



ТЕАТР ИМЕНИ  
ПУШКИНА



# Measure for Measure

by William Shakespeare

# Measure for Measure

Welcome to our 2015 season with *Measure for Measure*.

Our Russian company were last here with *The Tempest* and we are delighted to be back. We are particularly grateful to Evgeny Pisarev and Anna Volk of the Pushkin Theatre in Moscow, without whom this production would not have been possible. Thanks also to Toni Racklin, Leanne Cosby, and the entire team at the Barbican, London for their continued enthusiasm and support, and to Katy Snelling and Louise Chantal at the Oxford Playhouse.

We'd also like to thank our other co-producers, Les Gémeaux/Sceaux/Scène Nationale, in Paris, and Centro Dramático Nacional, in Madrid, as well as Arts Council England.

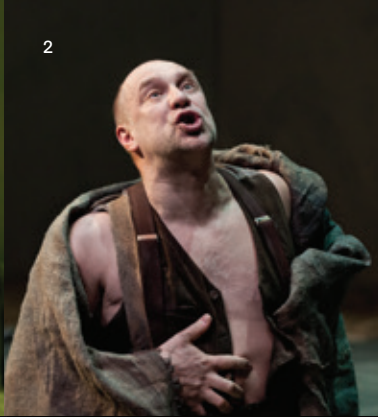
We do hope you enjoy the show...

**Declan Donnellan and Nick Ormerod**



# Why give you me this shame?

Act III Scene I



# Cheek by Jowl in Russia

In 1986, Russian theatre director Lev Dodin invited Donnellan and Ormerod to visit his company in Leningrad. Ten years later, they directed and designed *The Winter's Tale* for the Maly Drama Theatre, which is still running in St. Petersburg. Throughout the 1990s the Russian Theatre Confederation regularly invited Cheek by Jowl to Moscow as part of the Chekhov International Theatre Festival, and this relationship intensified in 1999, when the festival, under the leadership

of Valery Shadrin, commissioned Donnellan and Ormerod to form their own company of Russian actors in Moscow. This sister company performs in Russia and internationally and its current repertoire includes *Boris Godunov* by Pushkin, *Twelfth Night* and *The Tempest* by Shakespeare, and *Three Sisters* by Anton Chekhov. *Measure for Measure* is Cheek by Jowl's first co-production with Moscow's Pushkin Theatre.

- 1 Anna Khalilulina in *The Tempest*
  - 2 Alexander Feklistov in *The Tempest*
  - 3 Evgenia Dmitrieva in *Three Sisters*
  - 4 Vitaly Egorov and Irina Grineva in *Three Sisters*
  - 5 Alexander Lenkov in *Boris Godunov*
  - 6 Igor Yasulovich and Ilya Iliin in *Twelfth Night*
  - 7 Irina Grineva in *Boris Godunov*
  - 8 Evgeny Mironov in *Boris Godunov*
- Opposite: Anna Khalilulina and Yan Ives in *The Tempest*



# Measure for Measure

by William Shakespeare



## The Company

**Duke**  
**Escalus**  
**Angelo**  
**Lucio**  
**Claudio**  
**Provost**  
**Executioner**  
**Elbow**  
**Barnardine**  
**Pompey / Friar Peter**  
**Isabella**  
**Mariana / Mistress Overdone**  
**Juliet / Francisca**

**Alexander Arsenyev**  
**Yuri Rumyantsev**  
**Andrei Kuzichev**  
**Alexander Feklistov**  
**Petr Rykov**  
**Alexander Matrosov**  
**Ivan Litvinenko**  
**Nikolay Kislichenko**  
**Igor Teplov**  
**Alexey Rakhmanov**  
**Anna Khalilulina**  
**Elmira Mirel**  
**Anastasia Lebedeva**

**Director**  
**Designer**  
**Assistant Director**  
**Lighting Designer**  
**Composer**  
**Choreographer**

**Declan Donnellan**  
**Nick Ormerod**  
**Kirill Sbitnev**  
**Sergey Skornetskiy**  
**Pavel Akimkin**  
**Irina Kashuba**

**Technical Director**  
**Lighting**  
**Sound**  
**Wardrobe**  
**Props**  
**Makeup**  
**Stagehand**  
**Stage Manager**  
**Surttitle Editor**  
**Surttitle Operator & Interpreter**  
**General Manager of the Pushkin Theatre**  
**Artistic Director of the Pushkin Theatre**  
**Production Photography**

**Alexander Solomin**  
**Pavel Bolotin**  
**Evgeniia Bilinkis**  
**Elena Vorobyeva**  
**Ekaterina Vitushkina**  
**Elizaveta Pravosudova**  
**Vladimir Mazlov**  
**Marina Krymova**  
**Anna Kolesnikova**  
**Liliia Kazakova**  
**Anna Volk**  
**Evgeny Pisarev**  
**Johan Persson**

### With thanks to:

**James Shapiro, Marta Sala-Font and the team at the Roundhouse, Simon Bourne, Laura Gilbert, Pippa Riddick**

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).



**ТЕАТР ИМЕНИ  
ПУШКИНА**

**We hate others  
because we  
hate ourselves.**

Cesare Pavese (1908 – 1950)



# Measure for Measure

by James Shapiro

Little is known about the earliest performances of *Measure for Measure*, Shakespeare's first Jacobean play. But we do know something about the political context in which it was written – the winners and losers once King James succeeded Queen Elizabeth to the throne in 1603. Among the winners was Shakespeare's own company, long known as the Chamberlain's Men, chosen by the new King to be his own players, and so rechristened the King's Men. Foremost among those who 'lost', and lost big, was the larger-than-life Elizabethan courtier, Sir Walter Raleigh.

Upon the death of Queen Elizabeth, Raleigh joined the stream of those hoping to ingratiate themselves with the King of Scots on his celebratory journey south. But Raleigh showed too much bravado and too little tact when first meeting the King. The 17<sup>th</sup> century biographer John Aubrey describes how James asserted that he would have defended his claim to the English throne "‘on his own strength, (should the English have kept him out) to have dealt with them, and get his right.’ Raleigh foolishly responded, ‘Would to God that had been put

to the trial.’ James asked him sharply, ‘Why do you wish that?’ to which Raleigh replied enigmatically, ‘Then you would have known your friends from your foes.’” John Aubrey wrote that the exchange “was never forgotten nor forgiven.”

Things soured quickly, as Raleigh was stripped of his monopolies and lost his captaincy of the guard. Two months later, Raleigh was implicated in murky conspiracy plots against the new regime that were known at the time as the Bye and Main plots. The Bye Plotters wanted to kidnap King James, then force him to grant toleration to Catholics; the Main Plotters- including both Raleigh and Lord Cobham, were supposedly appealing to Spain to invade England, and once James was deposed, to make Arbella Stuart monarch in his place. Once Raleigh was implicated by Cobham, he was conveyed to the Tower. Cobham's confession that he and Raleigh plotted “to destroy the King and all his Cubs” was deeply incriminating. It is best to think of these half-baked schemes as little more than frustrated and clumsy exchanges of powerful

men, denied access to office and promotion, wealth, and influence. However, four months later the cases of Cobham, Raleigh, and Lord Grey of Wilton came to trial. All eyes were on Raleigh when he was finally brought to trial at Winchester on 17 November. By then, Cobham had largely withdrawn his testimony implicating Raleigh, and Raleigh brilliantly fended off the attacks of his overly aggressive prosecutor, the Attorney General, Sir Edward Coke.

Raleigh may have been technically guilty (treason charges were wonderfully elastic), but he won the propaganda war. As Dudley Carleton put it a few days later, “never was a man so hated and so popular in so short a time.” Word spread quickly of Raleigh's eloquence and his charismatic performance: one onlooker reported that “never any man spoke so well in times past, nor would do in the world to come.”

The court found each conspirator guilty as charged. George Brooke, the first of the noblemen found guilty of treason, was led out to be beheaded first. Four days later came the turns of Cobham, Thomas Grey, and Sir Griffin Markham – who were led out in a torrential downpour to the scaffold. Markham went first. As he was saying his prayers, a groom of the bedchamber named John Gibb pressed through the crowd and delivered a new warrant from the King. Markham was told that his execution was



to be briefly delayed, so Lord Grey took his place at the block. When he had finished his prayers, the executioner intervened, insisting that his orders were that Cobham was to be the first to die. So Markham too was ushered away, told to wait his turn.

Dudley Carleton, who witnessed all this, described to his friend John Chamberlain the vivid scene in which all three condemned noblemen were led back to the scaffold – and he couldn't help but see it all as a sort of stage play. "Now, all the actors being together on the stage, the sheriff made a short speech unto them, by way of condemning the heinousness of the offences, the justness of their trials, their lawful condemnation, and due execution to be performed. 'Then', saith the Sheriff, 'see the mercy of your prince, who hath sent hither a countermand and given you your lives'".

Just as might be expected with such a wonderful denouement at the public theatre, the crowd loved it, and no epilogue was needed.

Raleigh, imprisoned within earshot, and awaiting his own execution the following Monday, could hear all that was going on, was soon informed that "the king had pardoned him with the rest, and confined him with the two lords to the Tower of London, there to remain."

James had scripted things beautifully – it was a canny political move, showing severity toward the unpopular and mercy toward those who were either too popular or well connected to kill off. Contemporaries took note of the political fallout, and how it redounded to James's credit: "the applause that began about the King went from thence into the presence and so round about the court." In case anyone missed the staged event or reports from those who were there, King James saw to it that copies of his letter of reprieve circulated.

It's dangerous to speculate about the topicality of early modern drama – especially Shakespearean drama; the obvious cases connecting life and art are few and far between. So we don't know how these events shaped Shakespeare's imagination. What we do know is that there's a record of a play written the following year, set in Vienna and performed at court: *Measure for Measure*. And that play famously ends with the ruler first threatening punishment, then turning around and showing mercy, sparing the transgressors and turning tragedy into comedy.

James Shapiro is Professor of English and Comparative Literature at Columbia University. He is the author of several books on Shakespeare, including *1599: A Year in the Life of William Shakespeare* (2005) and *Shakespeare in America: An Anthology from the Revolution until Now* (2014)



**A society gets  
all the criminals  
it deserves.**

Emma Goldman (1869 – 1940)

**All punishment  
is mischief.  
All punishment  
in itself is evil.**

Jeremy Bentham (1748 – 1832)

*Principles of Morals and Legislation*





# Sex, Death and Punishment

Extracts from *Sex, Death and Punishment* by Richard Davenport-Hines

“... the British have imagined fearful dangers in what they deny or distrust in their own sexuality. I rely on the psychoanalytical concept of projection, whereby emotions, vices and qualities which an individual either rejects or refuses to recognise in himself are expelled from the self and relocated in another person or persons. The projector constructs a dark mirror of his own fears or desires in an image of a hateful Other whom he then persecutes. The blame he feels inside is projected out onto someone else: it is, to use a line of Shelley’s, the shade from his own soul upthrown. Projection is a form of primitive self-defence which underlies many superstitions, and is seen in extreme form in the behaviour of paranoiacs. Impulses to exclude, isolate, purify and punish malefactors are characteristic of projection.”

“Love and hate, Eros and death, are the adversaries which battle for supremacy over the human mind. The idea of death arising from sexual rapture holds a hideous thrill for

those who are guilty or anxious about sexual expression... The idea of an arbitrary and meaningless punishment abruptly inflicted on people cheerfully enjoying their bodies, the vision of death transmitted in ecstasy, the picture of violence destroying scenes of idealized innocence, all express an impulse in the human psyche which has been present throughout all ages.”

“The behaviour of the aristocracy would have been thought dangerously ungovernable if replicated in the lower orders... Plebeian sexuality caused alarm: eroticism was as unsuitable for servants as atheism, and likely to lead not only to social disorder, but to overpopulation – a menace which haunted eighteenth century thinkers. The populace was required to respect the discipline of family, workplace and religious taboos, and to practice a prudential morality. The difference between acknowledging community pressure and keeping to the routines of work, or of flouting authority and moral precepts often

proved to be the difference between living well and dying in despair and poverty.

Nonetheless the Society for the Reformation of Manners founded in 1691 by puritanical Christians to prosecute prostitutes, pornographers, sodomites, Sabbath-breakers, swearers and the lewd, was despised for employing tawdry snoopers and harassing the poor in their pleasures. Some of its activists

were excited into repression to punish their own desires: Charles Hitchin, Under-Marshall in the City of London, who was fined £20, condemned to the pillory and imprisoned for six months in 1727 for attempted sodomy, previously ‘had taken a World of Pains and spent a great deal of Money in discouraging the Profaneness, curbing the Vices, and reforming the Manners of the present Age’.”



Anna Khalilulina, Igor Teplov, Alexander Arsenyev, Nikolay Kislichenko & Alexey Rakhmanov



**For with what judgement ye shall judge, ye shall be judged; and with what MEASURE ye mete, it shall be MEASURED to you again.**

Matthew VII, 1

# The First Performance

'Of governments the properties to unfold'.  
Act I Scene I

There is virtually no evidence to pinpoint the exact date of the first performance of *Measure for Measure*. The official Revels account gives us the earliest recorded performance as 26<sup>th</sup> December 1604. This was conducted at Whitehall Palace and began the first full scale Christmas celebrations of the new King James' reign. The highly political themes of the play made it a suitable choice to be presented to a politically-minded king, the author of a treatise on government, widely read by contemporaries and named *Basillikon Doron* or 'Royal Gift'.

Shakespeare's chief source for *Measure for Measure* was George Whetstone's play *Promos and Cassandra* (1578), which had been based on a story published in Giraldo Cinthio's *Hecatommithi* (1565). However, the play draws on many traditional literary and historical sources; the actions of Angelo, Claudio and Isabella are a parallel to the story of the Corrupt Magistrate, the roles of the Duke and Lucio to the legend of the Disguised Ruler.

There are theories growing in acceptance that the *Measure for Measure* text widely used today was adapted from Shakespeare's original – at least in part – by contemporary playwright Thomas Middleton for a revival, around 1621. This was the version that was set to type as early as 1622 and most likely used in the First Folio of 1623. Perhaps the most striking piece of evidence for these theories is that despite the Austrian setting of the play, the characters all have Italian names: this suggests that Shakespeare's original was set in Italy, perhaps the city of Ferrara. Historians believe Middleton made the changes to establish the Thirty Years War as a backdrop to the play – which meant Vienna was a much more topically relevant location.



Alexander Arsentyev & Igor Teplov



**A community is infinitely more brutalised by the habitual employment of punishment than it is by the occasional occurrence of crime.**

Oscar Wilde (1854 – 1900)



**Some rise by sin,  
and some by virtue fall.**

Act II Scene I

The Company

# Measure for Measure

## Tour Dates

In repertory

**Moscow, Pushkin Theatre, Russia**

[www.teatrpushkin.ru](http://www.teatrpushkin.ru)

18 – 21 September 2014

**Madrid, Centro Dramático Nacional, Spain**

[cdn.mcu.es](http://cdn.mcu.es)

10 October 2014

**Tartu, Vanemuine Theatre, Estonia**

[www.vanemuine.ee](http://www.vanemuine.ee)

12 October 2014

**Tallinn, Vene Theatre, Estonia**

[www.veneteater.ee](http://www.veneteater.ee)

9 – 31 January 2015

**Paris, Les Gémeaux, Sceaux, France**

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

15 – 25 April 2015

**London, Barbican, UK**

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

28 April – 2 May 2015

**Oxford, Oxford Playhouse, UK**

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



Petr Rykov

# The Company

## **Pavel Akimkin** **Composer**

Pavel graduated from music school as an accordionist. In 1998, he started at the Gnesin Academy of Music as the folk choir master and in 2006 he graduated from the Russian Academy of Theatre Arts as an actor. In 2001, Pavel met Vladimir Pankov while working at the Soglasie Center, and in 2006 he became a regular collaborator of SounDrama – where Pankov is the Artistic Director.

His theatre works include *Gogol*, *Evenings*, *Swedish Match*, *Romeo and Juliet*, *Grooms*, *Shukshin's Short Stories* (at the Theatre of Nations), *Morphine* (for the Et Cetera Theatre), *Hot Heart* (Theatre on Malaya Bronnaya). As a music director, he has worked on *The Lady of the Camellias* and on *Mother Earth* – both for the Pushkin Theatre.

## **Alexander Arsenyev** **The Duke**

In 1994, Alexander enrolled at Moscow Art Theatre School. After graduating, he joined the company of the Moscow Art Theatre. His debut on the professional stage was as the part of Albert in Pushkin's *Little Tragedies*.

He has been acting with the Pushkin Theatre since 2001. His first part in the company was as Mercutio in Roman Kozak's *Romeo and Juliet*. Since then he has played parts including Karandishev in *Without a Dowry*, Brunello in *Nights of Cabiria*, Tito Merelli in *Lend Me a Tenor*, and Benedick in *Much Ado About Nothing*. Arsenyev is starring in Evgeny Pisarev's production of *The Marriage of Figaro* as Count Almaviva. He has worked with Declan Donnellan previously, playing the part of Orsino in *Twelfth Night*.

## **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, *The Winter's Tale* for the Maly Theatre of St. Petersburg, and *Shakespeare in Love* in the West End. Opera: *Falstaff*, Salzburg Festival, 2002. Ballet: *Romeo and Juliet*, 2003, *Hamlet*, 2015, Bolshoi. 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.

## **Alexander Feklistov** **Lucio**

Alexander graduated from Moscow Art Theatre School in 1982. Alexander has worked with major Moscow theatre companies: Moscow Art Theatre, Stanislavsky Drama Theatre, Pushkin Theatre and on many independent projects. He continues his relationship with Moscow Art Theatre by playing the part of Samuel Pickwick in *The Pickwick Papers*.

Alexander has been cast in all of Declan Donnellan's Moscow-based productions. He has played Boris Godunov in *Boris Godunov*, Sir Toby in *Twelfth Night*, Vershinin in *Three Sisters*, Caliban in *The Tempest* and now Lucio in *Measure for Measure*. Alexander has been presented with the Seagull Award as Best Actor twice: for the part of Claudius in Peter Stein's *Hamlet* and for Sir Toby in Declan Donnellan's *Twelfth Night*. In film, where Alexander has had an extensive career, he has worked with distinguished Russian directors including Pavel Lungin and Vladimir Menshov.

## **Irina Kashuba** **Choreographer**

Irina graduated from Moscow State University of Culture and Art as a choreographer in 2003.

As a performer she has participated in many musicals, some of which include: *Twelve Chairs*, *Chicago*, *Beauty and the Beast*, and *Zorro*. Since 2008 Irina has worked for Stage Entertainment Russia as a resident choreographer, where she was an assistant choreographer on *Sounds of Music*.

Irina also works as a choreographer for major Moscow drama theatre companies. Some of her credits include *A Warsaw Melody*, *The Government Inspector*, *The Trial*, *Treasure Island*, *Zoika's Flat*, *1914 Cabaret* and Declan Donnellan's *The Tempest*. Irina works as a choreographer in film and has four projects in production at the moment.

## **Anna Khalilulina** **Isabella**

Anna graduated from the Schepkin Theatre School in 2009, where she was awarded a Golden Leaf award for Best Actress. She played Marina Mnishkek in Declan Donnellan's *Boris Godunov*, and Miranda in his *The Tempest*.

Anna played the lead in the feature film *To Hear The Sea*, and regularly acts for Russian TV shows.

## **Nikolay Kislichenko** **Elbow**

Nikolay graduated from Moscow Art Theatre School in 2007, and joined The Pushkin Theatre in 2011. He has since performed in *Lend Me a Tenor*, *Testosterone* and *The Marriage of Figaro*.

## **Andrei Kuzichev** **Angelo**

Andrei trained at the Russian Academy of Theatre Arts, and has since worked with major Moscow theatre companies. He has been collaborating with the Centre of Drama and Directing of A. Kazantsev and M. Roschin since 1999, where he has played such parts as Gary in *Shopping and Fucking*, and Maksim in *Plastiscine*, for which he received the Seagull Award for Best Actor.

Andrei has starred in most of Declan Donnellan's Russian language productions; as Viola in *Twelfth Night*, Tuzenbach in *Three Sisters*, Ariel in *The Tempest* and now as Angelo in *Measure for Measure*.

Andrei is actively working in cinema with Russian directors that include Roman Balayan and Vladimir Mashkov.

Andrei teaches acting at the Moscow Art Theatre School.

## **Anastasia Lebedeva** **Juliet** / **Francisca**

Anastasia joined the Pushkin Theatre after graduating from Moscow Art Theatre School in 2007. Her theatre work includes the Mask in *Turandot*, Margaret in *Much Ado About Nothing*, and Blanche Duval in *The Lady of the Camellias*. Since 2006 Anastasia has starred in more than a dozen TV series.

## **Ivan Litvinenko** **The Executioner**

Ivan studied acting at Moscow Art Theatre School, during which time his course master Dmitri Brusnikin invited him to play in a TV series. He has since played in some 20 TV series. For the Pushkin Theatre, he has performed in *The Good Person of Szechwan*, *Treasure Island*, *The Marriage of Figaro*, and *Testosterone*.

## **Alexander Matrosov** **The Provost**

Alexander graduated from Moscow Art Theatre School in 2003 and joined the Pushkin Theatre the same year, where he has played such roles as Charles in *Madame Bovary*, Derjimorda in *The Government Inspector*, Tybalt in *Romeo and Juliet*, Flender in *Bullets over Broadway*, and Henry Saunders in *Lend Me a Tenor*.

## **Elmira Mirel** **Mariana** / **Mistress Overdone**

Elmira graduated from the School of Choreography of Baku, majoring in folk dancing, before joining the Moscow Art Theatre School where she started performing in the Pushkin Theatre production of *Romeo and Juliet*. She was then invited to play Rosa in Feydeau's *Fitting Confusion* and in Chekhov's short stories.

For Marathon Theatre Company she played in Shaw's *Pygmalion* and Chekhov's *A Guide for Those Wanting to Get Married*. She works as a choreographer in film and TV. Elmira joined the Pushkin Theatre company in 2014.

### Nick Ormerod **Designer**

Nick Ormerod is joint Artistic Director of Cheek by Jowl.

For the National Theatre: *Fuenteovejuna*, *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); *Shakespeare in Love* (Noël Coward Theatre). He co-directed the film *Bel Ami* with Declan Donnellan.

### Alexey Rakhmanov **Pompey / Friar Peter**

Alexey studied acting at the Russian Academy of Theatre Arts under Mark Zakharov, before training at Moscow Art Theatre School, and joining the Pushkin Theatre company. His shows include *Grand Magia*, *The Good Person of Szechwan*, *The Marriage of Figaro* and *Much Ado About Nothing*.

### Yuri Romyantsev **Escalus**

Yuri graduated from the Russian Academy of Theatre Arts in 1964 and was employed by the Pushkin Theatre the same year. Yuri has played in more than 60 productions for the theatre with roles including: Marek in *The Good Soldier Schweik*, Vozhak in *The Optimistic Tragedy*, Spiegelberg and Schuferle in *The Robbers*, Moiseika in *Ward Number 6*, Fedka and Lebedyakin in *The Demons*, and Zemlyanika in *The Government Inspector*. Yuri has taught at the Russian Academy of Theatre Arts since 2001.

### Petr Rykov **Claudio**

Petr graduated as a linguist in 2006, but then pursued a career in modelling. From 2006–2010 Petr worked in the fashion industry in Milan, Paris, Tokyo and New York. In 2010 he began studying acting at the State Cinema Institute under Igor Yasulovich. His shows at the Pushkin Theatre include *Grand Magia* and *The Lady of the Camellias*.

### Kirill Sbitnev **Assistant Director**

In 2007, Kirill graduated from the Saint Petersburg Academy of Theatre Arts. As an actor, he participated in the productions of 'APTO' Theatre in Moscow – including the parts of Vladimir Mayakovsky in *Mystery-Bouffe*, and Vladimir in *Waiting for Godot*. There he also staged *The Merry Wives of Windsor*. *From the Point of View of Acting* based on William Shakespeare. In 2008 he directed his first show at the Theatre of Nations, with *Letters to Felice*. He went on to work with the theatre as an assistant director to Thomas Ostermeier on his production of *Miss Julie*.

In 2010 he became an assistant director on Declan Donnellan's production of *The Tempest*. He went on to collaborate with Declan Donnellan again, not only with *Measure for Measure*, but also performing the parts of Malvolio and Antonio in *Twelfth Night*. Kirill has worked as a director at the Pushkin Theatre in Moscow since 2011. He also works as a teacher on Igor Yasulovich's acting course in the State Film Academy of Russia.

### Sergey Skornetskiy **Lighting Designer**

Sergey graduated from the Moscow Art Theatre School in Lighting Design in 1995. He started working as a lighting technician in Tabakov's theatre while studying, and went on to work there as a lighting designer after graduation. He has created lighting design for more than 60 theatre shows for companies such as Moscow New Opera, RAMT, Mayakovsky Theatre, Pushkin Theatre and many others. Shows Sergey has worked on include *The Lower Depths*, *The Idiot*, *Encore Van Gogh*, *Dangerous Liasons*, *Arcadia*, *Flight*, *The Government Inspector*, *Woe from Wit*, *Talents and Admirers*, and *Ladies Night*.

### Igor Teplov **Barnardine**

Igor joined The Pushkin Theatre company after graduating from Moscow Art Theatre school in 2007. He has performed in *Puss in Boots*, *Treasure Island*, *Madame Bovary*, *The Robbers*, *Much Ado About Nothing*, *Grand Magia*, and *Testosterone*. Igor also plays the part of Aguecheek in Declan Donnellan's *Twelfth Night*.

Igor has participated in many TV series for major Russian channels.



Opposite: Top row: Yuri Romyantsev / Petr Rykov / Company / Alexander Arsenyev  
Middle row: Petr Rykov and Anna Khalilulina / Anastasia Lebedeva / Alexander Matrosov / Elmira Mirel  
Bottom row: Andrei Kuzichev / Company / Alexander Feklistov / Anna Khalilulina

# Measure for Measure Live Stream



7:20pm Wednesday 22 April

For the first time in Cheek by Jowl's history,  
a production will be streamed live.

Audiences can watch the production via *The Telegraph* ([www.telegraph.co.uk/measure](http://www.telegraph.co.uk/measure)), or Cheek by Jowl's website ([www.cheekbyjowl.com](http://www.cheekbyjowl.com)) completely free of charge, for up to a week after the screening date.

Warwick Arts Centre will be screening the production live at their cinema. Tickets can be bought at [www.warwickartscentre.co.uk/whats-on/2015/measure-for-measure](http://www.warwickartscentre.co.uk/whats-on/2015/measure-for-measure).



ТЕАТР ИМЕНИ  
ПУШКИНА

The Daily Telegraph



Cheek by Jowl presents its new  
English production of Shakespeare's  
*Winter's Tale* in 2016

# Winter's Tale

William Shakespeare

Directed by Declan Donnellan  
Designed by Nick Ormerod

**'Cheek by Jowl's enduring  
gift to theatre is the ability  
to live in an eternal  
precarious present'**

Daily Telegraph

For more details of the tour, please visit [www.cheekbyjowl.com](http://www.cheekbyjowl.com)



Sydney Theatre Company

# Waiting for Godot

By Samuel Beckett

4–13 Jun

barbican



Image: Waiting for Godot © Leo Tomasetti

With the support of the Australian High Commission in London

Part of the International Beckett Season

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

Robert Wilson

# Krapp's Last Tape

By Samuel Beckett

19–21 Jun

Image © Jurek Janich



Part of the International Beckett Season

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

barbican

# Help Secure Cheek by Jowl's Legacy

'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

With the generous help of its Friends and Patrons, Cheek by Jowl has created an online archive, in order to share its 34-year-history with audiences, academics, artists, and students. In order for us to complete this resource, and to embark on an extensive education and outreach project, we need to raise £45,000 over the next two years. Our Friends and Patrons have allowed us to do so much already to make our work accessible, but we still need your help.

Our aim is to have all of Cheek by Jowl's physical archive online and accessible to everyone, in whatever corner of the world they're in. That means new footage from shows; a history of performance told through reviews and international perspectives; a creative viewpoint told through the materials of the creative team, and much more. We have come so far, and are proud to be at the forefront of sharing our history – but we need one last push to continue our work.

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

Becoming a Friend of Cheek by Jowl only costs £25 per year, and comes with a host of benefits.

As a Friend you will get:

- Priority booking for UK performances
- Access to pre-show talks
- Regular updates and news via our newsletter
- The opportunity to support and sustain Cheek by Jowl for future generations

To support Cheek by Jowl as a Patron costs £500, and will significantly support our efforts to complete our archiving and education project.

Cheek by Jowl's Patrons receive all the benefits of Friends, as well as invites to at least two exclusive events per year, attended by Cheek by Jowl's Artistic Directors, and other members of the creative team.

Recent Cheek by Jowl Patrons' events include special invites to an *As You Like It* screening in London's West End, attended by Adrian Lester and the original cast; exclusive post-show parties for *Ubu Roi* and *Measure for Measure*, attended by the full cast and Artistic Directors; and an invite to a special event for *Shakespeare in Love* at the Noël Coward theatre, with Declan Donnellan and Nick Ormerod.

We would like to express our warm thanks to our existing Patrons:

Olga Basirov; Brenda and Mikkel Bates; Esmé Cook; June Craig; Peter de Graaf; Tom Hayhoe; Nicola Kerr; George Kessler CBE; Judith Patrickson; Richard and Elizabeth Philipps; Jane Reid; Iona, Izzy and Rob Scott Moncrieff; Dr Lade Smith; Tim Stockil; Philip Stoltzfus and Donna Vinter.

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) or contact [sarah@cheekbyjowl.com](mailto:sarah@cheekbyjowl.com)



# Sophie Hamilton Archive

- |      |                                  |               |      |                                |                    |
|------|----------------------------------|---------------|------|--------------------------------|--------------------|
| 1981 | <b>The Country Wife</b>          | Wycherley     | 1996 | <b>The Duchess of Malfi</b>    | Webster            |
| 1982 | <b>Othello</b>                   | Shakespeare   | 1997 | <b>Out Cry</b> *               | Tennessee Williams |
| 1983 | <b>Vanity Fair</b> *             | Thackeray     | 1998 | <b>Much Ado About Nothing</b>  | Shakespeare        |
| 1984 | <b>Pericles</b>                  | Shakespeare   | 1999 | <b>Le Cid</b> ****             | Corneille          |
| 1985 | <b>Andromache</b> *              | Racine        | 2000 | <b>Boris Godunov</b> **        | Pushkin            |
| 1985 | <b>A Midsummer Night's Dream</b> | Shakespeare   | 2002 | <b>Homebody/Kabul</b> *        | Kushner            |
| 1985 | <b>The Man of Mode</b>           | Etherege      | 2003 | <b>Twelfth Night</b> **        | Shakespeare        |
| 1986 | <b>The Cid</b> *                 | Corneille     | 2004 | <b>Othello</b>                 | Shakespeare        |
| 1986 | <b>Twelfth Night</b>             | Shakespeare   | 2005 | <b>Three Sisters</b> **        | Chekhov            |
| 1987 | <b>Macbeth</b>                   | Shakespeare   | 2006 | <b>The Changeling</b>          | Middleton & Rowley |
| 1988 | <b>A Family Affair</b> *         | Ostrovsky     | 2007 | <b>Cymbeline</b>               | Shakespeare        |
| 1988 | <b>Philoctetes</b>               | Sophocles     | 2008 | <b>Troilus and Cressida</b>    | Shakespeare        |
| 1988 | <b>The Tempest</b>               | Shakespeare   | 2009 | <b>Andromaque</b> ***          | Racine             |
| 1989 | <b>The Doctor of Honour</b>      | Calderon      | 2010 | <b>Macbeth</b>                 | Shakespeare        |
| 1989 | <b>Lady Betty</b> *              | Donnellan     | 2011 | <b>The Tempest</b> **          | Shakespeare        |
| 1990 | <b>Sara</b> *                    | Lessing       | 2012 | <b>'Tis Pity She's A Whore</b> | John Ford          |
| 1991 | <b>Hamlet</b>                    | Shakespeare   | 2013 | <b>Ubu Roi</b>                 | Jarry              |
| 1992 | <b>As You Like It</b>            | Shakespeare   | 2014 | <b>Measure for Measure</b>     | Shakespeare        |
| 1993 | <b>Don't Fool With Love</b>      | de Musset     |      |                                |                    |
| 1993 | <b>The Blind Men</b> *           | de Ghelderode |      |                                |                    |
| 1994 | <b>Measure for Measure</b>       | Shakespeare   |      |                                |                    |
| 1995 | <b>As You Like It</b> (revival)  | Shakespeare   |      |                                |                    |

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

(Dates represent the year each production premiered)



The Sophie Hamilton Archive is Cheek by Jowl's new online archive. Celebrating 34 years of Cheek by Jowl's work, the archive hosts all sorts of interesting materials on our past productions such as photographs, designs, prompt books, and show reports.

The generosity of our Friends and Patrons allowed us to embark upon this project, and to bring first-class events such as the public screening of our 1994 *As You Like It*, with Adrian Lester as Rosalind, in London's West End.

The archive can be found at [archive.cheekbyjowl.com](http://archive.cheekbyjowl.com)

- 1 Company, *As You Like It*. (photo: John Haynes)
- 2 David Foxxe, Michael Sheen, *Don't Fool With Love*. (photo: John Haynes)
- 3 Cecile Leterme, Camille Cayol, Vincent de Bouard, *Ubu Roi*. (photo: Johan Persson)

# Cheek by Jowl has performed in...

Aberdeen, Accrington, Adelaide, Aldeburgh, Aldershot, Almada, Alexandria, Alkmaar, Almagro, Ambleside, Amersfoort, Amiens, Amstelveen, Amsterdam, Ankara, Ann Arbor, Antwerp, Apeldoorn, Arizona, Armagh, Arnhem, Assen, Athens, Aversham, Avignon, Aylesbury, Bacup, Banbury, Bangalore, Bangor, Barcelona, Barrow, Barton upon Humber, Basildon, Basingstoke, Bath, Beauvais, Bedford, Beijing, Belfast, Belgorod, Belo Horizonte, Bergen Op Zoom, Berkeley, Berlin, Béthune, Béziers, Biggar, Billericay, Birmingham, Blackpool, Blois, Bogotá, Bombay, Bordeaux, Boston, Bourges, Bourne End, Bracknell, Brasília, Bratislava, Breda, Brétigny-sur-Orge, Bridgnorth, Bridgwater, Brighton, Brisbane, Bristol, Brno, Broadstairs, Bronte, Brussels, Bucharest, Buckingham, Budapest, Buenos Aires, Builth Wells, Burton Upon Trent, Bury St Edmunds, Buxton, Caen, Cairo, Calcutta, Cambridge, Canterbury, Caracas, Carlisle, Cergy, Châlons-en-Champagne, Chartres, Chateauroux, Cheltenham, Chelyabinsk, Chertsey, Chicago, Chichester, Chipping Norton, Cleethorpes, Cluj, Colchester, Coleraine, Cologne, Colombo, Copenhagen, Coventry, Craiova, Crawley, Créteil, Crewe, Croydon, Cuyk, Darlington, Delhi, Den Bosch, Den Haag, Derry, Dhaka, Dilbeek, Doetinchem, Drachten, Dublin, Dudley, Dumfries, Dundee, Durham, Düsseldorf, Eastbourne, Edinburgh, Ekaterinburg, Ellesmore, Epsom, Erlangen, Evesham, Evreux-Louviers, Exeter, Fareham, Farnham, Frankfurt, Fribourg, Frome, Gainsborough, Gap, Gatehouse, Geneva, Gerona, Glasgow, Gorinchem, Grenoble, Grimsby, Groningen, Great Yarmouth, Guildford, Gutersloh, Haaksbergen, Haarlem, Haifa, Halesowen, Harderwijk, Harlow, Hasselt, Helmond, Helsinki, Hemel Hempstead, Hereford, Heusden-Zolder, Hexham, High Wycombe, Hilversum, Hong Kong, Hoogeveen, Hoorn, Horsham, Hounslow, Huddersfield, Hull, Ipswich, Irvine, Islamabad, Istanbul, Jerusalem, Kandy, Karachi, Katowice, Keswick, Kathmandu, Kidderminster, King's Lynn, Kirkcudbright, Kortrijk, Krakow, Krasnoyarsk, Kuala Lumpur,

Kyoto, Lagos, Lahore, Lancaster, Langholm, Leeuwarden, Leicester, Leiden, Leighton Buzzard, Le Mans, Lichfield, Lille, Lipetsk, Lisbon, Liverpool, Ljubljana, Llantwit Major, Lochgelly, London, Los Angeles, Loth, Loughborough, Louviers, Lowestoft, Ludwigshafen, Luton, Luxembourg, Lyon, Maastricht, Madras, Madrid, Maidstone, Manchester, Market Drayton, Marseilles, Melbourne, Meppel, Mexico City, Meylan, Meyrin, Middelburg, Milton Keynes, Moffat, Montevideo, Moscow, Munich, Namur, Nancy, Nantes, Neerpelt, Nelson, Neuchatel, New York, Newcastle, Newtown, Nijmegen, Norwich, Nottingham, Oldham, Omagh, Omsk, Ormskirk, Oslo, Oswestry, Oundle, Oxford, Paris, Pendley, Perth, Peshawar, Petit-Quevilly, Phoenix, Pilsen, Plovdiv, Plymouth, Porto, Porto Alegre, Portsmouth, Prague, Preston, Princes Risborough, Princeton, Pushkinskie Gory, Quimper, Recife, Recklinghausen, Redhill, Reims, Rennes, Reykjavic, Ribadavia, Richmond, Riga, Rio de Janeiro, Roermond, Rome, Roosendaal, Rotterdam, Rugby, Runcorn, Ryazan, St Andrews, St Austell, St Petersburg, Sainte-Maxime, Saint-Quentin-en-Yvelines, Salford, Santiago de Chile, San Sebastián, São Paulo, Sceaux, Scunthorpe, Seoul, Shanghai, Sheffield, Shizuoka, Shrewsbury, Sibiu, Singapore, Sittard, Skegness, Sofia, Southampton, Southport, Stadskanaal, Stafford, Stamford, Stevenage, Stirling, Stockholm, Stoke on Trent, Stranraer, Strasbourg, Stratford-upon-Avon, Stratton on Fosse, Strombeek-Bever, Sudbury, Sutton, Sydney, Taipei, Tallin, Tampere, Tamworth, Taormina, Tartu, Taunton, Tel Aviv, Telford, Tewkesbury, Thame, Thessaloniki, Thornhill, Tokyo, Tolworth, Torrington, Tours, Tunbridge Wells, Turin, Turnhout, Tyumen, Uppingham, Utrecht, Valence, Valladolid, Valletta, Varna, Venice, Venlo, Vienna, Voronezh, Wakefield, Wallingford, Warminster, Warsaw, Warwick, Washington, Wellington, Wells, Whitehaven, Winchester, Windsor, Withernsea, Wolverhampton, Worthing, Wuerzburg, Yalta, Yerevan, York, Zagreb, Zaragoza, Zürich, Zutphen and Zwolle.

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# The Company

**Back row:** Alexander Solomin, Pavel Bolotin, Petr Rykov, Andrei Kuzichev, Nick Ormerod, Evgeniia Bilinkis, Vladimir Mazlov, Natasha Leytier

**Second row:** Elena Vorobyeva, Daria Gordeeva, Elizaveta Pravosudova, Marina Krymova, Declan Donnellan, Yuri Rummyantsev, Alexey Rakhmanov, Alexander Feklistov

**Third row:** Anna Kolesnikova, Solène Marié, Elmira Mirel, Beth Byrne, Anna Volk, Alexander Arsenyev, Ivan Litvinenko, Kirill Sbitnev, Igor Teplov

**Front row:** Simone Ibbett-Brown, Sarah Fortescue, Dominic Kennedy, Anna Khalilulina, Alexander Matrosov, Anastasia Lebedeva, Nikolay Kislichenko, Caroline Begalla



# For Cheek by Jowl



## Artistic Directors

### Executive Director

### General Manager

### Development and Marketing Manager

### Archivist and Education Officer

### Office Assistant and PA to the Artistic Directors

### Producer, Russia

### Press & PR

### Graphic Design

### Website and e-marketing

## Directors of Cheek by Jowl

Richard Philipps (Chair), Alison Hindell, Clare O'Brien, Sameer Pabari, Judith Patrickson, Jane Reid, John Scott Moncrieff, Emma Stenning, Tim Stockil, Nicola Thorold

## Cheek by Jowl

Barbican Centre, Silk Street, London EC2Y 8DS

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ENGLAND**

Declan Donnellan, Nick Ormerod

Beth Byrne

Caroline Begalla

Sarah Fortescue

Dominic Kennedy

Simone Ibbett-Brown

Anna Kolesnikova

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Cheek by Jowl gratefully acknowledges support from Arts Council England. Cheek by Jowl is proud to be an Artistic Associate at the Barbican.

Igor Yasulovich in *The Tempest* (2011). Photo: Johan Persson

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