

Lincoln Center Festival

July 13–31, 2016

Lincoln Center Festival lead support is provided by American Express

July 20–24 Rose Theater, Jazz at Lincoln Center's Frederick P. Rose Hall

Shakespeare's Globe

The Merchant of Venice

By William Shakespeare

Director **Jonathan Munby**

Designer **Mike Britton**

Composer **Jules Maxwell**

Choreographer **Lucy Hind**

Fight Director **Kate Waters**

Lighting Designer **Oliver Fenwick**

Sound Designer **Christopher Shutt**

Associate Director **Kevin Bennett**

Originally Produced by **Dominic Dromgoole**

Approximate performance time: 2 hours and 55 minutes, with one intermission

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

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Cast (in alphabetical order)

Launcelot Gobbo **Stefan Adegbola**
Lorenzo **Andy Apollo**
Solanio **Raj Bajaj**
Gratiano **Jolyon Coy**
Bassanio **Dan Fredenburgh**
Duke of Venice/Tubal **Michael Hadley**
Balthasar **Colin Haigh**
Ensemble **John Hastings**
Arragon **Christopher Logan**
Antonio **Dominic Mafham**
Salarino **Brian Martin**
Nerissa **Dorothea Myer-Bennett**
Portia **Rachel Pickup**
Shylock **Jonathan Pryce**
Jessica **Phoebe Pryce**
Morocco **Giles Terera**
Ensemble **Meghan Tyler**

Musicians

Musical Director/Voice/Percussion **Jeremy Avis**
Bass Clarinet/Clarinet **Dai Pritchard**
Cello/Voice **Harry Napier**
Voice/Percussion **Lea Cornthwaite**

***The Merchant of Venice* Production Team**

Production Manager **Paul Russell**
Company Manager **Rebecca Austin**
Stage Manager **Ian Farmery**
Deputy Stage Manager **Danni Bastian**
Assistant Stage Manager **Daniel Hampton**
Wardrobe Managers **Emma Seychell, Samantha Murphy**
Wigs Manager **Lee Appleton**
Production Sound **Jonathan Everett**
Production Re-Lighter **Matt Ladkin**

Synopsis

Bassanio needs money to become the suitor to Portia, a wealthy heiress of Belmont, and asks his friend Antonio, a merchant of Venice, for a loan. Antonio's money is tied up in shipments away from Venice, so he approaches Shylock, a moneylender. Shylock agrees to lend the money on condition that if Antonio does not pay it back by an appointed time, Shylock may cut a pound of flesh from him. Antonio agrees. Bassanio prepares to leave allowing his friend Gratiano to accompany him.

Launcelot Gobbo, Shylock's servant, decides to leave. Lorenzo, Salarino, and Gratiano plot to help Jessica, Shylock's daughter, escape. While Shylock meets with Antonio, Jessica and Lorenzo elope with some of Shylock's money and jewels.

Meanwhile Portia is unhappy with her suitors. Her father has decreed that she must marry the man who chooses from three caskets the one containing her picture. Fortunately for her, the Prince of Morocco and the Prince of Aragon both fail, being seduced by the external glamour of the two incorrect caskets. When Bassanio arrives, he chooses the right casket. Gratiano falls in love with Nerissa, Portia's waiting-woman.

In Venice Solanio and Salarino hear that some of Antonio's ships are lost and Shylock promises to redeem his bond. Another Jew, Tubal, brings news of Antonio's loss and Jessica's new spending habits. Portia and Nerissa give Bassanio and Gratiano rings in honor of their love and make them vow never to be parted from them. Solanio arrives with Lorenzo and Jessica, bringing news that Antonio, unable to repay his loan, has been arrested and that Shylock is demanding his bond. Bassanio returns to Venice with money from Portia to repay the loan. Shylock refuses to listen to Antonio's pleas.

Disguised as a lawyer called Balthasar and his clerk, Portia and Nerissa travel to Venice to defend Antonio against Shylock leaving Lorenzo and Jessica in charge of the house. At the court the Duke of Venice hears Shylock present his case and though he protests he accepts the legal validity of Shylock's claim.

Shylock rejects the offer of Bassanio's money. "Balthasar" arrives and agrees that Shylock must take his bond if he refuses to be merciful, but only if the pound of flesh is exactly excised and no blood is spilt. Realizing this cannot be done, Shylock tires to leave, but because he has attempted to take the life of Antonio, his goods are confiscated and his life is in Antonio's hands. Antonio allows him to live if he agrees to become a Christian and give his possessions as a dowry to Lorenzo and Jessica. Shylock agrees and leaves.

As thanks for their work, the disguised Portia and Nerissa each ask for the rings they had given to Bassanio and Gratiano in their true identities. Reluctantly the men agree. Portia and Nerissa then return to Belmont where Jessica and Lorenzo are waiting. When Bassanio and Gratiano arrive soon after, along with Antonio, the women trick their men into begging forgiveness for giving their rings away. They then reveal their identities at the court. Antonio learns that his ships are safe. The couples prepare for their marriage.

This synopsis was adapted from *Shakespeare's Words* by David Crystal and Ben Crystal, Penguin, 2002. For more information, visit ShakespearesWords.com

Stench and Abomination

by James Shapiro

There weren't many Jews in Elizabethan England. At most a couple of hundred could be counted among the thousands of strangers living in late 16th century London. Virtually all of them practiced their faith in secret: Most were of Spanish or Portuguese descent, *Marranos* who had survived the Inquisition and were adept at disguising their beliefs. Nonetheless we know from Spanish and Portuguese Inquisition records and from the repeated complaint of Catholic ambassadors residing in England that members of this small Jewish community in London did meet to observe Passover and Yom Kippur.

Perhaps the most notorious of these Jews was Roderigo Lopez, Elizabeth's personal physician, drawn and quartered in 1594 for allegedly conspiring to poison the Queen. The historian William Camden reports that Lopez went to his death strenuously "affirming that he loved the Queen as well as he loved Jesus Christ; which, coming from a man of the Jewish profession, moved no small laughter in the standers-by." Other Jews had probably been assimilated, including members of a small group of court musicians of Italian descent, brought over by Henry VIII around 1540.

Predictably Jews, usually converted ones, could also be found teaching Hebrew at Oxford and Cambridge or helping Bodley with the Hebrew catalogue at the University Library. One of the more interesting Jews—in part because he was unwilling to deny his faith—was Joachim Gaunse, a mining expert from Prague who lived openly as a Jew until his encounter in Bristol in 1589 with Reverend Curtys, a Protestant minister eager to practice his Hebrew. Outraged with Gaunse's evasive response to Christ's authority—"What needed the Almighty God to have a son, if he is Almighty?"—Curtys

and the mayor and aldermen of Bristol referred this heresy to the Privy Council and Gaunse, despite his earlier service to the state and his participation in Raleigh's Roanoke expedition, was probably hustled out of the country—for that is last we hear of him.

The lives of many other anonymous Jews in England will necessarily remain unrecorded. We have just glimpses of a few like the Jew that Sir James Lancaster took with him from London to serve as his translator in his East Indies expedition; or the unnamed Jew asked to assist in translating a letter sent to Queen Elizabeth from Constantinople, concerning Hugh Broughton's efforts to convert Turkey's Jews and thereby secure the Eastern trade for English merchants.

Had Shakespeare wished to speak with someone raised in the Jewish faith he could have done so easily enough. There was a converts' house in London, the *Domus Conversorum*, which was in existence on Chancery Lane from 1232 when it was founded by King Henry III as a home for poor Jewish converts to Christianity. Throughout the 16th century (with the exception of the years 1551–1578), a handful of poor Jewish converts resided there. One of them, Yehuda Menda, had been publicly converted at All Hallows church in London in 1577 by John Foxe, more famous for his *Book of Martyrs*. Foxe tells us in his *Sermon Preached at the Christening of a Certain Jew* that Menda had lived in London as a Jew before his conversion, having been "transported from out the uttermost parts of Barbary into England, and conversant amongst us, by the space of five whole years" before his baptism. Foxe's sermon gives a vivid sense of some of the disturbing beliefs Elizabethans held about Jews: He speaks of their "heinous abominations, insatiable butcheries, treasons, frenzies, and madness."

Foxe also charges them with ritual murder, condemning their "intolerable scorpion-like savageness, so furiously boiling against the innocent infants of Christian Gentiles." Samuel Purchas elaborates upon this accusation in his *Purchas his Pilgrimage*: "One cruel and (to speak the properest phrase) Jewish crime was usual amongst them every year towards Easter... to steal a young boy, circumcise him, and after a solemn judgement, making one of their own nation a Pilate, to crucify him out of their devilish malice to Christ and Christians." Even John Donne offers a variant of this libel in one of his sermons where he describes the "barbarous and inhumane custom of the Jews," who "always keep in readiness the blood of some Christian, with which they anoint the body of any that dies amongst them, with these words, 'If Jesus Christ were the Messiah, then may the blood of this Christian avail thee to salvation'."

Many of the chronicles and histories published at the time were full of stories of Jewish criminality. Jews were described not only as circumcisers and emasculators of Christian men (and as seducers of Christian women) but as poisoners, usurers, and host desecrators. Sir John Mandeville's popular *Travels*, reprinted well into the 17th century, even warns of a Jewish military threat: At the time of Antichrist, the Ten Lost Tribes of Israel, now penned in beyond the hills of Cathay, "shall come out, and Christian men shall be in their subjection, as they be under Christian men now." A number of writers proposed that after their expulsion from England in 1290 the Jews had migrated to Scotland, which explained why Scots were so close-fisted and hated pork. There was even a scheme to resettle foreign Jews in Ireland: In 1607 Sir Thomas Shirley urged King James to resolve in one stroke both the Irish and the Jewish problem, while reaping the benefit of heavy taxation. His suggestion was not acted on (though it was still taken seriously enough a half-century later in James Harington's political treatise, *Oceana*).

The Jew's body was a site of particular anxiety. English writers, including both Christopher Marlowe and Thomas Dekker, make much of the *foeter judaicus*, the so-called Jewish stench. James Howell's view is representative: "It seems there is a kind of curse also fallen upon their bodies; witness the uncouth looks and odd cast of eye," as well as "that rankish kind of scent no better indeed than a stink." The blackness of the Jews also caught the attention of a number of writers; when William Breton jotted down his impressions of the Jews in the synagogue in Amsterdam in 1635 he noted that the Jewish "men are black... and insatiably given unto women." Perhaps the most bizarre of the claims made about the Jews was one tentatively advanced by Thomas Calvert, who argued that Jewish men menstruated: "Jews, men as well as females, are punished *curso menstruo sanguinis*, with a very frequent blood flux."

While the overwhelming majority of Elizabethans had never knowingly met a Jew, by the end of the 16th century, interactions between Jews and English were becoming more frequent, especially abroad, in Morocco and Turkey as well as in Antwerp, Amsterdam, and Venice, where Jewish communities were flourishing. These encounters gradually called into question many of the stereotypes that had prevailed in an England largely free of Jews for 300 years. When the Elizabethan merchant John Sanderson found himself travelling through the Holy Land in 1601 alongside a Jew named Abraham Cohen he was shocked to discover that "for moral carriage towards all, understanding, and honesty, this Jew was without company." When they parted, Sanderson added, it "was not without moist eyes between Jew and Christian."

James Shapiro is the Larry Miller Professor of English at Columbia University and author of Shakespeare and the Jews and, most recently, The Year of Lear.

About the Creative Team

Jonathan Munby (Director) directed *Antony and Cleopatra* and *A Midsummer Night's Dream* (2008 What'sOnStage Award nomination as Best Shakespearean Production) for Shakespeare's Globe. Recent productions include *Wendy & Peter Pan* (RSC) and *A Human Being Died That Night* (Hampstead Theatre/Fugard Theatre, South Africa). In the U.S., he directed *Julius Caesar* (Chicago Shakespeare Theatre); *The Dog in the Manger* and *Measure for Measure* (Shakespeare Theatre Company, Washington; "Outstanding Director" nomination, Helen Hayes Award); *The Recommendation* (Old Globe, San Diego); *The Winter's Tale* (Guthrie Theater, Minneapolis); and *Noises Off* (Arena Stage, Washington D.C.). U.K. credits include *The Canterbury Tales* and *Madness in Valencia* (RSC); *The Prince of Homburg* and *Life Is a Dream* (Donmar Warehouse); *24 Hour Plays* (Old Vic); *Henry V* (Manchester); *Nakamitsu* (Gate); *Journeys Among the Dead* (Young Vic); *The Anniversary* (Garrick Theatre); *John Bull's Other Island* (Lyric, Belfast); and *Tartuffe* (Watermill Theatre, Newbury).

Mike Britton (Designer) designed *Holy Warriors*, *Macbeth*, *The Taming of the Shrew*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Antony and Cleopatra*, and *Coriolanus* for Shakespeare's Globe. Other credits include *Abigail's Party* (West End/U.K. Tour/Theatre Royal Bath); *Candida* (Theatre Royal Bath); *Broken Glass* and *That Face* (West End); *Romeo and Juliet* (Tokyo/Osaka); *Statement of Regret* (National Theatre); *The Winter's Tale*, *Pericles*, and *Madness in Valencia* (RSC); *The Vertical Hour* (Royal Court Theatre); *The Absence of War* (Headlong/Crucible Sheffield/Rose Kingston); *Period of*

Adjustment (Almeida Theatre); *John Bull's Other Island* (Lyric, Belfast); and *The Age of Consent* (Edinburgh/Bush).

Jules Maxwell (Composer) has composed at the Globe for Matthew Dunster's 2011 production of *Doctor Faustus* and Jonathan Munby's 2014 production of *Antony and Cleopatra*. His music has featured in the work of Mark Storer, Wayne McGregor, Jane Mason, Jasmin Vardimon, Jeanine Durning, Bern Ballet, Dog Kennel Hill Project, Laila Diallo, and Filip Van Huffel. He composed the soundtrack for Tim Loane's 1998 Oscar-nominated short film *Dance Lexie Dance*. As a keyboard player, he has toured with Dead Can Dance, Foy Vance, and Duke Special.

Lucy Hind (Choreographer) trained in South Africa and is an Associate Artist of Slung Low, which specializes in performances outside conventional theater spaces, with whom she choreographed the award-winning *Blood and Chocolate* in 2013. Recent credits are *Playing for Time*, *Twelfth Night*, *Sheffield People's Theatre*, and *This Is My Family* (Sheffield Theatres); and *Multitudes* and *The House That Will Not Stand* (Tricycle Theatre). Her television credits include *Peter Pan CBeebies Panto* and *Banana*. Lucy was a Dance Captain for the London 2012 Paralympics Opening Ceremony.

Kate Waters (Fight Director) is one of only two women on the Equity Register of Fight Directors. Shakespeare's Globe credits include *Antony and Cleopatra*, *Much Ado About Nothing*, *Henry VI*, *Richard III*, *Henry V*, and *Dr. Faustus*. Other credits include *Othello*, *Home*, *The Curious Incident of the Dog in the Night-Time*, *The Comedy of Errors*, and *One Man Two Guvnors* (West End/Broadway/World Tour); *Frankenstein*, *Hamlet*, *Twelfth Night*, and *War Horse* (National Theatre/West End); *The Last Goodbye* (The Old Globe, San Diego);

Urinetown (St. James Theatre); *Don Giovanni* (Royal Opera House); *Cabaret* and *The Commitments* (West End); *Julius Caesar* (Donmar Warehouse); *Hamlet*, *Titus Andronicus*, *The Homecoming*, and *King Lear* (RSC); *Noises Off* (Old Vic/West End); *The Duchess of Malfi* and *Sweet Bird of Youth* (Old Vic); and *Henry IV, Parts 1 and 2* (Peter Hall Company at Bath Theatre Royal).

Oliver Fenwick (Lighting Designer) has worked on *Love's Labour's Lost*, *Much Ado About Nothing*, *The Jew of Malta*, *Wendy and Peter Pan*, *The Winter's Tale*, *The Taming of the Shrew*, and *Julius Caesar* (RSC); *The Motherf**ker with the Hat*, *The Passion*, and *Happy Now?* (National Theatre); *Lela & Co*, *The Witness*, and *Disconnect* (Royal Court); *Red Velvet*, *Di and Viv And Rose*, *The Importance of Being Earnest*, *The Madness Of George III*, *Ghosts*, *Kean*, and *Secret Rapture* (West End); *To Kill a Mockingbird* (Barbican/Tour); *Les Miserables* (Wermland Opera); *My Fair Lady* (U.K. and U.S. Tour); *The King's Speech* (Tour); *After Miss Julie* (Young Vic); and *Into The Woods* and *Sunday In The Park With George* (Chatelet Theatre, Paris). Opera includes *Werther* (Scottish Opera); *The Merry Widow* (Opera North and Sydney Opera House); *Samson et Delilah*, *Lohengrin*, *The Trojan Trilogy*, *The Nose*, and *The Gentle Giant* (The Royal Opera House).

Christopher Shutt (Sound Designer) has worked on *Disappearing Number*, *The Elephant Vanishes*, and *Noise of Time* at Lincoln Center Festival; *Macbeth* at Park Avenue Armory, and *War Horse* (Tony Award), *All My Sons*, *Moon for the Misbegotten*, *Coram Boy*, and *Not About Nightingales* on Broadway; *The Father* and *Piaf* (West End); *The Winter's Tale* and *Romeo and Juliet* (Kenneth Branagh Theatre Company); *Hamlet* (with Benedict Cumberbatch, Barbican); *Every Good Boy Deserves Favour*, *Strange interlude*, *The*

Effect, *Play Without Words*, and *Machinal* (National Theatre); *Street of Crocodiles* and *Three Lives of Lucie Cabrol* (Complicite); *Love and Information* and *Road* (Royal Court); *Hamlet*, *King Lear*, *Much Ado about Nothing*, and *Romeo and Juliet* (RSC); *The Bacchae* (National Theatre of Scotland); and *The Man Who Had All the Luck* and *Piaf* (Donmar Theatre).

Kevin Bennett (Associate Director) trained at Studio 58 and the Michael Langham Workshop for Classical Direction, Stratford Festival of Canada. Assistant director credits include *King John* and *The Three Musketeers* (Stratford Festival of Canada), *Richard III* and *Much Ado About Nothing* (Bard on the Beach), *NiX* (Vancouver's Cultural Olympiad), and *She Stoops to Conquer* (Arts Club Theatre Company). Credits as assistant director include *Measure for Measure* (Pacific Theatre), *King Lear*, *Hamlet* and *Macbeth* (Honest Fishmongers), and *Private Lives* and *The Priority* (United Players).

About the Artists

Stefan Adegbola (Launcelot Gobbo) trained at Guildhall School of Music & Drama and acted in *The Comedy of Errors* at Shakespeare's Globe. Other theater includes *Widowers' Houses* (Orange Tree Theatre); *Othello* (Riverside Studios); and *A Midsummer Night's Dream* (Michael Grandage Company, Noel Coward Theatre). Television includes *Doctor Who*.

Andy Apollo (Lorenzo) trained at Bristol Old Vic Theatre School and acted in *The Comedy of Errors* at Shakespeare's Globe. Other theater includes *Volpone* and *The Jew of Malta* (RSC); *Macbeth* (Park Avenue Armory/Manchester International Festival); *A View from the Bridge* (Liverpool Playhouse); and *The Last of the Hausmans* (National Theatre). Film includes *Denial* and

Cinderella; television includes *A Young Doctor's Notebook* and *Holby City*.

Jeremy Avis (Musical Director/Voice/Percussion) was a Choral Scholar at New College Oxford and then undertook doctoral fieldwork in Cameroon focusing on pygmy singing and masquerade xylophone music. He performs with The Society of Strange and Ancient Instruments in a show about Shakespeare's fool, Will Kemp, *Nine Daies Wonder*. He sang and acted at the National Theatre and the Royal Shakespeare Company and conducted choirs and music projects across the U.K., Norway, and Africa, collaborating with musicians Gwilym Simcock, Arve Henriksen, Andy Shepherd, French string ensemble Trio Zephyr, and Gambian Kora player Sura Susso. Last year he created and directed his and Rebecca Askew's musical *Goalmouth!* in a Malwai refugee camp with 280 performers, both refugees and ordinary Malawians.

Raj Bajaj (Solanio) trained at the Academy of Live and Recorded Arts. Theater credits include *Bend It Like Beckham* (West End); *Treasure Island* (National Theatre); *Romeo and Juliet* (Home); *Djinns of Eidgah* (Royal Court); *Much Ado About Nothing* (RSC); and *Snow Queen* (Unicorn). Television credits include *Doctor Who*.

Lea Cornthwaite (Voice/Percussion) studied at the London College of Music. Recent work includes *As You Like It* (National Theatre), *Migration Music* (Liverpool Everyman), and *Last Pearly* (Rich Mix). He has sung with and conducted choirs for Marc Almond, The Divine Comedy's Neil Hannon, Yoko Ono, and Gaz Coombes. He works with London's biggest indie choir, Some Voices, and as a chorus director, vocalist, and vocal animateur he has worked with Opera North, English National Opera, London Symphony Orchestra, The Royal

Opera House, Barbican Centre, BBC Concert Orchestra, City of London Festival, and National Youth Theatre. He is involved in research into singing and mental health, and for the last 10 years has been M.D. of Mind & Soul Choir based at Maudsley Hospital.

Jolyon Coy (Gratiano) trained at the London Academy of Music and Dramatic Art and acted in *Holy Warriors* and *Antony and Cleopatra* at Shakespeare's Globe. Other theater includes *Little Eyolf* (Almeida Theatre), *Creditors* (Young Vic), *Wendy and Peter Pan* (RSC), *Our Boys* (West End), *Edward II* (Royal Exchange Theatre), *The Prince of Homburg* (Donmar Warehouse), *Posh* (Royal Court), and *All's Well That Ends Well* (National Theatre). Film includes *Beauty and the Beast*, *Testament of Youth*, *The Fifth Estate*, and *The Deep Blue Sea*. Television includes *Midsomer Murders*, *War and Peace*, *Mr. Selfridge* and *Henry IV; Parts 1 and 2*.

Dan Fredenburgh (Bassanio) has acted in *Bang, Bang, Bang* (Royal Court), *Duchess of Malfi* (Royal Dergate), *Love's Labour's Lost* (Rose Theatre, Kingston), *Portrait of a Lady* (Bath/UK Tour), *A Few Good Men* (Theatre Royal Haymarket), *Children of a Lesser God* (Salisbury Theatre), *The Prince of Homburg* (RSC/Lyric; nominated for Ian Charleson Award), *An Inspector Calls* (Garrick Theatre), *Skinwalker* (Battersea Arts Centre), and *Barefoot in the Park* (Frinton Rep). Film includes *Kicking Off*, *Maybe One Day*, *Infidel*, *Broken Lines*, *The Bourne Ultimatum*, *Land of the Blind*, *Love Actually*, *Capone's Boys*, and *Brothers*. Television includes *Silent Witness*, *Sons of Liberty*, *Evermoor*, *The Missing*, *Spies of Warsaw*, *Love Matters*, *Holy City*, *Father Brown*, *The Tunnel*, *Casualty*, *Emma*, *Ashes to Ashes*, *Silent Witness*, *The Bill*, *Donovan*, and *Waking the Dead*. Radio includes: *Tender Is the Night*.

Michael Hadley (Duke of Venice/Tubal) trained at the Bristol Old Vic Theatre School. Theater includes *A Bunch of Amateurs*, *Heroes*, and *The Tempest* (Watermill Theatre); *Henry V* (Noel Coward Theatre); *Titanic* (Mac Belfast); *Richard II*, *Piaf*, *Othello*, and *King Lear* (Donmar Warehouse); *Coriolanus* and *Canterbury Tales* (RSC); and *Hamlet* (Elsinore/Broadway). Film includes *The Invisible Woman*, *Caught in Flight*, and *Unrelated*. Television includes *Arthur & George* and *The Honourable Woman*.

Colin Haigh (Balthasar) has acted in *Hamlet* (Barbican); *Electra* (Old Vic); *The Seagull* (Headlong); *Man And Superman*, *Lear*, *National Theatre 50th Anniversary*, *Othello*, *The Cherry Orchard*, *Burnt by the Sun*, *Afterlife*, *The Hothouse*, *Playing with Fire*, *Life x 3*, *The Heiress*, *Battle Royal*, *Rosencrantz and Guildenstern Are Dead*, *What the Butler Saw*, *The Oresteia*, *Danton's Death*, and *Lorenzaccio* (National Theatre); *The History Boys* (National Theatre/International Tour); *Hamlet* (Donmar Theatre/West End/Broadway); *Brand* (RSC/Haymarket); *The Crucible* (Sheffield Crucible); *The Philadelphia Story*, *The Tempest*, and *For Services Rendered* (Old Vic); *The Collection*, *Equus*, *A Voyage Round My Father*, *Art*, *The Graduate*, and *Serious Money* (West End); and *The Jew of Malta* (Almeida Theatre). Film and television includes *Ashes to Ashes*, *The History Boys*, *EastEnders*, and *Butley*.

John Hastings (Ensemble) trained at Mountview Academy of Theatre Arts. Theater includes *The Homecoming* (Jamie Lloyd Company); *The Beaux Stratagem* and *King Lear* (National Theatre); *As Is* (Finborough); *Macbeth* (YSC); *Insufficiency* (Riverside Studios); *A Midsummer Night's Dream* (Erasmus); and *The Tempest* and *Much Ado About Nothing* (Principal). Film includes: *Hot Property* and *Love/Me/Do*.

Michael Henry (Singer) is a London-born composer, vocalist, musical director, and clarinetist. He was musical director on *Mr. Burns* (Almeida Theatre), *The Amen Corner* (National Theatre), *FEAST* (Young Vic), and *Emperor and Galilean*, *FELA!*, and *Death and the King's Horseman* (National Theatre). He has sung live with George Michael, Chaka Khan, Will Young, and The Pet Shop Boys, in the studio with Diana Ross, Robbie Williams, Billy Bragg, Chrissy Hynde, and Michael Ball, and performed at The Royal Opera House, English National Opera, and Glyndebourne. He wrote music for the plays *Mr. Burns* and *Boi Boi is Dead*, opera *Circus Tricks* (libretto, Adey Grummet), *Rocket Symphony* for 500 voices and fireworks for Linz: European Capital of Culture 2009, and *Stand* for 16 voices (BBC Proms). His clarinet quartet *Birdwatching* is performed regularly in the U.S. and Japan.

Christopher Logan (Prince of Arragon) trained at the Royal Academy of Dramatic Art. Work at Shakespeare's Globe includes *Julius Caesar*, *Doctor Scroggy's War*, *Blue Stockings*, and *A Midsummer Night's Dream*. Other theater includes *The Magistrate* (National Theatre); *Macbeth* (Sheffield Crucible); *The Way of the World* (Chichester Festival); *The School for Scandal* (Barbican/Amsterdam); *A Midsummer Night's Dream* (Headlong U.K. Tour); *The Comedy of Errors* (Regent's Park Open Air Theatre); *Philadelphia, Here I Come!* (Gaiety Theatre, Dublin); *The Life and Adventures of Nicholas Nickleby* (Chichester Festival Theatre/ Gielgud; West End/Toronto); and *Twelfth Night* (Thelma Holt Productions). Film includes *Now You See Me 2*, *Mrs. Henderson Presents*, *The Magic Flute*, and *Esther Kahn*.

Dominic Mafham (Antonio) trained at the Bristol Old Vic Theatre School. Theater includes *Journey's End* (West End), *Three Sisters* (Nuffield and Number 1 Tour), and

Nabokov's Gloves (Hampstead Theatre). He worked at the RSC for four years with directors Danny Boyle, John Caird, Sir Peter Hall, and Max Stafford Clark. Film includes *Sniper: Legacy*, *Dragonheart 3: The Sorcerer's Curse*, *Dungeons and Dragons: The Book of Vile Darkness*, *The Waiting Room*, *Shooting Fish*, and *The English Patient*. Television includes *Humans*, *DCI Banks*, *Land Girls*, *Midsomer Murders*, *Kingdom*, *Spooks*, *Henry VIII*, *Foyle's War*, *State of Mind*, *Our Mutual Friend* and *The Fragile Heart*.

Brian Martin (Salarino) trained at the London Academy of Music and Dramatic Art and acted in *Titus Andronicus* at Shakespeare's Globe. Other theater includes *Damned by Despair*, *Juno and the Paycock* (National Theatre); *Stars in the Morning Sky* (Belgrade Theatre); *Oliver Twist* (Gate Theatre); and *The Wake* and *Macbeth* (Abbey Theatre, Dublin).

Dorothea Myer-Bennett (Nerissa) trained at Bristol Old Vic Theatre School and acted in *Pericles* at Shakespeare's Globe. Other theater includes *Uncle Vanya* (West Yorkshire Playhouse); *As You Like It*, *Arcadia*, *The Two Gentlemen of Verona*, *Richard III*, *The Misanthrope*, *The Comedy of Errors*, *King Lear*, and *The Cherry Orchard* (Shakespeare at the Tobacco Factory); *Hay Fever* (Royal Exchange, Manchester); *She Stoops to Conquer* (Birmingham Rep and Tour); *Mendelssohn in Scotland* (City of London Sinfonia); and *The Tamer Tamed* (William Poel Festival, Shakespeare's Globe).

Harry Napier (Cello/Voice) has played for Theatre Clwyd, Plymouth Theatre Royal, Polka, The Comedy Theatre, and Birmingham Stage, and has devised music for Theatre Alibi, Interplay, Creation Theatre, London Bubble, Half Moon, and the Arcola. He acted in *The Madness of George*

Dubya and *Guantanamo Baywatch* by Justin Butcher. Other credits include *The Winter's Tale* (Creation), *Chekhov's Sister* (Frome Festival), *Tom Thumb* (Forest Forge), *The Tinderbox* (London Bubble), *Amadeus* (Wilton's Music Hall), *Richard III* (Globe Players T.I.E. and Northcott Theatre), *Othello* (Ludlow Festival), *As You Like It* (West Yorkshire Playhouse), *A Christmas Carol* (Nuffield), *Canterbury Tales* (Southwark Playhouse), and *Macbeth* (Arcola). He previously played in Globe bands for *Antony and Cleopatra*, *Doctor Faustus*, and *A Midsummer Night's Dream*.

Rachel Pickup (Portia) trained at the Royal Academy of Dramatic Art. U.S. theater includes *Private Lives*, *History of Shakespeare's Plays Uncovered*, and *King Lear* (Theatre for a New Audience); and *Act Without Words*, *Airswimming*, and *Dancing at Lughnasa* (Irish Rep). U.K. theater includes *Bedroom Farce*, *Love's Labour's Lost*, *Miss Julie* (Rose Theatre—Best Actress Critics' Circle nomination); *King Lear* (The Old Vic); *Julius Caesar*, *All's Well that Ends Well*, *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, and *Troilus and Cressida*. Film and television work includes *Elementary*, *Midsomer Murders*, *Victoria and Albert*, and *Dogtown*. She is currently shooting the film *Schadenfreude* and will start shooting *Coleslaw and Coconut Cream Pie* later this year.

Dai Pritchard (Bass Clarinet/Clarinet) has been involved in over 15 productions at the Globe since 1999. He has worked in *West Side Story*, *Grease*, *Chicago*, *Anything Goes*, *Assassins*, *Passion*, *Cats*, *Phantom*, *Carmen Jones*, *Singing in the Rain*, *Wonderful Town*, and *Sweet Charity* (West End, on tour); *Othello*, *The Taming of the Shrew*, *The Spanish Trilogy*, and *The Seagull* (RSC); *Death of a Salesman*, *The Cherry Orchard*, *A Little Night Music*, and

Guys and Dolls (National Theatre). He toured with Steve Coogan's *The Man Who Thinks He's It* live stage show. Opera includes Gerald Barry's *Intelligence Park* with Almeida Opera and Julian Phillip's *How the Whale Became* at The Royal Opera House.

Jonathan Pryce (Shylock) trained at the Royal Academy of Dramatic Art. Theater includes *King Lear* (Almeida); *The Caretaker* (Liverpool Everyman/Theatre Royal Bath/Trafalgar Studios/World Tour); *Dimetos* (Donmar Warehouse); *Glengarry Glen Ross* (Apollo); *The Goat, or Who is Sylvia?* (Almeida/Apollo); *My Fair Lady* (National Theatre/Drury Lane); *Dirty Rotten Scoundrels* (Broadway); *Oliver!* (Palladium); *Miss Saigon* (Drury Lane/Broadway—Tony, Drama Desk, Olivier, and Outer Circle Critics' Awards for Best Actor in a Musical); *Hamlet* (Royal Court—Olivier Award/Best Actor); and *Comedians* (Old Vic/Broadway—Tony Award for Best Actor). Film includes *Listen Up Philip*, *G.I. Joe: Retaliation*, *Hysteria*, *Borqriki*, *G.I. Joe: The Rise of Cobra*, *My Zinc Bed*, *Leatherheads*, *The Affair of the Necklace*, *Pirates of the Caribbean (1, 2, 3)*, *The Brothers Grimm*, *Tomorrow Never Dies*, *Evita*, *Regeneration*, *Carrington* (Cannes Film Festival and Evening Standard Awards for Best Actor; BAFTA Award Nomination); *The Age of Innocence*, *Glengarry Glen Ross*, *Adventures of Baron Munchausen*, *Brazil*, and *Something Wicked This Way Comes*. Television includes *Game of Thrones*, *Wolf Hall*, *Cranford: Return to Cranford* (Emmy Nomination: Outstanding Supporting Actor in a Drama), *Barbarians at the Gate* (Emmy and Golden Globe Nominations: Best Actor), *Great Moments in Aviation*, *Selling Hitler*, and *The Man from the Pru*.

Phoebe Pryce (Jessica) trained at the Royal Academy of Dramatic Art. Her theater credits include *Charlie's Dark Angel*

(The Drayton Arms Theatre), *High Society*, *There and Back*, and *Twelfth Night* (RADA). Film includes *Plus One*; radio includes *The Pale Horse* (BBC).

Giles Terera (Morocco) trained at Mountview and acted in *King John* at Shakespeare's Globe. Other theater includes *Ma Rainey's Black Bottom*, *Hamlet*, *Candide*, *Troilus and Cressida*, *The Darker Face of the Earth*, and *Walk in the Light* (National Theatre); *The Tempest* (RSC); *Six Degrees of Separation* (Sheffield Crucible); and *The Tempest*, *Pure Imagination*, *Book of Mormon*, *Avenue Q*, *Rat Pack* and *Jailhouse Rock* (West End). Film includes *Muse of Fire: A Shakespeare Odyssey*.

Megan Tyler (Ensemble) trained at The Royal Conservatoire of Scotland. Theater includes *The Crucible* (Royal Lyceum Theatre), *Lovers* (Cumbernauld Theatre), *A Midsummer Night's Dream* (Emily Reutlinger), and *Hamlet* (The Citizen's Theatre). Film includes *I.Q.You*.

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which he wrote many of his greatest plays. Through the Globe Theatre, the Sam Wanamaker Playhouse, Globe Education, and the Globe Exhibition & Tour, our aim is to further the enjoyment and understanding of Shakespeare in performance. Since the reconstructed Globe opened for performances in 1997 we have welcomed visitors from all over the world to take part in workshops, lectures, and staged readings; to visit the exhibition and tour the Globe Theatre—and of course to watch plays, ranging from productions which explore some of the original practices employed in Shakespeare's theater to world premieres of new writing. Every play in the Shakespeare canon has now been performed at the Globe, many of them several times and in a thrilling variety of different styles.

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(as of May 19, 2016)



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Jazz at Lincoln Center's Frederick P. Rose Hall houses three performance venues and an education center.

The Appel Room, Rose Theater, Dizzy's Club *Coca-Cola*, and Irene Diamond Education Center.

The Irene Diamond Education Center is home to the Louis Armstrong Classroom, The Agnes Varis and Karl Leichtman Studio and Broadcast Suite, and The Edward John Noble Foundation Studio.

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Elevators on the Ground Floor provide access to all venues on the 5th and 6th Floors.

Internal elevators provide service to the mezzanine level of The Appel Room and Rose Theater, and the balcony level of Rose Theater.

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Elevators are made possible by the Stavros Niarchos Foundation.

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The exits indicated by an exit sign nearest to the seat you occupy are the shortest routes to the street.

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Frederick P. Rose Hall is fully accessible. When purchasing tickets, patrons who require wheelchair accessible seating should inform the Box Office or CenterCharge of their seating needs. Information is also available at jazz.org.

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These are available free of charge for selected performances. Lincoln Center's Large Type and Braille program services are made possible thanks to a generous endowment established by Frederick P. Rose, Daniel Rose, and Elihu Rose in honor of their mother, Belle B. Rose.

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The past seasons are available for on-site listening at the Rodgers & Hammerstein Archives of Recorded Sound, New York Public Library for the Performing Arts at Lincoln Center (40 Lincoln Center Plaza at West 65th St and Broadway).

The collection is open to the public and is free of charge. Program notes for each performance are also available for perusal.

(as of April 7, 2016)