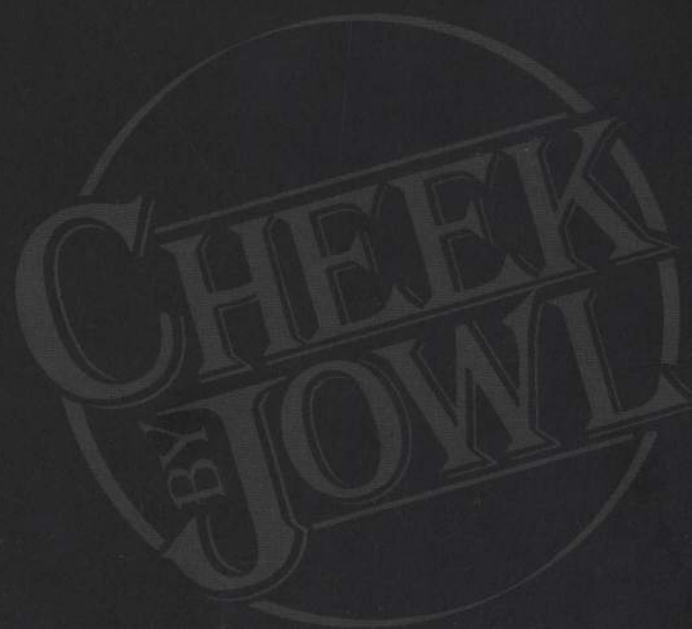


MUCH ABOUT AD

about
nothing



"I will live a bachelor"

ACT I SCENE I

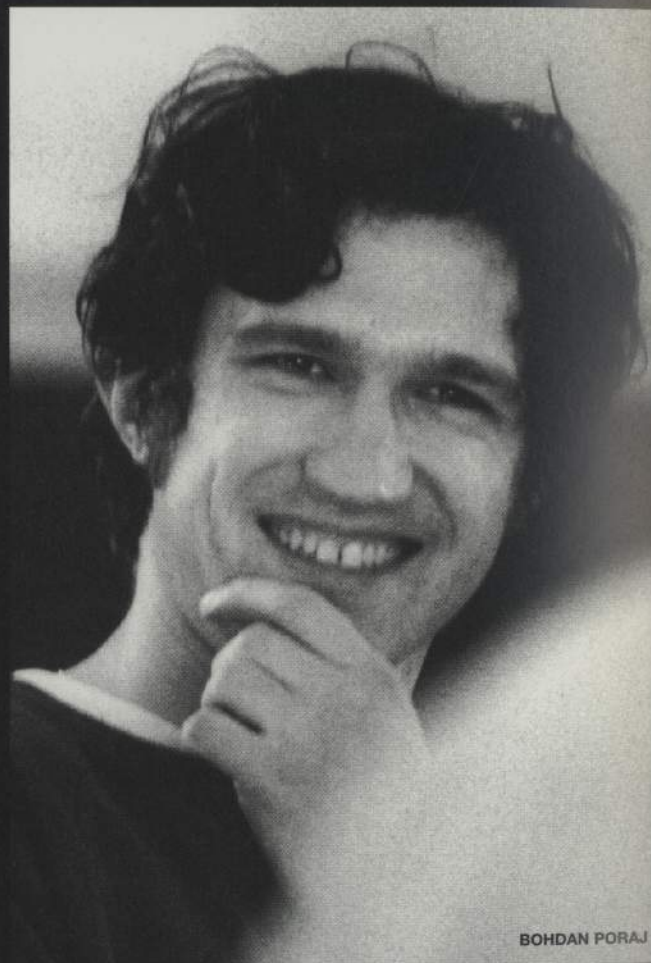


STEPHEN MANGAN

Marriage in Shakespeare's England could be by consent or by coercion. Its motive could be love, but was usually dynastic gain. When Don Pedro tells Claudio that Hero is Leonato's only heir, he signals that a happy conjunction of love and land awaits the man who can win Hero's hand. Many marriages between young people of the nobility were arranged by their families. A daughter was subject to her father's rule until her wedding, when her husband became her master. There was a pragmatism about the arrangements which allowed for little romance. Whether a couple discovered a mutual attraction once joined in matrimony was a matter of happy accident.

"MARRIAGE SUNDERS FRIENDS"

RUSSIAN PROVERB



BOHDAN PORAJ

SHAKESPEARE'S SOURCES

The assumption that women's sexuality is subject to men's power has been examined in the literature of many nations throughout the ages. Precedents for the story of Hero and Claudio, in which a woman is accused of sexual promiscuity by a man who seeks to destroy her marriage or relationship, can be found in European drama as far back as the fifth century. The issue of control over a woman's virginity is at the centre of the plot in several of Shakespeare's plays, and he could have drawn on a number of sources for his inspiration. *Orlando Furioso* by Ariosto (translated 1591), *La Prima Parte de le Novelle* by Matteo Bandello (1554) and *Il Fedeles* by Luigi Pasaquaglio (1579) are three plays in which men are convinced of the infidelity of wives or lovers by rivals who enlist servants to corrupt trust. All these plays preceded the probable date of *Much Ado's* composition, 1598.

***"There are two tragedies in life.
One is to lose your heart's desire.
The other is to gain it."***

MAN AND SUPERMAN GEORGE BERNARD SHAW

"Marriage is law and love is instinct."

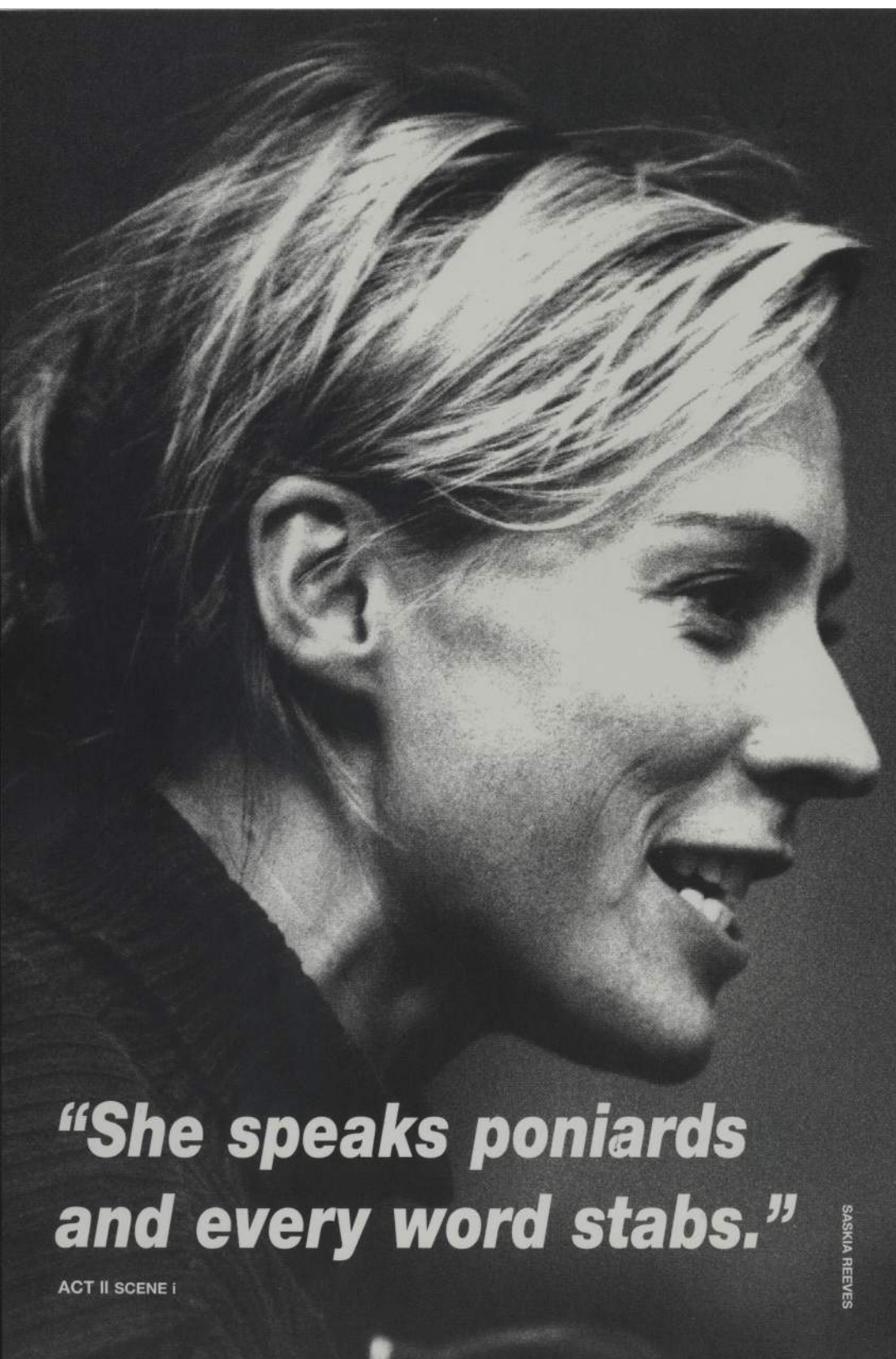
GUY DE MAUPASSANT

SARITA CHOUDHURY, ZOË ALDRICH

FIRST PERFORMANCE

In 1598, Shakespeare was 34. The Chamberlain's Men, the company of actors he worked for, were temporarily resident at the Curtain Theatre in Shoreditch whilst their manager James Burbage tried to sort out a dispute over the land lease of the Theatre, their home nearby. (Failure to resolve this dispute would eventually result in the company building the Globe Theatre on Bankside in 1599). Shakespeare's first play of that year was *Henry V* and his second was probably *Much Ado About Nothing*. It featured the company's popular clown, the burly Will Kempe, playing Dogberry and his pale, skinny straight man Richard Cowley as Verges. Their own names, rather than their characters' names, appeared in the Quarto copy of 1600, evidence that Shakespeare wrote the parts for their particular qualities as comic actors.

RAAD RAWI



***"She speaks poniards
and every word stabs."***

ACT II SCENE I

SASKIA REEVES

***"Wit is a sword; it is
meant to make people
feel the point as well
as see it."***

G.K. CHESTERTON

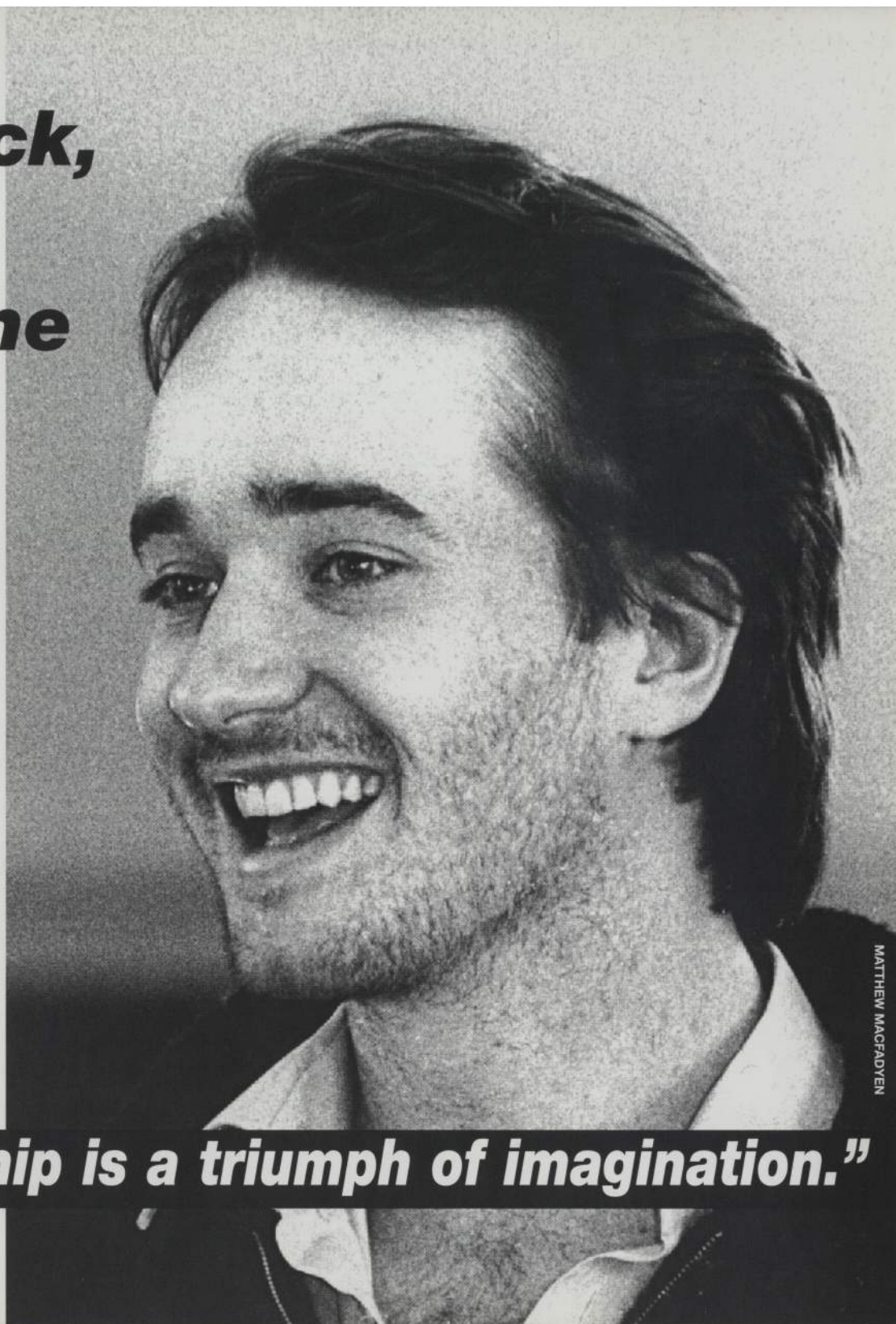
Witty and exhilarating exchanges between the sexes, like those between Beatrice and Benedick, were common in Shakespeare's writing and this tradition can be traced back as far as medieval narratives and romances. The Renaissance ideal of such relations, that men and women should cultivate and enjoy the balancing of their intellects and temperaments, was expressed in Castiglione's *Il Cortegiano*, *The Courtier* (translated 1561). Shakespeare may have learned some of the tricks for writing sharp and sparkling dialogue from his contemporary, John Lyly (1553-1606), whose young characters revel in the joy of language and alert banter.

Beatrix:
she who blesses

Benedictus:
he who is blessed

***“Let Benedick,
like cover’d
fire, Consume
away in
sighs.”***

ACT III SCENE I



MATTHEW MACFADYEN

“Every relationship is a triumph of imagination.”

CAMILLE PAGLIA



"Seek not to alter me"

ACT I SCENE III

Front to Back: PAUL GOODWIN, MARK LACEY, RIZ ABBASI

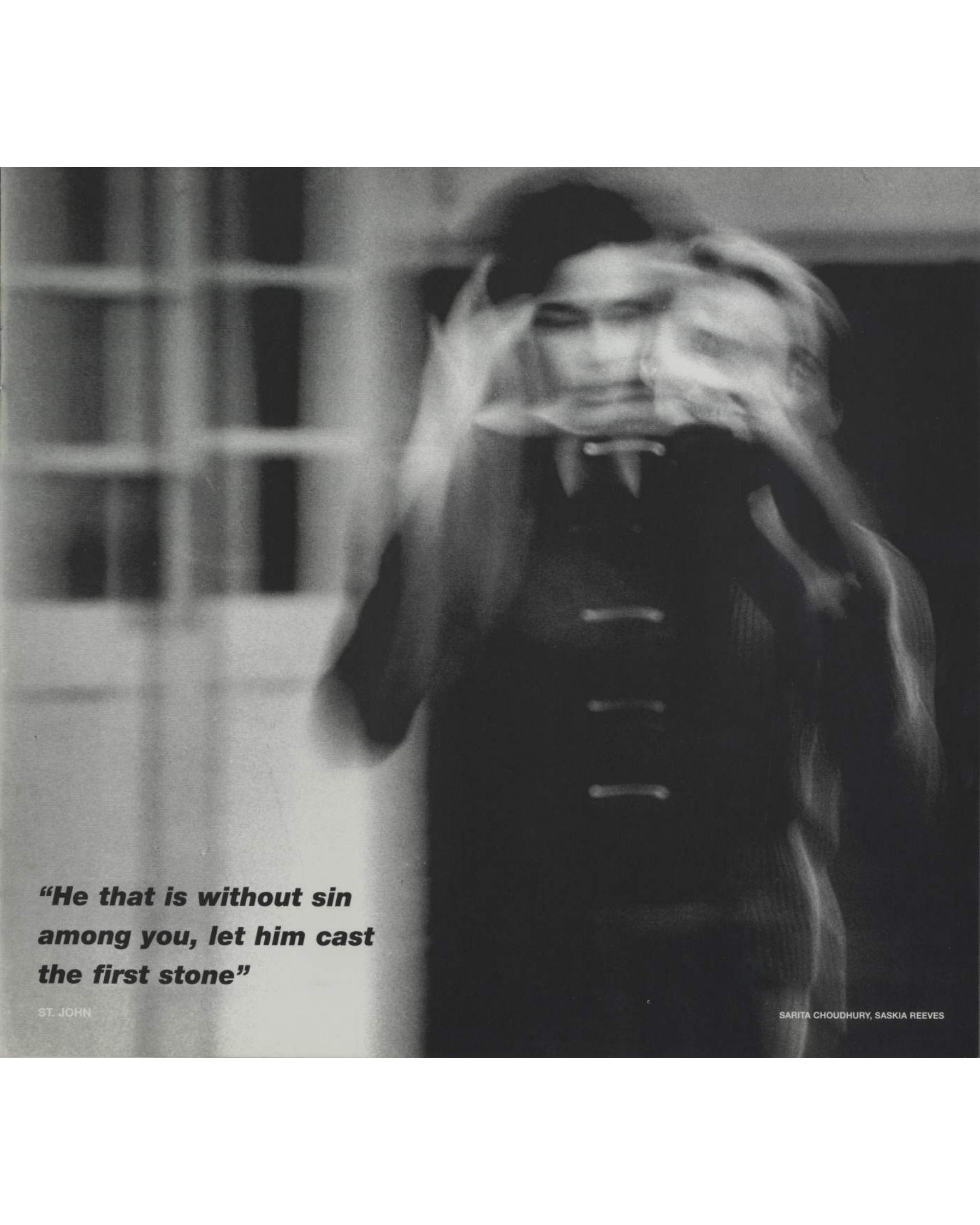
***"And a good soldier
too, lady"***

ACT I SCENE I

England, set in the North Sea, guarded from the time of Alfred the Great by a navy which grew mighty under Queen Elizabeth's ambitious commissions, had no need of a standing army to defend it during Shakespeare's lifetime. England's battles were fought by mercenaries organised into private armies by rich landowning nobles, and their pay stopped when war ended. Oliver Cromwell's New Model Army of 1645 was the first regular army the country ever had. Shakespeare took England as his example when devising the plot of *Much Ado*, even though the returning men of war are variously described as lords of Aragon, Florence and Padua. Had he chosen to follow Spanish, Italian or French custom, then these characters would have been professional soldiers, part of the regular military establishment deemed necessary by each country to defend itself from the other two.

***"Soldiers are dreamers;
when the guns begin
They think of firelit
homes, clean beds,
and wives"***

SIEGFRIED SASSOON



***“He that is without sin
among you, let him cast
the first stone”***

ST. JOHN

SARITA CHOUDHURY, SASKIA REEVES

THE COMPANY

THE ARMY

Don Pedro	Stephen Mangan
Don John	Paul Goodwin
Claudio	Bohdan Poraj
Benedick	Matthew Macfadyen
Balthasar	Andrew Price
Borachio	Justin Salinger
Conrade	Mark Lacey
Messenger	Riz Abbasi

LEONATO'S HOUSEHOLD

Leonato	Raad Rawi
Ursula	Ann Firbank
Hero	Sarita Choudhury
Beatrice	Saskia Reeves
Margaret	Zoë Aldrich
Friar Francis	Andrew Price

THE WATCH

Dogberry	Derek Hutchinson
Verges	Sam Beazley
First Watchman	Andrew Price
Second Watchman	Riz Abbasi
Sexton	Zoë Aldrich

Director	Declan Donnellan
Designer	Nick Ormerod
Composer & Musical Director	Paddy Cunneen
Director of Movement	Jane Gibson
Lighting Designer	Judith Greenwood
Assistant Director	Dan Jemmett
Accent Coach	Joan Washington
Voice Coach	Patsy Rodenburg
Company Stage Manager	Simon Sturgess
Production Manager	Anthony Alderson
Wardrobe Manager	Fiona McCann
Deputy Stage Manager	Mike Draper

Other parts played by
members of the company.

1st half: approx 1hr 15 mins

2nd half: approx 1hr 15 mins

There will be one interval of
15 minutes

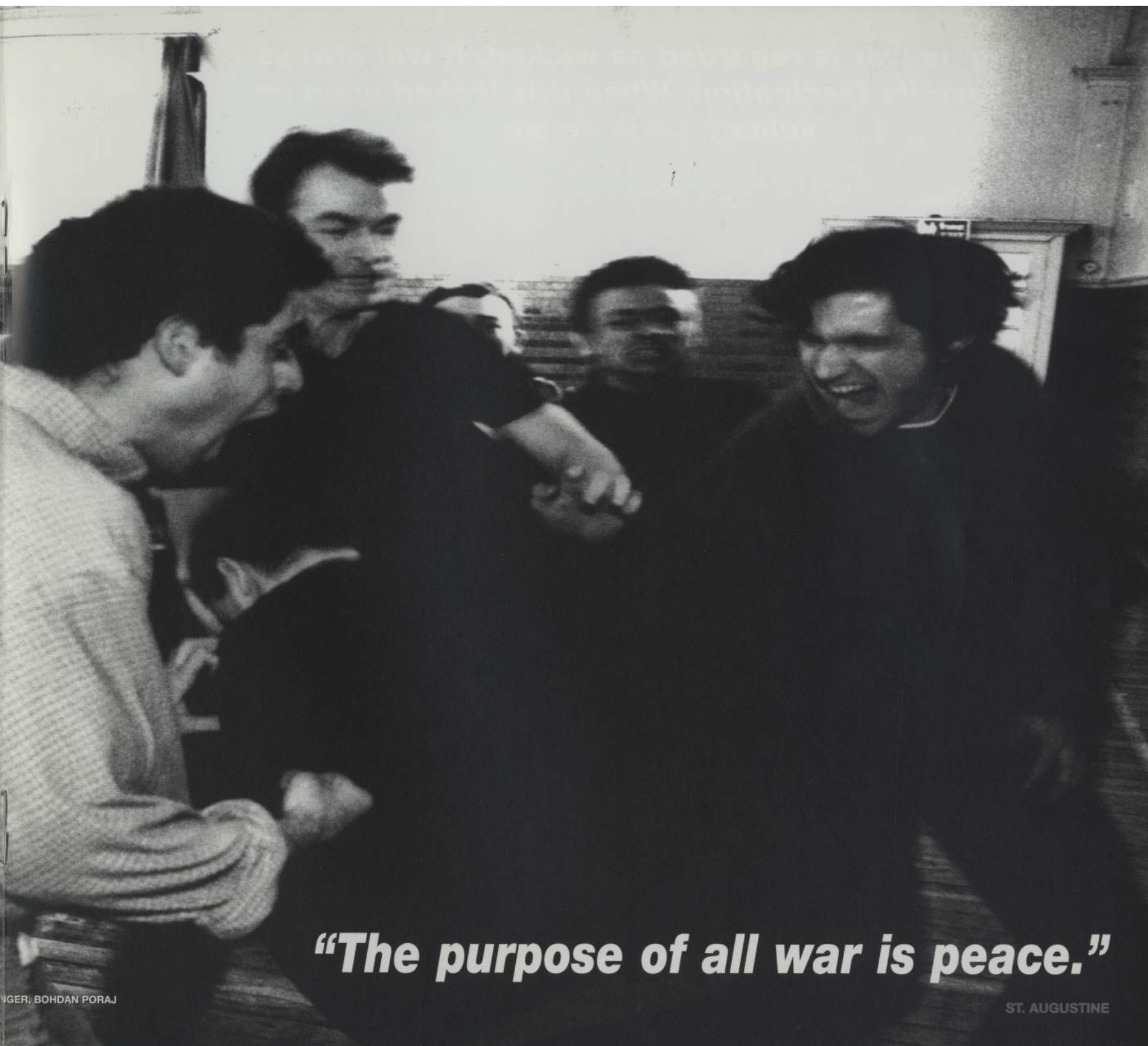
The first performance of this
production was given on 12
February 1998 at the
Everyman Theatre,
Cheltenham.

Rehearsal photos by
John Haynes

**Much Ado is a
co-production with
Théâtre National de
Bretagne & Le-Maillon
Théâtre de Strasbourg.**



Left to right: RIZ ABBASI, STEPHEN MANGAN, PAUL GOODWIN, DAN JEMMETT, MARK LACEY, JUSTIN SALINGER



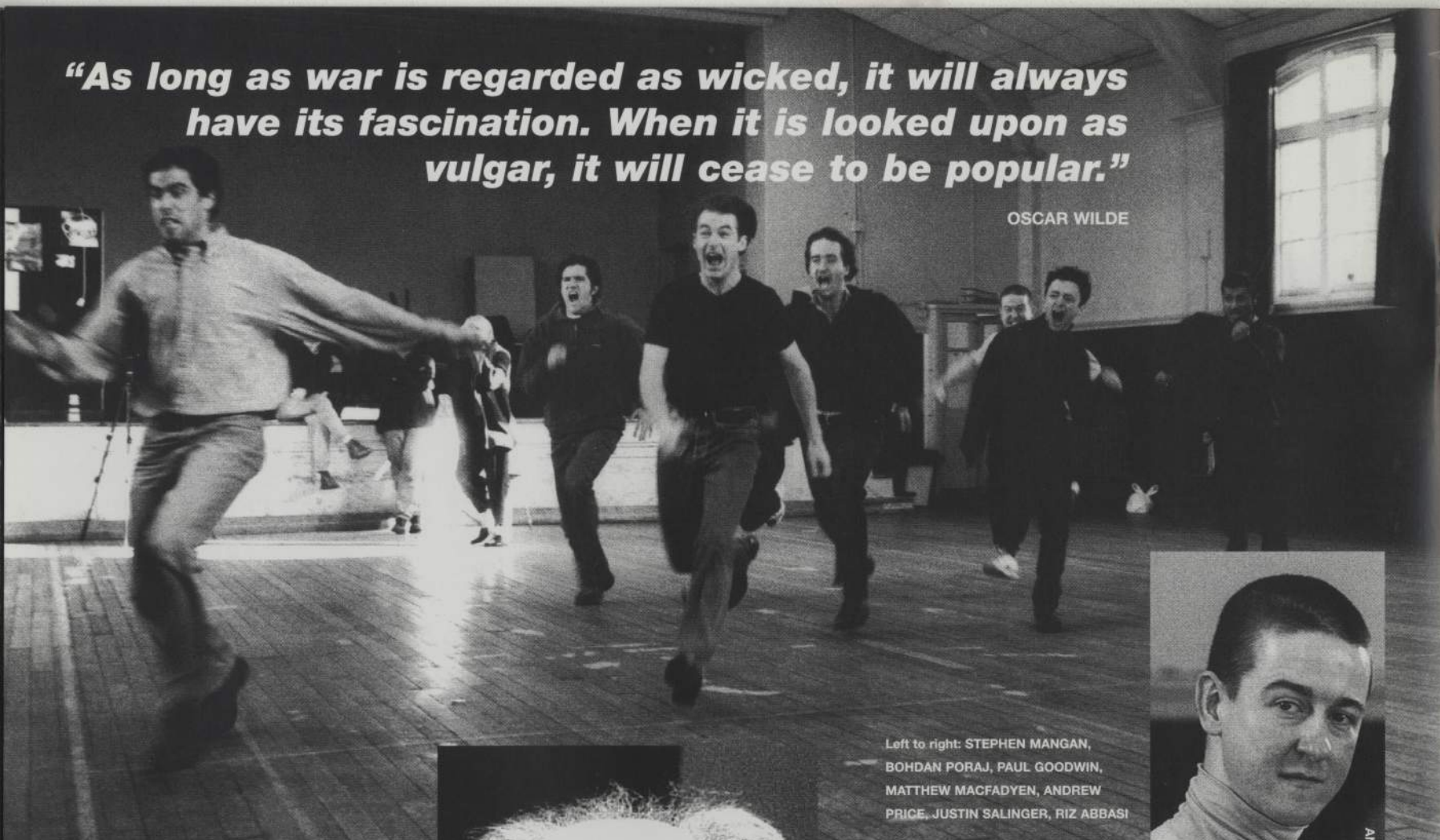
"The purpose of all war is peace."

NGER, BOHDAN PORAJ

ST. AUGUSTINE

"As long as war is regarded as wicked, it will always have its fascination. When it is looked upon as vulgar, it will cease to be popular."

OSCAR WILDE



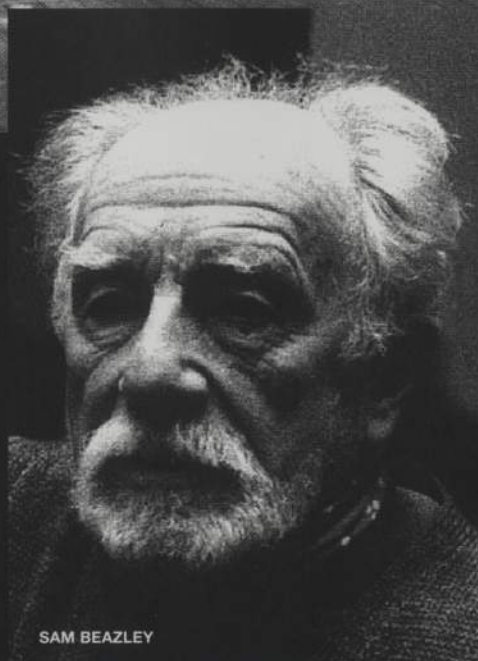
Left to right: STEPHEN MANGAN, BOHDAN PORAJ, PAUL GOODWIN, MATTHEW MACFADYEN, ANDREW PRICE, JUSTIN SALINGER, RIZ ABBASI



ANDREW PRICE

"Are you good men and true?"

ACT III SCENE iii



SAM BEAZLEY

"A bachelor never quite gets over the idea that he is a thing of beauty and a boy forever."

HELEN ROWLAND



- | | |
|----------------------|----------------------|
| 1. Ann Firbank | 17. Riz Abbasi |
| 2. Saskia Reeves | 18. Paddy Cunneen |
| 3. Bohdan Poraj | 19. Justin Salinger |
| 4. Mark Lacey | 20. Stephen Mangan |
| 5. Mark Slaughter | 21. Paul Goodwin |
| 6. Sarita Choudhury | 22. Declan Donnellan |
| 7. Matthew MacFadyen | 23. Simon Sturgess |
| 8. Derek Hutchinson | 24. Judith Greenwood |
| 9. Jane Gibson | 25. Anthony Alderson |
| 10. Andrew Price | 26. Nick Ormerod |
| 11. John Haynes | 27. Angie Burns |
| 12. Matthew Gordon | 28. Fiona McCann |
| 13. Raad Rawi | 29. Mike Draper |
| 14. Sam Beazley | 30. Dawn Travis |
| 15. Zoë Aldrich | 31. Iain Lanyon |
| 16. Dan Jemmett | 32. Barbara Matthews |

BIOGRAPHIES

RIZ ABBASI trained at the Drama Centre. His theatre work includes *A Yearning* for Birmingham Rep/Tamasha, *Crucifer of Blood* for PW Productions, *Iranian Nights* for the Traverse, *Space Men and Party Frocks*, *Othello*, *Cowboys and Indians* for Tag Theatre Company, *Desire* for Comunicado and *Frankie's Friends* for Theatre Centre. Television appearances include *Silent Witness*, *Young Indiana Jones Chronicles*, *Little Napoleons*, *Between the Lines*, *Running Late*, *Taggart* and *Halfway to Paradise*. Riz has appeared in the films *Hamlet*, *Brothers in Trouble* and *The Innocent Sleep*.

ANTHONY ALDERSON studied Stage Management at the Guildhall School of Music and Drama. His recent work includes Production Manager for JFK Repertory Company on *Dark Tales* at the Arts Theatre, *The Cub* at the Traverse, Production Manager and Lighting Designer for David Strassman on tour in Australia, New Zealand and at the Apollo Theatre, London. He has worked as Administrator of the Pleasance Theatre in London and as Production Manager for Theatre Futures and the Pleasance in Edinburgh.

ZOË ALDRICH trained at the Webber Douglas Academy. Her theatre work includes Florinda in *The Rover*, La Nuche in *The Banished Cavaliers* and Lady Chiltern in *An Ideal Husband* at Salisbury Playhouse, Gwendolen in *The Importance of Being Earnest* at the Colchester Mercury Theatre, Lucy in *Woman in Mind* at Watford Palace, Hermione in *The Winter's Tale* and Ophelia in *Hamlet* for the Birmingham Rep Education Department, *The Broken Heart* at Lyric Theatre Hammersmith, *The Apartment* for Company of Clerks and *The House of Bernada Alba* at the Gate Theatre. Television appearances include *London's Burning* and *The Knock*.

SAM BEAZLEY trained at Central School of Speech and Drama. He appeared in Gielgud's *Hamlet* as The Player Queen and *Romeo and Juliet* as Paris at the New Theatre. After the war, he joined Dundee Rep and then played Freddie in *Pygmalion* at the Embassy Theatre. Sam's recent theatre credits include *Macbeth*, *King Lear* and *Richard III* at the RNT, *The Kitchen* at the Royal Court and *Ivanov* at the Almeida. Film and television appearances include *Madame Sousatzka*, *Portrait of a Marriage*, and *Pride and Prejudice*.

SARITA CHOUDHURY appeared in the films *Mississippi Masala*, *The Perez Family* and *Kama Sutra* all directed by Mira Nair. Her other screen appearances include *Wild West*, *The House of Spirits* and the forthcoming films *Restless*, *Gloria* and *A Perfect Murder*. Sarita's television credits include *Subway Stories* for HBO and *Down Came a Blackbird* for Showtime. Her theatre work includes *The Flatted Fifth* off Broadway and Andre Gregory's workshop of *The Three Sisters* in New York.

PADDY CUNNEEN has worked extensively as a composer and music director throughout the UK and Ireland, including 20 productions for the RNT. An Associate Director of Cheek by Jowl, he has written music for all but one of their productions since 1988. Paddy's film and television work includes *The Big Fish* and *The Pan Loaf* for Channel 4, *Two Oranges and a Mango* and *The Maitlands* for BBC2, *Golden Wedding* for BBC Scotland and *Bite* for STV. He is a regular composer for BBC Radio 3 Drama.

DECLAN DONNELLAN directed *Fuente Ovejuna*, *Peer Gynt*, *Sweeney Todd* and *Angels in America* at the Royal National Theatre. Recently, he staged *A Winter's Tale* for the Maly Theatre, St Petersburg and returns to Russia later this year to direct Pushkin's *Boris Godunov* at the Red Army Theatre, Moscow. In Summer 1998, he will stage *The Cid* for the Avignon Festival.

MIKE DRAPER was a biology teacher in Weston-Super-Mare and an officer in the Royal Navy for 14 years before studying Stage Management at Bristol Old Vic Theatre School. His theatre work includes the New European Writing Season for the Royal Court, *My Mother Said I Never Should* for Oxford Stage Company and the UK premiere of *Good Works* for Show of Strength.

ANN FIRBANK trained at RADA. Her theatre credits include numerous West End appearances and work with the RSC where she appeared in *The Hollow Crown* and at the RNT including *Julius Caesar* and *The Passion*. Her other theatre credits include *Mary Stuart* at BAC, *Belle Vue*, *Ion*, *Celestina* and *Orpheus* for Actors Touring Company and *Hedda Gabler* for English Touring Theatre. Ann's many television and film appearances include *Persuasion*, *Lillie*, *The Nearly Man*, *The Heart of the Country*, *Growing Rich*, *Mother Love*, *Hotel du Lac*, *Carry on Nurse*, *A Severed Head*, *Sunday Bloody Sunday*, *Accident* and *A Passage to India*.

JANE GIBSON is an Associate Director of Cheek by Jowl and Head of Movement at the RNT where work includes *Fuente Ovejuna*, *Ghetto*, *Wind in the Willows*, *Angels in America*, *Volpone*, *Enemy of the People*, *Mutabilitie*, *Peter Pan* and *Flight*. Opera credits include *La Traviata*, *Gawain* and *Julius Caesar* for ROH, *Force of Destiny* and *Mahagonny* for ENO and *The Rake's Progress* for WNO. Film and television includes *Scarlett*, *Firelight*, *Sense and Sensibility*, *Cousin Bette*, *Tom Jones* and *Pride and Prejudice* for which she received an EMMY nomination. With Sue Lefton, Jane directed *Larkrise* at Leicester Haymarket, *Zola's Nana* at the Almeida and *A Working Woman* at West Yorkshire Playhouse.

PAUL GOODWIN trained at Central School of Speech and Drama. His theatre work includes Von Kupfer in *A Patriot for*

Me, Haemon in *The Theban Plays*, *Twelfth Night* and *Henry IV parts I and II* for the RSC, 'Hamlet' in *Six Characters in Search of an Author* and *Ting Tang Mine* at the RNT, Heathcliff in *Wuthering Heights*, Sgt. Kite in *The Recruiting Officer*, *Accidental Death of an Anarchist* and *The Wild Duck* at Birmingham Rep. He worked with The NAC in Canada, appearing in *Journey's End*, *Richard III* and *Dogg's Hamlet*, *Cahoot's Macbeth*. Paul's television appearances include *Body Contact*, *Christabel*, *Taggart* and *Dalziel & Pascoe*.

MATTHEW GORDON read Drama and Theatre Studies at the University of Kent. Since graduating, he has worked on a range of projects for the National Youth Music Theatre and for The British Council's Drama and Dance Unit. He joined Cheek by Jowl in October 1997.

JUDITH GREENWOOD has an MA in Drama and Theatre Arts from the University of Leeds. She has worked with Opera North, Impact Theatre Co-operative, the ICA and the RSC. Judith also works in Beirut with the Lebanese playwright and director Ziad Rahbani and the singer Fairouz. Her recent work includes *Staying On* for Theatre of Comedy and *Elton John's Glasses* at Watford Palace Theatre. She has been Lighting Designer for Cheek by Jowl since 1991 and became an Associate Director of the Company in 1995.

DEREK HUTCHINSON trained at Webber Douglas Academy. He has worked at theatres in Stoke, Derby, Sheffield and Edinburgh. In London, he appeared in *Cyrano de Bergerac*, *Macbeth*, *Hamlet* and *Twelfth Night* for Cherub Theatre Company and *Coriolanus* and *King Lear* for Kick Theatre at the Almeida. Derek's work with the RSC includes *Measure for Measure*, *Taming of the Shrew*, *Julius Caesar*, *Titus Andronicus*, *The Churchill Play* and *Electra*. At the Royal National Theatre, he appeared in *King Lear*, *Richard III*, *Napoli Milionaria*, *Arcadia* and *Under Milk Wood*. His TV and film appearances include *The Cormorant*, *Chef*, *Trainer* and *Waiting*.

DAN JEMMETT studied at Goldsmiths and Birkbeck College, University of London. Dan was a founder member and joint Artistic Director of Primitive Science, whose productions include *Hunger* at the Young Vic and Purcell Room, *Spell* and *Imperfect Librarian* at the Young Vic, and *You have been Watching* at the Purcell Room. He has directed *Don John of Austria* for Spitalfields Market Opera and *Le Medecin Malgre Lui* for The Conservatoire de Music in Toulouse.

MARK LACEY trained at Central School of Speech and Drama, the Desmond Jones School of Physical Theatre and Scuolo Internazionale di Commedia dell'arte in Italy. His theatre credits include Malvolio in the RNT tour of *Twelfth Night*, Jimmy Porter in *Look Back in Anger* at the Nuffield

Theatre, Southampton and *Romeo and Juliet* at the Lyric Theatre Hammersmith/West Yorkshire Playhouse. Television appearances include *Close Relations*, *The Bill*, *Soldier Soldier*, *Cone Zone* and the films *The Gambler*, and *The Limitless Possibilities of Endless Repetition*.

FIONA McCANN trained at Rose Bruford College of Speech and Drama. Her theatre experience includes work with the Royal Opera House, the RNT, *Sunset Boulevard* and *Joseph* for the Really Useful Group, a world tour of Michael Flatley's *Lord of the Dance*, *Forbidden Planet* at the Cambridge Theatre, *The Rocky Horror Show* in London and world tour and *King Lear* for Talawa Theatre Company. Fiona's film experience includes *Tom's Midnight Garden* and *Basil* to be released this year.

MATTHEW MACFADYEN trained at RADA. His theatre work includes Antonio in *The Duchess of Malfi* for Cheek by Jowl and Demetrius in *A Midsummer Night's Dream* for the RSC. Matthew's television appearances include *Holding the Baby* and *Wuthering Heights*.

STEPHEN MANGAN trained at RADA. His theatre work includes Orlando in *As You Like It* and Sebastian in *Twelfth Night* at Nottingham Playhouse, Laertes in *Hamlet* at the Norwich Playhouse, Young Marlowe in *She Stoops to Conquer* at Birmingham Old Rep, Ferdinand in *Silviu Purchase's* production of *The Tempest*, Belville in *The Rover* at Salisbury Playhouse, Lysander in *A Midsummer Night's Dream* for the City of London Festival, Frank Gardener in *Mrs Warren's Profession* and Clitandre in *George Dandin* at the Redgrave Theatre, Farnham and *Couch Grass* and *Ribbon* at the Watermill, Newbury.

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 and has been with Cheek by Jowl since 1981 whilst also providing a management service for other companies. Barbara sits on the Arts Council of England's Drama Panel and the Theatrical Management Association's Council.

NICK ORMEROD trained at Wimbledon School of Art and has designed all but one of Cheek by Jowl's productions. His other work includes *Fuente Ovejuna*, *Peer Gynt*, *Sweeney Todd* and *Angels in America* at the Royal National Theatre, *The Rise And Fall Of The City Of Mahagonny*, for English National Opera, *Martin Guerre* at the Prince Edward Theatre, and *A Winter's Tale* for the Maly Theatre, St Petersburg. Nick's future projects include *Boris Godunov* at the Red Army Theatre, Moscow later this year.

BOHDAN PORAJ trained at RADA. His theatre work includes *The Promise* at the Old Red Lion, *Prayers of Sherkin* at the Old Vic, *Fair Ladies at a Game of Poem Cards* and *Mother Courage* at the RNT and *Tartuffe* at the Almeida. His television appearances include *Underworld*, *Casualty*, *Wycliffe*, *The Thin Blue Line*, *No Bananas* and the film *Caught in the Act*.

ANDREW PRICE trained at the Royal Scottish Academy of Music and Drama and with Jacques Lecoq in Paris. Theatre includes *The Servant of Two Masters*, *Kafka's Dick* and *The Country Wife* at The Wolsey Theatre, Ipswich; *The Terrible Grump* for Northern Stage, Newcastle; *The Sunset Ship* for the Young Vic at the National Gallery; *Wind in the Willows*, *The Devil's Disciple* and *Pericles* at the RNT; *The Tempest* at Salisbury Playhouse; *Hamlet* at The Lyric, Belfast; *Danton's Death* for Comunicado and *Great Expectations* at the Traverse, both in Edinburgh. Andrew has also appeared in Anglo-French projects at La Métaphore, Lille and La Comédie de Caen. Film includes *Howard's End*.

RAAD RAWI trained at Bristol Old Vic Theatre School. He was a founding member of Shared Experience and has appeared with the RSC in *Naked Robots*, *A Midsummer Night's Dream* and *Beaux Stratagem*. He was in *Cheek by Jowl's Sara*, *Measure for Measure* at the Lyceum Edinburgh, *Deborah's Daughter* at the Library and *As You Like It* at the Royal Exchange in Manchester. Recent appearances include *Half The Picture*, *Nuremburg* and *Ex Yu* at the Tricycle, *The Simpleton of The Unexpected Isles* at the Orange Tree, *The Winter's Tale* for Method & Madness and *Aegisthus* in *Electra* for Chichester at the Donmar Warehouse. Raad's television and film credits include *Half The Picture*, *Supper At Emmaus*, *Degrees of Error*, *The Big Battalions*, *Hostages*, *The Care Of Time*, *Cadfael* and *Bodyguards*.

SASKIA REEVES trained at the Guildhall School of Music & Drama. She has appeared in *Cheek by Jowl's* productions of *A Midsummer Night's Dream* and *The Man of Mode*, *Metamorphosis* at the Mermaid Theatre, *Who's Afraid of Virginia Woolf* and *Measure for Measure* at the Young Vic, *King Lear* and *Ice Cream* at the Royal Court, *Separation* at Hampstead and Comedy theatres, *Sweet Panic* and *Smelling a Rat* at Hampstead and *Playhouse Creatures* at the Old Vic. Saskia has worked with the RSC, Manchester Royal Exchange and the Soho Poly. Her film and television appearances include *Butterflykiss*, *ID*, *The Bridge*, *Close My Eyes*, *December Bride* and *Plotlands*.

JUSTIN SALINGER trained at the Guildhall School of Music and Drama. His theatre work includes Frankie in the RNT tour of *Dealer's Choice*, *Chips with Everything* at the RNT, *Donna Rosita* at the Almeida and *Candide* at the Gate. Justin's work for the RNT Studio includes *Salome* and *Early*

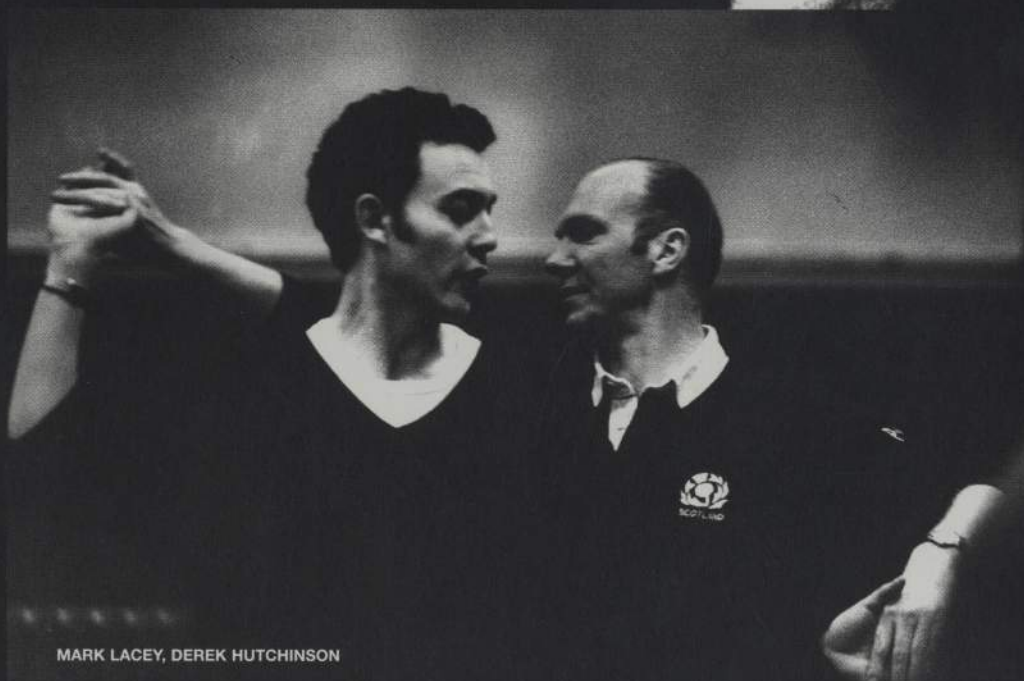
Morning. His film credits include *The Velvet Goldmine*.

MARK SLAUGHTER studied Media Studies at the London Institute. He has worked for the RSC, The Bush Theatre, English Touring Opera and McCabe's. Mark is also a free-lance Marketing Consultant and Copywriter and recent projects include work with Actors Touring Company, the RSC, RJC Dance, Sphinx Theatre Company, The Wrestling School, and *Shopping & Fucking* for Out of Joint. He joined *Cheek by Jowl* in April 1995.

SIMON STURGESS has worked at the Duke's Theatre, Lancaster, Greenwich Theatre, Theatre Royal Stratford East and Die Kammerspiele in Hamburg. He has toured with The Archers, Fascinating Aïda, Not The National Theatre and Actors Touring Company.



ANN FIRBANK



MARK LACEY, DEREK HUTCHINSON

CHEEK BY JOWL'S PAST PRODUCTIONS

- 1981** *The Country Wife*
1982 *Othello*
1983 *Vanity Fair* *
1984 *Pericles*
1984 *Andromache* *
1985 *A Midsummer Night's Dream*
1985 *The Man of Mode*
1986 *The Cid* *
1986 *Twelfth Night*
1987 *Macbeth*
1988 *A Family Affair* *
1988 *The Tempest*
1988 *Philoctetes*
1989 *The Doctor of Honour* **
1989 *Lady Betty* *
1990 *Sara* *
1990 *Hamlet*
1991 *As You Like It*
1993 *Don't Fool With Love*
1993 *The Blind Men* *
1994 *Measure for Measure*
1994 *As You Like It* (revival)
1995 *The Duchess of Malfi*
1997 *Out Cry* *

* **British première**

** **Professional première**

FOR CHEEK BY JOWL

Artistic Directors	Declan Donnellan Nick Ormerod
Executive Director	Barbara Matthews
Marketing Manager	Mark Slaughter
Administrator	Matthew Gordon
Associate Directors	Paddy Cunneen Jane Gibson Judith Greenwood

CREDITS

Casting Director	Serena Hill
US Casting	Ilene Starger & Kim Miscia
Wardrobe Supervisor	Angie Burns
Sound	Simon Baker for Aura Sound Design
Prop Buyer	Dawn Travis
Sign Language Interpreter	Byron Campbell
Graphic Designer	Iain Lanyon
London Press Agent	Sharon Kean 0171 354 3574
Photographer	John Haynes
Advertising	McCabe's
Programme Researcher	Judith Greenwood
Programme Editors	Mark Slaughter & Judith Greenwood
Education Consultant	Susanna Harding

PRODUCTION CREDITS:

Moët & Chandon; Veuve Clicquot; Ken Creasey Ltd; Watford Palace Theatre; Sodastream; Honeyrose; Actors Touring Company; Dan Watkins for Theatre Futures; Hedgehog Construction. Royal Albert Val D'or bone china tableware supplied by Royal Doulton plc; Kenco Coffee; Parker Pens; Brooke Bond Tea; BAT Industries. Wigs by Pam Foster; Shoes by T Savva; Hats & masks by Mark Wheeler; Costumes by Denis Bruno, Mark Costello, Chrys Plumley, Sue Bradley, B&J Costumes, Carole Molyneux, Anna Haughton.

THANKS TO

Thanks are due to Brian Waring of Virgin Our Price for advice on marketing, arranged through Business in the Arts; Method & Madness, Gaye Kynoch, Ged Swift, Jan Shorrocks, Hannah Miller, Victoria Shuttleworth, Hetty Shand, Prof. Martin Banham, Prof. Peter Thomson, Janet Birkett and Andrew Kirk at the Theatre Museum.

MERCHANDISE

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

- **Cheek by Jowl T-shirts** £8
- **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.
- **Much Ado posters**
152 x 106cm (60" x 40") £5
76 x 51cm (30" x 20") £2.50
- **Cheek by Jowl Companion Pack**
A behind the scenes look at life on tour, how theatre today compares to theatre in Shakespeare's day and a history of Cheek by Jowl. £2.50

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CHEEK BY JOWL

ALFORD HOUSE, AVELINE ST, LONDON SE11 5DQ

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Sophie Hamilton (Chair)	Tim Stockil
Duncan Lewis	Judith Unwin
John Scott Moncrieff	Sarah Weir

Scottish Charity No: SCO13544

Cheek by Jowl gratefully acknowledges
Investors in Society, a division of the Charities Aid Foundation, for financial support.

Education & Access projects supported by
The Paul Hamlyn Foundation, The Idlewild Trust, The Inverforth Charitable Trust & The Mercers' Company.

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



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



Much Ado is a co-production with Théâtre National de Bretagne & Le-Maillon Théâtre de Strasbourg.



The **Théâtre National de Bretagne** was founded in 1900 and is funded by the le Ministère de la Culture, la Ville de Rennes, le Conseil Général d'Ille et Villaine and le Conseil Régional de Bretagne. The TNB presents a diverse range of theatre and dance both at the venue and on tour throughout the region. Each year, around 20 productions are staged, of which 10 are produced by the TNB itself. 150 performances are given each year and in 1997, the theatre welcomed 110,000 people within its walls and a further 60,000 saw the company's work on tour in France and abroad. In March, TNB presents a festival of creation - 'Mettre en Scène' - bringing together directors, choreographers and designers. Accompanying the festival is a programme of film, classical and jazz music. The 97/98 season includes co-productions of *The Women of Troy* after Euripides, *Faust* after Goethe and *Much Ado About Nothing* with Cheek by Jowl.



Le-Maillon Théâtre de Strasbourg was founded in 1978 and is funded by La Ville de Strasbourg and Le Ministère de la Culture. Le-Maillon presents a diverse range of theatre, dance and traditional music from around the world. Each year, around 30 productions are staged, of which 7 are produced by Le-Maillon itself. In June, Le-Maillon presents a theatre festival - 'Turbulences'. The '97/98 season includes co-productions of *Crime and Punishment* after Dostoevski, *Britannicus* by Racine and *Much Ado About Nothing* with Cheek by Jowl.



SASKIA REEVES IN CHEEK BY JOWL'S PRODUCTION OF *THE MAN OF MODE* 1985



1998 TOUR:

12 - 14 February Cheltenham
Everyman Theatre (01242) 572573

17 - 21 February Cambridge
Arts Theatre (01223) 503333

24 - 28 February Bath
Theatre Royal (01225) 448844

3 - 7 March Sheffield
Lyceum Theatre (0114) 276 9922

10 - 14 March Darlington
Civic Theatre (01325) 486555

25 March - 5 April New York
Brooklyn Academy of Music (1) 212 307 4100

14 - 16 April Barcelona
Mercat de les Flors (34) 3 318 8599

20 - 29 April Rennes
Théâtre National de Bretagne (33) 2 99 31 12 31

4 - 7 May Strasbourg
Le-Maillon Théâtre de Strasbourg
(33) 3 88 27 61 81

11 - 16 May Recklinghausen
Ruhrfestspiele (49) 0 2361 9218

20 - 22 May Stockholm
The Royal Dramatic Theatre (46) 8 667 06 80

26 - 27 May Moscow
Maly Theatre (7) 095 923 2621

From 4 June London
Playhouse Theatre 0171 839 4401



Since 1981, Cheek by Jowl has performed in...

Aberdeen, Accrington, Adelaide, Aldeburgh, Aldershot, Alexandria, Alkmaar, Almagro, Ambleside, Amersfoort, Amiens, Amstelveen, Amsterdam, Ankara, Antwerp, Apeldoorn, Armagh, Arnhem, Assen, Athens, Aversham, Aylesbury, Bacup, Banbury, Bangalore, Bangor, Barcelona, Barrow, Barton upon Humber, Basildon, Basingstoke, BathBedford, Belfast, Belo Horizonte, Bergen Op Zoom, Biggar, Billericay, Birmingham, Blackpool, Bogota, Bombay, Boston, Bourges, Bourne End, Bracknell, Brasilia, Bratislava, Breda, Bridgnorth, Bridgwater, Brighton, Broadstairs, Bronte, Brussels, Bucharest, Buckingham, Budapest, Buenos Aires, Builth Wells, Burton Upon Trent, Bury St Edmunds, Buxton, Cairo, Calcutta, Cambridge, Canterbury, Carlisle, Cheltenham, Chertsey, Chichester, Chipping Norton, Cleethorpes, Colchester, Coleraine, Cologne, Colombo, Copenhagen, Coventry, Craiova, Crawley, Crewe, Croydon, Cuyk, Darlington, Delhi, Den Bosch, Den Haag, Derry, Dhaka, Dilbeek, Doetinchem, Drachten, Dublin, Dudley, Dumfries, Dundee, Durham, Dusseldorf, Eastbourne, Edinburgh, Ellesmere, Epsom, Erlangen, Evesham, Exeter, Fareham, Farnham, Frome, Gainsborough, Gatehouse, Glasgow, Gorinchem, Grimsby, Groningen, Gt Yarmouth, Guildford, Gutersloh, Haaksbergen, Haarlem, Haifa, Halesowen, Harderwijk, Harlow, Hasselt, Helmond, Helsinki, Hemel Hempstead, Hereford, Heusden-Zolder, Hexham, High Wycombe, Hilversum, Hong Kong, Hoogeveen, Hoorn, Horsham, Hounslow, Huddersfield, Hull, Ipswich, Irvine, Islamabad, Istanbul, Jerusalem, Kandy, Karachi, Keswick, Katmandu, Kidderminster, King's Lynn, Kirkcudbright, Kortrijk, Krakow, Kuala Lumpur, Kyoto, Lahore, Lancaster, Langholm, Leeuwarden, Leicester, Leiden, Leighton Buzzard, Lichfield, Liverpool, Ljubljana, Llantwit Major, Lochgelly, London, Loughborough, Louth, Lowestoft, Ludwigshafen, Luton, Luxembourg, Maastricht, Madras, Madrid, Maidstone, Manchester, Market Drayton, Melbourne, Meppel, Mexico City, Middelburg, Milton Keynes, Moffat, Montevideo, Moscow, Munich, Neerpelt, Nelson, New York, Newcastle, Newtown, Nijmegen, Norwich, Oldham, Omagh, Ormskirk, Oslo, Oswestry, Oundle, Oxford, Paris, Pendley, Perth, Peshawar, Pilsen, Plovdiv, Plymouth, Porto Alegre, Portsmouth, Prague, Preston, Princes Risborough, Princeton, Recife, RecklinghausenRedhill, Rennes, Richmond, Rio de Janeiro, Roermond, Rome, Roosendaal, Rotterdam, Rugby, Runcorn, Sao Paulo, Scunthorpe, Sheffield, Shrewsbury, Singapore, Sittard, Skegness, Sofia, Southport, St Andrews, St Austell, St Petersburg, Stadskanaal, Stafford, Stamford, Stevenage, Stirling, StockholmStoke on Trent, Stranraer, Strasbourg, Stratford-upon-Avon, Stratton on Fosse, Strombeek-Bever, Sudbury, Sutton, Tampere, Tamworth, Taormina, Taunton, Tel Aviv, Telford, Tewkesbury, Thame, Thessaloniki, Thornhill, Tokyo, Tolworth, Torrington, Tunbridge Wells, Turnhout, Uppingham, Utrecht, Valladolid, Valletta, Venlo, Vienna, Wakefield, Wallingford, Warminster, Warsaw, Washington, Wellington, Wells, Whitehaven, Winchester, Windsor, Withernsea, Wolverhampton, Worthing, Wuerzburg, York, Zutphen ...and Zwolle