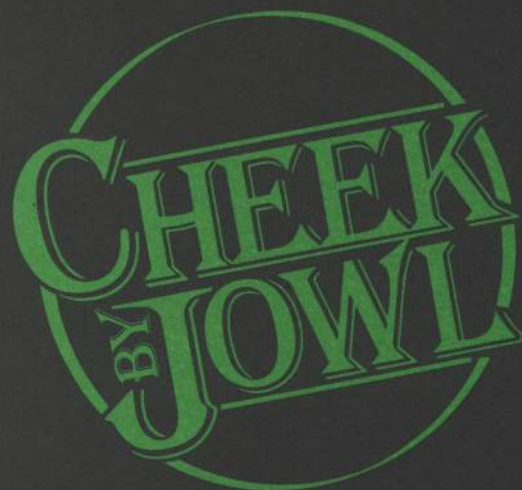


The True Story of

# Lady Betty

BY DECLAN DONNELLAN  
WITH MUSIC BY PADDY CUNNEEN



CAST IN ORDER OF APPEARANCE

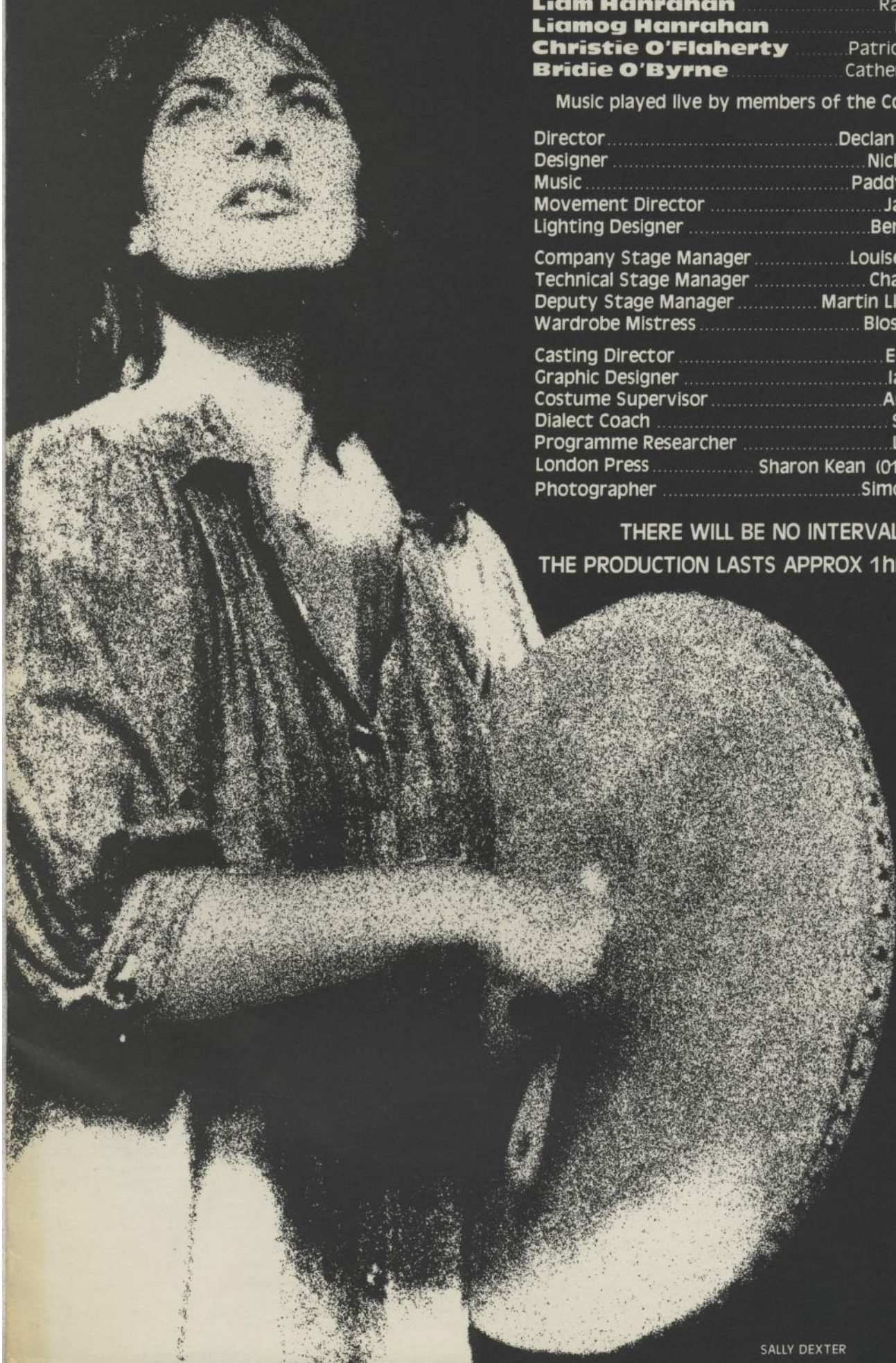
<b>Betty</b>	Sally Dexter
<b>John</b>	Tim McMullan
<b>Sarah</b>	Lucy Tregear
<b>Father Molloy</b>	Gerard O'Hare
<b>Night</b>	Catherine White
<b>Silence</b>	Lawrence Evans
<b>Cold</b>	Phil McKee
<b>George</b>	Lawrence Evans
<b>Oliver Betty's Son</b>	Tim McMullan
<b>Morning</b>	Lucy Tregear
<b>O'Leary</b>	Ray McBride
<b>Captain Mills</b>	Tim McMullan
<b>Mrs Mills</b>	Charlotte Medcalf
<b>Michael Flynn</b>	Gerard O'Hare
<b>Dunne</b>	Patrick Toomey
<b>Rev. Blakeney</b>	Lawrence Evans
<b>Peggy Hanrahan</b>	Charlotte Medcalf
<b>Liam Hanrahan</b>	Ray McBride
<b>Liamog Hanrahan</b>	Phil McKee
<b>Christie O'Flaherty</b>	Patrick Toomey
<b>Bridie O'Byrne</b>	Catherine White

Music played live by members of the Company

Director	Declan Donnellan
Designer	Nick Ormerod
Music	Paddy Cunneen
Movement Director	Jane Gibson
Lighting Designer	Ben Ormerod
Company Stage Manager	Louise Yeomans
Technical Stage Manager	Charles Carne
Deputy Stage Manager	Martin Lloyd-Evans
Wardrobe Mistress	Blossom Beale
Casting Director	Edel Mussell
Graphic Designer	Iain Lanyon
Costume Supervisor	Angie Burns
Dialect Coach	Sally Grace
Programme Researcher	Lucy Astor
London Press	Sharon Kean (01-254 6489)
Photographer	Simon Annand

THERE WILL BE NO INTERVAL

THE PRODUCTION LASTS APPROX 1hr 50mins





# The Historical Lady Betty

Lady Betty was probably the executioner at Roscommon Gaol from 1780 to about 1810. Sir William Wilde, father of Oscar, and the doctor at Castlereagh (17 miles away) tells her story based on several accounts of people who had known her.

Captain and Mrs Mills did build a three storey thatched mansion at Fairy Mount but the mob who torched it was led by a man named Michael O'Malley who led his friends to disaster at the Clooncagh Bridge. Skulls were recently unearthed on the site during excavations of the river bed.

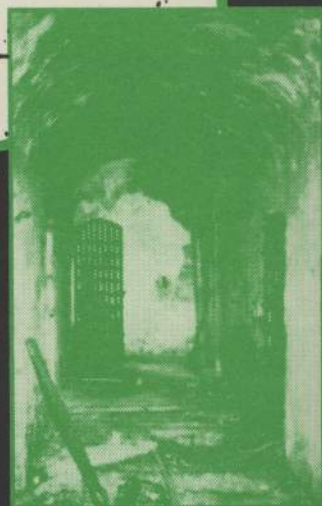
The incident of the widow stealing the flitch of bacon crying: "If this be war let there never be peace" is well-documented.

Flynn is based on this O'Malley and Nicholas Hanley, the notorious leader of the Caravat faction of the Whiteboy movement. Sergeant Handish was murdered in a riot in the gaol in 1819, while the Rev. Blakeney was still chaplain.

All the other characters are entirely fictional and no further reference is intended to any of the people of Roscommon living or dead.



A drawing in the hanging cell of Roscommon Gaol. Traditionally held to be the work of Lady Betty



## 'The Law does not presume any such person to exist as an Irish Roman Catholic'

— The Lord Chancellor and the Lord Chief Justice of Ireland

This division between Protestant and Catholic heightened the division between rich and poor. Certainly some Catholic gentry did manage to avoid submergence, notably the O'Connors of Roscommon, but in general, Catholicism and all the older traditions of Ireland, including the Gaelic language, now coloured poverty with a special identity, making the poor, more even than in most countries, a nation of their own.

By the end of the eighteenth century the Penal Laws had to some extent been relaxed.

## Penal Laws

In 1688 the Catholic share of the land had been 22%. Over the next 2 decades severe legislation known in history as the Penal Laws was passed against all Catholics in Ireland.

They excluded Catholics from all public life, and much normal private and social activities. They could not sit in Parliament or vote, they were excluded from corporations, juries and the magistracy. They could not be sheriffs, solicitors, constables or gamekeepers. They were excluded from the army and the navy and could not carry arms.

## The Priesthood

Catholic priests had to leave the country and were hung, drawn and quartered if they returned. A registering system was introduced, but the terms proved impossible and unregistered priests went in danger of their lives. Clad like peasants, they journeyed from cabin to cabin instructing the people and administering the sacraments. Mass was celebrated by stealth in the open air in the bog or a forest. Education for Catholic children was in illicit schools in hedgeways and byways.

## Land Ownership

The Penal Laws made it illegal for Catholics to buy land, rent it at a reasonable profit, obtain a mortgage on it or even inherit it normally. When a Catholic landowner died, his estate could not descend to elder son, but it had to be divided equally between all his sons. However, if any of the sons turned Protestant he would automatically inherit the land.

If the wife of a Catholic turned Protestant, she automatically acquired part of her husband's estate. By the mid eighteenth century the 15% of the land of Ireland still held by Catholics after the Williamite settlement of 1703 had been reduced to 7%.

## Whiteboys

"... It was in 1760 that the Whiteboy Movement, as it came generally to be called, broke out on a large scale. Bodies of armed men, numbering anything from half a dozen or so to five hundred, again took to riding about the countryside at night with white shirts over their clothes, tearing down fences which enclosed the land for pasturage rather than tillage, punishing those who collected tithes for the Protestant Church, preventing the payment of extortionate rents, intimidating would-be tenants from taking land from which another had been evicted, and generally asserting the existence of a rough and ready justice to redress the grievances of the poor. For the next hundred years or more, similar organisations, with names that vary with the years and the locality, conducted similar operations with similar objectives and a surprisingly similar degree of cruel detail..."

**Robert Kee** *The Most Distressful Country* 1972

"As one reads history, not in the expurgated editions written for schoolboys and passmen, but in the original authorities of each time, one is absolutely sickened, not by the crimes that the wicked have committed, but by the punishments that the good have inflicted; and a community is infinitely more brutalised by the habitual employment of punishment than it is by the occasional occurrence of crime.

**Oscar Wilde**

*The Soul of Man under Socialism* 1891



PHIL MCKEE

"Property that has only rights and no duties is absolutely beyond the ken of the Irishman. No wonder that so many Irishmen who are suddenly cast into one of the modern great cities of England and America, among a population with entirely different moral and legal standards, despair of all morals and justice, lose all hold and become easy prey to demoralisation."

**Friedrich Engels** (on a visit to rural Ireland)





SALLY DEXTER, GERARD O'HARE



**SON:**  
And must they all be hanged  
that swear and lie?  
**LADY MACDUFF:**  
Every one.  
**SON:**  
Who must hang them?  
**LADY MACDUFF:**  
Why, the honest men.  
**SON:**  
Then the liars and the  
swearers are fools, for there  
are liars and swearers enow  
to beat the honest men and  
hang up them.

**William  
Shakespeare**  
*Macbeth*

CLOCKWISE FROM LEFT: PHIL MCKEE,  
PATRICK TOOMEY, CATHERINE  
WHITE, LUCY TREGEAR, LAWRENCE  
EVANS



"You can say that this Administration will have the first complete, far reaching attack on the problem of hunger in history. Use all the rhetoric, so long as it doesn't cost any money."

**Richard Nixon**

From official minutes of White House Meeting (March 1969)



Irish family evicted for non-payment of rent following poor harvests of 1877 to 1879

Roscommon was the worst hit of 32 counties by the great famine of 1845, losing 60% of its population.

## Poverty

"Living upon the spot, surrounded by their little under-tenants, the middle men prove the most oppressive species of tyrants that ever lent assistance to the destruction of a country. They re-let the land, at short tenure, to the occupiers of small farms, and often gave no leases at all. Not satisfied with screwing up the rent to the uttermost farthing, they are rapacious and relentless in the collection of it . . ."

**Arthur Young** during a tour of Ireland in 1776.

A Modest Proposal for Preventing the Children of the Poor People in Ireland from becoming a Burden on their Parents or Country, and for making them Beneficial to the public.

"I have already computed the charge of nursing a beggar's child (in which list I reckon all cottages, labourers and four fifths of the farmers) to be about two shillings per annum, rags included, and I believe no gentleman would refuse to give ten shillings for the carcass of a good fat child, which I have said, will make four dishes of excellent nutritious meat."

**Jonathan Swift** 1729

"The majestic egalitarianism of the law, which forbids the rich and poor alike to sleep under bridges, to beg in the streets, and to steal bread."

**Anatole France**

*Le Lys Rouge* 1894



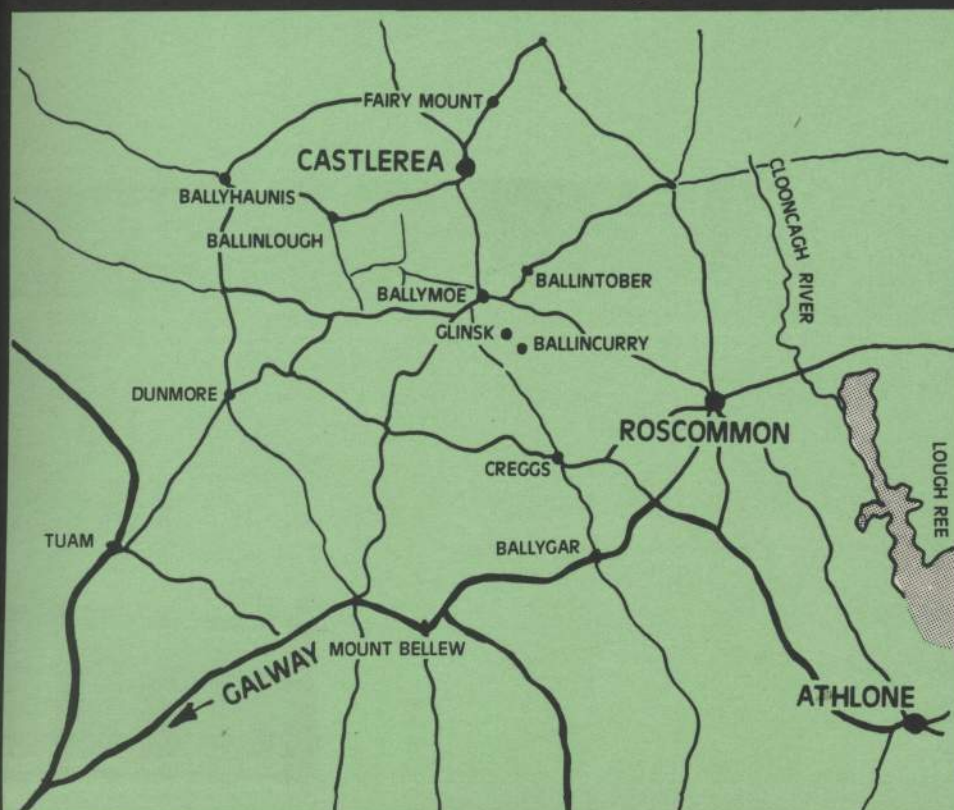
## Irish Women Before The English Came

"The status of women in ancient Irish law and the social prominence of women in ancient Irish literature have been found remarkable. Certainly the female has a unique place in comparison with other civilizations. She could be elected as chief, lead her clan to battle or in defence of their territory and, in Irish law, the wife remains mistress of all she brought into the marital partnership. The electoral-inheritance system of chieftainship very often passed through the female line as exemplified in the ancient sagas of the Ulster Cycle. Women were much protected by law. If a woman died a violent death attributed to malice or neglect by a man various penalties were imposed. Offences against the honour of a woman caused the imposition of heavy fines. The execution of a woman was strictly forbidden, even if she had committed a premeditated murder. Women who killed were exiled.

**P. Beresford Ellis**

*A History of the Irish Working Class* 1972

A stone double figure on an island cemetery, Boa Island in Lough Erne, Co. Fermanagh. Thought to be a Celtic cult idol.





# The Company



## KEY TO PHOTO

1. Nick Ormerod
2. Paddy Cunneen
3. Charlotte Medcalf
4. Louise Yeomans
5. Martin Lloyd-Evans
6. Ray McBride
7. Sally Dexter
8. Lawrence Evans
9. Phil McKee
10. Patrick Toomey
11. Barbara Matthews
12. Catherine White
13. Lucy Tregear
14. Jane Gibson
15. Tim McMullan
16. Gerard O'Hare
17. Ben Ormerod
18. Elaine McGowan
19. Lucy Astor
20. Jill Hunter
21. Declan Donnellan
22. Charles Carne

**Blossom Beale** has toured most recently with Opera 80 as Wardrobe Mistress. She has worked on pantomimes and with many opera companies including the New Sussex Opera and Glyndebourne.

**Charles Carne** trained in Stage Management and Technical Theatre at the Mountview Theatre School and has been stage manager for tours with Remould Theatre Company, Entertainment Machine, Eastern Angles and the Somerset and Dorset Theatre Company. He also worked at the Birmingham Rep and lit the *Farnedale Murder Mystery* at the Swan, Stratford. This is his second tour for Cheek by Jowl.

**Paddy Cunneen** has been MD for many theatre companies including the Liverpool Everyman, Bristol Express and the London Bubble. He first worked with Cheek by Jowl in 1988 on *The Tempest* and *Philoctetes* and was also composer and MD on *Fuenteovejuna* for the National Theatre. Paddy has recently been made the first Associate Director of Cheek by Jowl.

**Sally Dexter** trained at LAMDA. Theatre work includes *The Devil and the Good Lord* at the Lyric Hammersmith and *It's a Madhouse* at the Nottingham Playhouse. She appeared in *Love for Love*, *The Threepenny Opera*, *Entertaining Strangers*, *The American Clock*, *Antony and Cleopatra*, *The Winter's Tale*, and *Dalliance* (for which she received the Laurence Olivier Award for Most Promising Newcomer) at the National Theatre. Recent work includes *A Midsummer Night's Dream*, *Twelfth Night* and *The Swaggerer* for the Regent's Park Open Air Theatre.

**Declan Donnellan** spent his early childhood in Roscommon, and won first prize for the jig at the Fair when he was 9. Freelance productions include *The Rise and Fall of Mahagonny* for the Wexford Festival, *Macbeth* and *Philoctetes* for the Finnish National Theatre and *Fuenteovejuna* for the National Theatre. He has directed all but one of Cheek by Jowl's productions and received both the Drama Magazine and Laurence Olivier Awards for Director of the Year in 1987. Plans include *Peer Gynt* at the National Theatre, where he was recently made an Associate Director.

**Lawrence Evans** has appeared in *The Three Musketeers* at the Bristol Old Vic, a workshop production of *Measure for Measure* at the Young Vic, *The Trackers of Oxyrhynchus* at the National Theatre Studio, *Macbeth* at Lancaster, *The Normal Heart* at Nottingham Playhouse and *Come Back to the Five and Dime Jimmy Dean*, *Jimmy Dean* at the Bolton Octagon and for Tricycle Theatre Co. He has worked for Coventry and Leeds T.I.E. companies, Inner City Theatre Co in London and Made in Wales Stage Co in Cardiff. TV credits include *Brideshead Revisited* for Granada and *Emmerdale Farm* for YTV. He was the English Junior Irish Dancing Champion.

**Jane Gibson** trained at Central School and with Jacques Lecoq. She has taught at LAMDA, RADA, Guildhall and East 15. She was a founder member of Common Stock, and has worked with many companies including Shared Experience, the Royal Court, Manchester Royal Exchange, Vancouver Playhouse, Victoria College of Art, Melbourne, and Shakespeare and Company, USA. With the RSC: *The Revenger's Tragedy* with Antony Sher and *Much Ado*, both for Di Trevis; *The Plain Dealer* and *Macbeth*. With Sue Lefton co-directed: *Lark Rise* at the Leicester Haymarket and the Almeida, *Nana* for the Almeida and Mermald and *Tale of Two Cities*. At the National Theatre: *A Matter of Life and Death*, *School for Wives*, and *Yerma*; *The Pled Piper*, *Fuenteovejuna*, *Hamlet* and *Ghetto*. Most recent work is *The Merry Widow* for Scottish Opera.

**Jill Hunter** is originally from New Zealand. She has worked at the Almeida Theatre as Administrative Assistant and Sadler's Wells Royal Ballet in the Press and Marketing Department. She joined Cheek by Jowl in June 1989.

**Martin Lloyd-Evans** studied Theatre Arts for 2 years at Bretton Hall College in Yorkshire after completing a Physics Degree at Manchester University. He has been a stage technician at many theatres including the Lyric Hammersmith, the Half Moon, the Donmar Warehouse, and the Lillian Baylis Theatre. Martin first joined Cheek by Jowl as ASM on *The Doctor of Honour* tour.

**Ray McBride** is a former world champion Irish step dancer from Galway. After winning an Athletic Scholarship to East Tennessee State University, his acting career began in Virginia playing Christie Mahon in *The Playboy of the Western World*. He toured for 8 years with Galway's Druid Theatre Company. Other work includes shows at the Abbey and Gaiety Theatres in Dublin, *Conversations of a Homecoming* and *Playboy of the Western World* at the Donmar Warehouse and *Whistle in the Dark* at the Royal Court. Ray was nominated Best Supporting Actor at the European Film Festival Oscar Awards for Badger in *Reefer and the Model*. He is twice winner of the Irish Harvey's Theatre Awards for Best Supporting Actor. This is his debut with an English Company.

**Phil McKee** trained at the Royal Scottish Academy of Music and Drama. He studied Chekhov at the Moscow Arts Theatre, a project organised by IFTA and the RSC with Brain Cox and Timothy West. This is Phil's professional debut.

**Elaine McGowan** studied English Literature at the Polytechnic of North London and then taught drama to those with special needs in Liverpool. She was awarded an Arts Council Bursary to train in Marketing and Publicity with Cheek by Jowl and in June 1988 became the company's PR and Marketing Officer. Elaine is leaving shortly to join Mentor Advertising.

**Tim McMullan** read Medieval History at St Andrews University before training at RADA. He spent a year with the National Youth Music Theatre, and appeared in *Blue Prints* at the Soho Poly. This is Tim's professional debut.

**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 for many companies, both as administrator and publicist. She has been Administrator of Cheek by Jowl since the second tour.

**Charlotte Medcalf** trained at the University College of Wales, Aberystwyth. For Merseyside Young People's Theatre she played Tracey in *Frankie's Friends* and Mrs Twit in Roald Dahl's *The Twits*, which also appeared at the Unicorn Children's Theatre. Work for the Liverpool Playhouse Studio Co. includes Celia in *Low Level Panic*, Mrs Sullen in *The Beaux' Stratagem* and *Fears and Miseries of The Third Reich* with *Fears and Miseries of The Third Term* which transferred to the Young Vic Studio.

**Gerard O'Hare** trained at Manchester Polytechnic School of Theatre. He played Arthur in *Joy Riders* for Paines Plough and Patterson in *Mumbo Jumbo* at the Lyric Hammersmith. TV film credits include Turkington in *Scout for BBC*, Nial in *Lost Belongings* for Euston Films, Ray in *The Last All British Winner* for Granada and Flip Moran in *Piece of Cake* for LWT. He will shortly appear as Duffy in *Taggart* for STV and as Liam in *Saracen* for Central.

**Ben Ormerod** began his career at the Cherub Co. where work included *The Trial*. Credits include *Man to Man* at the Traverse and the Royal Court, *Nana* for Shared Experience, *The Winter's Tale* for the National and *The Revenger's Tragedy* for the RSC. Fringe work includes *Woyzeck*, *The Tempest*, *Measure for Measure*, *Coriolanus* and *King Lear* for Deborah Warner's Kick Theatre. This year's productions include *Screamers* at the Arts Theatre and *Schism in England* at the National and the Edinburgh Festival. Ben is not knowingly related to Nick Ormerod!

**Nick Ormerod** trained at the Wimbledon School of Art and spent a season at the Lyceum, Edinburgh. Freelance work includes *Macbeth* and *Philoctetes* for the Finnish National Theatre, *The Barber of Seville* for WNO, *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 and *Fuenteovejuna* at the National Theatre. He has designed all but one of Cheek by Jowl's productions. In 1988 he received a Laurence Olivier Award nomination for Designer of the Year.

**Patrick Toomey** trained at LAMDA. Since then he has performed in *Pommies* at the Croydon Warehouse, *A Small Family Business* at Birmingham Rep; *The Beaux' Stratagem* at the Stephen Joseph Theatre Scarborough, and has toured the Middle East playing Benvolio and Paris in *Romeo and Juliet* for the London Shakespeare Group. He has appeared on TV in *The Two of Us* for LWT.

**Lucy Tregear** read English at Oxford. Theatre work includes *Find Me*, *Fugue*, and *The Critic* for Access Theatre Co at the Edinburgh Festival, *All's Well That Ends Well*, *Much Ado About Nothing* and *The Cocktail Party* at Oxford University. She played Lady Macbeth for a British Council tour of Kenya and toured Japan and America with *As You Like It*. She has recently toured in *Timon of Athens* for Red Shift Theatre Co. Lucy has sung extensively in opera, oratorio and cabaret.

**Catherine White** trained at Guildhall where she appeared in many productions including *'Tis Pity She's a Whore* as Annabella. She studied Chekhov at the Moscow Arts Theatre and won second place in a national BBC radio competition in 1989. This is Catherine's professional debut.

**Louise Yeomans** studied Drama and English at the University of Kent. She has worked as stage manager for Wexford Festival Opera, The London Bubble, and the Lyric Theatre Hammersmith and the London Sinfonietta at the Royal Festival Hall. She was lighting designer at the English Theatre of Hamburg and has been electrician at the Royal Court and the Lyric Hammersmith. Louise was most recently stage manager on *Abingdon Square* and a tour of *True West* for Shared Experience.

## ACKNOWLEDGEMENTS

Set built by Nick Bloom Stage Production Services. Costumes made by Keith Bish, Hilary Boulton and Maggie Scobbie. Wigs by Charles. Set painted by Sharon Seager.

Special thanks to Peter Gill, Sue Higginson and Royal National Theatre Studio, where preliminary work on *Lady Betty* took place. Those who took part were: Mark Addy, Toby Byrne, Mary Chater, Peter Collyer, Jo Stone Fewings, Leona Heimfield, Melee Hutton, Rachel Joyce, Paul McLeary, Peter Nicholas, Tim Payne, Clive Rowe and Trevor Sellars. Thanks also to Deborah Aydon, Gareth Murphy, National Theatre Props Dept., RADA, Epping Forest, and Shared Experience Theatre.

And particular thanks to M.F. O'Conchuir, Brian O'Carroll, Nan and Rose Donnellan, Gerry Morris and all the people of Roscommon who helped us with research.

Grateful thanks are due to the following firms who have donated their products or supplied them at a discount:

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Peat from W.H. Smith Do-It-All

Laundry Care by Clear Spring

Food from Sainsbury's

Floor lacquer from Marrs & Cross and W. Fairbairns Ltd

Violin by Hobgoblin Music, Crawley.

Clear  
Spring

Best wishes to  
Cheek by Jowl with  
their tour of  
LADY BETTY



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Photo of Old Roscommon Gaol in 1858.  
Lady Betty's window is top left.



Roscommon Old Gaol is situated on the highest point of the town on the north side of the market Square. It was built on the site of an older gaol in about 1740, probably designed by Richard Cassels whose famous buildings include Leinster House, Powerscourt House and Carlton House.

The gaol had 36 solitary cells, in which prisoners were held in iron clasps around their bodies, fastened with chains to the walls. The cells were unheated and the windows unglazed.

In 1819 a new gaol was built in Roscommon and the old gaol became a lunatic asylum. In 1833 the old gaol became a market-house and 2 years ago the building was sandblasted and now has hopes of a new life as a shopping complex.

Lady Betty's window is marked on the photograph. A balcony was erected beneath the enlarged window and the noose was suspended from a beam above.

## Sir William Wilde's account of Lady Betty

"The old gaol of Roscommon stood, and, although now converted to other purposes, still stands, in the market-place in the centre of the town. It is an exceedingly high, dark, gloomy-looking building, with a castellated top, like one of the ancient fortresses that tower above the houses in many of the continental cities. It can be discerned at a great distance; and, taken in connexion with the extensive ruins of O'Connor's Castle, in the suburbs, and the beautiful abbey upon the other side of the town, seems to partake of the character of the middle-age architecture. The fatal drop was, perhaps, the highest in Ireland. It consisted of a small doorway in the front of the third storey, with a simple iron beam and pulley above, and the *lapboard* merely a horizontal door hinged to the wall beneath, and raised or let fall by means of a sliding-bolt, which shot from the wall when there was occasion to put the apparatus of death in requisition.

Fearful as this elevated gallows appeared, and unique in its character, it was not more so than the finisher of the law who then generally officiated upon it. No decrepit wretch, no crime-hardened ruffian, no secret or mysterious personage, who was produced occasionally disguised and masked, plied his dreadful trade here. Who, think you, *gentle* reader — who now, perhaps, recoils from the unpleasant but truthful minutiae — officiated upon this gallows high? — a female! — a middle-aged, stout-made, dark-eyed, swarthy-complexioned, but by no means forbidding-looking woman — the celebrated Lady Betty — the finisheress of the law — the unflinching priestess of the executive for the Connaught circuit, and Roscommon in particular, for many years. Few children, born or reared in that county thirty, or even five-and-twenty years ago, who were not occasionally frightened into 'being good', and going to sleep, and not crying when left alone in the dark by *huggath a' Pooka*, or, 'here's Lady Betty'."

Sir William Wilde, 1852



Lady Betty's window as it is now.

## Roscommon Today

The town has shrunk to a population of 2,279 and is still dominated by the huge prison. Lady Betty's window has been filled in to be indistinguishable from the others, but traces of the balcony can still be seen.

Emigration now starves the town. One 22 year old told us that only 2 out of his class of 120 remained in Roscommon.

"IF THERE IS ONE COMPANY THAT  
CAN BE SAID TO HAVE INFLUENCED  
BRITISH THEATRE IN THE EIGHTIES  
IT IS CHEEK BY JOWL"

The Independent

- 1981 THE COUNTRY WIFE
  - 1982 OTHELLO
  - 1983 VANITY FAIR P
  - 1984 PERICLES
  - 1984 ANDROMACHE P
  - 1985 A MIDSUMMER NIGHT'S DREAM
  - 1985 THE MAN OF MODE
  - 1986 THE CID P
  - 1986 TWELFTH NIGHT
  - 1987 MACBETH
  - 1987 A FAMILY AFFAIR P
  - 1988 PHILOCTETES
  - 1988 THE TEMPEST
  - 1989 THE DOCTOR OF HONOUR P
  - 1989 LADY BETTY P
- P denotes a British Premiere

AND IN 1990

**SARA** BY GOTTHOLD EPHRAIM LESSING P  
**HAMLET** BY WILLIAM SHAKESPEARE



Artistic Directors:  
Declan Donnellan &  
Nick Ormerod

Associate Director:  
Paddy Cunneen

Administrator:  
Barbara Matthews

PR & Marketing Officer:  
Elaine McGowan

Assistant to the Administrator:  
Jill Hunter

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Cesare Ferrari  
Sophie Hamilton  
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The British Council

