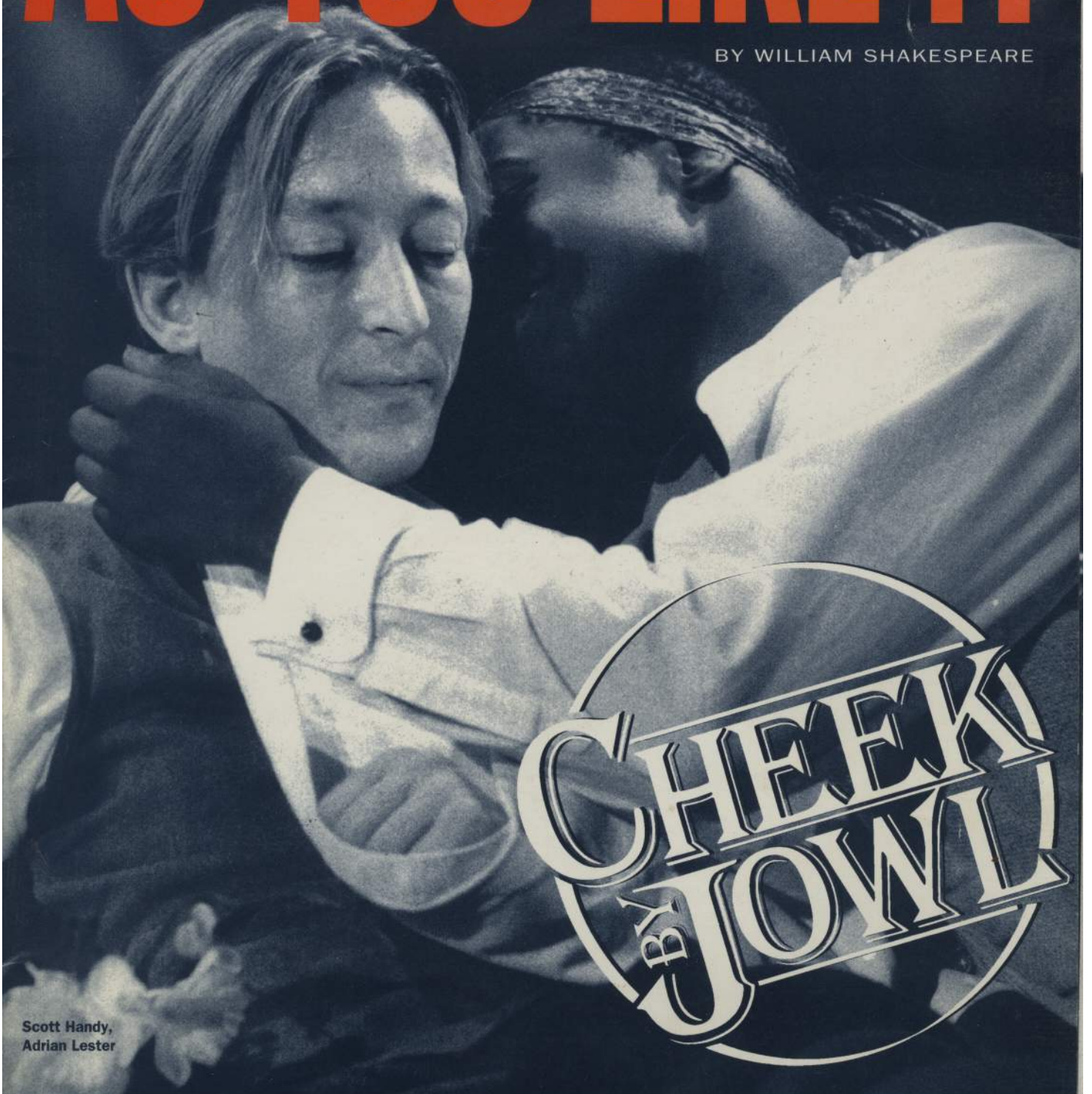


AS YOU LIKE IT

BY WILLIAM SHAKESPEARE



CHEEK
BY
JOWL

Scott Handy,
Adrian Lester

THE COMPANY

The de Boys Household

Orlando de Boys	Scott Handy
Oliver de Boys	Jonathan Chesterman
Jaques de Boys	Sean Francis
Adam	Richard Cant
Dennis	Stephen Watts

The Usurping Court

Duke Frederick	David Hobbs
Celia, his daughter	Simon Coates
Rosalind, daughter to the banished Duke	Adrian Lester
Touchstone, a fool	Peter Needham
Le Beau, a courtier	Sean Francis
Charles, a wrestler	Paul Kissaun

The Banished Court

The banished Duke, <i>brother to Duke Frederick</i>	David Hobbs
Jaques	Michael Gardiner
Amiens	Rhashan Stone

The People of Arden

Corin, a shepherd	Paul Kissaun
Silvius, a shepherd <i>in love with Phebe</i>	Gavin Abbott
Phebe, a shepherdess	Wayne Cater
Audrey, a goat-herd	Richard Cant
William, a country fellow	Rhashan Stone
Sir Oliver Martext, <i>a local vicar</i>	Stephen Watts

Other parts played by members of the Company
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
Assistant Director	Fiona Laird
Fight Director	John Waller

Company Stage Manager	Marcus Bray
Production Manager	Jon Howes
Wardrobe Manager	Rachel Dickson
Deputy Stage Manager	Paula Spinks

CREDITS

Graphic Designer	Iain Lanyon
Wardrobe Supervisor	Angie Burns
London Press Agent	Sharon Kean (0171 254 6489)
Photographer	John Haynes
Casting Director	Serena Hill
Advertising	McCabes
Costumes by	Denis Bruno, Alan Selzer, Lizzie Wyllie, Wendy Knowles, Sarah J Wright
Floor built by	Streeter & Jessel
Floor painted by	Adrian Roper

1st half: approx. 1 hr 15 min
2nd half: approx. 1 hr 40 min

There will be one interval of 15 minutes

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



BIOGRAPHIES

GAVIN ABBOTT trained at Bristol Old Vic Theatre School. His professional theatre experience includes *Our Day Out* at Nottingham Playhouse, *The Bed Before Yesterday* at the Almeida and *D'Artagnan and Valvert in Cyrano de Bergerac* in the West End. TV includes *Eastenders*, *Peak Practice* and *Stanley's Dragon*.

MARCUS BRAY trained at St Catherine's Drama Studio, Guildford. He has worked on a number of productions at the Yvonne Arnaud Theatre Guildford, Theatre Royal Bath, Richmond Theatre and Wyndhams Theatre, London. Recently, he was Deputy Stage Manager on *Les Misérables* at the Palace Theatre. Marcus first joined Cheek by Jowl for *Measure for Measure*.

JONATHAN CHESTERMAN trained at Central School. He appeared in *The Flag* at Bridge Lane Theatre, *Keep the Aspidochelone* at the Lyric Hammersmith and recently in *Screaming Eagles* at the Finborough Arms, which he also wrote and directed. TV includes *Hard Shoulder* and *Hands Together*.

RICHARD CANT studied Drama at Bristol University and trained at Central. Theatre includes: *Waterland* for Eastern Angles, *A Midsummer Night's Dream* and *Charley's Aunt* at York, and *Candida*, *A View from the Bridge*, *Once in a While the Odd*

Thing Happens, *Dangerous Corner* and *Love's Labours Lost*, all at the Wolsey Theatre in Ipswich. He recently played The Knight in *The Canterbury Tales* at the Garrick Theatre. TV: *Great Expectations*, *The Day Today*, and for Radio 4, *Medieval Hitchhiker*. Richard played Audrey in Cheek by Jowl's 1991 production of *As You Like It*.

WAYNE CATER trained at Webber Douglas Academy. Theatre includes *Robinson Crusoe* and *A Slice of Saturday Night* at Oldham, *The Italian Idol* at Oxford and *A Christmas Carol* for Theatr Clwyd. He wrote and performed a one man show for the National Eisteddfod of Wales. On TV, he appeared in *Glan Hafren* and *Stalag Luft*.

SIMON COATES has worked extensively in rep throughout the country including seasons at Salisbury, Nottingham, York, Exeter, Clwyd, Worcester, Ipswich, Leatherhead, Cheltenham and a national tour of *The Importance of Being Earnest*. In London he played Pyotrkin in *Vassa* at the Gate and roles at the National Theatre include Valentine in *Arcadia*, Malcolm in *Macbeth*, Demetrius in *A Midsummer Night's Dream*, Freddie in *Pygmalion*, Toby Metcalf in *Murmuring Judges*, Young Dogsbrough in *Arturo Ui* and Alyosha in *Black Snow*.

PADDY CUNNEEN is an Associate Director of Cheek by Jowl and has been involved with the Company since 1987. He has worked extensively as a composer and MD throughout England and in Ireland. He has composed music for seven productions at the Royal National Theatre. He was music director for *Sweeney Todd* at the National and for *Cabaret* at the Donmar Warehouse. Music for TV and film includes *The Maitlands*, *Two Oranges and a Mango*, *The Pan Loaf* and *The Big Fish*. He is a regular composer for BBC Radio Drama. As a director, his credits include *Slaughterhouse 5* at the Liverpool Everyman and *Il Feudatario* at the Gate Theatre in London.

RACHEL DICKSON studied Theatre Design at Trent Polytechnic. She has made costumes for the Royal National Theatre, City of Birmingham Touring Opera, Opera 80, the Tricycle Theatre, and for *Joseph* at the Palladium. She has worked at The Young Vic and as Wardrobe Mistress for *Carmen* in Zurich and Munich (Classical Productions). Rachel has also worked as a set designer for Bedside Manners Theatre Company. She first joined Cheek by Jowl for *Measure for Measure*.

DECLAN DONNELLAN is also an Associate Director of the Royal National Theatre, where his productions include *Fuente Ovejuna*, *Peer Gynt*, *Sweeney Todd* and both parts of *Angels in America*.

SEAN FRANCIS graduated from RADA in July 1994. His first professional engagement was at the Broomhill Festival, where he played Lysander in *A Midsummer Night's Dream*.

MICHAEL GARDINER trained at Central School. He has worked extensively for the RSC in Stratford and London, including *Troilus and Cressida*, *Two Shakespearean Actors*, *Don*

- | | |
|-------------------------|----------------------|
| 1. Rhashan Stone | 15. Angie Burns |
| 2. Simon Coates | 16. Jon Howes |
| 3. Marcus Bray | 17. Paula Spinks |
| 4. Nick Ormerod | 18. Ruth Percival |
| 5. Richard Cant | 19. Sean Francis |
| 6. David Hobbs | 20. Ruth Ingledow |
| 7. Gavin Abbott | 21. Barbara Matthews |
| 8. Peter Needham | 22. Roy Luxford |
| 9. Michael Gardiner | 23. Paddy Cunneen |
| 10. Jonathan Chesterman | 24. Stephen Watts |
| 11. Fiona Laird | 25. Adrian Lester |
| 12. Wayne Cater | 26. Paul Kissaun |
| 13. Rachel Dickson | 27. Declan Donnellan |
| 14. Gaye Kynoch | 28. Scott Handy |

Juan, King Lear, Macbeth, The Master Builder and *The Plantagenets*. He played Juan Rojo in *Fuente Ovejuna* at the National and Ernst Ludwig in *Cabaret* at the Donmar. Other theatre includes seasons in Exeter, Plymouth, Bristol, Cardiff and tours with Theatr Clwyd and Prospect Theatre Company. TV includes *Henry VI, Richard III, Comics, Pie in the Sky*, and *The Buddha of Suburbia*. He also appears in *Midnight Movie*, one of Dennis Potter's last films.

JUDITH GREENWOOD took an MA in 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 for the RSC in Stratford. Recent work includes *The Seagull* at the Contact Theatre Manchester and two shows for Ziad Rahbani in Beirut: *About Dignity* and *The Stubborn People* and *If There Were No Hope*. She has been Lighting Designer for Cheek by Jowl since 1991.

SCOTT HANDY studied English Literature at Cambridge University and trained at Central School. Since graduating from Central in July 1993, he has played Eric in *An Inspector Calls* at the Aldwych Theatre, appeared in *Casualty, Poirot* and *Queen of the East* on TV and played Standish in Richard Attenborough's film, *Shadowlands*.

DAVID HOBBS trained at Manchester Polytechnic. Theatre includes *The Resistible Rise of Arturo Ui, Death of a Salesman* and *Running of the Bulls* at Sheffield Crucible; *Romeo and Juliet, A Midsummer Night's Dream* and *Hamlet* at the Liverpool Everyman; *The Triumph of Love* for ATC, and *Morte D'Arthur* at the Lyric Hammersmith. He played Menelaus in *Women of Troy* at the Belgrade, Coventry, Charles Stanton in *Dangerous Corner* at Birmingham Rep and The Messenger in Opera Factory's *The Bacchae*. TV credits include *Wilfred and Eileen, Johnny Jarvis, Minder, Brookside, Between the Lines, Framed and Criminal (Screen Two)*. David played the Dukes in Cheek by Jowl's 1991 production of *As You Like It*.

JON HOWES studied Stage Management at Guildhall School. For Shared Experience, he worked as Assistant Stage Manager on *The Birthday Party* and as Deputy Stage Manager on *Sweet Sessions*. He was Company Stage Manager for The Kosh and Theatre Centre. He has also worked with ENO, the RSC and the ICA. Other technical work includes Wexford Festival Opera, Dublin Grand Opera and a LIFT tour of *Yerma*. Jon first joined Cheek by Jowl for *Measure for Measure*.

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. She works with Barbara Matthews on a freelance basis offering marketing services to other companies.

PAUL KISSAUN appeared in *Alfie, Eight Miles High, Blue Remembered Hills, The Hairly Ape* and *A Streetcar Named*

Desire at the Octagon Theatre, Bolton. Other theatre includes *A Man for All Seasons* and *Bebopalula* at Liverpool Playhouse; *A Slice of Saturday Night* and *Blues in the Night* at the Queen's Theatre Hornchurch; *The Threepenny Opera* at Birmingham Rep and *The Traitor* at the Young Vic. He recently played Squirrel in *One Step Beyond* at Stratford East and appeared in *Wind in the Willows* at the National. TV includes *The Bill* and *Coronation Street*.

GAYE KYNOCH studied Drama and Theatre Arts at the Universities of Birmingham and Copenhagen. She joined Cheek by Jowl, part-time, in July 1994, and also works as a freelance translator and researcher.

FIONA LAIRD studied Philosophy at UCL. She is the founding Artistic Director of The London Small Theatre Company, whose productions include *Beyond Belief, Clouds* and *The Frogs*. Work at the National Theatre as a writer and director includes *Jo-Jo the Melon Donkey, The Musical* and, in the Studio, *The Frogs*. Fiona is also a Staff Director at the National, and has worked on *Sweeney Todd, Angels in America, Arcadia, Trelawny of the Wells* and *The Seagull*. In 1993, she represented Britain and the National Theatre as British Young Director at the European Theatre Unity Festival in Budapest.

SUE LEFTON trained at Central School and with Jacques Lecoq. She has worked for many companies, including the Royal National Theatre, Royal Court, Manchester Royal Exchange, Glasgow Citizens and extensively at the RSC, where she is Movement Director. With Jane Gibson, she has directed *A Doll's House* (New End Theatre, Hampstead), *A Working Woman* (West Yorkshire Playhouse), *Larkrise* (Leicester/Almeida), *Nana* (Shared Experience) and *A Tale of Two Cities* (CTC). Sue has choreographed major TV series and worked with Roman Polanski on *Tess*. She was Movement Director for Cheek by Jowl's 1991 production of *As You Like It*.

ADRIAN LESTER trained at RADA. Theatre includes *The Winter's Tale* (Manchester and on tour), *Fences* (Liverpool Playhouse/West End) and *Kiss of the Spider Woman* (Belgrade, Coventry). He played Paul in *Six Degrees of Separation* at the Royal Court, Anthony Hope in *Sweeney Todd* at the National (Olivier Award Nomination for Best Supporting Actor) and George D'Alroy in *Caste* at BAC. TV: *In the Dark, The Bill* and *For the Greater Good*. Film: *Touch and Die* and *Five Years*. He played Rosalind in Cheek by Jowl's 1991 production of *As You Like It* for which he won a Time Out Award and a nomination for the Ian Charleson Award. Adrian is co-founder of Ensemble Theatre Company.

ROY LUXFORD studied Performing Arts at Leicester Polytechnic, majoring in Arts Administration. He worked in the Box Office and Marketing Department of Cambridge Arts Theatre and joined Cheek by Jowl as Assistant Administrator in July 1992. He also undertakes work for the National Youth Dance Company.

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 at Opera 80 (now English Touring Opera) for 5 years. She has been Administrative Director of Cheek by Jowl since the second tour and also provides a management service for other companies, including Arc Dance Company, Music Theatre London and the National Youth Dance Company.

PETER NEEDHAM trained at RADA. For the RSC, he was in *King John, The Two Gentlemen of Verona* and *The Dybbuk*. Thirteen years at the National Theatre included *The Spanish Tragedy, Othello* and *The Shoemaker's Holiday*. Other theatre includes *To Kill a Mockingbird* at Birmingham Rep and the title roles in *Macbeth* and *Tartuffe* in the USA. With Patricia Doyle, Peter appeared in *Son and Lover* - their own compilation of material about D H Lawrence, which toured extensively abroad. Recent TV & film includes *The Plant, Before the Rain* and *The Count of Solar*. Previous roles for Cheek by Jowl: Waitwell in *Sara*, Polonius in *Hamlet*, Touchstone in *As You Like It* (1991) and Pompey in *Measure for Measure*.

NICK ORMEROD trained at Wimbledon School of Art. Work at the Royal National Theatre includes *Peer Gynt, Fuente Ovejuna, Sweeney Todd* and *Angels in America* at the Royal National Theatre. Plans include *The Rise and Fall of Mahagonny* at English National Opera and *Oh Les Beaux Jours*, directed by Peter Brook.

PAULA SPINKS studied Stage Management at Guildhall School. She has worked as Assistant Stage Manager at West Yorkshire Playhouse and as Deputy Stage Manager at the Mill at Sonning Theatre, the Library Theatre Manchester, Theatre Royal Stratford East and Manchester Royal Exchange.

RHASHAN STONE trained at Mountview Theatre School. His recent theatre experience includes *Sweeney Todd* at the Royal National Theatre, *Chasing the Moment* and *Frogs* at the National Theatre Studio and *Five Guys Named Moe* at the Lyric Theatre. Two years with Central Studio Theatre included roles in *Bloody Poetry, Romeo and Juliet* and *The Comedy of Errors*. TV includes *Desmonds, Rockliffe's Babies* and Ron Tyson in *Turning Point*. He presented *The Song Tree* for Radio 5.

STEPHEN WATTS trained as a music teacher at the University of Exeter, and taught brass for 5 years. His acting training was with Michael Armstrong. Theatre experience includes *Romeo and Juliet, A Christmas Carol* and the title role in *Macbeth* all for Image Theatre Company, *Dr Faustus* for Carpe Diem Productions and *The Illustrated Games People Play* at the Link Theatre. He has worked as Musical Director for a number of productions and has been a singer with the BBC Symphony Chorus.

*...but perfect
love casts out
fear. For fear has to
do with punishment,
and he who fears is
not perfected
in love."*

The First Letter of John

Adrian Lester, Simon Coates

"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.

"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 theogonies the most ancient deities are androgynous. In order to represent their gods the human actors would have to desex and depersonalise 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 men as women and women as men.

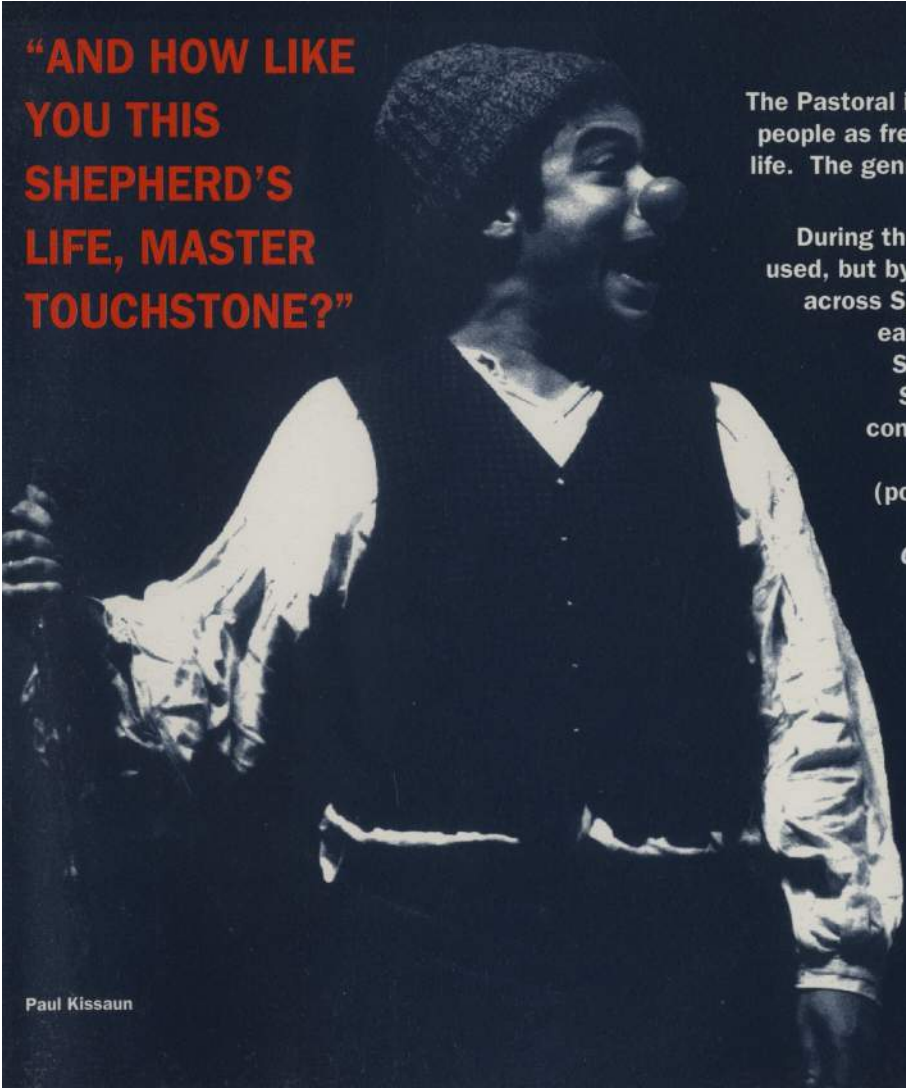
534 BC can be given as the date that religious ritual formalised into drama, when a prize was offered for the best tragedy at the annual festival of Dionysus. These dramas were enacted by male, masked players taking both male and female roles.

This practice continued into Elizabethan and Jacobean theatre in England. During the Puritan revolution of the mid-seventeenth century, all the theatres were forcibly closed. When they reopened after the restoration of the monarchy in 1660, the returning aristocrats brought with them an Italian style of theatre with actresses.



Rear: Rhshan Stone, Scott Handy, Gavin Abbott, Wayne Cater. Front: Paul Kissaun





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

Paul Kissaun

Rear: Rhashan Stone, Scott Handy, Gavin Abbott, W

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 Shepheardes 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 Shepheardes 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 artifice 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.

"LOOK YOU CALL ME GANYMEDE"

In Greek legend, Ganymede was a Prince of Troy. While he was hunting, Zeus, disguised as an eagle, swept down and carried him off to heaven.

"Like that of the modern west, the gay subculture of the High Middle Ages appears to have had its own slang, which gradually became diffused among the general population. The equivalent of 'gay', for example, was 'Ganymede'. The similarity of this word to 'gay' in its cultural setting is striking. In an age addicted to classical literature, the invocation of Greek mythology to describe homosexual relationships not only tacitly removed the stigma conveyed by the biblical 'sodomita', the only word in common use before or after this period, but also evoked connotations of mythological sanctions, cultural superiority, and personal refinement which considerably diminished negative associations with regard to homosexuality. Although 'Ganymede' was also used derisively, it was basically devoid of moral context and could be used by gay people themselves without misgivings ...

'Hunting' and terminology related to it figure prominently in poetry by or about gay people, and it is possible that it represented what 'cruising' describes in the gay subculture of today, although as a metaphor it is obvious enough not to require any special explanation. The rich irony of Ganymede having been hunting himself when the eagle swooped down upon him doubtless added to the effectiveness of the metaphor."

Christianity, Social Tolerance and Homosexuality. John Boswell

Adrian Lester

**"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
CHRISTENDOM"**

**ELIZABETH 1
(1533-1603)**



**"ANYBODY
CAN BE
GOOD
IN THE
COUNTRY."**

OSCAR WILDE
(1854 - 1900)



Michael Gardiner



Mailing List

Ever wished you were better informed? Join our free mailing list for regular details of Cheek by Jowl tours. Send your name, address and postcode to:

Mailing list, Cheek by Jowl, FREEPOST (SE 7021) London SE11 5BR (no stamp required) or ring 0171 793 0153/4. Fax: 0171 735 1031.

From time to time we may also send you information about other arts events we think might interest you. Please let us know if you would rather we didn't.

Merchandise

Look out for the following souvenirs which are on sale in the foyer, or available by mail order from Cheek by Jowl, Alford House, Aveline Street, London SE11 5DQ.

T-Shirts £9.00. 100% cotton, extra large white T-shirts with a colourful Cheek by Jowl logo design.

'Cheek by Jowl - 10 Years of Celebration' by Simon Reade. Hardback - £15, paperback - £9.95. Published by Absolute Classics to mark the Company's 10th Anniversary.

AS YOU LIKE IT posters £2.50. We also have some posters for sale by mail order from previous Cheek by Jowl shows. Call us on 0171 793 0153/4.

CHEEK BY JOWL

1981
The Country Wife
1982
Othello
1983
Vanity Fair (P)
1984
Pericles
Andromache (P)
1985
A Midsummer Night's Dream
The Man of Mode
1986
Twelfth Night
The Cid (P)
1987
Macbeth
A Family Affair (P)
1988
Philoctetes
The Tempest
1989
The Doctor of Honour (P)
Lady Betty (P)
1990
Sara (P)
Hamlet
1991
As You Like It
1993
Don't Fool with Love
The Blind Men (P)
1994
Measure for Measure
As You Like It

P denotes a professional British premiere

In the autumn of 1995, Cheek by Jowl will perform THE DUCHESS OF MALFI by John Webster. Performances are planned to take place in: Blackpool, Coventry, Darlington, London, Melbourne, Moscow, New York and Oxford.

AS YOU LIKE IT

ON TOUR 1994/95

Sept 13 - 17
NORWICH Theatre Royal
(01603) 630000
Sept 27 - Oct 1
MANCHESTER
Dancehouse
0161 242 2555
Oct 4 - 8
NEW YORK Brooklyn
Academy of Music
(1) 212 307 4100
Oct 11
PRINCETON
McCarter Theatre
(1) 609 6839100
Oct 19 - 22
MOSCOW Maly Theatre
(7) 095 923 2621
Oct 26 - 27
ST PETERSBURG Maly
Theatre (7) 113 20078
Nov 2 - 3
BARCELONA Mercat de
les Flors (34) 3 426 1875
Nov 5 - 7
DÜSSELDORF
Schauspielhaus
(49) 221 36870
Nov 10
PILSEN Great Theatre
(42) 19 224256
Nov 15, 16
CRAIOVA National Theatre
(40) 51 116942

Nov 19 - 20
BUCHAREST Bulandra
Theatre (40) 0 614 9696

Nov 24 - 26
SOFIA National Theatre
(359) 2 87 7800

Dec 6 - 10
NEW YORK Brooklyn
Academy of Music
(1) 212 307 4100

Dec 15 - 17
TEL AVIV Kameri Theatre
(972) 3 527 9888

Dec 20 - 21
JERUSALEM Sherover
Theatre (972) 2 667 1677

Jan 6 - 21 1995
PARIS Bouffes du Nord
(33) 1 46 073450

Jan 23 - Feb 11 1995
LONDON Albery Theatre
0171 369 1730

In 1991/2, this production was seen in: Adelaide, Belfast, Bracknell, Brasilia, Breda, Bury St Edmunds, Buxton, Cambridge, Coventry, Derry, Dublin, Farnham, Hammersmith, Luxembourg, Madrid, New York, Recife, Rio de Janeiro, Rotterdam, São Paulo, Stratford-upon-Avon, Tokyo, Wellington, Winchester, Worthing and York.

Cheek by Jowl's
foreign touring is
generously supported
by the British Council



FOR CHEEK BY JOWL

Artistic Directors

Declan Donnellan
and Nick Ormerod
Paddy Cunneen
Barbara Matthews
Ruth Ingledow
Roy Luxford
Gaye Kynoch

Associate Director

Administrative Director
PR & Marketing Manager
Assistant Administrator
Office Assistant

Directors of Cheek by Jowl Theatre Company Limited: John Scott Moncrieff (Chairman), Sophie Hamilton, Esther Kaposi, Julia Kreitman, Tim Stockil

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Cheek by Jowl would like to thank both the John S Cohen Foundation and the Stanley Foundation for their kind donations.

Thanks to: Lucy Astor, RADA, Honeyrose Products Ltd Stowmarket for the herbal cigarettes, Comic Relief for the red noses, and Lever Brothers Ltd. for the Wardrobe Care.



Thanks are also due to Business in the Arts for introducing Ian Gray from Jigsaw and Julie Cuthbert from Mishcon de Reya as Business Advisers to Cheek by Jowl.

Cheek by Jowl gratefully acknowledges funding and support from the Arts Council of England.

