

BEFORE THE PLAY BEGINS:

An alliance of Greek States including Argos and Epirus has laid siege to Troy for ten years in order to retrieve Helen, wife of Menelaus, King of Sparta.

Each side has lost its best warrior on the battlefield. Prince Hector of Troy has been killed and his body dragged round the city walls by Achilles, and Achilles himself, King of Epirus, has in turn been slaughtered by the Trojans.

The Greeks sack Troy and during the general massacre Achilles' son PYRRHUS excels in cruelty. The Greeks undertake to execute all the male members of the Trojan Royal Family and share out the Princesses by lot.

After Pyrrhus slaughters King Priam and the Trojan Princes, Queen Hecuba is taken by Ulysses, and her daughter Cassandra is taken home to Argos by Agamemnon, the Greek Commander-in-Chief. On his arrival he is murdered by his wife, Clytemnestra. Their son ORESTES avenges his father's death by killing his mother. In punishment he is pursued by the Furies.

Hector's widow, ANDROMACHE, has fallen by lot to young Pyrrhus, now King of Epirus. She has managed to save her little son ASTYANAX by a trick. He is the last surviving male member of the Royal House of Troy.

Menelaus and Helen give their daughter, Princess HERMIONE of Sparta, in marriage to Pyrrhus as a reward for Epirus' support for the Greek Allies.

However, when Hermione arrives at Pyrrhus' court, she finds that the king has fallen in love with his prisoner, Andromache.

Affronted by the postponement of Pyrrhus' wedding to the Spartan Princess, and alarmed that the Trojan prince has not yet been executed, the allies send Orestes as Ambassador with a mission to insist that Pyrrhus carry out both these duties.

Orestes himself is in love with Hermione and his unrequited love has driven him to despair, but before the play begins, he has resolved to forget her, and pursue the Greek cause. In Epirus he runs into PYLADES, his old friend, whom he has not seen since the war.

ANDROMACHE

BY JEAN RACINE Translated by David Bryer

THE GREEKS

ORESTES

Prince of Argos, son of Agamemnon and Clytemnestra

ANDREW COLLINS

PYLADES

His confidant

SIMON DORMANDY

PYRRHUS

King of Epirus, son of Achilles

DUNCAN BELL

PHOENIX

His confidant

MARTIN TURNER

HERMIONE

Princess of Sparta, daughter of Helen and Menelaus

SADIE SHIMMIN

CLEONE

Her confidante

DEIRDRE EDWARDS

THE TROJANS

ANDROMACHE

Princess of Troy, widow of Hector, mother of Astyanax the heir to the Trojan throne

AMANDA HARRIS

CEPHISA

Her confidante

ANNE WHITE

There will be one interval of 15 minutes

The first half will last approx. 75 minutes The second half will last approx. 45 minutes

Director Declan Donnellan		
Set DesignerNick Ormerod		
Costume Designers Kim Kenny &		
Nick Ormerod		
Stage Manager Nick Kidd		
Set built and painted by Square Peg		
Costumes made by Kim Kenny &		
Judy Lloyd Rogers		
FOR CHEEK BY JOWL		

FOR CHEEK BY JOWI

Artistic Directors	. Declan Donnellan &
	Nick Ormerod
Administrator	Barbara Matthews
Company Stage Manager	Nick Kidd
Company Movement	Ilan Reichel
Company Voice	

DUNCAN BELL graduated in Drama and English from Glasgow University. His fringe work includes a tour of MACBETH with Triad Stage Alliance, a pantomime with Open View Theatre and Iago in OTHELLO for Floorboards Theatre Company at the Roundhouse and in London Schools. He joined Cheek by Jowl in July 1983.

DAVID BRYER studied at Bristol University and then stage managed at the Royal Court and the National Theatre (at the Old Vic) with a view to directing. He began teaching in 1968 and was commissioned to write a play for the York Arts Festival in 1973. Since 1982 he has been seeking to establish himself as a full-time writer.

ANDREW COLLINS studied drama at Bristol University and spent a year as a professional bingo caller. He trained at the Webber Douglas Academy of Dramatic Art where roles included: Parolles in ALL'S WELL THAT ENDS WELL, Konstantin in THE SEAGULL, Rev. Treherne in THE ADMIRABLE CRICHTON, and Antipholus of Syracuse in THE COMEDY OF ERRORS. He joined Cheek by Jowl in June 1982, to play Cassio in OTHELLO.

DECLAN DONNELLAN Freelance theatre work includes improvised plays with the Activists at the Royal Court. Regularly teaches at the Arts Educational Drama School and has recently directed DON GIOVANNI for Scottish Opera Go Round and BENT for the Northcott Theatre, Exeter. Plans include A MASKED BALL for Opera 80.

SIMON DORMANDY studied English at Oxford and trained at the Drama Studio. Parts he played whilst still a student include: Woyzeck, Sir Andrew Aguecheek, the Duke in MEASURE FOR MEASURE and Andrey in THREE SISTERS. He has worked in Community and Children's Theatre in London and TIE in Harrogate. He has also run workshops for children. He joined Cheek by Jowl in July 1983.

DEIRDRE EDWARDS trained at the Guildhall School of Music and Drama. She was a co-founder of Platypus Community Theatre and has toured extensively in the Midlands playing a variety of roles in community and small-scale theatre. In London she worked at the Upstream Theatre and the Young Vic. Before joining Cheek by Jowl she was with the Oxfordshire Touring Company playing Elizabeth Jane in THE MAYOR OF CASTERBRIDGE.

AMANDA HARRIS graduated from the Arts Educational Drama School in April 1982. Whilst there she appeared in LOVE'S LABOUR'S LOST as Rosaline, THE SEAGULL as Nina, AFTER THE FALL as Louise and in THE INTERVIEW. She joined Cheek by Jowl in June 1982, to play Desdemona in OTHELLO.

KIM KENNY trained at Central School of Art as a theatre designer. Since leaving four years ago she has worked in theatres in Motherwell, Southampton and London. Most recently she designed CAN'T PAY WON'T PAY for Spectacle Theatre which toured South Wales extensively.

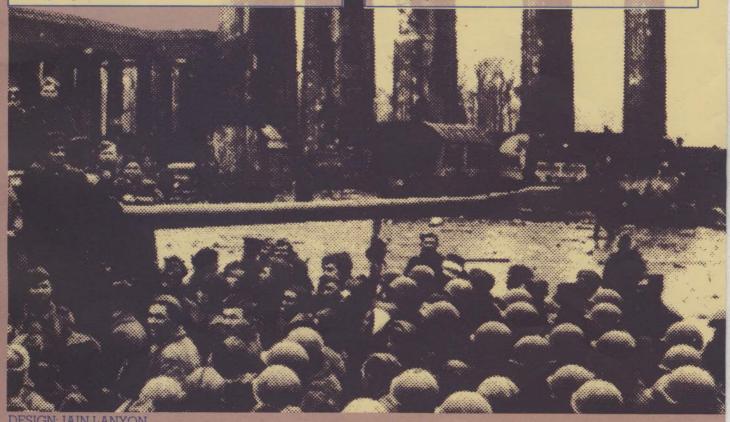
NICK KIDD has worked for many companies in different capacities, including Opera North, Royal College of Music, Interim, London City Ballet, London Festival Ballet, Opera Players, Opera 80, London Opera Group, the Northcott Theatre and many West End shows. Most recently he has been working on PEG at the Phoenix Theatre. He first toured with Cheek by Jowl in 1983.

NICK ORMEROD trained at the Wimbledon School of Art and spent a season at the Lyceum in Edinburgh. Recent work includes: VILLAGE WOOING and 1933, New End; BECOMING, Nottingham Playhouse; THE MAGIC FLUTE, RACM, DON GIOVANNI for Scottish Opera Go Round; BENT for the Northcott, Exeter, and THE HISTORY OF MR POLLY for York Theatre Royal. Plans include A MASKED BALL for Opera 80.

SADIE SHIMMIN trained at the Arts Educational Schools and left in March 1983. Whilst there she played a variety of parts including Masha in THREE SISTERS, May Daniels in ONCE IN A LIFETIME and Piaf. She joined Cheek by Jowl in 1983.

MARTIN TURNER trained at the Drama Centre. His previous experience includes six years as an Inter-Action worker and performer and plays in London at the King's Head, Almost Free and Pentameters. This is his first tour with Cheek by Jowl.

ANNE WHITE trained at the Webber Douglas Academy of Dramatic Art. Her professional stage roles include Beattie Bryant in ROOTS, Essie in THE DEVIL'S DISCIPLE, Desdemona in OTHELLO and Frosine in THE MISER. She appears in the film STATE OF MURDER. She first joined Cheek by Jowl in 1982 to play Emilia in OTHELLO.



SOCIETY PURIFIED

After the anarchy and carnage of the religious wars, French aristocratic life was drastically overhauled in the seventeenth century. Power centralised under Louis XIV, the Sun King, who managed to tame his feuding nobles at Versailles. A new hero emerged, sophisticated, intellectual and very sane. Now it was considered in bad taste even to discuss politics at court. Manners, art, even language itself, all were purified. Theatre was subjected to the most rigorous classical disciplines, as they were then understood, including the much discussed three unities of Time, Place and Action. A previous generation had seen rape on stage, now the actors barely touched and sensational events could only be reported.

JEAN RACINE (1639-1699)

Orphaned at the age of four, Racine was brought up by his grandmother and the Jansenists, an anti-establishment Catholic sect, which laid great emphasis on predestination, Original Sin, and man's inability to redeem himself. The Jansenists were horrified when their brilliant protégé took to the theatre. However, between 1664 and 1677 Racine wrote ten highly successful plays, was lionised by the court and became a favourite of the King. Eventually criticism, conscience and disastrous love affairs caused him to marry, renounce the theatre and reconcile himself with the Jansenists.

"It is difficult to define love; what can be said is that in the soul it is a passion to dominate another, in the mind it is mutual understanding, whilst in the body it is simply a delicately veiled desire to pos-sess the beloved after many rites and mysteries.

Duc de la Rochefoucauld, 1665.

ANDROMACHE 1667

ANDROMACHE was Racine's third play to be performed. The earlier plays had been produced by Molière's company, but after a row with Molière, Racine transferred his talents to the Hôtel de Bourgogne company, taking with him the actress Thérèse du Parc, a widow, who was to play Andromache, and with whom Racine was reputedly in love. The first performance provoked a storm of controversy, some deeply shocked by the play's lack of heroism.

Today ANDROMACHE is regarded as one of the greatest achievements of French Theatre and is fre-

quently performed in France

Although both the Comédie Française and Sarah Bernhardt have toured the play to Britain, this will be the professional première of ANDROMACHE in English.

ANDROMACHE 1984

Racine's ANDROMACHE was written in stately and beautiful alexandrines. Translating these directly into English has mostly dire results. What you will hear now has been arrived at by stages, so that couplets are only occasional, poetic language reserved for idealisation, the whole tenor modern. Racine's psychological realism is thus not undermined. The retention of the long verse line makes possible a variety of styles from the colloquial to the heroic The juxtaposition of such extremes accords with one of Racine's chief preoccupations.

David Bryer.

"Love is patient and kind; love is not jealous or boastful; love does not insist on its own way; it does not rejoice at wrong but rejoices in the right. Love bears all things, believes all things, hopes all things, endures all things.

Paul. First letter to the Corinthians.

NO SECOND TROY

Why should I blame her that she filled my days With misery, or that she would of late Have taught to ignorant men most violent ways, Or hurled the little streets upon the great, Had they but courage equal to desire? What could have made her peaceful with a mind That nobleness made simple as a fire, With beauty like a tightened bow, a kind That is not natural in an age like this, Being high and solitary and most stern? Why, what could she have done, being what she is? Was there another Troy for her to burn?

W.B. YEATS

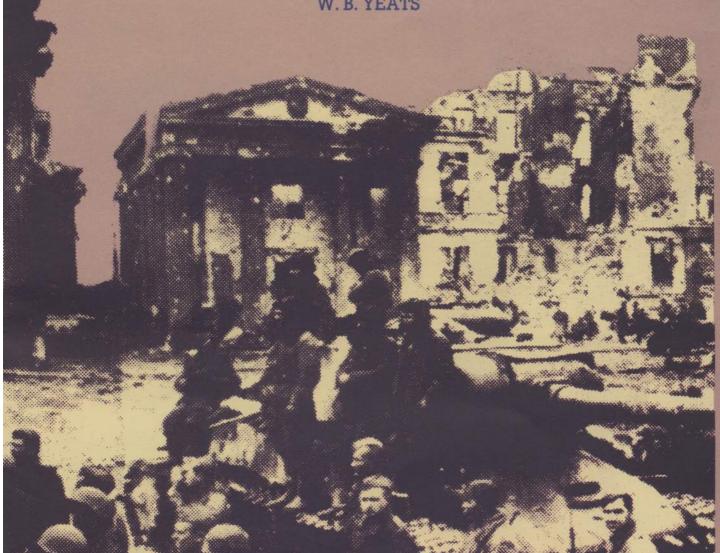




PHOTO: PETER MARES

Rericles Andromache

VANITY FAIR, Shakespeare's PERICLES and ANDROMACHE, the British premiere of Racine's seventeenth century tragedy.

Cheek By Jowl performs all three plays in repertoire at 72 theatres throughout the United Kingdom from Aberdeen to St. Austell and from Canterbury to Coleraine.

In addition, Cheek By Jowl tours Spain and Germany and is invited to perform at festivals in Buxton, Madrid and Jerusalem finishing with a short season at the Donmar Warehouse, London.



PERICLES

"Outstanding direction from Declan Donnellan and excellent design from Nick Ormerod creating moments of gentle humour and deep sadness... beautifully conceived theatre."

EASTERN DAILY PRESS

"Moving and joyous . . . total and constant involvement."

THE STAGE

"An undoubted success."
AL HAMISHAR (ISRAEL)

CHEEK BY JOWL

Receives financial assistance from the Arts Council of Great Britain, Lincolnshire and Humberside Arts and West Midlands Arts.

CHEEK BY JOWL

Administrator: Barbara Matthews 11, Lower John Street, London W1R 3PE. Tel: 01-439 0978

A Midsummer Night's Pream



VANITY FAIR, an adaptation of Thackeray's novel by Nick Ormerod and Declan Donnellan, wins two awards at the Edinburgh Festival, a Fringe First and the Scottish Arts Club Writers Award.

During Autumn alone Cheek By Jowl tours to 53 theatres throughout Great Britain and Northern Ireland.

VANITY FAIR

"Above any praise . . . a fluid, bubbling and dazzling show... one of the central, theatrical experiences of the (Israel) Festival

YEDIOT ACHRONOT

"The outstanding adaptation on this year's Fringe was Declan Donnellan's direction of Vanity Fair for Cheek By Jowl. This company's odd name is a barely sufficient indication of the closeness and mutual confidence with which six actors worked together. Apparently omnicompetent at the creation of moods and the doubling and trebling of parts, the cast established all their settings using as props only a few cleverly-constructed chairs, which they transformed with infectious wit into the boats, carriages, beds, hotels and harbours of Vanity Fair." TIMES LITERARY SUPPLEMENT

"Thackeray's Vanity Fair is one of the masterpieces of Victorian fiction showing both the frivolity and sadness of human vanity and desires. Cheek By Jowl's adaptation does full justice to this great novel and is a superb show in its own right. A cast of six use energetic doubling roles, mime to capture with extraordinary gusto and intelligence the comic yet harsh flavour of the novel. The brilliance of acting is matched by an ingenious set, imaginative staging and elegant costumes. This is a stunning production which is witty, moving and excellent in every way." CF

EDINBURGH FESTIVAL TIMES

"A brilliant team" MORNING STAR



ANDREW COLLINS AS GLORVINA O'DOWD. PHOTO: PETER MARES

OTHELLO by William Shakespeare tours to 40 theatres throughout England, Scotland and Wales.

OTHELLO

"We think of Othello as a play on the grand scale. But it is also a very intimate tragedy—or rather tragedies, since every principal character (including lago) has his or her own.

Its direct focus on those individual tragedies makes this one of the most harrowing Othellos I have ever seen In contrast to most black Othellos, Ruddy L. Davis is modest of stature, a gentle little teddy bear whose insecurity, his secret doubt whether he is really loved by such a beautiful, sexy, witty girl as Amanda Harris's Desdemona, gives lago his chance.

The modern military setting pays rich dividends in distinguishing rank of class. Cassio (Andrew Collins) naturally wears cravat and cavalry twills off duty. His shame in the drunk scene, held vomiting over a bucket by a khaki-shirted squaddie, is almost unbearable to watch

Doublings in the cast of seven give us, ironically, Miss Harris as a brassy, peroxide-blonde Bianca as well as Desdemona. Anne White, too, starts as a Thatcherian lady Doge directing the Cyprus war in pearls, only to arrive from the storm a few scenes later as a plain, unloved Emilia in a plastic mac The Doge's council, lit entirely by one desk Anglepoise introduces the striking unorthodox lighting in Declan Donnellan's production. Hand-held pocket torches suffice for the night ambush, then another, arriving without pause, announces the speaker of "It is the cause, my soul . . . " Othello's "flaming minister" is his cigarette lighter, more easily relit than Desdemona's vital fire; and the images chillingly coincide when, as she dies,

Emilia outside casually lights a cigarette while waiting



Cheek By Jowl formed by Nick Ormerod and Declan Donnellan.
THE COUNTRY WIFE by William Wycherley
tours to 23 theatres in England and Scotland.





MICHAEL IRWIN AND JANE MAUD IN THE COUNTRY WIFE.

THE COUNTRY WIFE

"For sheer excellence of acting it is difficult to envisage anything surpassing this superbly compact production of Wycherley's classic Restoration comedy. Ally to this superb directing of Declan Donnellan which enables just six performers to cover twice as many roles, and a deceptively simple set by Nick Ormerod which belies its careful conception, and you have a production which richly deserves success on its forthcoming UK tour."

THE SCOTSMAN

"Restoration comedies are generally revived with pomp and circumstance, in a welter of wigs, fans and screens: their designers' perfect excuse for going to town. A new touring company called Cheek By Jowl have realised Wycherley's The Country Wife in a very different manner, with three small wooden boxes, a larger one which doubles as a sedan chair, a restaurant and a bedroom, and sundry white garments which allow the six actors to quick-change their way through double that number of parts. Under Declan Donnellan's direction theirs is a coruscating ensemble performance."

THE TIMES

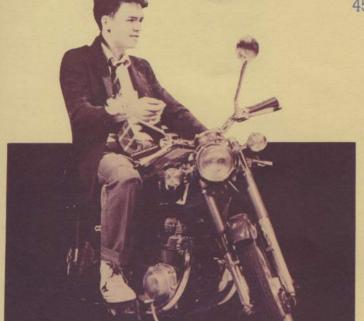


COSTUME DESIGN FOR THE COUNTRY WIFE, BY NICK ORMEROD

Gotcha Rack/Abbey

GOTCHA by Barry Keefe and RACK ABBEY, a new musical by Colin Sell and Declan Donnellan, tours to

45 theatres throughout Belgium and Holland.



GOTCHA. PHOTO: NIK MILNER

GOTCHA and **RACK ABBEY**

It is amazing to watch one team doing so many different things within two hours with such strength and energy.

LEEUWARDER COURANT

It was good, real and greatly entertaining theatre. A wonderful evening.

NIEUW APELEOORDNSD COURANT

With Rack Abbey this company presents the perfect satire. Set in an English Public School, not only the outdated traditions but also the existing class system are satirised, all of them at a cracking pace with song and dance. Watching the company switch effortlessly from acting to dancing, or exploding into song makes you realise that Dutch theatre for young audiences has a lot to learn.

NIEUWSBLAD VAN HET NOORDEN