

AS YOU LIKE IT

CHEEK BY JOWL



Adrian Lester

THE COMPANY

THE DE BOYS HOUSEHOLD

Brothers }	Orlando de Boys	Patrick Toomey
	Oliver de Boys	Mark Bannister
	Jaques de Boys	Richard Henders
Servants }	Adam	Sam Graham
	Dennis	Anthony Hunt

THE USURPING COURT

Duke Frederick	David Hobbs
Celia, his daughter	Tom Hollander
Rosalind, daughter to the banished Duke	Adrian Lester
Touchstone, a fool	Peter Needham
Le Beau, a courtier	Mike Afford
Charles, a wrestler	Joe Dixon
First Lord	Conrad Nelson
Second Lord	Anthony Hunt

THE BANISHED COURT

The banished Duke, brother to Duke Frederick	David Hobbs
Lords attending on the banished Duke }	Jaques
	Amiens
	(Hymen in the Masque)
	First Lord
	Second Lord
	Conrad Nelson
	Richard Henders
	Anthony Hunt

THE PEOPLE OF ARDEN

Corin, a shepherd	Mike Afford
Silvius, a shepherd in love with Phebe	Mark Benton
Phebe, a shepherdess	Sam Graham
Audrey, a goat-herd	Richard Cant
William, a country fellow	Conrad Nelson
Sir Oliver Martext, a local vicar	Anthony Hunt

MUSIC PERFORMED LIVE BY MEMBERS OF THE COMPANY

Director	Declan Donnellan
Designer	Nick Ormerod
Composer and MD	Paddy Cunneen
Movement Director	Sue Lefton
Lighting Designer	Judith Greenwood
Fight Director	John Waller
Voice Coach	Patsy Rodenberg
Company Manager	Louise Yeomans
Dep. Stage Manager	Maria Gibbons
Wardrobe Manager	Blossom Beale



Richard Henders, Conrad Nelson, Richard Cant, Peter Needham, Anthony Hunt

1st Half: approx. 1 hr 15 min
2nd Half: approx. 1 hr 40 min
There will be one interval of 15 minutes

"I thank God that I am endued with such qualities that if I were turned out of the realm in my petticoat I were able to live in any place in Christome"

Elizabeth I (1533-1603)



Tom Hollander, Adrian Lester

"AND HOW LIKE YOU THIS SHEPHERD'S LIFE, MASTER TOUCHSTONE?"

The Pastoral is a genre of literature that presents country people as free from the complexity and corruption of city life. The genre originated with the Greek poet Theocritus (c. 316-260 BC).

During the Middle Ages the Pastoral genre was rarely used but by the Renaissance a revival spread from Italy across Spain and France to England. In England, the earliest achievement of high note was Edmund Spenser's *The Shepherdes Calender* (1579). Spenser's eclogues assimilated the classical conventions but by slightly anglicising them, he sowed a small seed of homegrown realism (possibly with Chaucer in mind), that was soon to grow. The success of *The Shepherdes Calender* created the English pastoral vogue.

By Shakespeare's time, the fields of the Pastoral had become too cultivated for the imagination of many English poets who were also interested in the popular literature and folklore associated with their more native greenwood, a wooded wilderness, more understandable to playgoers than the artifact of the continental Arcady.

The popular greenwood of folk culture was a place outside the bounds of authority, away from the mundane; an outlaw zone. The home of Robin Hood and other popular folk-heroes.

"UNDER THE GREENWOOD TREE"

"In somer, when the shawes be sheyne,
And leves be large and long,
Hit is full mery in feyre foreste
To here the foulys song:

To se the dere draw to the dale,
And leve the hilles hee,
And shadow hem in the leves grene,
Under the grene-wode tre.

From *Robin Hood and the Monk* or *talkyng of the munke and Robyn Hode*, found in a manuscript collection written about 1450.



Peter Needham

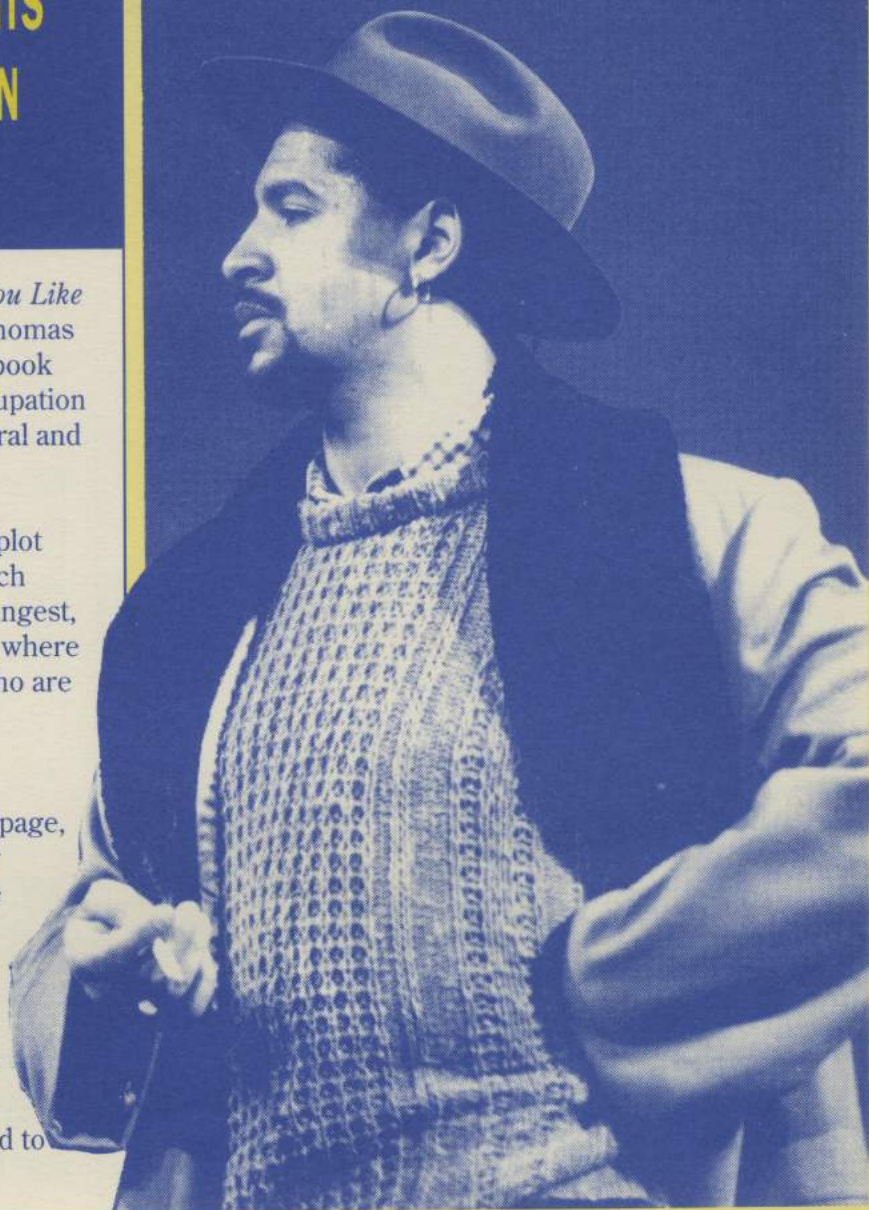
"I COULD MATCH THIS BEGINNING WITH AN OLD TALE"

Shakespeare's primary source for *As You Like It* is the prose romance *Rosalynde* by Thomas Lodge (1590). It was a highly popular book which reflected the fashionable preoccupation with adventures and courtship in pastoral and greenwood settings.

Rosalynde has a rambling and intricate plot which tells of an unfair inheritance which divides three brothers, causing the youngest, Rosader, to flee to the Forest of Arden, where he meets two wandering princesses, who are travelling in disguise as a page and his mistress.

Rosalynde, the princess disguised as a page, is in love with, and is loved by, Rosader who does not recognise her. Rosalynde plays cupid not only to Rosader and herself, but also to the other couples inhabiting Lodge's Arden.

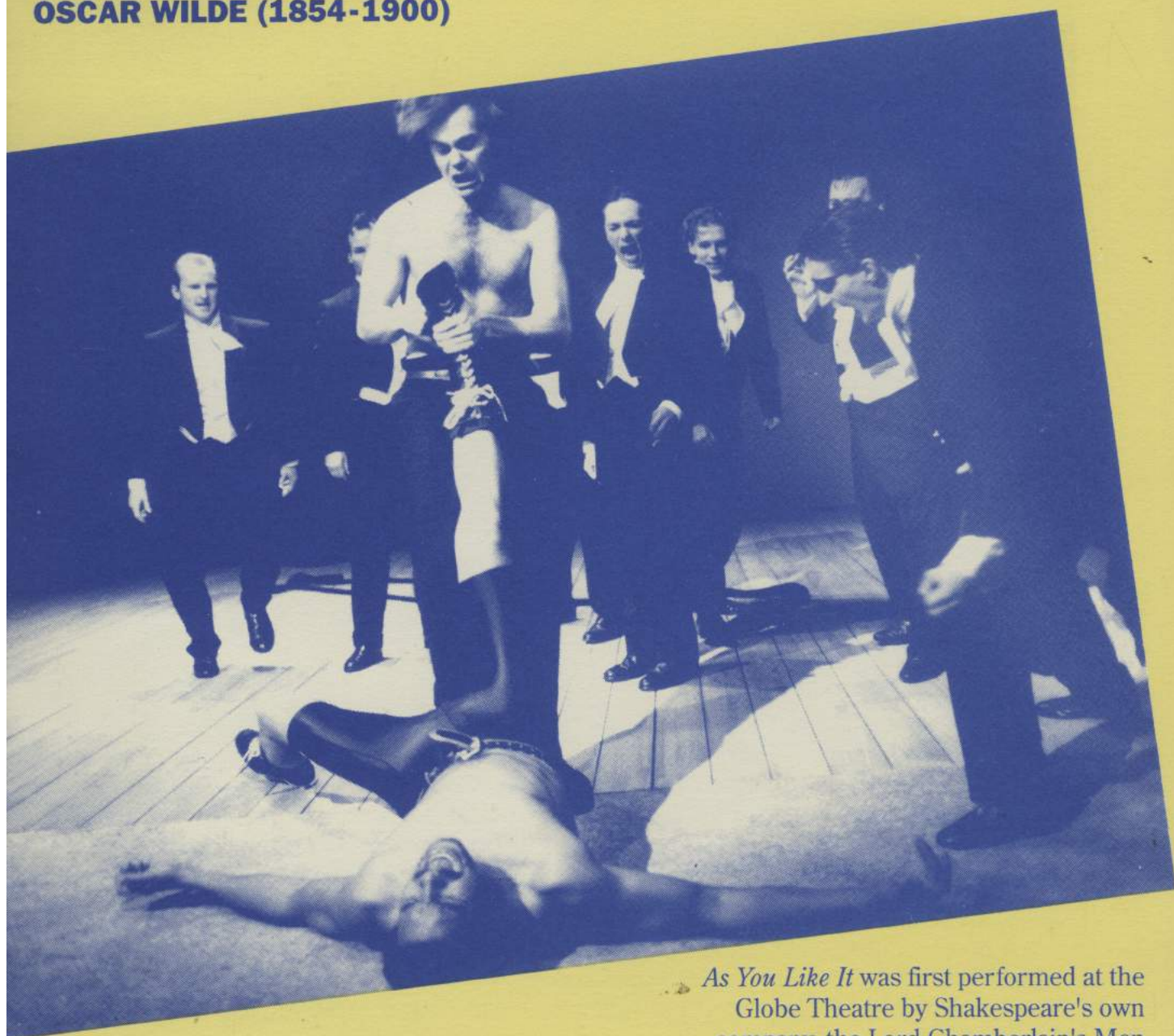
In the final resolution all the lovers are married, followed by a battle, and the restoration of all those initially banished to their rightful positions.



Joe Dixon

"Anybody can be good in the country"

OSCAR WILDE (1854-1900)



As You Like It was first performed at the Globe Theatre by Shakespeare's own company, the Lord Chamberlain's Men probably in 1599.

"LOOK YOU CALL ME GANYMEDE"

In Greek legend, Ganymede was a Prince of Troy. Because of his unusual beauty, he was carried off by Zeus, disguised as an eagle, to serve as a cupbearer. It was believed that Ganymede's kidnapper had a homosexual passion for him, hence the term Catamite, derived from Catamitus, the popular Latin form of his name. In the Middle Ages, he typified homosexual love, and by Elizabethan times Ganymede was shorthand for homosexual.

"I CANNOT SAY THE WORDS..."

*Then shall the Minister say,
Who geueth this woman to be
married to this man?*

*And the minister receiue
the woman at her father
handes: shall cause
take the woman by the
and so either to geue
other: The man first*

*I N. take thee N. to
wife, to haue and to holde
this day forwarde,
wurse, for richer, to
sickenes, and in hea
and to cherishe, till
departe: according to Godd
holy ordeinaunce: And
plight thee my trouthe*

*Then shall they looce
handes, and the wor
again the man by t
shall say,*

*I N. take thee N to my wedded
husbande, to haue and to holde
from this day forwarde, for better,
for worse, for richer, for poorer,
for sicknes, and in health, to
cherishe, and to obey, till
departe: accordyng to
holy ordeinaunce: And
I plight thee my trouthe.*

*chooce theyr
shall geue
, and
as golde
e upon the
king the
to the
fowerth
de.*

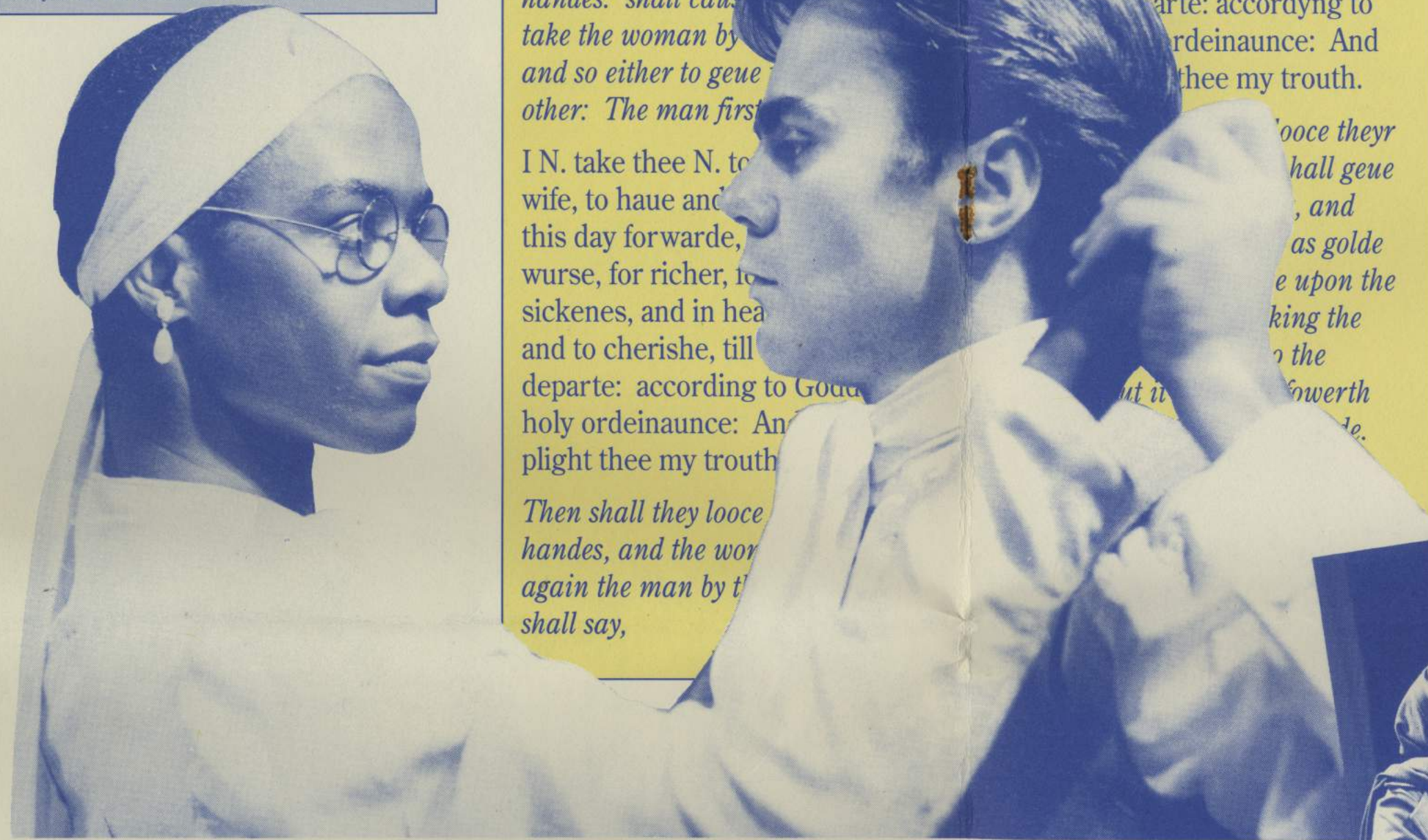
L O V E

Love bade me welcome: Yet my soul drew back,
Guiltie of dust and sinne.
But quick-ey'd Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd any thing.

A guest, I answer'd, worthy to be here.
Love said, you shall be he.
I the unkinde, ungratefull? Ah my deare,
I cannot look on thee.
Love took my hand, and smiling did reply
Who made the eyes but I?

Truth Lord, but I have marr'd them: Let my shame
Go where it doth deserve.
And know you not, sayes Love, who bore the blame?
My deare, then I will serve.
You must sit down, sayes Love, and taste my meat:
So I did sit and eat.

GEORGE HERBERT (1593 - 1633)



*Then shall they looce
handes, and the wor
again the man by t'
shall say,*

"... AND ALL THE MEN AND WOMEN MERELY PLAYERS"



It is generally believed that theatre has its origins in primitive religious rituals. These rituals tend to conform to one of two patterns. In one type individuals, by wearing masks and moving in certain patterns, can imitate gods (who are symbols of natural elements) and in this way influence the course of nature. In the other type of ritual one person, the shaman, puts him or herself into a trance in order to become a medium between men and their gods.

One feature that both rituals share is the representation of androgyny. In most theogenies the most ancient deities are androgynous. In order to represent their gods the human actors would have to desex and depersonalize their bodies and their movements (one of the most potent means of transcending one's own being or of representing other planes of existence being the wearing of a mask.) Similarly, the figure of the shaman was usually androgynous.

Dionysus was one of the oldest double-sexed deities, originally represented with the sexual characteristics of both genders. Ceremonies in his honour included the liturgical dressing up of boys as girls and girls as boys.

534 BC can be given as the date that religious ritual formalised into drama, when a prize was offered for the best tragedy at the annual festival of Dionysus. These dramas were enacted by male, masked players taking both male and female roles.



Tom Hollander, Adrian Lester, Mike Afford

"HONOUR, HIGH HONOUR AND RENOWN TO HYMEN, GOD OF EVERY TOWN"

Hymen was the Greek and Roman god of marriage. According to legend, he was a young Athenian of humble origin who fell in love with the daughter of one of the richest men in the land.

Their relationship was not considered proper, so he followed her at a distance wherever she went. At a certain religious procession for women, he disguised himself in women's clothes and went unnoticed. The procession was hijacked by a group of pirates who seized the women, including Hymen. Sharing the captivity of his lover, Hymen encouraged the women to kill the ravishers whilst they slept.

Hymen was eventually allowed to marry the object of his passion. It was such a happy marriage that the people of Athens instituted festivals in his honour and invoked him at their weddings, calling out 'Hymen o Hymenaie'. If Hymen wasn't invited to the wedding, it would be considered an unlucky marriage.



KEY TO PHOTO

- | | |
|---------------------|----------------------|
| 1. Nick Ormerod | 14. Maria Evans |
| 2. Joe Dixon | 15. Andrea Hopkinson |
| 3. David Hobbs | 16. Tom Hollander |
| 4. Declan Donnellan | 17. Sam Graham |
| 5. Paddy Cunneen | 18. Richard Henders |
| 6. Judith Greenwood | 19. Richard Cant |
| 7. Mike Afford | 20. Louise Yeomans |
| 8. Anthony Hunt | 21. Barbara Matthews |
| 9. Conrad Nelson | 22. Peter Needham |
| 10. Paul Stewart | 23. Mark Benton |
| 11. Maria Gibbons | 24. Adrian Lester |
| 12. Patrick Toomey | 25. Lucy Astor |
| 13. Mark Bannister | 26. Ruth Ingledow |

MIKE AFFORD studied Drama at Aberystwyth University. Theatre includes *Romeo and Juliet* at the Shaw Theatre, Big Ears in *The Adventures of Noddy* at the Playhouse, *Blue Remembered Hills* at Bolton Octagon and Azdak in *The Caucasian Chalk Circle* at Liverpool Everyman. In 1990, he toured Russia in *Xerxes* with English National Opera.

MARK BANNISTER trained at Bristol Old Vic Theatre School and has appeared in repertory at Worcester and Ipswich. He played Tom in *Waterland* for Eastern Angles on tour and at the Shaw Theatre. He has also worked for Soho Poly Theatre, Endless Theatre Co. and the Adare Festival. TV includes *Casualty* and *Eastenders*, both for the BBC.

MARK BENTON trained at RADA. His professional debut was with the Royal National Theatre, as the Constables in *Accidental Death of an Anarchist* and as Gary in *Invisible Friends*. TV experience includes *Desmonds* (Thames), *Boon* (Central) and *Milking the Chocolate Man* (C4).

BLOSSOM BEALE has worked as Wardrobe Mistress with many opera companies including Glyndebourne, the English Bach Festival, Early English Opera, Opera 80 and the Edinburgh Festival. Recent work includes *The Lives of Great Poisoners* tour with Second Stride. *As You Like It* is Blossom's 3rd tour with Cheek by Jowl.

RICHARD CANT studied Drama at Bristol University and trained at Central. Theatre includes *Waterland* at the Shaw Theatre, *A Midsummer Night's Dream* at Chester and *Anna Karenina* and *The Lion, the Witch and the Wardrobe* for English Touring Company. TV: *Great Expectations* (BBC) and radio: *The Medieval Hitchhiker* (BBC).

PADDY CUNNEEN has been Musical Director for Liverpool Everyman, Bristol Express, London Bubble, Abbey Theatre Dublin, ESC and RSC among others. He wrote music for Cheek by Jowl's *The Tempest*, *Philoctetes*, *Lady Betty*, *Sara* and *Hamlet*. He was composer and MD for both *Fuente Ovejuna* and *Peer Gynt* at the Royal National Theatre. Paddy is an Associate Director of Cheek by Jowl.

JOE DIXON appeared regularly with the Birmingham Youth Theatre at Birmingham Rep before training at RADA. Theatre credits include *Our Country's Good* at the Gate Theatre, Dublin, Galahad in *Morte D'Arthur* at the Lyric Hammersmith, Oberon and Theseus in *A Midsummer Night's Dream* at Birmingham Rep, *Women Beware Women* at the Royal Court and Mercutio in *Romeo & Juliet* for Temba Theatre Company. TV includes *The Bill* (Thames) and *The Manageress* (C4).

DECLAN DONNELLAN has directed all but one of Cheek by Jowl's productions. He directed *The Rise and Fall of Mahagonny* for the Wexford Festival and *Macbeth* and *Philoctetes* for the Finnish National Theatre. He is an Associate Director of the Royal National Theatre where he directed *Fuente Ovejuna* and *Peer Gynt*. Future plans at the National include a revival of *Fuente Ovejuna* and *Sweeney Todd* by Stephen Sondheim. Awards include Oliviers for Best Director 1987 and for Outstanding Achievement 1990.

MARIA EVANS studied Drama and Latin at University College of North Wales, Bangor before joining the BBC as a Production Assistant for BBC Radio Drama. Maria travelled the world for ten months before joining Cheek by Jowl in mid-1990.

MARIA GIBBONS studied Drama and English at Goldsmiths' College. She has worked for the Lyric Hammersmith, Oxford Stage Company, Fascinating Aida, Michael Clark and Company and

The Young Vic. This is her first tour with Cheek by Jowl.

SAM GRAHAM trained at Bristol Old Vic Theatre School and has played in repertory at Salisbury. Other theatre: *Loot* at the Druid Theatre, Galway, *The Prowler* and *The Way We Were* at the Traverse, Edinburgh, *Dead Dad Dog* and *The Conquest of the South Pole* at the Traverse and Royal Court, *All Things Nice* at the Royal Court and *Summerfolk*, *Love's Labour's Lost*, *The Triumph of Love* and *Cloud Nine* at Chichester. TV: *Bergerac* (BBC), *Chancer* (Central) and *Taggart* (STV) and film: *Heavenly Pursuits* and *Final Warning*.

JUDITH GREENWOOD studied Drama and Theatre Arts at Leeds University. She has been Production Electrician for Opera North, Lighting Designer for Impact Theatre Co-op and Technical Manager at the ICA. She was Deputy Chief Electrician at The Swan, The Pit and The Other Place for the RSC and teaches for the RSC's Education Department. She first joined Cheek by Jowl for *Sara*.

RICHARD HENDERS trained at Mabel Fletcher College in Liverpool. He has worked in repertory at Liverpool Playhouse, Birmingham Rep, Polka Theatre, Unicorn Theatre, the Avignon Festival and Leeds Playhouse. Highlights include *Macbeth* at Manchester Royal Exchange and *Just So* at the Tricycle Theatre. TV and radio includes *The Narnia Chronicles*, *Oranges are not the Only Fruit* and Danny in *Can You Hear Me Thinking* (all for BBC) and *Excess Baggage* (BBC Radio 4).

TOM HOLLANDER studied English at Cambridge where he appeared in the Footlights Revue and as *Cyrano De Bergerac* for the Marlowe Society. He has worked at Chichester, in the *Cherry Orchard* at the Aldwych Theatre, as Trip in *The School for Scandal* at the Royal National Theatre and as Solomon in *Kean* at the Royal Alexandra Theatre in Toronto. Whilst at school, he played the lead in *John Diamond* (BBC).

ANTHONY HUNT trained at Drama Centre where parts included Tartuffe in *Tartuffe* and Peter Flynn in *The Plough and the Stars*. More recently, he has appeared in *Cabaret* and *Company*, both for Century Theatre, *Downtown Uproar* at the Edinburgh Festival and *Return to the Forbidden Planet* at the Belgrade Theatre, Coventry and in the West End.

DAVID HOBBS trained at Manchester Polytechnic. Parts include Tony Pergelli in *On The Spot* in Perth, Givola in *Arturo Ui* and Queipo De Llano in *The Running of the Bulls* at Sheffield, Harris in *Rat in the Skull* at Liverpool Playhouse, Friar Laurence, Vershinin, Claudius and Oberon at the Liverpool Everyman. Recently: the philosopher in *The Triumph of Love* for ATC, King Mark and Sir Bors in *Morte D'Arthur* at the Lyric Hammersmith and Menelaus in *Women of Troy* at Coventry. TV: *Johnny Jarvis*, *Wilfred and Eileen*, *Die Kinder* (BBC), *Brookside* (C4) and *The Bill* (Thames).

RUTH INGLEDOW studied English and Drama at University College, Swansea and was awarded an Arts Council Bursary to train in marketing and publicity at the Royal National Theatre. Ruth stayed on at the National as a Development Officer before joining Cheek by Jowl at the beginning of 1990.

SUE LEFTON trained at Central and with Jacques Lecoq. She has worked with many companies including the Royal National Theatre, RSC, Royal Court, Glasgow Citizens, Manchester Royal Exchange, and Shared Experience. Recent movement work: *Madame Mao* for Liverpool Playhouse, *Death of a Nightingale* for RSC and *Iphigenia at Aulis* (BBC TV). As a Director with Jane Gibson: *Larkrise* at

Leicester Haymarket and Almeida, *Nana* for Shared Experience and *A Tale of Two Cities* for CTC and the Tyne Wear Theatre. She has choreographed major series for TV and worked with Roman Polanski on *Tess*.

ADRIAN LESTER trained at RADA. Theatre includes *Hanging the President* for Traverse Theatre Studio which won a Fringe First, *Florizel in The Winter's Tale* for the Royal Exchange and *Cory in Fences* for Liverpool Playhouse and at the Garrick Theatre. He recently played Valentin in *Kiss of the Spider Woman* at the Belgrade Theatre, Coventry. TV includes *For the Greater Good* (BBC) and *Touch and Die* (SFP France).

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. She has been Administrative Director of Cheek by Jowl since the second tour and also provides Management Services for other companies on a freelance basis.

PETER NEEDHAM trained at RADA. For the RSC, he was in *King John* and *The Two Gentlemen of Verona*. Thirteen years at the National Theatre included *Revenge in The Spanish Tragedy*, Montano in *Othello* and *Dodger in The Shoemaker's Holiday*. Other theatre includes Atticus Finch in *To Kill a Mockingbird* at Birmingham Rep and the title roles in *Macbeth* and *Tartuffe* in the USA. TV: *The Kenny Everett Show*, *One by One* and *A Bouquet of Barbed Wire*. Films: *Clockwise* and Screen Two's *The Count of Solar*. Previous roles for Cheek by Jowl include Waitwell in *Sara* and Polonius in *Hamlet*.

CONRAD NELSON studied Drama at Leicester Polytechnic. Theatre includes a season at Leicester Haymarket, *Street Angels* at the Half Moon Theatre, *Up On the Roof* at Plymouth, *Our Day Out* at Chester Gateway and *Goodbye America* for Eastern Angles. More recently, he has appeared in *The Trackers of Oxyrhynchus* at the Royal National Theatre and played Dave in Willy Russell's film, *Dancin' thru the Dark*. TV credits include *The Bill* (Thames) and *The Piglet Files* (LWT).

NICK ORMEROD trained at Wimbledon School of Art and has designed all but one of Cheek by Jowl's productions. Other work includes *Peer Gynt* and *Fuente Ovejuna* at the Royal National Theatre, *Macbeth* and *Philoctetes* at the Finnish National Theatre, *The Rise and Fall of Mahagonny* for Wexford Festival Opera, *A Masked Ball* for Opera 80 and *The Barber of Seville* for a WNO tour. With Declan Donnellan he has just directed a short film *The Big Fish* to be screened by Channel Four in the new year. In 1988 he received a Laurence Olivier Award nomination for Designer of the Year.

PATRICK TOOMEY trained at LAMDA. First theatre work was in *Pommies* at the Warehouse Theatre Croydon, then Count Bellair in *The Beaux' Stratagem* at Scarborough, *Romeo and Juliet* on tour in the Middle East, the five Rivetti brothers in *A Small Family Business* at Birmingham Rep, and for Cheek by Jowl, *Lady Betty*. TV: *The Two of Us* and *The South Bank Show* (LWT), and *Streetwise* (TVS).

LOUISE YEOMANS studied Drama and English at Kent University. She has been Stage Manager for Shared Experience, London Bubble, Wexford Festival Opera, London Sinfonietta and the Lyric Theatre Hammersmith. She has been an Electrician at the Lyric and the Royal Court, and Lighting Designer at the English Theatre of Hamburg. This is Louise's 4th tour with Cheek by Jowl.

DURING THE LAST 10 YEARS CHEEK BY JOWL HAS PERFORMED IN:

Aberdeen, Accrington, Adelaide, Aldeburgh, Aldershot, Alexandria, Alkmaar, Almagro, Alsager, Ambleside, Amersfoort, Amiens, Amstelveen, Amsterdam, Ankara, Antwerp, Apeldoorn, Armagh, Arnhem, Assen, Athens, Averham, Aylesbury, Bacup, Banbury, Bangalore, Bangor, Barcelona, Barrow, Barton on Humber, Basildon, Basingstoke, Bath, Bedford, Belfast, Biggar, Billericay, Birmingham, Bombay, Boston, Bourges, Bourne End, Bracknell, Brasilia, Bratislava, Breda, Bridgnorth, Bridgwater, Brighton, Brno, Broadstairs, Bronte, Brussels, Bucharest, Buckingham, Builth Wells, Burton, Bury St Edmunds, Buxton, Cairo, Calcutta, Cambridge, Canterbury, Carlisle, Chertsey, Chichester, Chipping Norton, Cleethorpes, Colchester, Coleraine, Cologne, Colombo, Copenhagen, Coventry, Crawley, Crewe, Croydon, Cuyk, Darlington, Delhi, Dilbeek, Dhaka, Doetinchem, Dracten, Dublin, Dumfries, Dundee, Durham, Dusseldorf, Eastbourne, Edinburgh, Ellesmere, Epsom, Erlangen, Evesham, Exeter, Fareham, Farnham, Frome, Gainsborough, Glasgow, Gorinchem, Gouda, Grantham, Great Yarmouth, Grimsby, Groningen, Guildford, Gutersloh, Haaksbergen, Haarlem, The Hague, Haifa, Halesowen, Harderwijk, Harlow, Hasselt, Heerlen, Helmond, Helsinki, Hemel Hempstead, Hereford, Heusden Zolder, High Wycombe, Hilversum, Hong Kong, Hoogeveen, Hoorn, Horsham, Hounslow, Huddersfield, Hull, Ipswich, Irvine, Islamabad, Istanbul, Jerusalem, Kandy, Karachi, Kathmandu, Keswick, Kidderminster, King's Lynn, Kirkudbright, Kortrijk, Kuala Lumpur, Kyoto, Lahore, Lancaster, Leewarden, Leicester, Leiden, Leighton Buzzard, Lichfield, Liverpool, Llantwit Major, Lochgelly, London, Loughborough, Louth, Lowestoft, Ludwigshafen, Luton, Luxembourg, Maastricht, Madras, Madrid, Maidstone, Market Drayton, Meppel, Middleburgh, Milton Keynes, Montevideo, Moffat, Munich, Neerpelt, Nelson, Newcastle under Lyme, Newtown, New York, Nijmegen, Norwich, Oldham, Omagh, Ormskirk, Oslo, Oswestry, Oundle, Oxford, Penang, Pendley, Perth, Peshawar, Plovdiv, Plymouth, Porto Alegre, Portsmouth, Prague, Preston, Princes Risborough, Recife, Redhill, Richmond, Rio de Janeiro, Roermond, Roosendaal, Rotterdam, Rugby, Runcorn, St Andrews, St Austell, Sao Paulo, Scunthorpe, Shrewsbury, Singapore, Sittard, Skegness, Sofia, Southport, Stadskanaal, Stafford, Stamford, Stevenage, Stirling, Stockton, Stranraer, Strasbourg, Stratford-upon-Avon, Stratton on the Fosse, Strombeek-Bever, Stroud, Sudbury, Sutton, Tampere, Tamworth, Taormina, Taunton, Telford, Tewksbury, Thame, Thessaloniki, Thornhill, Tokyo, Tolworth, Torrington, Tunbridge Wells, Turnhout, Ulverston, Uppingham, Valladolid, Wakefield, Wallingford, Warminster, Warsaw, Washington, Wellington, Wells, Whitehaven, Winchester, Windsor, Withersea, Wolverhampton, Woburn, Worthing, Wurzburg, York, Zutphen and Zwolle.

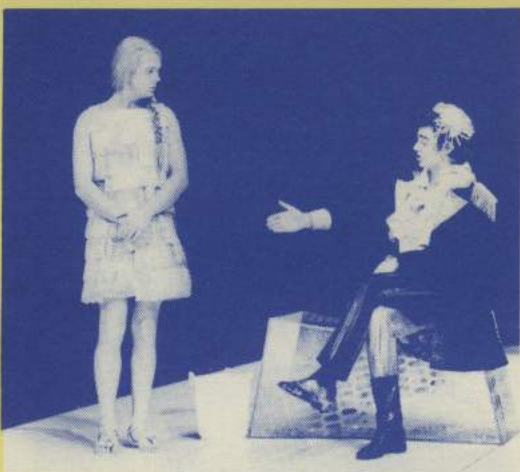
Mark Benton, Sam Graham



**" LOVE IS PATIENT AND KIND;
LOVE IS NOT JEALOUS OR BOASTFUL;
IT IS NOT ARROGANT OR RUDE.
LOVE DOES NOT INSIST ON ITS OWN
WAY; IT IS NOT IRRITABLE OR
RESENTFUL; 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

AS YOU LIKE IT AT THE NATIONAL THEATRE 1967



Anthony Hopkins (Audrey), Derek Jacobi (Touchstone)

Among other all-male productions of *As You Like It* this century was the National Theatre's version, which was directed by Clifford Williams and first performed at the Old Vic on 3rd October 1967.



Ronald Pickup (Rosalind), Charles Kay (Celia) Photos: Zoë Dominic

CHEEK BY JOWL

1981 - 1991

Since 1981, Cheek by Jowl has produced 18 shows, among them 7 British premieres. Its performances have been seen worldwide, in 271 towns, 37 countries and in every continent except Antarctica. It has grown from playing one night stands in studio theatres to representing Britain at major international festivals.

AWARDS

EDINBURGH FRINGE FIRST AWARD
(Vanity Fair)

SCOTTISH ARTS CLUB AWARD
(Vanity Fair)

TIME OUT READERS' AWARD
(Hugh Ross for Twelfth Night)

**DRAMA MAGAZINE
BEST DIRECTOR AWARD**
(Twelfth Night)

**LWT PLAYS ON STAGE COMPETITION
1ST PRIZE**
(Philoctetes)

Laurence Olivier Award Nominations:

COMEDY OF THE YEAR
(A Midsummer Night's Dream)

DIRECTOR OF THE YEAR
(A Midsummer Night's Dream)

COMEDY OF THE YEAR
(Twelfth Night)

DESIGNER OF THE YEAR
(A Family Affair, The Tempest, Philoctetes)

COMEDY PERFORMANCE OF THE YEAR
(Lesley Sharp in A Family Affair)

Laurence Olivier Awards:

MOST PROMISING NEWCOMER
(Vanity Fair, Pericles, Andromache)

DIRECTOR OF THE YEAR
(The Cid, Twelfth Night, Macbeth)

OUTSTANDING ACHIEVEMENT
(Declan Donnellan)

THE COUNTRY WIFE

1981

BY WILLIAM WYCHERLEY

"FOR SHEER EXCELLENCE OF ACTING IT IS DIFFICULT TO ENVISAGE ANYTHING SURPASSING THIS." THE SCOTSMAN

OTHELLO

1982

BY WILLIAM SHAKESPEARE

"ONE OF THE MOST HARROWING OTHELLOS I HAVE EVER SEEN." THE TIMES

VANITY FAIR

1983

BY WILLIAM MAKEPEACE THACKERAY

ADAPTED BY DECLAN DONNELLAN AND NICK ORMEROD
BRITISH PREMIERE

"A MINOR MASTERPIECE OF A PRODUCTION."
THE TIMES

PERICLES

1984

BY WILLIAM SHAKESPEARE

"A JOINT AND JOYOUS ACT - THE SHEER ESSENCE OF THEATRE." YA - SPAIN



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

THE INDEPENDENT

A Family Affair

Paul Stacey, Annette Bland, Anne White, Timothy Walker, Marcia Warren. Photo: Robert Workman

ANDROMACHE

1984

BY JEAN RACINE BRITISH PREMIERE

"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

A MIDSUMMER NIGHT'S DREAM

1985

BY WILLIAM SHAKESPEARE

"A DREAM OF A DREAM...AN ESSAY IN SPELL BINDING." THE GUARDIAN

THE MAN OF MODE

1985

BY GEORGE ETHEREGE

"A FIRST CLASS ENSEMBLE PRODUCTION."

THE SPECTATOR

THE CID

1986

BY PIERRE CORNEILLE BRITISH PREMIERE

"I DEFY ANYONE SEEING IT NOT TO REALISE THAT THEY HAVE STUBBED THEIR TOE AGAINST SOMETHING REMARKABLE."

THE GUARDIAN

THE TEMPEST

1988

BY WILLIAM SHAKESPEARE

"A GRIPPING REDISCOVERY OF THE PLAY."

SUNDAY TIMES

PHILOCTETES

1988

BY SOPHOCLES

"PHILOCTETES WON FIRST PRIZE AT THE DIONYSIAD OF 409 BC. IF THIS PRODUCTION DOESN'T WIN SOME OF THE PRIZES GOING IN 1988 - 89AD, THEN OLYMPUS IS BARREN AND THE GODS UNJUST." THE GUARDIAN

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Aug 1 - 2	Rio de Janeiro	Teatro Villa Lobos
Aug 5 - 6	Recife	Teatro do Parque
Aug 10 - 11	Brasilia	Teatro Nacional, Claudio Santoro
Aug 15 - 17	Sao Paulo	TUCA
Sept 3 - 7	Buxton	Opera House
Sept 10 - 14	Bury St. Edmunds	Theatre Royal
Sept 17 - 21	Winchester	Theatre Royal
Sept 23 - 28	Bracknell	Wilde Theatre
Oct 2 - 4	Luxembourg	Théâtre Municipal
Oct 8 - 11	Dublin	Irish Life Dublin Theatre Festival
Oct 15 - 19	Worthing	Connaught Theatre
Oct 22 - 26	Coventry	Arts Centre, University of Warwick
Oct 29 - Nov 2	Cambridge	Arts Theatre
Nov 4 - 9	Belfast	Belfast Festival at Queen's
Nov 19 - 23	York	Theatre Royal
Dec 2 - Jan 4	London	Lyric Theatre, Hammersmith
In 1992		
Jan 9 - 18	Tokyo	Globe Theatre
Feb 4 - 8	Stratford- upon-Avon	Swan Theatre
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