volunteer Manager
Lotty Englishby

Volunteer Stewards' Coordinators
Matt Hatt
Jean Jayer

Duty House Managers
Louise Bailey
Francesca Battinieri
Tanya Page
Javier Perez Opi
Verna Tucker
David Wright

Box Office Managers
Justin Giles
Laura Trigg

Box Office Supervisor
Rachael Dodd

Press & PR Manager
Emma Draper

Senior Press & PR Officer
Claudia Conway

Marketing Manager
Chris Adams

Senior Marketing & Access
Officer
David Bellwood

Marketing Officers
Nicola Anderson
Emma Pizzey

Marketing Coordinator
Mica Lawrence

Digital Manager
Jack Harris

Senior Digital Officer
Sian-Estelle Petty

Digital Assistant
Charlotte Horobin

Senior Designer
Hannah Yates

Junior Designer
Tania Newman

Creative Artworker
Lisa Kosky

Programme Editor
Nicholas Robins

Editorial Assistant
Danielle Pearson

Programme Design
C&C Design

Season Concept Design
Small Back Room

Print
Cantate

BIOGRAPHIES



Aaron Anthony

Claudio / First Watchman

Aaron trained at Bristol Old Vic Theatre School. **Previous theatre includes:** *Shakespeare in Love* (Noel Coward Theatre) and *Billy Liar* (Royal Exchange, Manchester). **Television includes:** *Holby City*, *Witless* and *Outlaws*.

John Barber

Composer

John Barber is a composer with a passion for drama, collaboration and voices. He studied with Sir Harrison Birtwistle at King's College London and has gone on to compose for some of the country's leading arts institutions, including the Royal Opera House, Wigmore Hall, Spitalfields Music and Glyndebourne. He won a British Composer Award for his Cantata *Consider the Lilies* in 2011. His opera *We are Shadows* was the winner of a prestigious Royal Philharmonic Society award in 2012 and was also shortlisted for a British Composer award in the same year. Recent and upcoming projects include *Song of Songs* – three choral settings from The Song of Solomon for choir which were commissioned and premiered by The Sixteen in June 2014; *Mighty Oaks* – a new opera for the Royal Opera House; and *Seven Seeds* – an oratorio for symphony orchestra and 1400 voices, performed in the Royal Albert Hall in June 2015. Away from his composition work, John plays with his band Firefly Burning, currently touring their critically acclaimed second album, and co-runs Woven Gold, a choir of refugees and asylum seekers who are gearing up to celebrate their tenth anniversary.

Giles Block

Globe Associate – Text

Giles has led the text work at Shakespeare's Globe since 1999, and to date has been involved in almost 80 productions. **Directing credits for Shakespeare's Globe include:** *Antony and Cleopatra* (1999), *Hamlet* (2000) and *Troilus and Cressida* (2005). **Posts include:** Associate Director at Ipswich Theatre (1974-77), Staff Director at The National Theatre (1977-81) and Director of Platforms at The National Theatre (1981-84). **Other theatre direction credits include:** *The Fawn*, *She Stoops to Conquer* (National Theatre); *Macbeth*, *The Cherry Orchard*, *King Lear*, *Richard III*, *Hamlet*, *Skylight* and *Vincent in Brixton* (Shochiku Company, Japan). In 2000 the Association of Major Theatres of Japan recognised Giles for services to the Japanese Theatre. In recent years,

Giles has directed *The Tempest*, *Henry V* and *The Comedy of Errors* at The Blackfriars Theatre in Virginia. Giles is the author of *Speaking the Speech – an actor's guide to Shakespeare*.

Hannah Boland Moore

Text Assistant

Hannah has a Master's in Shakespeare Studies from King's College London and Shakespeare's Globe and a Master's in Theatre Directing from Mountview Academy of Theatre Arts. Her directing credits include *As You Like It* (Byre Theatre, St Andrews and Stratford-upon-Avon); *Confetti* (LOST Theatre) and *The Broken Circle Breakdown* (London), which was the first English adaptation of the award-winning Belgian play. Hannah is also a graduate of the University of St Andrews where she read English and Medieval History. She was born and raised in Montana, USA.

James Cotterill

Designer

James trained at Motley Theatre Design. **Previous work for Shakespeare's Globe includes:** *The Comedy of Errors* and *Much Ado About Nothing*. **Other recent work includes:** *Accolade* (St James Theatre/Finborough Theatre); *Smack Family Robinson* (Rose Theatre); *That Day We Sang*, *To Kill a Mockingbird*, *Good*, *A View from the Bridge*, *Powder Monkey*, *Mojo Mickybo* (Royal Exchange, Manchester); *Moth* (High Tide/Bush Theatre); *Blasted*, *Love Your Soldiers*, *Straight*, *The Pride*, *That Face* (Sheffield Crucible Studio); *Playing the Games* (Criterion); *The Seven Year Itch* (Salisbury Playhouse); *Early One Morning*; *Journey's End*; *Hobson's Choice*; *Long Day's Journey into Night*, *Macbeth*, *The Demolition Man* (Bolton Octagon); *The Widowing of Mrs Holroyd* (New Vic); *The Flint Street Nativity* (Hull Truck); *The Wages of Thin* (Old Red Lion - Off West End.Com Nomination for Best Set); *Estate Walls* (Oval House) and *Romeo & Juliet* (BAC). James was a winner of the Linbury Prize for Stage Design for *Not the End of the World* (Bristol Old Vic).

Aline David

Choreographer

Previous work for Shakespeare's Globe includes: *All the Angels: Handel and the First Messiah* (Sam Wanamaker Playhouse), *Antony & Cleopatra*, *Much Ado About Nothing* and *Troilus & Cressida*. **Recent choreography includes:** *The Merchant of Venice* (RSC); *Of Mice and Men* (Birmingham Rep); *Romeo & Juliet*, *A Taste of Honey*, *Emil and the Detectives*, *Romeo & Juliet*, *Damned by Despair*, *Antigone*, *The Kitchen*, *Greenland*, *Our Class* (National Theatre); *Daphne* (La Monnaie); *Proof* (Menier Chocolate Factory); *A Taste of Honey* (Sheffield Crucible); *The Owl and the Pussycat* (A Royal Opera House Olympic Project);

Waiting for Godot (The West Yorkshire Playhouse); *The House of Bernarda Alba* (The Almeida); *Dead Heavy Fantastic* (Liverpool Everyman); *Wanderlust* (The Royal Court); *How to be an Other Woman* (The Gate); *Alice* (Sheffield Crucible); *Eurydice* (with ACT), *Elektra* (The Young Vic); *1984*, *Macbeth* (Royal Exchange, Manchester); *A Christmas Carol* (Sherman Theatre, Cardiff); *Tarantula in Petrol Blue* (Aldeburgh, Snape Maltings Concert Hall); *The Brothers Size* (The Young Vic/Tour) and *Gone Too Far!* (The Royal Court/Actors Touring Company – Winner of 2008 Laurence Olivier Award for Outstanding Achievement in an Affiliated Theatre).



Christopher Harper

Benedick / Sexton

Christopher trained at Bristol Old Vic.

Previous theatre includes: *Slipping* (Stephen Joseph Theatre); *Wind in the Willows* (Royal & Derngate, Northampton); *I Know How I Feel About Eve* (Hampstead Studio); *The Village Bike* (Sheffield Studio); *A Kid Like Jake* (Old Vic New Voices); *Our Country's Good*, *Journey's End* (Original Theatre Company); *Persuasion*, *After Miss Julie*, *People at Sea* (Salisbury Playhouse); *Saturn Returns* (Finborough Theatre); *Light Shining in Buckinghamshire*, *Lie of the Land* (Arcola Theatre); *Tabloid Caligula* (Arcola/Brits Off Broadway); *Man of the Moment*, *Private Fears in Public Places* (Royal & Derngate, Northampton); *See How They Run*, *Separate Tables*, *Volpone* (Royal Exchange, Manchester); *Much Ado About Nothing* (Sprite Productions); *You Were After Poetry* (High Tide Festival); *Adam Bede*, *Strange Orchestra* (Orange Tree Theatre); *Twelfth Night* (Thelma Holt) and *As You Like It* (Arundel Festival). **Film includes:** *Patiala House*, *Rules of the Game*, *Observer*, *Charlie* and *Living in Hope*. **Television includes:** *Holby City*, *The Suspicions of Mr Whicher*, *Doctors*, *Upstairs Downstairs*, *The Bill*, *Heartbeat*, *The Roman Mysteries*, *Housewife 49*, *Life on Mars*, *Rosemary and Thyme*, *Board of Arts Guide to Film-making* and *The Great Escape – The Untold Story*.



Joanne Howarth

Margaret / Borachio / Friar

Joanne trained at Rose Bruford College.

Previous work for Shakespeare's Globe includes: *Julius Caesar* and as Director, *There's Magic in the Web* and *Much Ado About Nothing* (Globe Education). **Other theatre includes:** *Goodnight Mr Tom* (West End); *Bingo* (Chichester/Young Vic); *I Am a Camera* (Southwark Playhouse); *You Can't*

Take It With You (Told by an Idiot/Royal Exchange, Manchester); *The Fireworkmaker's Daughter* (Told by an Idiot/Lyric Hammersmith); *Julius Caesar*, *The Alchemist*, *The Virtuoso*, *Faust*, *The Comedy of Errors*, *Twelfth Night* (RSC); *Shadowmouth* (Sheffield Crucible); *Men Should Weep*, *After the Dance* (OSC); *The Pull of Negative Gravity* (Colchester/Traverse/New York); *Singer* (Tricycle Theatre); *Present Laughter* (Bath Theatre Royal); *Who Goes There?* (Dreamthinkspeak); *East is East* (Leicester Haymarket) and *Romeo and Juliet* (Wolsey Ipswich). **Television includes:** *Spooks*, *Wallander*, *Casualty*, *EastEnders*, *Waking the Dead*, *Innocents* and *Grange Hill*.



Jim Kitson

Don Pedro / Second Watchman

Previous work for Shakespeare's Globe

includes: *Much Ado About Nothing* (2014 tour). **Other theatre includes:** *The Drowned Man* (Punchdrunk/National Theatre); *Richard III*, *King John*, *Tyneside Tales* (RSC); *To Kill a Mockingbird* (Royal Exchange, Manchester); *A Walk On Part* (Soho Theatre); *What Happened is This* (Tron, Glasgow); *Noir*, *The Boy on the Swing*, *The Taxi Driver's Daughter*, *13.1* (Live Theatre, Newcastle); *Cooking with Elvis*, *Office Party* (Hull Truck); *Son of Man*, *Animal Farm*, *Edmond*, *Glengarry Glen Ross* (Northern Stage); *Great Expectations* (Aberystwyth Arts Centre); *Treasure Island*, *The Gift and the Glory* (Dukes Theatre, Lancaster); *The Grapes of Wrath* (Mercury Theatre, Colchester) and *The New Tenant* (Hungarian State Theatre, Cluj, Romania). **Television includes:** *Vera*, *Emmerdale*, *Joe Maddison's War*, *Inspector George Gently*, *Tracy Beaker Returns* and *Byker Grove*.

Eduard Lewis

Associate Director

Eduard was Resident Assistant Director at the Royal Exchange in 2013 and trained on the MFA for Theatre Directing at Birkbeck University (2011-2013). **Previous work for Shakespeare's Globe includes:** *King John*, *A Midsummer Night's Dream*, *Much Ado About Nothing* and *Holy Warriors*. **Directing includes:** *A Tale of Two Cities* (BRIT Programme); *The Bruntwood Prize Ceremony*, *Crap Dad Island* (Royal Exchange Theatre); *Light & Shadow*, *Skylines* (Rehearsed readings at RET); *Pick One* (Arcola Theatre); *Dealer's Choice*, *Daisy Cutter* (Warwick Arts Centre); *Consignment* (Old Red Lion); *Mercy Seat* (CAPITAL Centre) and *One Minute* (Backdoor Management). **Assistant Directing includes:** *A Tale of Two Cities* (Royal Theatre Northampton); *Talk Show* (Royal Court Theatre); *Black Roses*, *Orpheus Descending*, *The Accrington Pals*, *To Kill a Mockingbird*, *Cannibals* and *Brilliant Adventures* (Royal Exchange, Manchester).

IN REHEARSAL



Glynn MacDonald

Globe Associate – Movement

Glynn trained in the Alexander Technique in 1972. She is past Chairman of The Society of Teachers of the Alexander Technique (STAT). She has worked in the Actors Centre and the Field Day Theatre Company in Ireland, Dramaten in Stockholm, Norskspillersforbund in Norway, Holback Engstheatre in Denmark, Bremen Opera Company in Germany, Poland, Switzerland, Japan, Australia and the USA. Since 1997 she has been resident Director of Movement at Shakespeare's Globe on all theatre productions and has been a core member of the Globe Education Faculty in their Acting and Training programmes. In the Globe to Globe Festival 2012, she worked with the 37 International Companies who brought productions of Shakespeare's plays in their own language to the Globe stage. In 2002 she directed *Transforming September 11th* at the Linbury Studio, Royal Opera House for Peace Direct. She shared the Sam Wanamaker Award with Giles Block in 2011 for services to the Globe. She also works on the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden. In 2012 she was awarded the François Florent Prize in Paris.



Alex Mugnaioni Don John / Dogberry

Previous work for Shakespeare's Globe includes: *King Lear* (2014 tour); *Othello* (2015 Playing Shakespeare with Deutsche Bank). **Other theatre includes:** *Silver Point* (Punch Drunk); *The Drowned Man* (Punch Drunk/National Theatre); *Charlie Peace: His Extraordinary Life and Astounding Legend* (Nottingham Playhouse); *Richard III* (Changeling Theatre); *One Georgie Orwell* (Greenwich Theatre); *Faust* (Dumb Wise/Greenwich Theatre); *Assassins*, *F**king Instruments*, *Tales from the Vienna Woods*, *Richard III*, *Lulu* and *A Doll's House* (Rose Bruford). **Film includes:** *Challenge 25* (Short film). **Television includes:** *Mr Sloane* and *The Borgias*.



Emma Pallant Beatrice / Verges

Previous work for Shakespeare's Globe includes: *Much Ado About Nothing* (2014 tour), *As You Like It*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *The Comedy of Errors* and *Macbeth*. **Other theatre includes:** *Bell, Book and Candle*, *Bleak House*, *Great Expectations*, *Romeo and Juliet* (New Vic, Stoke); *It Just Stopped*, *Alison's House* (Orange Tree Theatre); *On Golden Pond*, *The Herbal Bed* (Salisbury Playhouse); *The Cherry Orchard*, *His Dark Materials*, *Katherine Desouza* (Birmingham Repertory Theatre); *The House of Bernarda*

Alba (Belgrade Theatre, Coventry); *The Taming of the Shrew* (Oxford); *Top Girls* (Watford Palace Theatre); *Cymbeline* (Regent's Park Open Air Theatre); *Pedro the Great Pretender*, *House of Desires*, *Dog in a Manger*, *Tamar's Revenge*, *As You Like It*, *Henry IV Parts I and II*, *Laughter in the Dark* (RSC) and *Precious Bane* (Pentabus). **Television and film includes:** *Casualty*, *Holby City*, *Doctors* and *Our Lives Together*.



Robert Pickavance

Leonato / Ursula

Previous work for Shakespeare's Globe includes: *The Comedy of Errors* and *Much Ado About Nothing* (2014 tour). **Other theatre includes:** *James and the Giant Peach* (West Yorkshire Playhouse); *The Grand Gesture*, *The Canterbury Tales* (Northern Broadsides); *The History Boys* (Keswick); *The BFG*, *Dracula*, *What the Butler Saw*, *Who's Afraid of Virginia Woolf?* (Lancaster); *40 Years On*, *Peter Pan*, *The Homecoming*, *The White Crow*, *Patient No. 1*, *The Dumb Waiter*, *Pygmalion*, *Broken Glass*, *Macbeth*, *Neville's Island*, *Educating Rita*, *Romeo and Juliet* (York Theatre Royal); *The Sunshine Boys* (Oldham Coliseum); *Oliver Twist*, *A Christmas Carol*, *Anna Karenina* (Bolton Octagon); *When We Dead Awaken* (Vasterbottensteatern); *Romeo and Juliet* (Stoke); *The Taming of the Shrew*, *Mrs Warren's Profession* (Royal Exchange, Manchester); *King Lear* (Young Vic) and *The Women of Troy* (National Theatre). Robert has also performed in national and international tours with Comunicado, Ensemble, Pilot and Complicite. **Television includes:** *Midsomer Murders*, *A Touch of Frost*, *Foyle's War*, *Gas Attack*, *Kavanagh QC*, *City Central* and *The Colour of Light*.

Martin McKellen

Voice & Dialect

Previous work for Shakespeare's Globe includes: *Measure for Measure*, *The Merchant of Venice*, *King John*, *Farinelli and the King*, *The Changeling*, *The Knight of the Burning Pestle*, *'Tis Pity She's a Whore*, *Doctor Scroggy's War*, *A Midsummer Night's Dream* (tour), *The Comedy of Errors*, *Thomas Tallis*, *Holy Warriors*, *Julius Caesar*, *King Lear* (tour), *The Last Days of Troy*, *Antony and Cleopatra*, *Titus Andronicus*, *Hamlet* (Globe to Globe world tour), *Much Ado About Nothing* (tour), *The Duchess of Malfi*, *The Lightning Child*, *Blue Stockings*, *Gabriel*, *Henry VI Parts 1, 2 & 3*, *The Taming of the Shrew* (tour), *Macbeth*, *The Tempest*, *A Midsummer Night's Dream*, *King Lear*, *Richard III*, *The Taming of the Shrew*, *Henry V*, *Globe to Globe*, *The God of Soho*, *As You Like It*, *Hamlet*, *Doctor Faustus* and *Anne Boleyn*. **Recent theatre includes:** *Love's Labour's Lost*, *Love's Labour's Won* (Royal Shakespeare Company); *Another Country* (Chichester

Festival Theatre); *Much Ado About Nothing* (The Old Vic); *Accrington Pals* (Royal Exchange, Manchester); the 40th anniversary production of *The Rocky Horror Show* (National Tour); *Dandy Dick* (Brighton Theatre Royal); *Life is for Beginners* (Theatre503); *On the Record* (Arcola Theatre); *The Madness of King George* (Apollo Theatre/National Tour); *Our Private Life* (Royal Court Theatre); *The History Boys* (National Tour); *When we are Married* (Garrick Theatre); *Enjoy* (Gielgud Theatre); *Hobson's Choice*, *Sisters* and *Alice* (Crucible Theatre, Sheffield). **Other theatre includes:** *Joseph K* (Gate Theatre, London); *Timings* (King's Head); *Breed* (Theatre503); *Alphabetical Order* (Hampstead Theatre); *The History Boys* (West Yorkshire Playhouse/National Tour); *Lord Arthur Savile's Crime* (National Tour); *The Lord of the Rings* (Drury Lane); *This Much is True* (Theatre503); *Riflewind* (Trafalgar Studios); *The Laramie Project* (Sound Theatre); *Single Spies* (National Tour); *A Model Girl* (Greenwich Theatre); *My Matisse* (Jermyn St Theatre); *Rocky Horror Show* (Comedy Theatre); *Our House* (National Tour); *Christine* (New End Theatre); *The Arab Israeli Cookbook* (Tricycle Theatre); *A Small Family Business* (Watford Palace); *Candida* (Oxford Stage Co.); *The Importance of Being Earnest* (National Tour) and *You Might As Well Laugh* (New End Theatre).



Jessica Warbeck Hero / Conrade

Jessica trained at Rose Bruford College. **Previous work for Shakespeare's Globe includes:** *Othello*. **Other theatre includes:** *Into the Woods*, *Macbeth*, *Measure for Measure* (Rose Bruford); *Party Time* (Simon Usher); and *A Midsummer Night's Dream* (Drama Centre, London). **Film includes:** *Station* (short film).

Kate Waters

Fight Director

Kate is one of only two women on the Equity Register of Fight Directors. **Previous work for Shakespeare's Globe includes:** *The Merchant of Venice*, *Antony & Cleopatra*, *Henry VI*, *Richard III*, *Henry V* and *Dr Faustus*. **Other work includes:** *Othello*, *Home*, *Blurred Lines*, *Port*, *The Curious Incident of the Dog in the Night-Time*, *The Comedy of Errors*, *One Man Two Guvnors* (West End, Broadway & World Tour); *Frankenstein*, *Season's Greetings*, *Hamlet*, *Twelfth Night*, *Welcome to Thebes*, *Women Beware Women* and *War Horse* (National Theatre/West End). **Recent work includes:** *The Last Goodbye* (The Old Globe, San Diego, California); *Urinetown The Musical* (St James Theatre); *Don Giovanni* (ROH); *From Here To Eternity*, *The Commitments* (West End); *Macbeth*, *Hothouse*, *The Pride* (Trafalgar Studios); *Julius Caesar*, *The Same Deep Water as Me* (Donmar Warehouse); *Hamlet*, *Titus Andronicus*,

The Homecoming, *King Lear* (RSC); *Noises Off* (Old Vic/West End); *Cabaret* (West End); *The Duchess of Malfi*, *Sweet Bird of Youth* (Old Vic); *Written on the Skin* (Aix en Provence/Royal Opera House); *Henry IV Parts I & II* (Peter Hall Company at Bath Theatre Royal); *A Midsummer Night's Dream*, *Ragtime*, *Lord of the Flies* (Regent's Park Open Air) and *Disgraced* (Bush). **Television includes:** Kate is a regular fight director for *Coronation Street* and *Hollyoaks*.

Max Webster

Director

Max trained at the Jacques Lecoq theatre school in Paris, and was a long term assistant to Eugenio Barba and Simon McBurney. He was the recipient of the 2011 Regional Theatre Director's bursary at the Manchester Royal Exchange and was recently announced as the inaugural Baylis Director at the Old Vic under Matthew Warchus. **Previous work for Shakespeare's Globe includes:** *Much Ado About Nothing*. **Recent work includes:** *Mary Stuart* (Parco Productions, Tokyo); *Shostakovich's Hamlet* (City of London Sinfonia); *Orlando*, *To Kill a Mockingbird*, *My Young and Foolish Heart* (Royal Exchange, Manchester); *Opera Highlights* (Scottish Opera, Tour); *James and the Giant Peach*, *My Generation* (West Yorkshire Playhouse); *Twelfth Night* (Open Air Theatre, Regent's Park); *Skewered Snails* (Iron Oxide/Southbank Centre); *Anna Karenina* (Arcola Theatre); *The Chalk Circle* (Aarohan Theatre, Nepal); *Sense* (Southwark Playhouse); *Carnival Under the Rainbow*, *Feast Kakulu* (Hilton Arts Festival, South Africa); *Mustard* (Company of Angels) and *Finisterre* (Theatre503). Upcoming work includes a new adaptation of Dr. Seuss' *The Lorax* for the Old Vic this Christmas, adapted by David Greig.



Photos Helena Miscioscia

SUPPORTERS

DIRECTOR'S CIRCLE

Bruce & Jane
Carnegie-Brown
Dr Martin Clarke
Robert & Sara Erith
André & Rosalie Hoffmann
Dina & Stephen Lucas
Brian Mitchell
Janine Ulfane

NOBLES

Anonymous Supporter
Jeffrey & Mary Archer
Adrian Babbidge &
Rosemary Ewles
Gail Beer
Justin Bickle
Andrew Brown
Micheline Dubois
David Dutton & Mave Turner
David Fein
Deborah Fisher
Martin Gill
Judith Harding
James Harvey
Melissa & Justin Hill
David & Eleanor Holloway
Marion G Jagodka
Michael McCabe
Hala Mnamyneh
Steven & Emma Penketh
Sir Michael & Lady Perry
Patricia Ranken
Dyrk & Margaret Riddell
Yann Samuelides
Philippa Seal &
Philip Jones QC
Rosamund & Stephan
Shakespeare
Andrew Simmonds &
Kathy Moyse
Frederick Smith
Dr David Speller
Paul & Kimberley Stevens
Tony Swinnerton
Brian Symons
Robert & Olivia Temple
John & Madeleine Tucker
Kit & Anthony van Tulleken
Christian & Vanessa Turpin
Harriet Tyce
Nicholas Vetch
Toby Wallis

John Watson &
Betsy Blackwell
Lucinda & Matthew Webber
Ailsa White
Jo Windsor
Susan Witherow &
Jeffrey Culpepper
Danny & Spinny Witter
Andrew & Jacqueline Wright

COURTIERS

Anonymous Supporter
Thomas Andrew
Sir Nicholas & Lady Bacon
David & Beverley Banks
Bill & Pat Barritt
Dr Nick Benson
Miriam & Richard Borchard
David Butter
Lord Browne of Madingley
John Callaghan
Iain Clark & Jan Share
Nance Coleman
Marcus Coles
Neil Constable & Chris Martin
Mary Jane Donaldson
Tim Everett
Colin Foster
Andrew & Jane Fraser
Malcolm Herring
Dame Denise Holt
John & Pauline Hunter
Roderick & Elizabeth Jack
Ian Jones & Virginia
Crum-Jones
Peter & Sarah King
Clive & Julia Lampard
Calvin & Patricia Linnemann
Michael & Catherine Loubser
Josephine & Andrew
MacCormack
Tod Masters & Family
Judith Meier
Carlos & Katharina
Mendez de Vigo
Brian & Sheila Morris
Georgia Oetker
Martin Payne & Trudy Lowe
Rhona & Tim Pearson
Lynn & Lionel Persey
Andrew Pitt
Adam Pollock &
Allan Watkins
Alison Reeve

Michael Rich
Colin & Brenda Soden
XNC Villers
Simon Weil
George & Patti White
Gail Wiegman
Martin Williams
Dr John Wright

BEST FRIENDS OF MUCH ADD ABOUT NOTHING

Tom Attwood
Marcia Brocklebank
Nigel Bull
Penny Calder
Will & Zarich Catlin-Hallett
Prof Anne Charlton
Anthony Clent
Lavinia Culshaw
Jonathan & Belinda Davie
Anthony & Lawrie Dean
Charles Doyle
Ian & Helen Edward
Catherine Ferguson
Cedric Gauthier
Robert Hill &
Stacia Smales Hill
Dr Sean & Mrs A Jensen
Garry Lancaster
Alwen Lyons
Audrey Lyons
Sharon Mann
Danielle Marchant
Owen Morgan
Dr Michelle de la Mothe
Richard & Lucinda Offer
Nicholas Pinks
Marie Prutton
Velma Pursehouse
Philip Richards
Sheran Ridge
Stuart Sessions
Allan Siddick
Brian Smith
Dr Dermot & Geraldine
Smurfit
Adam Sticpewich
James & Linda Terrill
Margaret Thomas
Andrew & Fiona Trott
Geoffrey Weeks
Lesley Williams

PATRONS OF SHAKESPEARE GLOBE CENTRE USA

Ron & Cynthia Beck
John & Carol Boochever
David & Katherine Bradley
Audre D Carlin
Michael & Shelley Carr
Gerald Cromack
William & Sandra Davis
William & Donna Eacho
Bradford Edgerton
Christina & Alex Evans
Amy Falls
John Forlines III
Beth Glynn
Joseph Goffman &
Dr Antonia Fondaras
Charles & Jane Goldman
Mark Heimann
Michael & Mercedes
Hoffman
Maxine Isaacs
Steve & Rosemarie Johnson
Alan Jones & Ashley Garrett
Wayne S Kabak
William & Serena Lese
Roy & Jill Leven
Stephen McGrath
Claire & Christopher Mann
Roger & Robin Millay
Andrea Miller
Sara Miller McCune
William & Susan Mirbach
Richard & Pamela Mones
Greg & Lynne O'Brien
Natalie Pray
Daniel L Rabinowitz &
Ann F Thomas
Roy & Virginia Richards
William Ryan
Jon & NoraLee Sedmak
Donald & Norma Stone
Kristen & Michael Swenson
Alice Wang
Jack Watters
Christie-Anne Weiss
Jo Weiss
Warren Whitaker
Alan & Irene Wurtzel

TRUSTS & FOUNDATIONS

The Andor Charitable Trust
Andrew Lloyd Webber Foundation
Anonymous Trusts
The Antony Hornby Charitable Trust
B C Partners Foundation
The Boris Karloff Charitable
Foundation
The Boshier-Hinton Foundation
The Brian Mitchell Charitable
Settlement
The Catalyst Charitable Trust
The Chear Foundation
John S Cohen Foundation
Constance Travis Charitable Trust
The Deborah Loeb Brice Foundation
Edgerton Foundation
The Eranda Foundation
The Eric Anker-Petersen
Charitable Trust
The Ernest Cook Trust
Fidelio Charitable Trust
The Finzi Trust
The Foyle Foundation
The Golden Bottle Trust
The Golsoncott Foundation
The Harold Hyam Wingate Foundation
The John Coates Charitable Trust
The John Horseman Trust
The Leche Trust
John Lyon's Charity
The Loveday Charitable Trust
Maecenas
The Nomura Charitable Trust
The Peter Harrison Foundation
P F Charitable Trust
Royal Victoria Hall Foundation
St Olave's & St Saviour's Foundation
Schroder Charity Trust
Sheila Whitley Trust
Sidney E Frank Charitable Foundation
Stephen & Carla Hahn Foundation
United St Saviour's Charity

MAJOR PARTNERS

Deutsche Bank
PwC

OFFICIAL LONDON HOTEL PARTNER

Grange Hotels

MEDIA PARTNERS

Financial Times

CORPORATE SUPPORTERS

Haddenham Healthcare Limited
Delancey
Goldman Sachs Gives
Maviga International (Holdings) Ltd
Sapphire Systems plc
Spotlight

IN-KIND SUPPORTERS

Ford
M.A.C. Cosmetics

CORPORATE MEMBERS

Bates Wells & Braithwaite London LLP
Cenkos Securities plc
Chubb Insurance Company of Europe SE
Gibson, Dunn & Crutcher LLP
IG
Levison Meltzer Pigott, Divorce and
Family Law Solicitors
Morgan Lewis
SAGE Publications
Sapphire Systems plc
The Stanley Foundation
Virtus Contracts Limited
White & Case

LEGACY GIFTS

Sheila Jones
Storm Garrett Kelly
Mary Lancaster
Shirley Skinner-Young

