

Etherege's

THE MAN OF MODE

or Sir Fopling Flutter

MR DORIMANT

A Gentleman

MARTIN TURNER

HANDY

A valet de chambre

COLIN WAKEFIELD

FOGGY NAN

An orange seller

STEPH BRAMWELL

MR MEDLEY

Friend to Mr Dorimant

WILLIAM CHUBB

YOUNG BELLAIR

Betrothed to Harriet, but secretly in love with Emilia

PAUL SYKES

OLD BELLAIR

His father, also secretly in love with Emilia

COLIN WAKEFIELD

LADY TOWNLEY

His aunt

ANNE WHITE

EMILIA

Secretly in love with Young Bellair

SALLY GREENWOOD

MRS LOVEIT

Mistress to Mr Dorimant

ANNE WHITE

PERT

Her waiting-woman

SALLY GREENWOOD

BELLINDA

Friend to Mrs Loveit

LEDA HODGSON

BUSY

A waiting-woman

LEDA HODGSON

HARRIET

An heiress, betrothed to Young Bellair

SASKIA REEVES

LADY WOODVIL

Harriet's mother

STEPH BRAMWELL

SIR FOPLING FLUTTER

A man of mode

DAVID GILLESPIE

MR SMIRK

A parson

DAVID GILLESPIE

THE SCENE: LONDON

SCENE 1 Mr Dorimant's apartments, St James's

SCENE 2 Lady Townley's mansion, Pall Mall

SCENE 3 Mrs Loveit's town house

SCENE 4 Lady Woodvil's lodgings

SCENE 5 Lady Townley's mansion

SCENE 6 The Mall, St James's Park

INTERVAL OF 15 MINUTES

SCENE 7 Lady Townley's mansion

SCENE 8 Mr Dorimant's apartments

SCENE 9 Outside Mrs Loveit's house

SCENE 10 Inside Mrs Loveit's house

SCENE 11 Lady Townley's mansion



RESTORATION LONDON

The population of London rose from about 350,000 at the time of the Great Fire to 650,000 by the end of the century. A tourist would encounter narrow streets, often jammed with an array of sedan chairs, carriages, hackney carriages, butchers' wagons, dung carts, brewers' drays, herds of cattle and droves of turkeys. Coaches were the common mode of travel. Those who travelled by water could indulge in River Wit, outlandish insults to other passengers in passing boats. Taverns to suit every taste could be found open all day, where the tavern keeper acted not only as barman and kitchen manager, but as business agent, procurer, banker and messenger-boy. One would be accosted by large numbers of street-sellers, offering merchandise as diverse as pancakes, oranges, oysters and plum-pudding. At the New Exchange in the Strand, designed by Inigo Jones, one could buy clothes, hats, trinkets, toys and fripperies. The New Exchange came into its own as a fashionable parade for ladies and dandies. A dish of 'Politician's Porridge' — coffee sweetened with sugar but never whitened with milk — could be consumed in scores of coffee houses. Some became highly exclusive clubs, while others provided fronts for brothels. The open countryside was still easily reached. It was no longer possible to hunt at St Giles and Soho, but the sportsman had to travel only about a mile further afield to hunt at Hampstead, or to the ponds in St George's Fields and Islington for shooting duck. As an alternative theatre one could visit Bethlehem Hospital, built in 1676 as a madhouse, where the antics of numerous lunatics could be observed for a twopenny entrance fee.

THE THEATRE

Drama was officially banned during the Commonwealth, but the prohibition came to an end with the Restoration of Charles II, who granted patents to Thomas Killigrew and Sir William D'Avenant, who ran respectively the newly built (1663) Drury Lane Theatre and the Duke's Company (after James Duke of York) at the Dorset Garden Theatre. In 1682 the two theatres merged into one company. The new theatres were patronized by a narrow range of folk: the King and Court, the hangers-on at Court, those seeking a reputation for fashion, and prostitutes who went for business or pleasure, or both. The audience was a coterie, meeting in an accustomed club. Constant novelty was demanded. Except for new plays, the programme changed almost daily. A failure would only run one night and even successes would only run from eight to ten performances in a season. The introduction of actresses in the place of boy actors together with movable scenery were two important conventions adopted as a rule rather than a rarity. The first actresses were probably drawn from the poorer classes: pretty girls with social ambitions — to become either famous or a great man's mistress. Scenery took the form of flats made to run in grooves across the stage, one behind the other. It was possible to change a scene by sliding out a set of flats to reveal another behind. There were also trap-doors and a 'flying mechanism' for the raising and lowering of scenery and actors. Nearly all the play's action took place on the forestage which was reached by three doors on each side.

"Life is for each man a solitary cell, whose walls are mirrors."

Eugene O'Neill

"Wit is a treacherous dart. It is perhaps the only weapon with which it is possible to stab oneself in one's own back."

Geoffrey Bocca

"In the midst of the fountain of wit there arises something bitter, which stings in the very flowers"

Lucretius

He who denies his own vanity usually possesses it in so brutal a form that he instinctively shuts his eyes to avoid the necessity of despising himself."

Nietzsche

"Human society is founded on mutual deceit; few friendships would endure if each knew what his friend said of him in his absence."

Pascal

"There are many who had rather meet their bitterest enemy in the field than their own hearts in their closet."

Charles Caleb Cotton



THE MAN OF MODE

Director..... Declan Donnellan
 Designer..... Nick Ormerod
 Assistant Director..... Lindsay Posner
 Music..... Joanna MacGregor
 Choreographer..... Sara van Beers
 Costume supervisor..... Lorraine Naylor
 Costumes made by..... Keith Bish and Rosalind Williams
 Set built by..... Square Peg
 Lighting Design..... Nick Kidd
 Makeup Design..... Rosemary Swinfield

FOR CHEEK BY JOWL

Artistic Directors..... Declan Donnellan & Nick Ormerod
 Administrator..... Barbara Matthews
 Assistant Administrator..... Richard Hansom
 Company Stage Manager..... Nick Kidd
 Assistant Stage Manager..... Clare Le May
 Company Voice..... Patsy Rodenburg
 Graphic Design..... Iain Lanyon

There will be one interval of 15 minutes

CHEEK BY JOWL:

11 Lower John Street, London W1
 Tel: 01-439 0978

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 Arts Council of Great Britain,
 the British Council,
 Southern Arts,
 West Midlands Arts and Lincolnshire and Humberside Arts.

Arts Council Funded



SIR GEORGE ETHEREGE

Etherege's precise date of birth is unknown, though we can safely say he was born of prosperous family in or around 1634. His leanings were not scholarly; he took no degree, though he might have gone to Cambridge. He wrote only a handful of verses and three plays, two of which, "Love In A Tub" and "She Wou'd If She Cou'd", are now rarely performed. Part of his youth and much of his manhood were spent abroad. By the time "She Wou'd If She Cou'd" was performed in 1668 he was a courtier, a wit and a rake, revelling in the company of the likes of the Earl of Rochester and the Duke of Buckingham. In the same year he took up an important diplomatic post in Constantinople, returning to London in 1671. His last and most famous play, "The Man Of Mode", appeared in 1676. He followed this artistic triumph with marital success, gaining both money and a knighthood by marrying Mary Sheppard Arnold in 1679. However, the marriage was not a success and Etherege escaped his troubles by taking up the dull life of a minister at Ratisbon, where he gambled and idled away his lonely hours. When William of Orange took the throne, Etherege, a Jacobite, returned to France where he died, probably in 1691.

THE EARL OF ROCHESTER

It was reputed at the time that Etherege had modelled the character of Medley on himself and that of Dorimant on his friend, the most notorious of Restoration rakes, John Wilmot, Earl of Rochester.

The wayward Earl was himself an occasional scribbler. Two extant works attributed to him are SIGNOR DILDO a lengthy poem and a full length play entitled SODOM, OR THE QUINTESSENCE OF DEBAUCHERY.

Some passages from Rochester's tamer verse:

On deception in love:

"Fantastic fancies fondly move
 And in frail joys believe,
 Taking false pleasure for true love;
 But pain can ne'er deceive."

On marriage:

"Of all the Bedlams, marriage is the worst,
 With endless cords, with endless keepers curst
 Frantic in love you run, and rave about,
 Mad to get in, but hopeless to get out."

On Charles II:

"Restless he rolls about from whore to whore,
 A merry monarch, scandalous and poor.
 Nor are his high desires above his strength,
 His sceptre and his prick are of a length."



KEY TO PHOTO

1. Lindsay Posner
2. Paul Sykes
3. Nick Kidd
4. Clare Le May
5. Leda Hodgson
6. Colin Wakefield
7. Steph Bramwell
8. Anne White
9. William Chubb
10. Saskia Reeves
11. Joanna MacGregor
12. Declan Donnellan
13. Nick Ormerod
14. David Gillespie
15. Sally Greenwood
16. Sara van Beers
17. Martin Turner
18. Barbara Matthews

Photo: Iain Lanyon

BIOGRAPHIES

STEPH BRAMWELL trained at Dartington College of Arts. She has worked with TIE companies in Leeds, Sunderland and Ipswich, toured with Durham Theatre Company and Les Oeufs Malades and appeared as Angelica Bianca in Aphra Benn's *THE ROVER*. Television work includes *WHEN THE BOAT COMES IN*, *ALL THE WORLD'S A STAGE* and *THE MACHINE GUNNERS*. Steph joined Cheek by Jowl in January 1985.

WILLIAM CHUBB trained at the Bristol Old Vic Theatre School. He has worked most recently with Orchard Theatre where his roles include Sherlock Holmes in *A STUDY IN SCARLET*. This is his first tour with Cheek by Jowl.

DECLAN DONNELLAN. Freelance productions include improvised plays for the Royal Court Activists, *DON GIOVANNI* for Scottish Opera-Go-Round, *BENT* for the Northcott Theatre, Exeter and *A MASKED BALL* for Opera 80. Plans include the Brecht-Weill *RISE AND FALL OF MAHAGONNY* for the Wexford Festival.

DAVID GILLESPIE trained at the Webber Douglas Academy of Dramatic Art. On leaving, he joined the production of *JACK AND THE BEANSTALK* at the Theatre Royal, Stratford East, where he has been a regular performer in variety. He has worked in Chichester, Theatre Clwyd, Watford Palace, Nottingham Playhouse and recently the Kenneth More Theatre, Ilford. He joined Cheek by Jowl in January 1985.

SALLY GREENWOOD trained at LAMDA. She has worked in rep at Peterborough, Derby Playhouse and Theatre Clwyd, where parts played include Sonya in *UNCLE VANYA*, Fay in *LOOT* and Hilda in *THE MASTER BUILDER*. She has toured with Theatre Camel, Les Oeufs Malades and most recently Incubus Theatre Company's production of Conrad's *THE SECRET AGENT*. She is a member of the Wandsworth Warmers.

LEDA HODGSON trained at LAMDA and began work in the New Shakespeare Company's open air production of *A MIDSUMMER NIGHT'S DREAM*. This was followed by seasons at the Northcott, Exeter and the Unicorn Company and a tour of *HOUSE GUEST*. She has appeared on television in *TAKE THREE WOMEN* and in the film *THE FINAL ESCAPE*. She has toured Holland and Belgium with Cheek by Jowl in 1982 and rejoined the Company in January 1985.

NICK KIDD has worked for many companies in different capacities including Opera North, Royal College of Music, Interim, London City Ballet, Opera Players, Opera 80 and many West End shows. He first toured with Cheek by Jowl in 1983.

CLARE LE MAY took a Drama and English Literature Degree at Goldsmiths College. She has worked for Richmond Theatre, Lyric Theatre Hammersmith and Sadlers Wells. This is her first tour with Cheek by Jowl.

JOANNA MACGREGOR read Music at Cambridge and studied the piano at the Royal Academy of Music where she was awarded the Hodgson Fellowship. She has written music for many productions including *PICTURES OF WOMEN* for Channel 4, *RODERICK HUDSON* and *BEETHOVEN: A PRIVATE GRIEF* for Radio 4, *GOD'S WONDERFUL RAILWAY* for Bristol Old Vic and she is Musical Director of Little Women Theatre Company. As a concert pianist she has performed at the Purcell Room, Cheltenham Festival and in Texas.

BARBARA MATTHEWS studied at Durham and City Universities before joining the Old Vic's marketing department. She then joined Opera 80 for whom she still does the publicity. She has been the Administrator of Cheek by Jowl since the second tour.

NICK ORMEROD trained at the Wimbledon School of Art and spent a season at the Lyceum, Edinburgh. He has designed *DON GIOVANNI* for Scottish Opera-Go-Round, *THE MAGIC FLUTE* at RACM, *A MASKED BALL* for Opera 80 and productions at York, Exeter and Nottingham. Plans include a production of *MAHAGONNY* for the Wexford Festival.

LINDSAY POSNER

studied English at Exeter University and went on to train at the Royal Academy of Dramatic Art. He then appeared in Shakespeare's *ROMEO AND JULIET* at Birmingham Repertory Theatre. He has recently been working as an assistant director with the Soho Poly Theatre.

SASKIA REEVES trained at the Guildhall School of Music and Drama. She has worked in street and fringe theatre, including Covent Garden Community Theatre Co. She appeared in *CATHLEEN NI HOOLIHAN* at the Lyric Hammersmith and played Marguerite in *FAUST* at Theatre Clwyd. TV work includes *THE LAST DAY OF SUMMER*, *LYTTON'S DIARY* and *A WOMEN OF SUBSTANCE*. She joined Cheek by Jowl in January 1985.

PAUL SYKES trained at the Guildhall where he played Fitz in *SAVAGE AMUSEMENT* by Peter Flannery, Friar Francis in *MUCH ADO ABOUT NOTHING* and Mr Smetanch in *THE MANDATE*. This is his first professional engagement.

MARTIN TURNER trained at the Drama Centre. Previously he was an Inter-Action worker and performer. He has appeared at the King's Head Almost Free and Pentameters. He joined Cheek by Jowl in 1984 and has played Jos Sedley in *VANITY FAIR*, Simonides in *PERICLES* and Phoenix in *ANDROMACHE*. He played Lysander in *A MIDSUMMER NIGHT'S DREAM* earlier this year.

SARA VAN BEERS trained with Jacques Lecoq in Paris. Movement direction includes *DR FAUSTUS* at The Lyric, Hammersmith, many productions at the Contact Theatre, Manchester, *PETER PAN* for the Crucible Theatre, Sheffield, *A MASKED BALL* for Opera 80 and *PERICLES*, *A MIDSUMMER NIGHT'S DREAM* and *A MAN OF MODE* all for Cheek by Jowl. She teaches mime at Arts Educational, The Actor's Centre and Bristol and Manchester Universities.

COLIN WAKEFIELD trained at Webber Douglas. He has worked with Bubble Theatre where parts include Dr Prospero in *RETURN TO FORBIDDEN PLANET* and Thomas Heartfree in *THE ROGUE'S PROGRESS*. He played Bernard in *FRANCIS* at Greenwich, directed *THE MADNESS* and last year toured with two productions for Whirligig Theatre. He joined Cheek by Jowl in January 1985 to play Demetrius in *A MIDSUMMER NIGHT'S DREAM*.

ANNE WHITE trained at Webber Douglas. Roles include Beattie Bryant in *ROOTS*, Essie in *THE DEVIL'S DISCIPLE*, Desdemona in *OTHELLO* and Frosine in *THE MISER*. She first joined Cheek by Jowl to play Emilia in *OTHELLO* and has since played Peggy O'Dowd in *VANITY FAIR* and Cephisa in *ANDROMACHE*.



CHEEK BY JOWL

Cheek by Jowl was formed in 1981 by Nick Ormerod and Declan Donnellan to tour ensemble theatre.

Since then, the company has played in hundreds of different theatres throughout Great Britain and Northern Ireland and won two awards at the Edinburgh Festival.

In addition, the company has toured Belgium, Holland, Israel, Spain, Egypt and Germany. In January Cheek by Jowl played to packed houses in London's West End.

This season, the company will tour England, perform at the Taormina Festival in Sicily, and undertake a major Asian tour taking in India, Bangladesh, Sri Lanka, Pakistan and Nepal.

VANITY FAIR

"Cheek by Jowl is one of the few companies to have received accolades from its inception"

Drama magazine

THE COUNTRY WIFE (1981)

by William Wycherley.

"For sheer excellence of acting it is difficult to envisage anything surpassing this superbly compact production."

The Scotsman

GOTCHA (1982/3)

by Barrie Keefe.

and

RACK ABBEY

a new musical by Colin Sell and Declan Donnellan.

"A wonderful evening"

Nieuw Apeleoordnsd Courant

OTHELLO (1982/83)

by William Shakespeare.

"One of the most harrowing Othellos I have ever seen"

The Times

"For sheer pace, verve and above all clarity, this production deserves an award."

The Guardian

VANITY FAIR

(1983/4/5)

by William Makepeace Thackeray.

Fringe First and Scottish Arts Club Awards.

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

Yediot Achronot

"An exhilarating sense of Theatre"

The Sunday Times

PERICLES (1984/5)

by William Shakespeare.

"At the end, with a great shout of jubilation, the actors call the public to celebrate new joy for indeed the entire performance has been a joint and joyous act — the sheer essence of theatre."

Ya (Spain)

"Cheek by Jowl, an exhilarating young company, have brought their unique blend of inventiveness and precision to bear on Shakespeare's epic romance Pericles . . . The daring reaches its height as father and daughter, taken beyond easy joy by suffering, do not slowly awaken each other as if from an evil dream, but passionately batter each other into recognition."

The Times



OTHELLO

ANDROMACHE

(1984/85)

British professional premiere of Racine's tragedy.
Translated by David Bryer.

"Riveting".

The Guardian

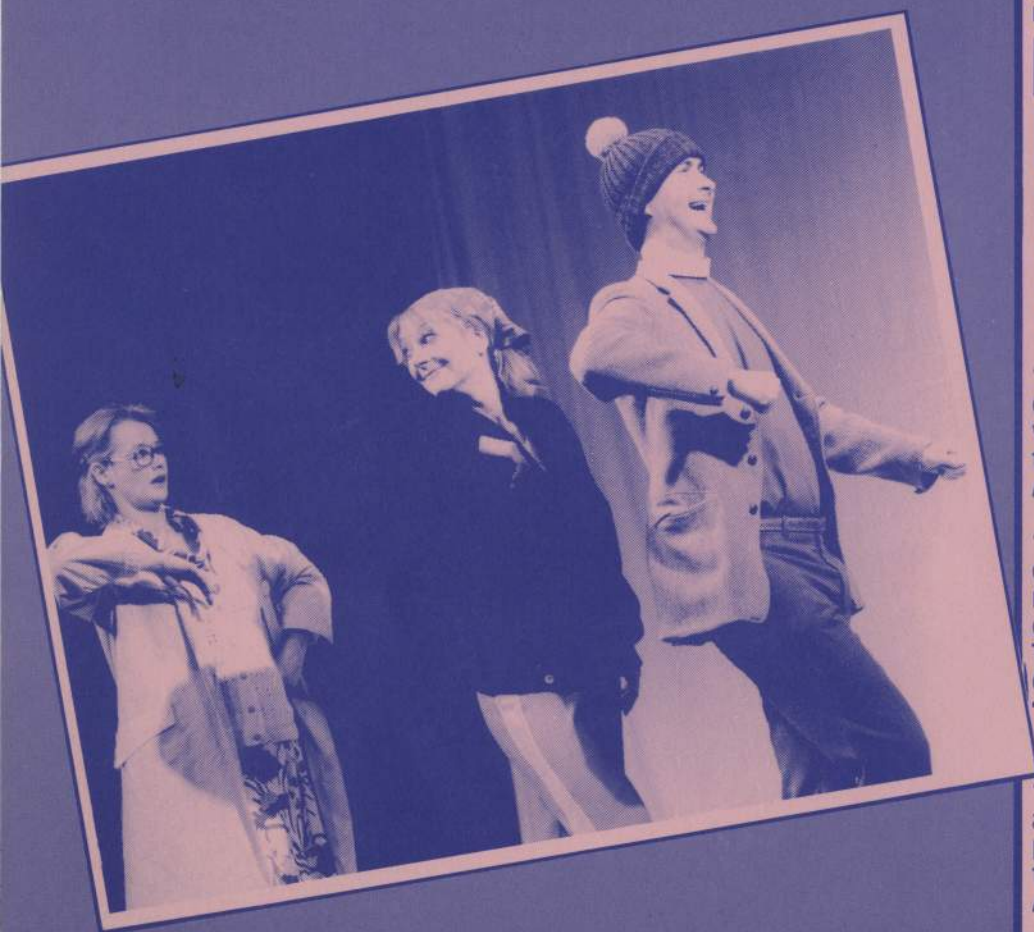
"Electrifying".

Daily Telegraph

"Racine in modern dress we have seen before. Racine stripped of heroic gesture, heightened delivery and played in idiomatic prose is a startling novelty, and Declan Donnellan's production justifies it up to the hilt."

The Times

ON TOUR THIS SEASON



A MID-SUMMER NIGHT'S DREAM by William Shakespeare

"Tremendous vision . . . an outstanding performance which will be remembered forever by those who love theatre in Egypt."

Akhir Sa'a

"An exploration and demonstration of theatrical skills, an analysis of the magical qualities of live drama, an essay in spellbinding. Cheek by Jowl Theatre Co. has come up with a dream of a Dream."

The Guardian

"One of the most totally enjoyable and highly dramatic Shakespeare productions I have seen in a long time."

Arts Review

THE MAN OF MODE by George Etherege

Priapic Dorimant's scramble round the beds of London, hotly pursued by Mrs Loveit in a rage and Sir Fopling Flutter in rouge and ribbons, is whipped into a lunatic froth in this masterpiece of Restoration comedy. However, the satire gnaws its way well beneath the glitter of fashion and exposes a void of suspicion and hypocrisy.

Etherege's grotesque characters dance a mad caper in this bizarre world of powder and scent, power and sex and wit as sharp as a razor.

