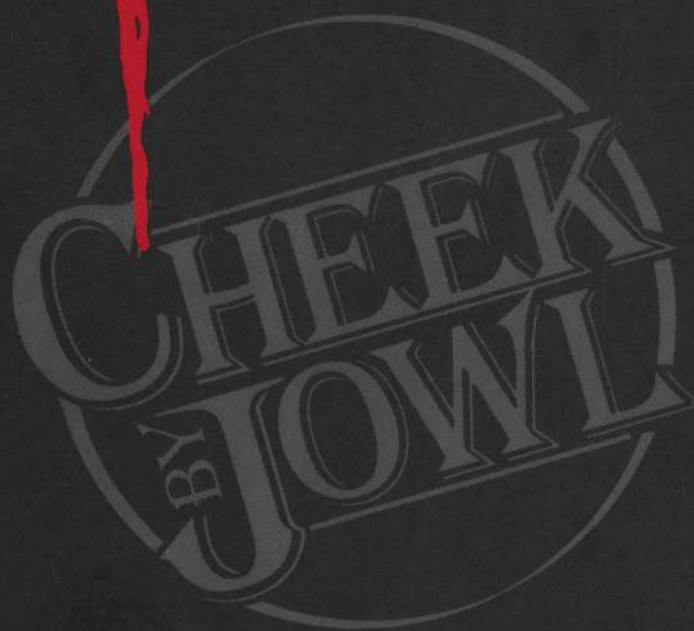


MALE



THE COMPANY

in order of speaking

Antonio Bologna <i>steward of the Duchess' household</i>	Matthew Macfadyen
Delio <i>his friend</i>	Shaun Parkes
Bosola <i>gentleman of the horse to the Duchess</i>	George Anton
Cardinal <i>Duke of Calabria, brother of the Cardinal and the Duchess</i>	Paul Brennen
Ferdinand <i>sister of the Cardinal and twin of Ferdinand</i>	Scott Handy
The Duchess <i>her waiting woman</i>	Anastasia Hille
Cariola <i>mistress of the Cardinal</i>	Avril Clark
Julia	Nicola Redmond

The Court	Matthew Bowyer
The Officers	Sean Hannaway
The Madmen	Christopher Kell
The Executioners	Terence Maynard
	Guy Moore
	Peter Moreton

Music performed by members of the Company

1st half: approx 1 hour 30 minutes
2nd half: approx 1 hour 10 minutes

There will be one interval of 15 minutes

The first performance of this production was given on
19 September 1995 at The Theatre Royal, Bury St Edmunds

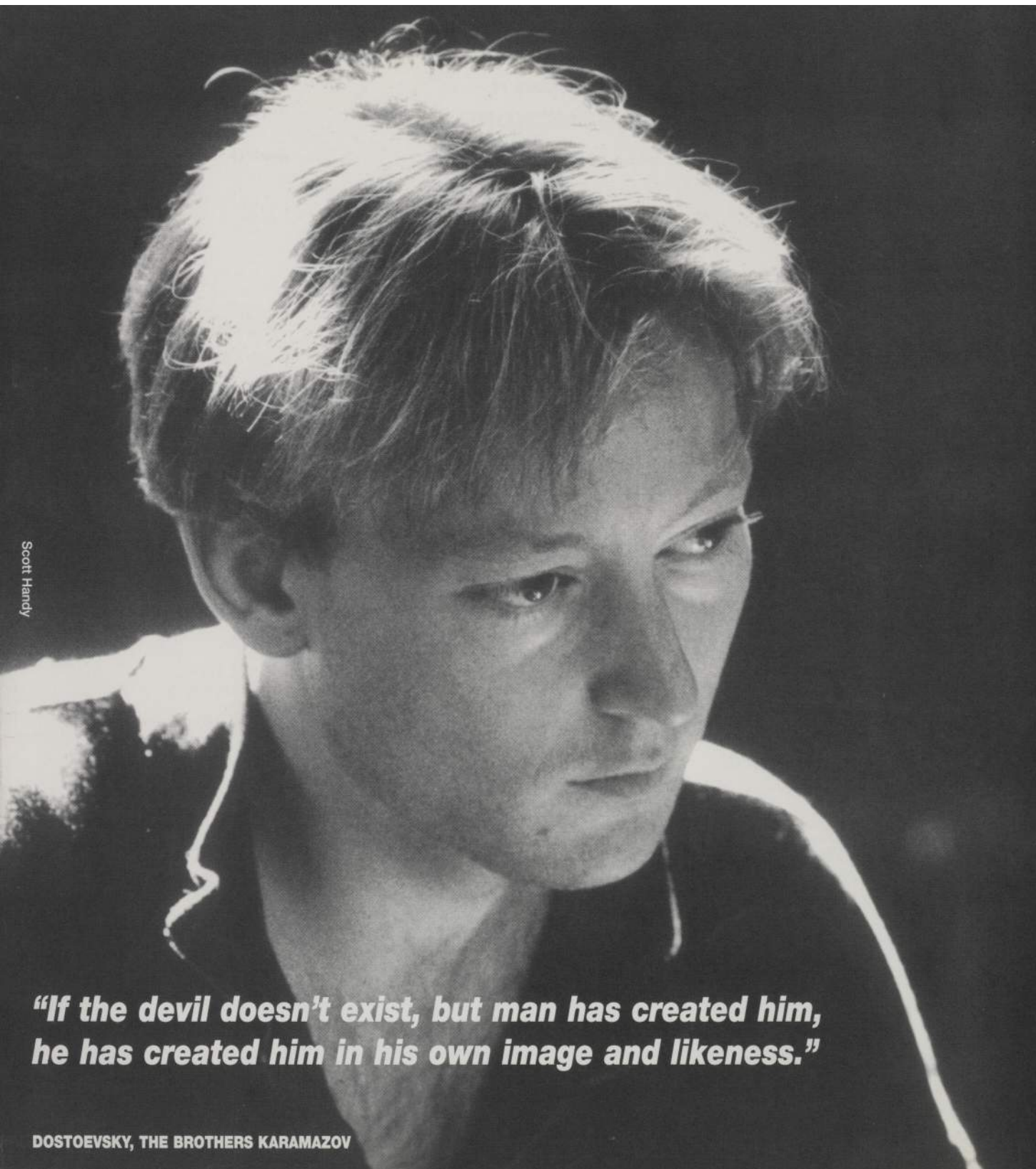
Rehearsal photos by John Haynes

Director	Declan Donnellan
Designer	Nick Ormerod
Composer and	
Musical Director	Catherine Jayes
Movement Director	Jane Gibson
Lighting Designer	Judith Greenwood
Assistant Directors	Sebastian Daggart Timothy Walker
Company Stage Manager	Marcus Bray
Production Manager	Jon Howes
Wardrobe Manager	Rachel Dickson
Deputy Stage Manager	Paula Spinks

Matthew Macfadyen

“There is no such thing as evil,
just the gradual removal of
good until none is left.”

ST AUGUSTINE, CONFESSIONS OF A SINNER



Scott Handy

***"If the devil doesn't exist, but man has created him,
he has created him in his own image and likeness."***

DOSTOEVSKY, THE BROTHERS KARAMAZOV



Anastasia Hille

FIRST PERFORMANCE

THE DUCHESS OF MALFI was first performed in the spring of 1614 by the King's Men. According to the quarto edition (1623) it "was presented privately at the Blackfriars; and publicquely at the Globe". This describes the theatres rather than the audience, as the Globe was an open-air theatre and the Blackfriars Theatre was indoors.

Webster had been associated with the King's Men since he added passages to Marston's THE MALCONTENT in either 1603 or 1604. He was favourably impressed by the troupe and wrote several parts in his new play with specific actors in mind. Amongst these was Richard Burbage who had played the title roles in RICHARD III, HAMLET, KING LEAR and OTHELLO. Not surprisingly, Burbage played Ferdinand in THE DUCHESS OF MALFI. Henry Cundaile, one of the sponsors of the Shakespeare First Folio, played the Cardinal. Bosola was played by John Lavin, whose previous roles included Volpone and Falstaff, and twelve year old Richard Sharp played the Duchess. By all accounts he contributed greatly to the success of the play.

JOHN WEBSTER

***Crown him a poet ,
whom nor Rome, nor
Greece, Transcend in all
theirs, for a masterpiece***

(From John Ford's tribute to John Webster)

After Shakespeare, John Webster is acknowledged as one of the most important Renaissance dramatists. Little is known of his life as the parish records of St Sepulchre-without-Newgate were burned in the Great Fire of 1666.

However, it seems that he was born in 1580 to Elizabeth and John Webster, a wealthy coachmaker. He had at least one younger brother, Edmund, and possibly three sisters. His early education may have been at the Merchant Taylor's Grammar School of which his father was a member. Thereafter, he is thought to have entered the Middle Temple although he never pursued a career in law.

Webster may have travelled to Germany with Robert Browne's troupe of English actors in 1596. It would not have been unusual for a dramatist to also be an actor and Webster's admiration for actors is well recorded.

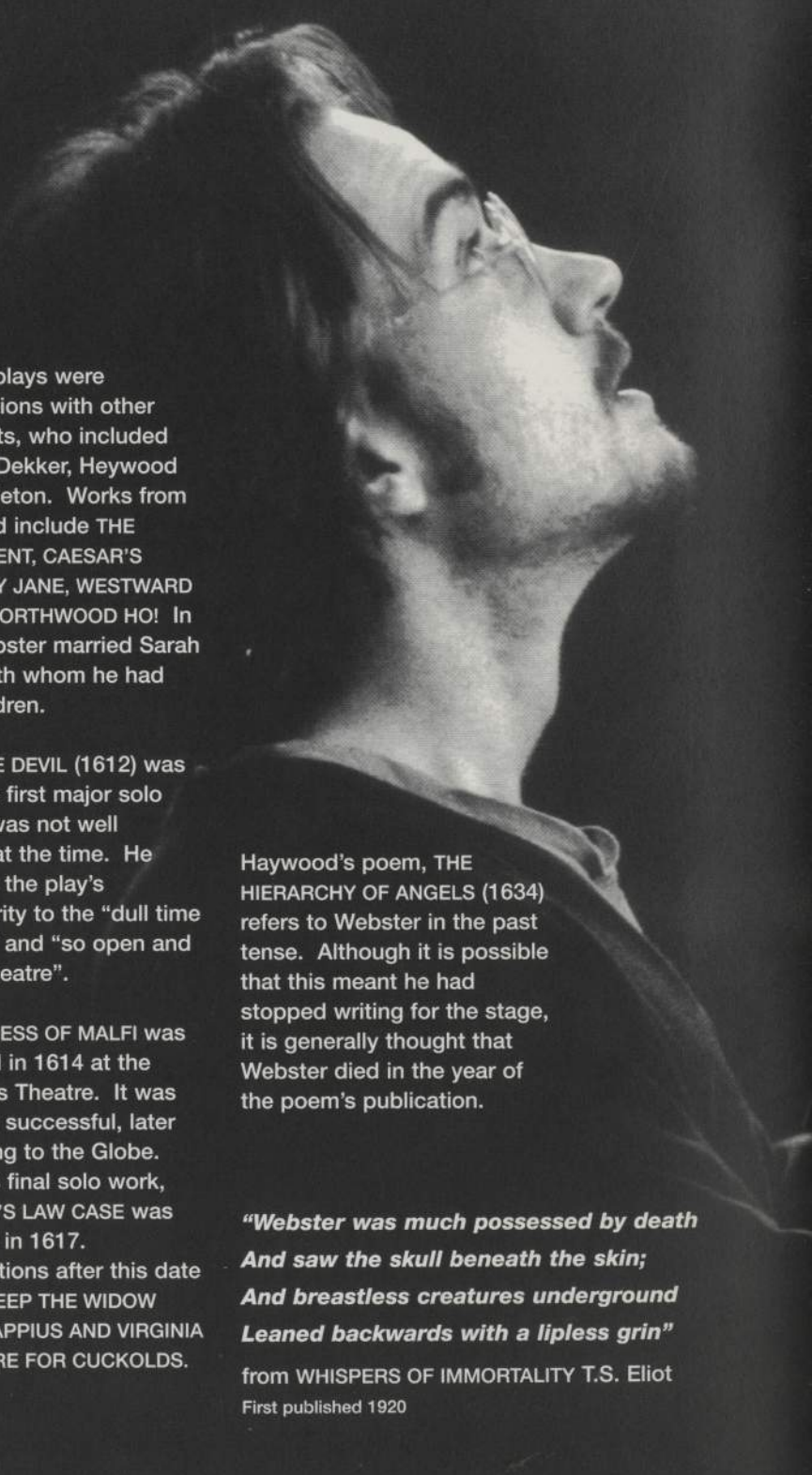
His early plays were collaborations with other playwrights, who included Marston, Dekker, Heywood and Middleton. Works from this period include THE MALCONTENT, CAESAR'S FALL, LADY JANE, WESTWARD HO! and NORTHWOOD HO! In 1606, Webster married Sarah Peniall with whom he had three children.

THE WHITE DEVIL (1612) was Webster's first major solo work. It was not well received at the time. He attributed the play's unpopularity to the "dull time of winter" and "so open and black a theatre".

THE DUCHESS OF MALFI was presented in 1614 at the Blackfriars Theatre. It was extremely successful, later transferring to the Globe. Webster's final solo work, THE DEVIL'S LAW CASE was produced in 1617. Collaborations after this date include KEEP THE WIDOW WAKING, APPIUS AND VIRGINIA and A CURE FOR CUCKOLDS.

Haywood's poem, THE HIERARCHY OF ANGELS (1634) refers to Webster in the past tense. Although it is possible that this meant he had stopped writing for the stage, it is generally thought that Webster died in the year of the poem's publication.

***"Webster was much possessed by death
And saw the skull beneath the skin;
And breastless creatures underground
Leaned backwards with a lipless grin"***
from WHISPERS OF IMMORTALITY T.S. Eliot
First published 1920





**"She's a young widow, I would not have
her marry again."**

ACT I scene ii

English common law recognised two forms of 'spousals'. Sponsalia per verba de praesenti, a declaration by both parties that each took the other at the present time as spouse, was legally binding irrespective of any change of circumstances and, whether the union was later consecrated or not. Sponsalia per verba de futuro, a sworn declaration of intention to marry in the future, was not thus absolutely binding.

From JW Lever's introduction to *MEASURE FOR MEASURE* (Arden edition)

In sixteenth and seventeenth century England most marriages amongst the nobility were arranged by the families of the bride and groom, often when both were very young. The aim was to secure or expand the estates of both families and thus the bride and groom had very little say in the matter. Before marriage, a daughter was considered both by custom and by law to be inferior to her father and under his control. On marrying, this status and control passed to the women's husband. Romance and passion were frowned upon and whilst a husband and wife were expected to grow to love one another after their marriage, this was not a primary concern. If a woman married an older man, it was not unusual for her to be widowed fairly early in her life. By common law widows were entitled to up to a half of their dead husband's property. This made it easier for a woman to re-marry, although public opinion disapproved of second marriages.

Matthew Macfadyen, Anastasia Hille

ENGLISHMEN AND ITALIANS

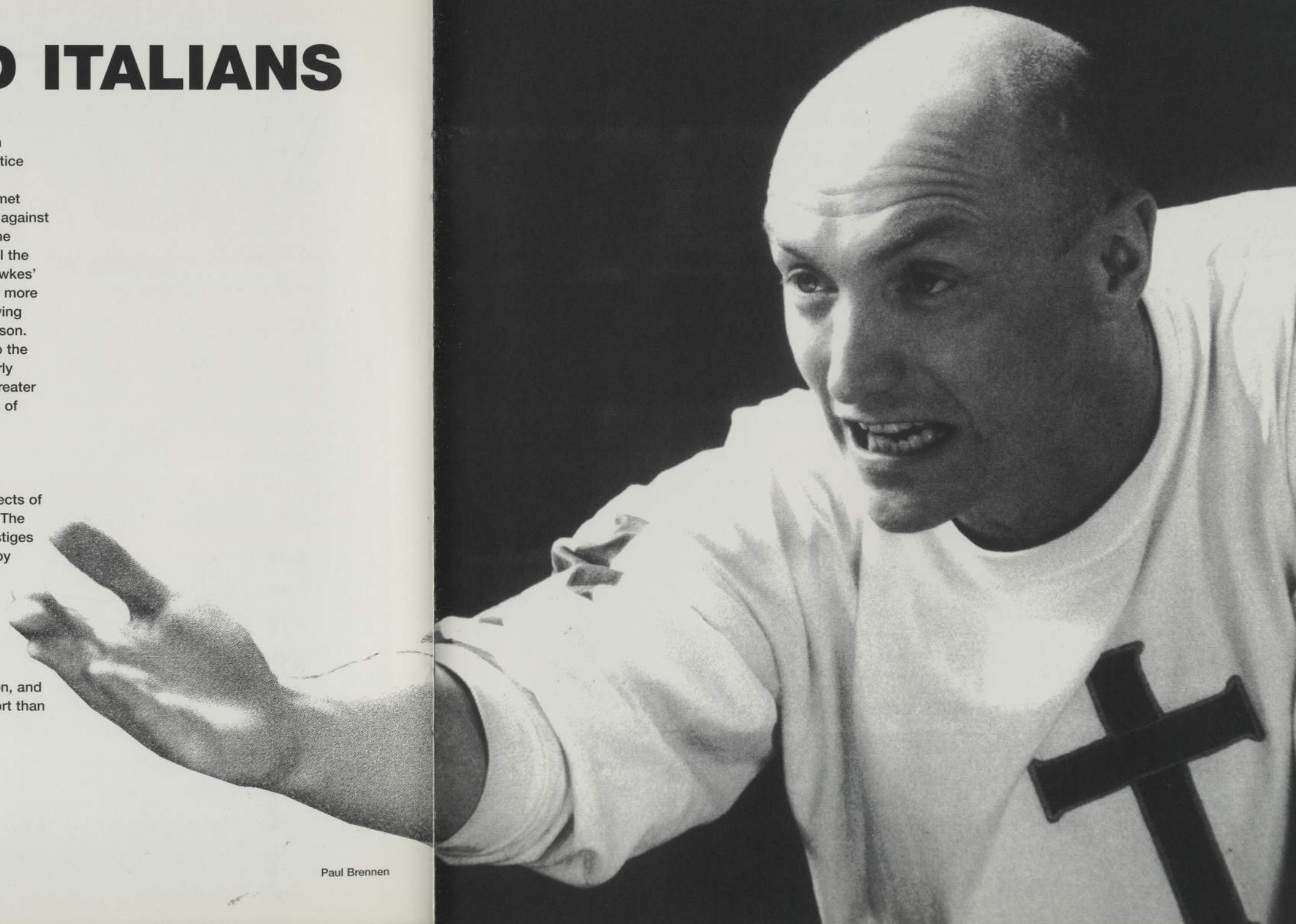
During the early part of the reign of Elizabeth I, Italian immigrants came to England in large numbers. Whereas earlier immigrants had been political refugees fleeing the Council of Trent, these were members of an elite, cultured society. They introduced England to Italian art, language and poetry. Large numbers of English travellers went to Rome during this period and they brought back Italian culture and tales of a land passionate and unstable in affairs of romance, politics and religion. Italian literature was very popular in England during the late 16th and early 17th century and was used as source material for the plots of many revenge plays. When read in the context of growing anti-Catholicism, Machiavelli's *THE PRINCE* articulated the essence of the Italian character as one of corruption, hypocrisy and violence. Audiences were shocked by tales of adultery, treachery and revenge, whilst marvelling at the passion which inspired them.

Roman Catholicism greatly distinguished the Italians from the English. Although the English Reformation had changed the official religion of England, Catholics both in England and abroad still cherished hopes that it would change back. Elizabeth I tolerated them to some extent during the first part of her reign, until war with Spain proved that the Pope and other European Catholics would aggressively try to reclaim England. Following the treachery of Mary Queen of Scots, she was forced to take harsher measures to suppress the religion. With the defeat of the Spanish Armada, Roman Catholics relinquished the idea of England returning to Catholicism.

When James I took the throne, English Catholics hoped to be allowed to practice their religion without threat of fine, imprisonment, exile or death. James met with Roman Catholic leaders but laws against Catholics were again tightened after the discovery of plots to overthrow and kill the King. An infamous example is Guy Fawkes' Gunpowder plot. The English became more bitter against Rome and popery, believing allegiance to a pope amounted to treason. The marriage of James' son Charles to the French princess Henrietta was popularly opposed and served to arouse even greater fear and hatred of Catholics as well as of James and his court.

Whilst Catholics were losing power in England, the Puritans were growing in number and strength, joined by new sects of Baptists, Presbyterians and Quakers. The Puritans objected to the remaining vestiges of Catholicism that were represented by Elizabeth's Church Settlement. They condemned elements of the Catholic ceremonies included in the Anglican service as mystical and idolatrous. In their early incarnation the Puritans did not wish to overthrow the Church of England, but to continue its reformation, and thus they enjoyed more popular support than the Catholics.

Paul Brennan



"I am Duchess of Malfi still"

ACT IV scene ii

Giovanna d'Aragona was married to the future Duke of Amalfi in 1490 when she was twelve years old. In 1498 she was widowed. She ruled for her under-aged son until 1510 but left Amalfi late that year to make a pilgrimage to Loreto. It was later learned that this pilgrimage was a sham. In fact, she travelled to Ancona where she met her former servant and secret husband, Antonio Bologna. Three years later, Antonio was murdered and there is some evidence that the Duchess was also murdered, along with two of their three children. There is nothing in the historical evidence which suggests that her brothers, Cardinal Lodovico and Carlo d'Aragona, were involved with these deaths.

The story of the Duchess was recounted meagrely in historical documents, but became a rich source for writers in the century after her death. Bandello's *IL SIGNOR ANTONIO BOLOGNA SPOSA LA DUCHESSA D'AMALFI, E TUTTI DUE SONO AMMAZZATI*, was probably the closest to the facts of the case. Bandello was a friend of Antonio's and may have been with him when he was murdered. His novella includes details that an historical account could not contain. Bandello's Duchess proposes to Antonio herself; their marriage is kept a secret for fear of her brothers' fury and the murders are led by Daniele da Bazolo who is employed by the brothers. He also introduces the characters of the colluding chambermaid and the well meaning Delio.

It is possible that Webster had seen the Bandello story, but it is not considered to be the main source of *THE DUCHESS OF MALFI*. It is thought that Webster was also familiar with subsequent versions by Belleforest, Painter, Thomas Beard and Lope de Vega. These versions typically add more detail and moralise on the behaviour of the Duchess and her brothers.



Anastasia Hille

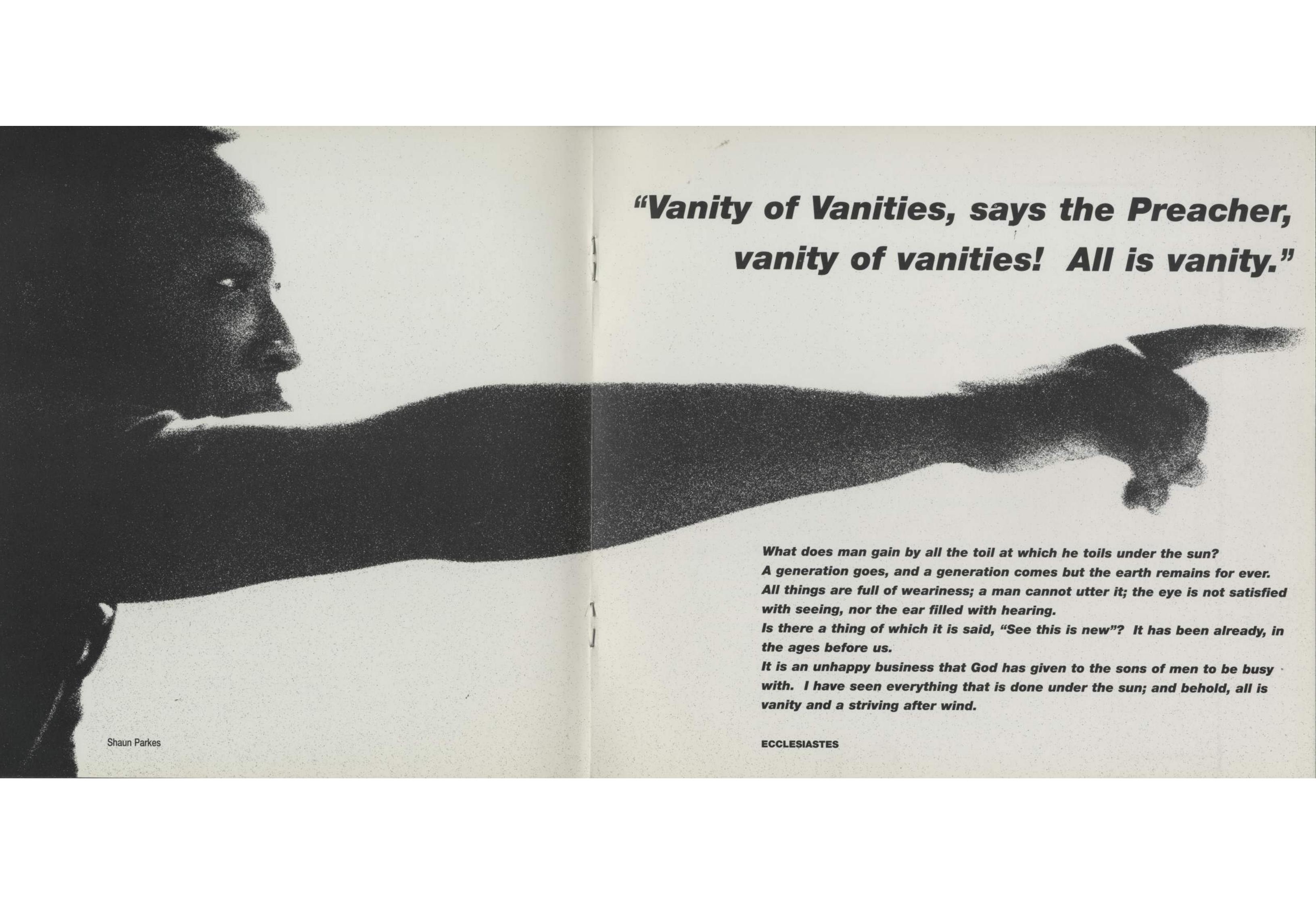


Avril Clark

“Your kiss is colder than that I have seen an holy anchorite give to a dead man’s skull”

ACT III scene v

An anchorite is a religious person who retires into solitude to employ himself with holy thoughts. Amongst early Christians, anchorites were numerous, but there have been few in the Western church. They were renowned for their great wisdom and prescience and kings and rulers would visit their cell for counsel. An anchorite or *ankret* was in medieval times a source of fame and profit to the house within which he was voluntarily immersed.



***“Vanity of Vanities, says the Preacher,
vanity of vanities! All is vanity.”***

What does man gain by all the toil at which he toils under the sun?

A generation goes, and a generation comes but the earth remains for ever.

All things are full of weariness; a man cannot utter it; the eye is not satisfied with seeing, nor the ear filled with hearing.

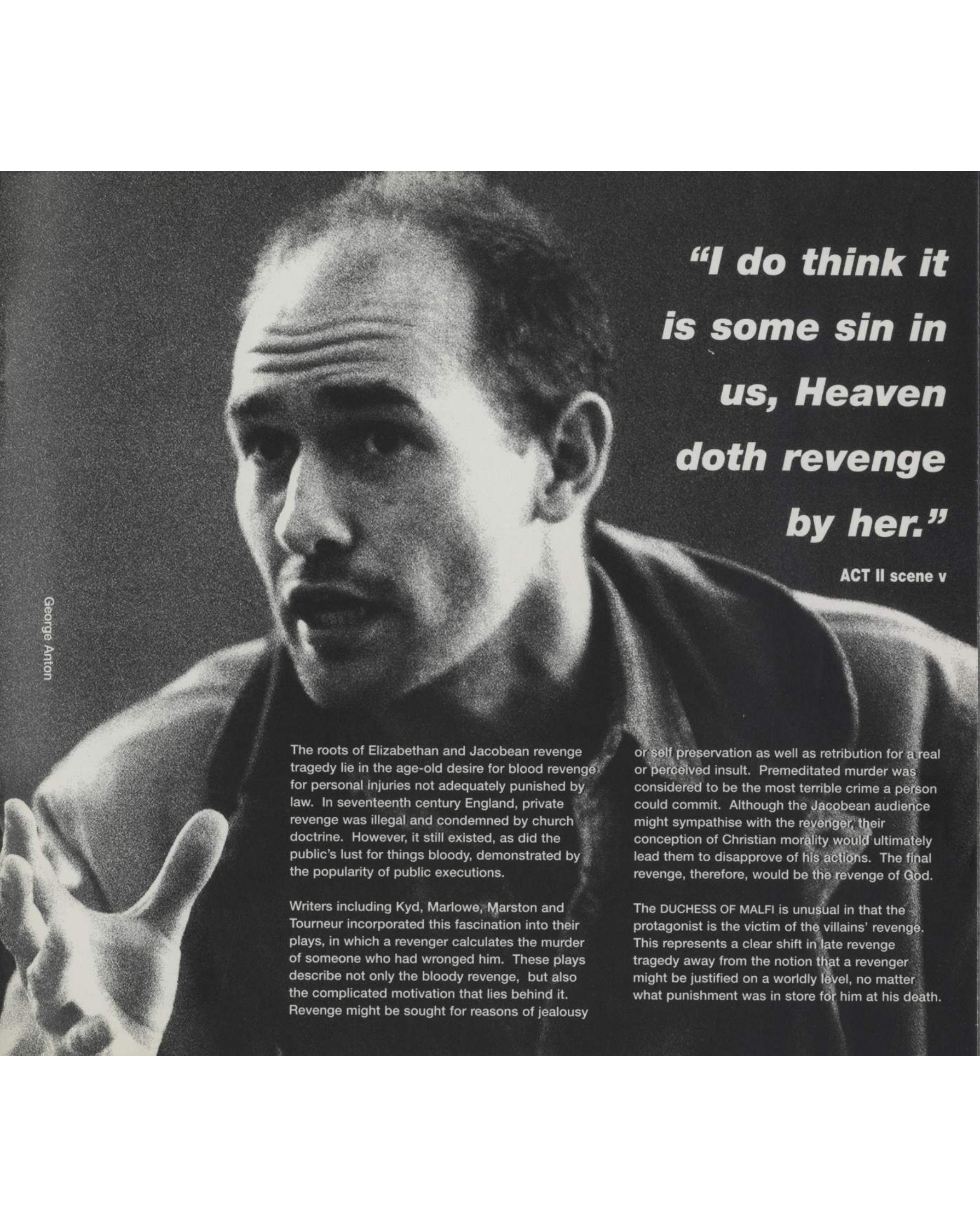
Is there a thing of which it is said, “See this is new”? It has been already, in the ages before us.

It is an unhappy business that God has given to the sons of men to be busy with. I have seen everything that is done under the sun; and behold, all is vanity and a striving after wind.

ECCLESIASTES



Nicola Redmond



***"I do think it
is some sin in
us, Heaven
doth revenge
by her."***

ACT II scene v

George Anton

The roots of Elizabethan and Jacobean revenge tragedy lie in the age-old desire for blood revenge for personal injuries not adequately punished by law. In seventeenth century England, private revenge was illegal and condemned by church doctrine. However, it still existed, as did the public's lust for things bloody, demonstrated by the popularity of public executions.

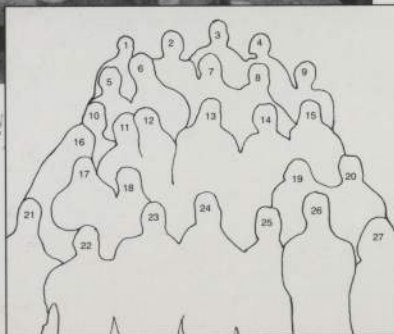
Writers including Kyd, Marlowe, Marston and Tourneur incorporated this fascination into their plays, in which a revenger calculates the murder of someone who had wronged him. These plays describe not only the bloody revenge, but also the complicated motivation that lies behind it. Revenge might be sought for reasons of jealousy

or self preservation as well as retribution for a real or perceived insult. Premeditated murder was considered to be the most terrible crime a person could commit. Although the Jacobean audience might sympathise with the revenger, their conception of Christian morality would ultimately lead them to disapprove of his actions. The final revenge, therefore, would be the revenge of God.

The DUCHESS OF MALFI is unusual in that the protagonist is the victim of the villains' revenge. This represents a clear shift in late revenge tragedy away from the notion that a revenger might be justified on a worldly level, no matter what punishment was in store for him at his death.



- | | | |
|---------------------|----------------------|-----------------------|
| 1. Paul Brennen | 10. Anastasia Hille | 19. Mark Slaughter |
| 2. Avril Clark | 11. Nicola Redmond | 20. Sean Hannaway |
| 3. George Anton | 12. Angie Burns | 21. Shaun Parks |
| 4. Paula Spinks | 13. Marcus Bray | 22. Matthew Bowyer |
| 5. Scott Handy | 14. Judith Greenwood | 23. Declan Donnellan |
| 6. Matthew | 15. Jon Howes | 24. Nick Ormerod |
| Macfadyen | 16. Rachel Dickson | 25. Roy Luxford |
| 7. Peter Moreton | 17. Christopher Kell | 26. Sebastian Doggart |
| 8. Guy Moore | 18. Terence Maynard | 27. Catherine Jayes |
| 9. Barbara Matthews | | |



BIOGRAPHIES

GEORGE ANTON trained at Drama Centre London. His theatre credits include *Blue Ball* and *Sweet Bird of Youth* at the Royal National Theatre, *Venice Preserved*, *Little Murders* and *Comedy of Errors* at the Royal Exchange Manchester, *Faustus* for Actors Touring Company, *Ghosts* at the Lyceum Theatre Edinburgh and *The Douglas* and *The Alchemist* at the Citizens Theatre Glasgow. For the RSC, George's appearances include *Edward II*, *Two Shakespearean Actors*, *Richard II*, *The Last Days of Don Juan* and *Curse of the Starving Classes*. Film and television work includes *Pie in the Sky*, *Taggart*, *Soldier Soldier*, *Dr Finlay's Casebook*, *A Touch of Frost*, *Between the Lines*, *Piece of Cake*, *Rules of Engagement*, *Venus Peter* and *Olly's Prison*.

MATTHEW BOWYER recently appeared in Catherine Johnson's punk musical *Too Much Too Young* for the London Bubble Theatre Company, *Getting Attention* at the Southwark Playhouse, *Fontamara* for Might and Main Theatre Company, *From Jack to a King* at the Wimbledon Studio and *Revenge of the Graeae* for Graeae Theatre Company. He has worked with performance artists such as Rose English and toured Europe with *The Bastille Dances* for Station House Opera.

MARCUS BRAY trained at St Catherine's Drama Studio, Guildford. He has worked on productions at the Yvonne Arnaud Theatre Guildford, Theatre Royal Bath, Richmond Theatre and Wyndham's Theatre, London. Previous work includes Deputy Stage Manager on *Les Misérables* at the Palace Theatre, Company Manager on *Noye's Flood* for Operating Theatre at the Brighton Festival and for *Cheek by Jowl: Measure for Measure* and the world tour and West End season of *As You Like It*.

PAUL BRENNEN trained at RADA. His theatre work includes *The Tempest*, *The Glass Menagerie*, *The Importance of Being Earnest* and *The Chimes* all at the Bristol Old Vic, *The Wars of the Roses* for the English Shakespeare Company, *Women of Troy* at the Gate Theatre and *King Arthur* at the Royal Opera House. Paul's television and film appearances include *Space Precinct*, *Spender*, *Red Devil's Trilogy*, *Body Matters*, *Password*, *The Chief*, *Grushko*, *Alien III*, *Border Crossing*, *ID* and *Big Pants*.

AVRIL CLARK appeared in *Richard II*, *The Fool*, *The Love Girl And The Innocent* and *Thirteenth Night* for the RSC. Her other theatre credits include: Queen Victoria in *Early Morning*, *The Fly* in *Happy End*, *Camille* and *Dick Whittington* at the Glasgow Citizens Theatre; Marlene in *Top Girls*, *The Ruling Class*, *On The Razzle*, *A Flea In Her Ear* and *Blood Wedding* at the Leeds Playhouse; Clara Petacci in *Summit Conference* at the Bristol Old Vic; Eleanor in *The Lion In Winter* in Hull; Eva

Peron at the Hampstead and Traverse theatres and *Molière* at the Latchmere Theatre. Avril has also performed at the Soho Poly and Royal Court Theatre and played Gertrude in the Chester Gateway production of *Hamlet*. She appeared in Pavel Kohout's political farce *The Maple Tree Game* which opened the Courtyard Theatre at West Yorkshire Playhouse and created the role of Katia Europa in *Eurovision* at the Drill Hall. Her television credits include *Bill Brand*, *Within These Walls*, *Jemima Shore Investigates*, *Maybury*, *Jane Eyre*, *The Bill*, *Singles*, *Rumpole of the Bailey*, *A Wanted Man*, *Maria's Child*, *The House of Eliott*, *Three Seven Eleven* and *Hetty Wainthrop Investigates*. Avril has been a member of the BBC Radio Drama Company and played Sally Fitzgerald in the Radio 4 series *Citizens*. She has directed plays at RADA and edited scripts for BBC television drama.

RACHEL DICKSON studied Theatre Design at Trent Polytechnic. She has designed costumes for *American Heart* at the Tabard Theatre and for a variety of film projects. She worked as a costume design assistant for BBC TV and as assistant costume supervisor for Almeida Opera 95 and *Eurovision* at the Vaudeville Theatre. Rachel has made costumes for the Royal National, Young Vic and Tricycle theatres and has designed sets for Bedside Manners Theatre Company. For Cheek by Jowl, Rachel has worked on *Measure for Measure* and *As You Like It*.

SEBASTIAN DOGGART trained with Cuba's Teatro Buendia and at Central School of Speech and Drama. He directed and translated British premieres of Carlos Fuentes' *Orchids in the Moonlight* at the Edinburgh Festival and the National Theatre Havana, Mario Vargas Llosa's *Mistress of Desires* and José Triana's *Night of the Assassins*. Sebastian also directed Strindberg's *Playing with Fire* at the Theatre Museum London, *Ms Lear* at the Frascati Theatre Amsterdam and a TV documentary *The Sacred Blood of Cuba*. He was Assistant Director to the Actors Touring Company production of *Ion*. His book, *Latin American Theatre* is published in 1996 by Nick Hern Books.

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*.

JANE GIBSON is Head of Movement at the Royal National Theatre where her credits include *Yerma*, *Fuente Ovejuna*, *Hamlet*, *Ghetto*, *Wind in the Willows*, *The Rise and Fall of Little Voice*, *Peer Gynt*, *Richard III*, *Sweeney Todd*, *Angels in America*, *Arcadia*, *Le Cid*, *Broken Glass* and *Volpone*. Jane has also worked for the RSC, Royal Court Theatre and Shared Experience. Her opera work includes *Gawain* and *La Traviata* (also BBC television) at the Royal Opera House, *La Clemenza di Tito* for Glyndebourne (also

BBC) and *Force of Destiny* and *The Rise and Fall of the City of Mahagonny* for English National Opera. Her other theatre work includes co-directing with Sue Lefton *Lark Rise* at the Leicester Haymarket and Almeida theatres, *Nana* at the Almeida and Mermaid theatres and *A Working Woman* at West Yorkshire Playhouse. Her film and television credits include *Scarlett*, *Pride and Prejudice* for BBC TV and *Sense and Sensibility*. Jane has worked on five previous Cheek by Jowl productions and recently became an Associate Director of the company.

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-operative and technical manager at the ICA. She was deputy chief electrician for the RSC in Stratford. When not on tour with Cheek by Jowl, Judith works in Beirut for the Lebanese playwright and director Ziad Rahbani where she has lit productions of *About Dignity* and *The Stubborn People* and *If There Were No Hope...* In 1994, she lit the concert of Feyrouz at the Place des Martyrs in Beirut for an audience of 45,000. Judith has been Lighting Designer for Cheek by Jowl since 1991 and she recently became an Associate Director of the company.

SCOTT HANDY studied English Literature at Cambridge University and trained at Central School of Speech and Drama. After graduating in July 1993, he played Eric in the Royal National Theatre production of *An Inspector Calls* at the Aldwych Theatre. His television and film appearances include *Poirot*, *Queen of the East*, *Casualty*, *True Love*, *The Merchant of Venice*, the film *Shadowlands* and for Radio 4 *The Stranded Eagle*. Scott last appeared with Cheek by Jowl as Orlando in the 1995 world tour of *As You Like It*.

SEAN HANNAWAY trained at the Central School of Speech and Drama. Theatre work includes Malvolio in *Twelfth Night* at the Bridewell Theatre London, David in *The Rivals* and Alceste in *The Misanthrope* both at Nottingham Playhouse. For the RSC, Sean played Terry in *No Tide in the Lough* and also The Bandmaster in *Elgar's Rondo* and Feargus in *The Hostage*.

ANASTASIA HILLE trained at Drama Centre London. She previously worked with Cheek by Jowl as Isabella in *Measure for Measure*. Her other appearances include C in *Three Tall Women* at the Wyndham's Theatre London, Lady Anne in *Richard III* and Lady Macbeth at the Royal National Theatre, the title role in *Thérèse Raquin* at the Young Vic and *Arms and the Man* for Cambridge Theatre Company. Anastasia's television appearances include *Eleven Men Against Eleven*, *Red Dwarf*, *Jeeves and Wooster* and *Kavanagh QC*.

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 and production management work includes Wexford Festival Opera, LIFT and Noye's *Flood* for Operating Theatre at the Brighton Festival. Jon first joined Cheek by Jowl for *Measure for Measure* and also worked on the world tour and West End season of *As You Like It*.

CATHERINE JAYES trained at the Royal Academy of Music. As Musical Director/Arranger at the West Yorkshire Playhouse, she worked on productions of *Fiddler on the Roof*, *High Society* and *Gypsy*. Her other credits include seven productions at the Open Air Theatre in Regents Park, *Anyone Can Whistle*, *West Side Story*, *Sweeney Todd* and *My Fair Lady* all at the Cheltenham Everyman Theatre, *June Moon* at the Hampstead and Vaudeville Theatres and *Judy* at the Bristol Old Vic and Greenwich Theatre. Catherine was Associate Director of the Liverpool Everyman Theatre where she composed scores for *Trojan Women*, *Caucasian Chalk Circle* and *Victory Celebrations*. Other composing credits include *A Midsummer Night's Dream* for the New Shakespeare Company, *Twelfth Night* for the Cheltenham Everyman and *Tom Jones* at the Watermill Theatre, Newbury.

CHRISTOPHER KELL recently graduated from the Central School where he appeared as Macbeth, Bessmertny in *Sarcophagus*, Menelaus in *Women of Troy*, Grisha in *Barbarians*, Aguecheek in *Twelfth Night* and Platonov in *Wild Honey*. His film credits include *Split Second* and *Project Shadow-chaser*. This production marks Christopher's professional theatre debut.

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

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 in July 1992. He also undertakes work for the National Youth Dance Company.

MATTHEW MACFADYEN graduated from RADA in July 1995. At drama school, he appeared in *One Flew Over the Cuckoo's Nest*, *A Midsummer Night's Dream*, *Hedda Gabler*, *The Beggar's Opera*, *Lorca's Death*, *Somewhere, Tartuffe* and *Miss Julie*. This is Matthew's first professional engagement.

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 arts companies.

TERENCE MAYNARD trained at the Guildford School of Acting. He appeared in *The Threepenny Opera* at the Donmar Warehouse, *Pal Joey* at the Belgrade Theatre Coventry, *Quilt* at the Oval House Theatre London and *Six Degrees of Separation* at the Royal Court. On television, Terence has been seen in *Waiting*, *Two Lovers A Man And A Baby*, *Cold Lazarus*, *Ladybird Ladybird* and *Harry*.

GUY MOORE trained at the Bristol Old Vic school. His theatre credits include *Strike up the Banns* for Theatr Clwyd, Compass Theatre Company's tour of *King Lear*, *Our Day Out* at Birmingham Rep, *John Gabriel Borkham* at Southampton and *All My Sons* at Salisbury Playhouse. Guy spent a year with the Royal National Theatre appearing in *The Miser* and *The Wind in the Willows* as well as a number of workshops for the National Studio Theatre. His television work includes *Floodtide*, *Small World*, *Gone to Seed* and *Dirty Dishes*. His most recent performance was as Sir Andrew Aguecheek in *Twelfth Night* at the Bridewell Theatre London.

PETER MORETON last worked with Cheek by Jowl in *Hamlet* in 1990. His other theatre work includes Puck in *A Midsummer Night's Dream* for Aldeburgh Festival and a national tour of two one-man plays *Temptations* and *Betrays* including performances at the New End Theatre London and the Edinburgh Festival. Peter's television and film appearances include *Lovejoy*, *Dead Romantic*, *Van der Valk*, *As Time Goes By*, *EastEnders*, *Under the Moon* and *Secret Garden*.

NICK ORMEROD trained at Wimbledon School of Art and has designed all but one of Cheek by Jowl's productions. Work at the Royal National Theatre includes *Peer Gynt*, *Fuente Ovejuna*, *Sweeney Todd* and both parts of *Angels in America*. In June 1995, Nick designed *The Rise and Fall of the City of Mahagonny* for English National Opera.

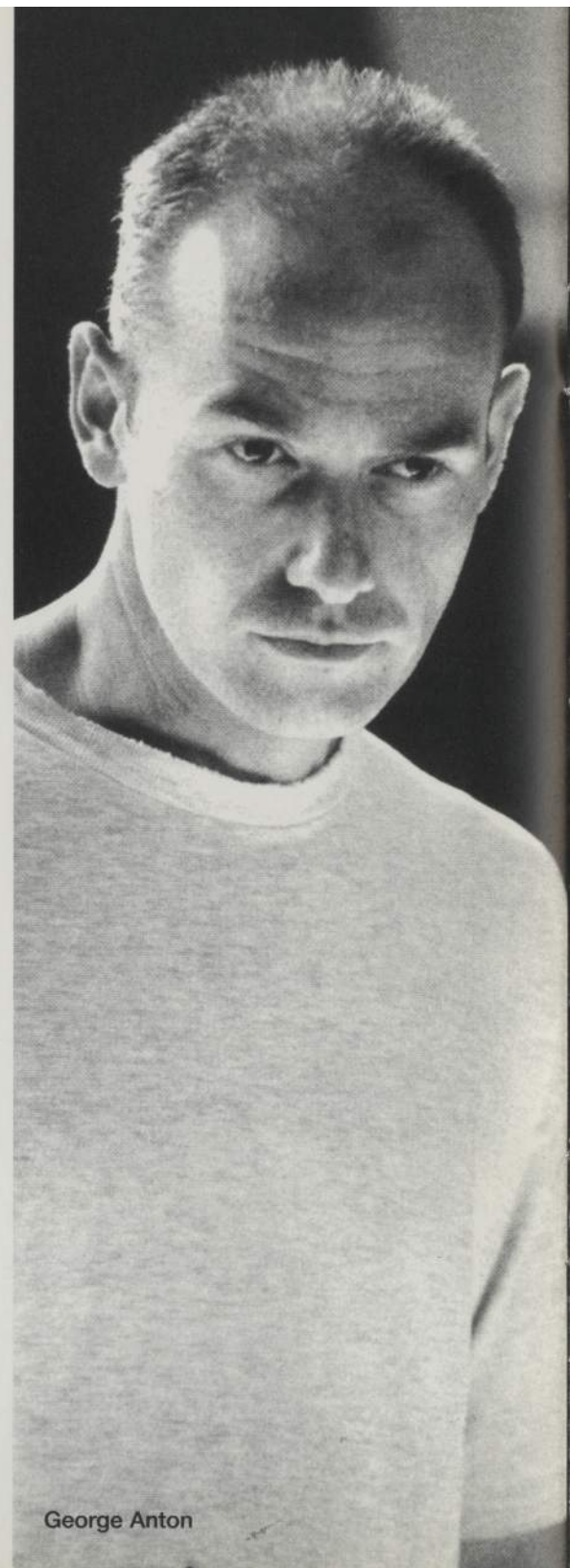
SHAUN PARKES trained at RADA. His theatre work includes *The Life and Death of a Buffalo Soldier* at the Bristol Old Vic and as Romeo in *Romeo and Juliet* at the Stephen Joseph Theatre in Scarborough. On television, Shaun has appeared in *Casualty*, *Degrees of Error*, *Soldier Soldier* and *Crown Prosecutor*.

NICOLA REDMOND appeared in *Bearing Fruit* at the Hampstead Theatre London, *Where's Willy* and *Rag Doll* at the Bristol Old Vic, *The Baby* and *Phoenix* at the Bush Theatre London, *Trelawny of the Wells*, *Beaux Stratagem* and as Lady Macduff in *Macbeth* at the Royal National Theatre, *Body & Soul* at the Albery Theatre London, *Me & My Friend* and *Children of the Dust* at the Soho Poly London, *Death and the King's Horseman* at the Royal Exchange Manchester and *Three Sisters* and *Merchant of Venice* at the Wolsey Theatre Ipswich. Her film and television appearances include *Goodnight Sweetheart*, *Pie in the Sky*, *Capital Sins*, *Three Seven Eleven*, *Family*, *Boy Soldier*, *Morphine* and *Dolly Mixtures*, *Harry's Kingdom*, *Rag Doll*, *Me & My Friend*, *Where's Willy*, Ruth Rendell's *Secret House of Death* and *In Suspicious Circumstances* (to be screened).

MARK SLAUGHTER studied Publicity and Promotion at the London College of Printing. He has worked for the Bush Theatre, English Touring Opera, the RSC, McCabes Marketing and as a freelance publicist. Mark joined Cheek by Jowl in April 1995.

PAULA SPINKS studied Stage Management at The Guildhall School of Music and Drama. She has worked as Assistant Stage Manager at West Yorkshire Playhouse and as Deputy Stage Manager at the Library Theatre Manchester, Theatre Royal Stratford East and Manchester Royal Exchange. Most recently, Paula has been working on Mike Leigh's latest film to be released in 1996. Paula first joined Cheek by Jowl for the world tour and West End season of *As You Like It*.

TIMOTHY WALKER trained at RADA and subsequently joined the RSC, appearing in *The Shadow of a Gunman*, *Romeo and Juliet*, *The Fool*, *Timon of Athens*, *Richard III*, *Troilus and Cressida* and *Good* which transferred to Broadway. Other theatre work includes *The Illusion* and *A Flea in Her Ear* at the Old Vic, *Corvino* in *Volpone*, Paulo in *Damned for Despair* at the Gate Theatre, and the Prince in *La Bête* at the Lyric Theatre Hammersmith. Radio work includes *Dido*, *Queen of Carthage*, *Massacre at Paris*, *Tamburlaine the Great*, *Damned for Despair*, *The Rover* and Berkoff's *Macbeth*. His television and film appearances include *Soldier Soldier*, *The Bill*, *Pie in the Sky*, *Rhodes* and *Four Weddings and a Funeral*. With Cheek by Jowl, Timothy has appeared in *Twelfth Night*, *The Cid*, *Macbeth*, *A Family Affair*, Prospero in *The Tempest* and the title role in *Hamlet*.



George Anton



Peter Moreton

Terence Maynard

Avril Clark

Christopher Kell

Guy Moore

Sean Hannaway

Matthew Bowyer

FOR CHEEK BY JOWL

Artistic Directors	Declan Donnellan Nick Ormerod
Administrative Director	Barbara Matthews
Administrator	Roy Luxford
Marketing Manager	Mark Slaughter
Office Assistant	Gaye Kynoch
Bookkeeper	Sarah Blake

Associate Directors	Paddy Cunneen Jane Gibson Judith Greenwood
----------------------------	--

CREDITS

Casting Director	Siobhan Bracke
Wardrobe Supervisor	Angie Burns
Fight Director	Richard Ryan
Make up	Sophie Martin
Sign Language Interpreter	Byron Campbell

Graphic Designer	Iain Lanyon
London Press Agent	Sharon Kean 0171 254 6489

Photographer	John Haynes
Advertising	McCabe's
Programme Researcher	Ellen McDermott

PRODUCTION CREDITS

Drapes supplied by Promptsides
Herbal cigarettes from Honey Rose Products Ltd, Stowmarket
Pens by the Parker Pen Company
Wardrobe care by Lever Bros.
Technical software by Vellum 3D Design Software

THANKS TO

Enterprise Oil plc. Time Out Magazine, Hotprops, The Royal National Theatre, Halinka Fraser, Tony Kavanagh, Rose Blackshaw and John A. Leonard.

Supported by
London's leading
weekly guide

We gratefully
acknowledge the
assistance of

Persil
Comfort
Persil
finesse

courtesy of
Lever Brothers Ltd.,
in providing
Wardrobe Care.

Time Out

KEEP UP TO SPEED

If you would like to be kept up to date with news of Cheek by Jowl's productions and tours, simply join our free mailing list by sending your name, address and postcode to:

Mailing List
Cheek by Jowl
FREEPOST (SE7021)
London SE11 5BR (no stamp required)

Or ring 0171 793 0153. Fax 0171 735 1031

Occasionally, we may send you information about other arts events which we think might interest you. Please let us know if you do not want us to do so.

MERCHANDISE

Look out for the following which are on sale in the foyer or by mail order from Cheek by Jowl.

- **Malfi T-shirts** £8.50
- **Cheek by Jowl - 10 Years of Celebration**
by Simon Reade. Published by Absolute Classics to mark the company's 10th Anniversary.
Hardback - £15, paperback - £9.95.
- **Malfi posters** £2.50

All prices are subject to postage & packing for mail order. Please phone us to place your order.

CHEEK BY JOWL
ALFORD HOUSE
AVELINE ST
LONDON SE11 5DQ

Directors of Cheek by Jowl Theatre Company Limited:

Sophie Hamilton (Chair)
John Scott Moncrieff
Tim Stockil
Sarah Weir

Scottish Charity
No: SCO13544

CHEEK BY JOWL gratefully acknowledges finding and support from the Arts Council of England.

Funded by
THE ARTS COUNCIL OF ENGLAND



Anastasia Hille

CHEEK BY JOWL'S PAST PRODUCTIONS

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

* British première

THE DUCHESS OF MALFI 1995/6 Tour

Sept 19 - 23 Bury St Edmunds
Theatre Royal (01284) 769505

Sept 26 - 30 Cheltenham
Everyman Theatre (01242) 572573

Oct 5 - 7 Rome
Teatro Valle (39 6) 8803794

Oct 10 - 14 Dublin
Gaiety Theatre (353 1) 874 8525

Oct 17 - 21 Oxford
Playhouse Theatre (01865) 798600

Oct 26 - Nov 4 Melbourne
The Athenaeum (61 3) 9866 8866

Nov 14 - 18 Coventry
Warwick Arts Centre (01203) 524524

Nov 22 - 23 Bucharest
Bulandra Theatre (40) 0614 9696

Nov 28 - Dec 2 Blackpool
Grand Theatre (01253) 28372

Dec 6 - 16 New York
BAM Majestic Theatre (1) 212 307 4100

Dec 27 - Jan 27 London
Wyndham's Theatre (0171) 369 1746

Feb 1 - 3 Valletta
Manoel Theatre

Feb 9 - 12 Budapest
Katona Jozsef Theatre (36) 118 3952

Feb 16 - 17 Ljubljana
Cankarjev Dom

Feb 21 - 24 Vienna
Odeon Theatre (431) 21455 62

Mar 1 - 5 Hong Kong
Shouson Theatre (852) 5820230

Mar 19 - 20 Mexico City
Teatro de la Cuidad

Mar 23 - 28 Bogota
Teatro Colon

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

**THE DUCHESS
OF MALFI**
world tour
continues until
May 1996.
Phone 0171
793 0153 for
further details.

•••••••••• The
•••••••••• British
•••••••••• Council
••••••••••

WORLD PREMIERE IN THE PIT

SLAUGHTER CITY

by Naomi Wallace

RSC

ROYAL
SHAKESPEARE
COMPANY

Sponsored by
**ALLIED
DOMEQ**

**Cutting edge drama that's
as sharp as a knife.**

From 17 January
Box Office
0171 638 8891

This production
is presented in
association with
AT&T: OnStage



***There is no fear in love,
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

UNRESTRICTED
VIEWS
GUARANTEED

Time Out