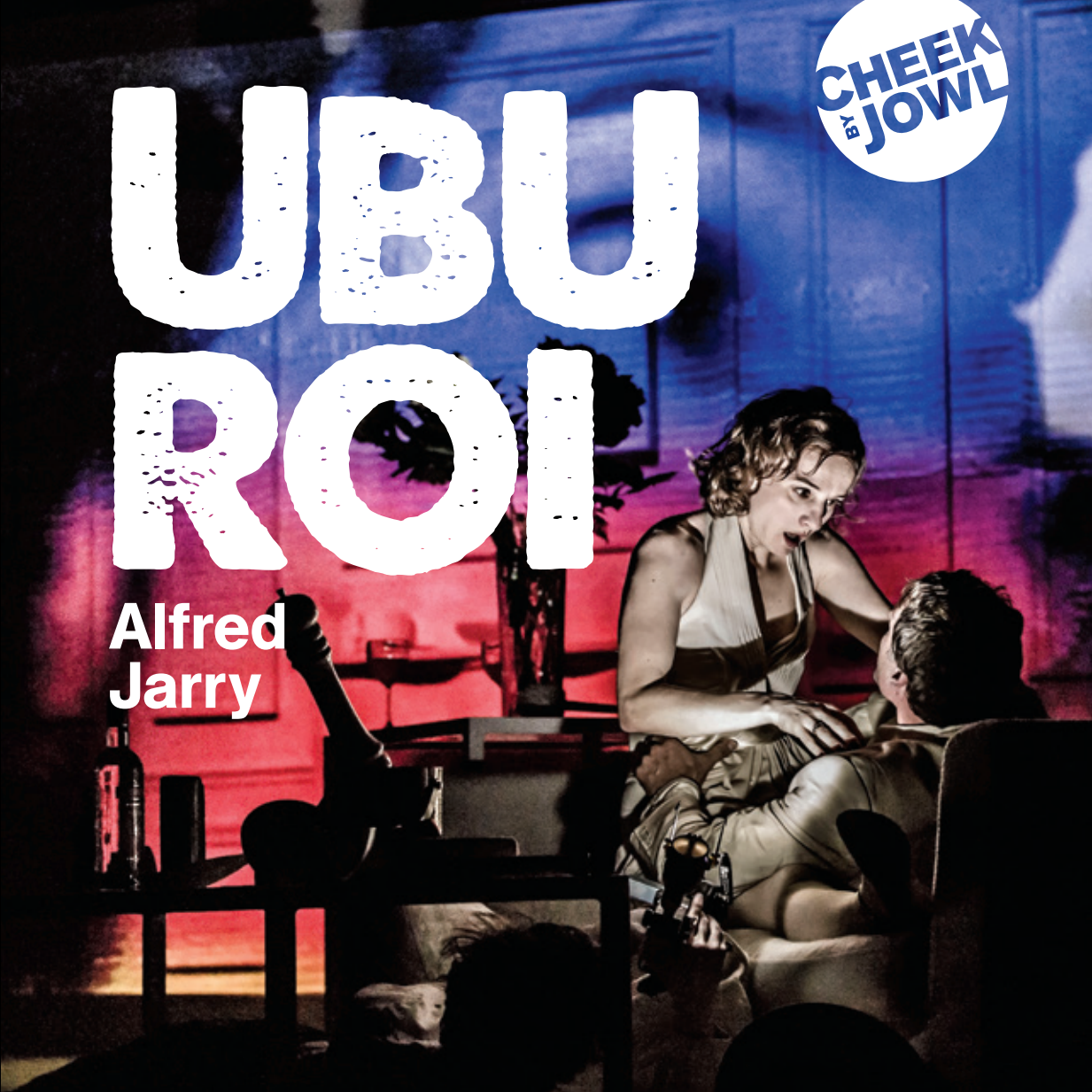




# UBU ROI

Alfred  
Jarry



[www.cheekbyjowl.com](http://www.cheekbyjowl.com)



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

# UBU ROI



Welcome to our 2014 season with *Ubu Roi*.

We are delighted to bring our French company once again to the UK. They have very fond memories of their visit with *Andromaque* and we hope you will enjoy seeing them again or watching them on stage for the first time.

We want to thank Toni Racklin, Leanne Cosby and all of the Barbican theatre team, whose loyalty and generosity over the last eight years has been integral to the life of our work both at home and abroad.

Our thanks also to our international co-producers, particularly Françoise Letellier at Les Gêmeaux/Scène Nationale de Sceaux and La Comédie de Béthune – Centre Dramatique National Nord/Pas-de-Calais, as well as to Arts Council England.

Enjoy the show and....Merdre!

**Declan Donnellan and Nick Ormerod**





Charleroi Danses performs  
**Kiss & Cry**

25–28 Jun

A marvel of illusion and emotion,  
where dancing hands become the stars  
of a sweeping film created live on stage

**'Breathtaking and beautiful'**  
*Pittsburgh Post-Gazette*

choreographed by  
**Michèle Anne De Mey**  
directed by **Jaco Van Dormael**

[barbican.org.uk](http://barbican.org.uk)

# RSC

ROYAL  
SHAKESPEARE  
COMPANY

# Henry IV Parts I & II

by **William Shakespeare**

directed by **Gregory Doran**  
with **Antony Sher** as Falstaff,  
**Jasper Britton** as Henry IV  
and **Alex Hassell** as Prince Hal

**'A sublime blend of fathomless  
gloom and mad merriment...  
strongly recommended'**

★★★★ *Independent*

29 Nov 14–24 Jan 15  
[barbican.org.uk](http://barbican.org.uk)



Photo of Antony Sher by Sasha Casarov

# barbican

# Cheek by Jowl in France

Following their performances of *Le Cid* and *As You Like It* at the Bouffes du Nord theatre in Paris, Peter Brook invited Declan Donnellan and Nick Ormerod to form a company of French actors to stage *Andromaque* by Racine.

The performance was subsequently invited to festivals across Europe. This same ensemble of actors now performs *Ubu Roi*, which has also been seen in many countries and was invited by the Venice Biennale to perform at La Fenice last year.

**'Hilarious, startling, unsettling'**

Le Monde on *Ubu Roi*

**'Remarkable audacity... absolute clarity... Donnellan is one of the most original directors in theatre today'** Le Figaro on *Andromaque*

**'Outrageous, overflowing with unbridled energy'**

Le Figaro on *Ubu Roi*

**'Declan Donnellan's production, designed with minimalist, modernist chic by Nick Ormerod, racks up the dramatic tension with cruel finesse... This is an electrifying production'** The Telegraph on *Andromaque*

**'It's simply staged, it's visually arresting. . It's raw, it's psychologically complex. It's Racine.'** The Times on *Andromaque*



- 1 Camille Cayol, Sylvain Levitte
- 2 *Andromaque* in rehearsal at the Bouffes du Nord
- 3 Romain Cottard
- 4 Camille Cayol, Christophe Grégoire
- 5 Xavier Boiffier

# UBU ROI

by Alfred Jarry



Produced by Cheek by Jowl in a co-production with the Barbican, London, Les Gémeaux/Sceaux/  
Scène Nationale and La Comédie de Béthune - Centre Dramatique National Nord/Pas-de-Calais.

## The Company (cast in alphabetical order)

**Bordure**  
**Mère Ubu**  
**Le Roi Wenceslas**  
**Père Ubu**  
**La Reine Rosemonde**  
**Bougrebas**

**Xavier Boiffier**  
**Camille Cayol**  
**Romain Cottard**  
**Christophe Grégoire**  
**Cécile Leterme**  
**Sylvain Levitte**

*All other parts played by members of the company.*

**Director**  
**Designer**  
Associate Director  
Associate & Movement Director  
Lighting Designer  
Composer  
Video Design  
Costume Supervisor  
Assistant Director

**Declan Donnellan**  
**Nick Ormerod**  
**Michelangelo Marchese**  
**Jane Gibson**  
**Pascal Noël**  
**Davy Sladek with additional music by Paddy Cunneen**  
**Benoit Simon & Quentin Vigier**  
**Angie Burns**  
**Bertrand Lesca**

Voice Coach  
Fight Director  
Technical Director  
Lighting  
Sound  
Wardrobe Manager  
Assistant Stage Manager  
Surtitle translation  
Surtitle operator

Consultant Producer  
Company Manager

Production Photography

### With thanks to

Vincent du Boüard, Camille Riquier, Jill Fell and Reaktion Books, Dougie Wilson, Simon Bourne,  
Paddy Cunneen, Fly By Nite Haulage

*Ubu Roi* was first performed on 26 January 2013 at De Koninklijke Schouwburg, The Hague.

Running time 1 hr 50 minutes, no interval.

**Valérie Bezançon**  
**François Rostain**  
**André Néri**  
**Pauline Guyonnet / Vincent Gabriel**  
**Clémentine Berge!**  
**Marina Aguilar**  
**Jeanne Birckel**  
**Harold Manning**  
**Edward Fortes**

**Beatrice Catry / Théâtres et Cie**  
**Edward Fortes**

**Johan Persson**

# AFTER US

## THE SAVAGE GOD



The Irish poet W. B. Yeats was at the very first performance of *Ubu Roi* on 8 December 1896. The following is an extract from his diaries:

I go to the first performance of Alfred Jarry's *Ubu Roi*, at the Théâtre de l'Oeuvre. The audience shake their fists at one another, and the Rhymer whispers to me, 'There are often duels after these performances', and he explains to me what is happening on the stage. The players are supposed to be dolls, toys, marionettes, and now they are all hopping like wooden frogs, and I can see for myself that the chief personage, who is some kind of King, carries for sceptre a brush of the kind that we use to clean a closet. Feeling bound to support the most spirited party, we have shouted for the play, but that night at the Hotel Corneille I am very sad, for comedy, objectivity, has displayed its growing power once more. I say: 'After Stéphané Mallarmé, after Paul Verlaine, after Gustave Moreau, after Puvis de Chavannes, after our own verse, after all our subtle colour and nervous rhythm, after the faint mixed tints of Conder, what more is possible? After us the Savage God.'

from *Autobiographies* by W. B. Yeats (1865 - 1939),  
London: Macmillan, 1955.

# 'MERDRE!'

Despite the fact that W. B. Yeats joined the claque that was shouting for the play, he went back to his hotel with a feeling of deep sadness, realizing that he had witnessed the end of what he perceived as his own artistic era, one of refined delicacy, and the beginning of a new, more savage one. Also in the audience was the writer Arthur Symons. According to him, the scenery represented indoors and outdoors and all the climactic zones at once. Jarry had wanted a multi-purpose backdrop.

After Jarry's introductory speech, which he delivered in front of the footlights, the next word the audience heard, as Firmin Gémier (the actor playing Père Ubu) took centre stage was the eagerly awaited '*merdre!*' None the less, it was a fiction invented by Rachilde (novelist and wife of Alfred Valette, editor of the *Mercure de France*, both lifelong friends of Jarry's) that 'the Word' sparked off a riot among the audience. *Ubu Roi* had been in print for six months and the audience knew what to expect. According to the journalist Georges Rémond, Jarry's plan had been to provoke a more dramatic theatrical scandal than those of *Phèdre* and *Hernani*. His personal claque were not his literary friends, but drinking companions from his local restaurant, Chez Ernest. They had been briefed to start a disturbance, whatever happened. On the one hand they were to counter applause with furious shouts, but in the case of boos and whistles, to utter ecstatic cries of delight. According to Rémond, Jarry did not intend the play to reach its conclusion. The audience itself was to provide the theatrical event. This is borne out by the fact that he did not preserve any of the favourable reviews of *Ubu Roi*, but carefully compiled a scrap book of adverse criticisms. Jarry's disdain for flattery and praise may have been the reason why he had to be prompted to write to thank the eminent journalist, Catulle Mendès, for his wise analysis of Jarry's achievement in creating the *Ubu* phenomenon:

'A new type has been put before us, created by the extravagant and brutal imagination of a man who is a sort of child. Père Ubu exists...You will not be able to get rid of him; he will haunt you and perpetually force you to remember not only that he passed this way, but that he has arrived and is here...'

Jarry had received a similar accolade from Mallarmé, thanking him for his presentation copy of *Ubu Roi*, earlier that year:

'With the skill of a sure and sober dramatic sculptor, my dear friend, and with a rare and durable clay upon your fingers, you have set a prodigious figure on his feet, together with his troop. He enters the repertoire of high taste and haunts me; thank you.'

This text is an edited extract drawn from *Alfred Jarry* by Jill Fell, Associate Research Fellow at the Department of European Cultures and Languages, Birkbeck, University of London, reproduced by kind permission of Reaktion Books.





# Ubu Roi 2014/15 Tour Dates

11 – 14 June 2014

**Cambridge Arts Theatre, UK**  
[www.cambridgeartstheatre.co.uk](http://www.cambridgeartstheatre.co.uk)

18 – 22 June 2014

**Barbican Centre, London, UK**  
[www.barbican.org.uk](http://www.barbican.org.uk)

14 July 2014

**Festival de Almada, Lisbon, Portugal**  
[www.ctalmada.pt](http://www.ctalmada.pt)

17 – 20 July 2014

**Grec Festival, Barcelona, Spain**  
[grec.bcn.cat/en/](http://grec.bcn.cat/en/)

22 July 2014

**MIT (Mostra Internacional de Teatro),  
Ribadavia, Galicia, Spain**  
[www.mitribadavia.com](http://www.mitribadavia.com)

1 – 5 October 2014

**Le Grand T, Nantes, France**  
[www.legrandt.fr](http://www.legrandt.fr)

8 – 11 October 2014

**Les Quinconces-L'espal /  
Scène conventionnée /  
Théâtres du Mans, Le Mans, France**  
[www.theatre-espal.net](http://www.theatre-espal.net)

16 October 2014

**Équinoxe - Scène Nationale,  
Chateauroux, France**  
[www.equinoxe-lagrandescene.com](http://www.equinoxe-lagrandescene.com)

30 January 2015

**Théâtre du Passage, Neuchâtel,  
Switzerland**  
[www.theatredupassage.ch](http://www.theatredupassage.ch)

3 February 2015

**Théâtre Equilibre, Fribourg,  
Switzerland**  
[www.equilibre-nuithonie.ch](http://www.equilibre-nuithonie.ch)

5 February 2015

**Forum Meyrin, Geneva, Switzerland**  
[www.forum-meyrin.ch](http://www.forum-meyrin.ch)

# UBU

## - SCHOOLBOY MASTERPIECE

Alfred Jarry was born in Laval, France, in September 1873.

He started writing very young and it was at the age of 12 or 13 at school in Rennes that he found the inspiration for the character of Ubu. Ubu became the hero of many tales and adventures told and enacted by students of the school and handed down over the years. It is these adventures which, in Jarry's hands, will subsequently form the basis of the first drafts of *Ubu Roi*.

Continuing his studies, Jarry leaves Rennes for Paris where, between 1892-3, he begins to frequent the renowned literary salons of the era. Amongst other literary and artistic figures of the age, he makes the acquaintance of Mallarmé, Rachilde, Léon-Paul Fargue and Marcel Schwob.

*Ubu Roi* opens at the Théâtre de l'Oeuvre (where Jarry works as Secretary to the Director, Lugné-Poe) in December 1896, scheduled for two performances. These are subject to a heated response from audiences, provoking huge debate in the press afterwards. Barring a few prominent positive reviews, notably from Mallarmé and the eminent journalist Catulle Mendès, (see pp. 8-9) critical responses are largely negative.

Jarry continues to write and publish a variety of texts, notably as a contributor to literary reviews such as the *Mercure de France*, the *Revue Blanche* and *La Plume*. Over the years Ubu becomes a recurring feature in his writing with the composition of the plays *Ubu enchaîné* (Ubu in Chains), and *Ubu cocu* (Ubu Cuckolded), in addition to the *Almanachs du père Ubu* (The Almanachs of Father Ubu), which will ultimately form the Ubu cycle.

Yet, as he identifies more and more with his own creation, Jarry's hedonistic lifestyle begins to get the better of him, and he gradually sinks further and further into destitution. Beset by ill-health and financial difficulties, he dies of tuberculosis on 1 November 1907, aged only 34.



# 'AGHAST AT THE SIGHT OF ITS IGNOBLE OTHER SELF'

Following the premiere of *Ubu Roi* at the Théâtre de l'Oeuvre in December 1896, Jarry published an article entitled, 'Questions de théâtre' (Theatre Questions), in *La Revue Blanche* of January 1897. The article might be deemed a response to the play's negative critical reception:

'Once the curtain raised, my intention was for the scene to appear to the audience rather like that mirror in the stories of Madame Leprince de Beaumont, in which the depraved see themselves with bulls' horns and dragons' bodies in an exaggerated depiction of their own particular vices. It is hardly surprising that the public should have been aghast at the sight of its ignoble other self, which it had never before been introduced to, composed as it is, as Mr Catulle Mendès has excellently put it, 'of eternal human imbecility, eternal lust, eternal gluttony, of the baseness of instinct raised to the level of tyranny; of the sense of decency, the virtues, the patriotism and the ideals of those who have just eaten well.' Really, there is nothing that leads one to expect an amusing play, and the masks make it clear that the comic elements must at the most be the macabre comedy of an English clown, or a dance of death. Before we had Gémier [as Père Ubu], Lugné-Poe had learnt the part and wanted to rehearse it as a tragedy. But above all what has not been understood [...] is that Ubu was never meant to utter any 'words of wisdom', as various little Ubuists claimed, but stupid remarks, delivered with all the authority of the oaf. And in any case the general public, who exclaim with barely concealed disdain that, 'there isn't a scrap of wit in the whole thing', has even less understanding of anything profound or meaningful. We know, having observed audiences throughout the four years of the Théâtre de l'Oeuvre's existence, that if you are absolutely determined for the public to perceive something it must be explained to them beforehand.'

Alfred Jarry



# THE COMPANY

## **Marina Aguilar Wardrobe Manager**

Trained at Formamod and Scaenica. **Opera and dance:** *Giselle*, *Don Quichotte*, *Forsythe*, *Fokine/Nijinski*, *La Veuve Joyeuse*, *La Bohème*, *Faust*, *Nilly Budd*, *Rigoletto*, *la Damnation de Faust*, *Notre Dame de Paris*, *La Belle au Bois Dormant...* (Opéra de Paris); *Ram Dam* (Maguy Marin); *Cirque Eloi...* **Theatre:** *Andromaque* (Cheek by Jowl); *Les Bonnes* by Jean Genet, *La Nuit des Rois* (Jacques Vincey); *La Comédie des Erreurs*, *L'Amour des Trois Oranges* (Dan Jemmett); *Calderón/Pasolini* (Laurent Fréchuret); *Le Songe d'une Nuit d'Été*, *Othello* (Laurent Laffargue); *L'Ultime Chant de Troie* (Simon Abkarian); *Le Marchand de Venise* (Garcia Fogel); *Electre*, *Médée* (Daniel Mesguich)

## **Jeanne Birckel Assistant Stage Manager**

Trained in Wardrobe at ENSATT, Lyon (France). **Theatre:** As ASM: *Le Roi, la Reine, le Clown et l'Enfant* by Eric Louis. As Costume designer: *Voilà donc le monde* (Compagnie Processus); *Déperdition* by Miryam Gourfink. As Wardrobe supervisor: *Pacamambo* by Wajdi Mouawad (Nicolas Fleury); *Hamlet* (Claire Lasne). **Film:** As ASM: *Une autre vie*, *L'art d'aimer* (Emmanuel Mouret); *Nos résistances* by Romain Cogitore (Cinéma Défacto) As Wardrobe Assistant: *Les nuits d'été* (Mario Fanfani); *Hélène et ses sœurs* (Jacques Zilbermann). **Television:** As ASM: *Lazy compagny* seasons 1 and 2 by Samuel Bodin (Empreinte Digitale/Six pieds sur terre).

## **Xavier Boiffier Bordure**

Trained at the Conservatoire National Supérieur d'Art Dramatique, Paris. **Theatre:** *Andromaque* by Racine (Cheek by Jowl); *A Dream Play* by Strindberg (Jacques Osinski); *The Goat, or Who is Sylvia?* by Albee (Frédéric Belier-Garcia); *Twelfth Night* by Shakespeare (Andrzej Seweryn); *Ithaca* by Botho Strauss (Jean-Louis Martinelli). **Television:** *Ainsi soient-ils* (Rodolphe Tissot). **Film:** *Brice de Nice* (James Huth); *Terre battue* (Stephanie Demoustier). **Short film:** *Manon sur le Bitume* (Elizabeth Marre/Olivier Pont).

## **Angie Burns Costume Supervisor**

Angie has worked with Cheek by Jowl since the mid 1980's. **Productions include:** *Tis Pity She's A Whore*, *Macbeth*, *Troilus and Cressida*, *Cymbeline*, *The Changeling* and *Othello*.

## **Camille Cayol Mère Ubu**

Trained at MKHAT, Moscow. **Theatre:** Between 1994 - 2002 Camille was a member of the repertory company at The Tabakov Theatre, Moscow, performing in the following plays in the repertoire, in Russian: *The Idiot* by Dostoevsky (A. Marin); *Confessions of Felix Krull* by Thomas Mann (A. Gitinkin); *Camera Obscura* by Nabokov (A. Kouzntsov); *Biloxi Blues* by Simon (O. Tabakov); *An Ordinary Story* by Gontcharov (O. Tabakov); *We by Zamyatin* (A. Marin); *Neurosis* by Minchin (A. Gitinkin); *Premonition Dream* by Gladilin (P. Gladilin); *The Prayer* by Arrabal (L. Rochkavan); *The Night Watches* by Bonnaventura (L. Rochkavan); *The Roof* by Galin (O. Tabakov). **Other theatre:** *Andromaque* by Racine, *Three Sisters* by Chekhov [in Russian] (Cheek by Jowl); *Phantom* (Azard Dance Company – Isabelle Catalan); *The Storm* by Ostrovski (M. Makéïev). **Film:** *Le rêve de Frédérique* (F. Henry/M. Gerin); *La guerre est déclarée* (V. Donzelli); *Cap Nord* (S. Rinaldi); *Longtemps après la dernière note* (M. Fanfani); *Etoile violette* (Axelle Roppert); *Mystification* (S. Rinaldi); *L'éclaircur* (D. Glissant); *Tirez la langue mademoiselle* (A. Ropert).

**Béatrice Catry Consultant Producer (France)**

Béa joined Cheek by Jowl in April 2012 under the auspices of her production company Théâtres et Compagnie, of which she is President. Since 1981 she has worked for a variety of festivals, national theatres and arts centres in both theatre and music. Most recently she was Executive Director of the Bouffes du Nord in Paris (Peter Brook) and the Théâtre de Vidy-Lausanne in Switzerland (René Gonzales).

**Romain Cottard Le Roi Wenceslas**

Trained at Studio-théâtre d'Asnières. **Theatre:** *Andromaque* by Racine (Cheek by Jowl); *Comment Vous Racontez la Partie* by Yasmina Reza (Yasmina Reza); *The Idiot* by Dostoevsky (Laurence Andreini); *J'ai Couru Comme dans un Rêve* by Les Sans Cou (Igor Mendjisky); *Le Misanthrope* by Molière (Dimitri Klockenbring); *Le Dragon* by Evgueni Schwartz (Stéphane Douret); *Masques et Nez* by Les Sans Cou (Igor Mendjisky); *Rêves* by Wajdi Mouawad (Igor Mendjisky); *Hamlet* by William Shakespeare (Igor Mendjisky); *Le Mandat* by Nikolai Erdman (Stéphane Douret); *Cyrano de Bergerac* by Edmond Rostand (Denis Podalydès); *Oedipe Tyran* by Sophocles (Benno Besson).

**Declan Donnellan Director**

Declan Donnellan is joint Artistic Director of Cheek by Jowl.

As Associate Director at the National Theatre his productions include: *Fuenteovejuna*, *Sweeney Todd*, *The Mandate*, and both parts of *Angels in America*. Other productions include: *Le Cid* for the Avignon Festival and *The Winter's Tale*, for the Maly Theatre of St. Petersburg. **Opera:** *Falstaff*, Salzburg Festival, 2002. **Ballet:** *Romeo and Juliet*, Bolshoi, 2003. **Film:** *Bel Ami*, 2012. In 2009 he shared the Charlemagne Prize with Craig Ventner and Archbishop Tutu. His book, *The Actor and the Target*, was first published in Russian in 2000 and has subsequently appeared in fifteen languages.

**Edward Fortes Company Manager / Surtitles Operator**

**Theatre includes:** *Il Macello di Giobbe* (Teatro Valle Occupato, Rome); *DESERT* (Bike Shed Theatre / Tristan Bates / UK tour); *The Roland Piece* (Bike Shed Theatre / Rosemary Branch). Edward is Dramaturg & co-founder of the MolinoGroup: themolinogroup.com.

**Jane Gibson Associate and Movement Director**

Jane has an extensive list of film, television and theatre credits to her name and is an Associate Director of Cheek by Jowl. She was Head of Movement at the National Theatre for 10 years and works frequently with the RSC. **Recent theatre includes:** *'Tis Pity She's A Whore* (Cheek by Jowl), *Troilus and Cressida* (in association with The Wooster Group) and *A Tender Thing*. **Opera includes:** *La Traviata*, *Gawain* (Royal Opera House). **Film includes:** *The Amazing Spiderman*, *A Little Chaos*, *Girl With A Pearl Earring*, *Nanny McPhee*, *Pride and Prejudice*, *Atonement*, Julian Jarrold's *Becoming Jane* and *Brideshead Revisited*. **Recent credits include:** *Bel-Ami*, *My Week With Marilyn*, *Oz: The Great And Powerful*, *Mr Selfridge*. **Television includes:** *Mr Selfridge*, *Persuasion*, *Mansfield Park*, *Cranford* and the award-winning mini-series *Elizabeth I*, starring Helen Mirren. In 1996 Jane was nominated for an Emmy for Outstanding Individual Achievement in Choreography for her work on the BBC's *Pride and Prejudice*.

**Christophe Grégoire Père Ubu**

Trained with Radu Pensciulescu, and at the Roy Hart Theatre.

**Theatre:** *Andromaque* by Racine (Cheek by Jowl); *Liliom* by Ferenc Molnar (Galin Stoev); *Tartuffe* by Molière, *Summerfolk* by Gorky, *Barbarians* by Gorky, *Hedda Gabler* by Ibsen, *Platonov* and *The Seagull* by Chekhov (Eric Lacascade); *The Cherry Orchard* by Chekhov (Paul Desveaux); *Méphisto* by Bertholet (Anne Bisang); *Real Blonde* and *Others...*, based on the writings of Kérouac [Monologue] (Paul Desveaux); *La maladie d'être mouche* by Steininger (Monologue); *Invisible Cities* by Calvino (Hervé Lelardoux); *Polyeucte* by Corneille (Dominique Terrier); *Sallinger* by Koltès (Kamel Abdelli); *A Midsummer Night's Dream* by Shakespeare (Michel Pierre); *Balkan Triptych*: 3 plays by Kis, Plevnes, Kovac (Patrick Verschueren); *Compétition* by Lenoir (Patrick Verschueren); *The Magnificent Cuckold* by Crommelynck, *Dramen* after Kaiser (Patrice Bigel).

**Television:** *Ainsi soient-ils* (Rodolphe Tissot); *Interpol – Samia* (Jérôme Navarro); *Les Tocqués – Un nouveau départ* (Laurence Katrian); *Guy Môquet, Un amour fusillé* (Philippe Berenger); *La cour des grands - 1* (Christophe Barraud); *P.J.* (Christophe Barbier). **Film:** *La mer à boire* (Jacques Maillot); *Hopecity* (Léa Jamet); *Jean-Jean*, after *Uncle Vanya* (Robin Renucci); *L'esclave de Magellan* (Thomas Wallon).



Cécile Leterme  
Ubu Roi 2013

### **Bertrand Lesca** **Assistant Director**

Trained at Warwick University and RADA. **Theatre:** As Director: *Ablutions*, based on the novel by Patrick DeWitt (FellSwoop Theatre); *Five Days in March* by Okada (FellSwoop Theatre); *Current Location* by Okada (FellSwoop Theatre); *By the Bog of Cats* by Carr (FellSwoop Theatre). As Assistant Director: *A Magic Flute*, after Mozart (Peter Brook / C.I.C.T.); *Austerlitz* after Sebald (Jérôme Combier/Pierre Nouvel). As Actor: *Belleville Rendez-Vous*, after Sylvain Chomet (Fiona Mikel/FellSwoop Theatre); *Most Drink in Secret*, after Chekhov (FellSwoop Theatre); *Return to the Silence*, after *The Man who Mistook his Wife for a Hat* by Oliver Sacks (Curious Directive).

### **Cécile Leterme** **La Reine Rosemonde**

Trained in Modern Languages, Music and Theatre.

**Theatre:** *Il Campiello* by Goldoni, *Le Chaperon Rouge* and *Le Dragon* by Schwartz, *La Cagnotte* by Labiche, *Broadway en Brie* by Paré (Laurent Serrano); *Andromaque* by Racine (Cheek by Jowl). **Music/opera:** *La Fille du Diable* (Jean-Marie Machado and Jean-Jaques Fdida); *La Périchole de Barbarie*, after Offenbach (Bafduska Company); *Le Roi qui n'avait pas d'oreilles* by Paré and Urbain; *L'Arbre sans Lumière* by Urbain and Prou (musical audio-book). Cécile has worked with, amongst others, Didier Ruiz, Anouch Paré, Bruno Cochet, Cendre Chassanne.

### **Sylvain Levitte** **Bougrelas**

Trained at the Conservatoire National Supérieur d'Art Dramatique, Paris. **Theatre:** As Actor: *Andromaque* (Cheek by Jowl); *Les Fausses Confidences* by Marivaux (Luc Bondy); *Dans la Foule*, after Laurent Mauvignier (Denis Podalydès); *La Twelfth Night* (Jacques Vincey); *Cérémonies* by Dominique Paquet (Patrick Simon); *Le Garçon du Dernier Rang* by Juan Mayorga (Jorge Lavelli); *Le Cadavre Vivant* by Tolstoy (Julie Brochen). As director: *L'Augmentation* by Georges Perec; *Nothing, La Tragédie du Roi Lear*, after Shakespeare. **Film:** *Nos Dix-huit ans* (Frédéric Berthe); *Mary Queen of Scots* (Thomas Imbach); *Le Criii* (Laurent Caujat). **Television:** *Les Faux Monnayeurs* (Benoit Jacquot); *Profilage* (Jean-Christophe Delpias).

### **Michelangelo Marchese** **Associate Director**

Trained at the Institut des Arts de la Diffusion, Brussels.

**Theatre:** As Actor: *The 39 Steps* by Buchan/Hitchcock (Olivier Massart); *Himmelweg* by Mayorga (Jasmina Douieib); *Le Bossu* by Féval (Pascal Racan). As Director: *Le mec de la tombe d'â côté* by Katarina Mazzett; *Skylight* by Hare. As Assistant Director: *Andromaque* by Racine (Cheek by Jowl) ; *The Mandate* by Erdman (National Theatre). As Fight Director: *Cyrano de Bergerac* by Rostand (Michel Kacenenlobogen); *The Venetian Twins* by Goldoni (Carlo Boso). **Television:** As Actor: *À tort ou à raison* (Alain Brunard). **Short films/series:** As Director: *La promotion* (Gabal Productions/Mobile Productions/Kino Kabaret Bruxelles); *Kontainer Kats* (France 4). **Film:** As Actor: *Cloclo* by Florent Emilio Siri; *Je suis supporter du Standard* (La Parti Productions).

### **André Néri** **Technical Director**

Technical Director since 1992, he works with, amongst others, the Centre Dramatique National in Sartrouville, the Théâtre de La Criée in Marseilles, the Théâtre de la Ville and the Théâtre des Bouffes du Nord in Paris. He collaborates with the following directors: Joël Jouanneau, Gildas Bourdet, Olivier Py, Laurent Gutmann, Jacques Vincey. He joined Cheek by Jowl in 2009 for the creation of *Andromaque* which opened at the Théâtre du Nord in Lille.

### **Pascal Noël** **Lighting Designer**

**Theatre:** *Tartarin* by Tarascon, *La fille à marins* by Savary, *À la recherche de Joséphine* by Savary (Jérôme Savary); *Le barbier de Séville* by Beaumarchais, *La place royale* by Corneille, *Guantanamo* by Frank Smith (Eric Vigner); *Antigone* by Oedipus (Sotigui Kouyaté); *A Midsummer Night's Dream* (M. Mayette-Holtz). **Dance:** *Giselle*, *Noureev Diverts* (Sylvie Guillem).

### **Nick Ormerod** **Designer**

Nick Ormerod is joint Artistic Director of Cheek by Jowl.

**For the National Theatre:** *Fuente Ovejuna*, *Peer Gynt*, *Sweeney Todd*, *The Mandate*, and both parts of *Angels in America*. **For the Royal Shakespeare Company:** *The School for Scandal*, *King Lear* (RSC Academy) and *Great Expectations*, which he also co-adapted. **Other work includes:** *The Rise and Fall of the City of Mahagonny* (English National Opera), *Martin Guerre* (Prince Edward Theatre), *Hayfever* (Savoy Theatre), *Antigone* (The Old Vic), *Falstaff* (Salzburg Festival). He co-directed the film *Bel Ami* with Declan Donnellan.

### **Quentin Vigier** **Video Design**

National Diploma in Sound and Moving Image, Toulouse.

Degree in Cinema, La Sorbonne, Paris. **Theatre:** *Un Homme qui dort* by Georges Perec (Bruno Geslin); *Déplace le Ciel* by Leslie Kaplan (Elise Vigier and Frédérique Loliée); *Une Faille – Saison 2* (Bruno Geslin); *L'intuition: Vincent Courtois* – Michaël Ackerman; *La Fille* by Barbara Carlotti and Christophe Blain (Jean-François Auguste); *Kiss Me Quick* by Ishem Bailey, from interviews by Susan Meiselas (Bruno Geslin); *La paranoïa* by Spregelburd – (Marcial Di Fonzo Bo, Elise Vigier); *La loi du marcheur*, from interviews by Serge Daney (Nicolas Bouchaud, Eric Didry); *Dark Spring* by Zürn (Bruno Geslin).

### **Benoit Simon** **Video Design**

**Theatre:** *Richard II* by Shakespeare (Jean-Baptiste Sastre); *Readings* by Deborah Warner; *De l'Omme* by Jacques Rebotier; *La Estupidez* by Spregelburd (Martial Di Fonzo Bo); *S'envoler* by Bailly (Gilberte Tsai); *Plage Ultime* by Séverine Chavrier; *Ghost in the back seat* by Marc Lainé; *La Maladie de la Mort* by Duras (Jeanne Champagne); *Les Uns sur les Autres* by Confino (Catherine Schaub); *L'ombre perdue* by Gilberte Tsäi. **Dance:** *Octopus* (Philippe Decouflé); *Désirs* (Philippe Decouflé); *The Crazy Horse Saloon*; *Contact* (Philippe Decouflé); *Now* (Carolyn Carlson). **Exhibition:** *Life on Mars Revisited* (Barney Clay/David Bowie/The Creators Project); *Opticon* (Philippe Decouflé); *La Chambre* (Jeanne Champagne); *Universal Everything & You* (Matt Pyke). **Music:** *Rosa la rouge* (Claire Diterzi/Martial Di Fonzo Bo); *Suntitled* (Limousine/Bertrand Planes/Benoit Simon); *Ravel Landscape* (Vanessa Wagner/Quayola & Sinigaglia); *Le Sacre du printemps* (Stravinsky/ ONL & A. Fleischer).

### **Davy Sladek** **Composer**

Trained at the CNR, Boulogne Billancourt and the ENM, Villeurbanne. **Theatre :** *The Threepenny Opera* by Brecht/Weill (Laurent Frechuret/Samuel Jean). **Music:** [saxophone, flute, clarinet] Brintzig (Gypsy Traditional); PG Project (Jazz); Mère Grand and The Sound Avengers (70's TV Theme tunes); Big Stuff Jazz Trio (Jazz); FBGQ François Brunel Gipsy Quartet (Gypsy Jazz); Vento Brazil (Choro & Bossa Nova). **Discography:** *Musiques Tziganes* (Brintzig – Trad.); *Bleu Outre Mémoire* (PG Project – Jazz); *Guru* (Fab Foundation – Funk); *Mon Coeur/Signore* FDG (Quartet Maulus – Jazz & Film Score).



# Measure for Measure

by William Shakespeare

Produced by Cheek by Jowl and the Pushkin Theatre, Moscow in a co-production with the Barbican, London; Les Gémeaux/Sceaux/Scène Nationale; Centro Dramático Nacional, Madrid (INAEM).

*Measure for Measure*, co-produced with the Pushkin Theatre. Currently performing in Moscow, will play the UK in 2015.

**'A real thriller, pierces the hearts of the entire audience'**

Mir 24

**'From every point of view this is a total success'**

Nezavisimaya gazeta

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**'An immaculate performance. Trenchant, compelling, stunning, the entire company are breathtaking'**

Vash dosug

**'Authentically Russian'**

RBK Daily

# Friends' Scheme

**'Cheek by Jowl brings fresh life to the classics using intense vivid performances like a laser of light to set the text ablaze'**

The Guardian

We have launched a Cheek by Jowl Friends Scheme and we are calling for our audiences to be a part of the future of Cheek by Jowl.

## As a friend you will get:

- Priority booking for UK performances
- Access to pre-show talks
- Regular updates and news via our newsletter
- And the opportunity to support and sustain one of Europe's finest companies

**To become a Cheek by Jowl Friend costs just £25**

For further information on supporting Cheek by Jowl and to join our Friends' Scheme please visit [www.cheekbyjowl.com/support.php](http://www.cheekbyjowl.com/support.php)

Simon Coates and Adrian Lester, *As You Like It* (1992)

# Patrons' Scheme



**'Cheek by Jowl's enduring gift to the theatre, it would seem, is its uncanny ability to live in an eternal, precarious present'** The Telegraph

Through a generous legacy gift from Sophie Hamilton, Cheek by Jowl has been given the opportunity to digitise and make accessible archive material from more than 30 years of groundbreaking productions.

**'One of the world's most influential companies... A kiss of life'** Time Out

We are asking supporters of our work to become inaugural Patrons of Cheek by Jowl and through this, to contribute to making the company's legacy available to all.

Cheek by Jowl Patrons will be welcomed to at least two specially programmed events per year with members of the company, including Declan Donnellan and Nick Ormerod. Patrons will also receive priority booking, access to pre-show talks and recognition in our production programme.

**To become a Cheek by Jowl Patron costs just £500.**

We would like to express our warm thanks to our inaugural patrons Brenda and Mikkel Bates, Esmé Cook, June Craig, Tom Heyhoe, Alison Hindell, George Kessler CBE, Sameer Pabari, Judith Patrickson, Richard and Elizabeth Philipps, Jane Reid, Iona, Izzy and Rob Scott Moncrieff, Tim Stockil, and Donna Vinter. We are very grateful for your support.

For further information on supporting Cheek by Jowl and to join our Patron Scheme please visit [www.cheekbyjowl.com/support.php](http://www.cheekbyjowl.com/support.php)









- 1 Anna Khalilulina in *Measure for Measure*
  - 2 Alexander Feklistov in *The Tempest*
  - 3 Anna Khalilulina and Ian Ilves in *The Tempest*
  - 4 Vitaly Egorov and Irina Grinova in *Three Sisters*
  - 5 Andrei Kuzichev in *The Tempest*
  - 6 Igor Yasulovich and Ilya Illin in *Twelfth Night*
  - 7 Irina Grineva in *Boris Godunov*
  - 8 Evgeny Mironov in *Boris Godunov*
- Opposite: Evgenia Dmitrieva in *Three Sisters*

## Cheek by Jowl in Russia

In 1986, Lev Dodin invited Donnellan and Ormerod for their first visit to his company in Leningrad. Ten years later he asked them to stage *The Winter's Tale* which is still being performed at the Maly Theatre – now in St Petersburg.

In 1999, the Chekhov International Theatre Festival commissioned Donnellan and Ormerod to form their own company of Russian actors in Moscow – the current repertoire has performed across the globe and includes *Boris Godunov* by Pushkin, *Twelfth Night* and *The Tempest* by Shakespeare, and *Three Sisters* by Chekhov. *Measure for Measure* now joins them and will perform in the UK next year, marking Cheek By Jowl's first co-production with the Pushkin Theatre.

**'As close to undiluted pleasure as this ambiguous old world allows.'** The New York Times

**'Chekhov's characters, whom we think we know all too well, suddenly burst open, dazzlingly and unforgettably. No one other than Donnellan could have achieved this. He is the first and the unrepeatable.'** Kommersant, Russia on *Three Sisters*

**'100 per cent proof Theatre.'** Izvestia on *Boris Godunov*





- 1981 **The Country Wife** Wycherley
- 1982 **Othello** Shakespeare
- 1983 **Vanity Fair**\* Thackeray
- 1984 **Pericles** Shakespeare
- 1985 **Andromache**\* Racine
- 1985 **A Midsummer Night's Dream** Shakespeare
- 1985 **The Man of Mode** Etherege
- 1986 **The Cid**\* Corneille
- 1986 **Twelfth Night** Shakespeare
- 1987 **Macbeth** Shakespeare
- 1988 **A Family Affair**\* Ostrovsky
- 1988 **Philoctetes** Sophocles
- 1988 **The Tempest** Shakespeare
- 1989 **The Doctor of Honour** Calderon
- 1989 **Lady Betty**\* Donnellan
- 1990 **Sara**\* Lessing
- 1991 **Hamlet** Shakespeare
- 1992 **As You Like It** Shakespeare
- 1993 **Don't Fool With Love** de Musset
- 1993 **The Blind Men**\* de Ghelderode
- 1994 **Measure for Measure** Shakespeare
- 1995 **As You Like It** (revival) Shakespeare

- 1996 **The Duchess of Malfi** Webster
- 1997 **Out Cry**\* Tennessee Williams
- 1998 **Much Ado About Nothing** Shakespeare
- 1999 **Le Cid**\*\*\*\* Corneille
- 2000 **Boris Godunov**\*\* Pushkin
- 2002 **Homebody/Kabul**\* Kushner
- 2003 **Twelfth Night**\*\* Shakespeare
- 2004 **Othello** Shakespeare
- 2005 **Three Sisters**\*\* Chekhov
- 2006 **The Changeling** Middleton & Rowley
- 2007 **Cymbeline** Shakespeare
- 2008 **Troilus and Cressida** Shakespeare
- 2009 **Andromaque**\*\*\* Racine
- 2010 **Macbeth** Shakespeare
- 2011 **The Tempest**\*\* Shakespeare
- 2012 **'Tis Pity She's A Whore** John Ford
- 2013 **Ubu Roi** Jarry
- 2014 **Measure for Measure** Shakespeare

\* British première  
 \*\* Produced by Chekhov International Festival in association with Cheek by Jowl  
 \*\*\* Bouffes du Nord in association with Cheek by Jowl  
 \*\*\*\* An Avignon Festival production



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Igor Yasulovich in *The Tempest* (2011).

Photo: Johan Persson



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