

# A FAMILY AFFAIR

BY ALEXANDER OSTROVSKY  
IN A NEW VERSION BY NICK DEAR

CHEEK  
BY  
JOWL

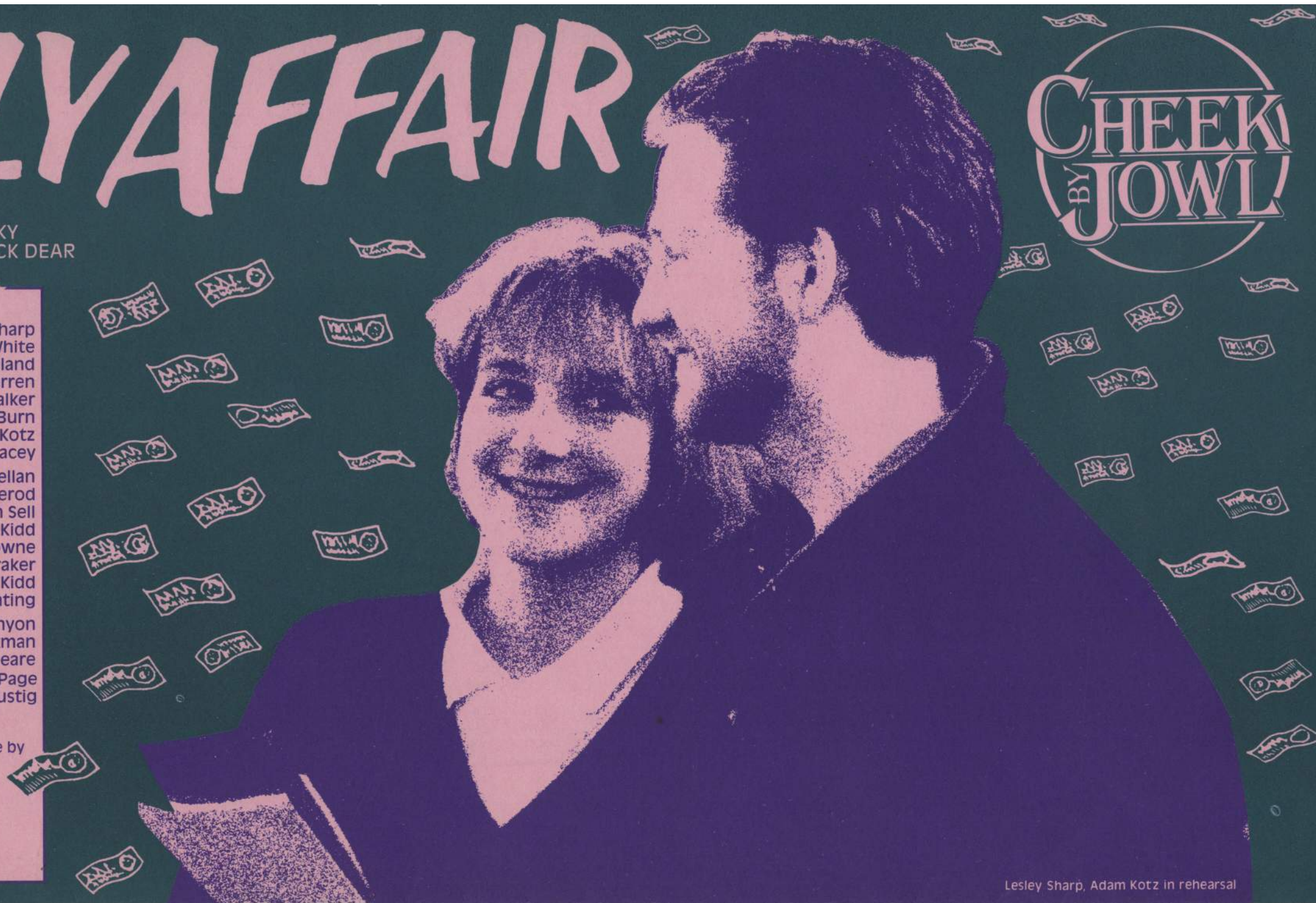
## Cast in order of appearance

<b>Lipochka</b> (Olimpiada Samsonova) <i>Bolshov's daughter</i> .....	Lesley Sharp
<b>Agrafena</b> <i>her mother, Bolshov's wife</i> .....	Anne White
<b>Fominishra</b> <i>a housekeeper</i> .....	Annette Badland
<b>Ustinya Naumovna</b> <i>a match-maker</i> .....	Marcia Warren
<b>Rispolozhensky</b> <i>a solicitor</i> .....	Timothy Walker
<b>Bolshov</b> (Samson Silych Bolshov) <i>a merchant</i> .....	Tam Dean Burn
<b>Lazar Elizarich</b> <i>assistant to Bolshov</i> .....	Adam Kotz
<b>Tishka</b> <i>a boy</i> .....	Paul Stacey
Director.....	Declan Donnellan
Designer.....	Nick Ormerod
Music Director.....	Colin Sell
Lighting Designer.....	Nick Kidd
Choreographer.....	Anne Browne
Company Stage Manager.....	Garry Straker
Technical Stage Manager.....	Nick Kidd
Wardrobe Mistress.....	Theresa Keating
Graphic Design.....	Iain Lanyon
Photography.....	Robert Workman
Marketing Consultant.....	Alison Shakspeare
Costume Supervisor.....	Louise Page
Programme Researcher.....	Vera Lustig

Set built by Ken Marples and painted by Sharon Seager and Kate Stewart.  
Costumes made by Keith Bish and Hilary Bolton. Wigs by Charles. Champagne by courtesy of Moët & Chandon.

## Special thanks to:

Dr David Budgen, who provided a literal translation, Pamela Thompson who helped with Russian folk music, The Society for Cultural Relations with the USSR, Valentina Ward, Helena Autio-Meloni, Lev Dodin and the Maly Dramatic Theatre, Leningrad, The Finnish National Theatre, Alex Mikes.



Lesley Sharp, Adam Kotz in rehearsal



1. Marcia Warren
2. Elaine McGowan
3. Barbara Matthews
4. Anne Browne
5. Paul Stacey
6. Tam Dean Burn
7. Garry Straker
8. Nick Ormerod
9. Timothy Walker
10. Annette Badland
11. Declan Donnellan
12. Adam Kotz
13. Lesley Sharp
14. Anne White
15. Nick Dear
16. A shy Nick Kidd!
17. Edel Muselle

**ANNETTE BADLAND** was born in Birmingham and trained at the East 15 Acting School. She has appeared in rep. throughout the country including Exeter, Nottingham, Sheffield, Liverpool, Birmingham and Newcastle. Annette was also involved with Alan Ayckbourn's company in Scarborough. She has appeared at the RSC as Audrey in *As You Like It*, Lady Montague in *Romeo and Juliet*, Sasha in *Summerfolk*, Therese in *Comrades* and in a season of *Hobson's Choice* in the West End. Annette has just finished playing the Nurse in *Romeo and Juliet* at the Young Vic. TV work includes *Last Day of Summer* (Film on 4), *Bergerac*, *Troubles and Strife* and *A Little Princess*. Annette will also appear on TV later this year in *Out of Order* (Channel 4).

**TAM DEAN BURN** has worked with many Scottish companies including Tag Theatre Company where he appeared in *Macbeth*, *A Midsummer Night's Dream* and *Hamlet* amongst others. At the Royal Lyceum, Edinburgh, Tam played Harpagon in Moliere's *The Miser*, Renfield in *Dracula* and Ben Gunn in *Treasure Island*. He also worked with Steven Berkoff in *Sink The Belgrano* at The Half Moon and Mermaid theatres. TV appearances include *Down Where The Buffalo Go* (BBC), and *Tumbledown* directed by Richard Eyre (BBC1). Film work includes Bill Forsyth's *Local Hero*.

**NICK DEAR** was born in Portsmouth. His plays include *The Art of Success* (RSC), *The Bed* (New York), *Pure Science* (RSC), *Temptation* (RSC) and *The Perfect Alibi* (Essex University). For radio Nick has written *Free*, *Jonathan Wild*, *In the Ruins* and *Matter Permitted*, for which he received a Pye Radio Award. Films include *The Ranter* and *The Monkey Parade* and *Memo* both co-writttten with Ann Foreman. Nick is an Associate Writer of the Playwrights and Actors Company, Dublin and currently Playwright in Residence at the Royal Exchange Theatre, Manchester. In January 1988 he was nominated for a Laurence Olivier Award for the Most Promising Newcomer to the Theatre.

**DECLAN DONNELLAN**. Freelance directing credits include *The Rise and Fall of Mahagonny* for the Wexford Festival and *Macbeth* for the Finnish National Theatre. Plans include *Fuenteovejuna* by Lope de Vega for the National Theatre and a production for the Comedia Nacional, Montevideo. He has directed all of Cheek by Jowl's productions.

**NICK KIDD** has worked for many companies in different capacities including Opera North, The Royal College of Music, Interim, London City Ballet, Opera Players, Opera 80, London Opera Group, the Northcott Theatre and Hull Truck and also on many West End shows. He first toured with Cheek by Jowl in 1983 and has worked on *Vanity Fair*, *Pericles*, *Andromache*, *The Man of Mode*, *A Midsummer Night's Dream* and *Macbeth*.

**ADAM KOTZ** trained at Manchester Polytechnic School of Theatre and left in 1982. Theatre work includes Edward Bond's *War Play Trilogy*, directed by the author, and *Love's Labour's Lost* for the RSC, *True Dare Kiss* and *Command or Promise* by Debbie Horsfield at the National Theatre. Adam has also appeared in *No Pasaran* at the Young Vic, *Romeo and Juliet* and *Spring Awakening* at the Sheffield Crucible, *Watching* at the Liverpool Playhouse and the Bush and *Royal Borough and Ambulance* at the Royal Court. TV work includes *Oi for England* by Trevor Griffiths, *Driving Ambition*, *Tucker's Luck*, *The Practice*, *Juliet Bravo*, *Bulman* and *The South Bank Show*. Film work includes *Love Potion No 9* and *The Imposter of Baker Street*.

**ELAINE MCGOWAN** took a degree in English Literature at the Polytechnic of North London and then helped to set up a project teaching drama to children and adults with special needs in and around the Merseyside area. In September 1987 she was awarded an Arts Council Bursary to train in Marketing and Publicity with Cheek by Jowl.

**BARBARA MATTHEWS** studied Chemistry at Durham University and Arts Administration at City University before joining the Old Vic's Marketing Department. She was Marketing Officer for Opera 80 for 5 years and has worked in a freelance capacity for many different companies, both as administrator and publicist. She has been Administrator of Cheek by Jowl since the second tour.

**EDEL MUSSELLE** has worked in the box offices of the Royal Opera House and Prince Edward Theatre, as Assistant Stage Manager for Mull Little Theatre, Scotland, in administration at Theatr Clwyd, Wales and in the publicity and information department of The Spastics Society. Edel joined Cheek by Jowl in April 1987.

**NICK ORMEROD** trained at the Wimbledon School of Art and spent a season at the Lyceum Theatre, Edinburgh. He has designed *Don Giovanni* for Scottish Opera Go Round, *The Magic Flute* for RACM, *A Masked Ball* for Opera 80, *The Rise and Fall of Mahagonny* for the Wexford Festival, *Romeo and Juliet* for Regent's Park Open Air Theatre, *The Barber of Seville* for Welsh National Opera, *Macbeth* for the Finnish National Theatre and productions at York, Exeter and Nottingham. He has designed all of Cheek by Jowl's productions.

**COLIN SELL** has performed and composed for revue and cabaret; working with Chris Langham, Bertice Reading and the Bouncing Czecks amongst others. He was pianist/MD on *The Russell Harty Show* and Radio 4's *I'm Sorry I Haven't A Clue*. Theatre productions include *Hansel and Gretel* and *Ticket of Leave Man* at the Stratford Theatre Royal, *Black Saturday* and *Calamity* at Cliftonville for Inner City Theatre Company and *Serious Money* at the Royal Court and Wyndhams. Colin has composed music for many Direct Theatre Company productions and first worked with Cheek by Jowl on *Rack Abbey* in 1982.

**LESLEY SHARP** trained at the Guildhall School of Music and Drama. Her theatre work includes shows at the RSC, the Liverpool Playhouse and the Manchester Contact. At the Royal Court she was in *Road and Shirley*. For the National Theatre Lesley appeared in *True Dare Kiss*, *Command or Promise*, *Six Characters in Search of an Author*, *Fathers and Sons*, and *Ting Tang Mine*. Her TV work includes *Tartuffe*, *The World of UB40* and *Road*. In film she has worked on *Rita*, *Sue and Bob Too* and *The Love Child*. Lesley has been involved in two radio plays; *Sandra and the Seagulls* and *The Boys From Hibernia* and also *Citizens*.

**PAUL STACEY** trained at the Drama Centre and is making his adult debut with Cheek by Jowl. As a child actor, Paul appeared as Andrew Manson in *A Bouquet of Barbed Wire* and *Another Bouquet* for LWT.

**GARRY STRAKER** completed a degree in Dramatic Arts at the University of Connecticut and went on to work at the Denver Center Theater Company, Colorado as well as the Old Globe Theatre and South Coast Repertory in California, before coming to England in 1984. Experience in Britain includes a show at the Edinburgh

Fringe Festival, a season at the Croydon Warehouse, a UK tour of *Charlie and the Chocolate Factory* and a UK tour and West End run of *Bouncers*. He first joined Cheek by Jowl in 1987 for the foreign tour of *Twelfth Night* and was Company Manager for the tour of *Macbeth*.

**TIMOTHY WALKER** trained at RADA. Theatre work includes *The Shadow of a Gunman*, *Romeo and Juliet*, *The Fool*, *Timon of Athens*, *Richard III*, *Troilus and Cressida* and *Good* (also on Broadway) for the RSC, *Comic Pictures* by Stephen Lowe at the Gate, Latchmere, Clive in *Seasons Greetings*, Creon in *Oedipus Rex* and Mike in *Not Quite Jerusalem* in rep. TV work includes 5 episodes of *Dr Who*. Timothy joined Cheek by Jowl in 1986 and has played Orsino in *Twelfth Night*, Don Sancho in *The Cid* and Malcolm in *Macbeth*.

**MARCIA WARREN** trained at the Guildhall where she was awarded the first Gold Medal and the Comedy Prize. Marcia spent 1987 with Alan Ayckbourn's company at the National Theatre. She appeared in *Tons of Money*, *Small Family Business* and *Visiting Hour*, which was directed by Michael Gambon. Marcia has spent seasons with all the major repertory companies, including 4 years with the Bristol Old Vic. Amongst her 60 TV appearances are the series *We'll Think of Something* and *Now and Then* in both of which she starred with Sam Kelly. She created Vera Botting in *No Place Like Home* and the organic Doris in *I Woke Up One Morning*. West End appearances include the Vicar's Wife in *Joking Apart*, Rachel in *Seasons Greetings* and Vera in *Stepping Out*, for which she won a Laurence Olivier Award, and Madama Arcati in *Blithe Spirit* at the Vaudeville. Marcia's last film was *Mr Love* for Goldcrest and Warner Brothers.

**ANNE WHITE** trained at Webber Douglas. Theatre work includes Beattie Bryant in *Roots*, Essie in *The Devil's Disciple*, Desdemona in *Othello* and Frosine in *The Miser*. Anne first joined Cheek by Jowl to play Emilia in *Othello* and since then has played Peggy O'Dowd in *Vanity Fair*, Lady Townley and Mrs Loveit in *The Man of Mode*, The Infanta in *The Cid*, Olivia in *Twelfth Night* and the dual roles of the Porter and Lady Macduff in *Macbeth*.

# CHEEK BY JOWL

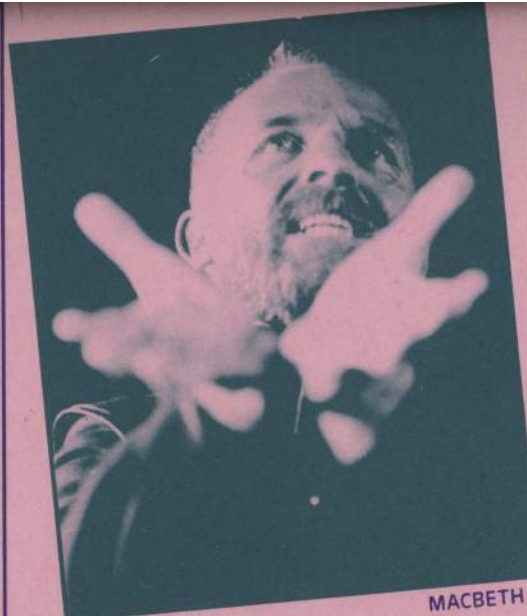


A MIDSUMMER NIGHT'S DREAM

**"ONE OF THE REASONS CHEEK BY JOWL WIN AWARDS AT THE RATE THEY DO IS THAT THEY'RE NOT AFRAID TO NAIL THEIR COLOURS TO THE MAST AND BE UNCOMPROMISINGLY THEATRICAL"**

City Limits

- 1983 **Edinburgh Fringe First**  
1983 **Scottish Arts Club Award**  
1985 **Laurence Olivier Award:**  
'Most Promising Newcomer'  
1986 **Laurence Olivier Award Nominations:**  
'Comedy of the Year'  
'Director of the Year'  
1987 **Drama Magazine:**  
'Director of the Year'  
1987 **L.W.T. Plays on Stage Competition:**  
1st Prize  
1987 **Laurence Olivier Award Nomination:**  
'Comedy of the Year'  
1987 **Laurence Olivier Award:**  
'Director of the Year'



MACBETH

**"Cheek by Jowl is one of the few theatre companies to have received accolades from its inception. Since being born fully formed out of the ideas — and need for work — of its two twin guiding geni (director Declan Donnellan and designer Nick Ormerod) in 1981, the company has gained a reputation both in Britain and abroad for the extraordinary verve, versatility, devotion and inventiveness that characterises its style."**  
Drama Magazine

Cheek by Jowl has given performances across four continents from Cairo to Kathmandu and Warsaw to Rio, and in 1987 the company was invited to perform at Stratford-upon-Avon the first performances of Shakespeare by a visiting company for more than 20 years and the first ever Shakespeare in the new Swan Theatre. Plans include visits to the Far East, Italy, and festivals in Canada and the USA.

A Family Affair will be the third world classic to be given its professional British premiere by Cheek by Jowl.



THE MAN OF MODE

**"Cheek by Jowl again proved why they are our most exciting touring company; their classical repertoire regularly outclasses the main houses. What a fine travelling advertisement for our theatre this company is."**

Christopher Edwards in Plays and Players

Cheek by Jowl's past productions include:  
MACBETH by William Shakespeare 1987  
TWELFTH NIGHT by William Shakespeare 1986  
THE CID by Pierre Corneille 1986 **P**  
THE MAN OF MODE by George Etherege 1985  
A MIDSUMMER NIGHT'S DREAM by William Shakespeare 1985  
ANDROMACHE by Jean Racine 1984 **P**  
PERICLES by William Shakespeare 1984  
VANITY FAIR by William Makepeace Thackeray 1983  
OTHELLO by William Shakespeare 1982  
THE COUNTRY WIFE by William Wycherley 1981

**P** denotes a British premiere

Later in 1988 the company will mount productions of:  
THE TEMPEST by William Shakespeare  
PHILOCTETES by Sophocles

## ON TOUR Since Cheek by Jowl was founded in 1981 it has visited 230 towns in 26 countries

<b>A</b> Aberdeen Accrington Aldershot Alexandria Alkmaar Almagro Ambleside Amersfoort Amiens Amstelveen Amsterdam Ankara Antwerp Apeldoorn Armagh Arnhem Assen Averham Aylesbury	Buckingham Bulth Wells Burton Bury St Edmunds Buxton	<b>F</b> Fareham Frome	<b>L</b> Lahore Lancaster Leeuwarden Leicester Leiden Leighton Buzzard Lichfield Liverpool Llantwit Major Lochgelly London Loughborough Louth Lowestoft Ludwigshafen Luton	<b>O</b> Oldham Omagh Ormskirk Oslo Oswestry Oundle Oxford	Stroud Sudbury Sutton
<b>C</b> Cairo Calcutta Cambridge Canterbury Carlisle Chertsey Chipping Norton Cleethorpes Coleraine Cologne Colombo Copenhagen Crewe Croydon Cuyk	<b>G</b> Gainsborough Glasgow Gorinchem Gouda Grantham Great Yarmouth Grimsby Groningen Guildford Gutersloh	<b>H</b> Haaksbergen Haarlem Haifa The Haig Haiesowen Harderwijk Harlow Hasselt Heerlen Helmond Helsinki Hertford	<b>M</b> Maastricht Madras Madrid Maidstone Market Drayton Meppel Milton Keynes Montevideo Munich	<b>P</b> Pendley Peshawar Plovdiv Plymouth Portsmouth Preston Porto Alegre	<b>T</b> Tamworth Taormina Telford Tewkesbury Thame Tolworth Torrington Tunbridge Wells Turnhout
<b>B</b> Bacup Banbury Bangalore Bangor Barcelona Barrow Barton on Humber Basildon Bedford Biggar Billericay Birmingham Bombay Boston Bourges Bourne End Bracknell Brasilia Breda Bridgnorth Bridgwater Brighton Broadstairs Brussels	<b>D</b> Darlington Dartington Delhi Dilbeek Doha Doetinchem Drachten Dublin Dudley Dumfries Dundee Durham Dusseldorf	<b>E</b> Eastbourne Edinburgh Elsen Epsom Erlangen Evesham Exeter	<b>R</b> Recife Redhill Richmond Rio de Janeiro Roermond Roosendaal Rotterdam Rugby Runcorn	<b>S</b> St Andrews St Austell Sao Paulo Scunthorpe Shrewsbury Sittard Skegness Sofia Southport Stadskanal Stafford Stamford Stevenage Stirling Stockton Strasbourg Stratton on the Fosse Streebke-Bever	<b>U</b> Ulverston Uppingham
				<b>V</b> Valladolid	
				<b>W</b> Wakefield Wallingford Warminster Warsaw Washington Wells Whitehaven Winchester Windsor Withernsea Worthing	
				<b>Y</b> York	
				<b>Z</b> Zutphen Zwolle	

Istanbul

J

Jerusalem

K

Kandy

Karachi

Kathmandu

### CHEEK BY JOWL

Alford House, Aveline St, London SE11 5DQ 01-793 0153

Artistic Directors

Declan Donnellan  
Nick Ormerod  
Barbara Matthews

Administrator

Edel Musselle

Administrative Assistant

Elaine McGowan

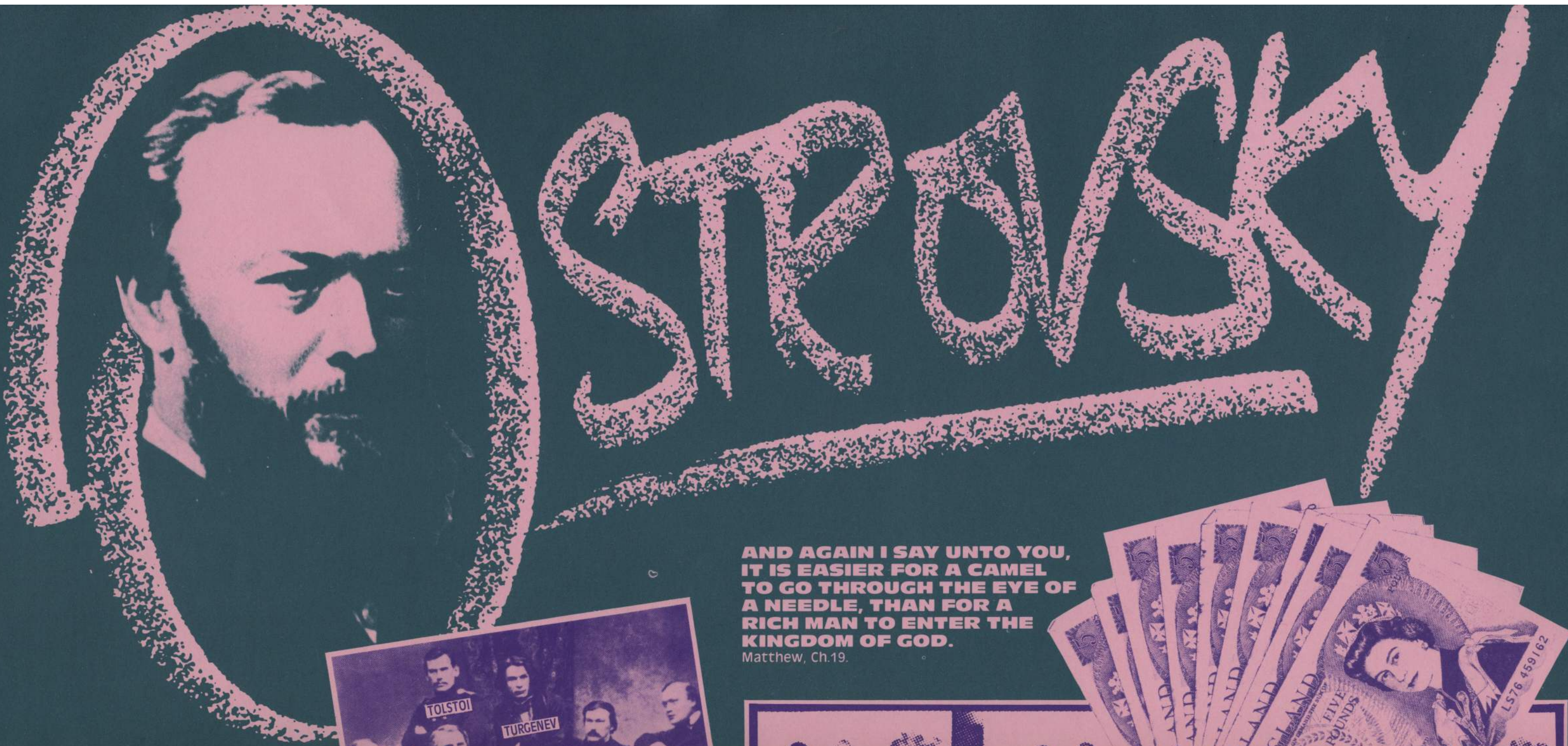
Publicity and Marketing Trainee

Cheek by Jowl is supported by the Arts Council of Great Britain and The British Council

South West Arts

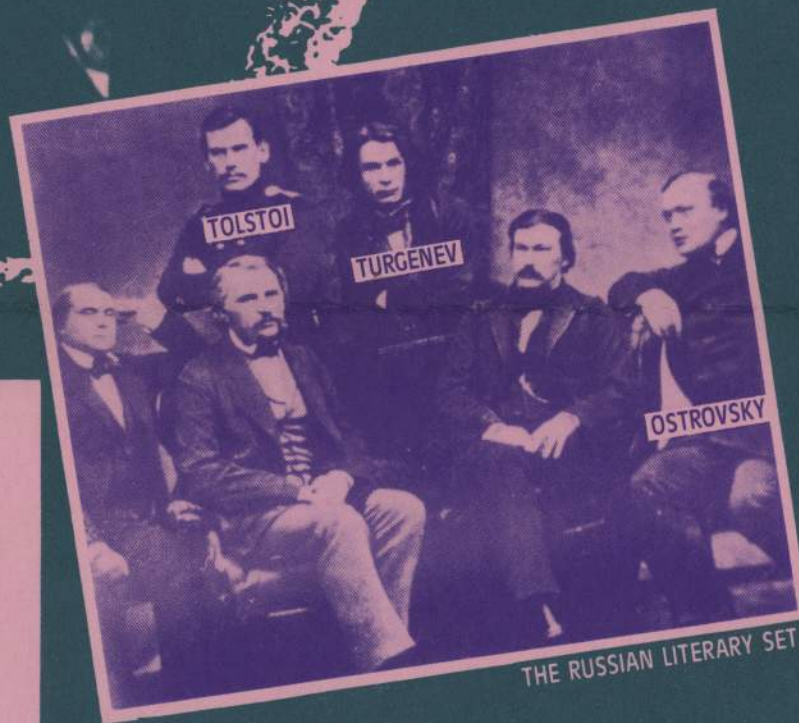
WEST MIDLANDS ARTS COUNCIL

Arts Council Funded



**AND AGAIN I SAY UNTO YOU,  
IT IS EASIER FOR A CAMEL  
TO GO THROUGH THE EYE OF  
A NEEDLE, THAN FOR A  
RICH MAN TO ENTER THE  
KINGDOM OF GOD.**

Matthew, Ch.19.



THE RUSSIAN LITERARY SET

## THE PLAYS OF OSTROVSKY

Ostrovsky wrote more than fifty plays, as well as translations of Shakespeare, Cervantes and other European classics. He was the first Russian writer to devote himself exclusively to the theatre, and he created the Russian dramatic repertoire single-handed. The nineteenth century was the age of the novel, and Ostrovsky's contemporaries included Dostoevsky, Gogol, Lermontov and Goncharov. Turgenev was the only other dramatist of note. Russian playgoers had been accustomed to seeing farces and melodramas. With his portrayals of the rapacious bourgeoisie, Ostrovsky was to create what the critic Dobrolyubov called "the realm of darkness".

## LAW AND COMMERCE – OSTROVSKY'S BACKGROUND

*There is a form of inactive, extravagant wealth given over wholly to pleasure, the enjoyer of which on the one hand behaves as a mere ephemeral individual, frantically spending himself to no purpose, and also regards the slave-labour of others ... as the prey of his cupidity. He therefore knows man himself, and hence also his own self, as a sacrificed and futile being.*

Karl Marx 1844



Aleksandr Nikolayevich Ostrovsky was born on 12 April 1823 in Moscow. His father was a former merchant who had become a lawyer. Ostrovsky grew up among the "other-side-of-the-river folks", members of the new commercial bourgeoisie, whose acquisitiveness, vanity and mean-mindedness he was to satirise in so many of his plays.

Despite a keen interest in the theatre, Ostrovsky entered Moscow University in 1849 to study law, but left without graduating. He found work as a clerk at a domestic court in Moscow, and then moved to the commercial court.

Censorship was strict in Nicholas I's Russia. Cookery books were forbidden to write of "free air" circulating in ovens, because of the revolutionary connotations of those words.

## SVOI LYUDI – SOCHTSEMSYA!

It's a Family Affair, We'll Settle It Ourselves

The censor's report on Ostrovsky's first full length play, which he wrote in 1850, reads as follows:

ALL THE CHARACTERS ARE FIRST CLASS VILLAINS  
THE DIALOGUE IS FILTHY  
THE ENTIRE PLAY IS AN INSULT  
TO THE RUSSIAN MERCHANT CLASS!

and Nicholas and I scribbled across the manuscript "Printed in vain, acting forbidden." Ostrovsky was also ordered to report regularly to his local police station, was put under the surveillance of the dreaded secret police and forced to resign from the civil service.

*A Family Affair* had, however, been printed in *Moskvityanin* and read aloud in the capital's literary salons, so that in a few months the young Ostrovsky was Russia's most famous if unperformed dramatist.

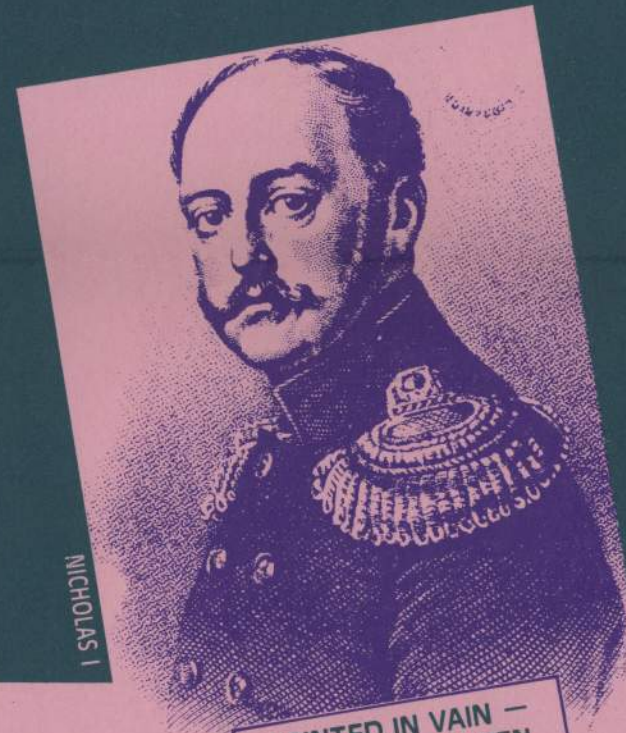
Only after ten years, under the less obviously oppressive Tsar Alexander II, was the play finally licensed for performance; and then only with a new ninth character, a policeman, arresting all the wrong-doers at the end of the play. It was not the last time Ostrovsky would have to change an ending to appease a censor.

An important aspect of Freud's concept is the symbolic connection between money and faeces — gold and dirt — of which he quotes a number of examples. His concept of the anal character as one that has not reached maturity is in fact a sharp criticism of bourgeois society of the nineteenth century.

**Erich Fromm To Have or To Be?**

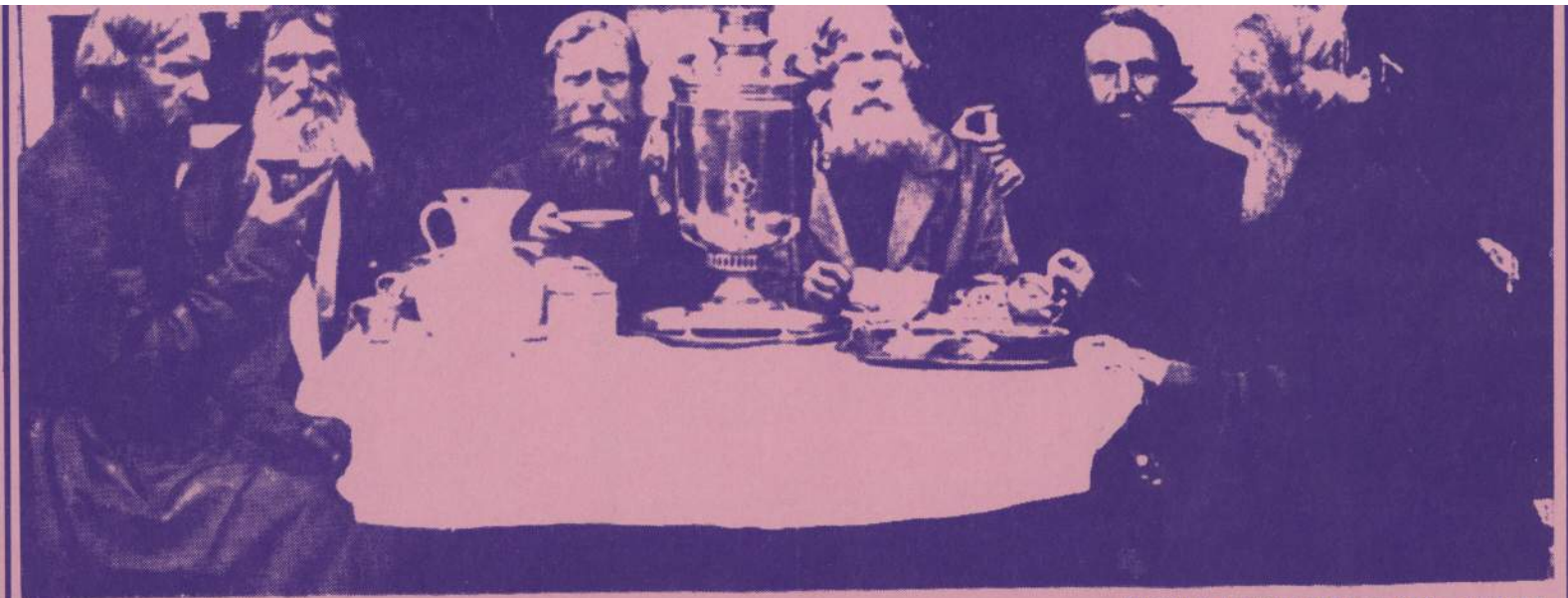
At first the girl would have nothing to do with him, but little by little she became accustomed to having him under her thumb. Indeed she even became convinced that he was really the lesser of the two evils, that is, if one had to choose between him and a family such as hers.

**Nikolai Chernyshevsky What Is To Be Done?**



NICHOLAS I

PRINTED IN VAIN —  
ACTING FORBIDDEN



RUSSIAN MERCHANTS MID 19TH CENTURY

The Russian merchant had no knowledge of that whole elaborate structure of commerce on which western European wealth was built. He was usually illiterate, even when doing business in millions; and even if he knew how to read and write, he usually had no idea how to keep account books, preferring to rely on memory. Ignorance of book-keeping was a major cause of business failures in Russia and a great deterrent to the growth of firms. Many a successful enterprise collapsed after the death of its founder because his heirs could not carry on for want of account books. Risk capital, the sinews of capitalist development, was absent; what there was of it came either from the state treasury or from foreign investors. As late as the early twentieth century, the Russian middle class regarded the investor as the lowest species of business man, far below the manufacturer and the merchant in prestige.

**Richard Pipes  
Russia Under the Old Regime**

## OSTROVSKY THE MAN OF THE THEATRE

In 1851 Ostrovsky left the commercial court to devote himself exclusively to the theatre. Until it ceased publication in 1856, he worked on *Moskvityanin* (The Muscovite), an organ of the Slavophile Movement, which strove to foster a distinctly Russian style in literature.

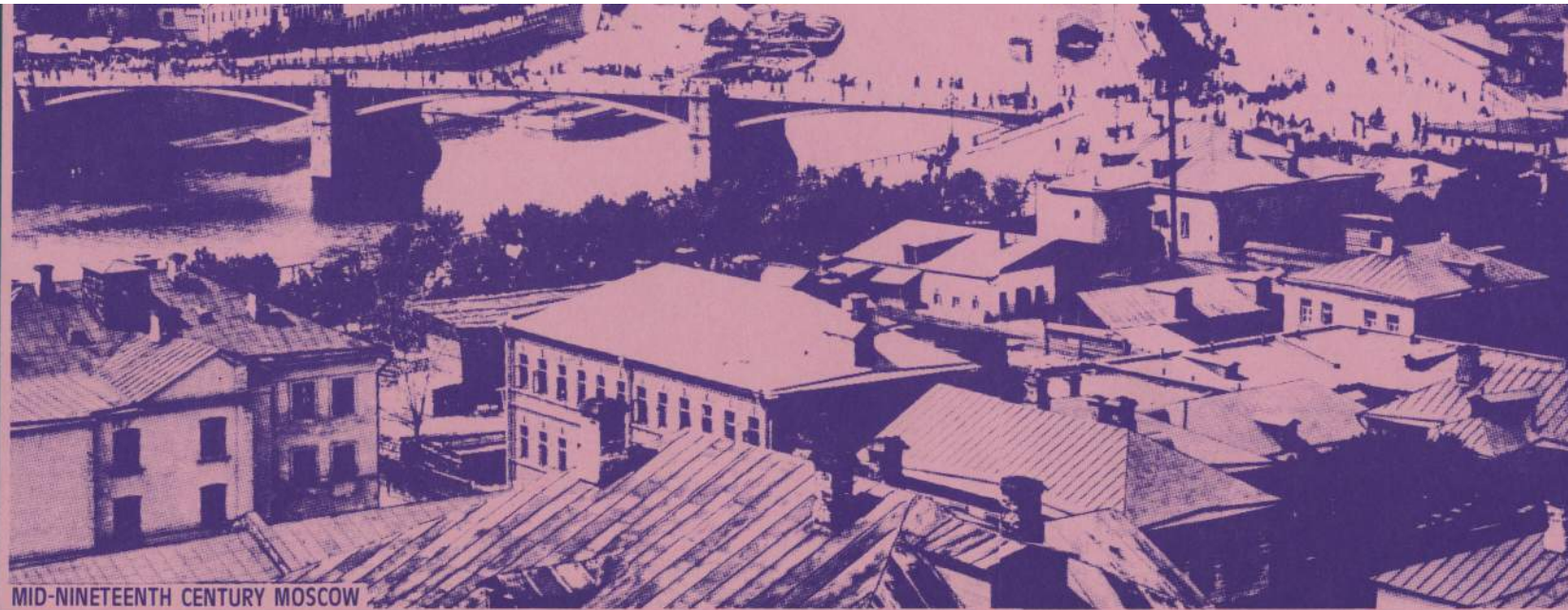
In the 1860s and 70s, Ostrovsky's popularity grew; and he became increasingly concerned at the repressive power of the Government Administration which ran all the theatres in Russia at that time. It was largely thanks to Ostrovsky's efforts that that monopoly was abolished in 1882.

Ostrovsky was also an ardent advocate of a National Theatre for Russia, accessible to all the people. "Drama is written not only for the cultured classes, but for all the people" he told Alexander III when he came to the throne in 1881.

## RUSSIA IN 1850

The period which saw the flowering of Russian literature was also a period of repression. It was an age of technological advance. Russia had an oil industry by 1860; and the universities ran excellent courses on farm management, magnetism and electricity. The study of philosophy, on the other hand, was regarded as subversive and was discouraged. From 1835 there was direct government involvement in the running of the universities, which led to a sharp drop in student numbers.

The reign of Nicholas I was a period of clandestine meetings of intellectuals, of attacks on non-Orthodox religions, of a bureaucracy that foreshadowed Kafka. Technological progress and the emergence of a brash new middle class were bizarre innovations in a country still run on feudal lines, where a poll-tax was levied from which the nobility were exempt.



MID-NINETEENTH CENTURY MOSCOW

A year before his death, Ostrovsky was appointed principal of the Moscow Theatrical School, where he trained actors to perform in a style suited to his plays. He was placed in charge of the Moscow Imperial Theatres. His attempts to democratise these were cut short by his death in 1886.

Twelve years later, the Moscow Art Theatre was set up as a co-operative by Stanislavsky and Nemirovich-Danchenko. Ostrovsky's devotion to reforming Russian Theatre helped create the climate in which that famous theatre could be born, and paved the way for the plays of Chekhov and Gorky.